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H. H. SRI KRISHNARAJA ODHYA III AND HIS FAMILY. NANJUNDEsvARA TEMPLE, NANJANGUD (p. 26).

Mysore Archaeological Survey.
PART I—ADMINISTRATIVE.

Dr. M. H. Krishna continued to be the Director of Archaeology in addition to his full-time professorial duties at the University. The scales of pay of several officials were revised with effect from 1st July 1939. The post of copyist was abolished and that of Junior Technical Assistant newly sanctioned Mr. B. Venkoba Rao, B.A., Architectural Assistant, went on combined leave preparatory to retirement from the 1st July 1939 and retired from service with effect from 10th October 1939. The post of the Architectural Assistant has remained vacant since then. Proposals to fill up the post are now with Government. Mr. R. Rama Rao, B.A., Assistant to the Director, went on a month’s privilege leave from 19th April 1940. Mr. L. Narasimhachar, M.A., Junior Technical Assistant, was placed in charge of the duties of the Assistant to the Director in addition to his own duties during this period.

During the early part of July, the Director-General of Archaeology in India paid a visit to the State, inspected several monuments and ancient sites and made several proposals for improving the department. These are with Government and certain items of work have already been taken on hand. The ancient sites of Chandravalli and Brahmagiri were surveyed jointly by the Director-General and the Director of Archaeological Researches and in accordance with the suggestions of the Director-General, some of the prospective spots were marked for trial excavations. The results of digging have been beyond expectations and it is now hoped that further excavations in the selected areas on scientific lines would be most fruitful so far as the early history of Mysore is concerned. A brief report on the Excavation work done during the year is included in Part IV of the Report.

For the purpose of collecting inscriptions and information about architecture and also for inspecting the ancient monuments for conservation purposes, the Director toured in parts of Mysore, Hassan, Chitaldrug and Shimoga Districts. The Assistant to the Director toured in parts of Mysore, Hassan, Kadur and Tumkur Districts for collecting and copying inscriptions.
Among the ancient sites and monuments studied during the year were those at Varuna, Bangalore, Gangavadi, Machalaghattha, Becharak Hosur, Sriramanallii, Bogavi, Nagamangala, Dodjetka, Mudigere, Araji, Bellur, Dadaga, Kelagere, Grama, Hodigere and Nanjangud. Varuna appears to have been an important Jaina settlement of the Ganga period. The Jain images discovered on and in the immediate vicinity of the site of the ruined basti are good works of art, though it is possible that they may belong to a period much later than Sriprusha Ganga whose inscriptions have been discovered in the village. But perhaps a very interesting structure at the place is the Mahalingeswara temple which belongs to about the 10th century A.D. It has some good carving work, though built of granite. Most of the monuments inspected in the Nagamangala Taluk belong to the Hoysala and later periods. The Mallkeswara temple at Machalaghattha has some good ceiling work. Bogavi appears to have been an important Jaina agrahara town during the twelfth century A.D. Dadaga too seems to be a place of considerable antiquity. The Yog Narasimha temple in the place contains pillars resembling those at the Nonabeeswara temple at Nannimakere. At Kelagere was discovered a pillar similar to the 'Garuda pillar' at Agrahara Bachaalli with three faces of its base covered with inscriptions. This place also seems to have been an important Jaina settlement during the twelfth century. The tomb of Shaji, father of the famous Sivaji, at Hodigere, is another important discovery during the year. Measures are being taken to conserve the monument.

With the co-operation of the Department of Public Works and the Belur and Haalebhid Temples' Renovation Committee, the renovation work at Belur and Haalebhid was continued during the year.

Proposals for further work at Belur are now being worked out and are in the course of submission to Government. A committee has also been proposed to study the present state of the Gomaṭeswara colossal at Sravanabelgola with a view to counteract the disintegration of the monument. Opinions from experts have been called for and the Archaeological Chemist with the Government of India has kindly sent in his analysis of the stone out of which the image is carved. It is hoped that some preliminary remedial measures would be taken at present in the matter of conserving the statue. As usual, several estimates were received for repairs to the ancient monuments in the State and were countersigned after scrutiny. Periodical reports in connection with the tour notes of the Dewan were submitted. Among the estimates scrutinised and countersigned, those pertaining to the following monuments may be mentioned:

1. Lakshmi-Narasimha Temple, Bhadravati.
2. Trikutesvara Temple, Gorur.
4. Siddhesvara Temple, Malali.
7. Mokbara, Kōlār.
8. Gandabhūrunda Pillar at Belgāvi.
9. Raṅganāthā Temple at Raṅgasthāla.

Proposals regarding the reclassification of the ancient monuments in the State are now before Government.

About fifty inscriptions were collected during the year. The majority of them have been edited in Part VII of the Report under the Director's guidance by Mr. R. Rama Rao assisted by the Pandits. Of these, a record on the pedestal of a stone image of Chauḍēsvāri in a ruined temple at Lakkunda, Bēlūr Taluk, belongs to the eighth century and states that the image is of Vāsantikādevī and was consecrated by one Mallidēva of Nakkunda. The image has four hands, holding sword, bowl, trident and drum, which are the attributes of a Śaiva goddess. The tradition, however, regarding the Hoysalas would make Vāsantikā a Jain goddess. The central figure in the Vāsantikā temple at Angadi is that of Vaishnavī (M.A.R., 1936, p. 17). A bronze tripod was found in the Kēsava temple at Bēlūr and belongs to the Hoysala times as testified to by an inscription in Kannada characters of the 13th century which states that Kumāra Lakshmīdhara got this made for the God Vijaya-Nārāyana at Belūhrūr. This Kumāra Lakshmīdhara was a general under the Hoysala king Ballāla II (1173-1220), and he immolated himself at the death of his master.

A stone inscription at Hora Maraḷi in the Mysore Taluk refers to the grant of a village to a Brahmin named Naṅjaṇa Vāranāśi by Prince Kaṇṭhārava Mahipāla during the reign of his father Dēvarāja Oḍeyar, King of Mysore. Dēvarāja Oḍeyar ruled from 1659 to 1672 and had two sons, the elder being the famous Chikka Dēvarāja Oḍeyar who succeeded him and the younger being Kaṇṭhārava Oḍeyar of the present grant. Tradition says that Chikka Dēvarāja Oḍeyar was for some time in exile at Hangala. There are a few grants made by the younger brother Kaṇṭhārava.

Two inscriptions on the muḍis or jewelled crowns of Mēlkōṭe Chellapillēsvāmi and Naṅjangūḍ Śrikaṇṭhēsvāravāmi and one on the golden belt of the former preserved in the Palace, were deciphered and are published in the Report with the kind permission of the Palace authorities.

More than two hundred coins of the Śaṭāvāhana period collected at the Chandravalli excavations are being studied in detail at the office for publication in a subsequent report. A note prepared on the Pallava, Chēra and Kadamba coins in the possession of the department is published in Part V of the Report for the year.

About thirty-two palm-leaf manuscripts were received from a private gentleman of Kōlār. These are now being examined at the office.
They are of varied interest and deal with architecture, sculpture, dancing and the like. But they are mostly incomplete and cannot be reviewed without the help of other copies.

More than two hundred antiquities from Mohenjodaro were acquired for the Office Museum and twenty plaster casts of Mohenjodaro seals were also got prepared through the generosity of the Director-General of Archaeology in India. Over eighty new books have been added to the Office Library.

In connection with the Tenth Session of the All-India Oriental Conference held at Tirupati during the Easter Holidays, the department sent a representative collection of photographs, etc., to illustrate the history of art and architecture in Mysore and participated in the Conference Exhibition. The exhibition was well attended and the exhibits from Mysore were much appreciated by the members and delegates. A certificate of honour was granted by the Conference authorities.

The Annual Report of the Department for 1938 was submitted to Government. That for 1939 was printed at the Government Branch Press, Mysore. The English, Kannada and Hindi versions of the Guide to Sravanabelgola were published. The second edition of the Guide to Bêlûr was prepared and sent to the press. A guide to Nandi was also prepared and sent to the press.

Owing to the retirement of Rao Bahadur M. Shama Rao and Mr. D. V. Gundappa from the Committee for the Presentation of Archaeological Publications, the latter was reconstituted as follows:

1. The Vice-Chancellor (Chairman).
3. Mr. N. Balakrishnayya B.A., B.L.
4. The Director of Archaeological Researches.

The receipts and expenditure of the department under budget heads amounted to Rs. 14,177-12-6 and Rs. 14,177-12-6 respectively. A sum of Rs. 218-2-0 was realised by the sale of the departmental publications and photographs during the year.

The success of the work of the department was rendered possible by the sincere co-operation of the Office staff.
PART II—CONSERVATION.

Conservation Notes of the Director of Archæological Researches in Mysore, Mysore, for the year 1939-40.

MYSORE DISTRICT:

MYSORE TALUK.

Varuna.

The Jain images lying about uncared for among the hedges in the vicinity of the basti site deserve to be preserved in a museum.

Similarly a Jaina epitaph lying in a field to the west of the site and a Ganga inscription at the entrance to the village may be removed to a museum or preserved in one of the temples at the place.

The Mahaliṅgēśvara temple which is a genuine structure of the tenth century A. D. has some good carving work. The interior of the temple, particularly, requires to be looked after better. The roof is leaky and requires immediate attention. The outer walls need cement-pointing in several places. The ground around the temple may be levelled up and cleared of vegetation.

BANGALORE DISTRICT.

Fort, Bangalore City.

The guard rooms in the quadrangle of the fort are very dilapidated and look ugly. They may be removed and the place tidied up.

Guard rooms.

The trees and plants that are growing up on the west cross wall of the outworks may be cut down. Their roots may dislodge the wall.
MANDYA DISTRICT.

NAGAMANGALA TALUK.

Machalaghatta.

The Mallëšvara temple is in a very dilapidated condition. The outer walls of the navaranga have in many places collapsed and in others quite out of plumb. Since, however, the navaranga ceilings are good pieces of art, some sort of restoration of the temple seems desirable. Further decay at least may be prevented by effecting repairs wherever possible.

Mallesvara Temple.

Bogavi.

The basti is almost completely ruined. Many of the walls have fallen down and the stones have been removed. Further removal of the stones should be prevented since the cornice stones all round the temple contain inscriptions. The large inscription slab lying in a hedge to the east of the temple may be preserved within the temple and the local authorities instructed to take care of it.

Basti.

Devalapura.

The Lakshmi-Narayanasvami temple at the place is a Muzrai institution with about Rs. 4,000 at its credit. Though it is generally intact, the roof is leaky and the unplastered brick structure above requires immediate attention. Rain water pours through the crevices in some portions of the garbhagriha, vestibule and navaranga. The southern outer wall of the navaranga has sunk in the middle, breaking under its weight one of the cornices. This may be looked into early. The compound wall requires to be completely rebuilt.

Lakshmi-Narayanasvami temple.

Cholasandra.

The solitary basti standing outside the village and at a little distance from the road does not require conservation, since there are no images or much ornamental work in it. The only thing worth preserving is the beautiful stone inscription lying in front of the basti. It may be set up in upright position on its own pedestal which is lying close by.

Basti.

Dodjetka.

The Kesava temple standing in the centre of the village is not important from the archaeological point of view. But the villagers have walled up the navaranga with rubble and mud walls and

Kesava temple.
are keen on getting the temple repaired. The stone structure is all intact. With
the concrete on the roof repaired, the temple would serve a useful purpose for the
villagers.

**Mudigere.**

The Kallēśvara temple to the south-east of the village is completely ruined.
Inside its navaraṅga, there are some beautiful sculptures of
the Hoysaḷa period. These may be removed to the village
and preserved.

**Kallesvara temple.**

A large viragal of the Ganga times is lying to the south of the village. It may
be placed in upright position. A fragmentary Ganga inscription
lying at the entrance to the village may also be removed and
preserved along with the images.

**Ganga viragals.**

**Arani.**

The ruined temple of Virabhādra which stands amidst the rice fields to the south
of the ancient tank bund enshrines some good images
which are definitely of the Hoysaḷa period. An image of
Mahishāsuramardini having an inscription on its pedestal is
lying uncared for by the side of the tank bund. These images deserve preservation
in a better place, preferably in a museum.

**Virabhādra temple.**

The Gōpālakrishna temple standing in the village is not a Muzrai institution. It
enjoys a grant of five acres of land. Though it is generally
intact, its roof is leaky in many places. Some minor
repairs like cement-pointing, etc., may be effected and the
ugly mud walls in the porch removed. The approach to the temple may also be
improved and the surroundings cleaned.

**Gopalakrishna temple.**

**Dadaga.**

The Chennakēśava temple at the place is in a woefully ruined condition and
more neglected than ruined. The pātalāṅkana is used as
a public cow-shed and the compound including part of the
navaraṅga as a latrine, while around the temple thorny
plants abound. A few of the ceiling stones of the navaraṅga have fallen down and
many have cracked. It looks safer to open out the north and south aṅkaṇas completely, retaining the central aṅkaṇa. The main temple also is much injured. It
could be saved perhaps if the tower is removed. The eastern part of the temple
including the pātalāṅkana is more injured and could be easily saved for public use
as a meeting place, etc., if the roof is made watertight and the floor levelled and the
place kept clean. If worship is revived in the temple, it would perhaps be put to
better form.

**Chennakesava temple.**
Kelagere.

The tall pillar standing in the village is an important monument of the Hoysala period. Its capital has been brought down and is lying near the pillar. It may be preserved in a safe place.

Pillar.

The Mallikārjuna temple standing on the other side of the tank is much dilapidated. The villagers may be encouraged to renovate it.

Mallikarjuna temple. The inscription stones in the navaraṅga and on the lintel of the navaraṅga doorway declare the monument to be of the time of the Vijayanagar king Harihara I.

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SHIMOGA DISTRICT.

CHENNAIGIRI TALUK.

Hodigere.

The tomb of Shāji, father of the great Śivaji, lies to the north-west of the village. It was in a neglected condition until February 1940, when some Maratha gentlemen of Chenagiri and Shimoga got the platform covered over with plaster and cement, raising a small pyramid, about 3 feet high, in the centre. A small mandavare tree has grown to the west of the platform and threatens to damage it, though at the same time it is giving the tomb some shade in the afternoons. The old structure is of no architectural merit; but it would be becoming the memory of the great Shāji if the compound of the Lāyada-hola is acquired, levelled and walled off and a suitable pavilion is once again erected on the spot.

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KADUR DISTRICT.

MUDIGERE TALUK.

Duggasandra.

The temple of Kāla-Bhairava has neither architectural beauty nor historical importance to justify its inclusion in the list of Ancient Monuments. It is said to be the only stone temple in the neighbourhood. Its roof is leaky and needs repairs. The temple does not seem to have much funds at its credit. Nor are there many devotees to subscribe for its repairs. It is for the Muzrai Department to consider the question of its repairs.
REPAIRS AND MAINTENANCE OF MONUMENTS.
(Notes and Extracts from the Inspection Reports of the Revenue Sub-Division Officers).

BANGALORE DISTRICT.

BANGALORE SUB-DIVISION.

Kempeguḍa’s Watch Towers:—
   At Vyālikāval—in good state of preservation.
   At Halsur Tank—in good state of preservation. Annual Maintenance charges of Rs. 10 is being spent by the Public Works Department.
   At Gavipura—in good state. A sum of Rs. 10 is being spent for petty repairs.
   At Lalbagh—II class. In good state. A sum of Rs. 10 is being spent for annual repairs.

Cenotaph—in good state. A sum of Rs. 75 is being spent for whitewashing and other sundry repairs.

Gangādhārēśvara Temple, Gavipura—II class. In good state.
Basantēśvara Temple, Basavanagudi—Minor Muzrai institution. An estimate for repairs has been called for from the Executive Engineer.
Mallikārjunas̄vāmi Temple, Malleshwar—Minor Muzrai institution. In good state; but some petty repairs are necessary. An estimate for Rs. 732 has been prepared for putting a canopy over the inscription and another for Rs. 1,350 for enclosing the whole area with uniform wire-fencing. An annual grant of Rs. 100 is recommended to be sanctioned for petty repairs.

Tipu Sultan’s Palace, Fort—I class. In good state. A sum of Rs. 282 is provided for annual maintenance and repairs.

Venkataramanarāmaṇas̄vāmi Temple, Fort—II class. In good state. A sum of Rs. 106 has been sanctioned for whitewashing and other repairs.

Old Dungeon, Fort—II class. In good state. A sum of Rs. 230 is sanctioned for annual maintenance and repairs.

KADUR DISTRICT.

CHIKMAGALUR SUB-DIVISION.

Yūpāstambha, Hiremagalur—II class. In good condition.
Siddhēśvara Temple, Mirle—II class. In good condition.
Chennakēśava Temple, Mirle—II class. In good condition. An estimate for Rs. 170 has been sanctioned for the repairs of the temple and the work has been entrusted to the Public Works Department.
Viranārayana Temple, Belavadi—I class. Requires repairs. The temple is under the management of the Sringeri Jahgir.

Mārkandēśvara Temple, Khandya—III class. The temple is not in good condition. An estimate for Rs. 1,000 was sanctioned during 1938-39 and the work is being executed.

Jain Bastis, Angadi—III class. These are in a state of disrepair. They require urgent repairs.

Kēśava statue in the ruined temple at Angadi—I class. Requires repairs.

Kalasēśvarasvāmi Temple, Kalasa—Major Muzrai institution. This is in a good state of preservation. Annual repairs are being done every year from the temple funds.

TARIKERE SUB-DIVISION.

The following monuments in the Tarike Sub-Division are reported to be in good condition:—

Lakshmikānta Temple at Devanur.
Siva Temple at Hirenallur.
Amritēśvara Temple at Ampītpura.
Sōmēśvara Temple at Sōmpura.

SHIMOGA DISTRICT.

Condition.—All the institutions are reported to be in a fairly good condition. The matter of effecting repairs to the Jain Basti at Humcha in Nagar Taluk, is under correspondence.

At Kalsi in Sagar Taluk, the Liṅga of Śri Mallikārjuna Dēvaru Temple had been removed and kept outside by some mischief mongers perhaps with expectation of getting the treasure hidden underneath the idol, if any. One or two images were also reported to have been disfigured. The culprits were not traced. The installation and the Ashtabandha ceremonies to the Liṅga have, however, been performed subsequently by the villagers at their own cost. The Amildar has been asked to submit proposals for the repairs to the temple which is urgently needed.

Repairs.—Action is being taken for effecting improvements to Śri Lakshminarasimha Dēvaru Temple at Bhadravati as per Dewan’s instructions. A sum of Rs. 6,300 required therefor has been placed at the disposal of the Public Works Department.

Alterations have been made in the District Board Musafirkhana at Santebennūr in Chennagiri Taluk at a cost of Rs. 302 so as to provide 2 rooms.
The following institutions continued to entertain the establishments noted against each of them for their maintenance. The appointment of a care-taker on Rs. 2 per month to the Anantanātha Basti at Mēlīge was sanctioned in Government Order No. E. 1498-500—Uni. 101-38-11, dated 30th November 1939, and the care-taker was entertained from 10th January 1940.

1. Sri Kndli Ramesvara Devaru temple  ...  One servant on Rs. 2 per mensem.
2. Sri Bhadravati Lakshminarasimha Devara  ...  One servant on Rs. 4 per mensem.
3. Santebeunnur Honda and Musafirkhanā  ...  One care-taker paid out of District Board Funds.
4. Sri Belagavi Kedaresvara and 2 other temples  ...  One care-taker on Rs. 4 per mensem paid out of Nehimi allowances.
5. Kupasur Kaitabhesvara Temple  ...  Care-taker.
6. Nagar Devaganga Pond  ...  Care-taker on Rs. 7 per mensem paid out of State Funds.
7. Mēlīge Anantanātha Basti  ...  One care-taker on Rs. 2 per mensem.

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**KOLAR DISTRICT.**

**Kolar Sub-Division.**

Kōḷārammā and Sōmēśvara temples, Kolar—II class. Both the institutions are clubbed together as one. Estimates for repairs to the gōpura of the Sōmēśvara temple have been submitted. The work is estimated to cost Rs. 5,120. An estimate for repairing the Saptamāтриka idols at a cost of Rs. 150 has been sanctioned. A compound wall to the Sōmēśvara temple has to be put up. The silt in the well has to be removed. The car of the temple has to be repaired. Estimates for these also have been submitted for sanction.

Mokbara, Kolar—Major Muzrai institution.—II class. In good condition.

Hazrath Baba Hyder Vali Darga, Mulbagal—In good repairs.

Śripādarāyasvāmi Brindāvana, Mulbagal—In good condition. The compound wall has been repaired. The slabs of the premises are in very bad condition in some places and require to be repaired.

**Chikballapur Sub-Division.**

Amaranārayaṇasvāmi temple, Kaivāra—Minor Muzrai institution. II class. In a good state of preservation. Instructions have been given to keep the premises clean. The garbhāṅguḍi should be provided with a more powerful bulb of 100-candle power. The roof of the temple car shed is reported to have been blown off by the wind. It has not been refixed. Instructions are given to take immediate action to fix up zinc sheet roofing immediately so that the car may not be damaged by being exposed to wind and rain.
HAZAN DISTRICT.

The monuments in the Hassan and Saklespur Sub-Divisions are reported to have been inspected by the Sub-Division Officers. They are all said to be in good state of preservation.

ANNUAL REPORT ON THE WORK FOR CONSERVATION OF ANCIENT MONUMENTS CARRIED OUT DURING THE YEAR 1939-40 BY THE PUBLIC WORKS DEPARTMENT, MYSORE.

The following works were carried by the Public Works Department for the conservation of ancient monuments in the State during the year 1939-40. The works included repairs and improvements to temples, statues and other buildings of historical and artistic value. The following list shows the works which have been completed as well as works in progress and schemes for which estimates have been prepared and which are in different stages of preparation for sanction by Government. The estimated amounts for the works of conservation and the sums which were actually spent are shown separately.

A. MYSORE CIRCLE.

BUILDINGS DIVISION, BANGALORE.

<table>
<thead>
<tr>
<th>Estimate</th>
<th>Outcome</th>
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<tbody>
<tr>
<td>Rs.</td>
<td>Rs.</td>
</tr>
<tr>
<td>1. Annual repairs of Tippu Sultan's Palace</td>
<td>282</td>
</tr>
<tr>
<td>2. Annual repairs of Canotaph near Ulsoor Gate Police Station</td>
<td>82</td>
</tr>
<tr>
<td>3. Annual repairs of Kempuguda Tower at Ulsoor tank bund</td>
<td>10</td>
</tr>
<tr>
<td>4. Annual repairs of Kempuguda Watch Tower at the left of Kempambudhi Tank</td>
<td>10</td>
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</table>

(Grant Rs. 360) | ... | 397 |

BANGALORE DIVISION.

The following works were in progress during the year:

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<thead>
<tr>
<th>Estimate</th>
<th>Expenditure</th>
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<tbody>
<tr>
<td>Rs.</td>
<td>Rs.</td>
</tr>
<tr>
<td>1. Annual repairs of Fort Wall at Devanhalli</td>
<td>100</td>
</tr>
<tr>
<td>2. Annual repairs of Tippu Sultan's Birth Place at Devanhalli</td>
<td>50</td>
</tr>
<tr>
<td>3. Repairing Hoysalaballala Palace at Kundana Hills</td>
<td>50</td>
</tr>
<tr>
<td>4. Repairing the Inscription Stone at Aradesahalli</td>
<td>10</td>
</tr>
</tbody>
</table>
5. Annual repairs of Syed Ibrahim’s Tomb at Chennapatna ... 50 41
6. Annual repairs of Taluk Office (Krishnaraja Urs’ Mansion) at Chennapatna. 160 163
7. Annual repairs of Akkalashah Khadri Darga at Chennapatna ... 50 49

| Total | 470 | 409 |

Against the required grant of Rs. 470, the sum allotted was Rs. 335 (vide Superintending Engineer’s No. 14463-67, dated 21st March 1940, and 19367, dated 24th June 1940) and the expenditure incurred was Rs. 400 as per details noted above. The above ancient monuments were kept in good repairs during the year. An estimate for Rs. 300 for repairing the Akkalashah Khadri Darga at Chennapatna was forwarded to the Deputy Commissioner, Bangalore District, for countersignature and return.

Statement showing the Names of Ancient Monuments and Temples for which Works are executed and for which Estimates are prepared and sent.

**MYSORE DIVISION.**

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Particulars</th>
<th>Amount</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ANCIENT MONUMENTS.</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Estimate for improving the Navaratri Mantapam in front of Sri Srikantesvarsavami Temple at Nanjangud.</td>
<td>Rs.</td>
<td>2,865 Estimation sent to Deputy Commissioner.</td>
</tr>
<tr>
<td>2</td>
<td>Installation of electric lights to Sri Kesava Temple at Somanathapur, T. Narsipur Taluk.</td>
<td></td>
<td>8,268 Submitted to Superintending Engineer.</td>
</tr>
<tr>
<td>3</td>
<td>Repairs to the images and gopuram of Sri Srikantesvarsavami Temple at Nanjangud.</td>
<td></td>
<td>6,000 Sent to Deputy Commissioner.</td>
</tr>
<tr>
<td>4</td>
<td>Improvements to the kitchen attached to the Darais-Dowlat Bagh at Seringapatam.</td>
<td></td>
<td>1,500 Sanctioned. Works are nearing completion.</td>
</tr>
<tr>
<td>5</td>
<td>Improvements to Gumbaz</td>
<td>Rs.</td>
<td>6,960 Estimations are sent to Deputy Commissioner, Mandya District.</td>
</tr>
<tr>
<td>6</td>
<td>Obelisk monument near the breach at Seringapatam</td>
<td></td>
<td>50 Estimate sanctioned. Repairs are done.</td>
</tr>
<tr>
<td>7</td>
<td>Webb’s Monument near Seringapatam</td>
<td></td>
<td>22 Do</td>
</tr>
<tr>
<td>8</td>
<td>Colonel Bailey’s Dungeon</td>
<td></td>
<td>85 Do</td>
</tr>
<tr>
<td>9</td>
<td>Dungeon discovered by T. Inman</td>
<td></td>
<td>88 Do</td>
</tr>
<tr>
<td>10</td>
<td>De Haviland Arch</td>
<td></td>
<td>10 Do</td>
</tr>
<tr>
<td>Serial No.</td>
<td>Particulars</td>
<td>Amount</td>
<td>Remarks</td>
</tr>
<tr>
<td>-----------</td>
<td>----------------------------------------------------------------------------</td>
<td>--------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>11</td>
<td>Ancient Monuments—concl.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Sir P. N. Krishnamurthy's Bungalow</td>
<td>10,000</td>
<td>Improvement estimate submitted. This is converted into a II Class travellers' bungalow.</td>
</tr>
<tr>
<td>13</td>
<td>Estimate for repairs to Sri Ranganathasvami Temple at Seringapatam.</td>
<td>5,000</td>
<td>Sanctioned. Work is arranged for.</td>
</tr>
<tr>
<td>14</td>
<td>Sri Ramanujacharya's Temple at Saligrama</td>
<td>1,000</td>
<td>Repair estimate submitted to Superintending Engineer.</td>
</tr>
<tr>
<td>15</td>
<td>Sri Jyoti Ramesvarasvami Temple</td>
<td>2,430</td>
<td>Do</td>
</tr>
<tr>
<td>16</td>
<td>Sri Vaidyavasaravami Temple at Talakad</td>
<td>1,000</td>
<td>Sanctioned. Works are under progress.</td>
</tr>
</tbody>
</table>

**OTHER TEMPLES.**

| Serial No. | Particulars                                                                 | Amount | Remarks                                                                 |
| 1          | Estimate for lowering the compound wall of Sri Narayanavasvami Temple and shifting to the kitchen attached to Sri Narayanavasvami Temple at Chamarajanagar. | 718    | Estimate sent to the Deputy Commissioner.                               |
| 2          | Repairs to Sri Chennigarayavasvami Temple at Bherya, Krishnarajanagar Taluk. | 1,865  | Do                                                                      |
| 3          | Urgent repairs to Sri Gunja Narasimhasvami Temple at T-Narsipur.           | 1,000  | Sanctioned. Works are arranged for.                                     |
| 4          | Revised estimate for constructing Yagasala, Himavat Gopalasvami Hills.     | 930    | Sent to Deputy Commissioner for countersignature.                      |
| 5          | Estimate for providing pipe fencing all round the Sri Biligiri Rangasvami Temple on Biligiri Rangan Hills. | 3,100  | Sent to the Deputy Commissioner.                                       |

**KOLAR DIVISION.**

| Serial No. | Particulars                                                                 | Amount | Remarks                                                                 |
| 1          | Repairs to Sri Somesvaravasvami Temple in Kolar Town                       | 5,120  |                                                                         |
| 2          | Repairs to Kolaramma Temple in Kolar Town                                   | 150    |                                                                         |
| 3          | Repairs to Mokbara Monument in Kolar Town                                   | 120    |                                                                         |
| 4          | Repairing and improving Sri Ranganathasvami Temple at Rangasthala, Chickballapur Taluk. | 1,845  | Work is in progress.                                                    |
## MANDYA DIVISION.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Particulars</th>
<th>Amount</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Repairing Sri Lakshminarayanaswami Temple at Tonnur, French Rocks Taluk.</td>
<td>...</td>
<td>Estimate for Rs. 8,065 is forwarded to the Deputy Commissioner.</td>
</tr>
<tr>
<td>2</td>
<td>Repairing Sri Kailaseswaram Temple at Tonnur, French Rocks.</td>
<td>...</td>
<td>Estimate for Rs. 1,485 is forwarded to the Deputy Commissioner.</td>
</tr>
<tr>
<td>3</td>
<td>Repairing Sri Mulesingasvara Temple at Bellur, Naga-mangala Taluk.</td>
<td>...</td>
<td>Estimate for Rs. 190 is forwarded to the Deputy Commissioner.</td>
</tr>
<tr>
<td>4</td>
<td>Repairing Sri Sangamesvaraswami Temple at Sindaghat, French Rocks Taluk.</td>
<td>...</td>
<td>Estimate for Rs. 2,000 is forwarded to the Deputy Commissioner.</td>
</tr>
<tr>
<td>5</td>
<td>Repairing Darga of Syed Salar Masud Sahib at Tonnur, French Rocks Taluk.</td>
<td>...</td>
<td>Estimate for Rs. 1,100 is forwarded to the Deputy Commissioner.</td>
</tr>
</tbody>
</table>

## TUMKUR DIVISION.

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of work</th>
<th>Amount of estimate</th>
<th>Outlay during 1939-40</th>
<th>Grant required during 1940-41</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>ESTIMATE UNDER EXECUTION.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>ESTIMATES PREPARED FOR SANCTION.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Chennakesavaswami Temple at Nagalapura, Turuvekere Taluk.</td>
<td>1,100</td>
<td>...</td>
<td>1,100</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Kedareshvara Temple at Nagalapura.</td>
<td>1,500</td>
<td>...</td>
<td>1,500</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Chennakesavaswami Temple at Tandaga.</td>
<td>350</td>
<td>...</td>
<td>350</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Mallesvara Temple at Hulikal</td>
<td>650</td>
<td>...</td>
<td>650</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Byatarayaswami Temple at Nonavinakere.</td>
<td>600</td>
<td>...</td>
<td>600</td>
<td></td>
</tr>
</tbody>
</table>

*Vide statement submitted for getting administrative sanction.*
B. SHIMOGA CIRCLE.

HASSAN DIVISION.

SRI CHENNAKESAVASVAMI TEMPLE AT BELUR.

1. Improvements to the frontage of the temple have been done by levelling the ground and laying out a lawn, which is enclosed in the rear by masonry parapet wall. The lawn is proposed to be enclosed in the front by ornamental railing.

2. Repairs to the image of Sri Kappe Chennigarayasvami have been completed.

3. The yard around Andal Shrine was paved with slabs.

4. The space between the entrance to the Kalyani and the northern salumantap was provided with a parapet, similar to the one now existing on the sides. The dislodged steps of the Kalyani were set right and new steps were provided.

5. Repairs to the Ammanavara Sannidhi Gopuram were carried out.

6. A movable ladder for decorating the image of Sri Chennakesavasvami was supplied.

7. Improvements to the approach road to the temple and other minor works have been done.

SRI HOYSALESVARASVAMI TEMPLE AT HALEBID.

1. Repairs to the Ball Mantap were carried out.

ANJANAPUR DIVISION.

1. REPAIRS TO SRI TRIPURANTAKESVARASVAMI TEMPLE AT BELAGAVI, SHIKARPUR TALUK.

The temple of Sri Tripurantakesvarasvami is one of the most important and of the fairly well preserved ancient monuments. The basement of the temple was very badly disturbed and sunk in several places. Necessary repairs to reset only the front portion to a uniform level, were got done in consultation with the Director of Archeological Researches in Mysore. An estimate for Rs. 275 was sanctioned for the purpose and an outlay of Rs. 270 was incurred during the year 1939-40.

2. STRENGTHENING THE GANDA-BHERUNDA PILLAR AT BELAGAVI, SHIKARPUR TALUK.

The base of this pillar is enclosed by two heavy size stone masonry platforms with earth filling in between. The pillar developed a slantwise crack. With a view to strengthening the Ganda-Bherunda pillar, an estimate for Rs. 140 was got approved by the Superintending Engineer in consultation with the Director of Archeological Researches. A small outlay of Rs. 46.0 was incurred during the year 1939-40. The rest of the works are under progress and nearing completion.
<table>
<thead>
<tr>
<th>No.</th>
<th>Name of work</th>
<th>Amount of estimate</th>
<th>Outlay incurred</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Annual repairs of Asoka's inscriptions at Jatingi Hills in Molakalmuru Taluk.</td>
<td>28</td>
<td>19 15</td>
<td>Annual repairs completed.</td>
</tr>
<tr>
<td>2</td>
<td>Annual repairs at Brahmagiri in Molakalmura Taluk.</td>
<td>20</td>
<td>17 5</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Annual repairs at Siddapur</td>
<td>20</td>
<td>14 13</td>
<td></td>
</tr>
</tbody>
</table>

II. Works for which Estimates were Prepared:

<table>
<thead>
<tr>
<th>No.</th>
<th>Work Description</th>
<th>Amount of estimate</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Repairs and minor improvements to Jain Basti at Heggere, Hosdurga Taluk</td>
<td>1,110</td>
<td>Sanctioned in Superintending Engineer's No. 1844, dated 18th August 1939. The grant was made available on 19th March 1940; but work was not done as no contractors came forward to do the work. The work will be done during 1940-41.</td>
</tr>
<tr>
<td>2</td>
<td>Annual repairs of Jain Basti at Heggere, Hosdurga Taluk</td>
<td>20</td>
<td>As improvement was contemplated, no annual repairs were carried out.</td>
</tr>
<tr>
<td>3</td>
<td>Improvements and construction of store room, Sri Jatingi Ramesvarasvami Temple at Rama-sagara, Molakalmuru Taluk.</td>
<td>2,714</td>
<td>Sanctioned in Muzrai Commissioner's No. DI. Dis. 32/40-41, dated 19th July 1940, cost being met out of the funds of the institutions. Work will be taken up this year.</td>
</tr>
</tbody>
</table>
## KADUR-DIVISION.

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of work</th>
<th>Amount of estimate</th>
<th>Grant allotted</th>
<th>Outlay incurred</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Annual Repairs of Amritasvaram Temple at Amritapura.</td>
<td>Rs. 100</td>
<td>Rs. 100</td>
<td>Rs. 100</td>
<td>This represents pay of watchman.</td>
</tr>
<tr>
<td>2</td>
<td>Repairing Yupastambha at Hiremagalur.</td>
<td>15</td>
<td>15</td>
<td>10</td>
<td>Needful repairs were got executed.</td>
</tr>
<tr>
<td>3</td>
<td>Repairing Marle Siddesvarasvami Temple at Mirle.</td>
<td>45</td>
<td>45</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Repairs to Sri Devavinda Prasannasvaram Temple, Mudigere Taluk.</td>
<td>2,400</td>
<td>360</td>
<td>...</td>
<td>Since the work was taken up early in June 1940, the grant allotted could not be worked out.</td>
</tr>
</tbody>
</table>

## SHIMOGA-DIVISION.

Nil.
PART III—STUDY OF ANCIENT MONUMENTS AND SITES.

MYSORE DISTRICT.

Varuna.

Varuna is a wayside village seven miles to the east of Mysore and close to the T.-Narasipur road. It appears to have been a prosperous place in the Gaṅga period. The earliest known inscription at the place (E. C. Mysore 55) mentions a local chief ruling under Śripurusha in circa 780 A.D. But most of the antiquities are connected with the 10th century A.D.

OLD BASTI RUINS.

To the west of the present village is a rising slope on which there appear to have been a number of Jain temples. Strewn about in the fields and hedges were discovered here the remains of at least three Jaina shrines.

Ruined bastis. A granite pillar, about one foot in diameter and six feet high, containing a Kannada inscription was found by the side of a hedge. The top of the pillar is carved into a cone-shaped bud such as is found in similar Jain epitaphs in Bindiganavale and elsewhere.

Epitaph. Of the images (Pl. II), the one lying in the grounds of Māda, son of Ādikarnātaka Hebbeda Rāma, is a well carved group depicting Pārśva-nātha seated on a pedestal with a high back and supported by attendants on either side (Pl. II, 1). The seven-hooded cobra spread over the head of the image is broken. Above it is a triple umbrella under a simhalalata belonging to a serpentine tōrana. The group appears to belong to the 11th century A.D.

Images. Of the other two images, one is a small standing image of a naked Tīrthankara, Supārśvanātha, with a broken cobra and a triple umbrella over the head (Pl. II, 4). It has no inscription on the pedestal. The other image lying on the south and facing north is a large standing life-size image of potstone (Pl. II, 2). It is naked with an umbrella over the head and has an old Kannada inscription in several lines on the pedestal.

Round about lie half-buried in the earth or covered over by the hedge two pairs of Yakshas and Yakshīs. Among these, Dharaṇindra (Pl. II, 3) and Padmāvatī can be identified.

It is said that the stones of the bastis were removed and used for the Kaliyāni pond at Vorkūḍ.
MĀRI TEMPLE.

On the east side of the village is a temple of Māri facing north. The yard in front of the structure has a number of carved stones one of which bears the śāṅkha and chakra and has an inscription of the 14th century. Another similar inscription stone has a trīśūla mark. These inscriptions have been published.

BASAVĀṆṆA SHRINE.

To further east of the Māri temple stands a Basavāṇṇa shrine which faces directly west and has a granite pillar with a triple umbrella carved upon it. A pillar forming the south jamb of the terrace of the Basavāṇṇa shrine bears a viragāl inscription in which a lady devotee is shown as worshipping a līṅga under which is a Basava. It bears an inscription of about the 10th century A.D., the upper half of which has been read by Rice and revised by Mr. Narasimhaachar. Below the carved panel are found a few more lines. The inscription appears to be the epitaph of a Jain lady.

MAHĀDEVEŚVARA TEMPLE.

To the north-east of the village and west of the old tank, there is a group of three temples the largest of which is dedicated to Mahādeveśvara. It is a structure of the 19th century A.D. built by Lakṣumāvilāsāda Dēvammaṇṇi, one of the queens of Krishnaraṇa Oḍeyar III. The inscription of the king is found on a stone slab in the mukha-maṇṭapa of the temple and records the construction of the tank and the temple.

In the navarāṇga of the temple are the images of Pārvatī, Nandi, Vidyā-Gaṇapati and Navaṇītā Nṛttīa Kṛṣṇa near whom are placed a copper Saḍāśiva group.

In the garbhagriha is a small round-headed līṅga of whitish brown stone.

On the south-east pillar of the outer verandah is a relief group depicting, probably, Krishnaraṇa Oḍeyar III and his two queens.

Bhaktī figures.

The northernmost shrine dedicated to Mahādevamma is a small stone structure with the outer walls constructed of large slabs. It is said that inside it there is a seated image of Durgā almost naked. On the south wall, there is said to be a large naked image with an inscription on the pedestal. Owing to some custom obtaining in the village, the door of the temple could not be opened and the inside studied. It is said that the door is opened only on such Tuesdays as fall between Sankrānti and Śivarātri in the months of January and February.
MAHALINGESVARA TEMPLE.

(Pl. III, 1).

An important and interesting structure at the place is a small granite temple called the Mahalingesvara temple. The original name of the god appears to have been Bhūtesvara. There are two inscriptions in front of the temple and another on a viragal inside the outer navarānga. These refer to circa 900 A.D. when a Chālukya prince by name Goggi appears to have interfered in a succession dispute between two local chiefs, Uttavagalla and Edavari, perhaps of the Ganga dynasty. Another inscription mentions a battle between Polukēsi, apparently some later Chālukya chief bearing that great name and Būtuga identified by Mr. Narasimbachar with Būtarasa, son of Nītīmārga. The temple is of interest because it is a genuine structure of the 10th century A.D. with some good carving work.

In the outer navarānga of the temple which is a later structure of 12 pillars, there are kept a number of interesting sculptures. One of them is a conical slab containing inscription No. Mysore 35, E.C. III, Mysore District. It mentions Mahāsāmanta Narasimha of the Chālukya family who was perhaps the father of Arikesari, the patron of Adi-Pampa, the famous Kannada poet of the 10th century A.D. It has three panels. The lowest depicts a vigorous battle between a corps of elephants and an army composed of footmen led by cavaliers. One of the elephants is ridden by royal personages, and the corps is led by a horseman with a sword in hand. The elephants and horses are vigorous and realistic and do credit to the art of the time. In the middle panel is seated between two attendants a high personality, perhaps Būtuga whose name the linga bears. In the top panel he is shown as worshipping the linga under a fine Dravidian type tōraṇa.

Next to this inscription is a group of Saptamātrikas, all independent images with small waists and large breasts, reminding us of similar groups at Narasamaṅgala and Haḷe-Ālur.

Saptamatrikas.

The Mahishāsuramardini group (Pl. III, 3) in the same navarānga is evidently of the Ganga times. It shows the goddess as treading on the buffalo with her left foot, her waist being twisted, her breast held by an ornamental breast band, while sankha and chakra are held in the two outstretched fingers. The prabhāvali is of the same stone and depicts the group of the eight Dikpālas in a fixed order with Indra in the centre and, to his right, Isāna, Vāyu, Varuṇa and Agni, and, to his left, Agni, Yama, Niruti and Kubēra. Each god is riding his vehicle with his consort. The style of work reminds us of the Aralaguppe and Nandi types.

Mahishasuramardini.

The rest of the temple consisting of the open vestibule and the small inside navarānga is the original temple of the Ganga times. Its outer wall is cut up by pilasters having cushion-shaped
mouldings above the neck. The vestibule doorway which has creeper scroll ornamentation on the jambs has above it a rounded cornice with horse-shoe shaped arches in front, a row of swans below and a small Gaṇa-Lakṣmium group above it.

The most interesting feature of the temple is the existence of a frieze (Pl. III, 2) of beautifully sculptured Paurānic panels just underneath the eaves which are themselves ornamented with horse-shoe shaped arches. The frieze runs right round the temple, commencing just above the east doorway of the old temple and illustrates scenes from the Rāmāyāna as follows:—

East wall—

1. Rāvana hears of Rāma. Rāvana abducts Sītā.

South wall—

2. Rāvana.
3. Rāvana performing a sacrifice.
4. Rāma and Lakṣmaṇa approached by Hanumān.
5. Rāma and Sugriva make friends.
6. Sugriva’s coronation.
7. Rāma sends out Hanumān.
8. Hanumān slays Laṅkiṇī.
9. Hanumān in Rāvana’s durbar.
10. Hanumān is unslayable.

West wall—

11. Hanumān in Rāvana’s bedroom.
12. Hanumān visits Rāvana’s sacrificial room.
13. Hanumān crosses the sea.
14. Hanumān reports to Rāma.

North wall—

15. The ocean is bridged.
16. Vibhishāna is crowned (?).
17. Battle between Rāma and Rāvana on ground.
18. Lakṣmaṇa carried by Hanumān and Rāvana flying in the air. Both fighting.
19. Indrajug is slain.
20. Rāma and Rāvana fight.
21. Rāvana is slain.

East wall—

22. Maṇḍodarī bewails her husband’s death.
23. Hanumān informs Sītā of Rāma’s success.
24. Rāma and Sītā are united.
25. Vibhishāna is crowned.
1. Mahalingesvara Temple, Varuna (p. 21).


3. Mahishasuramardini, Mahalingesvara Temple, Varuna (p. 21.)
The granite pillars of the inner navaranga have a round shaft of the Gaṅga type resembling the Pātāla-Brahmādeva pillar in front of Gomāthēśvara and the pillars in the first shrine on the smaller hill at Śravanabelgola. On the ceilings of the navaranga and the open vestibule are carved lotuses in very high relief. The garbhagriha doorway has its jambs ornamented with creeper scrolls.

**Vajamangala.**

The village of Vajamangala is situated about a mile and a half to the north-west of Varuṇa. There are two principal temples in the place of which one is dedicated to Ankanāthēśvara and the other to Somēśvara.

**Situation.**

**ANKANĀTHĒŚVARA TEMPLE.**

The Ankanāthēśvara temple appears to be a plain granite structure of about the 13th or 14th century with an image of Bhairava in the garbhagriha. There is a natural linga by its side called Ankanāthēśvara. To the south-west of the temple is a stone oil mill bearing an inscription of Vira Narasimha III.

**SOMĒŚVARA TEMPLE.**

The Somēśvara temple is immediately to the north-west of the Ankanāthēśvara temple. It is a triple-celled structure with its outer walls built of bricks. The low roof and the appearance of the navaranga suggest that this temple is like the structures met with in many parts of the Dāvangere Taluk and described in the Annual Report of the department for 1939 (pp. 88 ff.).

The common navaranga into which all the three cells lead is supported on four cylindrical pillars, small in size but resembling the pillars at Narasamangala. In the hall are kept the stone images of the Saptānātrikas, Gaṇēśa, Sūrya, Umapahēśvara, Vishnu, etc. Some of the images appear to be recent, while the older images are worn out.

**Nanjangud.**

**NAṆJUNDEŚVARA TEMPLE.**

Nanjangud is a little town situated 16 miles south of Mysore at the confluence of the river Gundlu with Kapini or Kapilā which pours into the Kāveri river near T.-Narsīpur. The town is the centre of a taluk of the same name and has now a population
of nearly 8,000 and is a very important place of pilgrimage. During its annual festivals in the months of March and April, it attracts very large crowds of pilgrims from the neighbouring districts. The chief attraction of course is the great temple of Naṅjunḍēśvara (Pl. IV, 1) which is situated at the eastern extremity of the town not far from the slopes leading to the confluence. During the floods, the two rivers meet within a hundred yards of the temple.

**History.**

Structures belonging to about half a dozen different periods commencing from the 13th and 14th centuries can be found in the Naṅjunḍēśvara temple. (Pl. V).

The original and oldest part of the temple consists of the garbhagriha, the vestibule with its pradakshinā and the rangamanṭapa to which may be added also the stone-built portions of the inner mahādvāra and the dīpastambha. The Naṅjunḍēśvara or the Śrīkaṇṭhēśvara linga is a low and medium-sized natural linga, placed on a low pedestal. The garbhagriha is a plain one with walls of roughly dressed, but well-adjusted, granite blocks. Around it, except on the east, runs a narrow closed-in pradakshinā which is provided with three stone windows having cruciform or pond-shaped perforations. The outer walls of the sanctum are plain with roughly shaped pilasters, the spaces between which are covered over with plaster. The lower part of the walls contains a sloping cornice and an octagonal cornice; but the bottom is hidden by plaster filling. The outer wall of the pradakshinā has ornamental right-angled pilasters surmounted by a series of sharply curved eaves, ornamented with half-carved and uncarved kīrtimukha arches and a parapet base which appears to have a series of lion-faced sea-horses. On the south wall are carved three panels consisting of the Naṅjunḍēśvara linga under a canopy, Nandi facing it and a royal couple in devotional attitude (Pl. IV, 3) generally pointed out as Yadurāya and his queen, but probably much older and coeval with the temple. The door leading to the pradakshinā on the south has been filled in with plaster so that there is only one inlet in the north-west corner of the vestibule.

The vestibule is a plain structure with two cylindrical granite pillars supporting its roof. The doorways which are perhaps plain are covered over with silver plating.

The navarāṅga in its original form consisted of a hall supported by twelve pillars of undoubted 13th century Hoysala workmanship. Four of these have cylindrical plain shafts, while the four others that are now visible are of varied shapes. One is sixteen-pointed. A second is an octagon with three series of caryatid bracket figures. Both of these have the corners of their bases ornamented with cobra-hooded mouldings. Two other pillars are high ornate modifications of the thirty-two fluted types with braided chain ornamentation, and they remind one of the pillars in the Phalghunḍēśvara temple at Kaivāra, near Nandi. The brackets


over these pillars are of the imitation ribbed pattern, common in Hoysala work of the 13th century.

This hall appears to have been extended by one aṅkaṇa on the east and to have been divided up into a number of cells, each containing a linga. Most of the latter appear to bear the names of the queens of Krishṇarāja Oḍeyar III. The most important of the cells, however, contains a metallic group of Śiva as Chandrakākhara. The face of the image is rubbed out to smoothness by continuous rubbing and washing. In the navaraṇga are kept the images of Gaṇapati, Durgā and Saptamātrikā, who are not attended by any other figures.

A few yards to the east of the navaraṇga stands the inner mahādvāra, with a granite doorway, surmounted by a brick tower. The “simha-lalāṭas” which ornament its exterior, the cruciform shafted pillars with their mango drops and smaller pillars carved on lion-bases, and the finely carved bull, elephant and horse on the inner face of the benches inside the mahādvāra, suggest that it is a structure of the late Hoysala or early Vijayanagar period. The mahādvāra was probably built between 1250 A.D. and 1400 A.D.

To this period also belongs the large eight-fluted granite lamp-pillar which is now placed near the bull of Vikramarāya. Between the navaraṇga doorway and the inner mahādvāra, to the west of the wooden dhvajastambha, stands a baliṇṭha on which there is said to have been an inscription (Ep. Car. Mysore Supplement No. Nanjungud 280, not traceable now), of the time of Harihappā Oḍeyar, probably identifiable with Harihara I of Vijayanagar. If it is this prince, then the date would be c. 1342—1350.

Inside the inner prakāra were constructed, probably in the 14th century, the shrines of Pārvatī and Viṣṇu and Chaṇḍikēśvara. The former contains an image of the goddess, holding a kumuda and a kumuda. The arch or torana above the goddess has a serpentine band connecting it with the 14th century. The Viṣṇu shrine is characterless and the image is a poorly carved piece in darkish stone, which does not appear to be the original image. The figure is that of Janārdana holding padma, chakra, śankha and gadā, but is called Kēśava.

In the days of the Vijayanagar emperors and perhaps by Krishṇadēvaṇāya whose inscription of 1529 is to be found on the back-wall of the Viṣṇēśvara shrine, was added an outer verandah in which are now installed Viṣṇēśvara, Subrahmaṇyēśvara and other deities.

In 1643 A.D. Dalavoy Vikramarāya, Prince Commander of the Mysore Forces, got made and set up the beautiful bull (Pl. IV, 2) which is now found in the mukhamantapa of the temple bearing his inscription on its pedestal. The bull is large, finely
carved and ornamented and beautifully finished and is an object that attracts notice as soon as one enters the temple.

To the left of the Pārvatī shrine is installed a greenish jadite linga, about nine inches high, called Pachche linga or Pādsha linga which is said to have been installed at the orders of Tipu Sultan. In this shrine is also placed a stone image of Pārvatī standing (abhaya, kumta, pāsa, dāna) which is said to have been used as a substitute for receiving the mutilations of iconoclasts and placed in front of a wall covering the Pārvatī image.

Such appears to have been the condition of the buildings until about 1839 when H. H. Maharāja Krishnarāja Odēyar III of Mysore devoted his resources to make his contributions to this temple, as seen from an inscription of his above the outer mahādvāra, his bhakta-vigraha in the south prākāra and the names of the numerous lingas and images in the outer prākāra.

The most interesting of these contributions are the images, particularly those of the family of the royal donor (Pl. I, Frontispiece), directly opposite to the shrine of the utsavamūrti and facing it through the south door of the navaraṅga. The portrait of the royal donor is an extraordinarily successful piece of sculpture which is a standing example of the art of the time. The Maharāja who is supported on each side by two queens stands upright being bare footed and fully dressed, and with his hands folded in reverence. He wears a well shaped large (pāgu) turban, whiskered moustaches, holes for ear-rings, necklets and necklaces, bracelets, a Moghul type long coat, armlets of a checkered and floral pattern, uttarīyam taken over his left shoulder with ends being coiled round his waist, sword scabbard, dagger in sheath, Paṭhan type trousers with floral pattern, anklets and a single jingled anklet on the right ankle. The figure generally resembles the pictures of Krishnarāja Odēyar III in his younger days. On the pedestal appears the inscription:

Alīda Mahāśvāmi Krishnarājamāvaru.

His queens have their hair tied in a bundle to the right and wear turnbu (Tamil: śorpu), large ear-rings, addike, bandī and tāli, and finely patterned and skirted saris. They stand with folded hands. On the pedestals appear their names which are as follows from the east:

1. Ramāvilāsādana Cheluvaṇamāṇṇiyavaru.
2. Lakshmīvilāsādana Dēvājanmaṇṇiyavaru.

To the left of the last named queen and facing east, stands the image of Nañjarāja Bahadūr, a boyish figure, wearing trousers, long coat, kammarband and Marāṭha-styled turban. He was the natural son of the king and was popularly known
as Dēvapārthiva. While the queens wear *kunkumam* on their foreheads, the king and prince wear no caste mark, but they have square signet rings on their little fingers. There are similar portrait sets of Krishnarāja Oḍeyar III and his family at Chāmarājanagar, the Chāmuṇḍi Hill and the Krishnasvāmi temple at Mysore. But the Nañjangūḍ set appears to be the largest of them all.

In front of the inner mahādvāra to the east extends a large pillared maṇṭapa whose nucleus appears to be the lamp pillar, around which there is a small square pavilion with straight sloping eaves. This is known as Basavanakatte, more probably because it housed formerly the large Basava of Vikramarāya than because the small bull known as Channabasava is now installed in it.

At the back of this large maṇṭapa there stands a shrine of Tāṇḍavāśvara facing south. It contains a fine copper group of Śiva as Andhakāsurasamhāri.

Among the several additional shrines may be mentioned a Navagraha shrine installed by a Vaisya gentleman in recent times. It contains the image of Śūrya surrounded by those of the Grahas or planets made by Mr. Siddalingaswami of Mysore. The Navagraha images are finely made and show an attempt to imitate some features of Hoysala sculpture.

We may now proceed to study the long rows of sculptures, images and lingas that are placed in the shrines of the inner verandah of the outer prakāra, commencing from the south-east, where exist the two kitchens of the temple. First, there is a row of stone images of the sixty-three Śaiva saints. The images are encrusted with a thick coat of wax which makes them look ugly. But if exhibited in a clean condition, they will perhaps bring credit to the sculptural work of Mysore during the 19th century.

The saints are in the following order, their striking peculiarities, if any, being noted against their names. They are generally in groups of three, each group having a set of three copper images for procession purposes and being fixed on wooden platforms. The copper images are also good, but the stone ones are better. The copper images have not been arranged so as to correspond with the stone ones in the several shrines.

1. Nandini. [Pl. XI, 2 (3)].
2. Sundara (Sundaramūrti). [Pl. XI, 2 (2)]
3. Kamalini. [Pl. XI, 2 (1)].
4. Appar (holding a broom). [Pl. VI, 2 (2)].
5. Māṇipikyavāchakar (holding rosary and a book). [Pl. VIII, 2 (1)].
6. Śivajñānasambandhar, with a metal tāla in his hands. [Pl. XI, 1 (2)].
7. Trisahasrabhūsura. [Pl. VIII, 3 (1)].
8. Nilakaṇṭhara. [Pl. VIII, 3 (2)].
10. Mārara. [Pl. IX, 4 (1)].
11. Satyārthara. [Pl. XI, 4 (1)].
12. Varamindara, with a battle-axe. [Pl. IX, 4 (3)].
13. Amaranīti.
14. Dārurkar, with a goad. [Pl. X, 1 (2)].
15. Enadhīnāthara.
17. Kaṇṇappanavar, with a strung bow. [Pl. VII, 2 (2)].
18. Mānakunjara. [Pl. VII, 2 (1)].
21. Mūrtinathara. [Pl. XI, 3 (2)].
22. Skandanāthara, with a garland of flowers in his hands. [Pl. VIII, 1 (1)].
23. Rudrapaśupati. [Pl. VIII, 1 (2)].
24. Nandar. [Pl. VIII, 1 (3)].
25. Vichāravanta, with a bag on his shoulder. [Pl. VII, 1 (1)].
27. Kulapakshakara. [Pl. VII, 1 (3)].
28. Vidyāvantara [or Vidyāśūrara, Pl. VIII, 4 (1)].
29. Pūtavati—seated with folded hands. [Pl. VIII, 4 (2)].
30. Abhūticharara. [Pl. VIII, 4 (3)].
31. Nilaanagnara. [Pl. VI, 3 (2)].
32. Navanandi.
33. Kalikāmaru. [Pl. IX, 3 (3)].
34. Śrīmūlara. [Pl. IX, 2 (1)].
35. Bhadrabhaktara, with a small axe (bāchi). [Pl. X, 3 (1)].
36. Daṇḍabhaktara. [Pl. IX, 1 (3)].
37. Mārasūmayājgala. [Pl. IX, 1 (1)].
38. Śākyanāthara, with two balls in his hand (guṇḍu). [Pl. VI, 3 (1)].
39. Nīrūddha Śārdulara. [Pl. XI, 3 (3)].
40. Matangar.
41. Chaṇḍabhūpati. [Pl. VIII, 2 (2)].
42. Gaṇapāthara. [Pl. VIII, 2 (3)].
43. Parāntakara—a sword on his left shoulder. [Pl. VII, 3 (1)].
44. Satyadhana. [Pl. XI, 3 (1)].
45. Dharmakētana. [Pl. IX, 2 (2)].
46. Pratāpasūrara. [Pl. VI, 2 (1)].
NANJUNDESVARA TEMPLE, NANJANGUD.

1. mahadvara (p. 31.)

2. (1) Pratahasukha (p. 28), (2) Aparsh (p. 27), (3) Bhutidhaaru

3. (1) Saksyanatharu (p. 28), (2) Nilanagnaru (p. 28).

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47. Atibhaktaru. [Pl. X, 3 (2)].
48. Mānadhānaru. [Pl. VIII, 3 (3)].
49. Kalinīti. [Pl. XI, 1 (1)].
50. Kirtinātharu.
51. Pañchapādaru with only two feet. [Pl. XI, 1 (3)].
52. Gānavallabharu.
53. Avikāri. [Pl. X, 4 (2)].
54. Abhirāmaru. [Pl. XI, 4 (3)].
55. Nirvachanaru. [Pl. VII, 3 (2)].
56. Śakranātharu.
57. Dharmabhaktaru.
58. Dharmanātharu.
59. Sāhasapriyaru, with fly-whisk in right hand. [Pl. X, 2 (3)].
60. Kirtikathāṃritaru. [Pl. VII, 3 (3)].
61. Śūravyāghraru. [Pl. VII, 4 (1)].
62. Vibhūlichararu.
63. Sahasakaru.
64. Śambkuchittaru. [Pl. XI, 4 (2)].
65. Lōhitāksharu. [Pl. IX, 2 (3)].
66. Gītākāraru with a rudrārṇa. [Pl. IX, 4 (2)].

Here ends the series of Śaiva saints. To the west is a series of lingas, which are as follows:—

**Lingas.**

1. Prithvīlinga.
2. Ablinga.
3. Tejolīnga.
4. Vāyulinga.
5. Akaśalinga.

Next to the intervening bhaktavigraha shrine they are as under:—

7. Paraśurāmēśvara.
8. Gautamēśvara.
10. Sujñānēśvara.
11. Tirtharājēśvara.
12. Lakshmiśvara.
13. Sahasralingēśvara (showing one thousand reliefo lingas in one linga).

The prākāra images are continued:—

1. Prasanna Gaṇapati.
2. Nilakanṭhēśvara.
3. Śakti-Gaṇapati with his lady seated on his left lap and mouse on pedestal. The god has ten hands.

4. Trinēśvara.
5. Mallikārjunēśvara.
8. Bhūkailāśēśvara.
11. Śri Naṅjarājābhida Mūrvadī Krishnārājēśvara.
12. Rajita-Naṅjuṇdēśvara—perhaps installed to prevent the plundering raids of the Mahātās.
14. Daṇḍapāṇi Subrahmanyēśvara, with the right hand holding a staff and the left in kaṭīhasta.
15. Śāradā.

A room in the corner which contains twenty-nine minor lingas is said to have been removed from the area of the Pārvatī and Nārāyaṇa shrines.

To the east of the steps leading to the terrace extends a long verandah which contains the most interesting sculptures in the temple.

**Sivalīla images.** As stated in the 'Vamśāvali of the Mysore Kings,' these images appear to have been set up by Krishnārājā III. Their general design and excellence of finish prove that Mysore was yet famous for its sculpture in the second quarter of the 19th century and that its great art died out during the days of the Commission. Each image with its prabhāvali is about 5 feet high. The images show the lilās of Śiva and are as follows commencing from the west:

1. Chandrāśēkhara with Pārvatī.
2. Umāmahēśvara—seated.
3. Vrīshabhārūḍha—with the couple riding the bull.
4. Taṅḍavēśvara with Pārvatī, treading on a demon. (Pl. XII, 1).
5. Girijākalyāṇamūrti—with Brahma and four other deities as witnesses. (Pl. XII, 2).
6. Bhikshāṭanamūrti—with begging bowl in the left hand and feeding what looks like a deer in right hand and attended by a dwarf carrying a basket.
7. Kāmasamhāramūrti (Pl. XII, 3) with Manmatha riding on a parrot and shooting a floral arrow at Śiva (Pl. XIII, 1). Śiva’s left hand holds a triangular dhvaja in which is carved a picture of Manmatha riding on a parrot.
8. Kālasamhāramūrti—with Mārkandēya defended by Śiva who spears Yama for having roped his devotee. (Pl. XIII, 2).
9. Tripurasamhāramūrti—Śiva standing with bow and arrow and accompanied by Pārvatī.
10. Jalandharamūrti—two-handed, with umbrella and kamanḍalu with spout. A royal figure stands with offering.
11. Brahmaśirachchēdanamūrti—Peculiar figure with dagger, axe, triśūla, and Brahma's head.
12. Virabhadrāmūrti—attended by Dakshabrahma and Pārvatī.
15. Kirātārjunamūrti—Śiva handing an arrow to Arjuna. (Pl. XIV, 3).
17. Chaṇḍikēśvara Varaprasanamūrti.
18. Vishakṣaṭhamūrti—Pārvatī's hand touching Śiva's throat. (Pl. XIV, 1).
19. Chakradānamūrti—showing Śiva presenting Chakra to Vishnu. (Pl. XIV, 4).
20. Vighnēśvara Varaprasanamūrti.
22. Ekapādamūrti—with Brahma and Vishnu emanating from the body of Śiva who stands on one leg. (Pl. XIV, 2).
23. Sukhāśīnamūrti.
24. Vatamūla Dakshināmūrti—a fine group showing Dakshināmūrti seated in yōgāsana as a teacher and surrounded by worshipping rishis. (Pl. XV, 1).
25. Lingōdabhavamūrti—flanked by Brahma on the swan and Vishnu on Garuḍa. (Pl. XII, 4).

Perhaps the largest and most majestic structure erected by Krishnarāja Odeyar III is the main mahādvāra of the temple. The mahādvāra or the main gate of the temple has a seven-storeyed tower above it. The doorway appears to be about 18 feet high and has the figures of the dvārapālas and Gāṅgā and Yamunā on the jambs. On the inner jambs are the images of Kālabhairava and Virabhadra. On the inner lintel is a long seven-line inscription in Kannada stating that the tower was constructed in about 1845 A.D., by Dēvājamā, wife of Chāmaraṇa Odeyar and mother of Krishnarāja Odeyar III. The walls have relievo carvings of simhalalātas and of musicians, dancers and wrestlers in various poses. The pillars of the mahādvāra are like those in the Gāṅgādharaśvara temple at Seringapatam. The lower ones have lion brackets and the upper ones gandabhērunda brackets which are unique. Each bird is represented as having two lion faces each of which has croists and a curved beak. Each of the seven storeys of the brick tower is formed of multipilastered turrets of the Dravidian style and each opening is defended by two-
dvārapālas. The tower is about 100 feet high and is surmounted by nine large gilded kalaśas supported by crescents.

In front of the mahādvāra a large dvāramantapa or porch was built by Nilagiri Muddaṇa about forty years ago. It is borne on eight huge granite pillars containing some interesting relievo sculptures. Among these are the following proceeding from the east clockwise:

**Pillar No. 1—**
Nandikēśvara.
Rāvana.
Umāmahēśvara.
Kāmadhēnu.
Bhairava with scorpion.
Garuḍa with amṛita kalaśa.

**Pillar No. 2—**
Bṛśiṇi.
Five-hooded cobra.
Indra with elephant.
Agni with ram.
Yama with buffalo.

**Pillar No. 3—**
Niruti with human being.
Lady at toilet.
Seated rishi.

**Pillar No. 4—**
Kaumārī with peacock.
Sarasvatī.
A kālinga serpent standing upon tail and catching a garuḍa bird which holds in its beak a smaller serpent.
Sūrya.
Vishṇu with Garuḍa.

Left of the gate:

**Pillar No. 5—**
Rishi with kalaśa.
Nāga.
Janārdana with Hanumān.
Girijaśakalāyāna with Nandi.

**Pillar No. 6—**
Rishi.
A crocodile devouring a fish.
Varuṇa with makara which is like a yāli.
Vāyu with deer.

Pillar No. 7—
Kubēra with horse.
Rishi and a lady.
Īsāna with bull.
Nāgaliṅga being kicked by Kāṇṇappa.

Pillar No. 8—
Female Garuda bird with amritakalaśa.
Amritakalaśa.
Virabhadrā.
Lady putting on anklet.
Sānnukha with peacock.
Dancing Gaṇēśa.
Brahma on swan.
Nāgaliṅga.
Kumāra with peacock.

The central beams have Umāmahēśvara, Sānnukha, Lakṣmi-Narasimha and Nandi in their central panels. Above the central beam, over the parapet, is a small stone image of Lakṣmi with a five hooded cobra overspreading her head.

The porch has on either side a granite elephant.

The parapet of the Naṅjunḍēśvara temple, which is built of brick and mortar is composed of a long series of highly ornamental turrets, each with an interesting Śaiva icon of stucco underneath it. Here are preserved finely shaped images of various icons which cannot be ordinarily met with elsewhere and are valuable for illustrating Śaiva iconography. Proceeding clockwise from the east mahādvāra they, are as follows:

1. Varuṇa on makara.
2. Vāyu on deer.
4. Īsāna.
5. Nārāyana on Garuda.
7. Pūrva Asitāṅga Bhairava—The image looks like Brahma and Sarasvatī on swan.
8. Umāmahēśvara on Nandi.
10. Niruti—Krōdhabhairava: Like Yama with consort on buffalo.
11. Varuṇa—Unnata Bhairava: Like Indra with consort on elephant.
12. Vāyavya—Kapāla-Bhairava: Like Lakshminārāyaṇa on Garuḍa. The god has a jata.

**Sixteen images of Subrahmanya—**
16. Skanda Subrahmanya—[abhaya, parrot, vajra (?), dāna].
17. Dēvasēnāpati Subrahmanya—with two heads and eight hands [abhaya, svastika, sword, round fan (?), parrot, buckler, vēla, dāna].
18. Subrahmanya with four heads—[abhaya, arrow, leaf, demon’s head, vēla (?), bow, dāna, etc.].
19. Gajārūḍha-Subrahmanya—seated on a trunked yāli or lion.
20. Śarakaṇana Subrahmanya—eight-handed figure seated on a lion.
22. Kumāra Subrahmanya—four-handed and standing.
24. Tārakāntaka Subrahmanya—with six hands and seated on elephant.
25. Sēnāni Subrahmanya—standing with four hands (abhaya, chakra, śankha, dāna).
26. Brahma Subrahmanya—standing with four hands (abhaya, triśūla, vēla or vajra, dāna).
27. Śasta Subrahmanya—(abhaya, spear, vajra, dāna).
28. Vallī Subrahmanya—with six hands [abhaya (?), demon’s head, a banner and dāna].
29. Kalyāṇa Subrahmanya—seated on peacock and four-handed (abhaya, arrow, bow and dāna).
30. Bāla Subrahmanya—seated on peacock holding goad, śakti, pāśa.

**Seven images of Tāṇḍavēśvara—**
31. Ānanda Tāṇḍava—wearing shorts of tiger skin with a demon grinning in admiration.
32. Sandhyā Tāṇḍava—damaged.
33. Umā Tāṇḍava—with tresses of hair falling around and Gaṅga on head.
34. Gaurī Tāṇḍava—Gaurī standing by and admiring.
35. Kālikā Tāṇḍava—with eight arms.
36. Tripura Tāṇḍava—with twelve arms.
37. Samhāra Tāṇḍava.

**Ten images of Dakshiṇāmūrti—**
38. Viṇā Dakshiṇāmūrti: Like the one inside the temple, seated in yogāsana holding viṇā.
41. Samhāra Dakṣiṇāmūrti—with the right knee pressing upon a demon.
42. Śakti Dakṣiṇāmūrti—with consort on left lap.
43. Jñāna Dakṣiṇāmūrti—in yōgāsana holding rosary.
44. Anushṭhāna Dakṣiṇāmūrti—in sukhāsana, holding rosary and book.
45. Vyākhyaṇa Dakṣiṇāmūrti—with the left hand holding book and the right in chinmudra.
46. Vidyā Dakṣiṇāmūrti—one hand holding vipā and the other three broken.
47. Vaṭāmūla Dakṣiṇāmūrti—in sukhāsana, with banyan branches above.

Miscellaneous—
48. Liṅgōdbhavamūrti.
49. Vēlāyudha Subrāmāṇya-mūrti—with long spear, quiver and sword, the right hand in abhaya.
50. Kālabhairava—with hound behind.
51. Chamundēśvarī—sixteen-handed and treading upon buffalo-headed demon. Near the south-west corner on the wall is a small relief of Gaṇapati which is famous as a boon-giver.

West parapet—
52. Chandrasēkharamūrti—damaged.
53. Umāmahēśvaramūrti—damaged.
54. Vṛishabhaḥṛūḍhamūrti—the couple on Nandi.
55. Tāṇḍava-mūrti with long dishevelled tresses.
56. Kalyāṇa Sundaramūrti—Śiva marrying Pārvatī.
57. Bhiṅkhaṭanamūrti—with dog damaged.
58. Kāmasamhāramūrti—Śiva seated in yōgāsana with Kāma shooting a flower from the back of a parrot.
59. Kālasamhāramūrti—with Mārkaṇḍēya and Yama.
60. Jalandharamūrti—with umbrella and kampaḍalu like vāmana.

Back centre—
61. Gajāsraramardanamūrti—spearing an elephant's head.
62. Tripura Sambhāramūrti—seated in chariot and shooting at a flying demon.
63. Virabhadraramūrti—with Pārvatī and Dakṣabrahma.
64. Śarabhramūrti—with the body of a six-legged lion, a human trunk, thirty-two hands and a long-nosed lion face. This is an interesting and terrible figure.
65. Aghoramūrti—with thirty-two hands—standing in samabhāṅga [abhaya, triśūla, śankha, leaf, banner, vajra, gadā, curved sword, vajramuṣṭi, arrow, ribbed mace, goad, chakra, broken, triśūla, sword, buckler, dāmaru,
šankha (?), broken, fruits, bow, discus, curved dagger, straight dagger, book, daṇḍa, chiṭtē-tāḷa, bell, demon’s head, deer and dāna).

66. Ardhanārīśvaramūrti.
67. Kirātakamūrti.
68. Kaṅkālamūrti—with Nandi.
69. Chandikēśvaramūrti—standing and begging.
70. Vishaharamūrti.

North-west corner of north parapet—
71. Chakradānāmūrti—bestowing discus to Viṣṇu.
72. Vighnēśvara Varaṇprasannamūrti—damaged.
73. Sōmāśkandamūrti—with a number of indecent figures nearby.
74. Sukhāśīnamūrti—with a number of indecent figures nearby.
75. Ėkapādāmūrti.
76. Dākshināmūrti.

Thirty-two forms of Gaṇapati—
77. Bhilla Gaṇapati—damaged.
78. Dundī Gaṇapati.
79. Taruṇa Gaṇapati.
80. Tānḍava Gaṇapati—dancing.
81. Vīra Gaṇapati—standing with twelve arms.
82. Lakṣmī Gaṇapati—with consort on left lap.
83. Chaturmukha Gaṇapati—with four elephant faces.
84. Śakti Gaṇapati—with consort.
85. Viṇaya Gaṇapati—with eight hands.
86. Rānāvimōchana Gaṇapati—no distinguishing mark.
87. Mahā Gaṇapati—with consort and ten arms.
88. Sṛṣṭi Gaṇapati.
89. Pañčamukha Gaṇapati—with five heads.
90. Saṃādhi (?) Gaṇapati.
91. . . . Gaṇapati—with pot in left front hand.
92. Uchchhiṣṭa Gaṇapati—with consort.

Forms of Śiva—
93. Vighnēśvara Varaṇprasannamūrti.
94. Chandikēśvara Varaṇprasannamūrti.

Forms of Gaṇapati—continued—
95. Kshipra Gaṇapati—with six hands.
96. Hēramba Gaṇapati—with eight hands.
97. Urṇhva Gaṇēśam Gaṇapati—with the trunk projected forward in front.
98. Kshipraprasāda Gaṇapati—with consort.
99. Mahā Gaṇapati—with eight hands.
100. Bijāpurada Gaṇapati—with ten arms and consort on lap.
101. Sarvārthasiddhi Gaṇapati—standing with ten arms.
102. Sadāśiva Gaṇapati—five heads, ten arms and consort on lap.
103. Vighnarāja Gaṇapati—with a seven-hooded cobra over his head.
104. Tatyākshara Gaṇapati—Gaṇapati with eight arms.
105. Yāga Gaṇapati.
106. Śūra Gaṇapati.
107. Ibhavaktra Gaṇapati.
108. Karindra Gaṇapati.
110. Gauriputra Gaṇapati—with five heads and ten hands.

*The Seven Mothers (Saptamātrikas)—*

111. Brāhmi on swan.
112. Māhesvarī on bull.
113. Kaumāri on peacock.
114. Vaishnavī on Garudā.
115. Vārubhi on buffalo (peculiar).
116. Indrāṇī on elephant.
117. Chāmuṇḍī riding on a rākshasa.

*North-east corner.*

118. Brahma with swan at the back.
119. Indra on elephant.
120. Agni on ram.
121. Yama on buffalo.
122. Niruti on human being.

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**BANGALORE DISTRICT**

**BANGALORE FORT.**

The North or Delhi Gate and a third of the original out-works are the only portions now remaining of the once extensive fort at

*Delhi gate.*  
Bangalore. The fort is said to have originally consisted of a double rampart running in an oval shape. (Home's Select Views in Mysore, 1794). Out of the five strong gates which are said to have existed on the north side only three remain now: one in the outworks, the second in the west wall of the east bastion and the third, which is the Delhi Gate proper in the cross wall running east to west to the south of the east bastion.
All the three gates are high and arched. They are mostly built of brick and mortar, each with a portal to left and one with guard rooms on the inner side. Tipu is said to have entirely rebuilt the Delhi Gate. But on the outer southern jamb of the middle gate is sculptured a Hindu warrior in relief (Pl. XX, 1). He is perhaps Kempe Gauda of Magadi. He is represented in the act of attacking a tiger with his sword and short spear (?) This fort gate and the adjacent walls including at least the west wall of the outworks seem to have been originally Hindu in construction. Relief figures of the lion, the linga, mataya, Ganesh, etc., appearing here and there on the inner fort wall as also on the western cross wall of the outworks support this view.

There are two semicircular bastions in the inner fort wall, of which the one on the east is larger than the other to its west. The former had originally a Hindu gateway with pendant bud capitals on its jambs. Tipu seems to have closed it up during his extensive renovations of the fort and constructed the Delhi Gate in a south cross wall which he seems to have constructed afresh along with another, that is perhaps the middle gate in the west wall of the bastion. The three chambers inside this east bastion were also probably put up by him. At the head of the western chamber there is a tablet mentioning that it was the dungeon in which Captain David Baird and others had been confined till their release in 1785. Home states that near the north or Delhi Gate, Tipu established a mint, a foundry for brass cannon, an arsenal for military stores, magazines for grain and gunpowder, etc. It is very likely that these chambers were guard rooms or magazines.

The Delhi gate, though mostly built of brick and mortar, is faced with stone on the northern side. The western wall of the east bastion containing the middle gateway seems to have been an improvement effected to the fort by Tipu. But the northern wall which contains a Ganesh shrine and two arched side niches is definitely Hindu and must have stood before the days of Tipu.

To the west of the east bastion runs a cross wall of the outworks south to north with another running at right angles to it, west to east, and containing the first of the three gates from the north, which has been illustrated by Home in Plate VII of his Select Views in Mysore. This gate had guard rooms on the outside as well as on the inside. Those on the outside have been knocked down already, while those on the inside, now proposed to be dismantled owing to their great decay and ugliness, stand in the north-west corner of the quadrangle abutting the north wall of the outworks. There are three rooms with arched doorways of which the one on the east is smaller in size than the rest. The structure is of brick and mortar and was perhaps built by Tipu.

In the western crosswall there is now a chamber, which, during the Hindu period, seems to have been open and to have served as a gateway. Inside the
1. (1) Kaliniti (p. 29). (2) Sivajnanasambhandhara (p. 27). (3) Panchapadar (p. 29).

2. (1) Kamalini (p. 27). (2) Sundara (p. 27). (3) Nandini (p. 27).

3. (1) Satyadhanaru (p. 28). (2) Murtinatharu (p. 28). (3) Niruddhhasambhandhara (p. 28).

4. (1) Satyartharu (p. 28). (2) Sambhuchittaru (p. 29). (3) Abhiramaaru (p. 29).
chamber there are thick Dravidian pillars. At the head of the doorway is a relief figure of Gajalakshmi.

A third crosswall on the east connects the east bastion with the northern wall of the outworks. To the east of the east bastion there is a shrine of Hanumān which originally guarded the Hindu gateway.

The brick parapets above the fort walls were all evidently put up during the days of Tipu Sultan. They have musket holes and cannon platforms,

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**MANDYA DISTRICT.**

**Gangavadi.**

Gangavāḍi is a village about four miles to the east of Honakere in the Nāgamangala taluk. It appears to date from the Hoysāla times as can be gathered from the innumerable viragals of this period which are built into the platform of a peepul tree to the north-east of the Bīrēdēva temple at the place. Some of the viragals have inscriptions but are so worn out that not much can be made out of them. According to the tradition current in the locality the place is said to have been ruled by a certain Gangarāja and derived its name from him. It is not known to what dynasty he belonged, if at all it is true that a king of this name ruled the place. Nor is it possible for us, in the absence of a definite inscription, to identify him with the famous Hoysāla general who bore that name. There are, however, the remains of an ancient fort at the place; but these belong to the 17th century and only prove that the place was the seat of a Pāṭḷeyagār of the period.

On the way from Honakere to Gangavāḍi and nearer the latter place than the former, there is a huge boulder called Sankankallu by the villagers. The front face of the boulder has the marks of an ancient quarry which the people have mistaken for an inscription. At the foot of the boulder is a small natural stone worshipped by the people as Gaviraṅga. To the east of the boulder flows the river Lōkapāvanī and renders the prospect of the surrounding country highly attractive.

**Machalaghatta.**

**MALLĒŚVARA TEMPLE.**

Machalaghaṭṭa is a village about four miles directly to the south of Honakere. In an inscription (Ng. 106) the place is called Machanaghaṭṭa and Bijjalēśvarapura. About a hundred yards to the
north-east of the village there is the Mallēśvara temple (Pl. XV, 2) which is a good monument of the Hoysalā period (circa 13th century A.D.).

The temple is a soapstone structure facing east. It consists of a square garbhagriha, a vestibule, a square navarāngā and a porch (Pl. XVI, 1).

**General description:**

**Outer view.**

The building seems to have been raised on a floating foundation. The basement consists of three square and uncarved cornices. The outer walls are relieved by right-angled pilasters. The eaves are a little sloping. The parapet above them is intact only on the south where it has, in the middle, an Umāmahēśvara group and stone kalaśas at the corners. The tower which is a stepped pyramid consists of nine tiers with dentil mouldings at intervals projecting upwards. The finial of the tower is missing. In front of the tower is a stone projection over the vestibule.

The porch of the temple has two cylindrical pillars on either side in front. Its ceiling is formed like a dome and is circular with a lotus pendant in the centre.

The navarāngā doorway is plain but for an eaves-shaped cornice above the uncarved lintel. On either side of the doorway are star-shaped pilasters. The navarāngā hall is about 16' square. Against the walls on the interior are cruciform pilasters.

The central ceiling is supported on four lathe-turned bell-shaped pillars. These central pillars are well-worked in their several mouldings and have the garland, rosette and medallion ornamentations on the shaft.

All the ceilings of the navarāngā are well-designed domes and are differently shaped. Starting from the east and running clockwise they are as under:

**Navarāngā ceilings.**

1. Twelve-pointed star with lotus pendant in the centre.
2. Six-pointed star with lotus pendant.
3. An octagon with an octagonal pendant.
4. Square with arched corners and indentations at the sides. Lotus pendant.
5. Octagon with a square above it. In the centre is a Tāṇḍavēśvara group. Flat ceiling.
6. Three concentric squares with lotus pendant in the centre.
7. Two concentric eight-pointed stars with lotus pendant in the centre.
8. Octagon with a circle above and a lotus pendant in the centre.
9. Central—thirty-two pointed star with three concentric circles above.

In the centre hangs a beautiful lotus pendant. The corner stones on the beams have the figures of Dikpālas, etc.

In the central ankāna of the navarāngā is a beautiful pottstone Nandi. Of the four turreted niches in the hall only two contain images. The images are: Gaṇēśa and Saptamātrikas.
NANJUNDESVARA TEMPLE, NANJANGUD, SIVALILA IMAGES.

PLATE XII.

1. TANDAVESTA (p. 30).

2. GIRIJAVALYANAMURTI (p. 30).

3. KAMASAMHARAMURTI (p. 30).

4. LINGODHARAMURTI (p. 31).

Mysore Archaeological Survey.
The vestibule doorway is well worked with jambs and perforated windows at
the sides. Above the lintel is an eaves-shaped cornice.

**Vestibule.**

The pediment contains the figure of Umāmahēśvara, while the upper lintel has a Tāṇḍavēśvara group flanked by
tailed makaras. The ceiling of the navaraṅga rises on two sets of corner stones
with a lotus pendant in the centre.

The garbhagriha doorway, like that of the vestibule, is also well worked. It is
guarded on either side by dvārapālas. On the lower lintel
is the figure of Gajalakshmī, while on the upper one is
that of a four-handed goddess holding in her four hands the
following attributes in order: abhaya, kalaśa, lotus and dāna. She is flanked on
either side by lady attendants and long-tailed makaras. The ceiling of the garbhagriha
is similar to that of the vestibule. The main linga is about 2½ feet high
including the pedestal or pānīpiṭha.

A little distance to the south-east of the temple was standing until recently a
pillar which appears to have been about 8 feet high originally. It has been brought
down. Its sixteen-sided shaft rises on a square base.

**BHAIRAVA SHRINE.**

About 150 yards to the north-west of the Mallēśvara temple is a ruined and plain
structure dedicated to Bhairava. It faces south and contains in its main cell three
images of Bhairava of which one is definitely Hoysaḷa and is well carved.

In front of the temple is a sīḍitale-gallu which is exactly like the one exhibited
in the Archaeological Office museum.

**Bhaktarabhali.**

**MALLĒŚVARA TEMPLE.**

The bēchirāk village of Bhaktarabhaliṇi lies about a mile to the north-west of the
Mallēśvara temple of Māchalaghaṭṭa. It contains a granite
temple dedicated to Mallēśvara. The structure faces east
and its outside walls are plain except for the occurrence of
right-angled pilasters around the garbhagriha and vestibule.

The original stepped-pyramidal tower above the garbhagriha is all but completely
ruined now like the one at Māchalaghaṭṭa.

Inside the navaraṅga there are four pillars, the eight-sided and sixteen-sided
mouldings of whose shafts are surmounted by wheel-shaped mouldings and square
abacèus. The central ceiling of the navaraṅga rises on two sets of corner stones
with a lotus pendant in the centre, while the other ceilings of the hall are all flat.
Among the rude stone images kept in the navaraṅga are: Bhairava, Sūrya, and
Virabhadrā which are all small in size, being about a foot in height. There is also a saptamātriṣṭika panel. The vestibule doorway has perforated screens on either side of the jambs. The linga inside the garbhagriha is low.

**Somenahalli.**

About a mile and half to the north-west of Honakere lies the village of Sōmenahalāḷi. The monuments at the place are mostly of the 17th century A.D. There are the remains of a fort of this period whose walls have been built up of stone blocks of large size without mortar. Near a wide gateway of the fort are two temples: one of Sōmanahāḷiḷamā, a popular goddess of the locality, and the other of Hamumān, the guardian deity of the fort gate. Both these structures are of the same period as the fort. But the temple of Kōṭemāḷamā on the inside of the gateway is a size stone structure built in more recent times.

About fifty yards to the west of the gateway is a Kārugallu whose date, however, seems to be more ancient than that of the monuments referred to above. The side slabs of this Kārugallu are huge like those at Beljūr (M. A. R. 1939 p. 35) and measure about 7 feet high and 3 feet wide.

**LAKSHMI-NARASIMHA TEMPLE.**

A little distance to the west of the Kārugallu and near the west fort wall is the temple of Lakṣmīnarasimha. (Pl. XV, 3). The structure is of granite and faces east. It consists of a square garbhagriha, a closed vestibule, a square navarāṇa and a front porch. Among the outside basement cornices are a rounded cornice and an eaves-shaped one, the latter having kārtimukha ornamentation. The outer walls of the garbhagriha and the navarāṇa are relieved by right-angled pilasters having the biscuit and cushion-shaped mouldings above. There are also turreted niches in the north and south outer walls of the navarāṇa and the north, west and south walls of the garbhagriha. The turrets are boat-shaped with kārtimukhas above. Above the walls the eaves have a sharp curve with kārtimukha ornamentation at intervals. A row of sea-horses ornaments the eaves around the garbhagriha as at Rāghavāpura. The occurrence of this motif here suggests that the temple might belong to the same date as the Rāghavāpura temple, viz., the 14th century, though the crude main image here would point to some later period. The temple appears to have had no tower.

The front porch of the temple is raised on two cylindrical pillars of granite and is entered by two flights of steps on the south and north. The navarāṇa doorway is flanked by two right-angled pilasters. The jambs have the scroll and floral ornamenta-
tions which are carried over the lintel also. The four central pillars inside the navaranga are of granite, bell-shaped and shortish. Their bases are cubical; but their shafts have the cylindrical, vase and wheel-shaped mouldings, with garland ornamentation on the cylinder. The central ceiling is deep and formed by two sets of corner stones placed one on another. A low pendant hangs from the centre of the ceiling.

In the navaranga is lying a very rude granite image of Lakshminarasimha bearing the vaddgalai caste mark on its forehead.

The vestibule doorway is plain. Inside the vestibule is another Lakshminarasimha group similar to the above and as crude. The image is set up on a Garuda pedestal.

Vestibule and garbha-grriha.

The garbha-grriha is empty. The original image seems to have been lost. Neither of the Lakshminarasimha images mentioned above can be the original image which once occupied the garbha-grriha. These images are probably not earlier than the 17th century in date, while the temple, by reason of its similarity in style to the one at Rāghavāpura, can be ascribed to about the 14th century.

Kembanahalli.

In the hills beyond Kembanahalli and on the way to Bōgāvi were found the broken parts of a colossal soapstone image of a Jaina Tirthankara which must have been about 10' high when it was intact. The workmanship of the image is ascribable to about the 12th century A.D. The image is said to have been set up in a temple at the northern end of the hill.

Bōgāvi.

The village of Bōgāvi or Bōgādi is situated at a distance of about 9 miles to the north-east of Honakere. Its original name according to inscription No. 100, Nāgamangala Taluk, was Bhōgavati and the place seems to have been a prosperous Jaina centre with a Basti to the north-east.

RUINED BASTI.

(Pl. XVII, 1).

The name of this Basti as given in inscription No. 100 Ng. is Śrīkaraṇa Jina-laya. The original structure (Pl. XVI, 2) which seems to have comprised of the garbhagriha, the open vestibule and the navaranga, the front porch possibly being added later, is said in the inscription to have been erected in 1145 A.D. by Heggade Mādayya and endowed by Hoysaṇadeva.
Of the original structure the garbhagriha and vestibule have been pulled down completely so that at present only the navarāṅga and the front porch of nine ankānas are existing. The material used for the building is entirely granite. The outer walls are raised on a basement consisting of four cornices which are all plain and square excepting only for the dentil mouldings which project upwards at intervals on the fourth cornice. The cornices on the west contain a long inscription of the 12th century A.D.

The front porch of nine ankānas is borne on 12 pillars which have cylindrical shafts rising from cubical bases. There are stone benches on the east and west sides of the porch. Though there appear to have been three entrances to the porch, all the flights of steps have disappeared now. The ceilings of the porch are all flat.

The doorway of the navarāṅga is plain. The outer walls of the navarāṅga have collapsed. On the inside the pilasters are of the indented type. The four central pillars are of granite and bell-shaped. Only the central ceiling of the navarāṅga has a padma carving.

To the south of the Basti a soapstone oil mill is lying.

VENKATACHALAPATI TEMPLE.

The temple of Veṅkaṭāchalapati lies about 50 yards to the south-west of the Basti and is inside the village. It is a modern structure and is architecturally unimportant.

Pālagrahār.

About two miles to the north-east of the travellers' bungalow of Nāgamangala the village of Pālagrahār is situated. It contains three temples of which one was constructed about two years ago and the other two seem to have been built from about the 17th century.

Of the older temples one is dedicated to Nāḍehāramma and contains a metallic image of Nāḍehāramma with a stone brindāyana. The other is a monocelled structure dedicated to Īśvara, and contains besides the linga the images of Gaṇeśa, Bhairava and a bull. In the modern temple, that is the one built about two years ago, there is a good stone image of Satyanārāyana holding gadā, chakra, śankha and padma. It is said that this image was sculptured at Bangalore. In its workmanship, generally, western influence can clearly be traced. The set of metallic images viz., of Rāma, Lakṣmīṇa, Sītā and Hanumāṇ, kept in the temple does not call for any special remark since all of them are modern.
Paduvalpatna.

At a distance of about seven miles to the west of Nāgamaṅgala the village of Paduvalpaṭṭa is situated in a valley of the hills. Excepting only for some of the viṇagals collected in front of the village entrance, there is no monument in the village, which can be considered as architecturally important. Of the viṇagals, several are small in size and unimportant. Among the larger viṇagals which are only three in number and set up in small shrines built for them is one with really good carving. It has three panels of figure sculpture. In the bottom panel the hero fights his enemies with his bow and arrow. He wears a loin cloth and dagger-bearing girdle. He is ornamented with ear-drops, necklace, armlets, wristlets and anklets. His hair is combed and tied up into a large knot behind his head. In the next panel the hero is being conveyed in a vimāna to the Kailāsa of Śiva. The vimāna is borne on two pillars having cubical bases and octagonal shafts. In the top panel the hero worships the liṅga.

Among the temples of the village the oldest is a structure which is of the 17th century and contains in its main cell a Gaṇeśa, a liṅga and some small figures. Another temple which is also of the same period enshrines a stone brindāvana as at Pāla-grāhār. On the four facades of the brindāvana are carved the relief figures of Hanumān, a saint (perhaps Rāmānuṇjāchārya), the vaṇagalai castemark and Gōpalakṛishṇa. The worship of such brindāvanas seems to be very popular in these parts, though it is more or less prevalent in other parts of the State also. The existence of such brindāvanas is due to Śrīvaishnava influence. About 50 yards to the north-west of the brindāvana is a small Śiva temple containing a liṅga and a Nandi in its garbhagriha. The outer walls are faced with rubble stones, while the inner walls reveal workmanship of the 17th century. The ceiling of the garbhagriha is rather deep, rising on two sets of corner stones and having a low lotus in the centre.

Devalapura

Devalāpura is a hobli headquarter in the Nāgamaṅgala Taluk. It is situated at a distance of about nine miles to the east of Nāgamaṅgala. The oldest inscription at the place is Nāgamaṅgala 80 (Epi. Car. IV) which belongs to the time of Ballāḷa III (c. 1300 A.D.). This inscription which is set up in the tank area of the village is unfortunately so worn out that much of it is illegible. Since, however, it is found in the tank area a possibility suggests itself that the tank might have been constructed in the days of Ballāḷa III.
LAKSHMI-NARAYANA TEMPLE.

It is possible that the Lakshmi-Narayana temple at the place is also of the same period as the inscription. (Pl. XVII, 3). At any rate its similarity in the style of its construction to the temple at Somenahalli suggests this view, so far as the garbhagriha, the vestibule and navaranga are concerned. Being built entirely of granite, the temple seems to belong to three different periods structurally. The garbhagriha, the vestibule and the navaranga which form the original structure were perhaps constructed early in the 14th century. The similarity of the front porch to the one at the Lakshmi-Narayana temple at Raghavapura in the Gundlupet taluk of the Mysore District, suggests that it is also possibly of the same period or perhaps slightly later in date. But the front gateway and the pillar are definitely said in Nagamangala 79 to have been put up in 1472 A.D. by Chikka Allappa Nayaka, son of Lakanna Nayaka, while receiving the village of Devalapura from the Vijayanagar King Saluva Narasimha. The tower, however, which is of brick and mortar appears to be a work of about the 17th century.

The temple is built on a floating foundation. The outer walls of the original structure are raised on four basement cornices of which the second from the bottom is octagonal. The walls are relieved by right-angled pilasters as at Somenahalli and have niches on the south and north of the navaranga and the vestibule, and on the south, west and north of the garbhagriha. These niches bear boat-shaped turrets rising on an eaves-shaped cornice which is ornamented with kirtimukhas. The turrets are surmounted by kalaśas. The eaves which run all round the temple are straight-sided and have dentil projections upwards. The parapet, like the tower, is built of brick and mortar.

The front porch of the temple, as already stated, is designed and constructed like the one at Raghavapura. It is supported on four pillars each of which has a cubical base and an eight-sided and twenty-four fluted shaft surmounted by a wheel moulding and a square abacus. The porch is entered by three flights of steps on the east, south and north. The ceilings of the three ankaagas of the porch are all flat except only the central one which has a padma carving in its centre.

The two pilasters on either side of the navaranga doorway have cubical bases, eight-sided shafts and plantain bud capitals. The doorway is plain with no dvārapālas. The hall is about 25 feet square. The four corner ceilings as also the one of the central square are a little deep, rising on two sets of corner stones with a low padma pendant in the centre. The central ceiling is borne on four pillars whose eight-sided shafts rise on cubical bases and are surmounted by
1. Vatamula Dakshinamurthi (p. 31)
Nanjundesvara Temple, Nanjangud

Mysore Archaeological Survey

2. Mallesvara Temple, Machalaghatta (p. 40)

3. Lakshmi-Narasimha Temple, Somnahalli (p. 42)
wheel mouldings and square abaci. Against the south wall of the navaraṅga is a small rude figure of Gaṅeśa which appears to have been brought from elsewhere.

The vestibule doorway is also plain. The ceiling of the vestibule is flat with a padma carving in the centre. The size of the vestibule is about 8 feet square. The garbhagriha doorway is also plain. But its ceiling is ornamented like the one of the navaraṅga.

Main image.

Inside the garbhagriha is seated the main god Lakṣmī-Nārāyaṇa with the goddess Lakṣmī on his left lap. He holds in his four hands the following attributes: sankha, padma, gadā and chakra (Pl. XXI, 1). The goddess who is seated turning towards the main god holds padma in her hands. On the prabhāvalī appear in the convolutions of the scroll ornamentation the ten avatāras of Vishnu. The group is well carved and is unmistakably Hoysala in workmanship. The main image is about 8 feet high including the pedestal. In the inscriptions the god is called Lakṣmī-kānta. There is a stone kalaśa in front of the god.

Immediately to the north of the main temple of Lakṣmī-Nārāyaṇa, there is a smaller temple dedicated to Lakṣmīnarsimha which, having in recent years become dilapidated, has been completely rebuilt. Originally it seems to have contained only a garbhagriha and two vestibules, portions of which now remain though renovated greatly by brick and mortar work. A front hall has also been added in brick and mortar. The brick vimāna, too, is a recent construction. The outer walls of the original garbhagriha and vestibules have been raised on a basement consisting of three cornices of which the middle one is octagonal. The walls are relieved by right-angled pilasters.

As already stated, the gateway and the lamp pillar in front of the temple are the contribution by Lakkappa Nāyaka in 1472 A.D. But neither of them does credit to the art of the period.

KŌDI-TIRUMALADĒVA TEMPLE.

At the north end of the tank of the village, there is a small hillock on which is built the Kōdi-Tirumaladēva temple. It faces south and contains a garbhagriha, a vestibule, a navaraṅga and a front porch. The outer walls which are plain are raised on a basement consisting of two cornices as at the Are-Timmappa temple near Bhīmanahalli. The tower above the garbhagriha is of brick and mortar. The four pillars of the porch have square bases and sixteen-fluted shafts. All the doorways of the temple are plain. The pillars of the
navarāṅga are similar to those of the porch. The central ceiling of the navarāṅga is a little deep and raised on two sets of corner stones. The ceiling of the garbhagriha is also similarly shaped.

Inside the garbhagriha the god Kōḍī-Timmappa stands on a rude padma pedestal. He is 2 feet high and is supported on either side by consort. He holds in his four hands: abhaya, chakra, śankha and dāna.

**Main image.**

The temple is architecturally unimportant and belongs to about the 17th century. On the west wall of the navarāṅga, there is a single line Kannada inscription reading: *Chika Thimmayya-*naṅkaṇa. The characters are of the 17th century. The pillar in front of the temple has fallen down and is broken. The temple, too, is dilapidated.

**Kasalagere.**

About a mile to the south of Dēvalāpura is situated the small village of Kasalagere. A little distance to the south-east of the place, on the northern side of a tank, is a ruined temple of Kallēsvara.

**Situation.**

This temple is a low roofed structure consisting of a garbhagriha enshrining a lingā (about 2 feet high), a closed vestibule with a plain doorway and a navarāṅga in whose central añkāṇa are four granite pillars having cubical bases and shafts containing eight-sided, sixteen-fluted, octagonal and cylindrical mouldings.

In the navarāṅga are placed a mutilated and dwarfish potstone image of Sūrya, a potstone Nandi (bull) showing some good workmanship and a nāga stone. In the north-west corner is set up the inscription of Ballāḷa II (1190 A.D.). The navarāṅga doorway is low and plain.

The outside walls, the caves and parapet of the temple have all disappeared. The structure has no architectural importance excepting only its antiquity.

Outside the temple are three inscriptions of which two are engraved on viragals. One of the latter mentions a basti of the time of Vishnuvardhana. It is said that at some distance to the east of the Kallēsvara temple there stood a basti which has now disappeared.

**Bhimahalli Hill.**

**ARE-TIMMAPPADĒVARU TEMPLE.**

About a mile and half directly to the south-east of Kasalagere is a hillock on which is built a temple for the god Śrīnivāsa, otherwise called Are-Timmappa. Are means a bānde or rock and since the god is consecrated on the rock, he is called Are-Timmappa.
The temple faces south and is entered by a low gateway in front of which there is a pillar. Structurally the temple belongs to two periods. The earlier building consists of a garbhagriha, a closed vestibule and a navaraṅga. Each of the four central pillars of the last portion has a cubical base and an eight-sided and sixteen-fluted shaft surmounted by a wheel moulding and a square abacus. These pillars are like those at the front porch of the Lakṣmiṇārayana temple at Devalāpur. The central ceiling of the navaraṅga is raised on two sets of corner stones. The outer walls are plain, those of the garbhagriha and vestibule being raised on a basement of two rude plain cornices. This portion of the building seems to belong to the 16th century.

To this original structure have been added a mukhamaṇṭapa and a pāṭālāṅkana which appear to be the contribution of the Pāḷlegār period. The pillars of the mukhamaṇṭapa have, on their cubical mouldings, relievo figures of dancing damsels, a monkey, Ugra-Narasimha, Veṅkatēśa, lion, Kāliya, peacock, Hanumān, Gaṇēśa, Garuda, Vēṇugopāla, etc.

The god Śrīnivāsa in the garbhagriha stands on a plain pedestal. He is about 3½ feet high and holds in his four hands abhaya with padma, chakra, śāṅkha and gadā. These attributes are of Janārdana, while Śrīnivāsa ought to have had his left lower hand on kati. The workmanship of the image is also poor. Similarly the image of the goddess which is enshrined in a rude cell to the west of the main temple is poor and may be ascribed to the 16th or even the 17th century.

The temple is a popular institution in the locality and belongs to Bhīmanahalli which is situated about a mile towards the south.

**Bhimanahalli Village.**

**Sōmēśvara Temple.**

The Śōmēśvara temple in Bhimanahalli is a low-roofed structure of granite erected in 1229 A.D. by the three sons of a certain Kommēyar and hence called in the inscription (Ng. 98) as Kommēvara.

The structure consists of a plain garbhagriha having in the middle of its inside west wall a plain eaves-shaped cornice. The doorway of the closed vestibule is plain. Each of the four central pillars of the navaraṅga has an eight-sided shaft rising on a cubical base. The central ceiling of the hall and those to its east and west are raised on two sets of corner stones.

The vestibule ceiling is designed like the navaraṅga central ceiling; but its central lotus is inset in a padma. The garbhagriha ceiling is like that of the vestibule.
Inside the navaranga are found the following sculptures: a well-worked granite Nandi, a mutilated but graceful granite Bhairava and another fragmentary Bhairava.

In the north-east corner of the navaranga is set up the inscription Ng. 98 which is a composition of the poet Mallikārjuna, the author of Sūkṭisudhārṇava (see M.A.R. 1931) and the inscription at Basrāl which is a village only about 5 miles from here.

The outer walls of the temple have in modern times been faced with rubble and bricks in mortar. In front of the temple and facing it is a soapstone Nandi seated in the usual attitude. To the south-east of the temple are several potstone viragals which indicate that the place was of some importance during the 13th century. Beside the viragals are a stone lamp pillar and a potstone sidātalegalu as at Māchalaghatta. In front of the viragals is a granite pillar about 20 feet high on a platform of rubbles. To the north-east of the temple are the remains of another ancient temple of which only the navaranga exists with its four cylindrical pillars of granite. To the south of the Sōmēśvara temple is a 17th century granite structure enshrining a soapstone image of Bhairava, about 4 feet high including its pedestal and tōrāṇa. To further south is a rude structure of rubbles enshrining in its main cell a bull on a pillar (Kambada-Basava). Another unimportant structure to its south contains the image of Hanumān.

**Yeladahalli.**

**BASTI.**

About a mile to the south-west of Nelligere in Nāgamangala Taluk lies the village of Chōlasandra. A little distance to the north of the place stands on a rock a ruined Basti which is in the area of the bechirāk village of Yelādahali. The basti is a trikūṭāchala. (Pl. XVIII.) In front of it lies a large potstone slab with the inscription Ng. 76 (1145 A.D.) mentioning a grant to the temple by Narasimha I, the Hoysala king. The original part of the temple appears to have been only the main cell with its granite basement and potstone walls standing with right-angled pilasters bearing bell-and pillow-shaped mouldings. (Pl. XVII, 2).

At a slightly later date, the east and west cells appear to have been added with their potstone basements and pilastered walls bearing corniced and towered shallow canopies. There appear to have been towers above all the three cells. These have now disappeared. The east and west cells have lion-headed sōmasūtras, while the north cell has no sōmasūtra. The eaves are straight-sided with dentil projections.
upwards. In addition to the right-angled pilasters on the outer walls of these cells there are also cruciform pilasters. One of the cornices has dentil mouldings.

A small porch appears to have stood in front of the temple (Pl. XVII, 4) leading to the navaranga of four pillars with a ceiling bearing a fine large relievo padma. The porch, the navaranga pillars and ceilings have all been removed elsewhere along with the images of the temple. All the three vestibules of the temple are open. The ceilings of the vestibules are all of the same pattern and raised on two sets of corner stones.

The east and west cells have jambs with cruciform ornamental pilasters, lintel cornices and seated Jina lintels. The doorway of the main cell is plain except for the floral ornamentation on the jambs.

**Dodjetka.**

**Dodjetka** or Jeṭṭiga of the inscriptions (Ng. 12 and 15) is situated at a distance of about four miles to the south-east of Nelligere Travellers Bungalow. It has two temples dedicated to Kēśava and Hēmēśvara respectively. The latter has five inscriptions—Ng. 12—15 and a newly discovered one to the east of the navaranga doorway.

**HĒMĒŚVARA TEMPLE.**

The Hēmēśvara temple has a small garbhagriha with a liṅga, an open vestibule with a small Nandi and a small navaranga with four potstone pillars of the cylindrical type and a flat padma ceiling on two sets of corner stones each of which has a rosette on its lower surface. The navaranga doorway faces south as in several Hoysala agrahāra villages.

The outer wall of the temple is also of potstone and is ornamented with right-angled pilasters with no other important feature. An inscription on a beam in the navaranga states that the temple was constructed in 1179 A.D. by Dummeya Nāyaka, a Hoysala Officer (Mahāsāmanta).

**KĒŚAVA TEMPLE.**

The Kēśava temple is situated in the centre of the village. It is a late Vijayanagar structure of granite, largish in size but poor in art. Inside the garbhagriha there is a small Kēśava image (2½ feet high) on a Garuḍa pedestal. The pedestal and the image both appear to be poor Vijayanagar period imitations of old Hoysala work.

The temple has a garbhagriha, a closed vestibule and a navaranga with four octagonal pillars, each having cubical mouldings, which are well dressed but without ornamentation. There are a mukhamanṭapa and a pāṭālāṅkana of six tall octagonal pillars in front.

The temple is unimportant from the architectural point of view.
overgrown with bushes, etc., and stands amidst rice fields. In its garbhagriha are two potstone images, of which one is a two-handed Virabhadra. In the ruined navaranga are some mutilated images of potstone of which one is Vishnu. An image of Mahishasuramardini with a Hoysala inscription (Pl. XXI, 2) lies to the south of the tank bund by the side of a Garuḍa pedestal. This image undoubtedly belonged to the temple and is a good piece worthy of being preserved in a museum.

GOPALAKRISHNA TEMPLE.

The temple of Gopalakrishna in the village is built of granite and seems to belong to about the 15th century. To the south of the temple is an older structure of soapstone of the Hoysala period in whose garbhagriha there is a Garuḍa pedestal. The image itself is missing. It seems that when the image was lost and the temple became dilapidated the later temple of granite was constructed and a fresh Venugopala was consecrated during the 15th century. The earlier temple has its outer soapstone walls ornamented with right-angled pilasters. The ceiling of the navaranga has now fallen; originally it had a fine padma carving, even finer than that at Yeladahalli.

The later granite structure consists of a garbhagriha, two closed vestibules of which the outer one has two side cells as at the Tapasirāya temple at Dēvarahalli, a navaranga and a front porch. The outer walls are plain and have sharp eaves. The front porch is borne on four pillars each of which has a cubical base with hooded projections at the upper corners and a shaft with the sixteen-sided, vase and wheel mouldings and with floral and garland designs.

The navaranga doorway has on its lintel the image of baby Krishṇa on fours. The pillars inside the navaranga are like those in the porch; but on the cubical base of these pillars appear the relievo figures of Kaliya, lion, Gaṇeśa, Bālakrishṇa, Garuḍa, peacock, kalaśa, parrots and Sarasvati. The last is a four-handed image holding rosary, padma, padma and book. The central ceiling of the navaranga is deep and raised on two sets of corner stones with a lotus pendant inset in a padma. In the navaranga are kept the images of Gaṇeśa and Mahishasuramardini both of which show good workmanship, though the material used is granite. The image of Mahishasuramardini stands under a tamāla tōraṇa. She is eight-handed and spearing the mahisha which is well carved. The workmanship shows that the carving has been in imitation of Hoysala specimens; but the face of the goddess is a little ugly showing wide bulging out eyes, broad nose, chubby cheeks and protruding lips.

The outer vestibule doorway is guarded by Vaishṇava dvārapalas. Inside the garbhagriha stands on a Garuḍa pedestal the image of Gopalakrishṇa (about 6 feet
high including the pedestal), rather poorly worked though in imitation of Hoysala sculptures. Above the head is a five-hooded Adi-Sesha. The image is definitely of the Vijayanagar period. The ceiling of the garbhagriha is raised on two sets of corner stones.

Dadaga.

Dadaga or Dadiganakere of the inscriptions is a small village about four miles to the west of Nelligere. It appears to have been an agrahara in the Hoysala days. It has two Hoysala temples dedicated to Chennakeśava and Sömēśvara, both of which now stand to the north of the present village.

CHENNAKEŚAVA TEMPLE.

The Chennakesava temple appears to have been constructed in three stages.

The original Hoysala temple is a plainish potstone structure with a square garbhagriha containing an image of Chennakesava about 5 feet high. The main image is also comparatively without the elaborate ornamentation of the usual Hoysala work and with a conical kirtī indicative of the 14th century. (Pl XIX,3). But the tūraṇa is of the same stone as the image and bears the ten avatāras after the usual Hoysala fashion with the fish, etc., in the animal form and the seated Buddha holding śankha and chakra. The Garuḍa pedestal is also of Hoysala workmanship. All these suggest the date c. 1300 A.D., while the name Sömēśvara of the Śiva temple suggests fifty years earlier.

The brick tower or the vimāna which is much ruined is of the Vijayanagar period as seen by the squarish bricks, etc. The ceiling of the vestibule has a fine padma design in relief inset inside a square. The images of Nammāḻvār and Rāmānuja are of course of the Vijayanagar period.

In front of the vestibule extends a ruined navaranga having eight cylindrical, chiselled pillars of potstone, the navaranga being five ankānas long and three broad. The inscriptions on the easternmost doorway ankaṇa beam prove that the temple was extended in C. 1400 A.D. in the days of Harihara. But the navaranga is completely of potstone including its doorway, while the old mukhamantapa of three ankanas with its chiselled neckless cylindrical granite pillars and shallow padma inset into a Śrīchakra in the central ankaṇa show imitation of Hoysala work.

The large pillared pāṭalāṅkana with its northern mantapa and a now disappeared kaisāla verandah around the temple are granite structures probably of the Vijayanagar times. The three central ceilings of the navaranga have been raised each on two sets of corner stones with padma pendants in the middle.
1. Venkatesa, Tapasi Raya Temple, Devarahalli.


3. Chennakesava, Chennakesava Temple, Dadaga (p. 54).

4. Yoganarasimha, Yoganarasimha Temple, Dadaga (p. 55).

Mysore Archaeological Survey.
There is nothing much interesting in the temple architecturally except the main image.

**Sōmēśvara Temple.**

The temple of Sōmēśvara is built of granite and now in ruins. In its garbhagriha is a potstone linga of the Hoysaḷa period. In the maṇṭapa in front are a broken Nandi and a granite Bhairava image. The temple is architecturally unimportant.

**Virabhadra Temple.**

The Virabhadra temple also is unimportant. It is a structure of the Pāllēgār days with a rude stone image of Virabhadra in the garbhagriha. In the vestibule are a bull and Gaṇēśa. In the navaranga there are two images of which one is Hayagriva.

**Yōgā-Narasimha Temple.**

At the south end of the village is a modern brick structure covering an old temple of Yōgā-Narasimha. The four pillars of the navaranga appear to belong to the 11th century A.D. The pillars (Pl. XXI, 2) which are small contain the rudimentary bell, vase and wheel shapes similar to those in Nōnavinakere and the Rāmeśvara temple in Narasamanagala. The front porch of the temple is borne on neatly chiseled octagonal pillars as at the Chōlēśvara temple in Nōnavinakere. At the south-east corner of the temple on the outside can be seen the original basement stone cornices of which one has the kirtimukha mouldings. On the central ceiling in the navaranga a padma is carved in relief.

The temple appears to belong to the Chōlē period—C. 1020 A.D. The name Dadiga suggests the Gaṇga king of that name; but nothing has yet been found definitely of that period in the village except the tank which bears the name Dadiga kere.

The main image of Yōgā-Narasimha (Pl. XIX, 4) which is much coated with ancient wax needs to be cleaned. It is a good piece of sculpture reminding us of the Narasimha image at Agara in the Yelāndūr taluk. The god sits in yōgāsana with his knees tied up in a yōgapatā or band, his fore-hands resting on the knees while the hindhands hold the chakra and śankha by two fingers. The face and mane are well worked, the former having a peaceful look. The conical kirīṭa with its band of beaded hangings at the top reminds us of Chōlē workmanship.
ŠANTIṆĀTHA BASTI.

In the ŚantiṆātha basti the image is fine and about 2½ feet high with a well worked tōraṇa behind. It is said that it was brought from the Heggaddevankote taluk. The basti is however a recent structure.

Kōdihallī.

DADIGEŚVARA TEMPLE.

About 2½ miles to the south of Dadaga and on the side of the waste weir of the tank called Dadiganakere is situated the temple of Daśigēśvara which belongs to the village of Kōdihallī. Though the outside walls are of brick and mortar suggesting their modern construction, the pillars of the navarāṇga which have cubical and eight-sided mouldings look very much like the specimens of the 11th century. It is very probable that this temple is of the same date as the Yōga-Narasimha temple at Dadaga; but it appears still more likely that this temple, if not also that of Yōga-Narasimha at Dadaga, belongs to the period of the tank which, like this temple, bears the name of Dadiga, the Ganga king. Thus there is room to think that the tank and the temples of Yōga-Narasimha and Daśigēśvara on either side of the tank are of the Ganga period, though the fact cannot as yet be established.

The Daśigēśvara temple consists of a garbhagriha, an open vestibule and a navarāṇga. The garbhagriha ceiling only has a padma carving. The linga inside the garbhagriha is large and very probably Ganga in type. It recalls to mind the old lingas at Nandi and Narasamangala.

In the navarāṇga are kept the following images: Nandi, Sūrya, Nāga stones and Ganeśa. The Sūrya image has a horse-shoe tōraṇa on which there is creeper ornamentation.

HALLADA HOSSALLI.

On the way to Kelagere from Kōdihallī at a distance of about a mile and half from the latter place is the tiny village of Hallada-Hossalli which contains several viragals of about the 14th and 15th centuries. Among these memorial stones was found a peculiar Sati stone having three friezes of sculptures, each frieze containing three panels. The description of the friezes and their panels is as follows:

1. A plantain tree.
2. A figure with uplifted sword.
3. A lady with something in her right hand—lemon (?).
**Middle Frieze:**
1. Attendant lady.
2. Seated lady—*Sati*.
3. Attendant lady.

**Top Frieze:**
1. Nandi on pitha.
2. Linga.
3. Lady with lotus and kalaśa—*Sati*.

Above the linga is a kirtimukha flanked by the Sun and Crescent. Between the kirtimukha and the crescent is a three-line Kannada inscription which appears to belong to the 14th century.

**Kelagere.**

Kelagere seems to have been a place of considerable importance and antiquity. The old name of the place was Kellarangere. During the 12th century there appears to have been a prosperous Jaina settlement here.

**Ancient Jaina place.**
To the east of the village is a lofty pillar called ‘Garudagamba’ by the villagers. It is an important Jaina monument mentioning several Jaina monks. It is about 20 feet high and stands on a platform of rubble stones. It has a square base and a shaft having the eight-sided, cylindrical, vase and wheel mouldings. The top of the pillar consisting of the capital, the abacus and the elephant on it has been brought down. This portion of the pillar is now kept apart. The elephant is a ridden one like those met with at Aghraha Bāchalji and explains why this pillar, like them, is also called Garudagamba by the villagers. On three of the four faces of the base of the pillar is engraved a large Jaina inscription.

**Lofty Garuda pillar.**

**MALLIKARJUNA TEMPLE.**

Across the tank of the village stands the temple of Mallikārjuna which appears to be a structure of the 14th century. The building is dilapidated. A certain Varadaiya Nāyaka is mentioned in an inscription on the lintel of the navaraṅga doorway to have built the temple during the time of Harihara.

The temple consists of a garbhagriha, a vestibule and a navaraṅga. Each of these has a deep ceiling raised on two sets of corner stones. There is a pendant inset in a padma in each of the ceilings. The four pillars of the navaraṅga are well chiselled with the bases square and the shafts having the eight-sided, sixteen-fluted, vase and wheel-shaped mouldings. The abaci are square and have dentil mouldings
downwards at the corners. The navaraṇa doorway has on the lintel a linga with a Nandi on either side.

The temple has lost all its original sculptures and the linga. In the navaraṇa is lying another inscription of Varadappa.

SHIMOGA DISTRICT

Hodigere.

SHAJI’S TOMB.

(Pl. XXI, 3 AND 4).

It is well known that when Shājī, the father of Sivaji, led the armies of Bijapur into the Kannada and Tamil countries and annexed Bangalore, Kolar, Jinji, Tanjore and other places, the Adil Shah of Bijapur conferred upon him these southern territories with the title of “Rāja.” Thus Shājī became a rāja of the Karnāṭak territories. Shājī’s kingdom was subordinate to the Adil Shah and consisted of tracts extending from the Shimoga District in the south-easterly direction towards Tanjore. This kingdom was later on inherited by Shājī’s younger son Ekoji, the elder son Sivaji having carved out a kingdom for himself near Poona.

Rāja Shājī appears to have engaged himself in his last years in consolidating these territories and perhaps rounding them off. It was during this period that an accident brought about his death. The event is thus narrated in Grant Duff’s History of the Mahrattas. (Vol. I, 1912, p. 160).

"On Sivajee’s return he heard of the death of his father, which happened by an accidental fall from his horse, when hunting, in January 1664, at the village of Buswuputtam, on the banks of the Toongbuddra, near Bednore, where he had joined the Beejapoor army to assist in reducing some refractory zumeendars.” This account has been repeated in Prof. Balakrishna’s account of Shājī’s death in ‘Sivaji, the Great,’ Vol. 1. and by other writers. It is found to be incorrect in some respects since the Brindāvan and the epitaph of Rāja Shājī have been found now. A great deal of historical material has now been made available in Marathi and we find the correction corroborated fully.

In the course of a tour in the Chennagiri Taluk of the Shimoga District of the Mysore State, it was discovered that the place of Shājī’s death was really Hodigere, 6 miles to the east of Chennagiri, 12 miles to the west of the Holalkere railway station and a mile to the north of the Bhadravati-Chitaldrug road. It is 25 miles from
1. LAKSHMI NARAYANA, LAKSHMI NARAYANA TEMPLE, DEVALAPURA (p. 47).

2. NAVARANGA PILLAR, YOGANARASIMHA TEMPLE, DADAGA (p. 55).

3. SHAJI'S TOMB (AS IT WAS), HODIGERE (p. 68).

4. SHAJI'S TOMB (AS IT IS), HODIGERE (p. 58).

Mysore Archaeological Survey.
Basaṃpatna. Shāji’s Brindāvan or tomb was also found along with indisputable epigraphic evidence of its identity in the shape of an inscription in the Kannada language and Kannada characters worded thus:

First line .... Śrī Shāji
Second line .... Rājana sa ........

After ‘sa’ the stone is broken. The original word was evidently ‘samādhi’ as on Rāhut Rāmappa’s epitaph which is close by. This stone was shown by the local Kazi, Mr. Burhanuddin, and was also seen by the local Amildar.

Hodigere is now a small village containing a few antiquities like the Bhavāṇi temple, the Rachiram well, etc., belonging to about the 17th century. The sower of the place, Mr. L. Mallappa Setty, has with him certain old costumes of the Maratha period. To the north-west of the village, is a tank to the north of whose bund stands an old banyan tree by the side of the cart-track leading to Yergāṇṭahalli. The field just to its north appears to have been an old burning ghat and it has yielded at least two epitaphs. One of these reads ‘Rāhuta Rāmappana Samādhi’ and is evidently that of Rāmappa, a cavalry officer.

An enclosed portion of the field now used as a kana for stacking hay by the local Nādiga, Mr. Subhanna, is pointed out as the “Lāyada Hola” or the stable’s field—perhaps Shāji’s stables. In the middle of the field is a low platform of brick and mortar about 9’×8’×1’.

A tapering stone pillar stands near the head with a lamp niche carved near its top. A little to its east is said to have stood a stone slab with an inscription. This slab was removed from the place about forty years ago and used as a covering slab for the waste weir of the tank. After considerable search, the slab was discovered by the local Kazi, Mr. Burhanuddin. It was found to contain the inscription mentioned above in Kannada meaning “This is the tomb of Shāji Rāja”.

The villagers state that Mr. Nādiga Ganganna who was then living had a Kannada Bakhar with him in which the local history, Shāji’s death, etc. were all described. The book was taken away about thirty years ago by some Co-operative Inspector and was not returned. It is said that while Shāji was camping at Hodigere, wild beasts gave much trouble in the neighbourhood. The rāja, who was about sixty years old, went out on horse back to hunt these creatures. In the course of the hunt his horse’s leg was caught in a hole in the ground and both the horse and the rider fell. Shāji became unconscious and died.

The local people mention that about 30 years ago, a scholar by name Mr. Patwardhan of Poona visited the place and collected the available information. In reply to an enquiry from the Mysore Archæological Office, Prof. Dutto Vaman Poddar,
Secretary, Bhārat Itihāsa Samsādhaka Maṇḍal, Poona, kindly referred to a Marathi paper of the late Mr. Panduranga Narasimha Patawardhan of Poona published in the annual report of the Maṇḍal for 1915-16. The paper confirms the information noted above and states that according to the land records of Hodigere, the samādhi was being worshipped till 1733 A.D. Originally the village of Yergaṭāhanhalli was assigned for this worship. Mr. Patawardhan was led to the discovery by the narrative of Shāji’s death given in Jedhe’s Marathi chronicle.

As mentioned by Jedhe, the date of Shāji’s death was Saturday, the 6th of Māgha śuddha of the year Śubhakrīt corresponding to the śaka year 1585. This corresponds to the English date 23rd January 1664.

Shāji’s funeral was conducted by Ekoji to whom the Adil Shah gave his father’s mansab. Sivaji heard the news soon after the sack of Surat and at the place of his father’s death got a pavilion or ohātri put up. Adil Shah gave a sanaad granting Yergaṭāhanhalli for maintaining worship at the pavilion. The latter appears to have been more a memorial brindāvan erected over the ashes of Shāji. Sardesai has referred to this event in his ‘Marathi Riyasat,’ page 82.

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KADUR DISTRICT

MUDIGERE TALUK.

Durgadahalli.

KĀLABHAIRAVA TEMPLE.

The temple of Kālabhairava is situated at a distance of about two miles from the village Durgadahalli. A road runs from Durgadahalli to the Horikan Estate and from this road a footpath leads to the temple. The temple is situated in the midst of a jungle with no habitations nearby. A road leading from Uppinangaḍi in South Canara District to Kaḷasa, called Kaḍakallughāṭ road, once used largely for traffic, runs near the temple. The road is now only a foot-path used by a few pedestrians from Uppinangaḍi side. The travellers by this ghat road once worshipped in the temple but there are not many devotees now.

The temple is built of rough stone slabs and consists of a garbhagriha with a vimāna, a vestibule, a navaraṇga ṣaḍaṇa and a mukha-maṇḍapa.

The vimāna above the garbhagriha is shaped like a stepped pyramid with the figure of a kirtimukha. The area of the garbhagriha and the vestibule is roughly 20’ × 12’; the navaraṇga is about 20 feet square and the mukha-maṇḍapa 10 feet square.
The garbhagriha has a lotus carved in the ceiling. It enshrines the image of Bhairava which is about 4 feet high above the pedestal. It has a peaceful appearance and holds in the four hands the usual sword, drum, trident and kapāla. The vestibule is plain and contains two stone images of Gaṇapati or Byāṭārāya and Pārvatī-Paramēśvara all of which are rudely carved. The navaraṅga has the usual bhuvaśvarī supported on four stone pillars. There is a lotus bud in the centre of the ceiling. The pillars are roundish and not well-carved and seem to belong to the Vijayanagar times. The rough sculptures on them include Gōpālakṛishṇa, nāgabandha, purushāmrīga, etc.

No inscriptions are found in the temple; nor is there any reference to it available in the published records so far. Local tradition ascribes the consecration of the image to Paraśurāma, and the construction of the temple to Javakaṭaḥāri, while the daughter of a Ballārāya is said to have endowed the temple with 9 varahas from the interest of which 9 khaṇḍugas of paddy were to be used for the amṛtaṇaṇḍa of the temple.

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**HASSAN DISTRICT**

**Belur.**

Among the old metallic objects preserved in the Chennakēśava temple at Bālūr, one of the most interesting is a bronze tripod, about 1 foot high, which is an offering of Kumāra Lakṣhmiḍhara Dāṇḍanāyaka, a Hoysaḷa Officer. It is one of the very few metal objects known definitely to belong to the Hoysaḷa period and illustrates that the art of metal work during the period was as much advanced as stone work and that it closely followed the same traditions. (Pl. XX, 2, 3 and 4). Each of the three legs of the tripod consists of three groups of figures arranged in an ascending order thus:

1. The bottom, that is the foot proper, has three metallic bells in between which are two human figures—one male and another female—in dancing attitudes similar to those in the stone bracket figures under the eaves of the main temple. In between the figures again and also linking them up above extends, all round the tripod, a fine creeper scroll.

2. Next is worked a pedestal on which stands a dancing male or female flanked on either side by dancing drummers.

3. From behind the figure on the pedestal runs on either side a symmetrical combination of floral, bird and animal ornamentation: from the beak of a swan issues forth a creeper above which is a long-tailed lion surmounted by more floral
ornamentation. The creepers form floriated arches by meeting between the legs of the tripod and terminating in a beautiful lotus bud in the middle of the arch.

4. Between the creepers and the upper circular band, is a panel of ornamental swans inset in an outer panel of Gāndhāravāṇḍa figures.

5. The upper circular band itself has below it a row of hanging lotuses which are smaller than the pendants in the middle of the arches formed by floriated creepers as mentioned above.

6. On the flat surface of the circular band is the inscription, in Kannada characters, of Kumāra Lakshmīdhara Dandanāyaka.*

* For the inscription see Part VI of the Report
PART IV—EXCAVATION.

CHITALDRUG DISTRICT

THE BRAHMAGIRI SITE.

A Survey before Excavation.

The decipherment of Brāhmī inscriptions by Prinsep and their collection by Cunningham led to the discovery, among other things, of Asoka's edicts in Mysore. The life-history of Aśoka Maurya and his greatness as a man and a ruler. But his empire was believed to extend only to the Narmada-Mahānadi line. In 1892 came the stirring discovery by Mr. B. L. Rice of three copies of Aśoka's minor rock edict No. 1 in the northernmost extremity of the Mysore State, abutting into the Bellary District. It is learnt that on the last day of the tour in the summer of 1892, some shepherd boys led the Mysore Archaeological Office party to a large boulder known as 'Aksharāda-gūṇḍu' near the north end of the Brahmagiri hill in the Molakālmuru Taluk. When Mr. Rice read the inscription on it, he discovered that it was a command issued by the Emperor Aśoka to his own subjects. Thus was established the fact that the Mauryan Empire under Aśoka extended into the Mysore State and included the larger part of the Deccan. Subsequent discoveries at Maski, Koppal and Erragudi have confirmed this discovery. Our doubts are now only about the dates of the commencement and the end of Mauryan rule in the Deccan. Even for this we have other indications which go to show that in this part of the Deccan, Mauryan rule occupied a period of nearly three generations approximately between 298 and 220 B.C.

The Brahmagiri inscription, and the other two so far as they are preserved, record the transmission of the royal edict from the officers of Suvarṇagiri to those of Isila. The former city is believed to have been the capital of the Deccan province, while Isila was probably the headquarters of a local division. The question naturally arose as to where this Isila was situated. Since the three Mysore inscriptions of Aśoka are close to each other, forming almost a triangle with a base of about three miles and a median of about half a mile, it was clear that a search for the town had to be made in this neighbourhood. Though no structures or other monuments were visible on the surface, a careful study of the ground went to show that an extensive town of about the Mauryan times had flourished in the neighbourhood of the Brahmagiri inscription.
The traveller from Chitaldurg to Bellary meets near Hangan and Molakalmuru a range of rocky hills with an arm lying more to the north and connecting with the range near Bellary. These hills are formed of huge masses of gneiss and granite of varying quality on which rain and sunshine have beaten for ages, splitting the rocks into great boulders, huge tors and slabs of monstrous shapes and sizes. In many places these have been thrown in heaps on the hill sides presenting an almost artificial appearance, like a heap of stones piled up by man. In other places the bare backs of the rocks have been exposed for receiving another instalment of splitting and powdering. The country around the hills is formed either of gravel brought down by rainwater and deposited in a hard bed, or of loose ashy earth thrown into the valleys and pits in the gravel bed and formed perhaps as a result of prehistoric volcanic ashy formations.

In the midst of this district which is studded with hills and hill-ranges and to the north of the Molakalmuru and Nunke hills lies the Brahmagiri hill shaped like a scorpion with its nose and summit to the north and its sloping and tapering tail to the south. Like its projected claws lie the ‘Emme Tammama gunḍu’ to the north-west and the ‘Girihalli rocks’ to the north-east. Just beyond these from west-south-west to east-north-east stretches the sandy bed of the Saṇṇa Hagari river, with a perennial flow of water mostly hidden by the sands. About two miles to further north lies the Jaṭinga Rāmēśa hill in two masses of granite connected by a saddle. The lower or western one has the famous temple of Rāmēśa whose surroundings are connected with the tradition of Śrī Rāma’s search for his abducted wife, while the higher hill or Hīre Jaṭinga Rāmēśa has a Uchchaṅgī Pāṇḍya inscription and a small Śiva temple on its top. From a distance on the south the upper part of this hill presents the appearance of a colossal hawk, fallen on the hill with its wing half severed and its eyes running with tears, all in mortal agony. Possibly this was recognised as the body of Jaṭayu, the heroic bird which was martyred in its efforts to rescue Śitā from Rāvaṇa’s flying chariot.

On the plain between Brahmagiri and Jaṭinga flows the Saṇṇa Hagari, which must have of old been, as to-day, the chief source of water-supply and irrigation to the neighbouring lands. The modern villages of Siddāpura, Nāgasamudra and Virāpura, Kādu-Siddhanna-Maṭha, Hanumāpura, Hoskote and Roppa are now maintained by the Saṇṇa Hagari. If the populations of these villages could be collected together near the Brahmagiri hill, there would perhaps be a decent enough town corresponding to ancient Isīla.

The right bank of the river Saṇṇa Hagari is lower and better irrigated than the left one and here beyond a stretch of rice fields extending about a mile in width and perhaps five miles in length, rise the hills. The narrowest part of the cultivated strip almost marks the nose of the hill. On either side of the
inscription stretch two narrow moundsy slopes each triangular in shape with its vertex near the inscription and its tail stretching like the tail of a comet to a distance of six or seven furlongs, the eastern one being slightly larger. Each of these two slopes is cut up by water-courses into mounds some of which rise to a height of about thirty feet from the irrigated level. The eastern slope has particularly the Uduvala-Dive watercourse arising from a deep cave in the hills, in the darkness of which is a cool pool of fresh water. It is bounded on the east by a small tank called Chausāvarī-kūnte on the dam of which is seated a small image of Durgā of about the Chālukya times. To the north of the Chausāvarī tank is a high ground abutting the Roppa rocks, the slopes of which are almost entirely covered by hundreds of cromlechs, dolmens and cistvaens. Among the rice fields, here and there, are a few uncultivated islands full of cromlechs.

The western triangle is similar in character, though slightly smaller. It stretches beyond the beautiful granite boulder known as ‘Gārē-gūndu’ or ‘Bīlē-gūndu,’ to the tank close to the Akkatangi temple.

The existence of groups of cromlechs near Kādu-Siddhana-Maṭha and by the pathway to Hanumāpur and Hoskote suggests that the area between these and the hill-slopes was not irrigated when these structures were set up. Probably all this enclosed area was part of the old town or city.

The country around Brahmagiri has now all the appearance of a neglected and out of the way corner of human activity far removed from civilisation. But a survey of the hill and the neighbourhood makes it clear that it had its periods of prosperity, two of which at least are well-marked. Seven centuries ago there was the prosperous town of Hāneya flourishing in the fields to the west of the hill. To it belonged the Akkatangi temple, the Pagāde-sālu hill temple, the Jain temple and the fort-walls near the foot of the hills. Facing the last named stands the inscription of Vira Ballāla II (c. 1190) who proudly claims that he took his hill-fort of Hāneya and founded the city of ‘Vijayanā-giri.’ Also to this town belong the steps leading from it to the hill, the Trīsāṅkāśvāra temple and the basements of two palatial buildings, the Bhāgyalakshmi temple and the Huli-kūnte tank on the hill. The Mahal which belongs to the nineteenth century need not of course be considered here. Possibly to the period of prosperity under the Hoysalas should be assigned the line of fortifications made up of boulders extending down the northern slopes also. The hill appears to have been once again converted into a fortification in the late Vijayanagar days as is seen from the remains of fort-walls on the hill.

But it is evident that Isila of the Mauryas is very different from the Hoysala town of Hāneya which is nearly fifteen centuries later in date. A close survey of the ground shows that a
much older town, apparently Isila, stretched on either side of the Brahmagiri inscription between the ring of cromlechs and slopes of the hills. It was bounded on the east by the Chaudisvari tank and the slopes of the Roppa hillock, on the north by the river Hagari and on the west by Emune Tammana gundu and the Akkatangi tank. On the south rises the hill with its caves and rocky platforms bearing clear evidence of having been inhabited by pre-historic man. Almost at the centre of the town right under a series of natural caves formed by a line of rocks spread out like the hoods of a multi-headed cobra, on a whitish granite boulder, Aśoka's officers inscribed their master's commands.

KEY TO PLATE.

1. Siddāpur inscription of Aśoka.
2. Brahmagiri inscription of Aśoka.
3. Cromlechs and cists.
4. Biligundu (Gāre gundu).
5. Akkatangiyara guḍī.
6. Rocky pathway.
8. Viragulas.
10. Viraballāja's inscription.
15. Pathway among rocks.
17. Water in cave.
18. Foundations of palace
20. Hulikustē.
22. Mounds of small stones.
23. Valley with neoliths.
24. Perennial spring (Pallakki chilume).
    (Mauryara mane).
27. Old town site.
28. Pits dug for bones formerly.

Among the things appearing on the surface, next to the Asokan inscription, perhaps the most conspicuous objects in the area are the cromlechs, which abound near both the eastern and the western extremities. They appear to be of all sizes and a variety of shapes. Sometimes on the ground the mouth of a pot is just visible or the four slabs of a small stone-box or cist are seen. Some of these cists are even six feet long and five feet broad, thin slabs being placed swastika-wise, one end of each projecting beyond the square. The more important of these cists are covered by large heavy slabs about 8 feet in diameter and 9 inches or more in thickness. A few of these slabs stick out of the ground and present the appearance of dolmens or table-stones. A majority of the cists have no dolmens. Sometimes around the cist or dolmen small, roundish natural boulders, about one or two cubic feet in size, are placed in a circle forming a ring of stones or a cromlech. Occasionally the ring is large having a diameter of about 30 feet lined on the inside by a rubble structure, the inner face of which has another ring of stones. Though hundreds of these cromlechs have been disturbed by the agriculturists or rifled by the curious, there are hundreds more yet awaiting excavation and study. The variety of structures, their number and extent suggest that they must have been constructed during a long period stretching over hundreds of years. It is now well known that these structures are burials, stretching back to pre-historic times. But their close association with the Mauryan town and the fact that they bear the name "Mauryaramane" or the houses of the Mauryas among the local people indicate that some of them perhaps came into existence in the Mauryan period. The local people however give a traditional account of the Mauryas whom they describe as a pygmy race of men living in these houses and using the round holes in the eastern slabs for entrance. Excavations elsewhere have revealed that inside the cists the bones of dead men of normal size have been collected along with varied pottery.

It has been stated above that to the right and left of the nose of the hill stretch triangular plots of land containing the vestiges of human habitations. Here are to be seen scores of rubble stone structures just visible in the ground which appear to be the foundations or parts of the walls of smallish buildings whose mud walls have
disappeared. They have generally their back to the hill. The lines run roughly parallel to the hill-side, their general orientation being from east to west. The mounds between the nose of the hill and Udavala-Done which rise to a height of 25 to 30 feet from the level of the irrigated lands are noteworthy objects for the archaeologist. Since the plough has been used to till their surface along with the fields surrounding them, prolific evidence of earlier times is found in this area. The fields are strewn about exceedingly thickly with potsherds, brickbats, stone rubble, iron slag and neolithic implements. A canal from Siddapur tank cuts across this inhabited area. The land on its lower or left side has been irrigated and prepared for rice cultivation. During the dry season, even these wet fields show potsherds here and there mostly of the coloured, polished variety, though one has to search for them; but to the right of the canal, that is between it and the hill, the surface is full of them. A more detailed study of these surface-finds reveals to some extent the contents of the ground below and of the inhabited layers lying below the surface. This so happens because the rains appear to be driving the edge of the loose earth further and further down the side of the hill, the contents of the lower levels also being slowly carried down in a thin layer and thrown on the surface of the fields and mounds.

Mr. Rice's search led to the discovery of the Brahmagiri inscriptions of Aśoka in the heart of the old town area, of the Siddapur inscription in a cave of the Emme Tammana gunḍu and the Jaṭiṅgi Rāmēśa inscription about three miles to the north. In addition he discovered also a number of inscriptions extending from the Rāṣṭra-kūṭa and Nolamba times to the Hoysala and Vijayanagara times on the Nāgarpade-guṇḍu and elsewhere on the Jaṭiṅgi Rāmēśa hill, on a boulder to the north-west of the Emme Tammana guṇḍu, on a slab facing the fort-gate of Hānēya and on two slabs in the Trīśankēśvara temple. This latter group has little to do with our present study, as also a newly discovered inscription of the Pāṇḍyas of Ucchangī found on the peak of Hīre Jaṭiṅgi Rāmēśa. A careful search brought to light only a few objects of interest carved on rocks. On a rock to the right of the road facing Bīlīguṇḍu and on the eastern rock of the pair called Edēguṇḍu were discovered a series of figures consisting of a trident enclosed in a crescent rising out of a circle all mounted on a lance handle. This figure identified by the local people as Bābayya or Pīradēvaru is a symbol of the Islamic martyrs who are honoured in the Muharram festival. Though the identification is not beyond doubt it may be suggested that the figures were caused by some kind of calcium-bearing paint being applied with a brush thus preventing lichens from growing for a long time and showing them light-coloured against the dark background of the rocks.

On the inner face of the western rock of Edēguṇḍu were discovered a number of figures and signs caused probably by painting of a similar character. Some of these have the shape of letters forming two lines, the second line being indistinct. In the
first line four letters are distinctly visible, each being about 9" long, 6" broad with an interval of about a foot between them. Strangely these marks resemble the later Brāhmi or cave alphabets of about the Sātavāhana times (first century A.D.). The significance of the inscription is under consideration. If it is Brāhmi, it may be the name of some Sātavāhana ruler or officer connected with the ancient town.

The only other inscription connected with the old town is a small piece of a slab of darkish granite, rhomboidal in shape of $4'' \times 8'' \times 1\frac{1}{4}''$. It has a dressed exterior showing a small part of the circumference of a large circular object of about 24" in diameter. The inner face is flatter though slightly concave. The stone was picked up on the slopes of a mound near No. 27 of the map among hundreds of similar stones. It contains what appear to be four Brāhmi letters, each about 1 inch to 1\frac{1}{4} inches long.

No buildings were visible above the ground excepting a wall of round boulders running from the hill down the slopes of the mounds to meet the road to Roppa near a large cromlech about 50 feet in diameter composed of huge megalithic stones on the way from the farm-house to Hoskōte. But in the ground close observation revealed the existence of rubble foundations of scores of little buildings on either side of the lanes which originally ran parallel to the hill-side. The approximately equal size of the foundations (1\frac{1}{2} feet broad), their right angles and their parallel lines forming the lanes between them could be clearly seen, whereas here and there as in the hedge near the farm-house stone foundations of larger dimensions made up of size-stone pieces were also observable. Brick was scarce and it was surmised that this town used stone for the foundations even of huts.

But bricks were not absent. They were observable in the ground near the farm-house where a pathway branches off to Hanumāpur, also near the stone quarry, between it and the inscription and more commonly among the mounds and heaps on either side of Bīšīngūnt. This suggested that there were brick buildings, though few in number, and that some of these might be buried under the rice-fields near the Brahmagiri inscription.

It is strange that no coins of any sort have been obtainable from the Isila area. Even the villagers of the neighbourhood have no information of any coins having been picked up in the past. One Siddāpur villager produced a Bijapur coin picked up at Hāneya on the west side of the hill and two specimens said to have been found by one Muddāṇa of Hoskōte could not be produced for examination.

Next to pottery the largest number of objects visible on the surface of Isila were various objects of stone. Some of these were granite pieces of slabs, finely polished on one side. A granite pestle of the same kind, well-polished, was also recovered.
These remind us of the polish of the Mauryan pillars and other objects. Mealing-stones and oval-shaped grinding stones about 6" x 4" x 1½" generally and stone discs about 2" in diameter, biscuit-shaped stone objects about 4" in diameter mostly of potstone resembling the mace heads of prehistoric culture, but more probably hingestones for doorways and a wheel stone of reddish sandstone were some objects which may well belong to the Mauryan times. But the stone objects which attracted attention most were neoliths of various types and shapes. There were the round pounders of the size of balls or pieces thereof which were picked up in nearly all parts of the area from Biligundu to near Roppa. There were the usual cone-topped wide-edged axe-heads, and also axe-heads of a ruder make with their converging sides having right-angled corners slightly rounded off. Most of these were of trap-rock. Occasionally there occurred celts of a smaller size, less than 8" long and 2" broad, flat in make, either of trap or of more reddish stones. Natural pebbles or trap pieces well-ground in oval shapes of various sizes from about 2" to 1" were also to be found. Occasionally a stone marble or a largish stone bead was picked up. One or two quartz and chalcedony pieces were also picked up bearing clear signs of being flaked for the production of knives and other microlithic implements. The existence of a microlithic settlement in addition to the Mauryan town and the Neolithic village was suggested by the occurrence of a beautiful quartz borer looking like a spear-head collected from the dunes on the north-east of the hill.

Though not in such abundance as in Chandravalli, occasionally iron slag pieces were collected showing that the old town used iron though the metal was comparatively scarce. A few copper objects also occurred here and there. And a few crucibles pointed to the existence of metal smithy.

One potstone piece was definitely the left hand of an image which perhaps held a sword or similar object. The size of the image was suggested as 3 feet in height. A few conch-shell objects were also picked up, some of them being definitely parts of bracelets and anklets.

The site of Isila is one of the ideal fields for the collection and study of pottery.

Though very few fully preserved pots were found, a preliminary study of the surface yielded an extraordinary variety of potsherds. From the necks and other parts of large beakers and urns, various sizes of pottery were indicated down to small hand-made or wheel-made cups about an inch in diameter and ring-like beads of pottery well-fired. There were also pear-shaped beads with their holes indicative of the use of metal or wooden spikes. Quite a number of pottery discs about 2" in diameter evidently made by grinding broken potsherds were also collected. Occasionally there occurred the conical tops of blackware lids, spouts, plain and ornamented, and
parts of pottery dishes. But the greatest interest attached to the colour and finish of the pottery. Everywhere the usual unpolished dark-greyware occurred and here and there unpolished redware. But the pieces that caught the eye were those of coloured pots. There was the polished blackware sometimes burnished to the standard of glazed pottery; blackware with incised designs and also very rarely blackware polished with red or white designs painted on it. A number of pieces showed chocolate or dark tan colour with geometrical or plant designs painted in white or whitish red and red. A few pieces showed chocolate painting on lighter brown background. The designs were highly varied and well-conceived and included basket-work, lattice-work, chequered, plant, floral, dotted, screw and other designs. Some rare ornamented pottery had incuse ornamentation. But the other types of blackware and chocolateware had varied incised ornamentation.

There was also a plentiful occurrence of redware pottery painted with a slip and well polished. Some of these pieces bore incised ornamentation of the fingerprint, rope, laurel-leaf, zig-zag, and other varieties of design.

The painting on pottery appears to be a noteworthy feature of the ceramic ware occurring at Isila. Connected with the pots, but distinct as a class of earthenware are the bricks and tiles. Pieces of two different kinds of tiles were picked up: the roughly shaped Mangalore tile pattern with two holes occurred in some places, while in others were pieces of the flat round-edged type with the bent head. One piece which appeared to be the portion of a vessel more than of a brick showed ornamentation produced by pressing clay upon a mat of bamboo woven in an artistic pattern.

A surface study of Isila strongly suggested the existence of five stratified layers:

The strata.

1. Chalukya-Hoysala, e.g., the image of Chaudēśvarī and possibly the fort-wall of boulders.
2. A Mauryan town with perhaps a pre-Mauryan commencement and early Sātavāhana ending with its period of highest prosperity in the third century B.C.
3. A pre-Mauryan town of the iron age using polished blackware pottery or ornamented chocolate-coloured ware connected with the late neolithic period and the early iron age.
4. A neolithic settlement.
5. A pigmy flint culture.

The greatest prosperity of the place appears to have been in the period of Aśoka, though the total length of the period covered by the finds would be several thousand years.

The importance of the site of Isila consists in its being a link between the historic empire of the Mauryas and the pre-historic cultures of the Deccan. While, on the one hand, its painted
pottery, etc., connect it with the already-known site of Chandravalli whose numerous coins have furnished datable data, on the other it promises to give us three pre-Mauryan strata from which considerable information could be obtained about the cultures of the Deccan in pre-historic times. Isila appears to be a twin of the well-known site of Maski in Hyderabad, while Chandravalli is a twin of the slightly later site of Paithan. A detailed study of Isila by the excavator promises to reveal considerable new information for the student of pre-historic and early Deccan.

A Brief Report of the Excavation work done during the year
1939—40.

The site of Chandravalli near Chitaldrug was recommended for excavation by Sir John Marshall, Director-General of Archaeology in India. Preliminary studies were commenced in 1928 and field work was done for a few weeks in succeeding years. In 1931 the work was closed down with the hope of resuming it at an early date. It was discovered that at Chandravalli lay buried the ruins of a Sātavāhana town of about eighteen hundred years ago. It was the centre of a local government and was a place of considerable industrial and commercial prosperity having trade relations with China and Rome. Mayaśārma’s inscription suggested the continued existence of the town down to about 300 A.D.

In 1929 a study of the Asokan inscriptions in the Molakalmuru Taluk suggested the existence of a Mauryan town in the neighbourhood and a preliminary survey disclosed traces of a buried town. In 1931 trial soundings in one or two places revealed the existence of earlier strata below the Mauryan town reaching back to the prehistoric times. Further work was not conducted owing to the general suspension of all excavations.

The revival of excavations was proposed by the Archaeological Department and was supported by scholars like Mr. K. P. Jayaswal, Dr. F. W. Thomas, Sir Leonard Wooley, Mr. Worman of Harvard, and Rao Bahadur K. N. Dikshit, Director-General of Archaeology in India. A sum of Rs. 1,000 was sanctioned for the purpose in the budget for 1939-40 and an Excavation Assistant was sanctioned for two months.
Before proceeding to the field, preliminary work was started at the office, the catalogue of the Chandravalli finds of the previous years being verified. The work of cleaning the antiquities numbering nearly 5,000 and preparing them for study was started in the office cellar and a preliminary study was made of the numismatic and epigraphic data already collected. As soon as the lecturing season in the college was over the Director proceeded to the excavation camp accompanied by the Junior Technical Assistant, the Excavation Assistant, a Pandit, the Photographer and three menials. The work occupied nearly a month, the first portion of the period being spent at Chandravalli and the later one at Brahmagiri.

Since nine years had passed between the last working season and the present one, it was found that the forty different pits and trenches excavated at Chandravalli had become silted up and also seriously damaged and tampered with. It took several days to put them into shape for verification purposes. Some old excavations were extended and a few new pits were sunk, with the object of finding corroboration for the theories formed already about the Śatavāhana town. The lower levels were reached in several places and information was obtained about the existence of the earlier layers and of the characteristics of pre-Śatavāhana pottery. Several new coins, seals, figurines and other antiquities were also unearthed, valuable information being obtained about the political and cultural conditions of the buried town. It was realised that the Pre-Śatavāhana antiquities particularly would be of the greatest value in the excavations at Brahmagiri.

In the neighbourhood of Brahmagiri work was started by a restudy of the inscriptions and a careful survey of the surrounding area.

Excavation at Brahmagiri.

It was surmised that the site for examination covered several square miles lying between the Hagari river and an east to west line passing through the village Roppa. The work of taking soundings in various parts of the area was commenced and as many as eight pits and trenches were sunk. The strata were most carefully excavated and their yields recorded with the help of photographs and drawings. Among the pieces of information collected may be mentioned the following:

The disposal of the dead, funerary pottery and customs, the discovery of an apsidal brick building, probably a Buddhist Chaitya, the discovery of several strata of a long lived town the upper layers of which are assignable to the Mauryan period, while the lower layers stretch far back into the pre-history of South India, the discovery of varied ceramic ware including red ware, red and brown ornamented ware, polished black ware, ornamented chocolate coloured ware, varied black and red ware with incised ornamentation, and stone and brick foundations of houses, most of
which belong to the long-lived pre-historic town which came under Mauryan rule for a short time perhaps during its last days. The discovery of this definitely pre-historic town site is of first rate importance for our knowledge of South Indian history, since the latter has till now begun with the Mauryan connection.

It was also found that below the pre-historic town there was an extensive neolithic settlement in the place for several thousands of years and that below this full neolithic level there was a clearly identifiable microlithic settlement connecting the neolithic with the palaeolithic. The age for the corresponding culture in Europe is about 10,000 years ago. It is most fortunate that we have discovered near Brahmagiri, buried remains of South Indian life pertaining to little known periods of South Indian pre-history.

The discovery of pottery in the various strata is of very great importance since in the present state of the archeological knowledge of the Dakhan no criteria are known for dating pre-historic finds. There appears to be now a chance of our making a valuable contribution to the history of pottery in the Dakhan which may lead to some method of sequence dating for South Indian pre-history.

About twenty boxes of excavation finds are now in Mysore. In addition to the old finds from Chandravalli these new finds have also to be arranged, catalogued, cleaned and studied in relation to the literature already available on the subject. This involves several months of work in the office, its library and laboratory.

Since the results of the Chandravalli Excavations are awaited by the archaeologists, the publication of the monograph on Chandravalli has first to be taken up. The monograph will be a scientific work on the model of Sir John Marshall’s Mohenjo Daro with descriptions of the excavation, descriptions of the finds, more than 5,000 in number, and chapters on political history, inscriptions, numismatics, buildings, ceramics, ornaments, implements, industries, trade, etc.

The results of the work done at Brahmagiri, though definite and highly important, can be claimed to be only the commencement of an important excavation. It is necessary to conduct much further work first in the shape of studying this season’s finds at Mysore and then conducting further trial excavations at Brahmagiri with the intention of sounding the other parts of the vast area and locating the centres of the Mauryan area, the pre-historic town area, the neolithic area and the microlithic area. This itself would involve another season’s work. After these centres are determined, detailed excavations would have to be conducted with proper facilities and assistance.
PART V—NUMISMATICS.

PALLAVA COINS.

When the Pallavas assumed independence in the third century A.D., they appear to have retained the bull type on the obverse and to have changed the wheel on the reverse to a sun, into whose disc other marks entered in course of time. The sun on the reverse, often with the sceptre and conch, may be taken to distinguish the Pallava issues from the Southern Andhra ones. The Pallava coins are also thicker, heavier and more round and have a more elaborate border. These characteristics are common to the bull and lion types. One coin of the bull type has a Brähmi legend which appears to read ‘Sataka’. Many specimens of the lion type have the legend ‘Vishamasiddha’, a title borne by Kubja Vishavardhana of the Eastern Chālukya dynasty.

The metals used for the Pallava coins are mostly silver and brass for the lion type and copper for the bull type. It is possible that the bull type and the lion type belong to two contemporary dynasties which perhaps ruled at two different places like Kañchi and Veñgi.

TYPE A.—Bull and Sun.

1. Ae. ‘7. Large and thick.

Obverse:—Within border of two linear circles with dotted line between them, large humped bull standing to right. In front of it, floral creepers; legend on top of bull.

Reverse:—Small sun in centre with long rays emanating.

TYPE B.—Bull and Sceptre.

2. Ae. ‘75. Large and thick.

Obverse:—Similar but legend uncertain.

Reverse:—Sun, in whose large disc is a hooked rod, perhaps sceptre between two lampstands.

TYPE C.—Bull and Conch.


Similar to 2, but rude conch instead of sceptre.

4. Ae. ‘5. Quarter size.

Similar to 2.


5. \textit{Ae.} ‘45. Small.

Similar to 2, but figures much conventionalised.

The changes of the reverse device indicate that 1, 2, 3 and 5 belong to four different generations of rulers. The sun of 1 has practically disappeared from No. 5.

**TYPE D.—Lion and Conch.**

6. \textit{Ar}. Much alloy. ‘75. Wt. 103.9 grs., large and heavy and thick.

\textit{Obverse} :- In triple border of two linear circles with dotted line between them, large maned lion to right with open mouth and head; left forepaw and tail uplifted. In front of it, floral creepers.

\textit{Reverse} :- In sun’s disc, a large conch with mouth upward between two lamp-stands.

7. \textit{Ae.} Similar to 6.

The lion on Mādhāraputra Sakasāna’s coins from the Gōdāvāri and Krishnā districts\(^1\) may be the prototype of the Pallava lion, though some difference in the mouth and forepaws is noticeable.

**CHĒRA COINS.**

**TYPE A.—Bow and Lamp.**

\textit{Variety (A)}—Sword.

1. \textit{Ae.} ‘65. Thick and slightly concave.\(^2\)

\textit{Obverse} :- In large ring of rude large dots are a strung bow to left and a lighted lamp to right. Between them is a sword, represented by a hilt and three dots standing for the blade.

\textit{Reverse} :- In linear circle, between two lamps is the section view of a basin placed on a stand. In it are two swords crossed points downwards with ten pellets in the angle between the hilts above.

This type with the ‘drum’ and the bow has been generally known as the ‘Chēra’ or Kongu type. These names are also applied to the ‘Gajapati’ or elephant type. The two types are very different and it would be better to classify the bow and lamp type as Chēra and the elephant type as Gaṅga, avoiding the name Kongu which may be ambiguous. The bow and lamp appear on the obverses of this type along with other symbols which change. The bow appears on Āṇdhra coins of C. 85 A.D. and again on some Chōla coins of Rājendra Chōla. It may have been an Āṇdhra symbol used at first in the south-west of their empire including Kolhāpur and Banavāsi,\(^3\) which later became localised in North Kerala, with which

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PLATE XXIV.

COINS OF THE PALLAVA, CHERA AND KADAMBA DYNASTIES (p. 75).

Mysore Archaeological Survey.
area it is subsequently associated. It is also present on a punch marked gold coin which may be early Chalukya or Yadava. Whether it had any connection with the old Tamil designation of the Chera kings 'Villavan', Bowman, is not definitely known.

The lamp indicates in Hindu life, as also on the coins, something sacred for the worship of which it is lit.

Between the bow and the lamp are generally one or two symbols which vary, perhaps indicating that they are the issues of different rulers. One of such symbols is the sword whose hilt is clearly seen. The dotted blade shows a highly conventionalised condition of art and suggests that earlier issues with better figures preceded this specimen. The earliest use of this type may have been several generations before No. 1 was issued.

The reverse figure has often been described as a 'drum shaped' object. It is more probably an altar on which two swords are placed crossed, perhaps for worship. They might be the swords of a king and possibly of a crown prince or co-regent. The significance of the dots, which are ten or less on the different specimens, is uncertain.

Elliot attributes this type to the Ganga on the ground that the use of the die shows them to be later than the Chera times. There are no clear historical records of the Cheras, though for a considerable time the Cheras occupied a position of subordination under the Cholas and Pandyas. The Cheras appear to have been in possession of part of the Kongu country where the Ganga attained to power later. But as the latter had as their special device the elephant and not the bow, the bow and lamp series is attributed here to the Cheras.

2. Ae. 55.

Obverse:—Similar to 1. In place of the sword, there are two pellets flanked by two hilts one on each side, perhaps standing for two daggers.

Reverse:—Similar to 1, but the basin and the swords are more conventionalised showing probable later date.

3. Ae. 5.

Obverse:—Similar to 2, but with four dots in square form, instead of two.

Reverse:—Similar to 1, but swords clearly visible.

4. Similar to the above but with dagger surmounted by circle and reversed position of lamp and bow on obverse.

5. Similar, but weapon looks more like a cross hilted dagger.

6. Similar, but weapon looks like a combined battle axe and sword.

1. E.C.S.I., p. 117.

Variety (B)—Battle axe and sword.

7. Similar to 2, the weapons are a battle axe and sword.

The battle axe which is presumably the famous axe of Parāśurāma may be the special symbol of Kērala with its centre near Tiruvanantapuram (Trivandrum). The present variety may indicate some king whose name or religion was specially connected with Parāśurāma or it may suggest a Chēra conquest of South Kērala.

Variety (C)—Lamp.

8. Obverse:—Similar to 2 but with tall dome-topped lamp flanked by three dots on each side in place of the weapon.

Reverse:—Similar to 2, but swords have become conventionalised into lines without hilt.

Variety (D)—Dagger and uncertain weapon.

9. Obverse:—Similar to 2, but with short dagger (?) and a two-pronged weapon (?) in place of sword.

Reverse:—Similar to 8.

The two weapons on the obverse together form a figure which is somewhat like the human figure on Rapson’s Andhra Coins No. 2.

Variety (E)—Lamp in basin.

10. Similar to 2, but in place of the weapon and lamp is a basin with a light burning in it. The bow is on top.

Variety (F)—Arches.

11. Similar to 2, but between the bow and the lamp is a figure composed of four arches based on a line of five dots, which may represent either a Chaitya symbol or a weapon called ‘Vajra-Mushti’ commonly used by the wrestling caste in South India.

Variety (G)—Lion face.

12. Similar to 2, but the central figure appears to be the conventionalised face of a lion with brows, eyes, nose, teeth and chin visible.

Variety (H)—Elephant.


Obverse:—In a circle of dots with strung bow to left¹ and lampstand to right, standing on a platform marked by four continuous and dotted lines is a tusker elephant with lifted tail standing to right with

¹ E.C.S.I., No. 124.
trunk hanging down. Above it is a small cross-like figure with forked ends, probably a lamp. On its sides two squares formed by four dots each, possibly represent Vishnu’s conch and discus.

**Reverse:**—Similar to No. 2.

This kind of elephant, standing with lowered trunk and lifted tail is nearer to the Ganga ‘Gajapati’ type than to the usual Andhra elephant types. They connect the Cheras with the Ganga country and may belong to the early part of the period of transition from Chera to Ganga power, from the bow type to the ‘Gajapati’ elephant type.

**14. Ae.**

**Obverse:**—Within circle of dots, to right, five-pointed lamp post with four dots near top, a smaller lamp in left field and below it a small elephant to left with uplifted tail.

**Reverse:**—As usual.

**15. Ae. 59 grs.**

**Obverse:**—Bow and five-pointed pillar with dagger (?) and four large dots in the centre.

**Reverse:**—Worn.

**16. Ae. Round. 62'1 grs.**

**Obverse:**—From left to right:—(1) A strung bow; (2) a bell or spear placed on a stand; and (3) a burning lamp.

**Reverse:**—The drum-like vessel appears with crossed swords. Above this symbol may be noticed an ornamental figure. The coin appears to be a very strange type.

**17. Ae. Round. 53'5 grs.**

**Obverse:**—In ring of dots may be seen from left to right a lamp and a bell-like symbol with three dots above.

**Reverse:**—Effaced.

Could the symbol on the obverse represent a temple mark? The coin is of a very rare type.

**18. Ae. Round. 57'1 grs.**

**Obverse:**—In ring of dots are to be seen from left to right: a strung bow, a banner, a fish and a lamp. The top of a lamp appears below the fish.

**Reverse:**—Between two lamps may be observed the following marks: a basin placed on a stand with two crossed swords inside. Above the swords are visible four dots representing part of a dotted circle. There is a lamp on each side of the basin.

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1 Rapson A.C. No. 59 and 93.  
2 Mysore Catalogue.
Does the fish mark on the obverse denote the Chēra conquest of the Pāṇḍya country? The coin seems to be a very rare specimen.

19. A.  Round.  55.2 grs.
   Obverse:—A strung bow in dotted circle. An eight-pointed solar mark in square with uncertain symbols on three of its sides.
   Reverse:—Completely effaced.
This coin too is a very rare type.

20. A.  Thick.  66 grs. Slightly worn.
   Obverse:—In circle of dots, two thunderbolt-like marks with dots on both sides. Strung bow to left and five-pointed pillar to right.
   Reverse:—A peculiar design probably representing some drumshaped altar. Two rows of dots above.

21. A.  Round.  49.4 grs.
   Obverse:—A trident and two uncertain symbols.
   Reverse:—Uncertain. Perhaps a basin on stand.

KADAMBA AND MINOR KANNADA DYNASTIES.
[EARLY KADAMBA (OF BANAVASI?)]

TYPE A.—Lotus and Punch Marks. (C. 400?)

   Obverse:—Covering the whole obverse is a large eight-petalled lotus flower or padma; four alternate petals are shaped like conches; a pellet within a small circle marks the centre of the flower.
   Reverse:—Six small punch marks; the four larger ones form a square and contain a small flower each; the two smaller ones have no figures and are punched one on each side of one of the larger marks.

This type is perhaps the original padma-tanka as the most important mark thereon is a large lotus struck with a single die. This coin, die-struck on one side and punch-marked on the other, appears to belong to a very early period. The lotus appears to be connected with the lotus evolving out of the wheel on the late Southern Andhra coins which perhaps belong to about 200 A.D. The return of gold as the standard metal denotes some economic change from the Andhra times. The weight of this specimen, 66.8 grains, is the usual Kadamba standard which is retained by the later Kadambas of Goa and other dynasties till about 1158 A.D.

TYPE B.—Lotus and Lion.

2. A. 5.
   Obverse:—In circle of dots, eight-petalled lotus, with a pellet between each pair of petals, standing perhaps for a second row of petals.
Reverse:—In circle of dots, rude maneless lion to left, with head looking back. Instead of a snout, the animal has a long turned up beak or trunk. Is it a yāli?

The reverse of this coin is different from that of No. 1, but the obverse is similar. This coin belongs to about the same period as No. 1. A beaked lion or griffon is rather uncommon in Indian Art. Its real significance here is doubtful. Perhaps it indicates some foreign influence. But as it looks back like the Kadamba lions, this specimen is attributed to the Kadambas.¹

MINOR KADAMBA.

TYPE C.—Lion and Ornamental Lotus.

3. At. Wt. 63 grains. Double die struck. E.C.S.I., Nos. 17 and 70. No. 70 is perhaps the original of which No. 17 is a copy. The two belong to the same type and are described here as one coin.

Obverse:—Linear circle with petals springing out. In it, standing to right on an ornamental tree branch, is a large maned lion, with lifted tail and open jaws looking backward; its left foot is lifted up and rests on the curled up floral end of the tree branch. Below the branch is an old Kannada legend reading most probably: Si va ra (Sivaratha—last letter doubtful).

Reverse:—Uncertain ornamental figure appearing as a lotus flower in Elliot's No. 17 (Conch ?). Around it is a complex ornamental border composed of linear circle, dotted circle, linear circle and the outermost circle of petals perhaps representing a lotus.

The characters are nearer to 1000 A.D. than to 500 A.D. If the legend is Sivaratha, the coin may, with much hesitation, be attributed to a Kadamba prince of Banavasi who lived in C. 500 A.D. and was the son of Mrigesavarman (475-488). The weight is less than the usual Kadamba standard and remains to be explained. It is possible that the Hoysala standard was adopted by some Kadamba feudatory of the eleventh century. There are double punch marks both on the obverse and reverse.

TYPE—Hanuman and Lion.

4. At. 5. Thick and cup-shaped. Wt. 65½.

Obverse:—A large punch mark containing a tailed monkey with bent knees moving to right on what looks like a tree branch (or elephant goad). The hands hold something large and round, perhaps a fruit.

Reverse:—In small linear ring (from reverse die) a long-nosed maneless lion standing with looped tail lifted up and looking backwards.

¹ E.C.S.I., p. 66, and Pl. II, No. 75.
This perhaps belongs to a period when the die and the punch were both used, as on No. 1. The Kadambas, especially those of Hangal, had the retrospectant lion crest and the monkey banner.¹

**Type D.—Hanuman and Ornamental Lotus.**


*Obverse:*—In triple border of linear dotted and linear circles, crowned Hanumān seated to front with face to right, squatting with left hand resting on left knee and right hand upraised perhaps in the abhayamudrā or attitude of reassurance. On each side of his seat is a fine chauri or flywhisk surmounted by a conch. Near crown, moon to left and sun to right. Below seat is a Kannāḍa legend: *Na ka ra* (Nagarēśvara?)

*Reverse:*—In complex lotus border is an uncertain figure which may be a highly conventionalised lion looking backward.

The characters are more like those of the twelfth century² and the name does not belong to any well known king. Elliot suggests that it may refer to Nagarēśvara of Bankapur. Many other towns with flourishing merchant-guilds may have had their own god Nagarēśvara or Town-Lord. The use of ‘ka’ for ‘ga’ shows imitation of Tamil spelling. The usual deep double punch marks are found both on the obverse and on the reverse. Nos. 4 and 5 may belong to the Kadambas of the main or of the Hangal branch.

**Type E.—Four Punched Lions.**

6. *Ai.* '75. Wt. 58:2

*Obverse:*—Seven punch marks. In the centre is a large³ ornamental pond with an eight petalled lotus in the middle. On each side of it is a punch mark containing a maned lion to right with tail lifted and looped, head turned back, jaws open and left forepaw uplifted. As on No. 1, two deeply impressed small punch marks without any symbols on them.

*Reverse:*—In linear circle surrounded by dots, elaborate floral design as on Ganga coins.

7. *Ai.* '7. Wt. 58:5

*Obverse:*—Similar to No. 6, with only slight differences.⁴ The tails of the lions are not looped but curved back. The pond is more conventionalised and the lotus is replaced by a pellet. The two deeply indented marks exist as on Nos. 1 and 6, showing that they were made intentionally.

*Reverse:*—Similar to No. 2.


Similar to No. 7, but lions to left, not maned, and long snouted; in the pond a swastika in place of the pellet. Two deep punch marks as usual.

Nos. 4, 7, and 8 belong to a class by themselves. The two deep punch marks, evidently intentionally made relate them to No. 1; the retrospectant lions to Nos. 2 and 3; and the floral reverse to the Gāṅga Gajapati type with whose weight of 50 grains, their 58.5 agrees. But No. 1 and some other Kādamba coins weigh 66.6 grains. This difference in weight remains to be explained, otherwise this type could be assigned to some branch of the early Kādambas connected with the Gāṅgas. Probably the Gāṅgas took their standard and their reverse from this type, substituting the lion with their own elephant. Nos. 6, 7, 8 are stated by Elliot to have come from north Karnatakā otherwise called the southern Mahratta country, which the Kādambas were ruling. If the lions looked forward, the Gāṅga-Pallavas could have been the probable authors of this type.

Another dynasty whose authorship of these coins is also possible is the great Rāśṭrākāṭa dynasty. The weight of these coins 58.5 is the same as the weight of the early Kālyāṇi Chālnukya ones and the punch-marking is similar. The reverse appears only on the later coins of the Gāṅgas who were connected with the Rāśṭrākāṭas. The early Rāśṭrākāṭas may have had the lion as their device.

**Type F.—Crown and Floral Reverse.**


*Obverse:*—A pavilion with double pillars and rafters showing. On top two circles with pellets standing perhaps for lotuses. In central field is a crown.

*Reverse:*—Floral reverse as on No. 6.

This description is from the drawing in E.C.S.I. It is doubtful if this coin is definitely Kādamba. It may be the issue of one of the feudatories of the Kādambas or of the Gāṅgas.

**KADAMBA—GOA BRANCH.**

*Jayakesi.*

**Type—Lion.**


*Obverse:*—In linear circle surrounded by ring of dots with sun and moon above, stands a large maned lion to left, with face to front, open jaws, right forepaw raised and tail lopped up. In front of the lion is a Nāgari legend: ‘*Pra mo da*’ the cyclic year of minting probably.
Reverse.—In border similar to obverse, five line Nāgari legend in fine Dēvanāgari characters:

Śrī Sapta kō
ti sā la bdha va ra vi
ra Ja ya kō śi
dē va ma la va
ra mā ri

The legend means "The brave king Jayakesi, who obtained boons from Śrī Sapta Kōṭiśa, and who is the goddess of destruction to the Malavas (hill people). 'Pramoda' is one of the sixty cyclic years. The first a of Malavas is short and the word does not refer to the Mālavas of Central India. The form 'Malava' for the people of 'Male' is perhaps due to popular Kannada pronunciation.

Siva Chitta (c. 1158).

Type—Lion.

11. Ai. 7. wt. 66.9 (large double dice).

Obverse:—Similar to 10, but lion ruder, long nosed and long eared, and looking and running to left. Nāgari letter in front: Nya.

Reverse:—Similar to 10. Legend:

Śrī Sapta kō
ti sva labha va ra Si
va chi tta vi ra Hē mā
di dē va ra Mā la va ra mā ri

The legend means: King Sivachitta, the lord of Hēmādi, the goddess of destruction to the Mālavas (Mā is long) who obtained boons from Śrī Sapta Kōṭisva" (ra is missing). What Hēmādi stands for has to be explained. The 'ra' of 'Dēvara' is a popular modification of the nominative termination 'ru' in Dēvaru.

12. Similar to 11 but letter on obverse seems to be different.

The legend on the reverse is:

... Sā labha va ra Si
va chi tta Virā Hē mā
di dē va ra Mā la
va ra mā ri

'Virā' appears after chitta and in 'Mālava' Mā is long.

13. Similar. But legend on obverse seems to be different.

The legend on the reverse reads:

(1) Śrī . . . . . Kē
(2) ti sva la bdha va ra Si
(3) va chitta virā Hē mā
(4) de dīvāra Ma la
(5) vara ma ri.

'Mā' is short.
Soyideva.

**TYPE—Lion.**


*Obverse*:—Similar to No. 10, but lion ruder, long nosed and long eared and looking left. In front Nāgari legend of two letters, uncertain.

*Reverse*:—Similar to No. 10; legend:

Sri Saptako

ṭi sva ra cha ra na

la bdha va ra vi ra

Sō vi dē va

The legend means: "The brave Soyidēva, who obtained boons from the feet of Śri Saptakoṭisvara."

15. Similar to 10 but legend on obverse is 'ṭa'

and on the reverse:

(1)
(2) ra cha ra
(3) bdha va ra pra sa
(4) da Sō vi dē va
(5) va ra mā ri.

Uncertain King

**TYPE—Lion.**


*Obverse*:—Similar to 10, no legend in front, but an uncertain mark behind.

*Reverse*:—Similar to 1; legend barbarous:

(1) Sri
(2) Kō ti
(3) sa va ra

The lion of the Goa Kadambas resembles the early Kadamba lion in its raised head, large ears, looped tail and raised forepaw; but it looks forward like the Andhra and Chālukya lions and not backward like the old Kadamba lion. The facing lion is similar to the one on the Hoysala coins. The fragmentary legends on the obverse may indicate the names of the years as in the case of 'Pramoda'.

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PART VI—MANUSCRIPTS.

Through the courtesy of the Deputy Commissioner, Kolar District, about thirty-two palm leaf manuscripts were secured for examination from a private gentleman residing at Ulsoor. These manuscripts are of varied interest dwelling on architecture, sculpture, dancing and the like; but they are all incomplete so that they cannot be reviewed without the help of other copies which may have been preserved elsewhere complete. Among the manuscripts, the following may be mentioned:

1. Śiva-vilāsam—No. 184. Telugu language and characters. In the form of the usual Māhāmyas it deals with the Gavi-Gangādharaśvara temple in Gavipur, Bangalore.

2. Lakṣmi-Nārayana Kavacha—No. 101. The composition is in praise of the god Lakṣmi-Nārayana.


5. Taittiriya Brāhmaṇa—No. 22 A. Telugu characters. Printed.

6. Pūjārṇava Śivakaṇṭa—No. 1. Dwell on the mode of worship in Śiva temples.


8. Āgama-sāstra—No. 3. The dabbing of the sacred ash, the wearing of the Rudrāksha, the mode of ablution, the eight forms of worship, etc., are all narrated in this manuscript.


11. Saivāgama—No. 9. In Telugu characters. Describes the several ways of invoking and worshipping Nandi, Mahākāla, Devendra, the Dikpālakas, Śiva, Vishnu, Pārvati, Gaṇeśa, etc., and also dwells on Balipītha-sthāna, Kunda-lakṣaṇa, Dēvalaya-pramāṇa and so on.

12. Nānāgama-sūtra—No. 7. Describes the principles enunciated in Vātula, Kāmika, Kiraṇa, Lalita and other Āgama books and dwells on Sahasra-kalāśa-sthāpana, Ekaḍāsa-vyūha, Samprökshaṇa-vidhi, etc.

13. Saivāgama-prāyōga—No. 12. Telugu characters. Is concerned with the worship offered to the god Sōmanāṭlā and describes Śiva-kumbha sthāpana, Gaurī-bīja, Maṇṭapa-pūja, Bali-prāyōga, Utsavaprāyōga, etc.
14. Śiddhānta-sārāvali—A treatise on dancing; but incomplete.


18. Ratna-Parikśha—No. 29. Telugu language and characters. The book is similar to the ‘Ratna Pariksha’ written in Kannada by Bālavaidyada Chaluva (Catalogue of the Oriental Library, No. B. 69). The manuscript contains also the Yaksha Gāna play entitled the ‘Karibhanțana Kāḷaṅga’ in the Telugu language.


20. Nandi Bhānata—No. 41. Telugu characters, with Telugu commentary. Describes the various mudrās and postures in abhinaya.


22. A manuscript bearing No. 15 contains several jātakas, letters, and copies of certain vyavasthā-patras or settlement deeds regarding the worship, procession, etc., of the gods Yaḍagēśvara, Sōmēśvara and so on in Kolar during certain festivals like the Karaga, the Car Festival, etc. Copies of certain grants in Kannada and Telugu are also recorded in the manuscript among which is a grant of the time of Dēva Rāya I, the Vijayanagar King. It is dated in Kali 4518, Śaka 1326, Pārthiva sam. Jyēṣṭha śu 1 Wednesday corresponding to Wednesday, April 29, 1405 A.D., though the given Kali year must have been 4506 and the Śaka year 1327. The inscription records that when the Mahārājaḍhirāja Rāja-paramēśvara Vira-pratāpa Dēvarāya mahārāya was ruling the kingdom of the world, on Wednesday Kali 4518, Śaka 1326, Pārthiva sam. Jyēṣṭha śu 1, by order of the great minister Nāgaṇṇa Danḍāyaka, in the time of Kemparāya Dānṇāyaka, the Mahāsāmāntādhipati Ibarī Nāyaka and the Nāḍa-prabhu of Kōḷāla Mukκaṇṇājīya, Soṇneganda and Yirigisēṭṭi made a grant of the villages of Dēvaṇḍahāḷḷī, Veḍehāḷḷī, Donehāḷḷī and Mādērahāḷḷī as also the lands on the Śataṣrīṅgaparvata and the wet and dry lands, gardens, etc. belonging to Maḍavala together with all the rights (specified) belonging thereto, free of all imposts, to Sōmēśvarasvāmi of Kōḷāla, otherwise called the new Kailāsa, Gangādharēśvarasvāmi, Cheluva Sōmēśvarasvāmi and Antaragaṅge-Amrītēśvarasvāmi, for their decorations, offerings and festivals, to last as long as the Sun and Moon endure. Ibarī Nāyaka (called Hēbble Nāyaka elsewhere) and Yirigisēṭṭi are mentioned in Kolar 83 which is another record of the time of Dēva Rāya I. The latter record is dated in 1417 A.D., but it also mentions wrongly the Kali year 4518. Thus the mention of the Kali year in the present record is faulty. The villages mentioned in the record are all mostly in the neighbourhood of Kōḷār, while the Śataṣrīṅgaparvata is the name given to the Kōḷār hills. The record is under examination.
PART VII—INSCRIPTIONS.

HASAN DISTRICT

Hassan Taluk.

1

At the village Grama in the hobli of Hassan, first inscription on the wall to the left of the sukhanasi doorway in the Narasimha temple. [Plate XXV.]

size 6’-6” x 4’

Kannada language and characters

1. \[\text{\text{kannada text}}\]

2. \[\text{\text{kannada text}}\]

3. \[\text{\text{kannada text}}\]

4. \[\text{\text{kannada text}}\]

5. \[\text{\text{kannada text}}\]

6. \[\text{\text{kannada text}}\]

7. \[\text{\text{kannada text}}\]

8. \[\text{\text{kannada text}}\]

9. \[\text{\text{kannada text}}\]

10. \[\text{\text{kannada text}}\]

11. \[\text{\text{kannada text}}\]

12. \[\text{\text{kannada text}}\]

13. \[\text{\text{kannada text}}\]

14. \[\text{\text{kannada text}}\]

15. \[\text{\text{kannada text}}\]
INSCRIPTION AT THE YOGA-NARASIMHA TEMPLE, SANTIGRAMA (p. 88).

Mysore Archaeological Survey.]
16. 
17. 
18. 
19. 
20. 
21. 
22. 
23. 
24. 
25. 
26. 
27. 
28. 
29. 
30. 
31. 
32. 
33.
34. ವಾಸ್ತುಶಾಸ್ತ್ರ ನಿಸ್ತೀರ್ವ ಆಧ್ಯತ್ಮಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥ
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

35. ಸುಭಾವರಾಜ, ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

36. ಅನುಮೋದನೆಗೆ ಪ್ರತಿ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

37. ಸುಭಾವರಾಜ, ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

38. ಅನುಮೋದನೆಗೆ ಪ್ರತಿ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

39. ಸುಭಾವರಾಜ, ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

40. ಅನುಮೋದನೆಗೆ ಪ್ರತಿ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

41. ಸುಭಾವರಾಜ, ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

42. ಅನುಮೋದನೆಗೆ ಪ್ರತಿ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

43. ಅನುಮೋದನೆಗೆ ಪ್ರತಿ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

44. ಅನುಮೋದನೆಗೆ ಪ್ರತಿ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

45. ಅನುಮೋದನೆಗೆ ಪ್ರತಿ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

46. ಅನುಮೋದನೆಗೆ ಪ್ರತಿ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

47. ಅನುಮೋದನೆಗೆ ಪ್ರತಿ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

48. ಅನುಮೋದನೆಗೆ ಪ್ರತಿ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

49. ಅನುಮೋದನೆಗೆ ಪ್ರತಿ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

50. ಅನುಮೋದನೆಗೆ ಪ್ರತಿ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ

51. ಅನುಮೋದನೆಗೆ ಪ್ರತಿ ಸಾಮಾನ್ಯಾರ್ಥಕ ದಾಂದು ಅನುಮೋದನೆಗೆ ಸ್ವಾಮಿ ಸುಭಾವರಾಜ ಸಾಮಾನ್ಯಾರ್ಥಕ
ನಿಂದ, ಪ್ರಭುತ್ವದ ರಚನೆ
52.  ನಿರ್ಧಾರಿಸುವುದು ಮುಖ್ಯ ಸ್ಥಾನದಲ್ಲಿ ಕಾಲಕ್ರಮ ಸ್ಥಳದ ಉಪಕ್ರಮದ ನಿರ್ದೇಶಗಳು.

53.  ನಿರ್ಧಾರಿಸುವುದು ಮುಖ್ಯ ಸ್ಥಾನದಲ್ಲಿ ಕಾಲಕ್ರಮದ ಉಪಕ್ರಮದ ನಿರ್ದೇಶಗಳು.

54.  ಹೊಂದಿರಲಿ...

55.  ಹೊಂದಿರಲಿ...

56.  ಮಾನವರು ಸ್ಮರಿಸಿ ಕೆಲಸ ಮಾಡಬಹುದು ಸ್ಮರಿಸಿ ಕೆಲಸ ಮಾಡಬಹುದು.

57.  ಕೆಲಸ ಮಾಡಬಹುದು..

58.  ಕೆಲಸ ಮಾಡಬಹುದು.

59.  ಕೆಲಸ ಮಾಡಬಹುದು.

60.  ಕೆಲಸ ಮಾಡಬಹುದು.

61.  ಕೆಲಸ ಮಾಡಬಹುದು.

62.  ಕೆಲಸ ಮಾಡಬಹುದು.

63.  ಹೊಂದಿರಲಿ...

64.  ಹೊಂದಿರಲಿ...

65.  ಹೊಂದಿರಲಿ...

66.  ಹೊಂದಿರಲಿ...

67.  ಹೊಂದಿರಲಿ...

68.  ಹೊಂದಿರಲಿ...

69.  ಹೊಂದಿರಲಿ...
70. ಮೊಧಿಯಾಲೆಯ ತನ್ನ ಮುಂದುವರೆಯ ಸ್ವತಂತ್ರ ಅಭಿಪ್ರಾಯವನ್ನು ಕೊರತುವಾಗ ವ್ಯವಹರಿಸಬೇಕು.

71. ಮೊಧಿಯಾಲೆಯ ತನ್ನ ಮುಂದುವರೆಯ ಸ್ವತಂತ್ರ ಅಭಿಪ್ರಾಯವನ್ನು ಕೊರತುವಾಗ ವ್ಯವಹರಿಸಬೇಕು.

72. ಮೊಧಿಯಾಲೆಯ ತನ್ನ ಮುಂದುವರೆಯ ಸ್ವತಂತ್ರ ಅಭಿಪ್ರಾಯವನ್ನು ಕೊರತುವಾಗ ವ್ಯವಹರಿಸಬೇಕು.

73. ಮೊಧಿಯಾಲೆಯ ತನ್ನ ಮುಂದುವರೆಯ ಸ್ವತಂತ್ರ ಅಭಿಪ್ರಾಯವನ್ನು ಕೊರತುವಾಗ ವ್ಯವಹರಿಸಬೇಕು.

74. ಮೊಧಿಯಾಲೆಯ ತನ್ನ ಮುಂದುವರೆಯ ಸ್ವತಂತ್ರ ಅಭಿಪ್ರಾಯವನ್ನು ಕೊರತುವಾಗ ವ್ಯವಹರಿಸಬೇಕು.

75. ಮೊಧಿಯಾಲೆಯ ತನ್ನ ಮುಂದುವರೆಯ ಸ್ವತಂತ್ರ ಅಭಿಪ್ರಾಯವನ್ನು ಕೊರತುವಾಗ ವ್ಯವಹರಿಸಬೇಕು.

[ಇಲ್ಲಿಯೇ ಹಿಂದಿನ ನಂಬುತಂತ್ರದ ವೈವಿಧ್ಯ ಸೂಚಿಸಲ್ಪಟ್ಟಿದ್ದು ಇತರ ಪದಾರ್ಥಗಳು]

Transliteration.
1. adiradu dhâtri tu[m]kkadu kadâl nele appadu diggaja-brajam bedaâdu madhyâ-lôkada janâm saj sale kampisad adri
2. tottenettida [n idu] chôdyamendu vibudhar pparikirttise pokku dhâatriyam paduladin omde kôdol iradetti-
3. da Sûkaran ige bhôgamam lô balasida Lakshmi Kalpalate vâridhi suttida väri tôlu manangolisauva sâkhycel l-ta-
4. lir ujâla-kavusubhamâge sôbheyam taleda Murâri Kalpakujadolu bhuvanatraya- srishti-pushthiyam
5. phaliyisalemdu puṭṭidalarântevol irddudu nabhî-nirajam lô adarolu Virimchi tumbivol vu-
7. kamaî-bhavam Bramham tatu-Kamaîja-britu-kamaîja-janman Atri drig-udhyat-kamaîjalan avange Sômam kamalôdaya-
8. rûdhîyâtu vamsakellam lô Sôma-kulam dorevettudu Sômanâîn a-Savum-
yanim Purûravanîm sri-
9. dhâmanenipa Ayuvim Nahuśâmala-nripânam Yayâti-patiyim Yaduvim lô
Yadu puṭṭi Sêmavam-
10. saṃ Yadu-vanâsamum âyta . . . bhû-bharamam paduladim talida bhûbhujâra udâtta-nâyakar a-
11. nêkarum balikâge . . . Kâmaâm . . . Sômam
12. râdhisutire puli mélâvyvudam kanḍu dibya . . . dam poy Saḷa yene seleyim poyd a-
13. dam 'geland ant â-kshitipâlam Yâdavar p-Poysalarene negaldrun neṭṭa-
n andida vettalam lô Poya-
14. (Hōsala) kūladyi tējāda kaysōmkīn ... mudāda ... vādītyāṁg ay-
śasīrimum-
15. dī yenīsida meysiriyāṁ meradana tu[te] [Vina]yādītyaṁ g udaya-kshōñi-
dharakke Sūrīyāṁ
16. vaḷayāṁ mārttaṇḍa-bimbakke sampadamaṁ bīrva tē ... kā[m]yapa-
ppamādīmādan ā-vidītōrvvī-rāma-
17. nāṅge putran Eṣeyagāṁ vairi-virāṅganā-vadanē ... divīlayana-prōdy-
tu-pratāpōdayaṁ[4]
18. janam uḷva mūvār anṣaṁ janiyisidaru ... tatu-patīg-ādar ttaneyaru
Ballāḷa-nriśīlaṁ Bīṭṭidōivā-
19. n Udayādītyaṁ āvaroḷu madhyaman āgiyum ivanutta ... pa Vishnu-
vardhanadēvaṁ bhuvanaman āiḍam Yaduvemśa-
20. viṣēshakān ādi-rajā-chāru-charitraṁ vodavid aḷurkku ... Vishnumahatīpati
dhūligōte vōdūdu Talaṅkāḍu Tale-
21. male pervvayalādudu Kamchi mumchi keṭṭudu Tereyb tte ... 
noḍidud ā Tulnāḍu būdiyāḍudu Banaväse pongu
22. ... gitu Namgali Komgu Komkaṇām ā deseyolu niḍchālam i ... 
dhūnādīm dakke vājise senā-rajadīm keśar niṃsage vārāśi-brajam
23. ... tīṭisidm tāle dharitrīyolu vijaya-yogōdyogādi ... vairi-nriśīlam 
barisidm mū-veṭṭīgam Bīṭṭigaṁ [4]
24. Haran-urigaṁ-malar-ansām Narasimhama kōpad anṣaṁ ēn suratējasphura 
 ... namā naranāthana sūnu Vijaya Narasimhanrīpaṁ [4]
25. Vijaya-Narasimha mahīvalaham-agra-mahīshi ... t Échaladēvi
g Ballāḷadēva udayaṃgeydaṁ [4]
26. Dasakaṇṭha-embavargagalidam bānnavam munnupārjīsi matma bese-
dirpa Mērigiri ā-Kailāsagalam bāydu pādisuv-Uchhangi ... 
27. radipadma mūtī Pāṇḍyanvaṁ rasegāvamnegam ottikandatīlām Ballā-
ḷa-bhūpālaṁ [11] vōṭṭāje mikku sokki tarisanpāda vairi-nriśīla-
28. kar chaḷalām bāṭṭire sand-Erambarage māṇi-Virātana-kōṭe Guṭti Bellṭṭage
Reṭṭahalli Soratūr Kkuruṇōḍ oḷagāda durggāmam [toṭtane mūtīt] konda-
29. van evogāveṛ chaḷalana-kaṇaṁ [11] sand-uṅgāhita-raktadīmām alirud-
āṭī-mahīchakravimnāṃvīṃ diru vado [ṭṭidāṭṭegaḷa betṭṭelliyyum]
30. bāṭṭe yinmendimappodu Mārīgaṁ pasivadēṃdımappud emāmnegam
kōdaṁ Sēvāṁ-tantramām bavaradolu Ballā [labhūpālaṁ]
31. udṛgā-jāyoḷhava-prabhuge Ballāḷaṁ ēruṁ Pāṇḍyan oḍidaval aṁtu 
Murāri yōḍidanaḍēmbol Kāmabhūpālān oḍi ... 
32. nyōṛbbīsar oṭjīdar ā-pēḍadārānte Vikkarasanaṁ takkam bāsūtōḍidad [4]
jagadīsār khaḷagam tiriyvudd vacarisuvar ppāyalsum tāne mun ... 
33. ṭhīravada masakadīṁd arīsuttānēyim anēge povam tām gāḍōvōv avana 
gasanī bēḍēndu Ballāḷadēvaṁ ariḍittum teta ... ...
34. يکتیپارهٔ راسوام مَلکِنِهٔ تَعگی وَنپَمَنَم پْتَتْتی دیکسَنْدِّیم وَدَعَعْبِّهِگَدِن قِدوییًدندَ کَدالالا . . .
35. تَشیسیدتیلِ وِدیّت (ویدِّیت) نِریپا-کَنْتیِیِرکِکلا-رِدِلَگِلَن جَهَلَمّبِنام پْنَمی دالِّیّسِم مَدَکَشْنِا-چَکَرِویِتِّیِیا لُعْتِح-کَوّدَانَدَ-مَوْرُبِّب-رَیّم . . .
36. تَیفا گْنَمچه‌بِّیِّیهَاّیِّیٌا تَلّیّریِّیا-گْنَمچه کَوّافیٌ نِریپا-عَنِا-جِینا بالْلَلِّدَعَهْنآ-عَکَّشْگِنَتٌّر . . .
37. پْسِرِلوُگیّکَرِتیِیِرکِکلا-مْکُسَگِلَن مَحَّاکِگِنَگِلَش وِسَاگِوْپْپ سَرَسَّوْتی-سَعَمَلِّیِسِّالِفی موْدِنٌولَ مَگِلَه مَا . . .
38. سِلِّیِیَسَامَنَّکَوّدِن تَبصَغِمٌ نِمّبجَدَدَو مَدَکَشْنِا-چَکَرِویِتِّیِیَلِّیولَهُّ سِوَسَتی سَامِتاس-بَعْنِا-مْساُنَشیَاَم شِیّ-رِبَحیّ-وَلِّبَاَم مَالِح آ . . .
39. شِوارَام دَوْرَافِتی-پْرِی-وَارِدِّیِیِسَوْنَم مَثِْدَا-کُلّمِاربِّر-دِیِوْنَمی سَرَفَا-جِنَا-چُذَعَامَانی مَالِرِّیآرْرَا مَالِپِرَآلَع . . .
40. دَآ کَدَانَا-پَرِچْانَدْان کَوّابِعِرِیان اَسَاَحِیّّیِّیا سَانِیِّیَاَرَا سِدّدِّیِی لِیِرِدِّیِرگِگَا-مَاللا چَلَادَانکارَا نِسَسَکَگِلَرَثِّا چَکَرِویِتی وَِرَبَلَلِّدَعَهْنآ-وَرِّاسَوْنَع
41. دَرَسَسَمَدِرَادا رَایِدَنییٌوْلَع سَعَکَه- سَامْکَثَّا لِیِنِّودِّیِم رَایَیِّوْنَم ِگْیُعَتِّسِمِیِی یّدِیِیا-رِاّیّیا-ضَیِّیِیارم سَارِبَّوْنَا-جَاّرِن-سْوَیِّیِّیِیارم مَانِکَا-وِدَا
42. وَِدَّانَتی سَیّسَتَا تَرَکْتَنَا تَنْتَرَکَهِرَا ِشْرِیّتی نِورَنَا کَبَیَا نَرَّتَکَا بَحرِّتَا وَِرَثیَا یّیِّیِنُّوَوْنَا چَوّحِنِّدِّیِیِّیِکَا مِلَکِکِوْیِدَنرَعِْنَا هَرِّیِّجَا-یِگَرِبِّرْحَا کَریِّیَلا-
43. پّتَانِجَلِّیِیِنَا-یّوْگَا-یِوْگَانْگا-بَّمَغِتَّارَعِّم سِبَّرِّمَا رَحْلِّیاَهْنآ-سَعَکَا-شِیّ-رِبَحیّ-وَلَا ِشْرِیّتی یّکَا ِیِّیاَ فِمّیّنَا یّوْرَبَلَلِّدَعَهْنآ- وَرِّاسَوْنَع
44. سَعَکْحَیَا ِشْرِیّتی-یّوْگَا-بَعْکَیّیّانَدِّیِّیلَو مَرَامِبَلاِیلِّیانِّیا وَِرَبَلَلِّدَعَهْنآ یَلَا-وِدِّیِرگَا-مْساُن لاِیِّیِسَیّ-رِبَحیّ-وَلَا ِشْرِیّتی یّکَا ِیِّیاَ فِمّیّنَا یّوْرَبَلَلِّدَعَهْنآ- وَرِّاسَوْنَع
45. کِّلدّامٌ یّکَا ِیِّیاَ مَنْوَرَعِّم سَیّسَتَا َتَنْتَرَکَهِرَا ِشْرِیّتی یّکَا ِیِّیاَ فِمّیّنَا یّوْرَبَلَلِّدَعَهْنآ- وَرِّاسَوْنَع
46. بَّحْبُوْرَعِّم تَرِکِّیّنَا-جِنَا-تَرِنِّیِّتَرَعِّم سِبَّرِّمَا ِشْرِیّتی یّکَا ِیِّیاَ مِلَکِکِوْیِدَنرَعِْنَا ِشْرِیّتی یّکَا ِیِّیاَ وَرِّپسِرَعِّم یّکَا ِیِّیاَ مِلَکِکِوْیِدَنرَع
47. ِشْرِیّتی یّکَا ِیِّیاَ مِلَکِکِوْیِدَنرَع
48. ِشْرِیّتی یّکَا ِیِّیاَ وَرِّپسِرَعِّم یّکَا ِیِّیاَ مِلَکِکِوْیِدَنرَع
49. ِشْرِیّتی یّکَا ِیِّیاَ وَرِّپسِرَعِّم یّکَا ِیِّیاَ مِلَکِکِوْیِدَنرَع
50. پّرِامِبَلِّهِگَدِن سَیّسَتَا ِشْرِیّتی یّکَا ِیِّیاَ مِلَکِکِوْیِدَنرَع
51. پّرِامِبَلِّهِگَدِن سَیّسَتَا ِشْرِیّتی یّکَا ِیِّیاَ وَرِّپسِرَعِّم یّکَا ِیِّیاَ مِلَکِکِوْیِدَنرَع
52. दासरतेयाम पेट्ट आलप्रकाशी शुका शॆ-पक्षा-शॆथ्यापार्द्वी समाधि गोळी का गोळी नमसे नमन मनाम मनादल्ये वरू-पंचाका निशुकादामी-
53. गें कान्ज्या अरे-मूच्छितावर इरे पंक्यासानम मियाग्यागळ्यावर आमाद हास्त-डोल ओळे योगमुडू रणिसुव अकमिडाब्होगदा समाधिहि ये...
54. पाबारा अस्त्रावतम नेनेया तंदु तौरुय आधाराने योळ्या हस्त-सांस्थळामा विनैया हेवुतमा...
55. मैन्यदिसुव आलप्रकासांसमानुनी मेरदाम सृती-सृती-पुरागनागा-
56. म्या निया-गोळ्यीवाणुरुल ताण्ता-तोलाव्या दान्तावली
57. तित्तू माता-वाकांया म्या लावन आलप्रकासां-अतुला-सद्य-विर्ती
58. साह्हेगालोळं नजिकूम आला-योगा-नियोगा-भावान्य आलोळा-
59. सान्तिवरती मात्र आलोळा-मंत्राकालीविलासम आलोळा सिस्यानु-कुयाम
60. सामुन आलोळाप्रकाशी अनावदयानभां-सम्पत्तीयालू धारापनाथारा सप-तांगा-राज्यम उन्मजग इंधू परमाद-धालापकारार आलोळाप्रकाशी दो
61. रेवेत्तशंभांगा-योगा-राज्यम नागुमु इनतिंगालंगालु नेरे हातामे देसोगों पोलव अरिगाल-वारुल पोतानालारु ऊल दुवु मात्मा आलो-लापरंकासांमुणांमा बलावंतांत
62. प्रादितपत्तानाम पादेगम मैलिसुतियर्पुद अरु-मसाम अराध्नातंडोल मैलियां पादेगम सांड आलोळाप्रकाशांमुणीमा-स्री-
63. वालस्तियान्हारामु समेतयांगाल करमावुक्काक्के सामान अलाम मन्त्रादोल तन्त्रादोल सामसांडोप्पुवा यात्रादोल गानितालो गण्धर्ववादो-
64. लु मानुनाथागामादोल वास्तुविनोल भिशाग-विशायादोल साहित्यादोल नायका-क्रामादोल सांड आलोळाप्रकाशी वलाण बालम पेळ-
65. गर बालराम ताविर्दा साम्ब्ये पूज्यम ताविर्दा महाप्रतिष्ठ्थे शासनांमा पांता...
66. सकाळा-कलाविद आलोळाप्रकाशी एण उन्मत्तरो यु मुददिन आलोळा-लापरंकासारे पादितसरे प्रतिजीमी यवदीयसाल कक्षायुळ कक्षायुळ मोकामन्त्ति मोकामन्त्ति वास्तुविनोल भिशाग-विशायादोल साहित्यादोल नायका-क्रामादोल सांड आलोळाप्रकाशी वलाण बालम पेळ-
71. ant-A Sántigrámada Varada-Narasimhadévarge śrī Viraballāja-dévarasaru yā-vāra-siddhāyāda modala homnolageyur homnanu. 
72. manyāyadalā pūrva-vayap-apūrva-vayadim bahāya homnu-sahasitāvāgi dhārāpūrvvakam mādi āchandhrākkabar-salvamātāgi 
73. dévargge tāmm-sāsanamam koṭṭaru ā-homnining asēsha-mahājanamgālu Narasimhadēvara Hirivūruhāli prāpti sahitavāgi yeraḍu vṛttiya 
74. koṭṭaru matām ā adhikārigalu hodikaya homninoḷage hattu homnanu prativarsha salvamātāgi Ballāladēvarasara muṇade Achalaparakāsara kayyalu 
75. koṭṭaru śrīkaranagalu paḷihatamam biṣṭevāgi prativarsham salvamātāgi biṭṭa stiti śrī karanagalu

[There are three more lines of the inscription which are worn out and are not clearly legible].

**Translation.**

**Lines 1—3.**

The earth did not shake, the sea was not agitated, the elephants of the quarters did not lose their balance, the people of the middle region did not take fright, the mountains did not tremble; it is really wonderful that he thus raised the earth all at once—In these words did the angels praise Varāha who plunged below and raised up the earth safely on one of his tusks. May the Varāha bring us happiness now.

**Lines 3—5.**

The Kalpa tree that is Vishṇu appeared beautiful with (the goddess) Lakṣmī as the Kalpa creeper, the ocean as the water surrounding, arms as the branches, the bright Kaustubha jewel as sprouts. As if it were a flower of this tree which would ripen into the fruit of the creation of the three worlds was the lotus at the navel of Vishṇu.

**Lines 5—6.**

In that lotus was born Brahma like a bee with the sweet sound of the Vedas, free from all faults. In his spotless mind was born Atri. His son born from the eyes was Sōma.

**Lines 7—11.**

From the lotus is born Brahma; Atri is born from the lotus the heart of Brahma; Sōma sprang from the lotus, the eye of Atri and hence the whole dynasty became the birth-place of lotus (all their descendants were blessed with prosperity). The dynasty of Sōma became famous on account of Sōma, Budha, Purūrava, the prosperous Ayu, the pure king Nahusha, Yayāti and Yadu. After the birth of Yadu, the lineage of Sōma became (known as) the lineage of Yadu. Several noble kings who ruled the earth well were born in that lineage.
Lines 12—19.
One of the descendants of this family was addressed by a Yati who, while engaged in religious austerities, saw a tiger spring upon him and commanded "Strike (po), O Sala," and thereupon Sala slew it with a stick and since then he and the members of the Yadava family to which he belonged were known as Pousalas everywhere. In that lineage rose Vinayaditya who shone with a brilliance five thousand times as great as that of the sun. Like the sun to the Udaya mountain, like the circle of light to the disc of the sun was the son Ereyanga to Vinayaditya. Three sons named Ballala, Bittidêva, and Udayaditya were born to Ereyanga.

Lines 19—24.
Of these sons of Ereyanga, the middle one Vishnuvardhana ruled the earth bringing distinction to the Yadu race and possessed of the fine character of the early kings. When king Vishnu went on a military expedition, Talakada became reduced to dust, Talemale became a waste, Kanchi was ruined, Tegyur. . . . Tulunadu became reduced to ashes, Banavase, Nangali, Kongu and Konkana (were destroyed). From the dust of the army of Bittiga the ocean became muddy and the hostile warrior kings were forced to perform three kinds of viti (forced labour). His son, king Vijaya Narasimha, seemed to be the embodiment of Siva's fiery eye and god Narasimha's anger.

Lines 25—38.
To king Vijaya Narasimha and his senior queen Echaladevi was born Ballala-deva. The lofty Uchhangi hill—which scorns the Kailasa and Meru mountains that received injury once from Ravana and others and were again joined to the earth—was captured by the powerful king Ballala who trampled down on the Pandya lineage and made it sink down to Patala. How shall I praise this king who is a Rama in battle and who seized the famous forts of Erambarg, Virata's fort (Hanagal), Gotti, Bellittage, Reṭṭalalî, Soratû, and Kurugod from hostile kings who were full of prowess and determination? When does the earth which has become wet with the blood of the terrible enemies killed dry up? In the midst of huge hills of the corpses of the enemies when will a road be formed? When does Marî become hungry again?—In such a manner did king Ballala slay the Suvuna army in battle. Seeing this energetic and victorious being Ballala, the Pandya king ran away, Murari and Kamabhapatla ran away . . . . Vikarasa also ran away leaving all his powerful forces. The kings of the earth bring tribute to Ballala seeing that with the rage of a lion he strikes an elephant against another elephant and feeling that they should not incur his wrath. The sound of the twang of the bow made by the southern emperor (king Ballala) strikes Patala with force, pervades the atmosphere, rushes from earth and pierces the corners of cardinal directions. . . . the seas and makes the wives of hostile kings tremble in their hearts. The single umbrella of Ballala-
dēva has become the support of all royal qualities, its shade is liberality, its stick the quality of piercing the enemy in battle. . . . . [The next stanza cannot be translated owing to lacunae].

Lines 38—41.

Be it well: While the refuge of the whole universe, favourite of good fortune and earth, . . . . lord of the excellent city of Dvārāvati, a sun in the firmament the Yādava race, crest-jewel of the all-knowing, lord over the Male chiefs, vanquisher of Malepas, terrible in battle, sole warrior, unassisted hero, Śanivārasidhi, Giridurgamalla, a Rāma in moving battle, possessed of undoubted valour, emperor Viraballāḍēvānsa was ruling in peace and wisdom at the capital Dōrasamudra:

Lines 41—43.

Excelling everything and baffling thought was the brilliant fame of Achalapraṅkāśaśvāmi, worshipped in the kingdom (of Ballāla), worthy of devotion by all people and deeply versed in the Vēdas, Vēdānta, śāstra, tarka, tantra, grammar, smṛiti, purāṇa, poetry, drama, Vātsyāyana (erotic science), prosody, figures of speech, fine arts, and also skilled in all the yōgas and yōgāngas including the schools of Hīranyagarbha, Kapila and Pataṅjali.

Lines 44—50.

The world-famed Viraballāla respected the chief of sages, Achalaphraṅkāśa knowing that he was well-versed in the interpretation of Vasishṭha-Yōga and heard a discourse from him on the subject. His (Achalapraṅkāśa's) great guru Paramahamsa, was the son of Sarasvati Bhaṭṭa Nārāyaṇasvāmi and was a Brahma in the four Vedas, a Śaṅmukha in the six añgas of the Vedas, a Viṣṇu in the Smṛitis, Nyāya and Mīmāṃsa, a Rudra in the knowledge of the three kāṇḍas.

Hari (Viṣṇu) is a hamsa (swan); Ravi (sun) is a hamsa; the chief of birds is also called hamsa (swan). But he is a Paramahamsa (great swan) combining in his name all the three:—he is a swan to the lotuses the good sages; he is a hamsa (sun) to the darkness, the Cupid; he is a hamsa (Viṣṇu) in being devoted to the protection of worthy men. Whoever shines like him in all the universe? The sage Paramahamsa is sporting like a swan in the pure lake of Advaita, the four-fold sādhanas (ways to salvation) full of constant kindness to all forming its dam, the Vēdas constituting the beautiful lotus-cluster spreading beauty (good teaching) and his disciples being the swans.

Lines 50—66.

Achalapraṅkāśa is a parrot, beautiful with fine wings (an ornament to good people), tasting the sweetness of the ripe fruit bringing bliss even to one enjoying more than the hundred-fold bliss (referred to in the Taittirīya Upanishad) growing on the Kalpa tree, that is the Śruti, with the ten Upanishads as its branches, and the letters (constituting the Samhitā) as its leaves, and the words (constituting the
padapātha of the Vedas) as its flowers. With the mind concentrated in the forehead
and the five life-breaths standing motionless in the mind, the eyes remaining as if
half-closed, the lotus seat remaining firm as if soldered, the yōga pose showing itself
in the hands, the beauty of the continuous enjoyment of samādhi (absorption of the
mind in God) showed itself in Achalapraṇakāsa. He would be engaged every day in
discourses on śruti, smṛiti, and the Purāṇas quoting authorities from the śāstras
impromptu and with fine gestures of hands and respectful bearing and would keep
the audience in raptures (?) With his teeth shining brightly. . . . Achala-
prakāsa would speak eloquently in the assemblies. Achalapraṇakāsa fully deserves his
name: he is achala (unwavering) in his yōga (concentration with or without breath-
ing exercises), niyōga (daily vocation) and bhāva (ideas); he is firm in his understand-
ing; his skill in the mantras and kalās is strong; he has always got good disciples;
his faith in dharma, his honesty, self-restraint and calmness of mind are unshakable.
The seven angas (elements) of the sovereignty of kings are defective; seeing this the
kingdom of yōga consisting of eight elements of the ever beneficent Achalapraṇakāsa
seems to laugh. The sage Achalapraṇakāsa is surely very strong because the ten
karanas (organs) ran away to the ten directions and the six enemies (passions) un-
able to bear the burden remained behind! The sage Achalapraṇakāsa is a Vidyādhara in
speech as his words in the assembly of learned men are full of nine rasas (emotions),
his speech in the midst of ascetics is full of the light of philosophy, in all the great
assemblies his speech is full of six rasas and is highly famed.

All the sameyas (religious systems) are to him like pearls in the hand. In the
mantra (incantations), tantra (ritual), and in yantra (art of preparing magic charms),
in mathematics, music (gāndharva), erotics, architecture (vāstu), medicine, literature,
drāma, only Achalapraṇakāsa is well versed. Who else knows them? How lofty is
Achalapraṇakāsa, knower of all kalās, whose stay at an assembly makes it worthy of
adoration, whose great decision is like a law (sāsana?) . . . In praise of the
knowledge of fourteen vidyas possessed by Achalapraṇakāsa, Brahma skilfully created
fourteen worlds in the past.

Lines 66—75.

Prose.—Also: The great yōgi Achalapraṇakāsa has his body and organs purified
by self-restraint and discipline, his bodily exertion is fully controlled by the perfor-
mance of exercises in the āsanas (postures) of Padma, avastika, etc., he has conquered
the bodily enemies (passions) by práṇāyāma (breathing exercises), his organs are
controlled by pratyāhāra and all the elemental forces of his body are controlled by
the power of dhāraṇa (mental poise), his mind is concentrated upon the things to be
meditated upon by the power of contemplation (dhyāna) and has realised the
doctrine of the unity of all souls (savrūyaikatva-tatva) by the power of samādhi
(absorption of mind into God). He, the great master of yōgis, can be called the
mirror of Lakshmi, the eight-fold yōga.

13*
Also the highly auspicious sage Achalaprakāśa, the beloved disciple of Paramahamsa, a treasure of righteousness, erected the temple of the god Yōganārisimha bearing a yōga band in the village Śānti. To that god Varada Narasimha of the village Śānti, Viraballādevarasar granted honours in the siddhāya of the village and also the honours accruing from the taxes on anyāya, pūrṇāya and apiṇāya. The grant was made with pouring of water to last for as long as the moon and sun endure and a copper plate charter was also given to that effect. The mahājanaas granted for the above money grant two vyāpas including the income (prāpti) of the village Hirivūru belonging to the god Narasimha. And the officers (adhihāris) made a grant of ten hons out of the income from hōdike to be paid every year to Achalaprakāśa and this grant was made in the presence of king Ballajiadēva. The grant is made with an annual revenue, the śīkaraṇas (accountants) having granted pañihaṇa.

Note.

This record contains the eulogies of an ascetic named Achalaprakāśa who is said to have flourished in the Hoysala kingdom and to have been highly honoured by the king Ballāla II (1173–1220). He is described as well versed in all the branches of learning then prevalent, including a study of the Vedas, Upanishads, Smṛitis, Nyāya, and Mimamsa and is said to have been an adept in yōga. His studies are described as comprising even mantra (charms), mathematics or astronomy, music, architecture, medicine, poetry and drama and even erotics. His guru is named Paramahamsa, son of Sarasvati Bhāṣṭa-nārāyaṇa. He is said to have belonged to the Advaita, sect (sporting in the pure lake of Advaita). Achalaprakāśa is said to have realised sarvātmaka-tattavata (doctrine of the unity of all souls) by the power of samādhi. Nothing is stated in the inscription whether he belonged to the Vaishnava or Śaiva sect. But his construction of a Vishnū temple, viz., Varada Narasimha or Yōga Narasimha at the village Śānti shows that he was a worshipper of Vishnū. The king Ballāla II, the mahājanaas and certain adhihāris (officers) and the accountants (śīkaraṇas) are said to have made some grants for the above temple.

The usual stanzas in praise of the Hoysala genealogy are contained in this record also down to the reign of Ballāla II. [See E. C. XI, Dāvanagere 25].

No date is given in the record. The reference to Ballāla II proves that the record might belong to the close of the 12th or the beginning of the 13th century.

The inscription is an example of the classical style in which many of the Kannada inscriptions of the Hoysala period are composed. A few lacunae here and there make it difficult to follow the full meaning of some stanzas. The inscription is incomplete as it stops in the middle of line 75 where a reference is made to the grant by the śīkaraṇas. A Vaishnava devotee by name Achalānanda is said to have flourished according to tradition near Turuvekere. He is said to have belonged to the sect of Bhāgavata Sampadāya. It is not easy to determine whether there was any connection between this Achalānanda and the Achalaprakāśa of the present record as the information to be gleaned about the former is very scanty and based on conflicting oral tradition.
1st inscription on the wall to the right of the sukhanasi doorway in the same place.

(Plate XXVI.)

Kannada language and characters.

Transliteration.

1. Śrī svasti yama-niyama-svādhyāya-dhyānadhāraṇa maunānushthāna-japa-samādhiśila-guna-sampānnaṁ

2. aupaśānaṃghunihitura-dvija-guru-dēvatā-pū [jana] -tatpararum mārtandājvala-kirtti-yutaru-mappa a-

3. nādiya hiriyagraharām Śānti-grama mahājanamālu Narasimhavadevara Muguliyakatṭeya-

4. nu gaḍdeya baliya bedaḷu sahita kulava kadiḍu dhārā-pūrvvakaṁ māḍi śrīmāṇyavāgi koṭṭaru śrī

5. sva-dattāṁ para-dattāṁ vā yō harēta vasumdharrām shashṭhirvar-usha-sahasrāni vishṭāyāṁ jáyate krimih

Translation.

Good fortune. Be it well. Possessed of the qualities of yama (control of passions), niyama (self-discipline), svādhyāya (religious studies), dhyāna (meditation), dhārana (concentration of mind), mauna (silence), anushthāna (performance of religious exercises), japa (silent repetition of sacred formulae), samādhi (absorption of mind in God) and śīla (observance of rules of conduct laid down in sacred texts); engaged in the offering of oblations to fire (aupaśana), agnihotra (worship of fire), worship of Brahmans, teachers and gods, possessed of glory bright like the Sun . . . . the mahājanas of the village Śānti granted with pouring of water, Muguliyakatṭe belonging to the god Narasimha with the adjacent wet and dry lands
freeing it from imposts as tax-free endowment to the god. Good fortune. He who takes away land given by oneself or by others is born as a worm in ordure for sixty thousand years.

Note.

This record registers the grant of some land making it tax-free for the temple of Narasimha at Grâma by the mahâjanas of that village. No date is given. Probably it belongs to the same date as the previous number.

3

2nd inscription at the same place.

Kannada language and characters.

1. 2

2. 3

3. 4

4. 5

5. 6

6. 7

7. 8

8. 9

9. 10

10. 11

11. 12

12.
INSRIPTION AT THE YOGA-NĀRASIMHA TEMPLE, SANTIGRAMA (p. 101).

Mysore Archaeological Survey.
13. ಮಾಡುವುದು ಸ್ಥಾನದಲ್ಲಿಯಾಗುತ್ತದೆ ಬಲವನು ಮಾಡಬಹುದು ಕ್ರಮದಾಖಲಿದೆ... ಎಂದು
14. ವಿಸ್ತೃತಿಯಲ್ಲಿ ಮಾಡಬಹುದರೆ ಬಲವನು ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ
15. ಮಾಡಬಹುದಾದರೆ ವಿಸ್ತೃತಿಯಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ...
16. ಸುಮಾರು ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ.
17. ವಿಸ್ತೃತಿಯಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ.
18. ಮಾಡಬಹುದಾದರೆ ವಿಸ್ತೃತಿಯಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ.
19. ಮಾಡಬಹುದಾದರೆ ವಿಸ್ತೃತಿಯಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ.
20. ಮಾಡಬಹುದಾದರೆ ವಿಸ್ತೃತಿಯಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ.
21. ವಿಸ್ತೃತಿಯಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ.
22. ಮಾಡಬಹುದಾದರೆ ವಿಸ್ತೃತಿಯಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ.
23. ಮಾಡಬಹುದಾದರೆ ವಿಸ್ತೃತಿಯಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ.
24. ಮಾಡಬಹುದಾದರೆ ವಿಸ್ತೃತಿಯಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ.
25. ಮಾಡಬಹುದಾದರೆ ವಿಸ್ತೃತಿಯಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ.
26. ಮಾಡಬಹುದಾದರೆ ವಿಸ್ತೃತಿಯಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ.
27. ಮಾಡಬಹುದಾದರೆ ವಿಸ್ತೃತಿಯಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ.
28. ಮಾಡಬಹುದಾದರೆ ವಿಸ್ತೃತಿಯಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ.
29. ಮಾಡಬಹುದಾದರೆ ವಿಸ್ತೃತಿಯಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ.
30. ಮಾಡಬಹುದಾದರೆ ವಿಸ್ತೃತಿಯಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ ಆದಾದಂತೆ ಆದಾದಂತೆ ಸ್ಥಾನದಲ್ಲಿ ಮಾಡಬಹುದಾಗಿದೆ.
31. ಸ್ರೀಮಾದ ವಾರಾಹ್ ವ್ಯಾದು ಭುಜಾಮು ಭುಖಭರಣಸಾಮ್ರಥ್ಯಯಂ ಸಾಮರಥ್ಯಯಂ ವಿರ-ಬಾಲಾಬಹುಪತಿಮು ವಿಶ್ನೂನಾಭಿ . . . .

32. ಸಾರು . . . . ಜಯಾಮು ಚತುರ್-ವಾದನ-ಪಞ್ಕಾಯಂ ಸ್ವಯಂಭುರ ಅಭಾವ ಸೋಪಿ ಪುತ್ರಮು ಅತ್ರಿಮು ಅಜಿಜಾಮು ಪಿ ಪಿ ಸೋತ್ರಿ .

33. ಕಾಲಕಾಮು ತ್ರಿಬೀ-ನಯಾನಾಮುತ್ತಮು ಜಾಯಾಮುಸಾ ಭುಪಾನಾಮು ಅಂಧಮು ವಾಮುಶಾಯಂ ಕಾರುಮು ಸಬ್ಬುಮು . . . .

Transliteration.

1. śrīmady ādi Varāhā'vyād bhujām bhūbharaṇa-saṁarthyaṁ Vira- Balābhūpātimā Vishnūnābhi . . . .
2. sarō . . . . janya's Chatur-vadana-pankajam Svyambhùr abhavat sopi putram Atrim ajiyami 1 api sotiḥ
3. Kālākāntam trīloki-nayanāṁritam janayāmāsa bhūpānām ādyam vamsa-karaṁ subhāṁ 1 tad-amvaṁyē Yadunāma
4. babhūvāmita-vikramaḥ āsannyādiyānāṃvāye Yādavā prithivibhuhajā tasyān-vāye Sālo nāma pūraṁ Saśaka saṁjñikām
5. . . . . . nēna muninā samayā jagati-patiṁ 1 tatra Vásamti-kā-devīṁ archayān yō pramāgaṁ 1 grasaṁtaṁ tadvachē . .
6. . . . . .
7. ākhyāta-bhūpālakaḥ kṣiṭām 1 tadādyā Hoysalā nāmā samākhyaḥ vyāghram-kētaraḥ 1 tasmiṇa . . savu
8. . . . . . vudīto Vinayādityō Hoysalānvaya-bhūbhītāḥ 1 vidhvamsayamāri-dhvatāṁ dipāṁ hyakarōt karaḥ 1
10. putra-trayām svāpa sā Ballālā-Vishnu-bhūpājam Udayādityam ēva cha putra-trayāṁ sa rájendrāt 1 jita pu
11. randaraḥ 1 . . . . . Śambhu . . . . yajvēvasikhibhistribhīḥ 1 purusha tritayōr madhye madhyamasya mahībhujah 1 Vīshnūr Lakṣhmīra
12. bhūd bhāryā Vīshnōs rivēndirā 1 sā sūta sutanum putram Narasimha-parā-kramamā Narasimha-ma
13. hipālaman Triṇērasadrisamraṇe 1 Narasimha-kripānēna mrigendrāh sikhistā dhruvām 1 kumbhū-kumbha-sthāli rēva 1 . . kara
14. kathamanyāhā 1 ēchalā nāma tat-kāmantā dévi sā Divakāsamā 1 asūta samayē putramā ārādyaya Garudadhvajam 1 jātaputre cha
15. bhūpālo muditā bhuvanāvali dalītā kusmaāroni kiranti kampallāvaḥ 1 pāmsukēyō sthāl-durggam ab-durggam jālakālayah
16. samchayasyāsit kriḍāyai kundakāyitam 1 bālyēpi Vīraballālaḥ praśāḥ pāti mahipatiḥ Pārijātodya jāti-. . .
17. tat-samtarpaṇa-ksamah śaśavēbhyaṣṭa-vidyasya vaidushyaṃ varṇyatē katham kālā-vilāsas sakāla-krīḍōktaś api lakṣhyate Bhārati-bhavanaṃ va-
18. kṛtṛm vakhshōr Lakshmir nikētanām jayaśri-sadanaṃ bāhū Vira Ballāḷa-bhūpatēh lāvanyalaharimādevi Dēvalāṃ āpa sampadā
19. viniṃśa Vira Ballāḷaṃ nadyo rṣṭukaram mūdā tasya rāśṭre śubhō ramyō Śāntigrāmō guṇākaraṇaḥ vidyā-vilāsa-nrityasya
20. rāmgarṇa vahati bhūtale atha Kāśyā samāyātō hamsaḥ parama-pūrbbakaḥ pratiṣthām akarōt tatra Īnṛharērv Varadasya saḥ śishya-
21. s tasya lōkatraya-gurur mūnataḥ sacha chaḷa-prakāśākhyāḥ prakhyātō khiladharmataḥ yasya vidyā vilāsam cha kōbi varpayītum kshamah
22. pramāṇēśhu [pramēśhu] yogāmpēśhu phalēśhu cha vāpi-kūpa-tatākādi dēvatāyatananī cha kārītāni cha yenoṛha Viraḷallāḷa-saṃśrayāti Karṇā-
23. ta-bhāṣhayā Śaka-varuṣaśā sāśirada nṛṣamuvattēṇaṇeya Yuva-saṃvatsara- rada Bhāḍrapada-māsada Kapilahashṭhiyamāṇa Śāntigrāmada Varada- narasiṃha-
24. dēvargge Viraḷallāḷa-ḍēvauro ā Śāntigrāmada siddhāyada modala homno- 
25. lage aydu homnann avara samasta-balī vaṭa sōdi balahau māne łamda
26. śrīkaraṇa sumka paṃṇāya adakeya sumka hau voṅdāra sēse virasēse todaru naḷavu naltēt kāḷuku kandikevāna āneyasēse kudureyasēse kumā-
27. ragānike vijaya biravana kodativana khāna ellu bhatta venisida pūrṛvāya mattam apūrṛvāyamolagā-
28. gi grāmake śrīkaraṇābōva maryādeya baliya ho-
29. nnu sahita Achaḷapraṇāsavāṃgala kayaulu dhāṛapūrvvakaṃ mādī tāmura-sāsanaṃ koṭṭaru svasti mangala mahā śri mattam Śānti- grāmada adhi-
30. kārīgala prati-varsha salvaṇṭaṃ Varada Narasiṃha-dēvargge tamma 
31. hodakeya homninolage hattu gadyāṇa homnnu dēvara hodikeyiḥ dhāṛā-
32. pūrvva mādī koṭṭaru svasti śri Viraḷallāḷa-ḍēvarasaru koṭṭa nelaya homnimg Achaḷapraṇās- 
33. svāṃgala Varada-Narasiṃhadēvargge Hiriyūrāḷiḷī prápti-sahitavāgi konḍu ko-
34. ṭta yeradu vrittiya sthalavanu śri Śāntigrāmada aśēśha-mahājanamgala 
35. sarvva-namsyavāgi achanḍra-tāraṃbaram koṭṭaru mattam ādhikārīgala 
36. tamma hodi-
37. keya homninolage koṭṭa hattu gadyāṇa homnimg sthalu Achaḷapraṇās-
38. svāṃgala dharmma-hāryakō mārikonḍu koṭṭa vrittiya sidhāyadali koṭṭaru sāṁyōyaṃ dharmma-sētu nripānām kālē kālē pālaniyō bhavadvbhi sar-
39. vvaṇ ētān bhāvināḥ pārthivendrān bhūyō bhūyō yāchātē Rāmacandra
Translation.

Lines 1–8.

May the Primeval Boar protect the king Vira Ballāja whose arm is able to support the earth and who possesses the great strength of the tusk of Varāha. A lotus was born from Vishnu containing a four-faced being who became Brahma? He got a son Atri. Atri begot a son Chandra, who is bright with his digits and who is the nectar to the eyes of the three worlds and who is the founder of a great dynasty of kings. Of his race was Yadu possessed of great prowess, whose descendants were the Yādava kings. In his lineage was born Saḷa who, while worshipping the goddess Vāsantikā-dēvi, was asked by the ascetic at the place (to kill the tiger) and the name Hoysala and the tiger crest were borne by him and his descendants.

Lines 8–19.

In that family of the Hoysalas was born Vinayāditya who, dispelling the darkness, the enemies, caused the day to be born by his rays (hands). The son of the king Vinayāditya was Ereyanga famous in the world on account of his lineage, name and qualities. His wife was Ėchalā who bore three children, Ballāja, Vishnu and Udayāditya. That king who excelled Indra thus had three sons. Of these three Vishnu was the middle one. His wife was Lakshmi like Indirā, wife of Vishnu (god). She had a fine son named Narasimha possessed of the prowess of Narasimha and an equal of Śiva in battle. By the sword of Narasimha the lions were punished. . . . . . . His wife was named Ėchalā who resembled Dēvāki; and she got a son after worshipping the god Vishnu. At his birth the earth became happy, flowers blossomed out . . . . . . .

By him the forts on land became reduced to heaps of dust where people could play, the strongholds on water could be used for water sports: (the heads of the warriors?) became balls of play. Even while young, Vira Ballāja was protecting his subjects, like the Pārijāta tree.

How can the learning of that king be described who cultivated it while young? His mastery of the arts could be discerned even in his playful talks. His face is the abode of Bhārati, his chest is the home of Lakshmi, his arms are the dwelling-places of the goddess of Victory. The queen Dēvalā, full of beauty married Viraballāja like the rivers joining the sea.

Lines 19–23.

In his delightful kingdom is the village Śānti, an abode of good things and a hall for the sportive dance of learning. Once an ascetic named Paramahamsa came from Kāsi and he set up in the village the god Varada Narasimha. His disciple, a preceptor of the three worlds, famous for his good qualities, was Achalaprakāśa. Who could eulogise his learning in scriptures, branches of yōga and astrology. By the patronage of Viraballāja he caused to be created, ponds, wells, tanks, temples, etc.
Lines 23–28. (in Kannada language):—

In the Śaka year 1138, the cyclic year Yuva, in the month Bhādrapada and on Kapilāshasṭhi, the king, Viraballāla granted for the god Varada Narasimha of the village Śanti, five hons from the siddhāya of that village with all the taxes, deductions, discount, original rights, mānya, sīkaraṇa, customs dues, tolls, tax on arecanut, sēse of 1 haṇa, tax on warrior (?), tax on toḍaru (a badge worn by warriors on the right foot), tax on good cow, tax on good bull, tax on arecanut ? (kaḻuka) kandi-kevana, tax on elephants, tax on horses, tax on princes? (kumāra-gāṇika), tax on warriors (vijayabṛavaṇa), tax on hammer, khāna, sesamum tax, tax on paddy, old and new sources of income, and the fees of the village accountant, etc. To this effect a copper plate grant was prepared and bestowed with pouring of water on Achalaprakāśa-svāmī. Be it well. Good fortune.

Lines 28–33.

Also the officers of the village Śanti granted with pouring of water ten gadyāṇas out of their hodakeya-honnu to be paid every year to the god Varada Narasimha, from out of the hodakeya honnu to be paid from the temple.

Be it well. Out of the neleya-hon (money grant) given by the king Viraballāla-ḍevarasa, Achalaprakāśasvāmī purchased for the god Varada Narasimha two vṛttis of land with the prāpti (revenue) of Hiriyār village and the mahājanas of Śanti-grāma gave away the vṛttiis free of taxes to last for as long as the moon and sun and stars endure. For the money grant of ten gadyāṇas made by the adhikāris out of their hodikeya-hon, Achalaprakāśasvāmī gave away lands out of the siddhāya of the vṛtti which he sold for the charity (meaning not clear).

This bridge of dharma is common to all kings. It should be protected by you from time to time. Thus Rāmacandra prays repeatedly to all the kings who may reign in future.

Note.

This record is similar to the two previous records. It gives us the additional information that Dēvalā was the queen of Ballāla II at the time of the grant. Also it is learnt that the guru of Achalaprakāśa named Paramahamsa came from Benares and it was he that set up the god Varada Narasimha. The additional grant of 5 hons out of the siddhāya of the village Śanti to Achalaprakāśa is recorded in this grant. For this Achalaprakāśa purchased two vṛttis of land from the mahājanas of the village free of imposts. A similar transaction seems to have been made by Achalaprakāśa regarding the grant of 10 hons from the adhikāris of the place. But the details of the grant made are not clear.

The record is dated Ś 1138 Bhādrapada ba 6 (Kapilāshasṭhi) and corresponds to 15th September 1215 A.D. taking the current year Ś 1138. Kapilā-shasṭhi occurs on the 6th lunar day of the dark half of Bhādrapada in combination with Tuesday, Rōhini-nakṣatra and Vyātipāta-yōga according to Nirṇayasindhu.
On the wall to the right of the sukhanasi doorway in the same temple.

Sanskrit and Kannada language and Kannada characters.
14. ದುರ್ಬಲಿಂದು ಪ್ರಾರಂಭಿಸಿದ ಯುದ್ಧಕ್ಕೆ ನೆಟಗು ಸೇರಿದೆ ದುಪಾಲಾ ವನಕಾಲಕಾರನು ಸಾಧನಗಾಗಿ ಪ್ರಸ್ತುತ ರೋಗ ಉಂಟಾಗಿದೆ ಎಂಬodu.
15. ಸರಾಸರಿಯಾದ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿ ಶುದ್ಧಿ ಶೇಕೆ, ಶಾಖೆಯ ಸಂಹಿತೆಗಾಗಿ ರೋಗ ಮಾಡಬೇಕಾದ ಸಂದರ್ಭದಲ್ಲಿ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿದವು.
16. ಮುಂದಿನೊಂದಿಗೂ ಸೇವೆಯು ಪ್ರತಿ ಸಂದರ್ಭದಲ್ಲಿ ಶಾಖೆಯ ಸಂಹಿತೆ ಮೂಲಕ ಪ್ರಾಣಾಂಶಾಂಶದ ಸಂಬಂಧಿಸಿದರೆ ಶಾಖೆಯ ಸಂಹಿತೆಯಲ್ಲಿ ಸಂಬಂಧಿಸಿದವು.
17. ಸರಾಸರಿಯಾದ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿ ಶುದ್ಧಿ ಶೇಕೆ, ಶಾಖೆಯ ಸಂಹಿತೆಗಾಗಿ ರೋಗ ಮಾಡಬೇಕಾದ ಸಂದರ್ಭದಲ್ಲಿ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿದವು.
18. ಸರಾಸರಿಯಾದ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿ ಶುದ್ಧಿ ಶೇಕೆ, ಶಾಖೆಯ ಸಂಹಿತೆಗಾಗಿ ರೋಗ ಮಾಡಬೇಕಾದ ಸಂದರ್ಭದಲ್ಲಿ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿದವು.
19. ಸರಾಸರಿಯಾದ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿ ಶುದ್ಧಿ ಶೇಕೆ, ಶಾಖೆಯ ಸಂಹಿತೆಗಾಗಿ ರೋಗ ಮಾಡಬೇಕಾದ ಸಂದರ್ಭದಲ್ಲಿ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿದವು.
20. ಸರಾಸರಿಯಾದ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿ ಶುದ್ಧಿ ಶೇಕೆ, ಶಾಖೆಯ ಸಂಹಿತೆಗಾಗಿ ರೋಗ ಮಾಡಬೇಕಾದ ಸಂದರ್ಭದಲ್ಲಿ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿದವು.
21. ಸರಾಸರಿಯಾದ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿ ಶುದ್ಧಿ ಶೇಕೆ, ಶಾಖೆಯ ಸಂಹಿತೆಗಾಗಿ ರೋಗ ಮಾಡಬೇಕಾದ ಸಂದರ್ಭದಲ್ಲಿ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿದವು.
22. ಸರಾಸರಿಯಾದ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿ ಶುದ್ಧಿ ಶೇಕೆ, ಶಾಖೆಯ ಸಂಹಿತೆಗಾಗಿ ರೋಗ ಮಾಡಬೇಕಾದ ಸಂದರ್ಭದಲ್ಲಿ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿದವು.
23. ಸರಾಸರಿಯಾದ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿ ಶುದ್ಧಿ ಶೇಕೆ, ಶಾಖೆಯ ಸಂಹಿತೆಗಾಗಿ ರೋಗ ಮಾಡಬೇಕಾದ ಸಂದರ್ಭದಲ್ಲಿ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿದವು.
24. ಸರಾಸರಿಯಾದ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿ ಶುದ್ಧಿ ಶೇಕೆ, ಶಾಖೆಯ ಸಂಹಿತೆಗಾಗಿ ರೋಗ ಮಾಡಬೇಕಾದ ಸಂದರ್ಭದಲ್ಲಿ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿದವು.
25. ಸರಾಸರಿಯಾದ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿ ಶುದ್ಧಿ ಶೇಕೆ, ಶಾಖೆಯ ಸಂಹಿತೆಗಾಗಿ ರೋಗ ಮಾಡಬೇಕಾದ ಸಂದರ್ಭದಲ್ಲಿ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿದವು.
26. ಸರಾಸರಿಯಾದ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿ ಶುದ್ಧಿ ಶೇಕೆ, ಶಾಖೆಯ ಸಂಹಿತೆಗಾಗಿ ರೋಗ ಮಾಡಬೇಕಾದ ಸಂದರ್ಭದಲ್ಲಿ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿದವು.
27. ಸರಾಸರಿಯಾದ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿ ಶುದ್ಧಿ ಶೇಕೆ, ಶಾಖೆಯ ಸಂಹಿತೆಗಾಗಿ ರೋಗ ಮಾಡಬೇಕಾದ ಸಂದರ್ಭದಲ್ಲಿ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿದವು.
28. ಸರಾಸರಿಯಾದ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿ ಶುದ್ಧಿ ಶೇಕೆ, ಶಾಖೆಯ ಸಂಹಿತೆಗಾಗಿ ರೋಗ ಮಾಡಬೇಕಾದ ಸಂದರ್ಭದಲ್ಲಿ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿದವು.
29. ಸರಾಸರಿಯಾದ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿ ಶುದ್ಧಿ ಶೇಕೆ, ಶಾಖೆಯ ಸಂಹಿತೆಗಾಗಿ ರೋಗ ಮಾಡಬೇಕಾದ ಸಂದರ್ಭದಲ್ಲಿ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿದವು.
30. ಸರಾಸರಿಯಾದ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿ ಶುದ್ಧಿ ಶೇಕೆ, ಶಾಖೆಯ ಸಂಹಿತೆಗಾಗಿ ರೋಗ ಮಾಡಬೇಕಾದ ಸಂದರ್ಭದಲ್ಲಿ ಸೇವೆಗೆ ಸಂಬಂಧಿಸಿದವು.
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...
Transliteration.

1. srimān pāyād Varāhōśmān udvāha-samaye Bhuvah ḥ hastōdakatvam(am)an yasya saputāpi sindhavaḥī samśmaraṇaḥ iva masasya nānā-
2. vatsyādi-jammasu şetēsma suhām ambhcdhau yaḥ purā Purusōttamaḥ Ⅱ sa bhavaṇi tasyadēvasya nābher vīlāsad āmbujam ḥ bhavishyat-sōmavāmśa-
3. nām atapatram ivōditāti tatas tasya parāgēna rajleshva virājateś Bramhā śriiti-vadhū-lāsya- rangabhūmi-mukhāvalī Ⅱ tasmād Atrit iti khyā-
4. tāh samudbhīto muniśvāraḥ Ⅱ tam-nētrād abhavaṇi Sōmah sudhāmaya-tanus tataḥ Ⅱ Sōmānvayē bhūd Yadu-bhūmipāḷas tasmāt Salō Yā-
5. dava-vamsa-ratnāṃ yasyāś-dhārā-viraṇa-prahēta-nirvāpitaḥ śatru-nripa-pra-
tāpāḥ Ⅱ Śāśkhyapūrīyyaḥ mūnīnā niyuktāḥ Karnaṭa-vēchā
6. Saḷa-bhūmipāḷaḥ ni poyi Saḷēṭyāśu tatas tarakshum byāpādayāmāsa śalāka-
yāvaḥ Ⅱ tad-vamśajāḥ Poyisafa-nāmaṇḍhēya
7. bhūpās tātō Manmata-chāru-rūpāḥ Ⅱ Śārdūla-chihnaṃ samavēkshya yēśhām mrigyitam śatruṇāraṇi vvanātum Ⅱ pūrvabhūhbhichhirō-
8. ratnam ātējavi raṇanāvadhiḥ Ⅱ taṇayas tasya samjāto Vinayāditya-bhūpātiḥ Ereyamaṅga-mahipāḷas tasmād ajani yam
9. raṇēl rakta-nānā-nadīt āpya mēnē'bdhir bhrūḥbhrīd uttamam Ⅱ ishtāir Naka-
nivāsinaḥ pratidīnaṁ pārtēśaḥ bhūdēvatā Bēṭālām
10. (n)raṇa-karmmaṇārththīchhayam dānēna saṃmānayaṇ rakshā-karmmaṇī yōjayan niṇa-pada-prahvaṃ parēsham gāgam jātās tasya
11. mahipatēśa taṇayāḥ sṛi Vishnuśrīthvivekatāḥ tasmād api mahipālo Nara-
sinhō narēsvaraḥ yad-yaśa-śāra-pāra-karpūrais trilōki su-
12. rabhī-krītāḥ sōpi punya-paripakatā lēbhē nīdham ivātmajām darśanā- undi-
ta-jaṇam Ballālām saurya-bhūshaṇam Ⅱ yasyājā-
13. vājī-rājī-khum-puṭa-paṭail uchchalad dhūli-pālī vyāpōti vyōmaṇīḥ stha-
gita-divaṣakrid-raśmi-jāla-prakarṣhaṃ satrōs tatrāpi vāsaṃ na sa-
hata iva sa
14. svarvadūḥ-ramya-gēhē svāṣthyaṃ kvāstē narāṇām balavati •kupitē hanta lōka-trāyēpi Diggajāyēva dāna-sīr Mērōr iva saṃunratīḥ āśīt
15. Padmaladēvītī māhishī tasya bhūbhritaḥ | nūnām chandra-kālām nisarga-
madhuram vutpādaya Dhātā tātō labdhvā tat-kara-kauśalāṃ samasrija
| tām lōkanētrō-
16. tsvanām nōcēt tād vada tādriśam kva chaturam rūpam kalā-samgrahah
| saubhāgyasya samunnatīr bhuvī lasat-kāntiś-cha tasyāḥ kutaḥ chandram
dīg iva Māhāndīrī Kaustubham Kṣī-
17. ravārīdyēḥ ēkēvāsūta sā sūnūm Nārasimha- mahīpatimī | virāir Vīkrama
pālā-Pāvu-samākhyai samdhukhitaḥ Sēvunai spītam Kērāḷa-Kōngarā-
18. jyā-dahanād yasya pratāpānālāh jvālābhūr manakāram shphulinga-nīkaraś
| tam Kīndavādētśvaram dagdhvānān api tāpayatīyari-gaṇān madhyē
| saṃpamāraṃ sthitānī
19. āśā-vēdaṇḍa-kumbha-athala-pulīna-samallāsi-Gangā-pravāhāh kimsīt
| prīṣa-bhānōr niṣbida-ručī-chaṣyah kim ka-
20. āmūkēna htaḥ kim vā Kṣātrōda-pūraḥ prasaraṇi vīlaḥhād-vīcī-vaśīrī-
gaurō yasyēḻham kirti-vallī vitaraś niśarām chitrām akṣhōnō jānānāh
| samgrāmē nihaṭā-
21. ri-vīra-rudhīra-prēṃkhat-karaṃkōlēnām Bhēṭāḷa-braja-saṃprasda-prati-
bhuvi prōdayat-katamṛdḥa-valiḥ Bhūkāntā pūḷākāyet ā maḷayaśō-valēm
| rupaspēṭātē ya-
22. sya praṇḍha-bhūja-pratāpa-kathana-stambhāyateś sau kramātī viḍhāya
| grāma-ratnānī nirmāṇyā su-bahūn krātūn Chōḷam punah pratiśthāpya
tasmīm-
23. nārāyaṇa prāṣāsatiś śisyāh Paramahamsasya kāścid asti tapōndiḥī,
guṇa-
| traya-vinirmuktaś tatva-samdarśinā muṇēḥ śyārnavē viṣrūta-kārṇa-
24. dhārā jānānēdīānad Achaḷapraṇakāśaḥ maruṃnirōḍha-prakaṭi-kritātmā
| prabhōḍha-samjāta-mahā-vibhūtīḥ sa kādācheh mahīpōlam tam drīṣṭvā
| hrishtā-
25. mānasahī kārjyaṃ nyayēdvētā tasmāi byuttāhān-samayōchitaṃ Ā Ṣāṃti-
| grāmābhādēhī Dēvā-tāṭakāh khāṇītāḥ prē ṣāhīḥ Param
drīṣṭvā
26. Bṛmha sthāpitaṃ Narakēśaṛī chatur-vimśatī-samkhyaṃ kāyajēkā-dvijō-
tamānā dēna-kriyāyā . . . . . jātā
drīṣṭvā
27. dayārdhra-hridāyō samayōchita-tat-kaṛadānā yuktāvam . . . . ma-
28. bhipatiḥ Ā Ṣāṃtīgrāma-karāt tēbhūya trīṣāṃ nishkānyādād dhrūvaṃ Ā
| svasti samasta-bhuvānāśrayā śri-prīthvīvallabham mahārājēhirā
29. paramēśvarāṃ Dvārāvatipura-varāndhēśvarāṃ Yādava-kuḷēmbara-dyūmaṇi
| sarvajēcha-ḥūdāmanī Malēvarājā Malāparō-
30. lūgaṃḍa kādana-prachandā gandhaṁbhōrūnāṇā ēkāṅgavīran asahīayāśūra
girindṛgamoḷa chalaṃkā-Rāma Magadharājya-nirimulaścā Kā-
31. dvarājya-bādayabāla Pāṇḍyarājya-vibhāndakara Chōḷarājya-pratishtā-
| chāryayarum appa nissamka-pratāpa-chakravartti śri Nārasimha-deva-varā-
| ru pūrvva-di.

Translation.

Lines 1—3.
May the auspicious Varāha protect us:—during whose marriage with Bhū (Goddess of the earth) the seven seas formed the water poured into the hand (of the bridegroom during the marriage ceremony). As if remembering the various incarnations including Fish, Vishṇu reclined in peace on the ocean. From the navel of that god sprang a brilliant lotus, born as if it were an umbrella for the lunar race of the future. From the pollen of that flower resembling dust Brahma shines with his different faces like the different poses of the damsels the Śruti dancing on the stage. (The text of the above four verses is corrupt).

Lines 3—7.
His son was Atri, the best of sages. From his eyes rose Sōma (moon) with his body full of nectar. In the race of Sōma was born king Yadu. From him was descended Sala, a jewel of the Yādava race the constant use of whose sword annihilated the valour of hostile kings. In the town called Saśa (Ṣaśapuri), king Sala was ordered by a sage in Karnāta language 'Strike, O Sala', and he thereupon killed the tiger by only a rod. His descendants were named Poysala kings who were of handsome form like Manmatha, seeing whose tiger crest the hosts of enemies went to forests like the deer.

Lines 8—12.
His son was King Vinayāditya, a crest-jewel of Eastern mountain, the early kings, brilliant and great in war? (raṇanāvadhiḥ). He had a son, king Ereyanga, whom the sea considered to be a big mountain since from him (from his fights) flowed numerous rivers of blood to the sea. His son was the king Vishṇu who pleased the gods daily with his offerings to fire, and the Brahmans with his pious deeds, Bhētāla with his wars, and the suppliants by his gifts. The hosts of his enemies were made to bend before his feet and were employed in protecting (his kingdom). King Narasimha was his son: the camphor that is the stream of his fame made the
three worlds fragrant. By great merit he got a son Ballāla like treasure, whose sight pleased the people and who was an ornament of prowess.

Lines 12—14.

The column of dust rising from the hoofs of the numerous horses subject to his command envelops the region of the sky and conceals the light of the rays of the sun. As if unable to endure the enemies to dwell even there the column of dust covers the lovely mansions of celestial damsels. When the strong man is angry who among the men even in the three worlds can have peace?

Lines 14—17.

He (king Ballāla) was full of dāna (making gifts or full of ichor) like the elephants of the cardinal directions. He was lofty (in character) like Mēru (mountain). He had a queen named Padmaladēvi. Surely did Brahma first create the digits of moon, most pleasant by nature and then obtaining skill of handiwork therefrom he created Padmaladēvi who is a pleasure to the eyes of the world. Otherwise how could that skill, that beauty, that brilliance, good fortune and glory be hers? Like the eastern quarter giving birth to moon, like the Milky Ocean giving birth to Kaustubha (jewel) she gave birth to the son Narasimha.

Lines 17—22.

The fire of his valour was kindled by the heroic Vikramādīṭa and Pāvusa, the Sēvunas, and spread by burning the kingdoms of Kērala and Konga. The flames of his valour burnt even the Makara in the sea and Kāndavādhiśvarā (?) with their fiery sparks and burn up even other hosts of enemies remaining hidden in the sea.

The creeper of his fame appears in various ways before the eyes of men. Could it be the stream of Ganges shining on the sandy plain that is the globe of the elephants of the quarters? Or is it the moon's light free from spots? Or could it be the stream of the Milky Ocean white with the rolling waves?

Fierce with the skulls swinging to and fro in the blood of the warriors killed in battle and the headless trunks lifted up by the hosts of goblins and making the hair of the damsel of earth stand erect and the creeper of his spotless fame entwining, the story of the prowess of his strong arms stands firm like a pillar.

Lines 22—23.

After founding fine villages and performing numerous sacrifices and after re-establishing the Chōla (king), while the king Narasimha was ruling the kingdom:

Lines 23—28.

There is a disciple of the seer Paramahamsa, (named Achalaprapakāśa), a treasure of austerities, free from three qualities, who showed his greatness by the control of breath, a pilot in the sea of yogā, possessor of great lustre by the gift of knowledge to others, subduer of breath, and possessor of the great wealth of true wisdom. Once he paid a visit to the king and full of joy he spoke to him about the business fit to be discussed (?) at the time of getting up from his seat? (or
about the deeds which would lead to his spiritual progress). In the village named Sânti, a tank called Devataṭāka has been dug up, and the great Brahma appearing as a solid figure in the shape of Narasimha has been set up. Twenty-four eminent Brahmans engaged daily in sacrifices and fit to receive gifts have been made to settle here. . . . Hearing this the king became full of compassion and granted 30 nishkas to them from out of the taxes of the village Sânti.

Lines 28—32.

Good fortune. Be it well. The refuge of the whole universe, favourite of Fortune and Earth, king of kings, supreme lord, lord of the excellent city of Dvârâvatî, a sun in the firmament that is the Yâdava family, crest-jewel of the all-knowing, king over the Male chiefs, vanquisher of Malepas, terrible in war, Gândabhêrunda, sole warrior, unassisted hero, Giridurgamalla, a Râma in the moving battle, uprooter of the Magadha Kingdom, submarine fire to the Kâdava Kingdom, destroyer of the Pândya Kingdom, setter up of the Chôla Kingdom, nissanka-pratâpachakravarti Nârasimhadēvarasa was ruling the kingdom in peace and wisdom engaged in the expedition to the east:—

Lines 32—36.

The king granted to the Brahmans of the brahmapuri of the god Varâda Narasimha set up by the sage Achalaprabhâsa at Sântigrâma, 30 gadyânas in money out of the siddhâya of the village in the system of trikandâya as a gift to the vrittis of the brahmapuri to be collected from the siddhâya to be paid every year. This grant was made with pouring of water on Sunday the 11th lunar day of the bright half of Âshâda, the day of Dakshinâyana samkramaṇa and vyatipâta in the year Sarvajit, the Saka year 1149, to last for as long as the sun and moon endure, free of all taxes. A copper charter was also given to this effect.

Lines 36—47.

"This bridge of dharma is common to all kings and should be protected by you all from time to time." Râmacandra asks this again and again of all future kings. The great Vira Nârasimhadēvarasa granted 30 gadyânas to last for as long as the sun and moon endure. The adhikâris also (officers of the kingdom) made a grant of 10 gadyânas to be paid every year to the god Narasimhadâva. The king thereupon gave away the ten gadyânas to the 32 (vrittis) of the brahmapuri. All together 40 gadyânas were given to the vrittis: the following are the details of the vrittis:

Two for the Trikâḍhas, one for their mâni (disciple, or son); for his nephew or son-in-law Yajñêsvara-bhaṭṭa, one vritti from hodakeyahanam; for Pînâṇa, two vrittis and one from hodake; for Appana Patṭavardhana, one vritti; for Sômâvara-bhaṭṭa, one vritti; for Viśvanâtha Manchyaṇa, one vritti and one from hodake; For Kâśyana of Lokigundi, one vritti; for his Yôgaṇa, one vritti from hodake; for the Āpastambhas, one vritti and one vritti from hodake; for the professors of tarka-tantra one vritti and one vritti from hodake; for Sûryadâva, one vritti and one vritti from
hrdake; for Lakshmidharabhatṭopādhyāya of Śrī Bhāgavata two vr̥ttiis of 30 hons: for Maiduna Manychāṇṇa, one vr̥tti; for Peddi of Gaṅgade one vr̥tti; for Haribharabhatṭa of Dīṇḍagūr, one vr̥tti; for Rayidēvabhatṭa, one vr̥tti; and one vr̥tti for Trilōchanapeddi; for Dēvanabhāṭṭa, one vr̥tti and one from hrdake; for Svāmigala Narasimhabhatṭa, two vr̥ttiis; for his younger brother Kēśava Manychāṇṇa one vr̥tti.

Lines 47—54.

The aśeṣa-mahājanas granted all the income from the taxes of Āneyamaṇjuv to its north including yerakurva-beni(?) with pouring of water:—

Two vr̥ttiis for Ananōnyabhatṭa’s son-in-law or nephew Peddi:—for Mārarasar one vr̥tti; for Sankaṇṇa, one vr̥tti; for Śādhudēvaṇṇa’s Trivikrama Śrikānta, one vr̥tti; for Pīnnaṇa’s son-in-law or nephew . . . one vr̥tti; two vr̥ttiis for . . . one vr̥tti for Narasimha:—40 kambas:—500 kambas:—6 kambas in Dēvimagere:—481:—44 in Viṭṭhalabeyakere—61 kambas in Viḷanalakīṭa:—in the big tank—480 kambas of dry land in Maṇanahali.

Note.

This record also belongs to the time of the ascetic Achalapraṅkāśa. It was issued during the reign of the Hoysaḷa king Narasimha II. After the usual verses in Sanskrit in praise of the king and his ancestors the record deals with the charities made by the ascetic Achalapraṅkāśa, viz., digging of a tank at the village Śāntī, setting up of a temple of Narasimha at the same village and the establishment of brahmapuri for 24 Brahmans engaged in worship or sacrifices. The ascetic went to the king and obtained from him a money grant of 30 nishkās from the Siddhāya (fixed revenue) of the village Śāntī for the above Brahmans of the Brahmapuri. Some officers added to this 10 nishkās from their income. Details of the vr̥ttiis are next given.

The record is dated Sunday 11th lunar day of the bright half of Āshāḍha Dākshināyana samkrānti and vyātpaṭa in the year Sarvajīt, Śāka 1149, corresponding to 27th June 1227 A.D.

The usual imprecatory stanza is also given. At the end of the record, several lines which describe the details of land owned by the holders of the vr̥ttiis are full of lacunae and some lines are lost, thus making it difficult to make out the details of the lands owned, etc.

The verses at the beginning of the record are very difficult to make out as there are several errors due to the faulty inscribing of the record.

It has to be stated here that the previous record of Ballāḷa II also registers grants for the temple of Narasimha at Śāntigrāma by the king. The present record registers additional grant made by Narasimha II, son of Ballāḷa II.
5

At the same temple, on a beam in the mukhamantapa: right side:
Kannada language and characters.

1. ಸಾಂಸ್ಕೃತ ತಾಂತ್ರಿಕರು ವರ್ಗೀಕರಿಸುತ್ತಾರೆ. ಸಂಸ್ಕೃತ ತಾಂತ್ರಿಕರು ವರ್ಗೀಕರಿಸುತ್ತಾರೆ. 
2. ಸಂಸ್ಕೃತ ತಾಂತ್ರಿಕರು ವರ್ಗೀಕರಿಸುತ್ತಾರೆ. ಸಂಸ್ಕೃತ ತಾಂತ್ರಿಕರು ವರ್ಗೀಕರಿಸುತ್ತಾರೆ.
3. ಸಂಸ್ಕೃತ ತಾಂತ್ರಿಕರು ವರ್ಗೀಕರಿಸುತ್ತಾರೆ. ಸಂಸ್ಕೃತ ತಾಂತ್ರಿಕರು ವರ್ಗೀಕರಿಸುತ್ತಾರೆ.
4. ಸಂಸ್ಕೃತ ತಾಂತ್ರಿಕರು ವರ್ಗೀಕರಿಸುತ್ತಾರೆ. ಸಂಸ್ಕೃತ ತಾಂತ್ರಿಕರು ವರ್ಗೀಕರಿಸುತ್ತಾರೆ.
5. ಸಂಸ್ಕೃತ ತಾಂತ್ರಿಕರು ವರ್ಗೀಕರಿಸುತ್ತಾರೆ. ಸಂಸ್ಕೃತ ತಾಂತ್ರಿಕರು ವರ್ಗೀಕರಿಸುತ್ತಾರೆ.

Transliteration.

1. svasti samasta-praśastiyīm śṛimad Vishnūvardhana-pratāpa-hoysanabhujabalā Śrī Viraṇārasimhadēvarasarā prithvirājyaṃ geyiyuttirālu avarāna.
2. kōta kārūka sēve Sōvanna Dēvanna Rāmaṇaṅgala śrī Śaṃtigrāmada Varada-Narasīṃ naprawdę namādāvīgege ā Śaṃtigrāmadalli Kārīdē-
3. gaḷu sumka jātige nibamdhīyāgi varuṣha vōṃdakke gadyāṇam vāṃdu haṇa-veraṇanū dhārā-pūrvvakaṃ māḍi ācandrārka-sthāiyāgi koṭṭaru...
4. lāḍalu āva kōlukārirdoḍenu yi-dharmakke sahāyavāgi koḍuta baharu yi-dharma dēvane sahāyigalu yidanu jana āru kedsidali Vāra[n]siya taḍi kavileyam kom-
5. da dōshadalu hōharu II sva-dattām para-dattam vā yō ha [rē] ta vasum-

Translation.

Be it well. While the illustrious Vishnūvardhana-Pratāpa-Hoysanā-bhuja-balā Śrī Vira-Nārasinda-dēvarasa was ruling the earth:—

His . . . . . made the following Kārūkaśeṣa (grant of tolls):—for the perpetual lamp in the temple of Varada Narasimha of the village Śaṇti, Sōvanna Dēvanna Rāmaṇa and Kāridēvagal granted with pouring of water the sum of 1 gadyāṇa and two haṇas to be paid every year out of the collections from customs dues. The grant was bestowed to last for as long as the moon and sun endure
. . . . . Whoever is the Kolukkāra (collector of customs dues) in the village should pay the amount to help the above charity. God will help this charity.

Whoever destroys this grant will incur the sin of slaying tawny cows on the banks of Varanasi. He who takes away land given by himself or by others will be born as a worm in ordure for sixty thousand years. Good fortune.

Note.

This record registers a money grant out of the customs dues collected in the village Sānti for the offering of perpetual lamp for the god Varada Narasimha of that village. The grant was made during the reign of the Hoysaḷa king Vira Narasingadēva. A subordinate of his or three subordinates named Sōvanḍa, Devanḍa and Rāmaṇḍa seem to have made this grant through an agent of theirs named Kāridēva. The usual imprecation follows next.

No date is given nor is there any indication to determine who the king Narasinga referred to in this record is. It is probable that the record may belong to the reign of Narasimha II, as the letters seem to belong to the early part of the 13th century.

6

On the left side beam of the mukhaṇṭapā at the same temple.

Kannada language and characters.

This is the charity of the officers of customs duties made on Monday the 11th lunar day of the bright half of Māgha in the year Sarvajit.
Note.

This is probably a continuation of the previous record and registers the grant made by the customs officers referred to in the previous inscription, viz., for the lamps in the temple of Varada Narasimha at Grâma. This record contains the name of the cyclic year and the tithi of the grant, viz., Sarvajit sam. Mâgha śu 11 Monday; but the date is not expressed in terms of the Sāka era. Since the previous record refers to king Narasimha’s reign the present record may also be assigned to the same reign. There are only two Narasimhas of the Hoysala lineage who ruled after the foundation of the above temple, viz., Narasimha II who ruled from 1220 to 1235 and Narasimha III who ruled from 1254 to 1293. The years Sarvajit occurred in the reigns of both the kings, viz., in 1227 and 1287. In the first of these Mâgha śu 11 does not occur on Monday whether the lunar or solar month is taken. In the second of these also Mâgha śu 11 does not coincide with Monday. Either way the date is irregular. It is probable however that the record may belong to the reign of Narasimha II, son of Ballâla. The latter king patronised Achalaprapkâśa-svâmi and helped the building of the temple of Varada Narasimha at Grâma.

At the Chennakesava temple in the same village Grâma, on the finial of the tower over the mahâdvâra entrance.

Kannâda language and characters.

1. ಪ್ರಾಜ್ಜಪತ್ತಿ-ಸಂವತ್ಸರ ಚೈಯಿತ್ರ 15 ಶ್ರಮತು ದಾಲ–
2. ವಾಯಿ ದೇವರಾಜದರವರು ಸಿಳ ಲಿಂಗಪುರಾನವರ ಸೇವಿ ಕಾಲಸಾವು ಅಮಮಾನವರಿಗೆ ಬಂದು ವೋಪ್ಪಿಸಿದು.

Transliteration.

1. Prajâtpatti-sāṃvatsara Châiyitra 15 śrimatu Dalâ-
2. váyi Dēvârajadâvaravâru Sîla Lingampanavâra sêve yi-kalasavu Ammana-
varige bandu voppisiddu.

Translation.

On the 15th lunar day in the month of Chaitra in the year Prajâtpatti:—This is the service of Dalavâyi Dēvarâjadvâder and Sîla Lingâanna. This finial was brought and offered to the Ammanavarâgu (goddess).

Note.

This records the setting up of the brass finial on the tower of the mahâdvâra in the Channakâśâva temple at Sânti by Sîla Lingâanna, a subordinate of the
Dalavy Dévarāja Vadeyar. It was set up as a service to the goddess in the temple. The date given is Prajñāpati Chai, 15. The record does not give the Saka year. It is not known when the donors lived. The characters of the record seem to belong to the 18th century. Dévarājavādeyar was a minister in the reign of the Mysore King Krishnārāja Vadeyar I.

CHENNARAYAPATNA TALUK.

8

At the town of Chenmarāyapatna in the hobli of Chenmarāyapatna on a pillar supporting the sluice of the tank on the west side.

Kannada language and characters.

1. ...
2. ಕನ್ನಡದಲ್ಲಿ ಕನ್ನಡದಲ್ಲಿ ಕೆಲವು ಕನ್ನಡದಲ್ಲಿ ಕೆಲವು
3. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು
4. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು
5. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು
6. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು
7. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು
8. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು
9. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು
10. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು
11. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು
12. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು
13. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು
14. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು
15. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು
16. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು
17. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು
18. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು
19. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು
20. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು
21. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು
22. ರಾಜ ಸಂಖ್ಯೆಯಿಂದ ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು ಕೆಲವು
23. గంగా మాంత్రీతో గౌరవుల స్థాయి సహా 
24. భారతదేశంలో ఉన్నత విద్యా స్థాయితో సహా 
25. ప్రపంచం స్త్రీలు సాధారణీతితో స్త్రీల ప్రత్యక్షమని మనిషిపురాణం స్త్రీల ప్రత్యక్షమని మనిషిపురాణం 
26. సాహిత్య సాధారణీతితో సాధారణీతితో 
27. ఆహార సాధారణీతితో సాధారణీతితో 
28. ఎందుకు ప్రతి సాధారణీతితో సాధారణీతితో 
29. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
30. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
31. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
32. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
33. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
34. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
35. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
36. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
37. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
38. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
39. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
40. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
41. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
42. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
43. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
44. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
45. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
46. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
47. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
48. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
49. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
50. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
51. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
52. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
53. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
54. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
55. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
56. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో 
57. ప్రతిష్ఠాతం ప్రతిష్ఠాతం సాధారణీతితో
Transliteration.

1. Mācharājam
2. geyoludīgi Śātaladēvīgam subhaman āchandrārkka-tāram-ba-
3. ram ī rājāvalī Śrīpati-Hoysaḷa-kuladola bhūpati gal pa-
4. larumāda tadanamārav āsā-parallelūta-tē.
5. jōriūpadin udayisidan eseye Vinayādityaṃ ī vri-
6. tta ī Vinayādityanirpaḷa sūnuv Ereyangmam tan-mahi-
7. nāthanamganeyapp Īchaladēvīg udhavvisi[dar] Vvallā-
8. ānum Vishnuḥbūpanu ugra-prabala-pratē-
9. pad Udayādityāvanipālanum ī janannāthavaman āntan ant a-
10. vargalolu Śrī Vishnuḥbūpālakaṃ ī dūrdama-vairi-bhūbh-
11. jaran āvade vikrama-bahu-dampadiṃ mardisi mattetta-
12. dāro saraṇīṃn emageṇḍu nijāmghri-yadnavam pordisaraṃ sudharmma-
13. dole rakshiśi kārtiyanāṃtu dhāriyāṃ Perdore mēreyāge
14. sale sadhisisam vibhu Vishnuvurdhamam ī ā Vishnuva sati Lakshmi-dē-
15. vige janisida Nārasimham ripu-dhāri-vara Hūnayakātyugra-
16. vēsada Nārasimhan-ensisye negaḷdaṃ ī ā Vīra Nārasimha-mahivallabha-
17. n-agra
18. mahīśi yanupa-santḥāgyavasatiyennipp Īchaladēvīge Ballā-
19. 𝓁ādēvan udayamgeydam ī udayameydu virōdhībhūbhujā-
20. purassamānamām tūḍi tamnadaṭham sadhisī visva-bhūvalėya-
21. maṃ sāmrājya-lakshmi-manē-mudamam maṇṭri-nijāpa-
22. vargga-bridayābhyūtsāhadādim mādi yabhūdayam betta-
23. n atipratāpa-dinapaṃ Ballālahūpālakaṃ Balālakshēnìpālām-
24. g abhimata-phala-sapsiddhīyaṃ mākle Lakshmi-satīlolaṃbhānam bhū-
25. bhuvana-bhavana-saṅkrakshanam visva-vidyā-kallollāmabhōḍhi-namurā-
26. mara-makuaṃdaraṇaṃ-dyōti-pāda-yaśoṣad(a)vallī-pō [pro] dhū-
27. ta-kamdam muddita-nakhiyōgīṃdramuṃ Mukundam ī vilasat-
28. Kūrmapanda Phaniprabhu-nibbhōdyaddhargghastam kulāchala-cha-
29. lam digibhōmmataṃ bhujalaśvatsambhadām chāru-
30. kuntaleyaṃ naṃnuta [samnuta] madhyeyāṃ suruchira-kāmchhyu-
31. kteyāṃ illeyiṃ tālēdam sustīram āge bhūranaṇīyaṃ
32. Ballālahūpālakaṃ ī doreyē pulli[di]dippa dāvasikhi lingā-
33. līnganaṃ geydu bāḍurigamī ambaravam bispalari-sidil ambhōrāsi-
34. yaṃ pokku meygerdirpp sūrbakrisānu digumadēbham-
35. naṃ betta sūryāṃ nirpaśvara-Ballāla-charat-pratāpadesakakk im-
36. ti jagachchakرادo ī
37. bāluqi vāle pandalegal ambujasamkulav antiṃ . . . . ninā
38. bhiṣa-jalārām purida . . . . . .
39. nirāla-nirīdū vāhini vājī... netta
40. ...
41. nu... bidipaṃ...
42. mulidū nōduva...
43. dādēyirāṇāneva volu selevatgarudām viśāhi
44. yaṃ bi. selevānte volu Yedukula-prabhavat bi
45. rudaṃka Bhairavatū... nusuloppum
46. ...
47. Kūrmmaniga'
48. raṃ poysu... meyavasa... vimnu
49. vidvīṣṭa-bhūpaḷjaran atulabalan Viraballadēvam
50. kaṃ l pesar Uchahāṃgya kōṭeyan asadriśa-bhujabala-
51. de unnapakomāḍarasugalā... rā... Śanivāra-
52. siddhi giridurggamalla Ballālanavolu... ekāṅgavīra Śū-
53. drakanākāra... manojanaarthi turaganika-
54. khe Vatsarājan anēkāpa Bhagadattanālute... Ballālanripam
55. Ṛ svasti samadhigata-paṃcha-mahāśabda mahā
56. maṇḍaḷēsvaram l Ṛvāra vatī-puravarādhisvaram Yā-
57. dukula-kuvalaya-vilasita-suḍhākaram
58. satyaratnamākaram Chakrakūṭakūṭi...
59. ripu-bala... Badabānaja... vitṛyya mri-
60. garājaṃ Malerājarājaṃ Kalapāla-kapalādri śā... vajradān-
61. dām malaparolu gāṇḍaṃ vividha yāchakajaneka-chintā-
62. mani samyakta-chuḍāmaṇi uddāntaprahaṃda Pām-
63. dya ganda-garvva... vivēkamaṇī... nā... dyanē-
64. ka nāmavālī... prāsastiahitam Taḷakāḍu Kom-
65. gu Naṃgali Gaṅgavādī Noḷambavādī Hulige-
66. re Banavāsi Hānumgall Uchhangigomda bhujabalavtra-
67. gangan asahāyasūra Śanivaraśiddhi Giridurggā-
68. malla chhaladāṃka-Rāma pratāpa Hoysala vira Ballā-
69. ladēvara śrīmad rājaḥāni Dōrasamudrana ne-
70. levidimalu sukha-saṅkathā-vinōdadiṃ rājyaṃ gevyu-
71. ttavire tat-pāda-padmopajitvē... Ṛ namah Śivāya
72. śīkaraṇaṅgaganyan uditōditaṁpurṇyan ilā-
73. varēṇyān angikrīta-saty-ṣīya-yaguna-nityan u-
74. damchad-amātyan Angajaprākriti utta-
75. ma-prakriti rakshita-satkrīti Māchirāja-
76. nāśākalitōmatējan akhiśīṁnata Mārtanū-
77. jan oppaṛaṃ l ā mahānubhāvana manō-nayana-va-
78. llabhe parama-dayālu māṇya-nīja-gōтра-pavi-
79. tre sāṃdhāna-dāna-nirbhūbhārata-bhaktiyuktè Amrī-
80. tēśa-pādābja-vara-prassādāde bhāsūrastara-kirtī
d
81. nirmālita-mūrtti patibrate pempan āvagam kara-
82. nanda Māchirājana mānapriye Sāntalade-
83. vi tāḷididālu śrīmūrti Dēvimīyann Arasavveya
84. nandana Chaṃdimaiyannā mānimiyappa Chāma-
85. lege vuṭṭida Sāntaladēvi yōdaiṭṭida
86. Saṃkaradeva Baṃmadēvānuje Rāman-agraahare
87. kāṭisiṣidālu Koḷaṭulō arthiyaṁ bhūnuta Māchi-
88. rāja-vadhu Sāntisamudra-mahātākamam parama-sri-
89. dharmadavol varastha sakāla vakaṁ
90. sana vallabhe kāṭisiṣida Sāntisamudra vakke nelanuḷḷa
91. paramabhrāṁbha-kārya-tattpara ka ṣa
92. Ballāḷa-bhūvara-rājyābhhyudaya-kāraṇa

Translation.

Lines 1—2.
May the god . . . . bestow prosperity on Māchirāja and Sāntaladēvi for as long as the moon, sun and stars endure:—

Lines 3—18.
Royal pedigree: In the Hoysala lineage, full of prosperity (śripati), several kings reigned—after them rose Vīnayāditya with his form full of brilliance spreading in all directions: King Vīnayāditya’s son was Eṛeyanga—his sons by his wife Echaladēvi were Ballāḷa, Vishnubhūpa and Udayāditya full of prowess and brilliance. Among these, Vishṇu-bhūpālaka, becoming king, crushed in anger the enemy kings difficult to conquer and protected in righteousness those who took refuge in his lotus feet and, attaining great glory, brought under his rule the whole of the land with Perdoḷe (Krisha river) as boundary. That Vishṇu’s son by Lakṣmīdēvi was Nārasimha who was considered to be the Nārasimha possessed of great fury against the Hiranyaka, the enemy kings. To his senior queen Echaladēvi, an abode of good fortune, was born Ballāḷadēva.

Lines 19—36.
King Ballāḷa drove away the enemy kings with all their opposing forces and conquering by his prowess the whole earth brought happiness to the goddess of his sovereignty with the willing assistance of the ministers and other officers, and thus attained greatness. May Mukunda who is an ocean for the waves, the branches of learning, whose feet shine with the lustre of the gems of the crowns of gods who bend before him, who is the root for the good creeper of fame and who brings happiness to all the great yōgis, and who is the husband of Lakshmi and support for the mansion of the earth grant all the
desires of Ballāla. With his feet, like the tortoise, and long arms resembling the lord of serpents, and his determination resembling the great mountain, lofty in stature like the elephants of the quarters, king Ballāla protected, as if in sport, the damsel of earth possessed of beautiful curls (Kuntala kingdom) and a waist praised by all and a lovely zone (Kānchi city). Who can equal Ballāla on this earth in the greatness of splendour spreading everywhere? Is it the wild fire which burns up grass? Is it the fiery eye of Śiva which lives in association with linga (those who hug a stone linga in time of war are considered to have surrendered and would not be molested by enemy forces, but those who escape like this are considered to be cowards)? Is it the lightning which spreads its heat in the sky (who throws away his clothes; those who throw away clothes are also considered to have surrendered). Is it the submarine fire which hides itself in the sea? Is it the Sun whose light only extends up to the elephants of the quarters?

Lines 37—54.

(These are full of lacunae and contain the praise of Ballāla. The last two verses in lines 50-54 praise his valour in conquering the fort of Uchchhangi.)

Lines 55—71.

Be it well. Possessed of the band of five great sounds, mahāmaṇḍalēsvaram, lord of the excellent city of Dvārakā, the Moon who brightens the lilies the Yadu race, ocean of truth, . . . . . king of Vaiśvēnas, a thunderbolt to Kalapāla, champion over the Malapas, a chintāmāni to the suppliants, crest-jewel of rectitude, destroyer of the pride of the Pāndyas . . . possessed of these and other fine attributes, conqueror of Talakādu, Kongu, Nangali, Gangavādi, Nolambavādi, Huligere, Banavasi, Hānungal and Uchchhangi, Bhuja-bala-Vtraganga, unassisted warrior, Śāṇivārasiddhi, Giridurggamalla, a Rāma in moving battle, Pratāpa Hoysala Viraballālādēvar was ruling the kingdom in happiness and wisdom in the capital city of Dōrasamudra.

Lines 71—77.

A dependant on his lotus feet: Salutation to Śiva. The chief of the accountants (Śrīkaraṇa), possessed of great virtues, foremost on earth, follower of truth, constant in good qualities, great minister, a Cupid in form, of good nature, and protector of good works, Māchirāja, son of the great Māra shines with his power spread to the quarters protecting all.

Lines 77—92.

That great man's wife Śāntaladēvi—possessed of great kindness, purifier of her honoured family, devoted to peace-making and dispensing of charities, possessed of bright glory by the favour of Amritaśa, endowed with a form free from faults, devoted to her husband: thus did Śāntaladēvi, beloved of the accountant (karaṇa) Māchirāja, shine on earth. The daughter of Chandimayya and his wife Chāmale, Chandimayya himself being the son of the prosperous Dēvimayya and Arasavve, and
younger sister of Śankaradēva and Bammadēva and elder sister of Rāma, and wife of the highly praised Māchirāja—Sántale built the great tank Sāntisamudra in Koḷatūr. The next five lines seem to contain the praise of the tank Sāntisamudra but are full of lacune.

**Note.**

This record belongs to the reign of the Hoysaḷa king Ballāḷa II and registers the construction of a tank called Sāntisamudra by Sāntaladēvi, wife of Māchirāja, the chief of the accountants of Ballāḷa II. Māchirāja is said to be the son of Māra and his wife Sāntaladēvi is said to have been the daughter of Chandimayya and Chāmale and sister of Śankaradēva, Bammadēva and Rāma and grand-daughter of Dēvimayya and Arasavve. No date can be found. An inscription in the Sātēsvara temple at Chenmarāyanapūna also refers to Māchirāja and Sāntaladēvi and the construction of the tank Sāntisamudra at Koḷatūr (Chenmarāyanapūna 116). Its date is Ś 1104 Plava or 1182 A.D. From inscription No. 9 in the present report we learn that bittuvaṭṭa was granted in 1180 A.D. for this tank. It is therefore probable that the tank was built in about 1180 A.D.

9

At the same tank at Chenmarāyanapūna, on a pillar supporting the sluice on the east side—Kannāḍa language and characters.
18. ಸ್ರೀಮಂತ್ ಮಾಂಜರಿಕರು ಸ್ವಾಗತ ೩
19. ನಾಂಕೂರುಗಳ ಸರಸೋದ್ರಗಣ ಸಂವಾಣ
20. ಸ್ತ್ರೀಯಾದ  ಸಂಖ್ಯೆ  ಸಂಖ್ಯೆಯಾಧಾರ
21. ಹೆಚ್ಚಿ ಸ್ತ್ರೀಯಾದ ಸಂಖ್ಯೆಯಾಧಾರ ಸಂವಾಣ
22. ನಾಂಕೂರು ಸರಸೋದ್ರಗಣ ಸಂವಾಣ ಸಂವಾಣ ಗಮ ಗಮ
23. ಮಾಂಜರಿಕರು ಮಾಂಜರಿಕರು ಮಾಂಜರಿಕರು ಸಂವಾಣ
24. ದೊಡ್ಡದಲ್ಲಿಯೇ ಸ್ತ್ರೀಯಾದ ಸ್ತ್ರೀಯಾದ ಸ್ತ್ರೀ
25. ಹೆಚ್ಚಿ ಸ್ತ್ರೀಯಾದ ಸಂಖ್ಯೆಯಾಧಾರ ಸಂವಾಣ
26. ಹೆಚ್ಚಿ ಸ್ತ್ರೀಯಾದ ಸಂಖ್ಯೆಯಾಧಾರ ಸಂವಾಣ
27. ಸ್ತ್ರೀಯಾದ  ಸಂಖ್ಯೆಯಾಧಾರ ಸಂಖ್ಯೆಯಾಧಾರ ಸಂವಾಣ
28. ಸ್ತ್ರೀ ಸಂವಾಣ

Transliteration.
1. svasti śrīman mahāpradhāna sarvavādhikāri śārikara-
2. nāda-heggade Māchayyana Māchaheggade
3. Sātimeya-heggade
4. śrīman mahāpradhānaṁ heggade Chendimaiyya-
5. nāyakaru Sātasamudrada kīlēri-
6. yalu 1193 neya Sakkavarushada Sārvva-
7. ri-sāmvatsarada Mārggasira su 10 Bu vāra-
8. danda śrī Rāmanāthadēvaram gadde sala-
9. geyondu Saṃkēsvarake gadde salage yom-
10. du Sāṭēsvarake gadde salage yomdu
11. Bommadēvarige gadde sa kolaga 10 Mani-
12. yagēriya Subrahmanya-bhāṭṭara maga Rēchanna-
13. bhaṭṭarige gadde salage yomdu kolaga 10
14. Bāmḍagāvudāna maga Sātagāvudā-m kolagi
15. gadde salage yomdu Sātasamudrada Sā—
16. tagāvudam kodagi gadde salage 1½ bedale ko 10
17. Heggade Chemdanāyakara meyduna Heggade
18. Ganipayya kodagi gadde salage 2
19. Mādigāvudanu Māchigāvudanu haligā-
20. vudagalu Hiriyakala Māchagāvuda-
21. nu Jakayana Mādināyabaliya Javanagāvu-
22. dān olagāda samasta-prajegalu bittuvaṭṭaṃ
23. khamḍuḍudga kolagam aīdu vam biṭṭa dharmam
24. a bittuvaṭṭavanu kērege yikkuvaru
25. yikkade yāvanābbe nālipide narak-
26. dalu biḷuvunu yi-sāsana bara Kolatūra sēnabōva
27. Śāmkhayāj yi śāsanāda akkaravapa Kētōjanahoyda] maga
28. Paṇḍitta

*Translation.*

Be it well. The illustrious mahāpradhāna sarvādhikari, Ārikaraṇada heggade Māchayya’s (son) Māchaheggade, and Sātimeya-heggade, and the illustrious mahāpradhāna heggade Chendimayya Nayaka (made a grant?) in the lower bund of Śātasamudra (tank) on Wednesday the 10th lunar day of the bright half of Mārgasira in the year Sārvārī being the Śaka year 1103—

One salage of rice land of (to?) the god Rāmanātha: one salage of rice land for the god Sankēsvara: one salage of rice land for the god Sātēsvara: ten kolagas of rice land for the god Bommadevar: one salage and 10 kolagas of rice land for Rēchannabhāṭṭar, son of Subrahmanyabhāṭṭar of Maniyāgēri: one salage of rice land as kodagi (to?) Sātagavoḍa, son of Bandagāvuda: 1½ salages of rice land and 10 kolagas of dry land as kodagi to? Sātagaṇḍa of Śātasanudra: 2 salages of rice land as kodagi to Heggade Gaṇipaya brother-in-law of Heggade Chendanāyaka:—

Mādigāvuda, Māchīgāvuda, the gātvudas of the village, Manchагāvuda of Hiriyaakal, Jakaya’s; (son) Mādīnāyaḥahi Jāvanagāvuda and other inhabitants (prajegal) granted a bituvattha of 1 khaṇḍuga and 5 kolagas as charity. Every one will grant this bituvattha for the tank. He who does not grant the bituvattha and takes it a way will fall into hell. The writer of this inscription is Śankhya, sēnabōva of Kolatūr. The engraver of this inscription is Paṇḍitta son of Kētōja.

*Note.*

This inscription records the grants made for some temples and individuals of lands under the tank Sāntisamudra by mahāpradhāna sarvādhikāri Sīrkaranaṇa Heggade Māchayya’s sons? Mācha-heggade and Sātimaya-heggade and also by mahāpradhāna Heggade Chendimayya Nayaka. Of these Sīrkaranaṇa Heggade Māchayya and his father-in-law Chendimayya have been referred to in the previous record. The construction of the tank Sāntisamudra by Śantaladēvi, wife of Māchayya is also referred to in the previous inscription. Of the temples that got grants of land according to the present record are those of the gods Rāmanāthadēva, Sankēsvara, Sāntēsvara and Bommadevaru (Brahmadēvaru). A bituvattha is also stated to have been granted to the extent of one khaṇḍuga and five kolagas of land for the maintenance of the tank by the inhabitants, Mādigauḍa and others. The writer of the record is named Śankhya, sēnabōva of Kolatūr and the engraver is Paṇḍitta, son of Kētōja.

The date of the grant is given as Ś 1103 Sārvārī sam. Mār. śu. 10 Wednesday. The year Ś 1103 Sārvārī corresponds to 1180 A.D. Mārgasira śu 10 of this year is equivalent to 28th November 1180 A.D., the weekday being Friday and not Wednesday as stated in the grant.
At the village KERALAPURA in the Hobli of RAMANATHAPURA, on a beam in the navaranga of the VIRABHADRA temple.

Kannada language and characters.

1. ಕೆಲರಾಪುರ ಹೋಬ್ಳಿಯಲ್ಲಿ ವರಾಣಗಳಲ್ಲಿ ನಾವರಣಗಳಲ್ಲಿ ನಿಸರ್ಗದ ಮಂದಿರದ ಬೆಂಕಿಗೆ ಕರೆಯಬೇಕೆಂದರೆ 2. ಕೆಲರಾಪುರ ಹೋಬ್ಳಿಯಲ್ಲಿ ವರಾಣಗಳಲ್ಲಿ ನಾವರಣಗಳಲ್ಲಿ ನಿಸರ್ಗದ ಮಂದಿರದ ಬೆಂಕಿಗೆ ಕರೆಯಬೇಕೆಂದರೆ 3. ಕೆಲರಾಪುರ ಹೋಬ್ಳಿಯಲ್ಲಿ ವರಾಣಗಳಲ್ಲಿ ನಾವರಣಗಳಲ್ಲಿ ನಿಸರ್ಗದ ಮಂದಿರದ ಬೆಂಕಿಗೆ ಕರೆಯಬೇಕೆಂದರೆ 4. ಕೆಲರಾಪುರ ಹೋಬ್ಳಿಯಲ್ಲಿ ವರಾಣಗಳಲ್ಲಿ ನಾವರಣಗಳಲ್ಲಿ ನಿಸರ್ಗದ ಮಂದಿರದ ಬೆಂಕಿಗೆ ಕರೆಯಬೇಕೆಂದರೆ 5. ಕೆಲರಾಪುರ ಹೋಬ್ಳಿಯಲ್ಲಿ ವರಾಣಗಳಲ್ಲಿ ನಾವರಣಗಳಲ್ಲಿ ನಿಸರ್ಗದ ಮಂದಿರದ ಬೆಂಕಿಗೆ ಕರೆಯಬೇಕೆಂದರೆ 6. ಕೆಲರಾಪುರ ಹೋಬ್ಳಿಯಲ್ಲಿ ವರಾಣಗಳಲ್ಲಿ ನಾವರಣಗಳಲ್ಲಿ ನಿಸರ್ಗದ ಮಂದಿರದ ಬೆಂಕಿಗೆ 7. ಕೆಲರಾಪುರ ಹೋಬ್ಳಿಯಲ್ಲಿ ವರಾಣಗಳಲ್ಲಿ ನಿಸರ್ಗದ ಮಂದಿರದ ಬೆಂಕಿಗೆ 8. ಕೆಲರಾಪುರ ಹೋಬ್ಳಿಯಲ್ಲಿ ವರಾಣಗಳಲ್ಲಿ ನಿಸರ್ಗದ ಮಂದಿರದ ಬೆಂಕಿಗೆ 9. ಕೆಲರಾಪುರ ಹೋಬ್ಳಿಯಲ್ಲಿ ವರಾಣಗಳಲ್ಲಿ ನಿಸರ್ಗದ ಮಂದಿರದ ಬೆಂಕಿಗೆ 10. ಕೆಲರಾಪುರ ಹೋಬ್ಳಿಯಲ್ಲಿ ವರಾಣಗಳಲ್ಲಿ ನಿಸರ್ಗದ ಮಂದಿರದ ಬೆಂಕಿಗೆ 11. ಕೆಲರಾಪುರ ಹೋಬ್ಳಿಯಲ್ಲಿ ವರಾಣಗಳಲ್ಲಿ ನಿಸರ್ಗದ ಮಂದಿರದ ಬೆಂಕಿಗೆ 12. ಕೆಲರಾಪುರ ಹೋಬ್ಳಿಯಲ್ಲಿ ವರಾಣಗಳಲ್ಲಿ ನಿಸರ್ಗದ ಮಂದಿರದ ಬೆಂಕಿಗೆ 13. ಕೆಲರಾಪುರ ಹೋಬ್ಳಿಯಲ್ಲಿ ವರಾಣಗಳಲ್ಲಿ ನಿಸರ್ಗದ ಮಂದಿರದ ಬೆಂಕಿಗೆ 14. ಕೆಲರಾಪುರ ಹೋಬ್ಳಿಯಲ್ಲಿ ವರಾಣಗಳಲ್ಲಿ ನಿಸರ್ಗದ ಮಂದಿರದ ಬೆಂಕಿಗೆ 15. ಕೆಲರಾಪುರ ಹೋಬ್ಳಿಯಲ್ಲಿ ವರಾಣಗಳಲ್ಲಿ ನಿಸರ್ಗದ ಮಂದಿರದ ಬೆಂಕಿಗೆ 16. ಕೆಲರಾಪುರ ಹೋಬ್ಳಿಯಲ್ಲಿ ವರಾಣಗಳಲ್ಲಿ ನಿಸर್ಗದ ಮಂದಿರದ ಬೆಂಕಿಗೆ
16. ತಾಳಿಕ್ಕೂ ಭೃತ್ತರು ನ೒ಳಿಯಿಂದಕ್ಕೂ ನಡೆಯುವುದರ ಜೀವನ ವೇತನಾನು ಅಸ್ಮಾತಾಕಾರದಲ್ಲಿ ಅನುಭವಿಸುವ ಅಸ್ಮಾತಾಕಾರದಲ್ಲಿ ನಿರ್ಭರ ತಾಳಿಕ್ಕೂ ಭೃತ್ತರು ನ೒ಳಿಯಿಂದಕ್ಕೂ ನಡೆಯುವುದರ ಜೀವನ ವೇತನ
17. ಸದು ಮಾತ್ರದಿಂದ ಮಾತ್ರಾಕಿಲುಗಳು ಅನುಭವಿಸುವ ಅಸ್ಮಾತಾಕಾರದಲ್ಲಿ ಅಸ್ಮಾತಾಕಾರದಲ್ಲಿ ನಿರ್ಭರ ತಾಳಿಕ್ಕೂ ಭೃತ್ತರು ನ೒ಳಿಯಿಂದಕ್ಕೂ ನಡೆಯುವುದರ ಜೀವನ ವೇತನ
18. ಅ೦ಪೇಸು ನಾರ್ಮದ ಭೃತ್ತರು ನ೒ಳಿಯಿಂದಕ್ಕೂ ನಡೆಯುವುದರ ಜೀವನ ವೇತನಾನು ಅಸ್ಮಾತಾಕಾರದಲ್ಲಿ ಅಸ್ಮಾತಾಕಾರದಲ್ಲಿ ನಿರ್ಭರ ತಾಳಿಕ್ಕೂ ಭೃತ್ತರು ನ೒ಳಿಯಿಂದಕ್ಕೂ ನಡೆಯುವುದರ ಜೀವನ ವೇತನ
19. ಸುಂದರಪದ್ಮ ವಾಕ್ಯಾರೂಪಗಳು || ಶಿ || ಪಾವಣ ಗಾಯಂಕೇ || ಸಾಮುದ್ರ || ಪುಷ್ಕ || ನಾಂ || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || |
prāptavanu Daṃṇāyakadēvara Jñānasamāndadēvara Vāgīsadēvara Nambyānāmgaḷa Gaṇamaṭhāda

14. vṛtti nāḷkāra & Komḍidēva Śōmake voḷaṅgāda maṭhapatigaligeyū aruvatta-mūvara mahāgaṇamgaligeyū & Māruḍigeya Mallamṇaṃgaḷu Ḍeṅ- gaṅgaḷu Vissan-

III Band—

15. namgaḷa Vāmamṇaṃgaḷa makkalu Viramṇaṃgaḷu Jātampaṇgaḷa makkalu Sōvamṇaṃgaḷu Virappamgaḷa makkalu Sivalingidēvanolagāda vṛtti yēḷa vṛttimantārū parivarttaneya dhāreyaneṇa-

16. du koṭṭa & Kaḍagamāleyanāyakanahalligaḷa bedale prāptavanu aruvattu mūvaru mahāgaṇamgalikaīyiyū & yella vṛttiya vṛttimantā-

17. rūgala parivarttaneya dhāreyanērasikondoū &chandārēkka-sthāyi-yāgi vodambaṭṭu aruvatta-mūvaru-mahāgaṇamgalau & maṭhapatiglīū & vṛtti-mantarugalā barasida parivarttana-si-

18. lā-sāsana yi māriyāde miridavanu maṭhata dharmmavā keḍisidavanu intapudake aruvatta mūvaru mahāgaṇamgalau maṭhapatigalau & vṛttivarttara sva-hasta-doppamgalau & Māsveγgaṅgaḷaūm . . . namgaḷa makkalu Adigolā Rāmamṇaṃgaḷa makkalu


Translation.

Upper portion—

Be it well: on Sunday 10th lunar day of the bright half of Pushya in the year Śubhakrīt, being the Śaka year 1282, the sixty-three mahāgaṇas got this stone charter of exchange written: Good fortune.

This is the charity (dharma) of the god Vīrēśvara.

Lower portion—

Salutation to Śamhhu, who is the foundation pillar for the city of the three worlds and who is beautiful with the fly-flap the moon on his lofty head. Obeisance to [Vīrabhadra] whose weapon is śūla (spear) and on whose lotus feet, resembling sprouts, are found the garlands worn on the heads of Indra and Yama, and who assumed the form of Śarabha to destroy in sport the impetuosity of Nrisimha whose pride and insolence had grown excessive.

On Sunday the 10th lunar day of the bright fortnight of Pushya in the year Śubhakrīt, the sixty-three mahāgaṇas of the village Vīrabhadra-Śōmanāthapura with the god Vīrabhadra (Vīrabhadradēvaru) at their head got the following stone charter written:—
The following exchange was made in the presence of the sixty-three after placing before them details of 11 vr̥tis in the villages Honeyanahalli and Kadaga Māleyanayakanahalli belonging to Mallarasaya of Māruḍige.

The four vr̥tis of beddala-prāpta (dry lands) of the village Honeyanahalli belonging to the Ganaṇaṭha of Daṇḍayakadēvaru, Jñānasammanpadēvaru, Vāgīṣadhē-varu, Nambiyāṇamgal were given away to Komḍidēva, Sōmavē and other maṭhapatis and to the sixty-three mahāgaṇas in exchange for the seven vr̥tis of beddala-prāpta (dry lands) of Kadaga Māleyanāyakanahalli belonging to Mallanāngalugākkeḍe, Vissan̄a's Vamaṇ̄a's son Viraṇ̄a, Jataṇa's son Sōvaṇa, Virappa's son Śivalingidēva before the sixty-three Mahāgaṇas and maṭhapatis and were exchanged with the pouring of water for the vr̥tti (four vr̥tis of Honeyanahalli) to last for as long as the moon and sun endure and the exchange sāsana was caused to be written with the consent of the sixty-three Mahāgaṇas, maṭhapatis and owners of vr̥tti.

He who violates this agreement will have violated the dharma of the maṭha. To this the sixty-three Mahāgaṇas, maṭhapatis and owners of vr̥tti have affixed their signatures.


Note.

This inscription was published as Arkalgud 47 in E.C. Vol. V. But the upper portion consisting of 28 lines and containing the date had been omitted. The stanza in praise of Virabhadrā had not been included and the translation was incomplete. The inscription has now been published in full with a complete translation. An exchange of four vr̥ttis in the village Honeyanahalli for the seven vr̥ttis of Kadaga Māleyanāyakanahalli with the consent of the owners of the vr̥tti and of the 63 Mahāgaṇas (Śaiva saints) and the maṭhapatis (heads of monasteries) at the villages is recorded. Both the god Virabhadrā and the Śaiva saints are described as a party to the transaction.

The story of Virabhadrā's fight with Narasimha is narrated in the Śaiva Purāṇas like Linga-Purāṇa in Sanskrit and in the Kannada poetical works of Viraśaiva writers like Channabasavapurāṇa.

The date of the grant is given as Ś 1282 Śubhakrit Pushya śu 18 Sunday. Ś 1282 is Sārvā. The nearest Subhkrit corresponds to Ś 1234. Taking this year Pushya śu 10 is equivalent to Tuesday 27th December 1362 A.D. and not Sunday as stated in the record.
11
On the doorsill of the navaranga of the Somanatha shrine adjacent to the same Virabhadra temple.

Kannada language and characters.

Note.
This contains the name of a devotee who got his name engraved at the doorsill. His name is given as Honnamgala, son of Virapa of the village Agrahara Bâchallî. No date is given. The characters seem to belong to the 17th century.

12
On a pillar in the inner wall to the south at the main entrance of the same Virabhadra temple.

Kannada language and characters.

Note.
This records the construction of the main entrance doorway with the walls by Honnu Halageya, son of Virappa of Bâchihalli. The characters seem to be similar to those of the above record. Probably Honnu Halageya of this record is the same as Honnamgala of the above record.

13
On a pillar in the platform to the south of the main entrance at the same temple.

Kannada language and characters.

Note.
This records the construction of the platform by a person named Puradaiya. No date is given. The characters seem to belong to the 18th century.
At the village Koṇanūru in the hobli of Koṇanūr, on a stone slab lying near the sluice of the tank.

Size 3′—6″×2′—6″.

Kannada language and characters.

Note.

This inscription is full of lacunae as many letters are quite worn out and lost owing to the inscription slab having been used as a washing board for a long time. The inscription has got figures of anthropoid Gandabhēruṇḍa, linga, parasu, dāmaruṇa, sūrapāṇa, tiger, etc., over it.
The record belongs to the reign of the Hoysala King Narasimha and registers a grant made by the Pāchāḷas (artisans) for some temple. They granted a sum of hāga vaisa on the revenue realised from pancha-kāruṇa (tax on the five artisans) for god Eragêśvara. It was also stipulated that certain payments should be made by members of the community when the daughters, nephews or their children succeeded to the estate of the members who died sansās.

The usual imprecation is given at the end of the grant. The date of the grant given in line 14 is lost.

15

At the village Kaikōdu in the hobli of Konanūr on a 5th viragal.

1. māsanāmsatāhā vasām jātādhatā
dvām kāśyapaṃ gādaṃ
dōvām kāmaṃ kāyam ākāśam
2. kāyam gādaṃ gādaṃ gādaṃ
dvām gādaṃ gādaṃ gādaṃ
dvām kāsidhēśvaraṃ dvām
dvām kāsidhēśvaraṃ dvām
3. [ākāśam] gādaṃ gādaṃ gādaṃ gādaṃ
dvām dvām dvām dvām
dvām dvām dvām dvām
dvām dvām dvām dvām
4. dvām dvām dvām dvām

Note.

This is one of the five viragal records found at this place. Of these, four have been published in E. C., V, as Arkalgud Taluk Nos. 37-40. They all belong to the reign of the Hoysala King Narasimha III (1254-1289) and record the exploits of some warriors of the village Kahigōdu. The present record is incomplete as the first two bands of the viragal are broken and lost. The remaining portion seems to record the death of a warrior named Lenkōja in a great battle and the setting up of a viragol for him by his elder brother Bomnōja with the help of the gaudas. The characters seem to belong to the 13th century and the inscription may be assigned to the reign of Narasimha III like the rest of the viragals at the same place.

16

At the village Malipaṭtana in the hobli of Malipaṭtana, on a stone set up near the garudagamba of the Uḷaṃēśvara temple (Arkalgud Taluk 92 revised).

Size 3' × 1½'.

Kannada language and characters.

1. ......... dākṣiṇāṃ
dvām dvām dvām dvām
dvām dvām dvām dvām
dvām dvām dvām dvām
dvām dvām dvām dvām
dvām dvām dvām dvām

2. dvām dvām dvām dvām
Note.

This record had been included in the Epigraphia Carnatica, Vol. V, as Arkalgud 92 and only three lines were given in the Kannada texts and no transliteration or
translation had been published. The text has now been thoroughly revised and inserted here with a Note.

The record contains an agreement entered into by the mahājanas of Sivapura, viz., the Brahman settlement at Malīpāṭṭaṇa containing the priests or officials performing specific duties in the temple of Uḷāmeśvara, the chief of whom was Hariharāṇa. This agreement made with the temple or in the name of the presiding deity Uḷāmeśvara allowed the mahājanas or the Brahman temple servants to enjoy the village Tārikal granted for services in the temple consisting of food offerings, etc., to the god. In return they had to perform certain services for the god, viz., abhīshēka (bathing of the god), maṇtrapuṣṭha (repeating certain prayers after the final waving of lights before the god), vēḍapārāyaṇa (reciting certain Vedic hymns), offering of sandal paste, incense, waving of lights, food offerings, etc. The lands of the village were to be cultivated by tenants who had to give a certain share of the produce to the temple servants. These temple servants were permitted to enjoy the income in hereditary succession free of imposts but they had to perform specific duties as stated before in the temple. The number of servants or priests engaged in each of the above duties and the revenue they derived are also given as also their names. But there are several lacunae in this portion. Some of the names of these priests are Sūrabhaṭṭa, Haribhaṭṭa, and Nārāsa.

The date of the grant is given as 1477 Rākṣasa sām. Pushya sū 1, corresponding to 14th December 1555.

17

At the same village Malīpāṭṭaṇa, on the north wall of the Uḷāmeśvara temple.

Kannada language and characters.

1. ಸೇಂದೃಢಿಯರು ದೇಗ್ರಾಮಕರ್ಣಸಿದ್ದಾರ್ಥ
2. ಸೇಂದೃಢಿಯರು ದೇಗ್ರಾಮಕರ್ಣಸಿದ್ದಾರ್ಥ
3. ಸೇಂದೃಢಿಯರು ದೇಗ್ರಾಮಕರ್ಣಸಿದ್ದಾರ್ಥ
4. ಸೇಂದೃಢಿಯರು ದೇಗ್ರಾಮಕರ್ಣಸಿದ್ದಾರ್ಥ
5. ಸೇಂದೃಢಿಯರು ದೇಗ್ರಾಮಕರ್ಣಸಿದ್ದಾರ್ಥ
6. ಸೇಂದೃಢಿಯರು ದೇಗ್ರಾಮಕರ್ಣಸಿದ್ದಾರ್ಥ

Note.

This records the renovation of the above temple by a person named Venkata-
raṃayya, grandson of Rāmayya of Harīalī on the 15th lunar day of the bright
half of Māgha in the year Sārvari, being the 1762nd year of the Sālivāhana era.
The date corresponds to 9th December 1840 A.D.
At the village Koljangi in the hobli of Mallipattana, on a viragal in front of the Gaṇapati temple.

**Size 3' x 2'.**

**Kannada language and characters.**

I. ಅನು ಮರು—

II. ಅನು ಮರು—

1. .................. ಕುಳಕು ಕುಳಕಯಂ ಆತನ್ನು
2. .................. ಕುಳಕು ಕುಳಕಯಂ ಆತನ್ನು
3. ಪ್ರವಾಸಿಯರು ಕುಳಕು ಕುಳಕಯಂ ಆತನ್ನು

**Note.**

This records the exploits of a hero named Makambhava (?) by his son ... ttayya in the reign of the Hoysala king Viraballadевāra. Many of the letters of the record are much worn out and lost.

The characters seem to belong to the 13th century.

**Belur Taluk.**

At the town of Bēlūr in the hobli of Bēlūr, on a bronze tripod in the Chenna-kēsava temple. (Plate XX. 2, 3, 4).

**Kannada language and characters.**

1. ಕೆತ್ತಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂಕಾ ಹುಂ kc

**Transliteration.**

1. śrimatu Beluhurada Śri Vijayanārāyaṇa-dēvargge śrīmanu mahāpradhānaṃ Kumāra Lakshmidharar-dānṇayakar koṭṭa ... tu 81 pa 50.

**Translation.**

To the holy Vijayanārāyaṇadēvar of Beluhura the illustrious mahāpradhānam Kumāra Lakshmidharar-dānṇayaka presented ... weight tu 81 pa 50.

**Note.**

This tripod in the Kēsava temple has been fully described in p. 61 of this report. This inscription states that the mahāpradhāna Kumāra Lakshmidharar-dānṇayaka granted this for the god Vijayanārāyaṇa of Beluhura. Vijayanārāyaṇa
is the name given to the main image in the central shrine of the Kēśava temple. The image is now known as Chennakesava or Kēśava. Belurhura is the name of Bēlūr.

No date is given nor any king named. The characters seem to belong to the end of the 12th century A.D. or the beginning of the 13th century A.D. Kumāra Lakṣmīdharadāṇḍāyaka is evidently the minister and general of Ballāla II, who killed himself on the death of his royal master Ballāla II along with his wife and several followers. (See the pillar inscription in the Hoysaleswara temple at Halebid.) (E.C., V, Belur 112 of 1220?).

The present weight of the tripod is about a maund. The exact significance of tu 81 pa 50 cannot be determined. If tu stands for tūka or weight and pa for pala, then what weight the figure 81 stands for cannot be made out.

Four letters are much worn out after kotta and before tu, at the place where the object granted is named. The letters may probably stand for nīṣṭanige, but one cannot be certain about this.

20

At the village Halebid in the hobli of Halebid, on a stone set up in the rice field of Muttaganne Puṭṭaiya.

Size 2’ - 6” × 1’ - 6”.

1. கோட்டா 81 பா 50
2. கோட்டா 81 50
3. கோட்டா 81 50
4. கோட்டா

Note.

This is stated to be the stone set up to mark the boundaries of the rice land belonging to the god Mārkandēśvara and gifted by a person named Mārkanda Sāhāni. No temple of Mārkandēśvara is now found in the vicinity. Nothing is known about Mārkanda-sāhāni, the donor. No date is given in the record. The characters seem to belong to the 13th century A.D. Most probably the temple of Mārkanda-ēśvara was built by Mārkanda Sāhāni, whose name it bears.

21

At the same village Halebid on a stone standing near Oṭṭemaraḍi.

Size 3’ × 1’.

Kannada language and characters.

1. ಕೋಟ್ಟಾ 81 ಪಾ 50
2. ಕೋಟ್ಟಾ 81 50
3. ಛಂ ಮತ್ತುತ್ತಿಂದ
4. ಮಹಾಮಂಜಿತಸಂ
5. ಮಹಾಮಂಜಿತಸಂ
6. ಮಹಾಮಂಜಿತಸಂ

Note.

The record registers the gift of the land in which it is situated for the god Hoysalëšvara (of Halebid) by the Mahâmaṇḍalëšvara Bayirarâja-mahâ-arasu. The date is given as Dhātu sam. Māgha śu 10. No Saka year is given. The characters seem to belong to the 16th century.

22

At the same village Halebid, on a stone lying in the land of Mallaya to the north.

Size 1—9" × 0—6".

Note.

This records the gift of a plot of wet land as koḍagi for the god Kêtalëšvara at Halebid by Baicheya-danâyaka. The usual imprecation is given at the end of the grant.

No date is given nor any king named. The characters seem to belong to the 14th century A.D. A Baicheya-Nâyaka is referred to as having fought at Dorasamudra against the Turks (E.C., V, Hassan 51 of 1310 A.D.?). Probably the donor of the present grant may be the same as the above Baicheya Nâyaka.

23

At the same village Halebid on a viragal set up in the land of Basappa.

Size 3′ × 2′—6″.

Kannada language and characters.

I. ಕನ್ನಡ ಅಕ್ಷರಗಳು
1. ಪಕ್ಕ ಮತ್ತುತ್ತಿಂದ ಸಚಿವಿಕೇತ
2. ಮಹಾಮಂಜಿತಸಂ ಪ್ರತಿಪಾದಕ ಶಾಸ್ತ್ರ

Note.
II. 
3. 
4. 
5. 

III. 
6. 
7. 
8. 

Note.

This records the exploits of a warrior named Boliyanàyaka, brother of Kalayanâyaka, house-hold officer (maneya) of Gopālādeva. He is said to have been returning after his marriage, and while thus travelling in the valley of Lingadahalli (Lingadahalliyaga-haṭṭa) he was attacked by robbers and died fighting.

The date is given as S'1199 Isvara sam. Bhadrapada ba 4 which corresponds to August 10, 1277 A.D. No king is named in the record.

24

At the village Rājana Sirivur in the hobli of Halēbid, on a stone set up to the south of the Siddhēsvara temple.

Size 4' × 2'—6'.

Kannada language and characters.

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 
11. 

Note.
This inscription is full of lacunae as most of the letters are lost in lines 1-12, being quite worn out and not legible.

The record belongs to the reign of some Hoysala king whose name is lost in the lacunae and consists of two grants made for the temple of Dharmśvara at Rājana Sirīr, the first consisting of a gift of some dry land for the illuminations in the temple, the charity being managed by the mahājanas of the village and the second consisting of the payment of a sum of 12 gadyāṇas (Pakshiśvara honu) for some purpose not specified at the same temple by the Kālāmukha priest Rudrāśaktī of Atri-gōtra. There is also another money grant of ten gadyāṇas for the same temple but as the letters in the line (17) relating to this grant are much worn out, it is difficult to make out the details of this grant.

Two gifts of images to the temple are also given in this inscription. Heggade Nāgana, son of Nāgagauda, is said to have set up a Bull (Nandisvara) in the temple. The goldsmith Muddāchāri, son of Saṇakka, (son) of Kētāchāri of Kēga-pāje, goldsmith of Rājana Sirīr, purifier of his gōtra, son of the Ekkōti (7 crores of Śaivas), an ornament to the feet of Śiva, worshipper of the mahājanas, is said to have erected a shrine of Sūrya in the temple and set up the image of Sūrya within it.

The usual imprecations against violators of grants are given in the record. No date is given. The characters seem to belong to the 13th century. The mention of gōtras for the Kālāmukhas is not very common.
At the village Lakkunda in the hobli of Bikkōd, on the pedestal of the image of Chauḍēśvari near the Mallēśvara temple.

Kannada language and characters.

1. ಶ್ರಮತ ಸಕಾವರೆಶ ಸಾಮವತಸರಾದ ವಾಯ್ಸಾಕ ಸು 7 ಲು
2. ವಾರ ನೆಕುಂಡಾ ನೆಕುಂಡಾದ ಕಪಾಲೇಶ್ವಾರದೆವರ
3. ಮುಳಿಗಾ ಬ್ರಹ್ಮಾದೇಹ್ರಾಯ ಬ್ರಹ್ಮಕಲಾತಿಲಕ
4. ಮಳ್ಳೆದೆ ಮಾಧಿಷಿದಹ ವಾಸಂತಕಾದೇವಿ ಶ್ರೀ

Transliteration.
1. śrīmat Sakavarśa 777 Ānanda-samvatsarāda Vaiśākha su 7 Va
2. vāra 1 Nekunāda Neiknumāda Kapāḷēśvara-dēvara
3. mūliga Brahmacādhirāya Brahmakulatilaka
4. Mallidēva mādiśīda Vāsantikādēvi śrī

Translation.

Vāsantikādēvi caused to be made by Mallidēva, ornament to the Brahman family, brahmādhirāya, mūliga of Kapāḷēśvaradēvaru of Nekunda in Nekumāḍ, on Vaiḍavāra, the 7th lunar day of the bright half of Vaiśākha in the year Ānanda, the Śaka year 777. Good fortune.

Note.

This short inscription is carved on the pedestal of the figure of what is called in the record as Vāsantikādēvi, but what is popularly known as Chauḍēśvari, a goddess. This figure of the goddess is nearly 2 feet high and has four hands holding a cup, sword, trident and drum. Thus the goddess is Śaiva though she is called in the record as Vāsantikādēvi, who is generally regarded as a Jaina goddess who helped Śaā, the eponymous founder of the Hoysāḷa lineage. It is also to be noted that the image of Vāsantikādēvi at Angadi which is identified with Śaśakapura, where Śaā is stated in the inscriptions to be worshipping Vāsantikā, is also not a Jaina goddess but is Vaishnavi. [See page 3 of this Report.]

The present record states that the figure of Vāsantikādēvi was caused to be set up by Mallidēva. He is called brahmādhirāya, chief of Brahmins, and brahma-kulatilaka, an ornament to the Brahman race. He is also described as the mūliga of the god Kapāḷēśvara of Nekunda in Nekumāḍ. Kapāḷēśvara is probably the same as the present Mallēśvara temple which is now in ruins. Nekunda is the older name of the village Lakkunda. The word mūliga seems to denote generally the original
owner or occupant of some land or property. Here Mallidēva might have been the hereditary owner or trustee of the Kapālēsvara temple.

Regarding the date Śaka 777 Ananda, we find that Ś 777 is equivalent to Yuva and not Ananda. The nearest Ananda is Śaka 757 (expired year). The letters of the record seem to belong to the 10th century. It seems more likely that Śaka 777 is a mistake for Ś 877. This year Ś 877 corresponds to Ananda 954 A.D. and the Vaiśakha śu 7 of this year corresponds to Wednesday. But if we take the solar month corresponding to Vaiśākha as is sometimes done, the tithi becomes equivalent to 11th May 954 which is a Thursday (which is regarded as a form of Vaddavāra). Probably this is the date intended by the engraver and would suit the paleography of the record.

No other details are given either regarding the reigning king or his dynasty.

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**KADUR DISTRICT INSCRIPTIONS.**

MUDGERE TALUK.

26

At Durgadahalli in the hobli of Jāvali, on the 1st bell in the Bhairava temple.

Kannāda language and characters.

1. कान्नादके लोकसमुदाये ना देवस्तान सुदृढ़ संस्कारो भविष्यात तत्त्वानुसारे जिथे अनुसरण किले.

Note.

This records the presenting of the above bell to the temple of the God Bhairava by a person named Sunkada Sūraṇṇa (customs officer Sūraṇṇa) of the village Mēgunda. No date is given. The characters seem to belong to the 19th century A.D.

27

At the same temple, on a 2nd bell.

Kannāda language and characters.

1. कान्नादके लोकसमुदाये ना देवस्तान सुदृढ़ संस्कारो भविष्यात तत्त्वानुसारे जिथे अनुसरण किले.

Note.

This is similar to the previous record. It registers the gift of a bell to the above temple by a person named Kāvāḍi Timmapaiya. No date is given. The characters seem to belong to the 19th century A.D.
At the village Horanadan in the hobli of Kalgasa, on a stone set up in a land called Gurulakke Gadde belonging to Krishnagudla.

Size 4'—6' × 2'.

Kannada language and characters.
Obeisance to Sri Gaṅdhipati. Salutation to Śambhu.

Be it well. On Sunday the 1st lunar day of the bright half of Vaisākha in the year Sukla, 1431 years having expired in the Sālivāhana era:—

While the illustrious king of kings, rājaparamēśvara vīra-pratāpa Śrī Kṛṣṇarāyamahārāja was ruling the earth seated on the throne of Vidyānagara:—

Malluhegade, younger brother of Tammanahēgade of Kandalabali of Hōrināḍ in Yēḻumalānāḍ of Kalaśa executed the following stone śāsana of sale of land
(kraya-dāna) to Timmarasa, son of Rāmachandra-dēva of Kāsyapa-gōtra and Rukusākke, son-in-law of Sūrappa-sēnabōva:—

I have given away by sale the village containing Gurlujike-bedeya-makki (a plot of wet land) which was obtained by me as gift to Timmarasa, son of Rāmachandra-dēva of Kāsyapa-gōtra and Rukusākke. The same has been made over with pouring of water by me, Mallu-heggade, younger brother of Tammanā-heggade of Hōrinad in Kandalabali.

The four boundaries of the village—of the land called Gurlujike:—to the east: west of nīra-erakal (water-channel?) of Doḍḍagudde; to the south: north of Hosadēvara-banada-halla stream; to the west: east of the border of Hoḷegadde (river-land); to the north: south of the boundary stone set up after excavating in the north.

The four boundaries of the land bedeya-makki in this village:—to the east: west of the stream from the hoḷeya-gadde (wet land of the river); to the south: north of the stream from the Muṇḍana-māniya-bayal (wet field); to the west: east of the stone set up in the water-channel; to the north: south of Birokkaḷabana (forest):—

You may enjoy in happiness the eight rights and powers of possession including nidhi, nikshēpa, etc., within the four boundaries of the said Gurlujike-bedeya-makki field. From this village a siddhāya (fixed tax) of 2 gadyānas is to be paid to the god Каļaśanātha for the sōnīyadhharma service made by Bhayiramasa Oḍeyar, under the orders of the Heggade of Hōrinad.

In addition 5 haṇas have to be paid for this village for osags (feasts?) when the turn for collecting one haṇa for each salage in Hōrinad-sime comes. No other payment should be levied from the village for bīṭṭi (forced labour), biḍāra, kāle, kumbala, etc.

To this effect we Mallu-heggade of Hōrinad of Kandalabali have granted to Timmarasa, son of Rāmachandra-dēva of Kāsyapa-gōtra and Rukusākke, the village of Gurlujike-bedeya-makki, with pouring of water on gold and with the consent of our wife, sons, kinsmen, dependants and relatives. You may enjoy the same in happiness along with your lineal descendants for as long as the sun, moon and stars endure. We have granted this stone charter of the sale of land with our full consent.

The following are witnesses to this: Chauḍappa of Ātigodage; Saṇṇu-heggade of Āḍakōḍ; Dēvara-hebāruva of Māvinakere; Gangedēvarasar; Virālunsetti; Nanda Nārāṇasetti.

With the consent of the two parties the sēnabōva of the village Hamparasa wrote this: the signature of Aratuvalle-heggade with his own hand: Kūcchaladēvi; the signatures of witnesses: Kūcchaladēvi; Brahmadēvaru of Āḍakōḍ; Śri Kaļaśanātha; śri Vitarāga; śri Vitarāga. Usual imprecatory verses.

He who confiscates land given from day to day in word, thought and deed is born as a worm in ordure for sixty thousand years. He who violates this grant will incur the sin of killing thousand tawny cows in Benares.
Note.

This record registers a sale of land near Kaḷasa by Mallubegade to Timmarasara. The land consisted of a rice field called Gurulike-bedeya-makki and it is interesting to note that it is still called Gurulakke-gadde. The field is fairly large and is called a village in the grant. There is a reference in the grant to a chief named Bhairarasara Vodeyar. Numerous grants of the chiefs of Kaḷasa and Karkala named Bhairarasara Vodeyar are found in Muddagere Taluk. These chiefs were subordinate to the Vijayanagar kings. The Vijayanagar king who is stated to be the overlord of the Kaḷasa chief is Krishnaraya (1509-1529). A fixed tax (siddhāya) of two gadyaṇas was levied from the land and this sum was to be utilised for the service of the god Kalasanātha of the village Kaḷasa called Soneya-dharma. The meaning of this word Soneya-dharma is not clear.

The date of the grant is given as 1431 Sukla Vaiśāku 1 Sunday. The date is equivalent to 20th April 1509 which is a Friday and not Sunday. Even if the solar month is taken, as is sometimes done, the date is equivalent to 19th May 1509, a Saturday. Either way the week-day does not tally. The former date may be taken as the date of the grant.

MANDYA DISTRICT INSCRIPTIONS.

NAGAMANGALA TALUK.

29

At the village Bögadi in the hobli of Honakere, on the western basement cornice of the ruined Jaina basti.

Kannada language and characters.

1. इसी कथा अस्तित्वात [के] खालसातील एकूण भागात यावीत याच आणि इसी कथा अस्तित्वात इतरही वाहीत याचे इतर श्रेणी संबंध बंधूत नाहीत.

   संख्या संख्यांचे [के] खालसातील एकूण भागात यावीत याचे इतरही वाहीत याचे इतर श्रेणी संबंध बंधूत नाहीत.

2. इसी कथा अस्तित्वात [के] खालसातील एकूण भागात यावीत याचे इतरही वाहीत याचे इतर श्रेणी संबंध बंधूत नाहीत.

   संख्या संख्यांचे [के] खालसातील एकूण भागात यावीत याचे इतरही वाहीत याचे इतर श्रेणी संबंध बंधूत नाहीत.
3. 

4. 

5. 

6. 

7. 

8. 

Translation.


On lower band—

4. horavāru olavāru maggadesē Kālabvedanaahalīya ... yinīṭaṃ mattaṃtu manesumka nere malavatiya-sumka vinitam ... 

vanapālana(m) sumakvanītaṃ Munumārgam Madana-mūrtti vibhu Ballayyan manam osadu Bhōgavasadiyolu Jīna-pūjege bhaktiyoṃ didā ...

5. dīṃd int idan eyde kāva purushamāy auṃ jayaṣty ... daṃ kāyade kāyaṃ pāpige Vāraṇāsīyo ekkoṭi-munindrayaṃ kavileyaṃ vēḍā-dhyāram kondudomāy ayasaṃ porḍṭagumendu sāridapud i-sailāksharaṃ dhātriyo ālisham na visham ṭyāhūn dēva-

6. svam visham uheyte visham cākiṇam hanti ṛevaṃs ātuṣṭaṃ putra-pautraṃ āliṣtam para-dattām vā yō harēti vasumdharaḥ shashti-vvassha-sahasrāṃ viṣhyāyām jayate kriṇiḥ ... manγala

7. sāmaṇyoṃ viṃ dharmma-sētur nriṇānām kāle kāle pālanīyo bhavadhhi sarvvaṇ ētān bhāvinaḥ pārtthivedhrān bhūyo bhūyo yāchate Rāmāchandraḥ ... svasti įrīman mahāmāṇḍalēśvarāṃ tribhuvanamallā Viragangā Ballālaḍēvaru Dōrasamucradalū sukha-samkathā-vinōdadiṃ rājyaṃ geyutta viralu tat-pāda-padmopā-jivi mahā-pradhāna Sarvvaḍhikāri Heggade Ballayya Saka-kālam sāśirā āryabhataidāneya Vījąya-sampītsarada Kārttika uddhā paṃchani Sōmavāradandu Kālabvedanaahali-sahitavāga Bōgavadiyalullā samastaṃ-sunakavāṃ Sīkrārana-Jinālayaya Sṛpāṣvadēva vasaṣṭha-viḍhārchenegemūdū śṛmaḍ Akalominadēva ...

8. hāsana-sthitarappa sri Padmaprabha-svāmigalge dhārā-pūrvvakam màdi koṭṭaru
The illustrious Ballāla is a moon to the race of kings and causes the ocean of the Yadu lineage to swell up. He is endowed with terrible arms and is agreeable to damsels like Cupid. Seeing that the elephants of the cardinal regions are ever unsteady on account of ichor, . . . . . the tortoise never shows his face, the lord of serpents has several faces, the damsel of earth began to think to whom she should resort for support and ended by staying safely with joy in the rod-like arms of Ballāla full of good qualities and beautiful in appearance. That king was considered by the people of the universe to be a human incarnation of innumerable good qualities. He was lofty like Mēru in honour and a mine of precious stones and strong in the protection of those who submit to him.

Māchirāja flourished (under the king), skilled in the counsels of the kingdom, devoted to (Jina,) whose feet are worshipped by Indra, and who was the possessor of great glory and strength.

Line 2.

Who on earth can praise Māchirāja (sufficiently ?)—He has surpassed Cupid in form, Kalpādri by his liberality, Hēmāchala by his good conduct, the ocean by his depth, the Golden Mountain (Kanakādri) by his firmness, and Indra by his splendour. That lord Māchirāja’s māra (uncle) Ballayya became worthy of reverence in the whole world on account of his affording protection to all. Who can equal him in the assemblage of good qualities? Ballayya is possessed of accurate perception of things (samyag-drīṣṭī), well versed in the meaning of all things, a treasure for the poets, learned men, bards, and supplicant Jainas. Who can praise him sufficiently? He can confer distinction on a man. He also knows how to protect another man showing compassion towards him if he submits, . . . .

Baladeva would never allow his mind to turn towards others’ wives. He is very kind to the poor, blind and helpless men. His fame is spread everywhere and his benevolence is well-known. He is ever devoted to the feet of Jina. May he prosper!

The above great minister of king Ballāla, Ballayya granted āgantuka to the basadi of Bhogavadi for the constant worship of Jina. All the customs duties including duties on exports, imports, loom tax, Kālabōvanahali tolls, house, nere-mala vaṭṭiyasunka, etc. . . . . all these did Ballayya who followed the path of Mann and who had a form like that of Cupid grant with devotion and joy for the worship of Jina in Bhogavasadi.

May the person who protects this (charter) get long life and prosperity! The sinful man who does not protect this but gets angry will incur the infamy of killing seven crores of ascetics, tawny cows and persons well-versed in the Vedas . . . . thus proclaim these stone letters on earth. They say that poison is no poison but the property of gods is called poison. Poison kills only one man
but the property of gods kills even sons and grandsons. He who seizes land given by oneself or by others is born as a worm in ordure for sixty thousand years. "This bridge of charity is common to all kings. It should be protected by you from time to time." Thus begs Rāmaçandra again and again of all future kings. Be it well! While the mahāmandaléśvara Tribhuvanamalla Viraganga Ballāladēvar was ruling the kingdom in peace and wisdom at Dōrasamudra, the dependant on his lotus feet, mahāpadhāna sarvādhikāri Heggade Ballayya granted with pouring of water to Padmaprabhaśvāmi seated in the throne of Akañkāndēva, for the eightfold worship of śri Pārśvādeva in Śrikaraṇa-jinālaya, all the customs duties of Bōgavadi including those of Kaḷabōvanahallī on Monday the 5th lunar day of Kārtika in the year Vijaya being the 1095th year of the Śaka era.

Note.

This records a grant of customs dues of the village Bhōgavadi (same as the present Bōgādi) for a Jaina temple at the village by mahāpradhāna sarvādhikāri Heggade Ballayya, a subordinate of the Hoysala king Ballāla II. Ballayya is said to have been the māva (uncle or father-in-law) of the minister Māčirāja who flourished in the same reign.

The date of the grant is given as S' 1095 Vijaya sam. Kār, śu. 5 Monday. The date corresponds to 13th October 1173, a Saturday and not Monday as stated in the grant.

The donee is the Jaina guru Padmaprabha, disciple of (or spiritual descendant of) Akañkāna.

30

At the same village Bōgādi in Hoṇakere hobli, on a viragal at the entrance of the village.

Kannada language and characters.

I. ಭಳಬು ಕಲ್ಯಾಣ -
   1. ಬಲುಬು ಕಲ್ಯಾಣ -
   2. ಬುಳಬು ಕಲ್ಯಾಣ -

II. ಭಳಬು ಕಲ್ಯಾಣ -
   3. ಭಳಬು ಕಲ್ಯಾಣ -
   4. ಭಳಬು ಕಲ್ಯಾಣ -

Note.

This is a viragal record. Only the date Yiśvara sam. Āshādha ba 30 Monday is given and the death of a warrior on that day is indicated. No further details are recorded.
At the village Doddā Jāṭaka, in the hobli of Nelligere, on a slab lying to the left of the Somēśvara temple.

Size 3' × 1'—3''.

Kannada language and characters.

1. ಪ್ರತಿನಿಧಿ ಶಿಕ್ಷಣಕ್ಕೆ ಸೇರಿದರು. ಕೆಲಸ ಕಮಾಂಡರ ಗುರು ಪಾದಂ ಸಾಷ್ಟ್ರರಿಂದ ಕೆಲಸ ಪ್ರತಿನಿಧಿ ಪ್ರತಿಯಾಗಿ ಸ್ಥಾಪಿತ.

2. ಕೆಲಸ ಕಮಾಂಡರ ಸಾಷ್ಟ್ರರಿಂದ ಕೆಲಸ ಪ್ರತಿನಿಧಿ ಪ್ರತಿಯಾಗಿ ಸ್ಥಾಪಿತ.

3. ಕೆಲಸ ಕಮಾಂಡರ ಸಾಷ್ಟ್ರರಿಂದ ಕೆಲಸ ಪ್ರತಿನಿಧಿ ಪ್ರತಿಯಾಗಿ ಸ್ಥಾಪಿತ.

4. ಕೆಲಸ ಕಮಾಂಡರ ಸಾಷ್ಟ್ರರಿಂದ ಕೆಲಸ ಪ್ರತಿನಿಧಿ ಪ್ರತಿಯಾಗಿ ಸ್ಥಾಪಿತ.

5. ಕೆಲಸ ಕಮಾಂಡರಗಳಿಗೆ ತರಬೇತಿ ಪ್ರತಿಯಾಗಿ ಸ್ಥಾಪಿತ.

6. ಕೆಲಸ ಕಮಾಂಡರಗಳಿಗೆ ತರಬೇತಿ ಪ್ರತಿಯಾಗಿ ಸ್ಥಾಪಿತ.

7. ಕೆಲಸ ಕಮಾಂಡರಗಳಿಗೆ ತರಬೇತಿ ಪ್ರತಿಯಾಗಿ ಸ್ಥಾಪಿತ.

8. ಕೆಲಸ ಕಮಾಂಡರಗಳಿಗೆ ತರಬೇತಿ ಪ್ರತಿಯಾಗಿ ಸ್ಥಾಪಿತ.

9. ಕೆಲಸ ಕಮಾಂಡರಗಳಿಗೆ ತರಬೇತಿ ಪ್ರತಿಯಾಗಿ ಸ್ಥಾಪಿತ.

Note.

This inscription is very fragmentary, several letters having disappeared in most of the lines. A warrior under the Hoysaṇa king Ballāḷa is praised in the record. This warrior named Ballāḷa or Ballabāva is called a Bhīma to the army, the titled and a Bhīma in the Kali Age, a heroic Bhīma. He is said to have taken some fort and vanquished the enemies. He is also praised as a sun to the lotus, the face of the goddess of all wealth and learning. A prayer is contained that his fame might live for ever. The record abounds in errors.

No date is given.

At the village Arani in the hobli of Nelligere, on the pedestal of the Chāmudiśvari image set up on the tank bund.
Kannada language and characters.

1. svasti śrī Sōmēśvara-panditara śrti Chāmavveya pra-
2. tishte mangala mahā śrī om rama Śivaya.

Transliteration.
1. svasti śri Somesvara-panditara stri Chamavveya pra-
2. tishte mangala mahā śrī om rama Śivaya.

Note.
This records the consecration of the above image of Chāmunḍēśvari by a woman named Chāmavē, wife of Sōmēsvara-pandita. The salutation 'I bow to Śiva' is given at the end. No date is given. The characters seem to belong to the 13th century.

33
At the village Dadaga in the hobli of Bīḍiganavale, on a stone set up near the house of Padmarājaiya.

Size 3' × 2'.

Kannada language and characters.

1. śrī Sōmēśvara-panditara śrti Chāmavveya pra-
2. tishte mangala mahā śrī om rama Śivaya.
3. Svasti śrī Sōmēśvara-panditara śrti Chāmavveya pra-
4. tishte mangala mahā śrī om rama Śivaya.
5. Svasti śrī Sōmēśvara-panditara śrti Chāmavveya pra-
6. tishte mangala mahā śrī om rama Śivaya.

1. Svasti śrī Sōmēśvara-panditara śrti Chāmavveya pra-
2. tishte mangala mahā śrī om rama Śivaya.
3. Svasti śrī Sōmēśvara-panditara śrti Chāmavveya pra-
4. tishte mangala mahā śrī om rama Śivaya.
Transliteration.

1. śrīmat-parama-gambhirā-syād-vādā-moghā-lānchhanam jī-
2. yat trailokyā-nāthnaya sāsanaṁ Jīna-sāsanam
3. kula-ratnākaradolu Kaustabhādigala volu palarum lōkōpakāra-parinatar ēkikri-
4. ta-sakaḷa-rāja-gunaru . . sakaja-jānōkti Yadavakuladolu puli pāye
5. saleyiṁ puliyam poy Sala yene poydudarim Poysana- vesar avanimda vādud a-
6. llinde . . nayaṁ pradārana . . nanā . . yuradim jaga-
7. naya(ānena)jisi poredaṁ Vinayaṅdityaṁ samasta-bhūvana- stutyam ātām ati-mahima-
8. samakhyāta-kṛitti san-mūrtti-manōjāta mardita-ripunripa-jātām tanujāta-
9. nripam'cha . . dharmārtha-kāma-siddhirv avani-vallabhar ātana tana-
10. yar Bhallālam Bittidēvan Udayādityaṃ || mūvar-tanayaroṣaṃ tāṃ bhāviṣma-
11. dhyananāgiyavaṃ sadaguna-sadbhāvadhin uttamanādayaṃ vinuta-vibhavadb-
hūta-jishnu Vi-
12. śṛṇu-mahāśaṃ || svasti samadhigata-pāncha-mahā-sabda mahā-maṇḍalājē-
13. svarāṃ Dvārāvati-puravarādhīsvaraṃ Yādava-kulāmbam-dyumanī sam-
myakta-chūdāmaṇi Malaparoḷagandha gandabherundha Śaśakapura-mīvāsa
15. Vāsamātikā-dēvi-labdha-varam-prasāda dāna-samāna-sampādita-vipra-pragā-
māda
16. nāmaṇi-samasta-praṣasti-saḥitaṃ Taḷakādu Koṇgū Naṃgali Gaṃgavādi No-
17. nāṃbavādi Banavase Hānumgalu gomḍa bhujabalavāra-Gaṅga Pratāpa
18. Hoysaṇa-dēvar prithvi-rājyaṃ geyuttamīre tat-pāda-padmopajīvīgaḷappa ||
Bhūma A-
19. rjuna-Lava-Kuṣari mālkeyenal ante puṭṭiye mereḍara śṛmaṇa Marīyaṇe-
20. yun uddāna-guna Bharata-raja-danḍādhiparum || kari-gati simha-madhya kalā-
21. sastani dōs-sraja-punya-vārdhī mitra-ruchira-kāṭakshe vālimukhi vēnyahi
22. āgā-vīḷasalakṣhemi bhāsure suṇamōvīmaṇe guna-ratna-yaśōhāri kī-
23. rtti-gopati sthira-satve Jakkiyakkane polvar ār amalā-kānta tanuvam ||
24. Baliśaṇ adhiśaṃ charitārtham negāda tande mārāyaṃ || tat-parama-Jina
devyam endi
25. Hāriyabeyant ye ṣyone nōnta kānteyar oḷarē || śṛī Mūla- sangha Kundakundā-
26. ya Kāṇḍūrgaṇa Timtriṇi-gachchhada Javālīgaya Munibhadra-siddhānta-
dēvaṇa śiṣhya
27. Mēghachandra-siddhānta-dēvargge śṛmaṇa mahā-pradhāna-daṇḍanāyaaka
Marīya-
28. neyum śṛmaṇa mahā-pradhāna daṃda-nāyaaka Bharatimayyagalaṃ
Daḍiga-
29. nakareya pancha-basadiyolage Bāhubali-kūṭama dhārāpurvva-
30. kāṃ mādi kottaru Marīyaṇe-samudrada bāyalumāṃ
31. Malehaliya mumḍana kirukereyaṃ alliya holagutta-
32. geyum Kōdiyahalliya mumḍana kirukereyaṃ ā bedaleya
33. hiriyaakerēya kelagana adakeya tōtamūṃ || antu sarvaśya suddhavāgi
Dēśiyaganada basadi 4 kkāṃ Kāṇḍūrggaṇada ba-
34. sādi vondakkaṃ antu pancha basadige samānanabāge illi hūṭṭi-
35. da Māchi-gaṇḍana Kaśava-gaṇḍana ||
36. sva-dattām para-dattām vā yō harētu vasuṃdhara śaṭṭhi-varsha saha-
37. śrāni vishtāyaṃ jāyate krimi
Translation.

Lines 1—17.

Praise of Jina-śāsana.

In the ocean of the Yādava race arose like the Kaustubha, etc., several kings who were well versed in helping others and were possessed of all the royal qualities.

When a tiger sprang on Saḷa and he was asked to strike it (Poy Saḷa) with a stick, he struck it and the name Poysaḷa originated from him.

Vinayāditya who was an eye to the universe became worthy of praise by the whole world. He got a son, king Eḷeyanga, possessed of great fame, a Maṇmatha in form, destroyer of hostile kings. Three sons were born to him like dharma (piety), artha (wealth) and kāma (desire), Ballāla, Bītiḍēva and Udayāditya. Of the three sons, King Vishṇu, though really the middle one, became the greatest on account of his good qualities and intelligence, the famous conqueror of all, both past and future (?)

Be it well. Obtainer of the five great sounds, mahāmaṇḍalēśvaram, lord of the excellent city of Dvārāvati, a sun to the firmament that is the Yādava race, crest-jewel of righteousness, punisher of Malapas, gaṇḍabhércuṇḍa, dweller in Šaśakāpur, obtainer of boons from the goddess Vasantikā, delighter of Brahmans by gifts and honours,—obtainer of these and all other good attributes, conqueror of Tajakādu, Kongu, Nangali, Gangavādi, Nonambavādi, Banavase and Hānumgar, Bhujubala-Viraganga-Pratāpa Hoysaṇa-dēvar was ruling the earth:

Lines 18—25.

Dependants on his lotus feet:—The illustrious Mariyāne and the noble Bharata-rāja-daṇḍāhipa were born and shone like Bhima and Arjuna, Lava and Kusa. Who can rival Jakkiyakka who is an elephant in her gait, a lion in her waist, with breasts resembling pots, with arms resembling garlands, an ocean of virtues with a face beautiful with glances bright like the sun, with braids of hair like a serpent, a Lakshmi in her splendour at home, possessed of a good mind and good heart, a jewel in good qualities, possessed of great fame, steady like an ox:—When all this is said of Jakkiyakka, possessed of a body with spotless brilliance, who can equal her? Ballēṣa being the king, the great Mārāyar being the father, the excellent Jina being the god, which lady can resemble the fortunate Hariyabe? The mahāpradhāna daṇḍanāyaka Mariyāne and mahāpradhāna daṇḍanāyaka Bharatimmayya gave away with pouring of water Bāhubalikūṭa in the Pancha-basādi (five bastis) of Dadigana-kere to Mēghachandra-siddhāntadēva, disciple of Munibhadra-siddhāntadēvar of Javalige, of Mūla-saṅgha, Kumdkundānvyaya, Kānūr-gāna and Tintriṇi-gachchha. They also gave away the rice lands behind the Mariyāne-samudra, the small tank in front of Malehalli, the fixed rent of the lands there, the small tank in front of Kōdiyalla, the arecanut garden behind the big tank situated near the dry lands—all
these were given away free of all taxes for the 4 basadis of Désiya-gaṇa and 1 basadi of Kāṇūr-gaṇa, being equally divided among the five basadis:—

Māchigauda and Kasavagauda born here (are witnesses?).

He who confiscates the land given away by himself or by others is born as a worm in ordure for sixty thousand years.

Note.

This records the gift of a basti called Bāhubali-kūṭa within the five bastis of Daḍiganakere and grant of some lands for the same by the mahāpradhāna dāṇḍana-nāyaka Maṇiyāne and Bharatimayya, during the reign of the Hoysaḷa king Vīṣṇu-vardhana (1106-1141 ?). The priest who received the basti and the lands is named Māghachandra, disciple of Munibhadrasiddhāntadēvar of Kāṇūr-gaṇa and Tintrīṇigachchha.

For Maṇiyāne and Bharatimayya, see E.C., II, Sravanabelgola Inscriptions, Revised Volume, Introduction, p. 57.

No date is given.

34

At the village Kōdhialli in the same Bīndiganavalē Hobli, on the nishadi stone to the north of Māyamma’s temple.

Size 2”×6” × 10”.

Kannada language.

1. . . . ತ
2. ಸು ಶರು
3. ರಾತ್ರುಗಳವರು
4. ಅದ್ಭುತ
5. ಈ ಕುಂದಿ
6. ಅರುವು
7. ರಾತ್ರುಗಳವರು
8. ಅದ್ಭುತ
9. ಅದ್ಭುತ

Transliteration.

1. . . . ma-
2. yya sanya-
3. sanaṃ geydu
4. eraḍa nôm-
5. tu mudipi-
6. dan átana
7. magalappa
8. Bidakka kalla
9. nirisida[1]

Note.

Some letters are lost at the beginning of the first line. The record mentions the death of a person (whose name is partly lost in line 1 and the letters mayya only of the name are now left) by the rise of sanyasana. This indicates that he was a Jaina who, seeing that death was approaching, devoted himself to asceticism and prayers to Jina. In the record the phrase orada-nomtu is used for him. It means having performed austerities both internal and external. His daughter Bidakka is said to have set up this stone (in his memory). No date is given. The characters seem to belong to the 10th century.

35

At the village Kelagere, on the doorway of the navaraña in the Mallikārjuna temple.

Size 6' × 1'.

Kannada language and characters.

 granddaughter  rājya-paramēṣvara  rājya-paramēṣvara  rājya-paramēṣvara  rājya-paramēṣvara  rājya-paramēṣvara
   rājya-paramēṣvara  rājya-paramēṣvara  rājya-paramēṣvara  rājya-paramēṣvara  rājya-paramēṣvara

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

Transliteration.

1.          .
2. śrīman mahārājādhirāja rāja-paramēṣvara śrī virapratapa Dévarāyama-
3. hārāyarū rājyābhuydayam geyivalli śrī Varadarāja-puravāda Bhaṭṭāraka-
dēvana Kellamgegeya Hi-
4. riyyahoneyanāyakara maga Varadeyanāyakarū i ūra mumdana śrī Malli-
kārju-
5. na-dēvara ādvēryavanu garbhagriha sukhanivāsa rangamaṇṭapa muntāda
6. śrī Mallikārjuna-dēvara śripāda-sēveyanū māḍi i grāma śūdravādavāgi-
7. ddudanū aghrārava māḍi i ūra kereyū jirnāvāgiddadanū jirna-uddhāra-
8. va māḍi kamnnegegeya Varadarāja-samudrava kaṭṭi i mā
9. dida sēve śrī Mallikārjuna-dēvara śripādaśe samarpayāmi mangala mahā-
śrī śrī śrī

Translation.

During the prosperous reign of the mahārājādhirāja rāja-paramēśvara vīra-pratāpa
Dēvarāya-mahārāya, Varadeyanāyaka, son of Hiriya Honneynāyaka of Bhaṭṭāraka-
dēvana-Kellangere alias Varadarājapura, constructed the temple of Mallikārjuna-
dēvaru with garbhagriha, sukhanivāsa and rangamaṇṭapa and having thus rendered
service to the god he next converted this village which was formerly a Śūdra settle-
ment into an agrahāra. He also repaired the tank of this village which was breached
and was useless and built a new tank named Varadarājasamudra.
All these services I dedicate to the holy feet of śrī Mallikārjunadēvaru. Good
fortune.

Note.

This records various acts of charity including the building of the temple of
Mallikārjuna at Kellangere (Kelagere) as well as the construction of some tanks and
the formation of an agrahāra at Kelagere by Dēvarāya of Vijayanagar (either Dēva-
rāya I or Dēvarāya II) who is said to have been the king at this time.

No date is given. The characters seem to belong to the 15th century.

36

At the same village Kelagere on a stone slab in the navaraṅga of the Malli-
kārjuna temple.

Size 4' × 1'—6".

Kannada language and characters.

\[
\text{Kannada text: }
\]

\[
\text{Translation: }
\]

1. \text{Kannada text: }
2. \text{Kannada text: }
Note.

This seems to be a continuation of the previous grant. It gives details of the grant of the agrahara of Kellangere to the Brahmans and its boundaries. The usual imprecatory verses next follow.

The name of the donor is next given, viz., Varadappa, son of Honnappa, of the family of Paradas (merchants?) a Siva to the titled and pratavaridhana (?) No date is
given. He is the same as Varadaya Nāyaka of the previous grant and the record belongs to the same reign of Dēvarāya.

37

At the same village Kelagere in the Bīndīganaḷa hoblī, on a pillar near the tank.

Kannada language and characters.

1. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
2. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
3. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
4. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
5. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
6. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
7. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
8. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
9. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
10. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
11. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
12. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
13. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ

14. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
15. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
16. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
17. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
18. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
19. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
20. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
21. ಸೇನಿಯಾ ದೇವಾನಾಠ ಸಾರಿಕಾ
22. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
23. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
24. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
25. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
26. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
27. ಸೇನಿಯಾ ದೇವಾನಾಥ ಸಾರಿಕಾ
28. .....
29. .....
30. .....
31. .....
32. .....
33. .....
34. .....
35. .....
36. .....
37. .....
38. .....
39. .....
40. .....
41. .....
42. .....

Tranlsiteration.

West face—
1. śrimat-parama-gambhira-syād-vādā-
2. mogha-lāmbhchhamam jīyān trāilōkya-
3. nāthasya sāsanam jīmā-sāsanam
4. bhadrām bhūyāj jinēndrānām
5. sāsanāyā'ghanāsinē l kutirttha-
6. dhvānta-saṅghāta-prabhīmna-ghanā-bhāna-
7. vē vī vāsvī samadhi-gata-puṇeha-māhā-sa-
8. bda māhā-mañḍalēsvarām dvāravatī-pu-
9. ravaradhi-śvarām Yādava-kulāmbara-
10. dyuṇāṁ samyaktaḥ-pūjāmāni Malaparo-
11. lig bonda nāmādi-samājāmkṛtarappā
12. sīr Vinayāditya-poysājan Eroyam-
13. ga Bīṭṭidēva Nārāsimha Ballāla Nārasim-

South face—
14. ghāyadēva tāsya putraṁ Nārasim-
15. harasarū Dōrasamudradū prithvirājyam geyu-
ttamiralu svāsti sīr Mūlaśamha Balātkāraṁ
16. .....
17. .....
18. .....
19. rakaru Śrīdhārāchāryaṁ Dēvanandi-traivi-
Transliteration.

1. Sālivahana Śakha varuṣha sā 1536 samda vartamāna Ānanda-sāmvatsaraśa Āṣāda
2. śū 5 Śukravāraradālu Chelapi-reśa-svāmiya śripādakke padmapīthaśa ratnapaḍi saha
3. tūka varaha paḍḍilāga 144 ś tūka Maisūra Ṛāju-va śēve.

Translation.

On Friday the 5th lunar day of the bright half of Āṣāda in the year Ānanda, 1536th year of the Sālivahana era, Rāju Vaḍeyar of Maisūr presented for the holy feet of Chelapiṛāya the lotus pedestal (padmapītha) inlaid with precious stones (ratnapaḍi saha) weighing Paḍḍilāga 144 varahas and 1 haṇa.

Note.

This inscription is faintly engraved inside the jewelled Padma Piṭha belonging to the Rāja Muḍi (crown of Rāja or crown presented by Rāja Vaḍeyar) of the god Cheluvarāyasvāmi in the Nārayana temple at Mēlkōte, a sacred place in Seringapatam Taluk, Mandya District. This jewel is preserved as a valuable article in the Mysore Palace and sent to the temple on special occasions to be used for the god.

The inscription states that the lotus pedestal was presented by Rāja Voḍeyar, king of Mysore (1578–1617 A.D.) for the god Chelapiṛāya. The date of the presentation is given as Ś 1536 Ānanda sam. Āṣāda śū 5 Friday and this corresponds to Friday, July 1, 1614 A.D. The weight of the jewel is given as 144 varahas and 1 haṇa of Paḍḍilā variety of gadyāṇas. The present weight of the same is 42 tolas and the difference in weight comes to about a tola, due to wear and tear by use and also to difference in the standards of weight used.

Chelapiṛāya is the name given to the utsava-vigraha or processional image of the Nārayana temple at Mēlkōte. It is said to have been brought to Mēlkōte from Delhi by the celebrated Śrīvaishnava reformer Rāmānujaḥārya and is an object of great reverence to Śrīvaishnavaśas in the Mysore State. The jewel Rājamūḍi with Padmapīṭha is worn by this god Chelapiṛāya or Śelvappiḷḷai (Sanskrit form: Sampatkumāra) once in a year when a special festival is held at Mēlkōte.

Rāja Voḍeyar, the donor of this jewel, was the first king of the present Mysore dynasty (known also as the Voḍeyar dynasty) of kings who conquered Seringapatam from the Vijayanagar viceroy named Tirumāḷarāya and established an independent kingdom, though in some of the grants issued for several years more the Mysore kings acknowledged the suzerainty of the Vijayanagar emperors. The presentation of such a costly jewel as Rājamūḍi by the king at this date to the god at Mēlkōte shows the high reverence paid by the Mysore kings to the god Nārayana and to Vaishnāvism. Several inscriptions of the Mysore kings state the tradition that the
ancestors of the Mysore Royal Family came originally from Dvārakā to worship the family god Nārāyaṇa at Mēlkōṭe. *(See E.C., III, Seringapatam 14 of 1686 A.D.; T.-Narsipur 61 of C. 1725 A.D.)*.

39

On the jewelled crown called Krishṇarājamudi of the god Cheluvarāyasvāmi in the same Mēlkōṭe temple, preserved in the Palace at Mysore.

**Kannāḍa language and characters.**

*舫знаком качество (как) низко (низко) землекоп, сыдь (сыдь) землекоп, землекоп, землекоп, землекоп*

*舫знаком качество (как) низко (низко) землекоп, землекоп, землекоп, землекоп, землекоп*

1. तुम्हारे श्रीमानका नानाचा संग्रहात आपल्या नाणाचा समर्पणात श्रीमाने तुम्हारे श्रीमानका

**Transliteration.**

1. Śrī Chaluva-rāya-svāmīga Mahisūra samsthānada Chāmarājēndra-tanuja Śrī Krishṇarāja vādayaravaru samarpisida śrī Krishṇarājamudi

**Translation.**

Śrī Krishṇarājamudi presented to Śrī Chaluvarāyasvāmi by Śrī Krishṇarāja Vādayar, son of Chāmarājēndra, of Mahisūra-samsthāna (Mysore State).

**Note.**

This records the presentation of a jewelled crown called Krishṇarājamudi to the god Cheluvarāyasvāmi of Mēlkōṭe by the Mysore king Krishṇarāja Vodeyar III. No date is given.

40

On the back of a jewelled belt of the same god Cheluvarāyasvāmi of Mēlkōṭe, in the Palace at Mysore.

**Kannāḍa language and characters.**

*舫знаком качество (как) низко (низко) землекоп, сыдь (сыдь) землекоп, землекоп, землекоп, землекоп*.

*舫знаком качество (как) низко (низко) землекоп, землекоп, землекоп, землекоп, землекоп*

**Transliteration.**

Basavalingaya kraya Gaṭi ga 70 vara.

**Translation.**

Basavalingaya. Price Gaṭi gadyāṇas 70 varahas.
Note.

This records the presentation to the same god Chaluvarāyāsvāmi of Melkote of the jewelled belt by a person named Basavalingaya. The jewel is stated to be worth Gāṭṭi gadyānas 70 or 70 varahas of the Gāṭṭi variety.

On the jewelled crown called Śrīkanṭha Mūḍi of the god Śrīkaṇṭhēsvara-svāmi of Nanjanagūḍ, in the same Palace at Mysore.

Kannada language and characters.

1. 1. ಸಾಲಿ ೧೭೪೧ ನೆ ಸಂದಾ ಪ್ರಮಾಠಿ ಸಾಮ. ೧ ಚಾಯ್ತ್ರ ಸು ೧ ಸುಕ್ರವಾರದಲ್ಲಿ ಶ್ರೀ ಮಹಿಷುರಾ-ಸಾಮಶ್ಠಾನದ ಚಾಮರಾಜೇಂದ್ರಾ ಧರ್ಮಪತ್ನಿ ಕೆಂಪ ನಾನ್ನಾಂಬ ಗರ್ಭಹಬ್ಬದಿ-ಚಾಂಡಾ ಶ್ರೀ ಕೃಷಿಂಚಾಯಾ-ವಾಡಯಾರವರ ಪ್ರಥಮಪತ್ರಿ ಕೆಂಪ-ಚಾಮರಾಜೇಂದ್ರಾ ಸೇವಾರ್ಥ ನತ್ತ ನಾನ್ನಾಂಬ ಗರ್ಭಹಬ್ಬದಿ-ಚಾಂಡಾ ಶ್ರೀ ಕೃಷಿಂಚಾಯಾ-ವಾಡಯಾರವರ ಪ್ರಥಮಪತ್ರಿ ಕೆಂಪ-ಚಾಮರಾಜೇಂದ್ರಾ ಸೇವಾರ್ಥ ನತ್ತ
2. 2. ಸಾಲಿ ೧೭೪೧ ನೆ ಸಂದಾ ಪ್ರಮಾಠಿ ಸಾಮ. ೧ ಚಾಯ್ತ್ರ್ ಸು ೧ ಸುಕ್ರವಾರದಲ್ಲಿ ಶ್ರೀ ಮಹಿಷುರಾ-ಸಾಮಶ್ಠಾನದ ಚಾಮರಾಜೇಂದ್ರಾ ಧರ್ಮಪತ್ನಿ ಕೆಂಪ ನಾನ್ನಾಂಬ ಗರ್ಭಹಬ್ಬದಿ-ಚಾಂಡಾ ಶ್ರೀ ಕೃಷಿಂಚಾಯಾ-ವಾಡಯಾರವರ ಪ್ರಥಮಪತ್ರಿ ಕೆಂಪ-ಚಾಮರಾಜೇಂದ್ರಾ ಸೇವಾರ್ಥ ನತ್ತ

Transliteration.

1. Śāli 1741 ne saṁḍa Pramāṭhi sam. 1 Chaitra śu 1 Śukravāradallū śrī Mahiśūra-samsthanādana Chāmarājēndrā dharma patnī Kempa-
2. namjamāṁba-garbhabādi-chāndra Śrī Krishnarāja-vādayaravara prathamaputri Kempa-Chāmarājēndraga sēvārtha

Translation.

On Friday the 1st lunar day of the bright half of Chaitra in the year Pramāṭhi, 1741 years having expired in the Śālīvāhana era, this was presented by Kempa Chāmanmanni, first daughter of Śrī Krishnarāja Vaḍayar, a moon to the ocean that is Kempa Nanjamāṁba, lawful wife (dharma patnī) of Chāmarājēndra, of Mahiśūra-samsthanā.

Note.

This record registers the gift of the above crown by Kempa Chāmanmanni, daughter of Krishnarāja Vodeyar III of Mysore. The date of the gift is given as Ś 1741 Pramāṭhi Chaitra śu 1 Friday and is equivalent to Friday 25th March 1819 A.D. The presentation was made for the god Śrīkaṇṭhēsvara-svāmi at Nanjanagūḍ. This temple is held in great reverence by the devotees of the god Śiva in Mysore.

These inscriptions Nos. 38-41 have been published in the present Report by the gracious permission of His Highness the Maharaja of Mysore.
At the village Varuna in the Hobli of Varuna, on the pedestal of Sāntināthasvāmi image in the backyard of the house of Dēvarājaya, son of Mariyappa's Dēvaṇa.  

Size 6' × 2'—6'.

Kannada language and characters.

The characters are South Indian and the following transcription is approximate.

\[\text{Sāntināthasvāmi}\]

\[\text{Dēvarājaya}\]

\[\text{Mariyappa}\]

\[\text{Dēvaṇa}\]

\[\text{Kāśivara}\]

\[\text{Atrigōtra}\]

\[\text{Parasurāma}\]

\[\text{Achana}\]

\[\text{Varuna}\]

\[\text{Sāntināthasvāmi}\]

\[\text{Maḍisidaru}\]

\[\text{Avara priya}\]

\[\text{Dunaduchala}\]

\[\text{Dāchārīyā}\]

\[\text{Makalu Vijaya-apa Bamaṇa maḍidaru}\]

Transliteration.

1. sri . . . srimat-para . . . yi rajaguru-
2. mandalāchāryya vithamakara- Atrigōtra Parasurāma Āchana Chāmunḍaranu ā-
3. bhaṭṭarakaru Vāruna Sāṁthināthasvāmi maḍisidaru āvara priya Dunaduchala-
4. dāchārīyā makalu Vijaya-apa Bamaṇa maḍidaru.

Translation.

The illustrious royal preceptor (rajaguru) mandalāchārya . . . . . . Paraśurāma Āchana Chāmunḍara of Atrigōtra, the bhaṭṭarakar got the image of Sāntinātha of Varuna made. His beloved Dunaduchaladāchārya's sons Vijaya-apa and Bamaṇa carved the image.

Note.

This records the gift of an image of Sāntinātha at Varuna by a person named Āchana Chāmunḍara bhaṭṭarakara who is described as the preceptor of the kingdom (mandalāchārya) and royal preceptor. The names of the sculptors Vijaya-apa and Bamaṇa are also given. No date is given nor is any king named. It is possible that the word Bhaṭṭarakara in line 3 might refer to a separate person or persons other than Āchana Chāmunḍara. The meaning of the epithet Vithamakara in line 2 is not clear. The characters seem to belong to the 10th century A.D.
43

At the village Varuṇa in the habli of Varuṇa, on a stone in the fencing of the land of Maraiya, son of Mariya Lingappa.

Kannada writing and Sanskrit language.

Transliteration.

1. śrīmad Drāvīla-
2. samgasya Nandi-sam-
3. ghēhy Arumgale a-
4. nangyēśaśāstra-
5. jña Śripāla-
6. munir āsriyāḥ
7. tachchhishyē vidushām-
8. śṛēṣṭhāḥ Padmaprabha-
9. munīśvarah tasaya
10. putrah tapō-tī-
11. Ddharmasēṇa-mahā-
12. munih [I] sōyam
13. suddhha (h) svabhava-stó
14. bahyām [t] ra-parighrahā-
15. t tyaktō Jina-padhāgre
16. Tridivam gatavān budha-
17. ḥ

Translation.

To the Arunagāla-anvaya of Nandi-sangha of the auspicious Dravīla-sangha, belonged the sage Srṭpāla, versed in all the sāstras. His disciple was Padmaprabhāmuni, foremost among the learned. His son was Dharmasēna, the great sage, full of austerities. This wise man with absolute purity in life renounced all things external and internal and went to heaven devoted to the feet of Jina.

Note.

This records the death by sanyāsa of a Jaina ascetic named Dharmasēna of Nandi-sangha. He is said to be the son (disciple) of Padma-prabha, himself a disciple of Śrīpāla, the Jaina guru.

No date is given in the record. There is a Śrīpāla-traividyā, a Jaina guru referred to in several inscriptions. (See E.C. V Intr. p.14).

The characters seem to belong to the 13th century.

44

At the same village Varunā on a slab to the north-east of the village.

Size 2' × 2'.

Old Kannada language and characters.

Note.

Several letters are lost in lines 1 to 3 and the inscription is thus very incomplete. Somebody seems to have made a grant of a sollage (a measure) of nellakki
(rice from paddy). There is also reference to a district known as six thousand country. He who violates the grant is stated to incur the five great sins.

No date is given nor king named.

The old characters used, and the use of old and obsolete Kannada forms keydår, viṭṭar, alittôn, appōn, point to an early date for the inscription, 8th or 9th century A.D. A similar grant made by the lord of Punnād Six Thousand in the reign of the Ganga King Śivāmarā is found at Débūr in Nanjangud Taluk, and is assigned to 810 A.D. by Rice (Nanjangud 26). This record may also belong to the same period.

45

On a slab set up on the road to the tank at the village Maddūr in the hobli of Chaṭnhāalli.

Size 6 ′ × 1′—3″.

Kannada language and characters.

<table>
<thead>
<tr>
<th>No.</th>
<th>Kannada Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>छत्तरेँक रुप रुप</td>
</tr>
<tr>
<td>2.</td>
<td>चिन्हीण निम्नरि</td>
</tr>
<tr>
<td>3.</td>
<td>बाद्र  निम्नरि</td>
</tr>
<tr>
<td>4.</td>
<td>जो निम्नरि भागरि</td>
</tr>
<tr>
<td>5.</td>
<td>निम्नरि भागरि</td>
</tr>
<tr>
<td>6.</td>
<td>श्राय निम्नरि भागरि</td>
</tr>
<tr>
<td>7.</td>
<td>नाकृति निम्नरि</td>
</tr>
<tr>
<td>8.</td>
<td>न  अ नावूरने  अ</td>
</tr>
<tr>
<td>9.</td>
<td>क न नावूरने  क</td>
</tr>
<tr>
<td>10.</td>
<td>नावूरने  जीविने  नावूरने</td>
</tr>
<tr>
<td>11.</td>
<td>नावूरने  जीविने  जीविने</td>
</tr>
<tr>
<td>12.</td>
<td>नावूरने  जीविने  जीविने</td>
</tr>
</tbody>
</table>

Note.

This records the renewal of the grant of sutri or śrōtriya-vṛitti (grant of land with fixed assessment of quitrent generally made to priests) of the village Benḍugahalli, made by Rangodeyar of Lakkatahalli to Bōla Siveguda and Kambhaḷi Nanjeguṇḍa sons of Siddodeya of Benḍugahalli. A sum of 30 gadayānas was fixed as the quitrent to be paid. Imprecations are given against the violators of the grant.

The writer of the grant is named Tammi Annu. The signature of the donor Rangodeyar is given at the end.

The date of the grant is Khara sam. Kār śu. 1 No Śaka year is given. The characters seem to belong to the 17th century A.D.
46
At the same village Maddrūr in the hobli of Chaṭṭahalī, on a slab in the wall to the right of sukhanāsi in the Sōmesvara temple.

Size 3½’ × 2’.

Kannada language and characters.

Note.
This records some grant of land made by Mallerāja for the god Sōmesvara at Maddrūr.
No date is given. The characters seem to belong to the 19th century A.D.

Heeggadadevankote Taluk.

47
On a slab at the deserted village Horamarali in the hobli of Hampāpur.

Kannada language and characters.

Size 2’—6’ × 2’.

1. केळमाणे प्रजावधिकारिणी अपनेही अपनेही आकाशानी तिनाकालिनाया केळांना प्रताखुने.
2. मनोग्रांगा केळमाणे अपनेही अपनेही आकाशानी तिनाकालिनाया केळांना प्रताखुने.
3. ततां यांना वर्षाकाळातील आकाशानी प्रताखुने केळमाणे अपनेही अपनेही आकाशानी तिनाकालिनाया केळांना प्रताखुने.
4. ततां यांना वर्षाकाळातील आकाशानी प्रताखुने केळमाणे अपनेही अपनेही आकाशानी तिनाकालिनाया केळांना प्रताखुने.
5. ದೇಶದ ಬೆಳ್ಳಿ ಸುಮಾರು "ಡುಕೋ" ನಿಫೋರ್ಮ್ಯಾಡಿಸುತ್ತಾರೆ. ಇದು ಧನುತುಣೆಯಾಗಿ ಅದು ಬಹುಭೂಮಿ ಕಾಯೆ ಕೊಡುವ ಪ್ರಕ್ರಿಯೆಯಾಗಿ ಅವತರಿಸುತ್ತಾರೆ.
6. ಸಂಪ್ರದಾಯದಲ್ಲಿ ಈ ಪ್ರಕ್ರಿಯೆಯಲ್ಲಿ ಆಧಾರ ಜ್ಞಾನ ಸಂಗ್ರಹದ ಪ್ರಶ್ನೆಗಳು ಅಡಿಮೆ ಪಡೆಯುವ ವಿಧಾನದಾದ ಸಂದರ್ಭಗೆ ಇರುತ್ತದೆ.
7. ಅಧಿಕಾರಿ ಮತ್ತು ಪ್ರತ್ಯೇಕಿತ ಸಂದರ್ಭಗಳಲ್ಲಿ ಅದರ ವಿವರಣೆಗಳಿಗೆ ಸಹಾಯ ಸಮರೀಪಿಸುವ ಮಾರಿಗಳನ್ನು ನೀಡಲು ಆದಾಯ ಸರೋವರವನ್ನು ಸಹಾಯ ಕೊಂಡು ಮೇಲೆ ಹೊಂದಿದ್ದಾನೆ.
8. ತುಂಬಾ ಕಾಲ ಹದಿಮುಳ್ಳ ಶಾರ್ದು ವಾಸನೆಗಳಿಗಿಂದ ಸಂಕೀರ್ಣವಾದ ಜೀವಿಕೆಯಲ್ಲಿ ಸಹಾಯ ಮಾರಿಗಳನ್ನು ಹೊಂದಿದ್ದಾನೆ.
9. ತುಂಬಾ ಹದಿಮುಳ್ಳ ಶಾರ್ದು ವಾಸನೆಗಳಿಗಿಂದ ಸಂಕೀರ್ಣವಾದ ಜೀವಿಕೆಯಲ್ಲಿ ಸಹಾಯ ಮಾರಿಗಳನ್ನು ಹೊಂದಿದ್ದಾನೆ.
10. ತುಂಬಾ ಹದಿಮುಳ್ಳ ಶಾರ್ದು ವಾಸನೆಗಳಿಗಿಂದ ಸಂಕೀರ್ಣವಾದ ಜೀವಿಕೆಯಲ್ಲಿ ಸಹಾಯ ಮಾರಿಗಳನ್ನು ಹೊಂದಿದ್ದಾನೆ.
11. "ಅಂಟಿಯ ಹೂಸ್ಮತ ಅಂಕಾರಿಗೆ ಅಂಕಾರಿಗೆ ಸಂರಕ್ಷಣೆಯ ಪ್ರಶ್ನೆಯ ನೆರವಾಗುತ್ತದೆ."
12. "ಅಂಕಾರಿಗೆ ಅಂಕಾರಿಗೆ ಸಂರಕ್ಷಣೆಯ ಪ್ರಶ್ನೆಯ ನೆರವಾಗುತ್ತದೆ."
13. "ಅಂಕಾರಿಗೆ ಅಂಕಾರಿಗೆ ಸಂರಕ್ಷಣೆಯ ಪ್ರಶ್ನೆಯ ನೆರವಾಗುತ್ತದೆ."
14. "ಅಂಕಾರಿಗೆ ಅಂಕಾರಿಗೆ ಸಂರಕ್ಷಣೆಯ ಪ್ರಶ್ನೆಯ ನೆರವಾಗುತ್ತದೆ."
15. "ಅಂಕಾರಿಗೆ ಅಂಕಾರಿಗೆ ಸಂರಕ್ಷಣೆಯ ಪ್ರಶ್ನೆಯ ನೆರವಾಗುತ್ತದೆ."
16. "ಅಂಕಾರಿಗೆ ಅಂಕಾರಿಗೆ ಸಂರಕ್ಷಣೆಯ ಪ್ರಶ್ನೆಯ ನೆರವಾಗುತ್ತದೆ."
17. "ಅಂಕಾರಿಗೆ ಅಂಕಾರಿಗೆ ಸಂರಕ್ಷಣೆಯ ಪ್ರಶ್ನೆಯ ನೆರವಾಗುತ್ತದೆ."
18. "ಅಂಕಾರಿಗೆ ಅಂಕಾರಿಗೆ ಸಂರಕ್ಷಣೆಯ ಪ್ರಶ್ನೆಯ ನೆರವಾಗುತ್ತದೆ."
19. "ಅಂಕಾರಿಗೆ ಅಂಕಾರಿಗೆ ಸಂರಕ್ಷಣೆಯ ಪ್ರಶ್ನೆಯ ನೆರವಾಗುತ್ತದೆ."
20. "ಅಂಕಾರಿಗೆ ಅಂಕಾರಿಗೆ ಸಂರಕ್ಷಣೆಯ ಪ್ರಶ್ನೆಯ ನೆರವಾಗುತ್ತದೆ."
21. "ಅಂಕಾರಿಗೆ ಅಂಕಾರಿಗೆ ಸಂರಕ್ಷಣೆಯ ಪ್ರಶ್ನೆಯ ನೆರವಾಗುತ್ತದೆ."
22. "ಅಂಕಾರಿಗೆ ಅಂಕಾರಿಗೆ ಸಂರಕ್ಷಣೆಯ ಪ್ರಶ್ನೆಯ ನೆರವಾಗುತ್ತದೆ."
23. ॐ श्रेोदमानामपर्यंत्वमस्वविष्णुवदेयक्षेत्रत्र अस्ति तस्माद पुरुषो त्रिवर्गिणो...॥ द्रव्यनामकरणो

24. सुविष्णुवदेयक्षेत्रस्मातः कृष्णो श्रुतमात्र संगीतमात्र सन्तरसात्र सस्तरसात्र सम्बंधितमात्र सम्बंधितमात्र

25. अः चक्रवर्त्तक चक्रवर्त्तको चक्रवर्त्तकाः || तरंगकर्माः तरंगकर्माः तरंगकर्माः तरंगकर्माः

26. अस्ति तस्माद पुरुषो त्रिवर्गिणो तस्माद पुरुषो त्रिवर्गिणो तस्माद पुरुषो त्रिवर्गिणो

27. अः अः अः अः अः अः अः अः अः अः अः अः अः अः अः अः अः अः अः अः अः

28. अः अः अः अः अः अः अः अः अः अः अः अः अः अः अः अः अः अः अः अः

Transliteration.

1. Šubam astu | namas tunga-śiras-tumbi-chandra-chāmara-chārave trailokyānagarā-rambil-mūla-stambhāya
2. Šambhavē svasti śri vijayāhhyudaya Śālivāhana Śaka varușa 1591 neya samdu vartamānavāda Saumya-samvatsa-
3. rada Kārttika su 12 Bhaumāvasaradalu Kāveri-madhyavartiyāda Śrīramga-
4. pattranav emba Gautamakshētrada Śrīramganātha-svāmi-
5. yavara charanāravinda-samindhiyali śrimad-rājādhirāja rājaparamēśvara śri virapratāpa śrīman Maisūru Dévaraja-
6. vodeyaravaru Śrīramgapatṭanada simhasanādhiśvararāgī prutvi-rājyaṃ gayuttirālu avarā kumāranu Kanṭhirava-
7. mahipālakaru Ātriyaṇgamūḍalāśrayaśaśātrā Rukusākheya Dévaraja-
8. vodeyarā pautrarāda Dévarājavodeyarā putarā-
9. da Kanṭhiravamahipālakaru Ātriyaṇgamūḍalāśrayaśaśātrā Śama-
10. sākheya Chikkannāmāḷabhāṭṭara pautrarāda Subra-
11. mhanayabhāṭṭara pautrarāda Namjanavāraṇaśigalige koṭa śilāsanaṇa kramav āṃteṃdare namage Kāveri-Kapilā-
12. madhyavartiyāda Huyasalanādige saluva Kottagālakė saluva upagrāma Horamalēśvara sahiram-
13. nyōdaka-dāna-dhārāpūrvakavāgi nimage yēka-svāmyavāgi koṭevāgi yi-
14. grāmanda chatussime vivara grāmaka mūda-
15. lu Hebbalāve yelle agnimūleyalli Atyamnnamapurāda Kembarehāḷa
16. Hebbalāda kārağalu 1 yidakke pāduvalu grāmakke nairunṭya-
17. mule Chikabēḷadā bāḷi kallu 1 grāmakke pāduvalu Malledēvarā beṭṭave
18. yelle grāmakke vāyavya-mūleyalli Chāmalā-
19. purāda yelle-vattinalli Sāragadaguddadā baliyalli kallu 1 yt kallipdu
20. mūḍalu grāmakke baḍagalu Abalavāḍi
Good fortune. Salutation to Sambhu.

Be it well. In the auspicious year 1591 of the Sālivāhana era, during the year Saumya, on Tuesday, the 12th day of the bright fortnight of Kārtika:—In the presence of the lotus feet of the God Śrī Ranganāthadēvaru of Gautamakshētra known as Śrīrangapattana, situated between the branches of the Kāvērī:—

While the illustrious rājādhirāja rājaparamēsvara, sri virapratāpa Maisūra Dēvarāja Vodeyar was ruling the earth seated on the throne of Śrīrangapattana; his son Kaṇṭhira va-mahipālaka:
Kanṭhiraṇa-mahipālaka, son of Dévarāja Vōdeyar, grandson of Dévarāja Vōdeyar of Aṭrēyagōtra, Aśāyana-sūtra, and Ruknākhe, granted the following stone sāsana to Nanjaṇa Vāraṇāsi, grandson of Chikka Nanjanḍabhaṭṭa and son of Subrahmanyabhaṭṭa of Aṭrēya-gōtra, Drāhyāyaṇa-sūtra and Sāmasākhe:

Whereas we have granted with pouring of water on gold, the village Horama-lalipura, a hamlet of Kottāgāla belonging to Huyasalanāḍ, situated between the Kāvērī and Kapilā and belonging to us, the following are the boundaries of this village which is to be enjoyed by you singly (ēka-svāmya):—eastern boundary, big channel; to the south-east, the black stone of Kembarehalā Hēbballā of Atyan-ṇṇapurā is the boundary; to the west of this and near the small hill in the south-west corner of the village is a stone (forming the boundary); to the west of the village, Malledévarabatṭa is the boundary; to the north-west of the village is a stone near Sāragadagaṇḍa at the boundary of Chāmalāpura; to the east of this stone and to the north of the village to the west of the road to Haligere in the boundary of Ablalavāḍi is a stone near the banyan tree, to the east of Hosakere (new tank); to the north-east of Kāremāḷa near the lane of Kallahalī is a stone: to the south of this stone, the big channel forms the boundary: in the north-east corner is a stone on the bank of the Bidiramele (bamboo grove) channel—all together 7 stones:—All the eight rights of possession and property within the village including all the income from house, garden, lands dry and wet, fields depending upon rain for crops, fields which are artificially irrigated, smoke tax, house tax, customs duties on merchandise, loom tax, ṍeṭiderige, tax on caste disputes, presents, kandāya, marriage tax, tax on income from movables will be enjoyed by you. You will also be invested with the four rights of mortgage, sale, gift and exchange.

To this effect Kanṭhiraṇa Bhūpālaka, son of Dévarāja Vōdeyar and grandson of Dévarāja Vādeyar of Aṭrēya-gōtra and Aśāyana-sūtra granted to Nanjaṇa Vāraṇāsi, son of Subrahmanyabhaṭṭa and grandson of Chikka Nanjanḍabhaṭṭa of Aṭrēya-gōtra, Drāhyāyaṇa-sūtra and Sāmasākhe. You may enjoy this in happiness for as long as the sun and moon endure with your sons and grandsons, etc., in lineal succession. To this effect is this stone sāsana given. Whatever deficiencies may exist in the record, whether of omission of letters or of addition of letters, the sāsana is the authority (usual imprecatory verses).

Note.

This records the gift of the village Horama-lalipura, a hamlet of Kottāgāla in the Huyasalanāḍ, situated between the Kāvērī and Kapilā rivers, to a Brahman named Nanjaṇa Vāraṇāsi, son of Subrahmanyabhaṭṭa by Prince Kanṭhiraṇa, son of Dévarāja, King of Mysore and grandson of Dévarāja Vōdeyar, during the reign of Dévarāja Vōdeyar, father of the donor. The date given is Tuesday the 12th
lunar day of the bright half of Kārtika in the year Saunya, 1591st year of the Śālivāhana era, and corresponds to Tuesday 26th October 1689. Regarding this Kanṭhirava Bhūpalaka, son of Dēvarāja Voḍeyar, there are a few inscriptions which record grants made by this prince during his father's reign. He was the younger brother of Chikkadēvarāja who later became king after his father's death. Apparently during the latter part of his father's reign, Chikkadēvarāja exercised very little influence, his younger brother taking a leading part in the government of the country even making grants to temples, priests, etc. (E.C. III, T. Narsipur 96 : E.C. IV, Hegadadevankote 57 and 119). According to tradition Chikkadēvarāja was confined at Hangala during this period and was released after his father's death and became king. The succession of Dēvarāja Voḍeyar, as king after another Dēvarāja Voḍeyar is referred to in several inscriptions which refer to the elder Dēvarāja Voḍeyar as younger brother of Rāja Voḍeyar who defeated Tirumalarāja and made Śrīrangapāṭṭana his capital (E.C. III, Seringapatam 14 of 1686 A.D.). Wilks in his History of Mysore (Part I p. 35) writes however differently. According to him Muppina Deo Raj, the eldest son of Bole Cham Raj, left four sons of whom the eldest son Dod Devaīya was an old man and had a son Chick Deo Raj aged 32. The younger or fourth brother of Dod Devaīya was also no more than 32, the same age as his nephew. This is the person who was selected to the exclusion of the three elder brothers and their male issue, although after his decease they again reverted to the same son of the elder brother at 45, whom they had passed over at 32. Wilks seems to have been considerably confused regarding the succession and had not the benefit of reading the inscriptions of the time. The Palace History "Annals of the Mysore Royal Family Part I" makes Dēvarāja Odeyar son of Muppina Dēvarāja Odeyar, who was a brother of Rāja Voḍeyar. It also refers to his two sons Chikka Dēva Rāja and Kanṭhirava Arasivanar, of whom the former is said to have been sent to Hangala for acquiring learning and wisdom and only came to Seringapatam after his father's death. The younger son Kanṭhirava is said to have been present at Śrīrangapāṭṭana with his father (p. 95—103).

NANJANGUD TALUK.

48

At the village Hattavāl in Chikkaiyana-chhatrada Hobli on a stone set up in front of the Māri temple.

Size 4' × 3'.
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Kannada language and characters.


dhulaka 4' x 3'.

1. सः पुण्यमण्डलोपेत्न एकमाकामतः
2. दसपांडे श्रावयात्ति  गमोऽपरिष्कारः दृकः
3. संधिः  विभक्तिः शून्यश्रेणीमात्र सा हि पुण्यमाण्डलोपेत्न
4. दसपाृंडे सदा दशीयनासनम्  दृकः  दृकः
5. दसपाृंडे शून्यश्रेणीमात्र सा हि दसपाृंडे
6. दसपाृंडे  विभक्तिः शून्यश्रेणीमात्र सा हि पुण्यमाण्डलोपेत्न
7. दसपाृंडे  विभक्तिः शून्यश्रेणीमात्र सा हि पुण्यमाण्डलोपेत्न
8. दसपाृंडे  विभक्तिः शून्यश्रेणीमात्र सा हि पुण्यमाण्डलोपेत्न
9. दसपाृंडे  विभक्तिः शून्यश्रेणीमात्र सा हि पुण्यमाण्डलोपेत्न
10. . . .
11. दसपाृंडे  विभक्तिः शून्यश्रेणीमात्र सा हि पुण्यमाण्डलोपेत्न
12. दसपाृंडे  विभक्तिः शून्यश्रेणीमात्र सा हि पुण्यमाण्डलोपेत्न
13. दसपाृंडे  विभक्तिः शून्यश्रेणीमात्र सा हि पुण्यमाण्डलोपेत्न
14. दसपाृंडे  विभक्तिः शून्यश्रेणीमात्र सा हि पुण्यमाण्डलोपेत्न
15. दसपाृंडे  विभक्तिः शून्यश्रेणीमात्र सा हि पुण्यमाण्डलोपेत्न
16. दसपाृंडे  विभक्तिः शून्यश्रेणीमात्र सा हि पुण्यमाण्डलोपेत्न
17. दसपाृंडे  विभक्तिः शून्यश्रेणीमात्र सा हि पुण्यमाण्डलोपेत्न
18. दसपाृंडे  विभक्तिः शून्यश्रेणीमात्र सा हि पुण्यमाण्डलोपेत्न
19. दसपाृंडे  विभक्तिः शून्यश्रेणीमात्र सा हि पुण्यमाण्डलोपेत्न
20. दसपाृंडे  विभक्तिः शून्यश्रेणीमात्र सा हि पुण्यमाण्डलोपेत्न

Transliteration.

1. svasti śrī jayabhūyandāya Śālavāha-
2. śakavārūsha 1424 samāda yipptaiajānaya Dum-
dubhi-samyāvasara da śāvayuja ba. 10 lu Tipparas-
3. vodeyara baṇṭa Rāmarāja-vodeyaru Sōmayya-
5. Rāmayya-vodeyara makkalu Hiriṣvārayya-
vodeyarige koṭṭa Hāḍayya-simēya mūḍāṇa.
7. diya staḷāda Hattivāla-grāmavānu nimege śōtra-guttige-
8. yāgi koṭṭa sammaṇḍa a-grāmake saluva kaḍāraṁbha ga-
dde hola nīrāraṁbha kere kāluve aĉechu-kaṭṭu ye
10. . . . guyyalu tōṭa tuḍike manedere sumkago-
11. đage sakala-suvarṇādāya bhattādāya yēnumāṭāda satya-
12. vanu āgumādikomādu teruva guttigeyahomnu ga 30 aksha-
13. radalu mūvattu homnu mu-kamāda-mārgadali teruveya-
14. ndu koṭṭa sudha-sāsana sthāna māṇya nadeva maryāde saluvudu
15. yidallade alivu anyāya bēdige kāṇike yishta alipi-kom-
16. ċu dharma mēre tappidare satta nāya time saṃāna yidakke
17. . . . . . . sva-dattām para-dattām vā yē harēta vasumdhārām
18. śaśṭi-varusha-sahasrai yishṭhayām jāyate krimi sva-
19. tītā dvigumam paradattunupālanām paradattapahā-
20. reṇā sva-datalm nilpam bhavēt

Translation.

Be it well. In the year 1424 expired of the auspicious Śālivāhana era, on the
10th lunar day of the dark half of Āśvayuja in the year Dundubhi:—

Tipparasa Vodeyar's bānta (servant), Rāmarāja Vodeyar granted the village
Hattivāl in Hādaya-sime and Mūḍana. diya-sthala to Hiriya Virayya Vodeyar, son
of Sōmayya Rāmayya Vodeyar...

As we have granted the village Hattivāl as sōtra-guttage to you, you will enjoy
the rights of possession of the said village including lands dependent on rain for
crops, rice lands, dry lands, lands irrigated artificially, tanks, channels, boundaries,
ploughs?, gardens, big and small, house-tax, loom-tax, customs duties, income in
gold and grain and pay 30 gadyānas or hons every year as mukkandāya. To
this effect is this śāsana given. All the rights of sthāna and māṇya (grants to
temples and individuals) in the village will continue as heretofore.

He who violates this and collects unjustly the taxes of alivu, anyāya (fines),
bēdige (benevolences), kāṇike (presents) will be guilty of the sin of eating a
dead dog.

Authority for this:—He who confiscates land given by oneself or by another
will be born as a worm in ordure for sixty thousand years. Protecting another's
grant is twice as meritorious as making a gift oneself. By confiscating land given
by others one's own gift is rendered useless.

Note.

This records the gift of the village Hattivāl (same as Hattidālu) to a Vīraśaiva
priest Hiriya Virayya Vodeyar, son of Sōmayya Rāmayya Vodeyar as sōtra-guttage
with a fixed assessment of 30 varahas payable thrice a year and free from all other
imposts. The donor is Rāmarāja Vodeyar, a subordinate of Tipparasa Vodeyar.
The date of the grant is Ś 1425 Dundubhi sam. Āśvayuja ba 10 equivalent to 25th
September 1502. Tipparasa Vodeyar was a subordinate of Kṛishnarāyaṇa of Vijaya-
nagar. See E.C. IX, Channapatna 24, etc.
At the village Hattavál in the hobli of Chikkayana-chhatra, on ia slab n the verandah of the Māri shrine.

Size 2'—6' × 1½'.

Kannada language and characters.

1. ಹಾಗು ಸಾಂಕ್ರಮಣ [IA] ತುಂಬಾ
2. ಸಾರ್ವಭೌಮ ಮತ್ತು
3. ಸಾರ್ವಭೌಮ ಸಾರ್ವಭೌಮ ಕ
4. ಸಾರ್ವಭೌಮ ಸಾರ್ವಭೌಮ ಕ
5. ಸಾರ್ವಭೌಮ ಸಾರ್ವಭೌಮ ಕ
6. ಸಾರ್ವಭೌಮ ಸಾರ್ವಭೌಮ ಕ
7. ಸಾರ್ವಭೌಮ

Note.

This records the gift of the village Hattavāḷu as inām koḍage by the Mahārāja Krishnarāja Vodeyar III to Bhimarāv, bhakṣi of the Savār Kachēri on the 14th lunar day of Aśvijā in the year Bahudhānya. This year evidently corresponds to 1818 A.D. as this is the only Bahudhānya occurring in his reign and the whole date corresponds to October 13, 1818 A.D. Bhakṣi Bhima Rāo of Savār Kachēri is also referred to in the Mysore Archeological report for 1912, p. 62 as having presented a silver horse vehicle and a Nandi vehicle to the Śrikanṭhēśvara temple at Nanjangūḍ in 1830 and 1834.
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<td>150</td>
<td>29</td>
<td>Š 1095 Vijaya sam. Kārṣu 5, Sōnavāra–13th October 1173.</td>
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<td>128</td>
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<td>Š 1103 Ārvari sam. Mār. śu 10 Wednesday–28th November 1180 A. D. Friday?</td>
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ARRANGED ACCORDING TO DYNASTIES AND DATES.

Contents and Remarks

Records the gift of Bāhubalikaṭa in the Panchabasadi of Dadiganakere to the Jaina guru Mēghachandra of Kāmr-gaṇa and Tintriṇi-gachchha by the ministers Maṇiyāne and Bharata.

Records the grant of customs dues of Bṛgavadi and Kālābōvanahalli for the services in the Jaina basti at Bṛgavadi (Bṛgādi) by māhāpradhāna sarvādikāri heggaḍe Ballayya, māta of Māchirājā. The Jaina guru Padmaprabha was entrusted with the management of the basti.

Records the grant of bittuvaṭṭa for the tank Sātasamudra by Mahāpradhāna Śrīkaraṇada Heggaḍe Mācha and Mahāpradhāna Śrīkaraṇada Heggaḍe Chandimayaṇa Nāyaka, etc.

Records the construction of the tank named Sāntīsamudra by Śāntaladēvi, wife of Māchirājā the chief of the accountants of Ballāla II.

Records the gift of 5 honours out of the Siddhāya of the village Sāntī to the guru Achalapraḳāśa by the king on the Kapilāśasṭhi day. Achalapraḳāśa’s guru named Paramahamsa is stated to have come from Benares and set up the god Varada Narasimha at Grāma.

Contains the eulogies of the ascetic Achalapraḳāśa, an Advaitic teacher well versed in the Vedas, Upanishads, astronomy, music, architecture, etc, highly honoured by the king. He was the disciple of Paramahamsa, who was a disciple of Sarasvati Bhaṭṭa Nārāyaṇa. The king and several officers are said to have made grants for the temple of Varada Narasimha set up by Achalapraḳāśa at Grāma.

Records the gift of a bronze stool or tripod to the god Vijaya-Nārāyaṇa (now called Kēśava) at Beluha (Belur) by Mahāpradhāna Lakshmidevara-dānṇayaka.

Records a money grant made by the king for the Brahmanas of the Brahmapuri of the temple of Nārāyaṇa at Sāntī at the request of the guru Achalapraḳāśa. His charities are also recounted.

Records the grant of tolls (Kāruka-sēva) at Sāntī for keeping a perpetual lamp in the above temple of Nārāyaṇa at Sāntī by certain persons Sōvaṇa, Dēvaṇa, Rāmaṇa, etc.

Records the gift of the village Chīka Kamneyanahalli for the Santinātha basti at Hālebid by the king, the management being entrusted to the Jaina guru Māghanandi disciple of Kumudachandra of Mūlasamgha and Balāṭkāra gaṇa.

A viragal of this reign.
A viragal of this reign containing the eulogies of a warrior named Ballabōva or Ballāla.
A fragmentary record containing a grant made by artisans (Panchāla).
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<td>Bahudhānya sam. Āsvāja śu 14—October 13, 1818 A.D.</td>
<td>Krishnarāja Voḍeyar III</td>
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<td></td>
<td>Do</td>
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<td>Miscellaneos Dated</td>
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<td>Ś 1282, Subhakrit Pushya śu 13 Sunday. Ś 1282 is Sarvari—Push, śu 10—Tuesday—27th December 1362 A.D.</td>
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<td>Ś 1425 Dundubhi sam. Āsvayuja ba 10—25th Sep. 1502 A.D.</td>
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<td>Ś 1762 Sarvari sam. Māgha, śu 15—9th December 1840.</td>
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Contents and Remarks

Records the construction of the Mallikārjuna temple at Kallangere (now Kelagere) village and the formation of an agrahāra, etc. at the village by Varadeya Nāyaka son of Hiriya Honneya Nāyaka.

Records the grant of an agrahāra at Kellangere to Brahmans by Varadappa (Varadeya Nāyaka of the previous record).

Records the sale of a village by Mallu-heg➢de to Timmarsa in Horināḍ. The siddhāya of the village is stated to have been set apart for the soniya-dharma of the god Kalāsanātha at Kaḷasa granted by Bhairarasa Vōḍeyar.

Records the gift of a jewel called Padmapiṭha for the God Chelapilerāya at Mēlkōṭe by the king.

Records the gift of the village Horamaralipura in Kottāgal to a Brahman named Nanjanṇa-Vāraṇāsi by the prince Kaṇṭhīrava-mahipālaka, son of the above king.

Records the gift of a kālaśa to the Kēśava temple at Grāma by Daḷavāyi Dēvarāja Vōḍeyar and Sila Lingāṇa.

Records the gift of the village Hattavāḷ as inam to Bhalshi-Bhimarāya of Savar Kachēri.

Gift of a jewelled crown called Śrikaṇṭha-Muḍi to the God Śrikaṇṭheśvara at Nanjangūḍ.

Gift of a jewelled crown called Krishnārāja-Muḍī for the God Chaluvarāyasvāmi (Chelapilerāya) at Mēlkōṭe by the king.

Gift of an image of Vāsanṭikāḍeṇi by a Brahman named Mallidēva of Nekunda. There is some discrepancy about the date.

Records an attack by robbers on Boliya-Nāyaka on his return from his marriage in Lingadaḥali-gaṭṭa and his death.

Records an exchange of vṛtti at Honneyanahalī and Kaḍaga Mājeyanāyakanahalī. An invocatory verse at the beginning of the record refers to the fight between the gods Virabhadra and Narasimha.

Records the gift of the village Hattivāḷ as śrōṭraṇaṭṭage to Hiriya Virayya Vōḍeyar by Rāmarāja Vōḍeyar, servant of Tipparasa Vōḍeyar.

Gives some details of grants made to various priests in the temple of Ulameśvara at Malipatana and of their duties.

Records the renovation of the above temple of Ulameśvara by a person named Venkaṭarāmaṇya.
## APPENDIX A.

### List of Photographs taken during the year 1939-40.

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<td>Stone inscription</td>
<td>Kadamba Chief Yereynaga</td>
<td>Tumbadevannahalli</td>
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<td>4-5</td>
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<td>Do</td>
<td>Honnur</td>
<td>Do</td>
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<td>6( \frac{3}{4} ) in ( \times ) 4( \frac{1}{2} ) in</td>
<td>Copper plate seal</td>
<td>North-west view</td>
<td>Do</td>
<td>Do</td>
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<td>7</td>
<td>8( \frac{3}{4} ) in ( \times ) 6 in</td>
<td>Mahalingesvara temple</td>
<td>Mahishasuramardini</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>8</td>
<td>Do</td>
<td>Do</td>
<td>Carvings below caves</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>9</td>
<td>Do</td>
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<td>Parsvanatha (sitting)</td>
<td>Do</td>
<td>Do</td>
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<td>10</td>
<td>Do</td>
<td>Do</td>
<td>Do (standing)</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>11</td>
<td>6( \frac{1}{2} ) in ( \times ) 4( \frac{1}{2} ) in</td>
<td>Do</td>
<td>Guard rooms in the centre of quadrangle</td>
<td>Do</td>
<td>Do</td>
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<td>12</td>
<td>Do</td>
<td>Do</td>
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<td>Do</td>
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<td>16</td>
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<td>Do</td>
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<td>Do</td>
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<td>Do</td>
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<td>Do</td>
<td>Do</td>
<td>North-east view</td>
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<td>Lakshminarnayana figure</td>
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<td>Do</td>
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<td>Venkatesa</td>
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<td>Do</td>
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<td>Do</td>
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<td>View recopied from a photo</td>
<td>Do</td>
<td>Do</td>
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<td>Serial No.</td>
<td>Size</td>
<td>Description</td>
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<td>Do</td>
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<td>Ex. 40 (a) View of walls from south-east with a portion of Ex. 40.</td>
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<td>Do</td>
<td>Do</td>
<td>Do</td>
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<td>Do</td>
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<td>57</td>
<td>Do</td>
<td>Do</td>
<td>Ex. 40. (Old and new) View from north west.</td>
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<td>Do</td>
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<td>58</td>
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<td>Ex. 40. With the pot at the corner.</td>
<td>Ex. 40. Pot with the bowls.</td>
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<td>Do</td>
<td>Ex. 40. Pot</td>
<td>Do</td>
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<td>60</td>
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<td>Do</td>
<td>Ex. 40. Pot</td>
<td>Do</td>
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<td>61</td>
<td>Do</td>
<td>Ex. 40. Pot</td>
<td>Ex. 40. and 40 (a) Room of brick walls with collapsed stone walls above.</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>62</td>
<td>Do</td>
<td>Do</td>
<td>Ex. 40. (a) Skeleton found</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>63</td>
<td>Do</td>
<td>Do</td>
<td>Ex. 37 (a) A pot found</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>64</td>
<td>Do</td>
<td>Do</td>
<td>Ex. 37 (a) View showing layers.</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>65</td>
<td>Do</td>
<td>Do</td>
<td>Ex. 41. View from north before excavation.</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>66</td>
<td>Do</td>
<td>Do</td>
<td>Ex. 41. View from southeast, after excavating 1st layer—with the brick wall.</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>67</td>
<td>Do</td>
<td>Do</td>
<td>Ex. 41. Bones in an ash pit.</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>68</td>
<td>Do</td>
<td>Do</td>
<td>Ex. 41. Gravel bed at north-west end.</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>69</td>
<td>Do</td>
<td>Do</td>
<td>Ex. 41. New find of a Roman coin.</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>70</td>
<td>Do</td>
<td>Do</td>
<td>Ex. 41. Collection of pottery discovered.</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>71</td>
<td>Do</td>
<td>Do</td>
<td>Ex. 41. Pottery and fragment of a figurine.</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>72</td>
<td>Do</td>
<td>Do</td>
<td>Ex. 41. Pottery</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>73</td>
<td>Do</td>
<td>Do</td>
<td>Ex. 41. Farthen pot</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>74</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
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<td>75</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>76</td>
<td>Do</td>
<td>Ex. 41. Pots of lowest levels.</td>
<td>Ex. 41. Pots in the lowest level.</td>
<td>Do</td>
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<td>77</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>78</td>
<td>Do</td>
<td>Do</td>
<td>Mayurasarma’s dam with Isvara temple.</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>79</td>
<td>6½ × 4½</td>
<td>Excavation at Chandravalli.</td>
<td>Mayurasarma’s inscription in front of Isvara temple.</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>80</td>
<td>Do</td>
<td>Do</td>
<td>Waste weir of Mayurasarma’s dam.</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>81</td>
<td>Do</td>
<td>Do</td>
<td>View before excavation, above central rocks.</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>82</td>
<td>Do</td>
<td>Do</td>
<td>View before excavation of a dolmen near the boulder.</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>83</td>
<td>12” × 10”</td>
<td>Do</td>
<td>View of cup shaped valley</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>84</td>
<td>Do</td>
<td>Do</td>
<td>Mayurasarma’s inscription.</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>85</td>
<td>8½”×6½”</td>
<td>Do</td>
<td>View of Mayurasarma’s dam area.</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>86</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>87-89</td>
<td>Do</td>
<td>Do</td>
<td>Excavation 40—40 (a) showing brick walls.</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>90-91</td>
<td>Do</td>
<td>Do</td>
<td>View of cup-shaped valley of Huligondi.</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>92</td>
<td>Do</td>
<td>Do</td>
<td>Mayurasarma’s inscription.</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>93</td>
<td>8½” × 6½”</td>
<td>Excavation at Brahmagiri.</td>
<td>(Isil) No. 15</td>
<td>Brahmagiri</td>
<td>Do</td>
</tr>
<tr>
<td>94</td>
<td>Do</td>
<td>Do</td>
<td>No. 8 — cromlech</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>95</td>
<td>Do</td>
<td>Do</td>
<td>No. 15 — at its deepest level.</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>96</td>
<td>Do</td>
<td>Do</td>
<td>No. 8 — interior of cromlech.</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>97</td>
<td>Do</td>
<td>Do</td>
<td>No. 13</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>98</td>
<td>Do</td>
<td>Do</td>
<td>Stone circle near Tayimuddamma’s temple.</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>99</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>100</td>
<td>6½” × 4½”</td>
<td>Do</td>
<td>Ex. 15 before excavation</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>101</td>
<td>Do</td>
<td>Do</td>
<td>Ex. 15 pot found</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>102</td>
<td>Do</td>
<td>Do</td>
<td>An inscription piece</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>103</td>
<td>Do</td>
<td>Do</td>
<td>No. 15 with the pot found</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>104</td>
<td>Do</td>
<td>Do</td>
<td>No. 14 before excavation</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>105</td>
<td>Do</td>
<td>Do</td>
<td>No. 14 after excavation</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>106</td>
<td>Do</td>
<td>Do</td>
<td>View showing the pathway up from Haneya.</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>107</td>
<td>Do</td>
<td>Do</td>
<td>Navaranga pillar in Akkantangi temple.</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>108</td>
<td>Do</td>
<td>Do</td>
<td>Carvings on the boulder opposite to Yedegundu.</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>109</td>
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<td>Do</td>
<td>Pottery found in a cave of Brahmagiri hill (No. 17).</td>
<td>Do</td>
<td>Do</td>
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<td>110</td>
<td>Do</td>
<td>Do</td>
<td>Inscription on Yedegundu.</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>111</td>
<td>Do</td>
<td>Do</td>
<td>Paintings on a rock in cave with the full view of cave.</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>112</td>
<td>Do</td>
<td>Do</td>
<td>Natural caves behind Asoka inscription.</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>
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<td>-------------</td>
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<td>---------</td>
<td>----------</td>
</tr>
<tr>
<td>113</td>
<td>6!<em>! × 4!</em>!</td>
<td>Excavation at Brahmagiri</td>
<td>North-west view of natural caves behind Asoka inscription</td>
<td>Brahmagiri</td>
<td>Chitaldrug</td>
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<tr>
<td>114</td>
<td>Do</td>
<td>Do</td>
<td>View of cromlechs</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>115</td>
<td>Do</td>
<td>Do</td>
<td>View of Brahmagiri and inscription from Yedeegundu</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>116</td>
<td>Do</td>
<td>Do</td>
<td>Paintings on a rock in a cave</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>117</td>
<td>Do</td>
<td>Do</td>
<td>The old fort wall near excavation No. 12</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>118</td>
<td>Do</td>
<td>Do</td>
<td>Inscription on Yedeegundu</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>119</td>
<td>Do</td>
<td>Do</td>
<td>Asoka inscription on Yemmeammanagundu with the rock overhanging</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>120</td>
<td>Do</td>
<td>Do</td>
<td>Nagaragundu with inscription on Jatinga Ramesvara hill</td>
<td>Jatinga Ramesvara hill</td>
<td>Do</td>
</tr>
<tr>
<td>121</td>
<td>Do</td>
<td>Do</td>
<td>View of north gate on hill</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>122</td>
<td>Do</td>
<td>Do</td>
<td>View of Bulegaragundu inscription with the pavilion on Jatinga Ramesvara hill</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>123</td>
<td>Do</td>
<td>Do</td>
<td>View from north of Jatinga Ramesvara hill</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>124</td>
<td>Do</td>
<td>Do</td>
<td>View of Brahmagiri from Jatinga Ramesvara hill</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>125</td>
<td>Do</td>
<td>Do</td>
<td>Excavation at Brahmagiri</td>
<td>Brahmagiri</td>
<td>Do</td>
</tr>
<tr>
<td>126</td>
<td>Do</td>
<td>Do</td>
<td>View of Jatinga Ramesvara hill</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>127</td>
<td>Do</td>
<td>Do</td>
<td>Brahmagiri (Isila) No. 8—a cromlech</td>
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<td>Do</td>
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<td>128</td>
<td>Do</td>
<td>Do</td>
<td>Brahmagiri (Isila) No. 7—Before excavation showing two rounds of boulders</td>
<td>Do</td>
<td>Do</td>
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<td>129</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td></td>
</tr>
<tr>
<td>130</td>
<td>Do</td>
<td>Do</td>
<td>No. 8—a cromlech</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>131</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td></td>
</tr>
<tr>
<td>132</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td></td>
</tr>
<tr>
<td>133</td>
<td>Do</td>
<td>Do</td>
<td>No. 9—before excavation</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>134</td>
<td>Do</td>
<td>Do</td>
<td>No 7—after excavation</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>135</td>
<td>Do</td>
<td>Do</td>
<td>No. 9—interior of cromlech</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>136</td>
<td>Do</td>
<td>Do</td>
<td>No. 13—above hill, showing brick courses</td>
<td>Do</td>
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## APPENDIX A—concld.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Size</th>
<th>Description</th>
<th>View</th>
<th>Village</th>
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<tbody>
<tr>
<td>187</td>
<td>6½&quot; × 4½&quot;</td>
<td>Excavation at Brahmagiri</td>
<td>No. 12—(old excavations) photo after clearance.</td>
<td>Brahmagiri</td>
<td>Chitaldrug</td>
</tr>
<tr>
<td>138</td>
<td>Do</td>
<td>Do</td>
<td>No. 11—photo of wall and flooring.</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>139</td>
<td>Do</td>
<td>Do</td>
<td>No. 11—before excavation.</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>140</td>
<td>Do</td>
<td>Do</td>
<td>No. 13—showing the curved wall.</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>141</td>
<td>Do</td>
<td>Do</td>
<td>No. 13—before excavation with a portion of a brick wall appearing.</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>142-50</td>
<td>8½&quot; × 6½&quot;</td>
<td>Do</td>
<td>No. 11—unhewn stones</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>151</td>
<td>6½&quot; × 4½&quot;</td>
<td>Do</td>
<td>...</td>
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</tbody>
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## APPENDIX B.

List of Drawings prepared during the year 1939–40.

1. Lakshminarasimha temple, Vighnasante — Ground Plan.
2. Mallesvara temple, Aghalaya — Do
3. Kesava temple, Anekre — Do
4. Basti, Bogavi — Do
5. Mallesvara temple, Machaliaghatta — Do
6. Basti, Yeladahalli — Do
APPENDIX C.

List of Books acquired for the Library of the Office of the Director of Archaeological Researches in Mysore, during the year 1939-40.

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Title of the book</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>Mysore Archaeological Report for 1937 (2 copies)</td>
<td>Received from the Government Epigraphist, Madras.</td>
</tr>
<tr>
<td>4</td>
<td>Memoirs of the Archaeological Survey of India, No. 60, Kansambo in Ancient Literature.</td>
<td>Received from the Manager of Publications, Delhi.</td>
</tr>
<tr>
<td>7</td>
<td>University of Washington Publications in Anthropology, Vol. 7, No. 3, February 1839, Tsimshian Clan and Society by Viola E. Garfield, 1839.</td>
<td>Received from the Director of Archaeology, Trivandrum.</td>
</tr>
<tr>
<td>8</td>
<td>Administration Report of the Travancore Archaeological Department for the year 1113 M. E. (1937-38).</td>
<td>Received from the Manager of Publications, Delhi.</td>
</tr>
<tr>
<td>9</td>
<td>A supplement to Vol. II of the catalogue of coins in the Indian Museum, Calcutta. (the Sultans of Delhi and their contemporaries) by Shamsuddin Ahmad, m.a., Asst. Curator, Archaeological Section, Indian Museum, Calcutta, 1939.</td>
<td>Received from the Director of Archaeology, Trivandrum.</td>
</tr>
<tr>
<td>10</td>
<td>Catalogue of Sri Mulam Chitrasala, Trichur, compiled by Sri P. AnuJan Aohan.</td>
<td>Received from the Manager of Publications, Delhi.</td>
</tr>
<tr>
<td>12</td>
<td>Constitutional Reform in Mysore being the Report of the Committee on Constitutional Reform 1939</td>
<td>Received from the Secretariat, Bangalore.</td>
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<tr>
<td>14</td>
<td>The Munro System of British Statesmanship in India by Dr. K. N. Venkataambasastry, M.A., Ph.D., Mysore.</td>
<td>Received from the Registrar, University of Mysore, Mysore.</td>
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<tr>
<td>15</td>
<td>University of Mysore, Question Papers 1939</td>
<td>Do</td>
</tr>
<tr>
<td>16</td>
<td>Annual Report of the Archaeological Department, Paroda State, for the year ending 31st July, 1938.</td>
<td>Do</td>
</tr>
<tr>
<td>17</td>
<td>Sri Venkatachala Mahatmyam, Telugu script</td>
<td>Received in exchange for the Publications of this Department from Sri Venkatesvara Oriental Institute, Tirupati.</td>
</tr>
<tr>
<td>18</td>
<td>Do in Nagari (loose sheets)</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Do in Hindi Vol. I</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Do in Hindi Vol. II</td>
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</tr>
<tr>
<td>21</td>
<td>Maracchi Sambita</td>
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<tr>
<td>22</td>
<td>Sri Venkatesvara Stuti</td>
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25*
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<th>Sl. No.</th>
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<th>Remarks</th>
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<tr>
<td>23</td>
<td>Epigraphical Report</td>
<td>Received in exchange for the Publications of this Department from Sri Venkatesvara Oriental Institute, Tirupati.</td>
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<td>24</td>
<td>Tirumalai—Tirupati Devasthanams Inscriptions Vol. 1.</td>
<td>Do</td>
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<td>25</td>
<td>Do Vol. 2.</td>
<td>Do</td>
</tr>
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<td>26</td>
<td>Do Vol. 3.</td>
<td>Do</td>
</tr>
<tr>
<td>27</td>
<td>Do Vol. 4.</td>
<td>Do</td>
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<tr>
<td>28</td>
<td>Do Vol. 5.</td>
<td>Do</td>
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<tr>
<td>29</td>
<td>Suprabhatam (Telugu Script)</td>
<td>Received from the Registrar, Mysore University.</td>
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<td>30</td>
<td>Do (Sanskrit)</td>
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</tr>
<tr>
<td>31</td>
<td>Ithihasamala (Sanskrit) with a foreword in English</td>
<td>Received from the Manager of Publications, New Delhi.</td>
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<tr>
<td>32</td>
<td>Talapukam series (Telugu) Vol. 1</td>
<td>The Govt. of India Press, Calcutta.</td>
</tr>
<tr>
<td>33</td>
<td>Do Vol. 2</td>
<td>The Govt. of India Press, Calcutta.</td>
</tr>
<tr>
<td>34</td>
<td>Do Vol. 3</td>
<td>The Manager of Publications, New Delhi.</td>
</tr>
<tr>
<td>35</td>
<td>Ashtamukhi Kalyanam (Telugu)</td>
<td>Received from the Registrar, University of Mysore, Mysore.</td>
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<td>'Jiva Vignana' by B. Venkatasaranappa, M.A.</td>
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<td>Epigraphia Indica, Vol. XXIV, Part VI, April 1938.</td>
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<td>The Monuments of Sanchi by Sir John Marshall, Vol. II.</td>
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<td>Kavyarangalokam by Nagavarman. Kannada (Revised edition).</td>
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<td>University of Washington Publications in the Social Sciences, Vol. 8, No. 4, pp. 169-298, May, 1939. Street Index to the census tracts of Seattle by Norman S. Hayner and June V. Strother.</td>
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<td>49</td>
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<td>Indian village site and cemetery near Madisonville, Ohio, by E. A. Hoorton, 1920.</td>
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<td>Basket-Maker Caves of North-Eastern Arizona by Samuel James Guernsey and A. V. Kidder 1921.</td>
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<td>Ancestral skeletal Remains from Montardit (Ariège) France by R.O. Sawtell, 1931</td>
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Statement of Expenditure for the year 1939-40.

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