With the best compliments of:—

DR. M. H. KRISHNA, M.A., D.Litt. (Lond.),

Director of Archaeological Researches in Mysore,

Mysore.
UMAMAHESVARA, PANCHALINGESVARA TEMPLE, BELGAMI (p. 83).

Mysore Archaeological Survey
University of Mysore

ANNUAL REPORT
OF THE
MYSORE ARCHAEOLOGICAL
DEPARTMENT
FOR THE YEAR 1941

MYSORE:
PRINTED BY THE ASST. SUPDT AT THE GOVERNMENT BRANCH PRESS
1942.
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(3) Bhairavi, Banaśankari temple, Bhārangi
(4) Chāmuṭḍā, Do do

XVI. (1) Śiva and Pārvatī, Do do
(2) Śiva, Do do
(3) Dvārapāla, Virabhadra temple, Udri
(4) Mahishāsurasamadhi, Chandragutti Hill

XVII. (1) Veṇugopāla temple, Kuppagaḍē
(2) Lakshmi-Nārāyaṇa, Lakshmi-Nārāyaṇa temple, Udri

XVIII. (1) Inscription stone, Māvali
(2) A pillar, Do
(3) Inscription stone, Do
(4) Rāṇukā temple, Chandragutti Hill

XIX. (1) Chandragutti Hill
(2) Fort wall, Chandragutti Hill
(3) Mihrab, Do
(4) Fort wall (another), Chandragutti Hill

XX. (1) Virabhadra temple, Keladi—Ground Plan
(2) Coins of the Eastern Chālukyas

XXa. Letter of Vira Rājendra Woḍeyar, Rāja of Coorg

XXI. Sāliggāme grant of the Ganga King Konguni Muttarasa

XXII. Do do

XXIII. (a) Chōlaseṭṭipalli Grant of Dēvarāya II, (1), (2), (3)
(b) —Stone Inscription, Bāgūr, Hosadurga Taluk

XXIV. Chikkabbehalli Grant of the Vijayanagar king KrishnaRāya

XXV. Kānvapura grant of Harihara II

XXVI. Pratāpa Bukkarājapura grant of the reign of the Vijayanagar king Harihara II.
## Errata

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ARCHAEOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR 1940-41.

PART I—ADMINISTRATIVE.

Dr. M. H. Krishna, M.A., D.Lit. (Lond.), continued to be the Director of Archaeological Researches in addition to his full-time professorial duties at the University. The post of Architectural Assistant remained vacant during the year; proposals regarding the filling up of the post have been submitted to Government. Mr. R. Rama Rao, B.A., Assistant to the Director, went on privilege leave for a month and a half from the afternoon of the 16th May of 1941, and Mr. L. Narasimhachar, M.A., Junior Technical Assistant, was appointed as acting Assistant to the Director during this period while Pandit R. Chakravarti acted as Junior Technical Assistant.

A temporary staff consisting of a pandit and a typist was sanctioned for work in connection with the rapid publication of the supplementary volumes of the Epigraphia Carnatica. The typist was entertained with effect from 24th April 1941, and arrangements are being made to secure the services of a suitable Pandit.

In connection with the study and inspection of ancient monuments in the State and the collection of inscriptions, the Director and the Tours: Exploration. Junior Technical Assistant toured in several parts of the Kolar and Shimoga districts, while the Assistant to the Director toured in parts of the Mysore, Tumkur and Hassan districts for collecting and copying inscriptions. Among the ancient sites and monuments inspected and studied during the year may be mentioned those at Gudibande, Devaguddipalli, Sadali, Betamangala, Hungunda, Madivala, Markandeshvarape, Sivapantha, Kolar, Narasapura, Hoskote, Nandagudi, Bellur, Anandapura, Hosagunda, Gauja, Shikarpur, Belgaumi, Talgunda, Bandalike, Chikkamagaluru, Malavalli, Kubatur, Bharangi, Kuppagadda, Udri, Sorab, Chandragutti, Ikkeri and Keladi.

In the neighbourhood of the Kolar Gold Fields was discovered a wide field of cromlechs. The ancient site at Hungunda seems to be important like that of Chandravalli near Chitaldrug; the potsherds, particularly, appear to present interesting data for study. There is room for thinking that the place might mark the
site of a pre-Sātavāhana town. But the existence of cromlechs here like those met
with at Brahmagiri suggests the possibility of there having been also a prehistoric
Iron Age town in the vicinity, while the series of caves round about Sitigarḍa near
Hungunda Paṭṭa appear to have been the dwelling places of man from the Neolithic
times. In front of the Sitigarḍa cave was picked up a neolithic celt and nearby
were discovered several cup-like depressions on the rocks. Hungunda seems to be a
promising site for excavation and exploration. That it was a very important place
during the Nolamba and Chōla periods is gathered from the many inscriptions at the
place. The 'dimāla-dīṇe' to the south-east of the village is an ash-heap and may
represent the old site where gold was extracted, if the authors of the cromlechs were
pre-historic gold diggers.

A tour in parts of the Shimoga district has resulted in the discovery, for the
first time, of monuments belonging to the Rāshtrakūta period. Some information
about the architecture and art of the period is collected and it seems to be important
in the reconstruction of the early history of architecture and sculpture in Mysore.

The main cell of the Vijayeṇdra temple at Bētamangala is a monument of the
10th century A.D., though the large beautiful image inside the garbhagriha seems to
belong to a much later period. At Śivaraṇaṭṭa the Sōmeśvara temple appears to be-
long to the time of Śātipurusha, the Ganga king (c. 753 A.D.). The Varadarāja temple
at the same place has some fine pillars in its mukhamaṇṭaṇa. At Maḍiṭṭa near
Bētamangala the Svayambhuvesvara temple is a structure built during the days of
Illaṇ̄janārga, grandfather of Ilaṇ̄jijaj Vāsudevarāya, the builder of the Sōmeśvara
temple at Kuruḍumale. Thus the temple is one of the early monuments of the east
Mysore school of architecture with a combination of Hoysala and Dravidian features.

The Mārkaṇḍēśvara temple on the Mārkaṇḍēśvara-bेट्टa near Vakkalēri is a
large and interesting monument of the Dravidian style discovered during the year.
Though originally constructed in c. 1400 it appears to have been extended subse-
quently, during the days of Sugaṭṭa Tammegauda. It is interesting to note that
the temple was endowed by a Muslim general named Sītab Khan for the merit of his
master Dīlāvar Khan in about 1556 A.D.

During the early part of the year, the Director's conservation notes in respect of
the ancient monuments inspected by him during 1939-40
were forwarded to Government, the Deputy Commissioners,
the Muzrai Commissioner and the Chief Engineer as usual
for favour of information and necessary action.

Proposals for further renovation work at Bēlār and Hālebid have been noted
and urgent items submitted to Government. Arrangements have been made to
prepare a bhaktavigraha statue of His late Highness Sri Krishnarāja Wadiyar IV in
vaṇḍalōha and install it at the Bēlār temple. In connection with the conservation
of the Gōmaṭēśvara colossus at Śravaṇabelagola, the Committee met on 29th March
1941, and discussed the views of the several members. It was resolved that for
the present experiments might be conducted with Venyl Acetate at Bangalore and
Sravanabelagola on stones similar in quality to that of the image. An estimate for
the construction of a masonry wall in place of the existing packing wall supporting
the right wing of the lower portion of the statue was returned countersigned. In
connection with the conservation of the other ancient monuments in the State,
several estimates were received as usual. Most of them were passed while some were
returned for revision. Among the estimates scrutinised and countersigned may
be mentioned those pertaining to the following monuments:

1. Śrikanṭhēśvara Temple at Naṅjangūḍ.
2. The temples at Bellūr.
3. The temple at Kūḍli.
4. Do Hosabūḍanūr.
5. Kailāśēśvara temple at Doḍmaḷūr.
6. Fort at Chitaldurg.
7. Hōnda at Santebhennūr.
8. Tripurāntaka temple at Belgāmi.
9. The temples at Kōlar.

About 60 inscriptions were collected during the year of which 4 are copper plate
records and the rest stone epigraphs. The majority of them have been edited in Part VI of the Report under the
Director's guidance by Mr. R. Rama Rao assisted by the Pandits. Of these one is a copper plate record from Kondāraḷḷī, Hoskote Taluk,
issued in the 39th regnal year of the Ganga king Kōṇgaṇī Muttarasar, perhaps a name
of Śripuruṣa, and recording the grant of the village Śāliggāme to a Brahman named Bhūṭaśarma.

Another copper plate belonging to the village Vadanagal, Pāvagaḍa Taluk, records the
creation of an agrahār named Bukkaṟāyapura by Bommanna, under the orders of
Prince Bhūpati Voḍeyar, son of Bukka II, who is called heir-apparent (bhāvinam
sārvabhaumaṁ). The grant was issued during the reign of the Vijayanagar king
Harihara II. Bhūpati, although a son of Bukka II, the eldest son of Harihara II,
did not succeed his grandfather on the throne. His uncle Dēvarāya I ascended the
throne in 1406 and Bhūpati Voḍeyar remained as governor under him till about 1420.

A third copper plate grant from the village Chōlēyanahallī in Guḍibānde Taluk
dated Śaka 1351 records the gift of the village Chōliśettipalli, renamed Tryambakapura
Agrahāra, to some Brahmans by Dēvarāya II of Vijayanagar. Among the
donees the first to be mentioned is Kriyāsakti, called the world teacher (bhuvana-
guru) of the Kāśyapa-gōtra and Yajus-sākhā. The recording of the gōtra and
sūtra of Kriyāsakti-guru, who exercised great influence on Dēvarāya II and his
subordinates, is of some importance.
The fourth copper plate record of the year is of the reign of the Vijayanagar king Harihara II and mentions the governor of Gōvā named Bāchaṇṇa Voḍeyar or Bhāskara who granted an agrahāra village named Kāṇvapura.

Of the stone records one mentions the names of Vikramāditya, the Chālukya king, and Konguni Arasar, the Ganga king, as engaged in a fight with the Pallavas (Kāḍuvedṭi). This stone record comes from Jangamarahaḷḷi in Pāvagaḍa Taluk. Another stone record found at Bechirak Dēvalāpura in Kolar Taluk belongs to the reign of the Vijayanagar king Sadāśiva and records some grant made for the temple of Mārkaṇḍēśvara by Sitāpaka Maluka Voḍeyar (Malik Sitab Khan?), agent of Dīlavarkhān, who was apparently a Mussalman. The record is dated Śaka 1479.

Another stone record found at Belūr records the gift of some lands to the guru Surēndratirtha-śripāda of Belūr for the worship of the God Rāma and the maintenance of his matt by Gūḍappadaṇṇāyaka under the direction of Teppada Nāgaṇṇa Voḍeyar, subordinate of Harihara II. It belongs to the year Bahudhānya which probably corresponds to 1398 A.D. A monk named Surēndratirtha of the Mādhiva sect is mentioned in the succession list of Śri Rāghavēndrasvāmi Matt at Naṅjungūḍ as the guru of Vijayēndra-tirtha and a contemporary of Vyāsatirtha who flourished in the reign of Krishnārāya (1509–1529). Apparently this Surēndratirtha belonged to a different lineage.

A few coins were acquired for the office Museum from Gwalior, Lucknow, the Bombay Branch of the Royal Asiatic Society, etc. The electro-type casts of coins prepared for exhibition at the Bangalore Museum were arranged and forwarded to the Curator of the Museum. Specimens of coins and coin impressions received for examination from some private persons were duly examined and returned after identification. A gold coin received from the Amildar of Chennagiri was also examined and returned. Some treasure trove coins discovered near Muḷbagal and preserved at the Kōḷār District Treasury were scrutinised. The coins of the Śātavāhana period discovered at the Chandravallḷi excavations were further studied and classified. A note on the East Chālukya coins in the possession of the Department has been prepared for publication in the detailed Annual Report for the year.

A manuscript entitled “Koḍagina-Kaifiyat” was obtained from the Records section of the General and Revenue Secretariat for examination. It is about 15’ long and consists of one long sheet of paper written on both the sides in Kannāḍa. At the end it bears in English the signature of Virarājendra, the Raja of Coorg. It gives information about some battles fought during the fourth Mysore War (1798–99). A review of the manuscript is published in Part V of the Report.

About 54 books were acquired for the Library and one set of five copper plates and six coins for the office Museum.
The annual reports of the department for 1938 and 1939 were published and that for 1940 was printed. In connection with the rapid publication of the Supplementary volumes of the Epigraphia Carnatica, a special staff has been sanctioned. It is hoped to bring out these volumes early. A Guide to Belgāmi has been prepared for publication. Kannada versions for the Guide books to Talkād, Bēlūr, Halēbīḍ and Seringapatam have also been prepared for publication.

**Publications.**

The receipts and expenditure of the Department under budget heads amounted to Rs. 14,749-1-9 and Rs. 14,749-1-9 respectively. A sum of Rs. 530-12-9 was realised by the sale of departmental publications and photographs.

**Finances.**

The success of the work of the Department was rendered possible by the sincere co-operation of the members of the office staff.
PART II—CONSERVATION OF ANCIENT MONUMENTS.

Conservation Note of the Director of Archaeological Researches on the Monuments inspected during 1940-41.

KOLAR DISTRICT.

BHØGANANDIŚVARA TEMPLE, NANDI—(I CLASS).

It is necessary to preserve the Bhōganandīśvara temple, as far as possible, in its original form. No improvement should be given effect to which would affect the plan of the temple or is likely to mar the appearance of the ancient monument. Thus it is undesirable to allow any room to be put up anew in the kaisāle. If, as seems likely, the open space in between the yāgaśāle and the north-eastern kaisāle has to be enclosed so as to prevent the pilgrims from fouling the place, the introduction of ornamental cement concrete railings suitably coloured so as to match the neighbouring stones may be considered.

As regards the raising of the central ceiling of the yāgaśāle with a view to let out smoke, the removal of the brick and mortar work in the east and west sides of the ceiling may be suggested. It is not desirable to raise the roof itself by anything more than a few inches. A raised roof, particularly in front of the temple, would affect the view of the main temple.

The temple servants have been put to a lot of inconvenience owing to want of light in the pākaśāla. It is out of the question to provide windows in the side walls. Perhaps the introduction of some more electric lights, particularly where the cooking is done, would make matters better.

The whitewash and wax covering the sculptures, walls and pillars in the temple should be scraped off slowly and carefully. All further whitewashing should be strictly forbidden.

The pond to the south-east of the temple is a source of danger and nuisance in the premises. It may be kept under lock and key.

It is a pity that the Vaisya chaultry has been allowed to be constructed immediately to the north-east of the vimānas. The height of the building hides the graceful front view of the temple. As far back as 1934–35 the Director of Archaeology disapproved of the construction of the building at the place where it stands at present and it is learnt that the Second Member was pleased to express his dislike of the existence of the building there when he had been to the place for inspection. At considerable cost the building has been constructed and a private party has been allowed to acquire proprietary rights in land belonging to a Protected Monument
under the administration of the Government. It is now a problem how it could be made less prominent than the temple. Moreover the pilgrims that stay there during the jātra foul the entire premises. Recently a latrine too has been permitted to be constructed in the premises in spite of protest. It is desirable that all the non-government buildings should be removed; in due course the old mannāpas belonging to the temple may once again be opened out.

The temple is a First Class Ancient Monument deserving of preservation in a worthy manner.

Gudibande.

RĀMEŚVARA TEMPLE ON THE HILL.

This temple is a muzrai institution which once enjoyed several inam lands. These lands have been reported to have been taken over by Government and an Archak is said to have been appointed on Rs. 12 per month. His salary is now reported to have been reduced to Rs. 6 on the ground that the yield of the lands is very little. As the Archak has to supplement his income by other means, the temple is in a neglected condition. Though from the architectural point of view the temple is not a very important institution, still as a monument of the early Pāllegārs who ruled at the place it deserves some attention. It is in need of repairs particularly regarding its roof which has become generally leaky. Rain water wets the whole area and sometimes even stagnates here and there. This stagnation has resulted in rendering the walls out of plumb in several places so that if immediate steps are not undertaken to repair the roof and set right the out of plumb slabs of the walls, the whole structure may come down very soon. It is also necessary to induce the Archak to look after the building better.

THE VENKAṬARAMANA TEMPLE IN THE VILLAGE.

This is also a monument built by one of the early Pāllegārs of the place. It happens to be an important institution in the locality deserving to be preserved intact. The roof is generally leaky so that rain water drips down in several places, wetting the wall slabs and the flooring of the temple. The vegetation growing here and there on the temple may also be removed. In other respects the temple is intact.

Devaragudipalli (near Bagepalli).

VENKAṬARAMANASVĀMI TEMPLE.

The temple is a muzrai institution very popular in the locality and maintained intact. But in some places in the navaraṅga the flooring is uneven. It may be set right when funds permit. On the left pilaster of the outer vestibule is a figure of Yoga-Narasimha for whom a brick and mortar niche has been built in recent times.
The niche may be removed. For the vāhanas which are kept in the navaraṅga a separate room may be given in the prākāra. The whitewashing on the walls and, other parts of the temple has covered the inscriptions and sculptures. It may be carefully and slowly scraped off without damage to the stone.

Betamangala.

THE VIJAYENDRA TEMPLE.

There is no doubt that the sanctum sanctorum of the temple was constructed some time during the 10th Century A.D., though it is possible that the present main image was consecrated even as late as the 16th or 17th Century A.D. But even this image is extraordinarily good and deserves to be preserved along with the temple. The temple is a minor muzrai institution and may be put into Class III of the Protected List for purposes of conservation. The mukhamaṇṭapa and the pāṭālāṅkāṇa are in a bad state so far as their roofing and their outer size-stone walls are concerned. It may be considered whether the removal of these outer walls would be advantageous for the better upkeep of the temple. They do not happen to form part of the original structure. The surroundings of the temple need to be cleared of all vegetation including the cocoanut tree on the south-east. The priest’s quarters in the north-western corner of the area may be removed. A door made up of iron railings might be given to the maṇṭapa. The roof is in need of general repairs. It is reported that an estimate for Rs. 500 has been prepared and sent up for sanction. An estimate for the other items suggested above may also be prepared.

Madivala.

SVAYAMBHUVESVARA TEMPLE.

This temple is a large Dravidian structure older than the Somēśvara temple at Kumudumale and as ornate. The main structure is almost intact though its roof is leaky in some places. The leaky portions may be repaired. But the prākāra and the porches particularly require immediate attention inasmuch as many of the wall slabs have fallen and are falling, being out of plumb in several places. The temple may be placed in Class III of the list of Ancient Monuments and the initial repairs may be got done. The surroundings require to be cleared of all vegetation and the view of the temple needs to be improved. The vegetation growing on the outer walls and tower of the main structure should be removed at once. The archak of the temple has built a brick granary in the north-east corner of the navaraṅga for storing his paddy. This may be removed and he may be strictly forbidden from using the temple and its premises as his dwelling place. There is a stone jagali or platform against the inner north wall of the navaraṅga. This appears to be old; but it may be removed, if necessary.
To the east of the mahādvāra of the Pārvatī temple is a cell in the prākāra of the main temple which is used as a horse-stable by the priest and as a kalyāna-maṇṭapa by the villagers on occasions to celebrate marriages. The roof of this cell is in immediate danger of collapsing. It may be repaired.

The area comprising the main temple, its prākāra and mahādvāra, the Pārvatī and other temples as also the pillar, etc., in front of the main mahādvāra has been enclosed by a large outer prākāra which is now in ruins. In the north-east corner of this area is a pond with stone steps and good water. The steps need repairs and the pond may be railed off for protection.

Ramasagara (near Betamangala).

VENKATARAMANA TEMPLE.

Though this temple is architecturally unimportant, it seems that if the villagers are encouraged, the institution could be put into some order and worship allowed to continue. Otherwise the structure which is now very much dilapidated may come down before long. The outer wall slabs have gone out of plumb in several places and have collapsed in some. The roof has become generally leaky and the flooring is in a bad state. The temple is a muzrai institution.

Kolar Gold Fields.

CROMLECHS.

About 3 miles to the east of K. G. F. on the pipe line, and about half a mile to the north of the village of Hungunda, north of K. G. F. are wide areas comprising several acres of land in which are found cromlechs belonging to the prehistoric age. It is learnt that some of the cromlechs have been rifled owing to the fact that the villagers are ignorant of their historical importance. The antiquities found in them are reported to have been destroyed. Instructions may therefore be issued to the local Revenue officials to see that the cromlechs are not opened in future by the ignorant villagers. The stones forming the rings on the surface may not be broken to pieces for domestic and other purposes.

Hungunda.

CHAUĐĒŚVARI TEMPLE.

Among the temples in the village of Hungunda there are two which are important from the archaeological point of view. One of them is the Rāmeśvara temple on the hill to the south of the village. It is a Chōla monument and is quite intact. The other is the Chauḍēśvari temple which is situated at some distance to the east of the village. The structure is dilapidated and architecturally unimportant. But the
images of the Seven Mothers inside the garbhagriha are old sculptures of about the Chōla period. They need protection and for their sake some repairs are necessary for the temple, particularly concerning its roof.

Vakkaleri.

MĀRKANDEŚVARA TEMPLE ON THE MĀRKANDEŚVARA BETTA.

This institution has not been noticed up to now in any of the Annual Reports of this department. It is a large structure built in the Dravidian style and going back to about the 14th Century A.D. and greatly extended during the succeeding periods under the Vijayanagar and Sugaṭūr rulers. The temple is sufficiently intact and with very little expenditure could be put into a decent form. For purposes of protection it may be included in Class III of the list of Ancient Monuments. The roof of the mukhamanaṭapa is stated to be leaky in some places. The leaky portions may be cement-pointed. Some of the pillars in the verandah seem to be slanting. They may be examined. The outer prākāra walls are out of plumb in several places owing to the growth of vegetation on them. The slabs must be made quite free from the growth of trees between them. Whatever roots there might be should all be cut down and the joints cement-pointed. The roof of the kaisāle needs immediate attention. The well in front of the temple may be raised off for the sake of the safety of the pilgrims. Just inside the mahādvāra is a pool containing about 6' of water. If possible it may be filled up after draining out the water. The flooring of the courtyard in front of the temple may be made even and paved with stones. Since the temple is situated on the summit of a hill and commands a good prospect all round and since electricity is available at Vakkalēri, the question of installing electric lights in the institution may be considered. An approach road from Vakkalēri to the temple may also be made, if possible.

Sivarapatna.

SOMESVARA TEMPLE.

The Sōmeśvara temple appears to date from about the Chōla period, though it is even possible that the linga inside the main cell may hail from the Gaṅga times as can be surmised from the inscription of Śripurusha Gaṅga standing to the northeast of the temple (c. 753 A.D.). The temple has become dilapidated; but the villagers want to get the temple rebuilt in a better place in the village and install in it the main linga. They may be encouraged to contribute liberally towards the renovation of the old temple itself.

VARADARĀJA TEMPLE.

This structure is also dilapidated and its mukhamanaṭapa which contains some good pillars is in a woeful state. The villagers may be encouraged to get this
temple also renovated. The old inscriptions on the basement cornice of the temple should not be injured or hidden from view during the course of renovation. The garbhagriha is empty. But since the village has several sculptors of repute, it may be possible to encourage the villagers to get a new image of Varadarāja prepared and installed in the temple.

**Bellur** (near Kolar).

**KAŅṆEŚVARA TEMPLE.**

The Kaņvēśvara temple at Belūr is about 700 years old and abounds in inscriptions. Its situation very near the high road makes it desirable that certain initial repairs to the monument should be effected and its appearance improved. The outer walls have gone out of plumb in some places. They may be set right using only the old materials, the joints of the slabs being properly cement-pointed. The roof requires to be cleared immediately of the vegetation growing on it and cement-pointed particularly in places where rain water drips through it. The surroundings may generally be made neat and tidy. The outer walls of the Pārvatī shrine may be plastered over including the tower of the main cell, its roof being cleared of the vegetation growing on it. An approach from the road may be made and a low compound wall may be constructed enclosing the whole temple area, if possible.

**RAMANATHA TEMPLE.**

The leaky portions of the roof require proper cement-pointing. The outer walls have collapsed in several places and have been rebuilt in recent times higgledy-piggledy here and there. The collapsed portions may be properly rebuilt. The precincts may be cleared of all vegetation and a compound wall may be constructed. The southern doorway of the navarāṇga may once again be opened to let in more light. The brick platform on the north side of the interior of the navarāṇga may be removed and the flooring improved.

**Hoskote.**

**VARADARĀJA TEMPLE.**

The Varadarāja temple at Hoskote is a minor muzrai institution requiring immediate repairs particularly in respect of the northern outer wall of the sukhanāsī. This wall is out of plumb and in danger of falling. The roof is also leaky in several places. The flooring is in a very bad condition. The mukhamanṭapa needs some kind of protection from the cattle which are making it their shelter. Reinforced concrete screens of suitable design may be inserted to a height of 3' if funds permit.
SHIMOGA DISTRICT.

Anandapura.

THE POND OF THE MAHANTI MATHA.

This pond is situated in a very attractive spot about 2 miles to the north-east of Anandapura. It is very large and well-built with steps of laterite blocks. It appears to be a monument of the Keladi dynasty and deserves, on account of its beautiful surroundings, to be conserved. The cost of renovation, too, would not be high since it is almost intact. A few minor measures may enhance its economic value also since it is provided with a sluice through which water is said to have been once irrigating the lands of Mallandur. The rank vegetation growing here and there in the area may be cleared. The large tree growing in the south-western corner of the pond should immediately be cut down.

Hosagunda.

ĪŚVARA TEMPLE.

The Īśvara temple at Hosagunda is built in the Nāḍkalsi style by the Śántaras and has a graceful appearance. It has become very much dilapidated owing to the fact that the village is far removed from it and that the villagers are generally loth to come to the jungle-clad surroundings of the temple. If the jungle could be cleared, they would perhaps have no objection to revive worship in the temple. The large tree that is growing right against the south wall of the temple must immediately be brought down. The wall slabs have been dislodged by the roots of trees and other vegetation. The roof and the flooring require general repairs.

Gauja.

GAUTAMESVARA TEMPLE.

The Gautamesvara temple at Gauja appears to date from about the Rashtrakūta period and deserves to be preserved in its original form as far as possible. As it is, it consists of the garbhagriha only with no protection above. It is learnt that an estimate has been prepared to re-build the temple, dismantling its apsidal cell. The apsidal plan is peculiar and should not be interfered with. The construction of a mukhamañṭapa may be permitted as also a roof for the temple.

Belgami.

KEDAREŚVARA TEMPLE—II CLASS.

At the time of inspection the temple premises were in a very unsatisfactory state. People had converted the institution into a dharmaśāla, using indiscriminately the
premises for cooking purposes. Travellers had carved their names here and there on the polished pillars of the mukhamantapa. Some of the names have been carved very recently. The surroundings were in a very dirty condition. The temple is a second class monument and the following measures of conservation appear to be absolutely necessary:

1. A compound wall and a gate securely lockable may be provided.
2. The ugly mud walls of the Nandi shrine must be removed.
3. It is said that the ceiling of the Prabhūdēva temple is very leaky. This may be looked into.
4. The dilapidated structure to the south of the temple area may be examined with a view to making it useful as a kitchen and store.
5. The thick chunam coating in the inside of the temple may be carefully and slowly scraped off. The outer walls and the towers may be cleared of their mortar coating and the slab joints may be pointed with cement suitably coloured so as to match with the slabs.
6. The mahādvāra has become much ruined owing to neglect. Some of the pillars are out of plumb. They may be set right and a gate provided. Its tiled roof may be replaced by a better one, preferably of stone, if the weight will not be too much.
7. The roof of the main temple is said to be leaky in some places. The leaky portions may be cement-pointed.
8. In the south-east corner of the temple area a person is said to have been buried about 15 years ago. Instructions may be given to his relatives to exhume the body and bury it elsewhere.
9. The Archak of the temple may be given strict instructions not to allow the people to foul the place and use the premises as a musafirkhana. A board declaring the monument to be a protected one may be put up prominently in front of the temple.

THE BHERUNDEŚVARA PILLAR.

During the course of constructing the size stone platform for the new Bherunda image, the inscription on the east base of the pillar has been entirely covered up. It is necessary that the inscription should be made visible.

Transverse cracks have sprung up both at the bottom of the pillar and at the top. It is difficult to think that the weight at the top will not force it to come down. The newly given steel hoops and the steel supports may not be enough to save the pillar from falling down. Minute examination by the P.W.D. seems to be necessary.

The smaller inscription that stands a little distance to the south-west of the pillar may be carefully removed from there and set up near the platform of the Bherunda pillar.
TRIPURĀNTAKA TEMPLE.

1. The basement of the temple to the south of the mukhamanṭapa has recently been repaired and its platform is paved with cement. The smooth surface of the pavement requires to be made rough and coloured to match the stone.

2. The flooring of the mukhamanṭapa and navaraṅga may be made even.

3. The slabs of the walls have been pointed with cement but the colour of the cement does not match the colour of the slabs. The cement may therefore be scraped off carefully and the joints again pointed with cement coloured to match the neighbouring slabs.

4. The walls may be cleaned of all dust and patination and restored to their original colour.

5. The two pillars on the jagali of the eastern porch of the mukhamanṭapa seem to be out of plumb and leaning to one side. They may be examined and the porch strengthened so that it may act as a buttress to the pillars.

6. The southern beam of the above porch is cracked. It may be examined and, if necessary, replaced by another. If any roof is proposed to be constructed for the porch, care should be taken that it will not add undue weight to the structure.

7. The basement all round the temple may be made even and paved with cement as has been done on the south side of the mukhamanṭapa. The dentil mouldings, however, should be left visible.

8. The outer walls of the temple seem to be out of plumb in many places, particularly to the north of the Viṣṇu shrine where a vertical crack has sprung up in the wall. The walls may be examined and, if necessary, re-built where they are out of plumb. While re-building them original materials should be used as far as possible. No size stones should be used.

9. Several of the images inside the temple have been restored in an ugly way. The cement restoration of their broken parts may be removed very carefully.

10. The bilva trees to the east of the temple, the tamarind trees to the south and the tree to the west should all be cut down and the premises made clean.

11. The two houses to the south of the temple as also one or two houses to the west may be acquired and dismantled so that there may be a large open yard in front of the temple to the south and more open space to the west. In the front yard may be preserved the several images lying in a neglected condition in various parts of the village.

12. A compound wall may be put up all round the temple including the open area mentioned above.

13. If possible, the thick brick roof of the temple may be examined with a view to reduce its weight.
14. Some of the navaraṅga ceiling slabs have sprung lengthwise cracks. They may be examined.

15. The total cost of attending to all the items mentioned above may come up to Rs. 10,000. It may be spread over two or three years, the repairs of the temple proper being taken up in the first instance.

SOMĒŚVARA TEMPLE.

The Sōmeśvara temple is generally intact. But some minor repairs are necessary to improve its appearance. The area consisting of the temple and the fields around may be enclosed with a railing all round. A door may be provided for the navaraṅga doorway. The trees and plants growing by the side of the walls and between the wall slabs may be removed and the joints cement-pointed with cement coloured to match the stones. No private buildings may be permitted to be constructed near the temple. The yard in front of the temple may be levelled up and converted into a playground for the children of the school. The steps leading up to the temple may be improved and the jagali set right. The flooring of the navaraṅga requires to be made even. One of the sukhānāsi ceiling slabs is cracked. It may be examined.

KALIKĀDEVĪ TEMPLE.

The slabs of the outer walls are out of plumb and require re-setting in several places, the joints being properly cement-pointed.

NILAKAṆṬHESVARA TEMPLE.

The outer walls and basement of the temple are out of plumb in many places and are overgrown with rank vegetation. They may be set right.

ONAKEHONḌADA-BASAVANṆA TEMPLE.

The structure has become very much dilapidated, the outer walls and the tower having collapsed beyond all possibility of being renovated without very heavy cost. The images in the vicinity may be removed to the compound of the Tripurāntaka temple.

IMAGES LYING IN VARIOUS PARTS OF THE VILLAGE.

All these may be removed to the compound of the Tripurāntaka temple and preserved. In a backyard called Kammārāṃ-hittalu, there are two beautiful images of a Yakshi and a male attendant which require to be immediately removed to a place of protection. In the kaṇa or hittalu belonging to Gurupāḍa Gauḍa, there are lying neglected some good images of a Nāga couple intertwining. They may also be preserved in the compound of the Tripurāntaka temple.
Talagunda.

VIRABHADRA TEMPLE.

An image of Virabhadrā, which appears to have been originally worshipped in the temple, is now lying buried in the open verandah behind the temple. It is a good piece which is worthy of being preserved in the maṇḍapa of the temple.

PRAṆAṆEŚVARA TEMPLE.

The temple has been renovated and a low compound wall has been put up. All the stray images in the neighbourhood may be collected and preserved in the compound. The temple enclosure may be kept clean and made tidy, the lantana and other trees growing up here and there being cleared. The level of the open yard in front of the temple is higher than that of the flooring of the temple. Rain water may thus enter the temple unless prevented by suitable drainage in front of the doorway. The famous Kadamba inscription pillar seems to be slanting a little to the south-east. It may be examined and the pillar set right if necessary.

Bandalike.

BASTI.

The basti is a good example of the fully developed Chālukyan style and is well worthy of preservation as an Ancient Monument under Class III. The premises may be cleared of all vegetation and the fallen slabs of the walls and ceilings restored to their original places. The joints of the slabs may be cement-pointed. The roof requires to be made water-proof and the flooring to be made even and cement-pointed.

SŌMEŚVARA TEMPLE.

This is an ornate structure containing some very beautiful screens and doorways of the twelfth century. It is completely a Chālukyan structure worthy of preservation under Class III of the Ancient Monuments. The outer walls have become out of plumb in several places and the beams and ceiling slabs have become dislodged here and there. The roof and the flooring require general repairs. The thick vegetation growing on the temple and in the vicinity must be cut down and the temple surroundings made neat and tidy.

TRIMŪRTI TEMPLE.

This temple is a triple-celled structure of the Chālukyan period and deserves to be preserved as a monument of Class III. The surroundings may be cleared of the jungle and the teak trees planted in front may be cut down. The towers and roof as also the flooring of the temple require general repairs. The slabs of the walls have to be re-set in some places, the joints being properly cement-pointed. The ground around the temple may be levelled up and made neat.
Chikkamagadi.

KALLEŚVARA TEMPLE.

Many of the ceiling slabs have come down as also some of the slabs belonging to the outer walls. They require to be re-set and the temple surroundings cleared of all rubbish. Cooking inside the temple premises may be forbidden.

JAIN BASTI.

The basti is generally intact and it will not cost much to effect some minor repairs. The vegetation on the roof and in the neighbourhood may be cleared and the plants growing on the monument may be cut down. The roof requires general repairs. The premises should be levelled up. If possible, a compound wall may be constructed. The temple may be included in Class III of the protected list.

Malavalli.

PILLAR INSCRIPTION.

The platform that has recently been constructed at the base of the pillar requires to be lowered down by about a foot and a half since it has hidden from view about 13 letters in each line of the inscription. The base of the pillar is lying in the drain to the south-east of the Kalleśvara temple. If possible it is desirable, to get it joined to the pillar and secured by iron hoops, care being taken not to damage the inscription.

Kubatur.

KAṬABHEŚVARA TEMPLE—II CLASS.

The temple is a fine monument of the Chālukyan style hailing from about the 11th century A.D. It is an ancient monument of the second class and deserves to be carefully preserved. The following points of conservation may be suggested:—

1. It may be provided with an ancient monument board.

2. It may be provided with a compound wall inclusive of the smaller temples and running at a distance of about 30 yards on the west. Against the west wall may be built a line of brick buildings consisting of the priest’s quarters, the pākaśāla, a store room and an extra room, the priest being forbidden from using the Pārvatī shrine as his dwelling place thereafter. Since the temple is in a jungle and a person is needed for its protection, it is necessary that the priest should live in an out-house. The temple has been previously attacked by robbers.

3. The mud walls in the western part of the building and on its south-east may be completely removed, opening to view the garbhagriha doorway.
4. The floor of the maṇṭapa which is paved only in the central aisle may be provided with concrete flooring, the stone slabs being pointed with coloured cement.

5. The original bull was broken and removed some years ago. A new one may be provided. If possible, the unbroken fine bull in the ruined Pañchalingēśvara temple at Belgāmi which belongs to the same school and period may be brought over and installed in the square of the maṇṭapa just to the east of the central ceiling.

6. The whitewash and soot on the ceilings and pillars may be carefully removed without damage to the carvings or the polish.

7. The tower may be cleared of all plants, the old mortar work scraped off and the joints of the stones pointed with cement coloured to match the stones.

8. The dilapidated and ugly-looking vacant modern structure to the southeast of the temple may be dismantled and the ground levelled up.

9. The compound should be levelled and properly furnished with drainage to lead off water.

10. The wood work inside the garbhagriha may be completely removed. The temple may be provided with movable lampstands and a thin steel rod for suspending the water vessel over the linga.

It is learnt that the temple has about Rs. 1,500 as reserve fund.

PĀRŚVANĀTHA BASTI.

The basti is a structure of the Chālukyan times having some well carved images. For the sake of these images the following points of conservation are suggested:

1. The ceiling slabs which have gone out of plumb here and there may be set right and the roof generally repaired and made waterproof.

2. A lockable wooden door may be provided in the place of the existing one which has become useless.

3. The flooring may be generally repaired.

4. A Jain Archak may be appointed to look after the monument.

5. The basti may be included in Class III for purposes of protection.

6. It is learnt that the institution used to enjoy several inam lands. Worship may be restored, if possible.

7. The images in the compound deserve to be better preserved.

RĀMEŚVARA TEMPLE.

The Rāmeśvara temple is almost intact. Only the surroundings require to be made neat and tidy. The institution may be placed in Class III for purposes of conservation, since it happens to be a genuine monument of the Rāṣṭrakūṭa period.
Bharangi.

BASTI.

The structure is almost intact. It may be considered if it is possible to encourage some Jain priest to offer worship in the basti.

KALLESVARA TEMPLE.

The temple is very much dilapidated, its outer walls having collapsed in several places. The villagers may be encouraged to renovate it.

BANASANKARI TEMPLE.

Three of the images in this temple, viz., Nos. 1, 3 and 4 from the left of the row, are worthy of being preserved in a museum, or looked after carefully in case there should be any difficulty in removing them to a museum. For the time being the temple may be generally repaired and a local person, preferably the Patel or the Shanbhog, instructed to look after them well. The surroundings may be cleared of all vegetation. The roof of the temple requires to be made waterproof.

Kuppagadde.

ISHVARA TEMPLE.

1. The temple is sufficiently intact having been repaired about five years ago. But there has been put up an ugly zinc sheet roofing above the mukhamaṇṭapa. It must be removed and the original roof repaired to prevent rain water from soaking through the ceilings.

2. Several of the ceiling slats are cracked and require to be examined and cement-pointed.

3. Cooking inside the open maṇṭapa should strictly be forbidden. An ancient monument board may be supplied and set up.

4. The plants growing on the walls, etc., of the temple should be cleared. The priest may be asked to look after such work occasionally.

5. The surroundings have a thick growth of lantana and some trees. These may be cut down and the place made neat and tidy.

Udri.

DILAPIDATED ISVARA TEMPLE.

This temple stands to the north-east of the village and is so much ruined that it is impossible to renovate it. Even the single cell that is standing now is about to collapse. But its architectural members consisting of pillars, pilasters, doorways, etc., may be removed to a safe place since they show good workmanship.
JAIN BASTI.

This stands to the west of the village. It is almost intact and is in need of certain minor measures of conservation. Some of the ceilings have sprung cracks, particularly the central ceiling and the one to its north. These may be examined and set right. The roof may be repaired and made water-proof. The front part of the temple and the surroundings may be cleared of all vegetation. The plants growing on the walls and tower may be cut down and the slab joints cement-pointed. The inscription stone lying to the south-east of the temple may be set up properly so that its letters may not get damaged. The front wall of the temple may be repaired.

ŚIVA TEMPLE.

This temple is situated about a hundred yards to the east of the basti mentioned above. It requires a concrete roof and the slabs of the walls need to be cement-pointed at the joints. The surroundings should be made neat and tidy.

LAKSHMINARAYANA TEMPLE.

This temple stands about a hundred yards to the south-east of the Śiva temple. As it is, it consists of a single cell which has recently been repaired and provided with a doorway. Worship may be restored in the temple.

REPAIRS AND MAINTENANCE OF MONUMENTS.

[Based on the Reports of the Sub-Division Officers.]

The annual reports in respect of the repairs and maintenance of ancient monuments have been received only from the Mysore, Chitaldrug, Kolar, Hassan, Kadur and Shimoga Districts. The Sub-Division Officers of the other districts have not so far forwarded their inspection reports.

CHITALDRUG DISTRICT.

CHITALDRUG SUB-DIVISION.

The Rock-cut temple at Rāmadurga and the Edicts of Ashoka in Siddāpur, Mōlakālmuru Taluk, are both reported to be in good condition.

DAVANGERE SUB-DIVISION.

The ancient monuments in this sub-division are as under:

1. Hariharēśvara temple, Harihar—I class.
2. Basti, Heggere—II class.
3. Isvara temple, Anekonja—II class.
4. Isvara temple, Nanditavare—III class.
5. Do Nandigudi—III class.

These five monuments in the Davangere Sub-Division are reported to be in good condition.

**SHIMOGA DISTRICT.**

The Deputy Commissioner, Shimoga District, has forwarded the following report on the working and preservation of the Ancient Monuments in the Shimoga District during the year 1940-41:

The appended statement gives the names of ancient monuments in this District and the particulars regarding their inspection by the several officers during the year under report.

There has been an addition to the list of ancient monuments—Shaji’s tomb at Hodigere has been declared a protected monument under section 3 (1) of the Ancient Monuments Preservation Act, vide Government Notification No. E. 209—Univ. 216-39-66, dated 16th July 1940. In response to this notification, inviting objections, if any, Kadamma, mother and guardian of the minor khatedar of the land on which this tomb lies has submitted an objection petition claiming ownership of the land so far for the purpose of preserving the monument in question and praying that the amount spent on the land may be paid to her together with the value of the land before declaring the tomb an ancient monument. A report was therefore submitted to Government. Final orders of Government under section 3 (3) of the Act regarding the confirmation or withdrawal of the notification have not so far been received. Sanction has since been accorded to the proposal to acquire 1/2 an acre of land for the purpose in G. O. No. E. 535-37—Univ. 16-39-87, dated 14th August 1941, the cost of acquisition having been ordered to be met out of the University funds as a special case.

**Condition.**—All the institutions are reported to be in a fairly good condition. The question of effecting repairs to some of the institutions is under correspondence. It is reported that estimates for certain repairs to the Bastis at Narsapura and to the Sri Trimurti Narayana Temple at Bandalike in Shikarpur Taluk have been called for from the Assistant Engineer, Shikarpur. The roof of the Sri Mallikarjunaswami temple at Kalsi in Sagar Taluk is reported to be leaky and the Assistant Engineer, Sagar, has been requested to prepare an estimate. Jungle clearance in the palace site
outside the fort at Nagar is stated to be under correspondence with the Public Works Department. The question of effecting repairs to the Śri Kaitabhesvara Temple at Kubatur and of constructing a compound wall is engaging attention.

*Repairs.*—During the year under report, repairs are reported to have been effected by the Public Works Department to the following institutions:

1. Sivappa Naik's Fort at Nagar—Cleansance of jungle at a cost of Rs. 25.
2. Devaganga ponds at Basavana Byana, Hosanagar Taluk—Resetting the fallen slabs at a cost of Rs. 46.
3. Bastis and Inscriptions at Humcha—Urgent repairs at a cost of about Rs. 50.

*Establishment.*—The following institutions continued to entertain the establishment noted against them:—

1. Sri Kudli Ramesvaradevaru temple
   - One servant on Rs. 2 per mensem
2. Sri Bhadravati Lakshminarasimha Devaru
   - One servant on Rs. 4 per mensem.
3. Santeennur Honda and Musafirkana
   - One caretaker paid out of District Board Funds.
4. Sri Belagavi Kedareswara and 2 other temples
   - One caretaker on Rs. 4 per mensem paid out of Nehani allowances.
5. Kubatur Kaitabhesvara Temple
   - Care-taker.
6. Nagur Devaganga Pond
   - Care-taker on Rs. 7 per mensem paid out of State Funds.
7. Melige Ananthanatha Basti
   - One caretaker on Rs. 2 per mensem.

*General.*—The Muzrai Commissioner paid a visit to the Śri Rāmeśvara Temple at Keladi during the year under report in company with the Deputy Commissioner.
Statement showing the several Ancient Monuments in the Shimoga District
inspected during the year 1940-41.

**SHIMOGA DISTRICT.**

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<td>District Board Mussafirkhana and Honda.</td>
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<td>Honnali</td>
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<td>Melige</td>
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<td>Do</td>
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Note.—Re: Item No. 5—Shaji's Tomb at Hodigere.—Notification under section 3(1) of the Ancient Monument Preservation Act of 1925 has been published in the Gazette with No. E. 209—Univ. 216-29-62, dated 16-7-40. But no order under section 3(3) of the Act re. confirmation or withdrawal of the Notification has been received as yet.
HASSLAN DISTRICT.

The following is the consolidated list showing the particulars of the ancient monuments inspected by the Sub-Division Officers in the district during the year:—

**Sakleshpur Sub-Division.**

1. Mañjarabad Fort.
2. Śrī Hoysalēśvarasvāmī Temple, Halebid.
3. Kēḍārēśvarasvāmī Temple, "
4. Virabhadrasvāmī Temple, "
5. Pārvanāthasvāmī Temple, "
6. Ādinaṭha Basti, "
7. Sāntināthasvāmī Basti, "
8. Inscriptions "
9. Śrī Chennakēśavasvāmī Temple, Bēlūr.

**Hassan Sub-Division.**

1. Prasanna Chennakēśavasvāmī Temple, Ambuga.
2. Vishnu Statue at Kondajji.
4. Iśvara Temple, Arskere.
7. Somēśvara Temple, Hārnahalli.
12. Akkana Basti, "
13. Inscriptions, "
14. Chāmuṇḍarāya, Basti, "
15. Chandragupta Basti, "
16. Pārvānāṭha Basti "
17. Lakshminārāyasvāmī Temple, Nuggihalli.
18. Sadāśivasvāmī Temple, "
KADUR DISTRICT.

CHICKMAGALUR SUB-DIVISION.

1. Yāpastambha at Hiremagalūr—Class II; in good condition.
2. Viranārāyaṇa Temple, Belavādi—Class I; under the management of the Sringeri Jahgir; the Deputy Commissioner states that it is a fine old structure badly neglected. The surroundings and the roof are overgrown with rank vegetation. The latter is said to be leaking badly. The chairman of the Panchayet is said to have promised to have the roof and the compound cleared of vegetation.
3. Māršaṇḍēśvara Temple, Khāṇḍya—Class III; not in good condition. Some repairs are said to have been effected by the P.W.D.
4. Siddēśvara Temple, Marle—Class II; in good condition.
5. Cheṇnakēśava Temple, Marle—Class II; in good condition. Some repairs are being done.
6. Kalasēśvara Temple, Kalasa—in good condition. Annual repairs are being done from the temple funds.

TARIKERE SUB-DIVISION.

The undermentioned institutions are said to have been inspected during the year and are reported to be in good condition:—
1. Lakshmikāntasvāmi Temple, Dēvanūr, Kadur Taluk.
2. Śiva Temple, Hirenallūr, Kaḍūr Taluk.
3. Amritēśvara Temple, Amritāpura, Tarike Taluk.
4. Sūmēśvara Temple, Sompura, Tarike Taluk.

MYSORE DISTRICT.

MYSORE SUB-DIVISION.

Jyōtirnayēśvara Temple, Sāligrama—II Class. The Archak of the temple who is also the care-taker is reported to be not doing his work properly. It is learnt that an estimate for Rs. 4,500 had been prepared, but that the work was not taken up since the villagers did not come forward with their contribution. It is reported that the building is in a dilapidated condition and that rank vegetation has grown on the temple.

Rāmānujāchārya Temple, Sāligrama—II Class. The monument is reported to be in good condition. But the care-taker is reported to be not doing his duty properly. In the Srīpāda Tīrtha the flooring is said to be requiring cement-pointing.
KOLAR DISTRICT.

KOLAR SUB-DIVISION.

The following Ancient Monuments in the Kólár Sub-Division are reported to be in good condition.—

1. Śripādarāya Brindāvana at Mulbāgal.
2. Hazrath Baba Hydervali Darga, Mulbāgal.
4. Mokbara at Kólár.
5. Kólārama temple, Kólár.
8. Śripatīśvarasvāmi temple, Siti.
9. Rāmalingēśvara temple, Ávani.

CHIKBALLAPUR SUB-DIVISION.

The Assistant Commissioner, Chikballāpur Sub-Division, states that the following monuments in the Chikballapur Sub-Division were inspected during the year under report:—

Bhoganandiśvara Temple.
Tipu’s Palace.
Yogamandiśvara Temple.
Rāganātha Temple.
Hussain Shah Vallī Darga.
Venkataramanasaśvāmi Temple, Álamgiri.
Amaranārayana Temple at Kaivāra.

He has further forwarded the following statement showing the progress of the action taken on the observations made in the Conservation Note of the Director of Archaeological Researches in Mysore:—

VENKAṬARAMAṆASAṆVĀMI TEMPLE, DEVARAGUDIPALLI.

(BAGEPALLI TALUK.)

1. In some places in the navaraṅga the flooring is uneven. It may be set right when funds permit.

The V. P. Sub-Overseer has been directed to submit the estimate.
2. On the left pilaster of the outer vestibule is a figure of Yogi-Narasimha for whom a brick and mortar niche has been built in recent times. It may be removed.

3. For the vahanas which are kept in the navaranga a separate room may be given in the prakara.

4. The whitewashing on the walls and other parts of the temple has covered the inscriptions and sculptures. It may be carefully and slowly scraped off without damage to the stones.

The Amildar will be directed to take action early.

The vahanas are shifted to a room in the prakara. The V. P. Sub-Overseer is directed to submit an estimate. Scraping work is in progress.

SRI RAMESVARASVAMI TEMPLE ON THE HILL AND SRI VENKATA- RAMANASVAMI TEMPLE, GUDBANDA.

The Assistant Engineer, Chikballapur Sub-Division, has been requested to furnish estimates in respect of the repairs to these temples. As soon as they are received further proposals will be taken up.

Among the monuments inspected by the Director of Archaeological Researches during the year there are not only those which are already on the list of Ancient Monuments, some of them being declared 'Protected', but also those which are not so included. The former, of course, require the attention of the D. P. W., while in the case of the latter other departments of Government like the Muzrai, or private bodies might be interested. In all the cases the recommendations are from the point of view of the Archaeological Department; and the proposals are made according as the monuments need conservation. The Archaeological Department is primarily interested in the upkeep of the 'Protected' or 'Ancient' monuments as admitted in the list, by reason of their artistic or historical importance. As regards other monuments, wherever any need is observed, a recommendation is made, the idea being that all deserving monuments may be put into order by those interested in them at least by effecting the initial repairs so far as is possible. Some of the monuments might be of interest from the point of view of the Muzrai Department particularly. In such cases it is for the Muzrai Department to consider these proposals. In some other cases it has been felt that the local people might be encouraged to keep a monument in good order. In these cases a contribution from the villagers might be taken and the temples repaired. If, however, no funds of any kind are available, the Director’s proposals cannot evidently be given effect to, for such monuments are not on the conservation list of the Archaeological Department.
REPORT ON THE CONSERVATION OF ANCIENT MONUMENTS IN THE STATE DURING THE YEAR 1940-41, BY THE GOVERNMENT ARCHITECT, PUBLIC WORKS DEPARTMENT, BANGALORE FOR 1940-41.

The work of conservation of ancient monuments was carried out by Public Works Department during 1940-41 according to detailed drawings, sketches and instructions from the Government Architect.

The total amount of works for which estimates were prepared in the year 1940-41 was Rs. 61,265-10-7 and actual expenditure up to the time of reporting was Rs. 15,661-3-0 as detailed below.

Conservation of Ancient Monuments in the State during 1940-41.

<table>
<thead>
<tr>
<th>No.</th>
<th>Names of temples and places</th>
<th>Works prepared and estimated</th>
<th>Outlay so far incurred</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Mysore Division</em>—</td>
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<tr>
<td></td>
<td>(1) Sri Srikanthesvarasvami temple at Nanjangud.</td>
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<td>(1) Repairing the Fort wall at Devanahalli ...</td>
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<td>89 0 0</td>
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<td></td>
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<td>(4) Annual Repairs of Thimmappa Raj Urs mansion at Chennapatna.</td>
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<td>(5) Improvements to the Birth place of Tippu Sultan at Devanahalli.</td>
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<td>(6) Repairing the Inscription stone at Aradeshahalli village.</td>
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<td>7 0 0</td>
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<td></td>
<td>(7) Repairing Hoysalaballala palace on Kundana Hills.</td>
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<td>(8) Annual Repairs of Tippu Sultan’s birth place at Devanahalli.</td>
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<td>9 0 0</td>
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<td>3</td>
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<td>(1) Mokbara at Kolar ...</td>
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<td></td>
<td>(2) Kolaramma temple at Kolar ...</td>
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<td></td>
<td>(3) Someswara temple at Kolar ...</td>
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<td></td>
<td>(4) Rangadhama temple at Rangasthala, Chickballapur Taluk</td>
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<td><em>Mandya Division</em>—</td>
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<td>(1) Lakshminarasamasvami temple at Hessaholalu.</td>
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<td>...</td>
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<tr>
<td>No.</td>
<td>Names of temples and places</td>
<td>Works prepared and estimated</td>
<td>Outlay so far incurred</td>
</tr>
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<td>-----------------------------</td>
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<td><strong>Hassen Division</strong></td>
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<td>(4) Repairs to Fort at Manjarabad</td>
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<td>(5) Renovation of Jain Basti at Halebid</td>
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<td>18 3 0</td>
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<td><strong>Shimoga Division</strong></td>
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<td>(1) Ganda-Bherunda pillar at Belagavi</td>
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<td>(2) Tripurasundaresvarasvami temple at Belagavi</td>
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<td>(2) Yupastambha at Hirenagalur</td>
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<td>(3) Siddhesvarasvami temple at Marle</td>
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<td>(1) Asoka’s inscription at Siddapur</td>
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<td></td>
<td>(2) &quot; &quot; &quot; Brahmagiri</td>
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<td>(3) &quot; &quot; &quot; Jatinga Ramesvam Hills</td>
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<td>(4) Jain Basti at Heggere</td>
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<td></td>
<td><strong>Total</strong></td>
<td>61,265 10 7</td>
<td>15,661 3 0</td>
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</table>

No estimates were prepared and no outlay incurred during the year 1940-41 in Headquarter Range, Mysore, Tumkur Division and Buildings Division, Bangalore.
PART III—STUDY OF ANCIENT MONUMENTS AND SITES.

KOLAR DISTRICT.

Mulbagal.

The larger temples of Mulbagal have already been described in the Annual Report of this department for the year 1930, pp. 17-18. Some of the smaller temples which deserve notice here are: the Nāchchāramma temple at the foot of the Mulbagal hill, a ruined temple about a hundred yards to its south-west and the Vidyāśāṅkara temple which is situated beside the tank called Śankara Tīrtha at a little distance to the south-east of Mulbagal.

NĀCHCHĀRAMMA TEMPLE.

The Nāchchāramma temple stands at the foot of the hill. It is a cave temple with a navaraṅga built in front whose doorway is to the south. A flight of steps leads into the cave shrine of the goddess. The deity, about 3½ high, is rude and is called Pārvaṭi by the local people. But in the inscription No. Mulbagal 7 of 1416 A.D. the name of the goddess is given as Nāchivedi and she is called the chief goddess of the place. The structure is of the 15th century.

The navaraṅga is plain and has in the central square four Dravidian pillars with cubical and octagonal mouldings. On the cubical mouldings appear padma medallions in relief. The capitals are of the imitation ribbed pattern met with in the 14th and 15th century structures at Terakanāmbi and elsewhere in South Mysore. Two rude images, one of Gaṅeśa and the other of Mahishāsuramardini, are set up in the navaraṅga.

The temple is not architecturally important. The occurrence of the capitals of pillars usually met with in South Mysore is however to be noted.

RUINÉD TEMPLE ON THE HILL.

Since the main god of the temple on the hill is missing and there is no inscription referring to the temple, it is not known for which god the temple was built. The temple is much ruined and stands on a hillock rising immediately to the south-east of the main hill at Mulbagal. It is a granite structure consisting of a garbhagriha, an open vestibule and a navaraṅga, of which the last has two entrances—one on the
east and the other on the south. In workmanship the structure reminds us of the 14th and 15th century temples of the Vijayanagar period.

The outer walls are plain and are raised on a basement consisting of two plain right-angled cornices. The eaves have a sharp curve with a row of sea-horses above them as at Tenkānambi and elsewhere. The pillars inside the navaraṅga are Dravidian in style having cubical, octagonal, sixteen- and thirty-two-sided mouldings. The capitals have the imitation ribbed mouldings and plantain bud hangings. The ceilings are all plain except for a padma medallion appearing on the central one. The temple appears to have had a tower originally; but this has completely disappeared now. The structure is not architecturally important.

VIDYĀ-SĀNKARA TEMPLE.

The Vidyā-Śaṅkara temple is situated to the north-west of Śaṅkara Tirtha. It is a granite structure endowed in 1389 A.D. by Bukka II King of Vijayanagar. It has now become dilapidated and is not architecturally important.

Date.

It consists of a garbhagriha enshrining a low linga called the Vidyā-Śaṅkara linga, a closed vestibule and a navaraṅga having a doorway on the south. In front of the navaraṅga doorway is a porch of three squares connecting which and another dilapidated mono-celled shrine is another porch. The brick tower above the garbhagriha of the temple is much ruined.

LAKSHMI-NĀRAYANA TEMPLE.

To the west of the above-mentioned temple is another smaller temple, also ruined. It perhaps originally enshrined the god Lakshmi-Nārāyaṇa mentioned in Mulbagal 10 of 1339 A.D.

VIGHNEŚVARA SHRINE.

The mono-celled Vighneśvara shrine lies a few yards to the west of the Vidyā-Śaṅkara temple. It is a granite structure built to enshrine a relievo figure of Gaṅeśa carved on a large boulder which contains several inscriptions in Kannada and Nāgari.

Goribidnur.

VENKATARAMAṆASVĀMI TEMPLE.

The VenkaṭaramanaṆasvāmi temple is a very plain structure of about the Nāyak period consisting of a garbhagriha, a closed vestibule of three squares and a rāṅga-manṭapa having in its middle square four Dravidian pillars with cubical and eight-sided mouldings.
The main image is about 4' high. It is four-handed, with dāna, chakra, śankha and gadā. It is very rudely carved. Similarly the images guarding the garbhagriha doorway are also rude and dwarfish. In the vestibule are kept a stone image of the goddess Alamēlammā and a metallic processional group of Janārdana. The image of the goddess is four-handed with abhaya, padma, padma and dāna. The prabhāvali is of the same stone.

The temple is architecturally unimportant.

Gudibande.

The history of Gudibande is given in the Annual Report of this department for 1914. The place is said to have derived its name from the temple (guḍē) that is built on a rock (bhaṇḍe) to the east of the place. The tank of the village which is called Baire-sāgara is said to have been constructed by Baire Gauḍa who was a Pāḷlegār of the place and is known to have built also the fortress on the hill which rises immediately to the north of the village. A little distance to the south of the village there is a hamlet called Hale-Gudibande which is said to have been the older town.

ÖBALA NARASINHA TEMPLE.

(Pl. II, 1).

The temple from which the name of the place is said to have been derived is dedicated to Öbala (or Ahōbila) Narasimha worshipped in the form of a natural stone. There is no image. The structure is really a cave shrine with stone walls built on the four sides in front of the cave. Above the boulder which contains the cave is constructed a brick and mortar tower. The temple faces south.

The cave is divided into two chambers of which the inner one forms the garbhagriha and the outer one a maṇṭapa. The latter has a doorway guarded by dvārapāla figures. On the north outer wall of the maṇṭapa appear rude relievo figures of Vāmana, Rāma, Varāha and Ugra-Narasimha. There are also crude carvings of a mātīya and a serpent.

The structure appears to be of the 17th or even of the 18th century. It is not important architecturally. A new inscription was discovered to the south-west of the temple.

GŪPĀLAKRISHṆA TEMPLE.

The Gūpālakṛishṇa temple which is now much ruined stands about 50 yards to the north of the Öbala Narasimha temple. It consists of a garbhagriha, an open
vestibule, a navaranga and a porch. The outer walls which had been constructed of brick have all mostly disappeared. The brick tower too is gone. The main image of the temple is missing.

THE GUPIBANDE HILL.

The fortified hill at Gupibande is locally called Surasadmagiri. The following are the several points of interest that we come across as we ascend the hill:—

**Points of interest.**

1. Ānjaneya temple.
2. Rock-cut steps.
3. First line of fortifications with bastion. There are rock-cut steps by the side of the fort walls.
4. Second line of fortifications provided with bastions.
5. A done or pool of water.
6. A cross wall connecting the main fort and built to protect the gateway mentioned below (No. 7).
7. Natural gateway formed by boulders.
8. The two lines of fortifications mentioned above are free from the use of mortar. They have also no parapets.
9. Bastion with which is connected the cross wall mentioned in No. 6.
10. A done or pool of water.
11. Gateway and third line of fortifications. The gateway and the walls have brick and mortar parapets above, which evidently seem to have been put up during the Moslem period. The parapets are provided with musket holes and cannon platforms. The stone slabs used in the construction of this line of fort walls are neatly dressed and pointed with mortar. The gateway consists of six squares and the two rows of pillars belonging to it are all plain with cubical mouldings.
12. Krishna temple.—This temple is immediately behind the gateway described above and has become very much dilapidated. But it indicates that the gateway was originally a Hindu construction. The structure is very plain with its outer walls built of rubble in some places and of brick and mortar in others. It has a garbhagriha, an open vestibule and a front mantapa. The four central pillars of the last are Dravidian in style and contain cubical and eight-sided mouldings. The ceilings and the doorway jambs are all plain. The main god of the temple is missing. The structure is said to belong to the period of Rāme Gauḍa, the brother-in-law of Baire Gauḍa, the Pāḷlegar of the place.
12. A group of about six dones.
13. Grinding mill of stone, probably used for making gunpowder.
14. A bastion belonging to the third line of fortifications. It is provided with not only the usual musket holes and cannon platform but also with underground rooms entered by two narrow flights of steps. The underground rooms were perhaps used for storing gunpowder or as guard rooms.
15. A deserted and ruined temple.
16. Gateway with diddi-bagilu. Fourth line of fortifications provided with brick parapets, etc., like the third line.
17. Above the gateway is a bastion belonging to the fifth line of fortifications. The brick parapet above the bastion has the relief figure of a lotus having minute petals.
18. Another natural gateway formed by two large boulders. To the west of the left boulder is a sally port leading down the hill on the west.
19. A cross wall connecting another line of fortifications.
20. A natural gateway formed by boulders.
21. Another gateway.
22. Old smithy beneath overhanging boulders to the left of the boulders mentioned above.
23. Another cross wall connecting a bastion.
24. An arched gateway having a Gaja-Lakshmi group on its lintel. In a cross wall to the left of this gateway on the outside is a small stone relief figure of Hanumān. The presence of Hanumān and Gaja-Lakshmi indicates that the gateway is Hindu in construction. The arch indicates Muslim influence. Above the gateway is a high brick parapet which is undoubtedly of the Moslem period. Probably the construction is of the days of Hyder or Tipu.
25. A maṇḍapa probably used as a powder magazine.
26. A bastion further up with a fort wall running westward.
27. A cross wall running at right angles to the bastion mentioned above and provided with two narrow openings at bottom which were probably used for observing the enemy.
28. Bastion with a row of powder magazines to the right. The parapet above the magazines is connected with a huge rocky boulder.
29. A flight of steps leading up to another fort wall. To the left of the steps are the ruins of an old structure which appears to have faced east and been provided with a low brick and mortar railing in front and an arched narrow window, also of brick and mortar, on the south. The structure was perhaps used as a chāvādi.
30. A done or pool of water to the north of the gateway mentioned in No. 24. The wall of the gateway is carried northwards and then is constructed in a curve so as to bound the outer margin of the pool: and further up it is connected with a huge boulder.

31. Fort wall built of large slabs and provided with a gateway (Pl. II, 2). Above there are battlements on one of which is carved the figure of a man's head. The slabs of the wall are joined one to another by grooves cut on their edges. No mortar is used. In front of the gateway there is a stone-built manṭapa with Dravidian pillars. The eaves of this manṭapa have a row of small hanging lotus buds. The fort wall, the manṭapa and the gateway are all evidently Hindu in construction. On the inside of the gateway there is a manṭapa supported on Dravidian pillars having the cubical and eight-sided mouldings.

32. Done.—The water of this done is said to be very deep. It is a perennial spring with good drinking water.

33. Rock-cut steps.

34. Granary.—The building is now used as a place for entertainments.

35. Fort wall which is in continuation of the wall mentioned under 31. The wall surrounds the huge central rock on top of the hill and on the rock are built the granary mentioned above (No. 34) and the temple mentioned below (No. 36).

36. Rāmēśvara temple.—This is a structure of the late Vijayanagar period consisting of a garbhagriha, a vestibule and a front manṭapa with a pillar in front. The temple faces east. The outer walls are plain and the slabs are joined by grooves and mortar. The pillars of the front manṭapa are Dravidian, having the usual cubical and other mouldings. On the cubical mouldings appear the relievo figures of Ganeśa, lion, Nandi, peacock, monkey, yāli, nāgabandha, liṅga, lady, etc. Only the central ceiling is deep and raised on two sets of corner stones with a low padma pendant in the centre. In the vestibule are kept rude small stone images of Ganeśa and Nandi. The liṅga in the main cell is small. The pillar in front of the temple is ornate, though carved of granite. On a carved cubical base rises a sixteen-fluted shaft which is surmounted successively by ornamental, cubical, wheel-shaped and lotus-shaped mouldings. The capitals have plantain bud hangings. Above the capital appears a square abacus well carved on its four sides with downward dentil mouldings. The four corners of the base of the pillar have rearing lions while the facades of the base have the relievo figures of Śūrya on his seven-wheeled chariot (west), Nandi couching (north), Vīrabhadrā (east) and Kannappa (south) kicking the liṅga. The plinth on which the pillar stands consists
of three cornices of which the one at the top has the kirtimukha ornamentation.

To the north of the temple is the Pārvaṭī shrine which contains an image of the late Vijayanagar period. The image is like the Apītakuchāmbā and Girijāmbā images at Nandi.

CHANDRANĀTHA BASTI.

The village of Gudibandē appears to have been a prosperous Jain settlement also. There are two principal bastis at the place and a hillock called Pāda Beṭṭa where the old Jain monks are said to have been performing sanyasana.

The Chandranātha basti is also known as the Chikka Basti and appears to date from about the Vijayanagar period judging from the pillars of the navaraṅga and of the mukha-maṇṭapa. The structure consists of a square garbhagriha, a closed vestibule, a navaraṅga and a front maṇṭapa, the last with a pāṭalāṅkāna attached to it. The pāṭalāṅkāna is approached by a flight of steps flanked by elephants on either side. The main image in the garbhagriha is of white marble and in the seated posture. It is about a foot in height. Several metallic images are kept in the vestibule. They are all of the different Tirthankaras. On the cubical mouldings of the four central pillars of the navaraṅga appear the relievo figures of a cow, a crescent, a peacock and a serpent, and several gods and goddesses. The central ceiling of the navaraṅga is deep and raised on four sets of corner stones with a relievo padma in the centre. On the cubical mouldings of the pillars of the mukha-maṇṭapa appear the relievo figures of birds and animals. The four pillars of the pāṭalāṅkāna are however sixteen-fluted. A brick and mortar niche in the parapet above the pāṭalāṅkāna contains the stucco image of Chandranātha with his emblem, the crescent, on the pedestal.

DODDA BASTI.

This basti is to the north-west of the Chikka Basti and appears to be much older than the latter, though plain. It is raised on a basement consisting of two cornices of which the upper has the kirtimukha ornamentation at intervals. Between the two cornices is a frieze depicting gods, animals and men in various attitudes. Among these may be noticed the following: a lion attacking a man (south), a yāḷi rider (north-west) and two wrestlers (north).

The basti consists of a garbhagriha, a vestibule of three ankaṇas of which the side ones have been converted into cells and given doorways, a navaraṅga and a porch of three ankaṇas. The flight of steps leading to the porch is guarded by elephants.
The navaraṅga is a spacious hall, about 28' square, with four Dravīḍian pillars in the middle, each of which has cubical mouldings bearing the figures of seated and standing Jaina saints, caparisoned horse, rosettes, lovers, nāgabandha, yāli, elephant, etc. The central ceiling is somewhat deep and is raised on two sets of corner stones. It has a low padma in the centre. The navaranga seems to have had a doorway on the south also originally.

VENKĀṬARAMANASVĀMĪ TEMPLE.

The Venkāṭaramanasaśvāmi temple in the village is also a structure of the Vijayanagar period and consists of a garbhagriha, a vestibule, a navaraṅga and a front maṇṭapa with a pāṭalāṅkāra in front. The outer walls are raised on a basement consisting of two flat cornices in between which is a frieze of sculptures depicting in relief rosettes, padmas, snakes, matsya and so on. The eaves are straight-sided with the brick parapet above having a row of parrots. On the south parapet above the garbhagriha is the stucco representation of a very large seven-hooded serpent. Corresponding to this on the south-west side the parapet has the stucco representation of the god Rāganātha. The north parapet of the temple has also several interesting stucco groups among which may be mentioned a tiger attacking a boar. There is a low brick and mortar tower above the garbhagriha.

In front of the temple there is a tall monolithic pillar which appears to be very similar to the pillar in front of the Rāmaśvara temple on the hill, though it is perhaps less fine. The pillar is tapering and is set upon a basement consisting of three cornices of which the last from the bottom has been ornamented with kirtimukhas alternating with figures of seated lions. The base of the pillar is carved on all the four sides with the figures of Garuḍa (west), Janārādana (north), standing Narasimha (east) and Hanumān treading on Akshayakumāra (south).

The main image of the god Śrīnivāsa in the garbhagriha is about 2' high with a stone tōraṇa. The god is four-handed with dāna, chakra, śankha and kāti. The garbhagriha ceiling is raised on four sets of corner stones with no carving in the middle. The ceiling of the vestibule is plain. In the vestibule are kept the images of the Śrīvaishnava saints, Vishvaksēna and a warrior who is pointed out as Tirumangai Aḻvār. The last image holds a drawn sword and a buckler in his hands and wears the kāčha or loin cloth of a wrestler.

The central ceiling of the front maṇṭapa has a padma pendant carved in its centre with figures of lizards on either side. The front row of the pillars in the maṇṭapa are Dravīḍian in workmanship with figures on their cubical mouldings and with
plantain bud hangings. The four pillars of the pāṭāḷāṅkāna have square bases and sixteen-fluted shafts with an ornamental band in the middle of each shaft. These pillars have also the plantain bud capitals.

The mahādvāra in front of the temple appears also to belong to the same period as the temple. The doorway of the mahādvāra is guarded by figures of female deities standing on yālis from whose trunks issue ornamental creeper scrolls which are carried on the lintel of the doorway and terminate in a kīrtimukha. On the outer walls of the mahādvāra are the relievo figures of a camel, a dancing group, fighting tuskers, a naked lady sitting in an obscene posture and a fish and an elephant facing each other. The significance of the last representation is not known.

**IŚVARA TEMPLE.**

The Iśvara temple of the village is situated at a little distance to the north of the Venkaṭaramaṇa temple. It is a structure of more recent times with its outer walls built of size stones and with pillars and ceilings of no architectural merit. The temple consists of a row of three cells containing from right to left: Gaṇeśa, linga and Pārvatī. It is said that the temple is of the Pāllegtā period and that the front manṭapa was put up recently. The temple is not important from the archaeological point of view.

**Devaragudipalli.**

The village of Devaragudipalli is situated about two miles to the south-east of Bāgepalli. The ancient name of the place was Gaḍīda. The name Gaḍidampatna was also used. It is said that the place is one of the three ancient towns which were known to have been existing in olden times.

**VENKATARAMANASVĀMI TEMPLE.**

In the inscriptions Nos. 15 and 16, Bāgepalli Taluk, Epigraphia Carnatica, Vol. X, Kolar District, the god of this temple is called Prasama Śrīnivāsa and Tiruvēṅgaḍanātha. The temple is a large structure built in the Dravidian style of architecture. But the prākāra is a recent structure like the pillared open manṭapa in front of the temple. The original temple inside the prākāra consists of a garbhagrīha, two vestibules of which the outer is open, and a navaraṅga. According to the inscriptions it was built in 1391 A.D. by Tirumala Nāyaka, grandson of Teppada Nāgāma Vaḍeyar during the time of the Vijayanagar King Hariharaṇāyā. The
sculptors who are said in the inscriptions to have constructed the temple were Nāyonḍe Kāmōja and Bairōja.

The outer walls of the temple are raised on a basement consisting of three cornices, the first of which from the bottom is octagonal, the second square and the third square with dentil drops. The walls of the navarāṇa are relieved, at intervals, by right-angled pilasters bearing creepers and the leaf and biscuit-shaped ornamentation as in the 14th century structures of the South Mysore school. The outer walls of the garbhagriha and vestibule are also relieved by similar pilasters, but the pilasters here have no leaf and biscuit-shaped mouldings. They have instead the brackets of the imitation ribbed pattern and vertical scroll ornamentation on their shafts.

On the north and south outer walls of the navarāṇa there are niches bearing boat-shaped turrets which are raised on eaves-shaped cornices having the kirtimukha and creeper ornamentation. The south niche bears a perforated window in the shape of a creeper scroll, while the north niche is empty. In the panels between the pilasters on the outer walls appear relieve figures just above the basement cornices. Starting from the south-east and proceeding clockwise they are as follows:

1. Trivikrama.
2. Vāmana—A peculiar figure wearing beard and with hunch back. The figure wears a loin cloth or daṭṭi like a Brahmachi and a Yajñopavita. His hair is tied in a knot above his head and he holds in his left hand an umbrella and a daṇḍa. In his left arm pit appears a palm leaf manuscript. His right hand is stretched forward in the attitude of begging.
3. King Bali seated in state on his royal couch with his queen standing in front of him and pouring water from a vessel. The scene shows the act of making the gift.

South—
4. Vāli and Sugrīva engaged in a fight.
5. Figure of a warrior holding a drawn sword.
6. A marching lion.
7. An archer wearing kiriṭa.
8. A lady in labour. Two ladies attend on her. The pregnant lady is in standing posture.
10. Janārdana with abhaya, chakra, śankha and gadā.
12. Fish (Matsya).

Wesi—
15. An obscene group on the garbhagriha outer wall.
North—
17. Kneeling Garuda.
18. Kûrma (Tortoise).
19. Obscene group.
23. Sarasvatî.
25. Seated Vishnu in sukhásana. The right lower hand rests freely on the raised right knee, while the left lower hand is in the abhaya pose. In the back hands are held chakra and śânkhâ.

North-east—
27. Four-handed Vêñugôpála.

The eaves above the temple have a sharp curve and are relieved at intervals by kirtimukhas. A frieze of sea horses appears above the eaves of the navarânga. It may be mentioned here that the sea-horses appear in temples at Râghavâpura, Terakaṇâmbi, etc., in South Mysore.

The navarânga doorway is guarded by a pair of dvârapâla figures which are dwarfish in stature. On the lintel appears a Gaḍâlaksmi group. The corner pilasters inside the navarânga hall have capitals with plantain bud hangings. In the centre of the hall there are four Dravidian pillars which have the usual cubical and eight-sided mouldings. On the cubical mouldings are carved the relievo figures of Hanumân in the striking attitude, an elephant, gaṇdabhûrana, a monkey, yâli, lion, kukkuṭa, cow and calf, a lady at toilet, a truncked yâli, man and tiger, two lions standing back to back with a common head shaped like a kirtimukha arch, kalaśa, caparisoned horse, a warrior, an obscene figure, dancing ladies, peacock, padma medallions, etc.

The central ceiling of the navarânga is raised on two sets of corner stones with a padma pendent in the centre surrounded by low relievo figures of the eight Dikpâlakas. The lower set of the corner stones has the carvings of padmas and wheeling acrobats.

On either side of the open outer vestibule are two Dravidian pilasters with their capitals having the plantain bud hangings. The ceiling of the vestibule has in the middle a padma relief. The doorway of the inner vestibule has the figures of dwarfish dvâra-
pālas on either side and the scroll, bead and padma ornamentation on the jambs and lintel. There is also a Gaja-Lakshmi group on the lintel.

The ceiling of the inner vestibule has also a padma in the middle; but unlike the padma of the outer vestibule ceiling, the padma here is inset in a square. The ceiling of the garbhagriha is raised on two sets of corner stones and has also a padma.

**Images in garbhagriha.**

Each of these images is independent having its own prabhāvalī carved of stone. On the prabhāvalī of the main image appear the ten avatāras of Viṣṇu. The image is about 4½' high including the tōrana. In the four hands of the god are held the following attributes: dāna, chakra, śankha and kaṭi. The kirtī of the god, the contour of the limbs, the disposal of the fingers and the drapery suggest that the image is carved in imitation of Hoysala sculptures, though the prabhāvalī appears to be somewhat peculiarly designed. The image of the consort on the right has a well-worked breast band while that of the one on the left is more slim and with finer folds appearing on the drapery. The latter image is more graceful and impressive. The entire group of images speaks well of the art of the period following, as it does, the traditions of the Hoysalas on the one hand and those of the Dravidian sculptures on the other. Thus the image of the goddess to the right of the god is more Hoysala in character and that of the one to the left reminds us of the sculptures of the Chōla period. In the image of the main god both the traditions have a happy blend.

**Bagepalli.**

**NAKASIMHASVĀMI TEMPLE.**

The Narasimhasvāmi temple in the village of Bagepalli is a late Vijayanagar period structure having no architectural importance. It consists of a garbhagriha, a vestibule and a front maṇṭapa which is open. The pillar in front of the temple is about 18' high including the plinth on which it is set up.

The outer walls of the temple are raised on a basement consisting of two square cornices between which is carved a long panel representing low relief figures of animals, birds and men. On the outer walls appear the figures of elephants, lions and obscene groups. The pillars of the maṇṭapa are Dravidian in style and have, on their cubical mouldings, relief figures of gods, men and animals.

**Sadali.**

Sadali is a roadside village situated about 18 miles to the south-east of Bagepalli. The old temples at the place which are not very far removed from one another are situated in the fields near the roadside.
IŚVARA TEMPLE.

The Iśvara temple is an old structure of about the 14th century built in the Dravidian style. It consists of a garbhagriha, a vestibule and a navarāṅga. On the south there is a fallen maṇṭapa. The outer view of the temple does not call for any special remark. The basement has plain cornices square in shape. The navarāṅga doorway is guarded by dvārapālas, while the lintel has the figure of Gaṇeśa. The jambs are ornamented with scroll and bead work. The pillars inside the navarāṅga are all Dravidian in style having ribbed mouldings on the brackets as at Temakapāṃbi and elsewhere in South Mysore. On the cubical mouldings of the pillars appear the figures of several gods and men.

CHENNAKESAVA TEMPLE.

The Chennakesava temple is similar to the temple at Dēvaragudipalli in workmanship. The mahādvāra in front of the structure is rudely constructed. The temple consists of a garbhagriha, a vestibule, a navarāṅga and a porch. The outer walls are built on a basement, about 5½' high, consisting of five cornices which are as follows: square, octagonal, square, and square with dentil drops. The walls are relieved by right-angled pilasters. Among the images on the walls may be mentioned the following: an old man, a man and a lady, a dancing couple, Rāma and Lakṣmaṇa seated with Hammān in front, Rāma and Lakṣmaṇa standing, Śeṣhaśāyi, Vēnu-gōpāla, Ugra-Narasimha, Vidyādharī and the daśāvatāras, like the natural Matsya, Kūrma, Varāha, Narasimha, bearded Vāmana, Bali with consorts on throne and Trivikrama; Vālī and Sugrīva, Garuḍa, Ānjaneya, Yāli and elephant, Buddha, a Sukhāśīna-mūrti, Matsya attacked by a warrior or demon (Hiraṇyāksha?), makara, lion, wrestlers, deer, etc. The images on the outer walls of the garbhagriha and vestibule have peeled off. The walls have niches bearing boat-shaped turrets. The eaves are sharp and ornamented with kīrtimukhas at intervals. Above the eaves appears a frieze of sea-horses.

The porch measures two ankaṇas by one. On the cubical mouldings of the pillars are carved the figures of Ugra-Narasimha, Janārdana, seated lion, Vēnu-gōpāla, dancers, Hanumān, Lakṣmi-Nārāyana, Sarasvatī, Viṣṇu, etc.

The navarāṅga doorway is guarded by dvārapāla figures. On the lintel appears a Gaja-Lakṣmi group. The jambs are ornamented with scroll and bead work. The navarāṅga pillars are Dravi- dian in style with the nāgabandha and other designs appearing on the cubical mouldings. The central ceiling of the navarāṅga is raised on two sets of corner stones.
The vestibule is a double one with the outer ankaṇa being open. The doorway of the inner ankaṇa is guarded by dvārapālas and has the image of Chennakesava on the lintel. The jambes are designed like those of the navarangā doorway with scroll and bead work. The main image of the temple is missing.

Nachipalli.

Nāchipalī is a small village which has now become a suburb of Robertsonpet on the north-east. To the north of the village is a dry field belonging to one Mr. Venkaṭarāmiah where stands a row of more than a dozen viragals bearing sculptures of dead heroes and their sati wives. Some of the heroes are on horse-back while at least one of them has a royal umbrella held above, with a woman following him. About half a dozen viragals have shrines protecting them with side slabs and top slabs. On three of these wall slabs inscriptions in Granthia characters of about the 13th century were found. One of these shrines with its top slab remaining intact might be mistaken for a doimen. It is definitely different from anything prehistoric.

Parandapalli.

Following the pipe line path towards Bētamaṅgala, and at a distance of about 2 miles from Robertsonpet T. B., we reach Pārāṇḍapalī which is a small village situated in the midst of a number of rocky heights. To the east of the village about 2 miles away (where there is the 7/4th furlong stone from Bētamaṅgala) on the top of a rocky ridge and on its sides we find more than a hundred cromlechs with the rings of stones appearing just above the ground (Pl. III, 1). The diameters of these rings vary from about 40' to 7'. These definitely prehistoric structures close to the gold mining area deserve to be excavated and studied. With these we may compare the cromlechs discovered near Hungunda, about 7 miles from here.

Betamangala.

Bētamaṅgala is the headquarters of a hobli in the Bowringpet Taluk. It is situated at a distance of about 8 miles from the Kolar Gold Fields. The place appears to have been one of great antiquity. In the inscriptions it is called Vijayāditya Maṅgala of which the modern name is said to be a corruption. The earliest inscription at the place is Bowringpet 4 which is inscribed on the octagonal west basement cornice of the garbhagriha of the Vijayendra temple. This inscription which is ascribed to the 10th century (c. 950 A.D.) refers to the restoration of the tank of the village. It does not refer to the construction of the temple. But there is no doubt that the cornice on which it is inscribed forms part of the original
structure and the existence of the inscription definitely proves that the temple is at least of the same period as that of the inscription if not earlier. The object of inscribing the inscription on a cornice belonging to the temple seems to have been mainly a religious one, that is, to invoke the god Vijayendra as a witness to the grant made in connection with the restoration of the tank. Thus the temple and the tank both appear to be older than the inscription. It is possible to assign the temple to circa 900 A.D., though there is reason to believe that the main image existing now in the garbhagriha is by far later than the inscription itself, belonging perhaps to the 16th or 17th century.

According to the town-planning that obtained during the period there must have been, at some distance to the north-east of the Vishnu temple, an Ishvara temple near which existed the tank of the place. The tank of the village is already mentioned. Near this there is an Ishvara temple which is of about the 14th century. But it is possible that near this spot existed an older Siva temple. Indeed there are to be found some old sculptures of the Chola and earlier periods nearby and some of these are set up now in a recent structure by the side of the Arkeshvara temple. There are also some sculptures, a linga and a Nandi bull set up in an Ishvara shrine immediately to the south of the Vijayendra temple and these are said to have been brought from a ruined Siva temple that once stood near the present Arkeshvara temple beside the tank. Immediately to the north of the Arkeshvara temple there is a mantapa having pillars of the Noovanakere type, which in M.A.R. 1939, p. 56, have been assigned to the Gaiga period. In the Mysore Gazetteer, Vol. V, p. 298, the place is said to have been under the sway of a Bana king named Vijayaditya and to have probably derived its name from him. If that is so, the name of the temple, viz., Vijayendra, suggests that the original Vishnu temple also was built by him. It is a pity that there is no inscription which records the construction of the temple. At Avari, however, there is an inscription (No. 38, Mulbagal, Kolar District, E.C., X) on a pillar outside the southern gateway recording that the Nolamba queen Devabbarasi got constructed a lake called Devabbe-samudra and a Vishnu shrine at Horavangala. It is suggested in M.A.R. 1935, p. 50, that Horavangala may be Betamangala. But the inscription does not mention the name of Vijayendra.

THE VIJAYENDRASVAMI TEMPLE.

The main god of the temple is called Vijayendra locally. In the inscriptions No. 7 (b) Bowringpet of 1275 A.D. and No. 6 Bowringpet of 1288 A.D. the god is called Virvirunda Perunai [ep. the name given in an inscription to the god Krishna at Tonkur (M.A.R. 1939, p. 29)]. In inscription No. Bowringpet 8 of 1167 A.D. the god is given yet another name—Manavalarvar. In the Epigraphia Carnatica of the
1. Some prehistoric cromlechs, Parandapalli (p. 43).

2. A prehistoric cromlech, Hungunda (p. 58).
Kōlar District, Vol. X, the temple is called that of Vijayaraṅgasvāmi—probably due to the fact that there are actually two shrines in the temple which are respectively dedicated to Vijayendra and Ranganātha. Whatever the name of the god and the date of the consecration of the original image, it is probable that the present main image does not belong to the 10th century A.D. It is in all probability an image of the 16th or even the 17th century A.D. inasmuch as it happens to wear a Śrīvaishnavā caste-mark on its forehead and there is no image indeed of the 10th century so far discovered anywhere in South India that is definitely known to be wearing such a mark. The workmanship of the image is, however, extraordinarily good and, but for the existence of the caste-mark, could well have been ascribed to an earlier period.

Inscriptions prove that the place came under the sway of the Bāṇas, the Noḷamba-Pallavas, the Chōlas, Hoysalas and the Vijayanagar rulers successively. They also indicate that the temple received extensions during these periods. The temple, as it is, consists of a garbhagriha, a closed vestibule, a navarāṅga with the Gōvindarāja shrine to the left, an ardhanārīśvara enshrining the images of the Ālvārs, a mukhamāṇḍapam and a pāṭalāṅkana. Structurally, too, the different periods of extensions are well indicated particularly by the basement of each of the different compartments of the temple.

The original structure appears to have consisted of the garbhagriha only with an open porch in front (c. 900 A.D.). The stone-built basement of this portion consists of three cornices of which the middle one is octagonal and the others, are square. Between the octagonal cornice and the one rising above it, there is an inner cornice which is short and relieved by minute right-angled pilasters. On the north there is a stone sōma-sītra. The outer walls of the garbhagriha are built of brick as at Narasamangala in the Mysore District and are relieved by slender right-angled pilasters bearing the lozenge and biscuit-shaped mouldings. There are empty niches on the three sides of the garbhagriha on the outside. Of these the one on the west is surmounted by a horse-shoe-shaped turret and the pilasters bearing this turret are round and have wheel mouldings. The south-western corner pilaster bears on its abacus a two-handed stucco figure, thus suggesting that there might have been similar stucco sculptures on the other corner pilasters also. Below the eaves on the back outer wall of the garbhagriha there is a frieze of sea-horses constructed of brick and mortar. This frieze is missing on the other side walls of the garbhagriha. The brick tower above the garbhagriha was in all probability constructed during the Pāḷlegār days.

The front porch of the original temple seems to have been open but walled in when the navarāṅga was added. The two front pillars which are now mostly imbedded
in the wall and the two pilasters on either side of the garbhagriha doorway form one group with their ribbed brackets which are generally met with in the Chola and earlier periods. Each of these pillars stands on a base which has also ribbed mouldings. The base is short and square and the shaft has the eight-sided, sixteen-fluted and vase mouldings. Below the vase is an ornamental moulding consisting of two horizontal ribbed bands with garland hangings in low relief. Above this band appears the wheel moulding which in turn is surmounted by the ribbed brackets. The garbhagriha doorway is plain. The ceiling of the porch (that is, the present vestibule) has been carved with a padma in very high relief. The garbhagriha is about 7'–7" square with an octagonal ceiling having in bold relief a padma in its centre. The petals of the padma are inset in a circle.

The navaranga appears to have been constructed between 1167 A.D. (Bowringpet 8) and 1275 A.D. [Bowringpet 7 (b)]. The outer walls are plain and raised on a basement which has been worked in imitation of the older ones. The stone eaves are rude with low relievo kirtimukhas at intervals. Inside the navaranga the central pillars are worked similar to those of the porch; but their brackets are quite different and bear no ribbed ornamentation. Such pillars are often met with in the structures of the 12th and 13th centuries. The ceilings of the navaranga are all plain except for the central one which has the carving of a padma inset in a circle.

The two dvārapāla figures guarding the navaranga doorway are undoubtedly of the Vijayanagara period. In the north-western corner of the hall is built in recent times a shrine in brick and mortar to enshrine the goddess Vijayalakshmi.

The Gōvindarāja shrine to the north of the hall and the ardhamanṭapa in front of the navaranga both form one group. Their outer basement cornices prove this point: they are so different from the basement cornices of the navaranga. They consist of two plain and square cornices with a row of plain slabs set on edges between them. On the north outer wall of the ardhamanṭapa there is the figure of a fish in relief. The image of Gōvindarāja (Pl. VII, 1) seems sculpturally to belong to the 14th century. This date may be tentatively assigned for the construction of the shrine and the ardhamanṭapa. The workmanship of the image of Gōvindarāja is poor. He lies on Adiśeṣha attended by his consorts whose images are also rudely sculptured.

The next stage of additions to the temple consists of the construction of the mukhamanṭapa which originally appears to have been open, but to have been walled in in recent times with size stones. The Dravidian pillars of the mukhamanṭapa have brackets bearing the imitation ribbed brackets of possibly the 15th century.
The last stage of extension is the pātalāṅkaṇa with its front porch probably assignable to the 16th century. The porch pillars are 16th century extension. Dravidian with plain brackets. There is a fragmentary inscription of the time of Krishnadeva Rāya in front of the temple. Its existence indicates that the pātalāṅkaṇa and the porch were both constructed in his times. The two sets of the dvārapāla figures kept in the mukhamañṭapa and the ardhamañṭapa as also the images of the Āḷvārs in the ardhamañṭapa seem to belong to the Vijayanagar period.

In front of the temple is a rude late Garuda shrine of no architectural value. The Bali-pīṭha behind it seems, however, to belong to the 14th century. To the south-west of the pillar is an uyyāle-kamba.

The present main image (Pl. IV, 1) is perhaps assignable to the period during which the pātalāṅkaṇa and the porch were added. It is not known what became of the original image. The carving, however, of the present image is, as already said, extraordinarily good, though the same cannot be said of the images of his consorts. The god is seated on a lion pedestal with his left leg placed on the ground and the right knee folded up on the seat. On the left corner of the pedestal there is a maned lion seated on its haunches. To the right side of the pedestal there is another maned lion but bigger than its pair and having a longer tail. The tōraṇa behind the god rises gracefully to a little above the tiara of the god. Though the drapery and ornaments of the god are worked out in detail with minute skill and though the folds on the abdomen are carved in a very impressive way, the broad fingers of the hands and feet look rather unnatural and too broad to do credit to the sculptor. In other respects, however, the image is an example of the high standard of art that prevailed during the period.

To the south of the Vijayēendra temple is a structure which is said to have once served as the kalyāṇa-mañṭapa but to have been walled up recently and converted into a temple to enshrine the old Arkēśvara linga brought from the now disappeared Arkēśvara temple. The rude eaves and the Dravidian pillars suggest that it was a structure of about the 16th century. In a walled up cell within the temple the old linga is set up. In a cell to its left is enshrined an image of Pārvatī, probably of the Vijayanagar period. In another cell to the right is set up an image of Śaṅcukha which appears to be of the Chōḷa period, probably brought from the disappeared Arkēśvara temple. The images of Sārya-Nārāyaṇa, Gaṇeśa, Bhairava and Vīrabhadra set up against the walls inside the temple seem also to have been brought from the Arkēśvara temple. The image of the Nandi bull in front of the shrine reminds us of the one at Narasamangala in the Mysore District, though it is not as fine.
ARKESVARA TEMPLE.

The old temple of Arkesvara near the tank of the village is no longer in existence. The present temple near the spot seems to belong to the 14th century. The original temple seems to have faced south as indicated by the uyyāle-kamba. The present structure faces east and consists of an empty garbhagriha, a double vestibule (of which the inner ankaṇa is closed and the outer one is open) and a navaraṅga with a now disappeared porch. The basement cornices on which the outer walls are raised are similar to those met with in the construction of the mukhamāṇḍapa of the Vijayendra temple. The pillars inside the navaraṅga are all Dravidian with the cubical, octagonal and sixteen-fluted mouldings. On their cubical mouldings appear the figures of various gods, devotees, etc., like Gaṇeśa, Kaṇḍapa, linga and lady, Umāmahēśvara, Purushamriga, Vidyādharī, etc. The ceilings of the navaraṅga are arranged svastika-wise as at Kaivāra, Kurudumale and Madīvāla. This supports the view that the temple is of the 14th century.

By the side of the temple is a recent structure in which are enshrined some old sculptures: e.g., the Somaśvara linga, the images of the Saptamārīkās, the image of Bhairava and Vinādhāri Virabhadra. These images appear to belong to the Chōla times. Among them the image of Vaishnavī has a human-faced and bird-bodied Garuḍa which is rather peculiar. (Pl. IV, 2).

OTHER TEMPLES IN THE VILLAGE.

There are two Hanumān temples in the village of which the one to the southwest of the Vijayendra temple is a Dravidian structure enshrining a colossal relievo figure of Āṇjanēya, about 12' high, in the striking attitude. The figure is represented as treading on Akshayakumāra and shows good workmanship. It is possible that the figure belongs to the 16th century.

The Dharmadeva temple standing a little distance to the south of the Vijayendra temple is a modern structure of no architectural importance. It contains several painted wooden images. It is said that the Karaga festival is celebrated in the temple once a year.

Mađivala.

Mađivala is a village situated about half a mile to the south-west of Kyāsamballī which is the headquarters of a hobli in the Bowringpet Taluk of the Kolar District. During the period of the Chōla governor Ṣavaṇji Vāsadēvarāya (13th century) it
1. VIJAYENDRASVAMI AND HIS CONSORTS, VIJAYENDRA TEMPLE, BETAMANGALA (p. 47)

2. VAISHNAV, ARKESVARA TEMPLE, BETAMANGALA (p. 48).

3. ILAVANJII VASUDEVARAYA, SVAAMBHUVESVARA TEMPLE, MADIVALA (p. 52)

4. BHARAYA (BACHINAMURTI?), SOMESVARA TEMPLE, HUNGUNDA (p. 59).
belonged to the Muluväyi kingdom in Ilavañji-nādu of the Nigarìśi Sōlamaṇḍalamb. The chief temple at the place is that of Svaīambhuvesvarā which is an ornate structure built in many respects like the Sōmesvara temple at Kuruṇḍumale.

**SVAYAMBHUVEŚVARA TEMPLE.**

Of the many inscriptions engraved on the walls, basement cornices and pillars of the temple, the earliest, namely, Bowringpet 35 (f) has been ascribed to c. 1200 A.D. though it does not in fact mention any date. The earliest inscription that gives a date is Bowringpet 35 (b) of 128 A.D. which is to be found on the right side of the main doorway of the temple. It says that during the rule of Kuttādun Dēvan, son of Jayaṅgoṇḍa Šōla Ilavañjiya Rāyan alias Mārālvān, two servants of the ruler made certain grants to the god. Thus the construction of the temple and the consecration of the linga are not mentioned in any of the earliest dated inscriptions. In the absence of such inscriptions therefore we may ascribe the temple to the period of Ilavañji Rāya, grandfather of Ilavañji Vāsudēva Rāya, the builder of the Sōmesvara temple at Kuruṇḍumale. In the workmanship of the outer walls, the cornices, the pillars and pilasters, there is so close a resemblance between this temple and the Sōmesvara temple at Kuruṇḍumale that it is very likely that Ilavañji Vāsudēva Rāya followed the architectural traditions current during his grandfather’s days while building the Sōmesvara temple at Kuruṇḍumale. Some of the architectural features met with in the temples of South Mysore as, for instance, the one at Rāghavāpur, are also to be found here.

Constructed in about 1200 A.D. the Svayambhuvesvara temple belonging to the Kēśavana-pāḷam of Ilavañji-nādu continued to be endowed with grants during the late Hoysala and Vijayanagar periods. Grants of land at the time of the Hoysala king Rāmanātha are mentioned in the inscriptions Nos. Bowringpet 23, 25, 27, 33, etc. A gift made to the temple at the time of the Vijayanagar king Mallikārjuna-mahārāja is mentioned in inscription No. Bowringpet 18. Another gift made during the period of Virupākṣa (1472 A.D.) is mentioned in Bowringpet 19.

The temple faces east and consists of a garbhagriha, a double vestibule (of which the inner ankāna is closed and the outer one open), and a navarāṅga having in its central ankāna four Dravidian pillars (Pl. VI, 1). All round the temple runs a pillared verandah which unfortunately has in many places collapsed and in others disappeared completely. In front of the temple there is a mahādvāra having a porch on the inner side and another porch on the outer side. The inner porch is borne on four pillars which, however, are different from those met with in the Kuruṇḍumale group of temples. Each of these pillars rises on a square base and has a sixteen-fluted shaft surmounted
by indented cornice mouldings ornamented with hanging rudrāksha beads below them. At the base of the shaft is a vertical band of flutes while above the cornice mouldings already mentioned appears a vase moulding which is surmounted by what seems to be a trident or the 'Triratna' symbol. Above the vase appears a wheel moulding ornamented by vertical flutes. The abacae is square and is carved with the lotus design on its undersurface. The base of each pillar has its four faces carved with low reliefo figures. Among the figures, there are an eight-handed dancing Śiva, an eight-handed standing Ardhanārīśvara, a seated devotee and a seated four-handed Gaṇapati.

The pillars of the outer porch of the mahādvāra are Dravidian in style with cubical and eight-sided mouldings. The capitals of these pillars have the imitation ribbed ornamentation. The pillars of the cloistered prākāra are all plain having each a cubical base, an eight-sided shaft and another cubical moulding resembling the base. It is not known when the cloistered prākāra was constructed. Possibly the mahādvāra and the prākāra were both built during the 14th century.

The tall pillar in front of the temple and the four-pillared Nandi pavilion are perhaps the contributions of the Vijayanagar period. Similarly the low-roofed plain structure enshrining a rude image of Pārvati may have also been the contribution of the Vijayanagar or even later period.

The main temple which consists, as already stated, of a garbhagriha, a double vestibule and a navarāṇga has been raised on a basement consisting of five cornices as follows:

Description of main temple.

1. A cornice bearing the lotus ornamentation.
2. A square cornice.
3. An octagonal cornice with an inner cornice, above and below, bearing the lotus design.
4. Square with an inner cornice of plain pilasters below and above.
5. Square with lotus ornamentation below.

These cornices run uniformly all round the temple.

The outer walls (Pl. II, 4) are relieved by right-angled, eight-sided and turret-bearing round pilasters. The round pilasters issue out of kalaśas. There are also on the outer walls broad and empty niches bearing turrets. These turrets are boat-shaped and surmount an eaves-shaped cornice moulding relieved at intervals by kīrtimukhas and bearing a frieze of sea-horses above it. In the middle of each boat-shaped turret is a kīrtimukha arch having under it sometimes a seated lion (south-east, south), a dancing figure (north-east, north), a seated figure with folded hands (north) and mostly the figure of seated Gaṇēśa. The figure of Gaṇēśa appears also on the turrets borne by the round pilasters issuing out of kalaśās. All the pilasters
are decorated above their shafts with the loaf- and biscuit-shaped mouldings and are surmounted by capitals having plantain bud hangings as at Kaivāra and elsewhere in the mediaeval eastern school of Mysore sculpture. The cornices, the pilasters, the turrets and the capitals together with the vertical designs appearing here and there on the square base of the pilasters and on either side of the kalaśas heighten the effect of light and shade forming the main feature of the ornamentation of this temple.

The navarāṅga has two niches on its eastern outer wall and three on its southern and northern outer walls. The sukhanāsi has one niche on the south outer wall and another on its northern outer wall. The garbhagriha has a niche on its south wall, another on its north wall and a third on its west wall.

The eaves are sharp and boat-shaped and run uniformly all round the temple. They are relieved at intervals by kārtimukha ornamentation embellished on either side with variegated creeper and scroll work and enshrining figures of human heads mostly and sometimes those of differently shaped lotuses, of swans, Gānēśa, linga, Nandi, turreted small niches, Yōgā-Narasimha, kalaśa, etc.

Above the eaves runs all round the temple a frieze of sea-horses. The temple has no parapet. The tower which is of brick and mortar does not appear to be very late in date, though it is difficult to believe that it is of the same date as the temple. Tentatively we may assign it to the fifteenth century. It consists of a tier of boat-shaped and square-shaped turrets on which rises an eaves-shaped cornice surmounted by a large square-shaped and high necked āmalaka with the figures of Yakshas (resembling Atlantes) and seated images of Śīva (south), Narasimha (west), Brahma (north) and Śīva (?east) on the facades. The cornice above the first tier has at the corners seated figures of bulls.

The jambs of the navarāṅga doorway have vertical bands ornamented with lotus, scroll and creeper. These bands are carried over the lintel also. In the middle of the lintel is the representation of a kārtimukha. The navarāṅga hall is large, being about 25 ft. square. The ceilings consist of plain slabs and are divided by beams, as at the Sōmēśvara temple, Kurudumale, into four compartments only, being arranged svastikawise round the central ankaṇa. Thus the east and south-east ankaṇas have one ceiling, the south and south-west have another, the west and north-west have a third and the north and the north-east have a fourth. The central ceiling is deep and large and raised on two sets of corner stones having, like the central slab of the ceiling, relievo carvings of lotuses inset in squares on their undersurfaces.

The navarāṅga pillars and pilasters are all Dravidian in type as at Kurudumale and elsewhere and have the cubical, the eight-sided and the sixteen-fluted mouldings
on the shafts. Their capitals are provided with plantain bud hangings. On the cubical mouldings of the pillars appear the relievo figures of the following:—

Lingas with lady worshippers; Mārkandeya and the linga; Bēdar Kaṇṇappa and the linga; Umamahēśvara, Vishnu, Nandi, cow and linga, a sage, wheeling acrobats, seated lion, four-handed Gānēśa standing, ridden horse, ridden elephant, dancing figures, marching lion, wrestlers (north-west pillar), dancing Gānēśa, seated Lakshmī, Śaṅmukha riding a peacock but having only one head, Vāli and Sugrīva fighting, Śrīnivāsa, etc.

The cubical mouldings of the pillars on either side of the outer open vestibule are carved with the figures of Gānēśa, Vēnugopāla, Mahishāsuramardini (in the Chōla style), an elephant attacked by a lion, etc.

Vestibules and garba-griha.

The doorway of the inner vestibule has the creeper and floral ornamentation on the jambs and an eaves-shaped cornice above the lintel. The ceiling of the inner vestibule has the representation of a padma inset in a circle. The doorway of the garbagriha has pilasters on either side whose eight-sided shafts rise on cubical bases ornamented with scroll work as in the case of the pilasters on the outer walls of the temple. The ceiling of the garbagriha is raised on two sets of corner stones and has the carving of a padma in the centre. The main linga of the temple is about 2 feet high.

In the outer vestibule of the temple are kept the stone images of Bhairava, and Dakshināmūrti. Both these images show a vigorous attitude though they are carved of hard granite. They are both relievo figures and belong, in all probability, to some older temple. They appear to hail from the Chōla times. In the navarāga are kept the following images:—

1. A lady devotee standing with folded hands.
2. Another lady devotee ornamented with rudrāksha necklace and armlets and wristlets. She is seated in padmāsana and in the attitude of dhyāna holding a rudrāksha garland in her hands.
3. A good standing figure of a chief looking very much like the image of Ṣavaṇji Vāsudeva Rāya at Kurudumale and Āvaṇi. He is bearded and has his hands folded. Perhaps it is another image of Vāsudeva Rāya himself. His wife and daughter are said in the inscriptions to have endowed the temple with grants.
4. A seated male figure with rudrāksha garlands like No. 2 above.
5. Image of a two-handed and standing lady with her right hand in the abhaya-mudrā and her left hand placed on her kāṭi. She wears her loin cloth like a daffi and on the garment the folds are boldly shown. Her breasts are bare. She wears necklaces, armlets and wristlets as also
ear-pendants. The figure is in high relief and about 1½ feet in height. It appears to have been brought from elsewhere and looks very much older than the temple. It is not known whom it represents.

6. Dancing figure of a two-handed lady. There is a male figure to her right and a boar-faced anthropoid figure to her left. On either side below her are the figures of the sun (right) and boar (left). Perhaps it is a figure of dancing Durgā (?). This image too seems to have been brought from elsewhere and looks older than the temple.

7. A seated Gaṇeśa—rude.
The tall pillar in front of the temple is about 40 feet high and tapering. Its eight-sided shaft rises on a cubical base. Above the shaft is an octagonal ribbed band surmounted by the vase and wheel mouldings. The abacus has floral ornamentation on its undersurface.

PĀRVATI TEMPLE.

The Pārvatī temple stands to the north of the northern kaisāle of the Svayambhūvēśvara temple. It is a structure of very late times containing what appears to be a late Vijayanagar period image of Pārvatī, about 2½ feet high, in the main cell. She holds abhaya, padma, padma and dāna. The temple consists of a garbhagriha, a vestibule and a navarānga. In the central ankaṇa of the navarānga the four pillars are Dravidian having the usual cubical and eight-sided mouldings.

KUMĀRA SHRINE.

The shrine of Kumāra stands to the south of the Pārvatī temple. It is also a structure of very late times and consists of a garbhagriha and a vestibule only. The main image is a rude relieve figure, about 2' high. It is four-handed and holds abhaya, dagger or Sakti, mriga and kaṭi. It rides a peacock.

OUTER PRĀKĀRA.

The area comprising the main temple, its prākāra and mahādvāra, the Pārvatī and other temples as also the pillar in front of the main temple has been enclosed in a large outer prākāra which is now in ruins. In the north-east corner of this area is a pond provided with stone steps.
GANGAMMA SHRINE.

To the north-east of the Isvara temple is a small late structure enshrining a yantrakallu called Gangamma by the villagers. Above the shrine is built, in brick and mortar, a tower which, in its appearance, resembles a North Indian tower.

Ramasagara.

VENKATARAMANA TEMPLE.

Ramasagara is a village situated about five miles to the south-east of Bêtamangala. The name of the Venkataramana temple at the place is wrongly given as that of Chennakesava in the Epigraphia Carnatica, Kolar District, while editing the inscription No. Bowringpet 12.

The outer walls of the garbhagriha and vestibule seem structurally to have been constructed in two different periods. Up to half of their present height their character suggests that they were put up some time during the 14th century. The rest of these compartments as also the navaranga appear to have been constructed during the 15th century. The original outer walls are relieved by right-angled and eight-sided pilasters having cubical bases.

History and general description.

The main image in the garbhagriha is that of the god Srînivasa holding abhaya, chakra, śankha and kaṭi. There is no prabhāvali. Though the face of the image has good features, the drapery and other ornamentation are not so well worked as in the sculptures of the Hoysala period. Nor are the images of the consorts of the god well executed. There appears to be however some attempt to copy Hoysala models in the workmanship of the images. Hence it is possible to assign the original temple and its images to the 14th century. There is a Tamil inscription at the north-western corner of the temple which has been ascribed to the 14th century.

Images.

VIRABHADRA TEMPLE.

The Virabhadra temple at Ramasagara is a structure belonging to the late Vijayanagar period. It consists of a garbhagriha enshrining a rude image of Virabhadra, about 4' high, a closed vestibule, a navaranga with thick Dravidian pillars and a one-ankaṇa porch. The outer walls are raised on a basement consisting of two plain cornices and are rid of all ornamentation except for an obscene group appearing on the east outer wall of the navaranga. The tower above the garbhagriha is of brick and mortar and belongs to the Pallavagā period.
IŚVARA TEMPLE.

The villagers call the god of this temple as Sōmēśvara. But in the Epigraphia Carnatica he is called Virāpākṣha. In construction the temple is exactly like the Virabhadra temple. The porch here is borne on Draviḍian pillars.

**General description.**

The navarāṅga pillars are typically of the Vijayanagar period, having the cubical, the eight-sided and sixteen-fluted mouldings and capitals provided with plantain bud hangings. On the cubical mouldings of the pillars appear the relief figures of Kaumārī, Sūrya, Durgā, an elephant pulling out a man, a figure in the attitude of cutting something with his dagger, a sage riding on a mātya, Gaṅgēsa, seated lion, purushamriga, Tāṇḍavēśvara, Bālakṛishna, Krishna and the Gōpīs (naked), Vēnu-gōpāla, a man worshipping the līṅga, Kāliya-mardana, long-trunked yāli, Durgā, a hunch-backed person standing with a staff (elsewhere identified as Sugaṭār Tamme Gauḍa), Iśvara on Nandi, Chandikēsa, rearing lion, Virabhadra, dancing Yakshas, Bēḍar Kaṇṇappa, Yaksha musicians, a lady archer, dancing ladies, etc.

The ceilings of the navarāṅga are plain. Among the images kept in the navarāṅga the following may be mentioned: Gaṅgēsa, Durgā, Bhairava, Brāhmī, Vārāhi, Māhēśvari, Indrāṇi and Vaishnāvī. The respective vehicles of the goddesses are carved on the pedestals. Vārāhi has the buffalo for her vehicle.

In the inner vestibule is the image of a standing Pārvatī, about 2½' high. The līṅga in the main cell is also about 2½' high. A Nandi of hard stone but well worked is placed in the front porch of the temple facing the līṅga.

**Main cell.**

OTHER MONUMENTS.

To the north-west of the Virabhadra temple is a small shrine consisting of two chambers of which the inner one enshrines a small image of Bhadrakāli, about 2½' high including its pedestal. The image is four-handed and holds trident, pāraśu, dāmaru and kapāla. Since it is mutilated, it is not worshipped.

A tall pillar, about 24' high, stands on a plain platform at a distance of about 50 yards to the east of the Virabhadra temple. At some distance to the north-east of the pillar is an uyyâle-kambha. Nearby is a small pillar, about 5' high, which terminates in the form of a lotus bud. The people worship it as Mārāmma. On the east face of the shaft of the pillar is the representation of a human head wearing a tiara.
To the east of the temples is a large tank called Bukka-sägara. It is mentioned in the inscription No. Bowringpet 13 and belongs to the time of the Vijayanagar king Dévaräya. May it be that the tank was constructed during the time of Bukka?

**PÄTÄLAMMA TEMPLE.**

This is a rude structure of plain pillars and mud walls and consists of just one cell with a mañçapa in front. In the cell is enshrined a seated image of Pätälamma on a horse pedestal. The horse is fully caparisoned. The goddess holds abhaya, trident, lotus and kapāla. Above her tiara is the representation of a five-hooded cobra. The image appears to hail from about the fourteenth century.

**TIRUPATI GANGAMMA TEMPLE.**

This is a recent structure and enshrines a very rude image of no artistic merit. The temple consists of a single cell. The goddess is called Tirupati Gangamma by the villagers.

**Hunkundapatna.**

Hunkundapatna is a roadside village on the Kōlār-Bētamaṅgala road. It is situated at a distance of about 8 miles to the north-west of Bētamaṅgala and about 11 miles south-east of Kōlār. The surroundings present the view of a very craggy country full of huge rocky boulders lying here and there and particularly in the west, south-west and south directions.

About half a mile directly to the south of the village lies conspicuously a tor with a smaller boulder perched upon it (Pl. VII, 3).

**Legend.**

The tor is locally called the Sīta-guḍḍa and the legend goes that during the southern wanderings of the hero of the Rāmāyana Sītā used to take her seat on this boulder.

At the time of the Sankrānti festival a jatra is held here every year and is said to be well attended by people. A story is told that during the time of Pūṃnah a certain Ali was residing here and that he was engaged in several battles with one Sōmappa. It is also said that this Ali was giving great trouble particularly to the young girls of the neighbourhood.
To the west and north-west of Sita-gudda there is a wide strip of land, now under cultivation, which abounds in varied ancient pottery (Pl. VII, 4). In the south-west direction of the tor there are the remains of a stone and mud fort wall which appears to belong to the late Vijayanagar period. Beyond the fort wall and in the south-west and north-west directions the fields are bounded by rocky boulders. These fields mark the site of an ancient town which appears to have been existing in the early centuries of the Christian era as can be judged from the different types of potsherds collected during an overground survey. The painted potsherds collected on the site are of the following description:—

1. Red and polished outside;

2. Red and polished outside and black and polished inside;

3. Red and black on the outside and plain inside;

4. Do with polished black inside;

5. Tan-coloured and polished on the outside and plain on the inside;

6. Do with polished black on the inside;

7. Incised ornamentation on the outer surface consisting of several linear and wedge-shaped designs;

8. Rope designs in relief on the outside.

Besides the potsherds of the above description, there were collected a large number of black spouts, plenty of iron slag pieces, shell bangle pieces, pottery spindle whorls, etc. Brick fragments are also to be found here and there on the site. Among the varied pottery collected there was none which had geometrical designs painted on it in light white as on the specimens found both at Chandrawalī and Bramhagiri. It is possible to compare the site with the Sātavāhana layers at Chandrawalī.

The remains of the fort wall consist of bastions, walls and parapets. Inside the area of the fort there are many stone foundations of houses.

Among other antiquities noticed on the site may be mentioned a hard stone image of Nandi and a mutilated figure of a standing four-handed Sūrya. The latter appears to date from about the 12th century.

There is also reason to believe that the surroundings of Hunkundapaṭa may contain vestiges even preceding the Sātavāhana period.

Prehistoric antiquity. To the west of Sita-gudda there are several cave shelters which, besides yielding potsherds of the Sātavāhana period, seem to have been the dwelling places of prehistoric man. About ten yards in front of the Sita-gudda cave was picked up a somewhat broken but highly polished neolith. Near the find spot of the neolith there is a boulder with about half a dozen cuplike depressions on its upper surface. Each depression is about 5" deep and more than a foot in diameter.
VÉNUGÓPÁLA TEMPLE.

The Vénugópála temple inside the village is a structure barely appearing to be a century old. It faces west and consists of brick and mortar outer walls and square pillars in the navaraṅga. The old image of Vénugópála is not worshipped now but is kept in the navaraṅga. The present image in worship is said to have been sculptured at Ávani about 25 years ago. The temple does not call for any special remark.

Hungunda.

The village of Hungunda is situated about two miles to the south-west of Hunkundapāṭṭa. It appears to be a place of great antiquity. About half a mile to the north of the village there is a wide strip of land, mostly under cultivation now, which is full of prehistoric cromlechs similar to those discovered near the Kolar Gold Fields (Pl. III, 2). Many of these cromlechs have been deprived of their rings of stones on the surface by the ignorant villagers. There are still several which are remaining intact. Their average diameter is about 15 to 20 feet. The boulders forming the rings on the surface are even larger here than those met with near the Kolar Gold Fields. The occurrence of these cromlechs coupled with the fact that in the neighbourhood are to be found traces of ancient gold mining, suggests that the authors of the cromlechs were perhaps prehistoric miners. This fact is supported by the name the village bears. In the Tamil inscriptions near the Sōmēśvara temple the name Pōrkundam is mentioned. Pōrkundam means golden hill and is perhaps the Tamil rendering of the Kannada word Honkunda. In several parts of the ancient site large quantities of what are called gold husks are said to be found even now.

During the historical period also Hungunda seems to have been an important place. Its situation in a valley surrounded by rocky boulders afforded the place a natural means of defence.

Historical period.

We learn from the inscriptions that various battles were fought near the place during the ninth and tenth centuries. There are many viragals of the Noḷamā period to the south-east of the village.

Near the place where the inscriptions are found is a mound called Dimāḷa-diṅne which is very ashy. The mound is extensive and indicates perhaps the site where in olden days gold was extracted. Nearby is to be traced an ancient site bestrewn with potsherds similar in character to those found near Hunkundapāṭṭa. On the surface we can see old painted and polished pots sticking out of the earth.

Among the inscriptions there is a peculiar Sidigallu on which are represented the figure of Gaja-Lakṣmī, several symbols like the chatra, dipa, sun, crescent, etc., a figure of Durgā, a horse with a tōmāna behind, the severed head of a person above the horse, a person with drawn sword, etc.
SOMESVARA TEMPLE.

The Somesvara temple is situated on the hill to the west of the ancient site of the Dimala-dinque at Hungunda. The structure seems to hail from about the Chola period, though the earliest inscription mentioning the temple is dated in 1280 A.D.

It consists of a garbhagriha, a vestibule and a navaraanga in whose central ankana there are four cylindrical pillars rising on square bases.

The navaraanga has a doorway on the south and another on the north. Structurally the navaraanga seems to be a later addition or an after-thought since its outer basement cornices do not correspond with those of the garbhagriha and vestibule and since its outer walls are of brick and mortar while those of the garbhagriha and vestibule are of stone. But the four central pillars of the navaraanga are unmistakably of the Chola type as also the Nandi. Perhaps, as at Hale-Alur in the Mysore District, there was here a Nandi pavilion originally open in front of the temple and subsequently the present navaraanga was built so as to include this pavilion.

The outer walls of the garbhagriha and vestibule which are relieved by thin right-angled pilasters are raised on a basement consisting of two cornices of which one is octagonal and the other square. The eaves have a sharp curve and are ornamented with kirtimukhas at intervals on their front face.

In the navaraanga are kept the figures of Nandi, Ganesha, Virabhadra and Surya-Narayana. The images of Nandi and Ganesha are of course of the Chola period.

The central ceiling of the navaraanga has the figure of a padma in relief.

The doorway of the vestibule has its jambs ornamented with creeper, scroll and bead work. This ornamentation is carried over the lintel also. On either side of the doorway there is in the wall a creeper-bearing kala sa as at the Arunachaltesvara temple at Nandi. Inside the vestibule is kept a beautiful relievo figure of a seated Bhairava (or Dakshinamurti?) (pl. IV, 4). It is a very forceful figure in bold relief with dishevelled hair and canine teeth. Seated in padmasana the figure holds in its four hands the following attributes: abhaya, jamaru, snake and kapala. There is sarpa coiling round the figure like the yajnopavita and the image wears nagabharama.

The linga in the main cell is about 3' in height including the pedestal and is round-topped. It is worked of hard black stone.

That the temple belongs to the Chola period is gathered by the circumstance that a Chola copper coin was picked up near it during the time of inspection.

To the north-west of the temple are several natural caves which are worthy of detailed examination for any prehistoric remains that they may contain.

8*
CHAUDÉŚVARI TEMPLE.

The temple of Chaudéśvari is situated about a hundred and fifty yards to the east of the village. The structure seems to be of the Pāllegār period and to have been renovated in recent times. It consists of a garbhagriha and a front manṭapā only which are both in very ruinous condition.

Inside the garbhagriha there are independent images of the Saptamātrikas attended by Virabhadra and Gaṇeśa which are all very probably of the Chōla times. They are all in bold relief and in the seated posture on a long pedestal of recent times. They are as under:

1. Viṇādhārī Virabhadra facing north with a two-handed lady attendant seated beside him.
2. Brāhma facing east.
3. Kaumārī do
4. Vaishnavī do
5. Vārāhi do
6. Indraṇī do
7. Chāmunda called Chaudéśvari facing east.

No. 7 Chāmunda is the principal deity worshipped in the temple. It is larger in size than any other image in the group. It is about 3' high and is eight-handed holding trident, dagger, sword, damaru, ankuśa, bow, buckler and kapāla. She wears a garland of skulls and a skull-headed kirīṭa. She has canine teeth and flames are represented as darting from behind her head. The demon Mahisha whom she spears has fallen prostrate on the ground. The drapery of the goddess is well worked and the features of the body have a general forceful expression.

Markandesvara Betta.

(Near Vakkalēri).

MĀRKAṆḌEYA TEMPLE.

(Pl. VI, 2).

About two miles to the south-east of Vakkalēri, a village in the Kōḷār Taluk, there is a hill known as Mārkandesvara Betta which is noted for the large temple of Mārkandesya that has been built on its summit (Pl. VIII, 2). The structure is typically Dravidian in style and has almost all the appurtenant compartments of a South Indian temple except a huge gopura above the mahādvāra.
It is a pity that there is no lithic record or other evidence to indicate the date of its construction, though the temple is large. We have therefore to depend primarily on architectural evidence to deduce its history by stages. The conclusions suggested here are thus tentative only and stand to be corroborated by some future discovery of inscriptive or other evidence.

Structurally, the garbhagriha and vestibule form a distinct group and seem to have been constructed during the 14th century as indicated by the outer basement cornices which correspond to those met with at the Vidyā Śankara temple at Śringeri. The navaraṅga with its different basement cornices and outer walls forms the second group and may have been built during the 15th century. The third group which may have been added during the latter part of the 15th century consists of the mukhamanṭapa, the wide porch of the temple with its long flowing 'S'-shaped eaves, the kalyāṇamanṭapa to the north-east of the temple, the Virabhadra shrine to the south of the mukhamanṭapa with its surrounding pillared verandah and its front porch with pillars as at the porch at Kaivāra, the Nandimanṭapa, the Bali-pīṭha and the Vasanta-manṭapa. The fourth stage of addition which seems to have been made during the early part of the 16th century appears to consist of the māhādvāra and the lamp pillar only; while the fifth stage which perhaps is to be dated in the latter part of the 16th century seems to consist of the prakāra with its pillared verandah on the inside, the pillared verandah round the garbhagriha, vestibule and navaraṅga and the Saptamātrika and Gānēśa shrines to the south and south-west of the main temple. The shrines of Kumāra (west), of Pārvatī (north-west), of Chandikāśa and Vishnū, called Venkaṭaramana (north) and of Kālabhairava (north-east) belong to the last group and are attributable to the early part of the 17th century, while the walls up of the opening in the north-west of the mukhamanṭapa and the provision of doors and windows here and there in the temple are of recent days. The brick and mortar tower above the garbhagriha and the Gānapatī shrine may belong to the 17th century.

The basement cornices of the garbhagriha and vestibule have the following mouldings: (1) lotus; (2) rope band as at Śringeri; (3) square; and (4) square with lotus. The outer walls are relieved by dwarfish, right-angled pilasters, pilaster-bearing kalaśas with creepers and turreted niches. The turrets are boat-shaped and are surmounted by a row of finials and rise on eaves-shaped cornices. Inside the niches there are the relievo figures of:

South.—(1) dancing four-handed Gānapatī;  
(2) four-handed Brahma;
West.—(3) Janārdana with abhaya, chakra, śankha and gadā;

North.—(4) Śiva; and

(5) Sūrya.

Below the eaves there is a frieze of lotus moulding. The eaves are sharp and are relieved by kirtimukha ornamentation at intervals on their surface. The brick and mortar tower is unimportant. The linga inside the garbhagriha is of black stone. The ceilings of the garbhagriha and vestibule are plain.

Like the garbhagriha, the navarāṇa is square in plan. The outer walls are plain and consist of oblong stone slats which are well dressed and set on edges. The basement consists of three cornices as follows:—(1) square, (2) sixteen-fluted and (3) eaves-shaped with leaf ornamentation and kirtimukha arches and seated lions at intervals.

The mukhamāṇṭapa which appears to have been built in imitation of the navarāṇa so far as its basement, walls and pilasters are concerned, has a doorway on the east and another on the south. On either side of each doorway there are vertical panels of figure sculptures among which may be mentioned the figure of a two-handed person (identified by the late R. Nārāśimbhachar elsewhere as that of Sugnātīr Tamme Gaṇḍa—M.A.R. 1910, p. 51) leaning on staff and wearing cloak to the right side of the south doorway. On either side of the doorways appear the beaded and scroll ornamentation and on the lintels are carved the figures of Gopālakṛishṇa.

Mukhamāṇṭapa.

The mukhamāṇṭapa is an oblong hall consisting of 18 ankaras and appears originally to have had a passage in the north-western corner. The ceilings are all flat excepting only the central one which bears a padma relievo inset in a square. The pillars of the hall are Dravidian in style with cubical, eight-sided and sixteen-sided mouldings. Their capitals have the plantain bud hangings. Above the pillars of the central square the beams have on their inner faces interesting sculptures of dancing Yakṣhas, moving two-handed figures, two swans with their necks inter-locked and floral work. On the cubical mouldings of the pillars appear the relievo figures of gods, etc., among which may be mentioned Gaṇapati, Śiva, Brahma, dancing figures, Yogānārāsimha, Vīrabhadra, rearing and seated lions, anthropoid Gaṇḍabhēruṇḍa, Ugra-Nārāsimha, Krishṇa and the Gopīs, Gajāsamardana, a royal couple, a Siddha (with the legend Bāla-Siddhaya-Dēva), ladies engaged in kūlāṭa, etc.

That the mukhamāṇṭapa is a later addition or at least an after-thought is indicated by the pilasters set up against the east wall of the navarāṇa.

To the right of the navarāṇa doorway is sculptured on the wall the relievo figure of a peacock with a cobra in its beak and above it is another figure representing fish. The navarāṇa doorway is guarded by the images of Śiva dvārapālas. On the
jams are carved vertical panels of figure sculpture. There are also to be found the usual beaded and scroll work on the jams and lintel. A figure of Gaja-Lakshmi decorates the lintel. The ceilings of the navaraṅga are all flat excepting for the construction of a ventilator in the central square. The pillars are like those of the mukhamanṭapa with figure sculptures appearing on their cubical mouldings. Among these figures appear Gaṅḍabhērunda, a lady with parrot, monkey and cobra, Bhairava, Viśṇu, scenes of Kṛṣṇa-līla, bearded drummer, huntress, a vigorous elephant, a dancer with dishevelled hair, Hanumān, a two-handed figure with something in his hands, Viḍyādharī, etc.

The basement cornices of the third group of structures consisting of the wide porch in front of the temple, the kalyāṇamanṭapa, etc., have a uniformity of design and consist of a square cornice, a plain pilastered inner cornice and an eaves-shaped cornice ornamented with leaf designs and kirtimukhas alternating. The pillars of the porch are all Dravidian in style and have figure-bearing cubical mouldings alternated by eight-sided mouldings and are surmounted by capitals provided with plantain bud hangings. Among the figures appearing on the cubical mouldings are to be found those of a linga, a huntress, Kālinga-nārada, Yogānarasimha, monkey, Kōḍandā-Rāma, Śiva, elephant, and a two-handed person wearing a cloak (identified as Sugaṭūr Tamme Gautasa).

Each of the two rows of pillars of the kalyāṇamanṭapa consists of four pillars having the usual figure-bearing cubical mouldings in addition to the eight-sided mouldings. The figures appearing on the cubical mouldings are as usual and are similar to those appearing on other pillars at the temple. The Gaṅḍabhērunda appears here also. Among the pillars of the vasanta manṭapa those on the north side are composite. The smaller pillars are borne on seated lions and the larger ones have square bases and thirty-two-fluted shafts with circular ribbed bands and vase mouldings surmounted by leaf-shaped mouldings. On the cubical mouldings of the larger pillars appear, as on other pillars, reliefo figures of gods, devotees, etc. The capitals are provided with plantain bud hangings. The eaves of the vasanta manṭapa are similar to those of the porch. They are long and ‘S’-shaped with deep flutes on the undersurface.

The outer walls of the Viṣṇu shrines, are relieved by plain right-angled pilasters bearing oblong brackets. Some of them have the imitation ribbed ornamentation appearing on their brackets. The eaves are sharp with mouldings suggestive of the kirtimukha appearing at intervals on their front face. The doorway of the shrine is designed like that of the mukhamanṭapa with the floral, the bead and medallion ornamentation. On the lintel is a reliefo padma with another padma appearing on the
undersurface of the lintel. The cell containing the Virabhadra image is oblong measuring 18’ by 9’. In the middle of the shrine there is a beam poised on capitals having the plantain bud hangings issuing from the side walls. The image of Virabhadra, about 4’ high, stands on a pedestal about 14’ in height (pl. V, 3). The pedestal, the image and its tōrāṇa are all carved of hard black stone. The god is four-handed holding sword, arrow, bow and shield. A small goat-headed attendant stands beside the god to the right with folded hands. The pedestal and the tōrāṇa have been ornamented with padmas. The god stands under a kirtimukha wearing kurita on his head and moderate ornamentation on the body. He has canine teeth and his countenance is rather ferocious. The limbs are slim and the muscles are distinctly visible. The folds on the abdomen are boldly shown. On the whole the general appearance of the image leaves a good impression and suggests the influence of Hoysala sculptures on the one hand and that of the Dravidian on the other.

The pillars of the porch (Pl. V, 1 and 2) in front of the Virabhadra shrine generally resemble those in the front porch of the Amaranārāyana temple at Kāvāra in the Chintāmaṇi Taluk of the Kōlār District. But unlike those pillars these are carved of hard greyish granite with a wealth of minute details of ornamentation and of figure sculpture displaying a pleasing combination of varied designs and mouldings, smaller pilasters, niches and turrets, floriated arches, kirtimukhas and gracefully hanging creepers, Yakshas, lions and elephants, kalaśas and parrots and the figures of gods and devotees. Each pillar is differently wrought and is highly impressive in all its different compartments. All the pillars are provided with capitals of plantain bud hangings and remind us of the pillars in the kalyanamaṇḍapas at the Sōmēśvara temple, Kōlār, and the Bhogānandāśvara temple at Nandi. The ceiling of the porch is square and divided into nine panels with Umāmahēśvara riding on Nandi in the central panel and the figures of the Dīkālakhas in the outer panels.

The mahādvāra of the temple is on the east side. It is about 20’ high and raised on a basement consisting of two cornices, of which the upper one only is ornamented with the leaf, kirtimukha and medallion designs. The walls are plain. The gateway which is about 15’ high is furnished with two doorways, one on the outer side and the other on the inner side. The jambs of these doorways are well sculptured with figures of dvārapalas on the outer side and those of ‘Madonna’ on the inner side. Above these figures rises on the jambs an ornamental creeper scroll in the convolutions of which are carved the figures of dancing damsels, drummers, Kālingamardana, peacock, Vidyādharī, Nandi, Bhaktas, sages, vigorous elephants, yālis, etc. The scroll work is carried on the lintel also. Gaja-Lakṣmī decorates the lintels of both the doorways. In addition to the scroll design, the jambs have the bead and medallion ornamentation. On the right jamb of the inner doorway is sculptured a
MARKANDEYA TEMPLE, MARKANDESvara BETTA.

Plate V

1. Pillars of the porch in front of Virabhadra shrine (p. 64).

2. One of the pillars of the front porch in front of Virabhadra shrine (p. 64).

3. Virabhadra (p. 64).

Mysore Archaeological Survey.
rearing lion on a rearing elephant. On the left jamb of the same doorway is sculptured an elephant-bodied and tiger-headed monster from whose floral tail issues a creeper scroll in the convolutions of which are carved the figures of a linga and an archer.

The outer prākāra with its long verandah on the inner side, the pillared verandah round the garbhagriha, vestibule and navaraṅga of the main temple, and the Saptamātrikā and Gaṇeśa shrines which all seem to belong structurally to one group, have been raised on a basement consisting of two cornice mouldings, one of which is eaves-shaped and ornamented with the leaf and kirtimukha designs. The pillars of these structures are shorter and Dravidian in style with the usual cubical and eight-sided mouldings. They are further slightly tapering. On the cubical mouldings appear the relievo figures of gods, animals and devotees as on the other pillars of the temple. But the workmanship of these pillars is definitely inferior to that of the earlier pillars. Their capitals too are provided with plantain bud hangings, but these are rudely worked.

The Saptamātrikā shrine consists of an oblong cell with a porch of four pillars in front facing the main temple. In the cell are enshrined the rude images of the Seven Holy Mothers with Viṇāḍhāri Virabhadra to their right and Gaṇeśa to their left. They are all seated in a row on a platform.

The Gaṇeśa shrine faces east and is constructed to the south-west of the main temple. It consists of a square garbhagriha and a front open porch of four pillars. The image of Gaṇeśa is a well worked one and carved out of black stone. Including its pedestal, it is about 2' in height. The pedestal and the image are both carved with a good taste and belong, in style, to the period when the Virabhadra image was carved. But the cell containing Gaṇeśa is later.

The Shaṃmukha shrine consists of a square garbhagriha and has plain basement cornices and outer walls. The two pillars of its front porch have rearing lions on elephants. The image of Shaṃmukha in the cell rides on a peacock. The god has twelve hands and six heads. The images of his consorts stand on separate pedestals. In their workmanship these images seem to belong to the Virabhadra and Gaṇeśa group. It appears that these images were enshrined in this cell at a later date.

The Pārvati shrine consists of a small square garbhagriha, a small square vestibule and a front porch of four figure-bearing Dravidian pillars. The image stands on a padma pedestal and is about 3' high. In her four hands the goddess holds abhaya, padma, padma and dāna. There is no tōraṇa. In workmanship the image seems to belong to the latter part of the 16th century. The outer walls of the shrine are like those of the Shaṃmukha shrine.
The Chandikēśa shrine which faces south consists of one cell with an image about a foot in height including the pedestal. The image is very rudely carved. The shrine is situated to the northwest of the main temple. The Vishṇu shrine consists of a small square cell and a porch borne on four figure-bearing Dravidian pillars. The outer walls of the shrine are plain. The god is called Venkataramana and is four-handed holding abhaya, chakra, sankha and dāna. The image is about 2\(\frac{3}{4}\) high including the pedestal. It has no prabhāvali. In workmanship it is much inferior to the images of Virabhadra and Gaṇēśa. The shrine of Kāla-Bhairava is designed like that of Vishṇu with a pillared porch in front and contains in its main cell an image of Bhairava, about 1\(\frac{1}{2}\) high.

Sivarapatna.

SOMEŚVARA TEMPLE.

Sivarapatna is a place of great antiquity situated at a distance of about 5 miles to the south-west of Vakkalèri.

The Somaśvara temple at the place is an old structure dating perhaps from the Chōla times and consisting of a garbhagriha, a closed vestibule and a navarāṅga with three additional open ankaṇas in front. The outer walls which are of brick and mortar and of modern date are dilapidated in several places and call for no special remark. The linga inside the garbhagriha is round-topped and thick, being about a foot or a little more in diameter. It is of black stone and is set up on a square pānipītha consisting of three cornices of which the middle one is octagonal. The linga and the pānipītha are about 2\(\frac{3}{4}\) high together.

The ceiling of the vestibule has a padma relievo inset in the middle. It is raised on two sets of corner stones with a lotus in the centre. The navarāṅga doorway has floral ornamentation on the jambs. In the central ankaṇa of the navarāṅga is a small couchant bull. It appears to be old though rather rude in workmanship. The central ceiling of the navarāṅga has a padma in relief. The four pillars of the central ankaṇa are peculiarly shaped with a low square base and an octagonal shaft superimposed by an octagonal vase moulding and an octagonal leaf-shaped moulding. The capital bears plain brackets. The two pillars of the ardhamanṭapa have also the same mouldings but have no vase. Their mouldings too are rudely worked.

The inscription standing to the north-east of the temple is dated in 753 A.D.—the 28th year of the Ganga King Śripurusha. Though there is no reference to the temple in the inscription, it is not impossible that the linga inside the garbhagriha hails.
from the Gaṅga times. The bull and the navaranga pillars appear also to belong to the same period as the linga. The pillars are worked of greyish granite while the linga and the bull are of black stone.

The images of Gaṅapatī and Pārvatī are the contribution of the present-day sculptors at the village.

VARADARĀJA TEMPLE.

The Varadarāja temple which is to the east of the village is an old structure appearing to date from about the 13th century. It consists of a square garbhagriha, a square vestibule and a square navarāṇga. The outer walls of the garbhagriha are raised on a basement consisting of two cornices which are plain. The walls are relieved by right-angled pilasters ornamented with beaded hangings, ribbed band and vase and loaf-shaped mouldings. There are also niches on the outer walls. The coves are sharp and have the kirtimukha designs at intervals. An inscription dated in Sanmīya samvatsara was discovered on the basement cornice mouldings. The characters appear to belong to the 13th century.

It is possible that the navarāṇga had once its outer walls built of brick and mortar as at the Sōmeśvara temple. The appearance of the navarāṇga is now like an open manṭapa. The hall is provided with a doorway on the south. The four central pillars of the navarāṇga are noteworthy. Each of them has a low square base superimposed by an octagonal moulding, the corner panels of the octagon having a wedge-shaped petal-like relieve figure. The shaft which rises above this moulding is sixteen-fluted with an octagonal band in the middle. This octagonal band consists of panels ornamented with scroll work. Above it at the top of the shaft is a triple ribbed band provided with floral hangings below. Above this band appears a vase-shaped moulding which is also sixteen-fluted. The navarāṇga ceiling has a padma inset in a square.

The doorway of the vestibule has been carved with floral ornamentation on the jambs. The garbhagriha is empty.

About ten yards to the west of the temple is a stone oil mill. To the southwest of the temple is another temple enshrining an image of Ānjaneyya which appears to be of the Vijayanagar period.

Bellur.

KANVEŚVARA TEMPLE.

Bellur is a road-side village about a mile from Narasāpur on the Kolar-Hospet road. The place seems to have been an ancient agrahāra town during the Hoysala period. It contains a Vishnu
temple dedicated to the god Rāmanātha to the north-east of which the Kanvēśvara
temple is situated. The latter is built in the Dravidian style and consists of two
garbhagrihas of which the main one only has a tower of brick and mortar. The
two cells open out into a common navarāṇga of square shape.

The outer walls of the temple are raised on a basement consisting of three
cornice mouldings of which the first from the bottom is octo-
gonal, the second square and the third square with a
frieze of lotus petals below. The outer walls are relieved
by right-angled pilasters with beaded hangings and biscuit-shaped mouldings. There
are also, at intervals, turret-bearing niches on the outer walls. The turrets are
horse-shoe-shaped. The eaves are sharp and bear kirtimukha ornamentation
here and there. The tower consists of a single turret only and is square-shaped.
On the four faces of the tower are pilastered niches enshrining mutilated stucco
figures of a seated four-handed Brahma (?) on the south, a seated four-handed Nara-
simha on the west, a seated Śiva (?) on the north and an empty niche on the east.

The navarāṇga has a doorway on the south and a perforated window under-
neath a pilastered niche on the east. In front of the temple is a porch with two
pillars having the cubical and eight-sided mouldings.

The pillars of the navarāṇga are similar to those of the porch in their design.
The ceilings are all oblong. On the second ceiling
from the east there is the figure of a padma in
relief. The northern cell and the north-east ankaṇa of the
navarāṇga have been walled up recently and serve as a store room and granary.
In the hall are placed the images of two Nandis, a small Ganeša and a Bhairava.
These images are rudely carved.

The west wall of the navarāṇga shows that the garbhagriha and the vestibule
formed originally a distinct group and that perhaps when
the northern cell was constructed, the navarāṇga was also
built along with it. The temple abounds in inscriptions
of the twelfth and the thirteenth centuries and it is highly probable that the garbha-
griha and the vestibule were both constructed during the twelfth century, while the
navarāṇga and the northern cell were put up some time during the early part of the
13th century. The later additions to the temple have been made in imitation of the
early structure.

To the north-west of the temple is a 17th century structure built for enshrining the
goddess Pārvatī. It consists of a plain characterless main
cell with a brick and mortar tower above it and a manṭapa
in front borne on four Dravidian pillars. The outer walls
of the manṭapa are built of rubbles, brick and mud. The doorway is on the south.
The image of Pārvatī in the cell is about 2½' high with a tōraṇa behind. The image
and its tūraṇa are carved of the same stone. In workmanship the image is unmistakably of the late Vijayanagar period though the tūraṇa is present and the Vijayanagar period images do not usually have the tūraṇa.

In the south-western corner of the temple area there is a mono-celled Ganapati shrine which also hails from the late Vijayanagar period.

The mahādvāra is to the west of the temple area. It is dilapidated and characterless and seems to be a structure of the 17th century.

RĀMANĀTHA TEMPLE.

The Rāmanātha temple is situated at about a hundred yards to the south-west of the Kaṇvēśvara temple. The earliest inscription which mentions the god is dated in 1153 A.D. [Kōlār 100 (a) Ep. Car. X]. The god is called Veṇaikkāmayaruliyav-Emberumān in the inscription. The structure appears to belong to the 12th century and consists of a square garbhagriha, a vestibule and a navarāṇa. The last has a doorway on the east. Another doorway which was on the south has now been walled up. There is a porch in front of the southern doorway. To the east of the eastern doorway there is the mahādvāra of the temple which seems to belong to the late Vijayanagar period.

The outer walls of the temple are raised on a basement consisting of three cornices of which the one at the bottom is octagonal, the second square and the third square with a frieze of padma petals below. The walls are relieved by right-angled pilasters with beaded hangings and loaf-shaped mouldings. There are also pilastered niches on the outer walls. Above the garbhagriha there is a brick and mortar tower which appears to belong to about the 17th century. The eaves are straight-sided and are relieved at intervals by kirtimukhas.

Outer view.

Navarāṇa.

The eastern doorway of the navarāṇa has the floral and beaded ornamentation on the pedestal, jamb and lintel. In the centre of the hall there are four well-worked bell-shaped slender pillars surrounded by an outer row of plain slender pillars with cubical bases and octagonal shafts. The four pillars in the central ankaṇa have all the mouldings of a typical Hoysala pillar. The eastern pair are sixteen-fluted and the western pair are eight-sided. Considering that these pillars are carved of granite, their workmanship is remarkable inasmuch as the bell mouldings are well ornamented with gracefully hanging beads and flowers. The central ceiling of the navarāṇa has a relief padma.
The vestibule doorway is guarded by stucco dvārapālas of the late Vijayanagar period. The main god of the temple called Veṇṇaikkāma-yaruliyav-Emberumān in an inscription of 1153 A.D. and Vālavandār in another inscription of the time of Rāma-nātha, is now missing. It is said that the present image was brought from Dālasanūr in Śrīnivāsapur Taluk. It appears to belong to about the 14th century. Though it is called Varadarāja by the people, the god is Śrīnivāsa in form. In its four hands are held the following attributes: abhaya, chakra, śankha and kaṭi. On either side of the god stand rude smaller images of his consorts on their own pedestals. The tōrāṇa and the main image are of the same stone.

BANGALORE DISTRICT.

Hoskote.

VITHŌBA TEMPLE.

The Vithōba temple at Hoskote was built in c. 1740 A.D. The sannads belonging to the temple have been examined by the late R. Narasimhachar and noticed in the Annual Report of the Archaeological Department for 1919. Built in the Maratha period the temple consists of a row of three cells facing east with a front maṇṭapa having tall Dravidian type pillars. The navaraṅga doorway is flanked by a pair of elephants. The jambs of the doorway of the main cell have floral ornamentation.

In the main cell the image of Vithōba, carved out of black stone, stands with the hands akimbo, with the images of his consorts standing on either side. In the north cell is enshrined Hanumān with folded hands. In the south cell are the images of Garuḍa and Gaṇapati.

VARADARĀJA TEMPLE.

The temple of Varadarāja is situated at a distance of about 100 yards to the east of the Avimuktāśvara temple. It faces west with a garbhagriha, a double vestibule and a mukhamanṭapa. The structure seems to belong to the sixteenth century.

The god stands with his consorts in samabhāṅga holding abhaya, chakra, śankha and gadā. The drapery with its conventional folds and the general features and ornamentation of the image indicate similarity with the well-known Vijayanagar period sculptures. The image wears the characteristic archaic smile and has wide nostrils. To the south of the main cell there is another cell with its own
vestibule. In this cell is enshrined a 17th century image of Śrīnivāsa holding abhaya, chakra, śankha and kati.

The pillars of the mukhamanṭapa are all typically Dravidian in style with the usual cubical, eight-sided and sixteen-fluted mouldings. Pillars in mukhamanṭapa. On the cubical mouldings appear the relievo figures of dancing girls, seated Viṣṇu, dancing drummers, Śrīnivāsa, Hanumān, elephant, peacock, Yōgānarasimha, etc. The capitals of the pillars have the usual plantain bud hangings. The ceiling of the mukhamanṭapa is raised on three sets of corner stones while that of the garbhagriha has been raised on two sets only. The vestibule doorway is guarded by Vaishṇava dvārapālas.

The outer walls of the mukhamanṭapa are built of brick and mud. The outer stone walls of the garbhagriha and vestibule are plain and characterless. The basement on which the outer walls are raised consists of two plain cornices. The eaves which are sharp have the imitation kirtimukha arch designs on them. On the south basement cornice of the temple is the relief figure of a lizard. On the south outer wall is another relief figure representing peacock with creeper in its beak. There is a sōmaśūtra on the south of the garbhagriha, which is shaped like a hanging plantain bud issuing out of the mouth of a makara.

In front of the mukhamanṭapa there is a jagali on either side borne on pillars similar to those of the mukhamanṭapa. Among the relievo figures appearing on the cubical mouldings of these pillars are those of dancing ladies, loving couples, lady Viṇā-player, Matsyāvatāra, Kōdanḍa-Rāma, Vāmana, Kūrma-vatāra, Narasimha, Varāha, Balarāma, Kalki and Kamba-Narasimha. The last is shown as issuing out of a pillar.

Nandagudi.

MALLĒŚVARA TEMPLE.

Nandagudi is a village about ten miles to the north-east of Hoskote. Regarding the name of the place, etc. (please see M. A. R. 1919, pp. 7-8). To the west of the village is a laterite hill called Aḍḍabetti at the foot of which stands on a height the temple of Mallikārjuna facing east. It was constructed in about 1550 A.D. by the Sugaṭūr chief Timmappa Gauḍa in the reign of the Vijayanagar king Sadāśiva Rāya,

History.

The temple appears to have had a prakāra originally, of which only a plain mahādvāra now remains. The main building consists of a garbhagriha, an open vestibule, a navaraṅga of nine squares and a small mukhamanṭapa or porch of one square only.

General description.
The outer walls are composed of large and heavy slabs which are all well dressed and set one on another without using mortar. The pillars are all short ones of the usual Vijayanagar type with the cubical, eight-sided and sixteen-sided mouldings. On the cubical mouldings are carved the relievo figures of Ganśa, etc. On the lintel of the navaranga doorway is carved a Gaja-Lakṣmī group. In front of the porch there is a balipīṭha.

To the north-west of the temple there is a small Pārvatī shrine.

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**SHIMOGA DISTRICT.**

**Anandapura.**

The older name of the place is Anantapuram. About three miles to the south-east of the village there is an insignificant hamlet called Andhāsura which appears to have been an important place during the 8th century A.D. and an agrahāra town during the late Chālukya times. *(See M.A.R. 1911, p. 41).*

About two miles to the north-east of Anandapura is a large pond (256' × 226') which is said to belong to the Mahanti Matha. A story is narrated that this pond was built by Sivappa Nāyaka of the Keladi dynasty for purposes of his recreation and that his concubine lived here. But the situation of the pond in front of a gaddige and the existence of a Basava shrine on an island in the middle of the pond suggest that a certain Vīraśaiva saint lived here during the 17th century. The pond is said to have been till recently fed by a tank situated about a mile and half to the north. The channel which is said to have conveyed the water from the tank is reported to have now become silted up. To the north of the pond there is a bull carved out of stone with its mouth open and it is said that water used to flow through the mouth of this bull into the pond. To the south of the pond is a sluice through which water is said to have been conveyed by means of a channel to irrigate the wet lands of Mallandūr.

The island in the middle of the pond is connected with the western bank of the pond by a stone-built causeway. Facing the Basava shrine stand on the western bank of the pond two huge stone elephants which are well carved and caparisoned.

**Basava shrine.**

The Basava shrine on the island consists of a single square shrine whose outer walls are built of brick and mortar on a stone-built basement. The shrine faces west and its doorway is designed like a Moslem arch with brick and mortar scroll work on either side. The figures of parrot are freely used for purposes of ornamentation. The cell is surmounted by a stepped pyramidal tower consisting of three tiers with indented
-corners. A rudely shaped lotus bud terminates the tower. On the northern basement of the temple there is a sōmasūra shaped like a hanging plantain bud. The bull inside the shrine is rudely carved of stone.

The island on which the shrine is built rises in three tiers and is built of large blocks of jambittiage or laterite which is found in large quantities in the locality. The sides of the pond are also built of such blocks while stone steps are used sparingly.

OTHER TEMPLES IN THE VILLAGE.

Inside the village of Ānandapura there are three modern temples built for enshrining the rude images of a linga, Hanumān, and Raṅganātha. The god Raṅganātha is actually Kōđanda-Rāma. It is a very rude image belonging to about the 17th century. It is four-handed holding arrow, chakra, śankha and bow. The limbs of the images are out of all proportion and the god wears whiskers like Bēṭerāya. In the compound of the Raṅganātha temple there are smaller relievo images of Garuḍa, Kōđanda-Rāma, a two-handed goddess attended by cows, and Virāṇjanēya. The last image wears a long sīkha standing on end and terminating in a loop. The temples are all architecturally unimportant.

Hosagunda.

Hosagunda is a village situated amidst thick jungle at a distance of about eight miles to the north-west of Ānandapura. During the 12th and 13th centuries, the place was the capital of the Śāntars chiefs and must have been a prosperous town with a fort all round and several temples inside. Of these temples two at least are known: one of them is the soap-stone temple of Iśvara and the other is an insignificant temple of Kaṇchi-Kālammā.

IŚVARA TEMPLE.

The Iśvara temple is a good monument built in the Nāḍkalasi style (Pl. VIII, 1). It consists of a garbhagriha surrounded by an inner pradakshinā and of a large and well-worked mukhamāṇḍapā with stone benches and railings on the east, south and north sides. The structure is raised on a basement consisting of four cornices running uniformly all round. These cornices are all plain. The outer walls are built of plain slabs placed edgewise one on another. A plain cornice runs in the middle of the walls. The eaves which are 'S'-shaped ran originally all round the temple. The underside of the eaves is worked in imitation of wooden rafters. It is not known if there had been originally a tower above the garbhagriha.
The best part of the temple is its mukhamantapa which is entered by flights of steps on the east, south and north. The railings of the stone benches have been carved with turret-bearing pilasters and a frieze of sculptures in the panels between double columns. Among the sculptures many are obscene. On the northern panels are found the figures of the Ashta-Dikpālakas. On the south-western panels occur the figures of dancing Gaṇeśa, a yati riding on makara and holding a disc in his right hand, a two-handed figure with a masked face also holding a disc in his right hand, Lakṣmanā (?) holding a woman’s (? Sūryaparākhyā’s) tuft and in the attitude of striking, Kṛdanā-Bāma with Śiśa, etc.

Inside the mukhamantapa the pillars on the benches are mostly sixteen-fluted, the flutes being boldly carved. The north-east and south-east pillars, however, are cylindrical. In the centre of the mukhamantapa there are six pillars which are bell-shaped and lathe-turned and well ornamented with the chain, the rope, medallion, scroll and other designs. These pillars are set up on an oblong platform. Among the ceilings of the mukhamantapa there are ten in the outer row and two in the middle. The ceilings of the outer row are mostly of one type carved in the middle with a large padma inset in an ornamental square band. Each of the two central ceilings is divided into nine panels in each of which is carved a padma with a pendant in the middle panel.

The doorway leading to the inner pradakšíṇā bears a well-carved lintel and has perforated screens on either side. Against the southern wall of the pradakšíṇā is set up a Saptamātrikā panel. The doorway of the main cell has on its lintel the figure of Sarvasvatī holding in her four hands rosary, ankuśa, pāśa and book.

The main cell is empty. Part of a pedestal is kept against the west wall of the cell. The west wall has a middle cornice band. The ceilings of the inner pradakšíṇā are all plain.

Immediately to the north-east of the Īśvara temple is a smaller shrine with a stone-stepped pyramidal tower above it. The outer walls of the shrine are plain, and inside the shrine there is no image.

**Mallandur.**

Near the Dēvarakere tank belonging to Mallandur, a village about 2 miles on the way from Ānandapura to Gaṇja, there are found a few māstikals of which one contains the large figure of a mahāṣati with her right hand raised up and her left holding what appears to be a kāmarudana. In the right field of the sculpture is inscribed an inscription in Kannada characters of about the 10th century A.D. A little distance to the south-south-west of the sati stone is a mon-o-celled shrine built of laterite
blocks dedicated to a god locally called Rāmanāthadēvar but containing a liṅga about 2\(\frac{1}{2}\) high including the pedestal on which it is set up. In front of the temple there are a fragmentary Saptamātrikā panel and two viragals of which one is published in the Epigraphia Carnatica, Shimoga District, as Sagar No. 119. In the neighbourhood of the satī stone mentioned above are also found several viragals and more satī stones bearing characters of about the 13th century A.D. Among them there is also an inscription of the Rāṣṭrakūṭa period.

**Gauja.**

The village of Gauja is situated at a distance of about five miles to the north-east of Anandapura. It appears to have been an ancient agrahāra town, though it is now an insignificant place. Very near the village there are several temples of later days.

The Durgā temple is a modern structure in an open field and contains in its main cell the head of a wooden image which is worshipped as Mārammā. In another open field to the east of the Durgā temple is a māstäkal with illegible characters of the 14th century. The Nāgara temple nearby is also a modern structure built of laterite blocks and containing a soap-stone relief figure of a five-headed serpent. At a little distance to the east of this temple there are four viragals containing inscriptions (see M.A.R. 1930, pp. 228 ff.). To the north of the viragals is a dilapidated structure of laterite blocks containing a small relief figure, about 2\(\frac{1}{4}\) high, of a four-handed Janārdana on a Garuḍa pedestal. The image is very rude and may belong to about the 18th century. About 20 yards to the north of the Janārdana temple is a mono-celled temple, also built of laterite blocks, enshrining an image of Virabhadra, about 2\(\frac{1}{4}\) high, holding in its four hands sword, arrow, bow and shield. The image is very ugly and is perhaps of the 18th century. Above the cell there is a stepped pyramidal tower.

At a distance of about 50 yards to the north-west of the Virabhadra temple is situated a tiled structure of recent times dedicated to the goddess Banaśankari. In the principal cell of this structure are seated three colossal stucco images of female deities painted over in different colours. The first goddess from the left is two-handed, the right being in abhaya with chin-mudrā and the left disposed palm upwards with the fingers closed. The middle deity is also two-handed with abhaya and dāna. But the third goddess is four-handed holding a sword, (blank), ankūsa and bowl. This deity only has canine teeth. All the three images are said to be very old, though the structure is of recent days. We may ascribe the images to about the 17th century and compare them with the stucco image in Settigere (see M.A.R. 1936, pp. 18-19) near Bêlūr. Each of these images is
about 6' high. To the right of the platform on which the images are seated is a soap-stone image of Ganēṣa which appears to be of the 14th century. In the compound of the temple are two māsti stones of about the 14th century.

**GAUTAMEŚVARA TEMPLE.**

About half a mile to the east of the Banašankari temple, we come across a large pond, about 100' by 150', with steps built of laterite blocks.

**Rashtrakuta structure.** To the north of the pond is situated the Gautameśvara temple which appears to be a very old structure of the Rāṣṭrakūta period judging from the plan of the temple, the huge linga in the cell, the two vigorous elephants at some distance to the east of the temple and the several inscriptions to the south-east of the temple.

As it is, the temple consists of the main cell only which is built of laterite blocks in an apsidal plan. The beams inside the cell are also disposed like an apse. Originally the temple seems to have contained a pradakshinā around the garbhagriha and a mukhamanṭapā in front as can be seen from the basement that is still existing of these compartments. To the east of the mukhamanṭapā there is a flight of dark stone steps supported on either side by elephants (Pl. VIII, 2). The features of these elephants remind us of those met with at Ellora. Though these elephants are in a broken condition now, the contour of their limbs is clearly marked, their ears are very well worked and the folds on the trunks are boldly carved.

One of the inscriptions to the south-east of the temple mentions the Rāṣṭrakūta king Kannara (Krishṇa) and the god Gautameśvara to whom donations are said to have been made. The linga in the cell is huge and is about 3½ feet high including the pedestal. Its top is shaped like a cone. The chandra-sīla in front of the doorway is well carved with floral, scroll and padma designs (Pl. VIII, 3).

**SŪRYA SHRINE.**

On the east bank of the pond is situated the Sūrya shrine facing west. It contains a very good image of a four-handed Sūryanārāyaṇa standing about 4 feet high excluding the pedestal (Pl. IX, 1).

**Main image.**

On the pedestal are carved the seven horses driven by the charioteer Aruṇa. On either side of the god are found the usual female attendants and figures of Chhāyā in the attitude of shooting arrows. The tōrana is shaped like a horse-shoe and carved with the figures of rearing lions, makaras and the Ashtā-Dikpālakas on their several vehicles. In his hind hands the god holdsprayōga-chakra and śankha. His fore hands are placed on his hip, the right one with the
1. Sūrya, Sūrya Shrine, Gauja (p. 76).

2. Sūryanarayana, Panchalingesvara Temple, Belgāmi (p. 83).


4. Dvārapala in the Navaranga, Tripurantakesvara Temple, Belgaami (p. 78).

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palm turned to front and the left with the palm turned backwards. Under each arm pit a lotus is shown as issuing upwards. The drapery and the ornaments of the god are carved with a pleasing taste. The god wears yajñopavītā in addition to the usual ornaments like the makarakauḍāla, etc. It is possible that the image is of the same period as the Gautamaśvara temple and belonged originally to the Śivapanchāyata group of images at the temple. The facial features of the image, however, are not very expressive.

At the north-western corner of the pond is a fragmentary Saptamāṭrikā panel.

**Shikarpur.**

**HUCCHARĀYA TEMPLE.**

Shikārpur is the headquarters of a taluk in the Shimoga District. The most popular temple at the place is the Huccharāya temple. It enshrines an image of Vīraṇājanēya in its main cell and a story is narrated explaining how the god came to be called Huccharāya. It is said that the place was known in olden times as Malenabhalli and that a certain Lingāyat saint by name Huccharāya came over here once and worshipped an image of the god Hanumantaraṇya. This image, they say, is the one now enshrined in a cell in the kaisāle of the temple. It is said that this image was broken and became useless for worship during the troublons period in the days of Tippu Sultan. The Lingāyat saint mentioned above is said to have come again to the place at this juncture and to have consecrated the present image of Añjanēya in the main cell. He is said to have given the idol his own name. Whatever the truth be regarding the story, it is probable that the temple belongs to the days of Kanṭhīrava Narasāraṇa Vodeyar since the older image in the kaisāle of the temple has a silver kīrīṭa bearing his inscription.

The original temple seems to have consisted of the garbhagriha and vestibule only. It is raised on a basement consisting of two plain cornices. The outer walls are relieved by Dravidian pilasters on whose mouldings appear the following figures: a rishi riding on matsuṇa, a seated yāli, another seated rishi but without the matsuṇa, Ugranarasimha, etc. On the outer walls are carved the relievo figures of a tiger, a linga carried by a two-handed person (Bhima?) and worshipped by Purushamriga on the one side and Hanumān on the other, Hanumān attended by chauri-bearers, a rudra-vina player, a Gaṇḍabhēruṇḍa, Vāli and Sugrīva fighting, and a story concerning an elephant, a peacock and a crocodile. The eaves of the original temple are straight-sided and the tower is of brick and mortar. The latter has been renovated recently. The vestibule has a doorway on the east and another doorway on the
south. The southern doorway is the main one and is guarded by two Vaishnava dvārapālas. The pilasters on this side are indented in imitation of Hoysala workmanship. On the lintel is carved a Gajalakshmi group. On the lintel of the garbhagriha doorway the image of Gaṇapati is carved. He is supported by elephants and cobras.

The image of Viraṅjaneya in the cell is in the striking attitude. In front of the temple is a large hall with tiled roofing. It is of recent times. In a compartment of the hall are installed the stone images of Kōḍanda-Rāma, Lakshmana and Sītā which are all of modern workmanship.

On the right jugalī of the temple is a Hoysala soap-stone image of the goddess Sarasvatī evidently brought from elsewhere. On the left jugalī is a recent ugly image which is locally called Sītā.

Belgami.

Key to Plate VIII, 4.

1. Tāvarekere.
2. Kēdārēśvara temple.
3. Prabhudēva temple.
4. Tank.
5. Panchayat Hall.
6. Tirthankara.
7. Tripurāntakēśvara temple.
8. Brahmēśvara.
10. Sōmēśvara temple.
10A. Virabhādra temple.
11. Tank.
15. Nīlakaṇṭhēśvara temple.
16. Trimūrti.
17. Kāligaṇḍi.
18. Bhārundaḷēśvara.
19. Śūlabrahma.
20. Tārābhagavatī.
22. Sītamma’s well.
23. Durgā temple.
A. Mounds of old temples.
A. Jaina temples (old site).
A. Śiva temple (old site).

The Kēdārēśvara and Tripurāntakēśvara temples at Belgāmi are described in detail in the Annual Report of the Archaeological Survey for the year 1931, pp. 58-65. Here in Plates IX, X, XII and XIV, some further illustrations are included to give an idea of the high standard of the art and architecture of the periods in which these temples were built. A detailed survey of the site of the old town was also made at the time of inspection this year and the following points of interest were noted.

The beams of the central ceiling of the mukhamāṇṭapa at the Tripurāntakēśvara temple are carved with friezes of sculpture as in page 79.

Tripurantaka temple.
1. Hoysala Group (p. 78).

2 and 3. Simhala Lata (p. 78).
West Beam:—
1. Sītā in Aṣōka-vana.
2. Hanumān kneels before Sītā and begs permission for entertaining himself in Aṣōka-vana.
3. Hanumān fights the Rāksūnasas.
4. He is led before Rāvana.

North Beam:—
1. Rāvana in durbar.
2. Hanumān’s tail is set on fire and he extends his tail.
3. Elephant standing to left.
4. Hanumān sets fire to Lanka and the palace of Rāvana where numerous people are sleeping.
5. A towered pavilion, perhaps representing the palace.

East Beam:—
1. Iśvara on bull.
2. Gaṅgāsa on rat.
4. Vīshnū on Garuḍa.
5. Brahma on peacock.
6. Indra on elephant.
7. Kubera on horse.
8. Yama on buffalo.

The heavenly hosts led by Indra are fighting a warrior who is seated on elephant.
Indra is followed by the Ashtadikpālakas.

South Beam:—
10. Varuṇa on makara.
11. Vāyu on deer.
12. Agni on ram.
13. Īśāna on bull.
14. Two warriors fighting on foot with sword and buckler.
15. Indra on elephant fighting Vṛitra (?) who is also seated on elephant.

In the kāna or kīttalu belonging to Gurupāda Gauḍa there are lying some good images of which one is a fine group of a Nāga couple.

About 150 yards to the north-east of the Tripurāntakēśvara temple lie the ruins of the Brahmēśvara temple. The walls, pillars, etc., of the original temple have all disappeared now; but, here and there, appear certain bricks suggesting that the walls had been built of bricks. The ancient Brahmēśvara linga is about 3½’ high and is carved on each of its four faces with a head wearing makara-kundalas and phalāksha (Pl. XI, 2).
Among the āṭamakutâs over the heads, that on the head on the north side is better carved than the others. The pedestal of the lîṅga is broken; a part of it only is now lying near the lîṅga. In front of the lîṅga there is a broken image of Nandi which must have been a very good piece originally, as suggested by the well-carved hump and the clearly marked folds behind the left hind leg.

At a distance of about 50 yards to the south-east of the Brahmēśvara temple, there is the mound of another Śiva temple with only the original lîṅga existing now. The lîṅga is round-topped and is about 2½ high including the pedestal. To the south of the mound are the ruins of yet another Śiva temple with the lîṅga and Nandi only existing now. This lîṅga is flat-headed. In the neighbourhood of this mound, there are several more mounds which evidently mark the sites on which stood other temples of ancient Belgāmi. The ancient town site must have stretched in a triangle between the road leading from Belgāmi to Tālūgunda on the west and that leading from Belgāmi to Yeḍavatti-Koppa on the south.

About a hundred yards to the south of the Brahmēśvara temple stood originally a Jainā temple. Directly to the west of the temple site is now lying the broken image of the Tīrthankara which had been enshrined in the temple. The people call it Bhēṭāla. Nearby lies the mutilated image of his attendant. A little distance to the north of the site is another Jainā temple mound. These ruins indicate that this part of the ancient town was the Jainā quarters. On the site of the second Jainā temple is found the image of a Jainā attendant with two hands holding chāmara and phala. This image shows good workmanship. On the sites were picked up tile pieces of the Hoysala period. On another Jainā temple mound to the north of the Yeḍavatti-Koppa road is lying the mutilated image of Pārśvanātha whose head has now disappeared.

A little distance to the south-west of the Sōmēśvara temple in the village and on the south bund of a pond is found a Jainā inscription of 1077 A.D. (see E. C. Shimoga, Sk. 124) in the vicinity of which are lying a late stone releif of Mahishāsuramardini and a broken image of a seated Jainā in dhyānāsana. The latter image is very well executed.

The Virabhadrā temple inside the village of Belgāmi is a Chālukyan structure whose outer wall slabs have fallen, though the interior is intact. The temple consists of a garbhagrīha, a closed vestibule, a navarânga and a modern maṇḍapa or verandah.

In the last compartment are set up two bell-shaped pillars similar in character to the pillar near the Nilakanṭhēśvara temple. A standing Parvati-Paramēśvara group is also set up by the side of the steps leading to the verandah. This group is said to have been brought from the Pañchalingēśvara temple. The central pillars of the navarânga are bell-shaped and lathe-turned. The central ceiling is raised on two sets
1. Trimurti (p. 82).

2. Chaturmukha Brahma (p. 79).

3. Narasimha (p. 82).

4. Tara (p. 84).

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of corner stones with a padma in the centre. In the navarāṇa are placed the following images: Nandi facing Virabhadra, Gaṇeśa, six-headed Kumāra on peacock, Saptamātrikā panel and a Nāga stone. The doorway of the vestibule has perforated screens on either side. A Gaja-Lakshmi group is carved on the lintel. The image of Virabhadra inside the garbha griha is rudely worked and appears to be a sculpture of the Pāṇḍégār period.

The Sūmeśvara temple mentioned above is a structure of the Chālukya period and was constructed in about 994 A.D. It consists of a garbhagriha, a closed vestibule and a navarāṇa. The outer walls are raised on a basement consisting of five plain cornices, the last of which has dentil mouldings. The garbhagriha and the navarāṇa are both square in plan. The walls are plain except for a middle cornice band running uniformly all round the temple. This cornice is carved with a frieze of rhomboidal rosettes. The eaves are short and ornamented with dentil mouldings. The temple has no tower. The navarāṇa doorway is approached by a flight of steps supported by ridden elephants. In front of the navarāṇa there is a narrow verandah. On the lintel of the navarāṇa doorway is carved a Gaja-Lakshmi group. On either side of the doorway there are perforated screens. Among the ceilings of the navarāṇa only the central one has a padma in its centre. The other ceilings are all plain. Two pillars in the central ankam of the navarāṇa are bell-shaped and the other two have the cubical, eight-sided and sixteen-fluted mouldings. The doorway of the vestibule has perforated screens on either side and a perforated upper nīl in the middle of which is carved a linga. On either side of the vestibule doorway is a niche containing images of Gaṇeśa. The image in the southern niche is an old piece. The jamb of the vestibule doorway have fluted pilasters and vertical bands of medallions. The ceiling of the vestibule is raised on two sets of corner stones with a fine padma in the centre. Inside the vestibule is kept a Nandi of later times. A Gaja-Lakshmi group is carved on the lintel of the garbha griha doorway. The ceiling of the garbha griha is similar in design to the vestibule ceiling. The Sūmeśvara linga inside the garbha griha is flat-headed and about 3' high including the pedestal. In the middle of the west and north side walls of the garbha griha runs a cornice band.

In front of the temple there are a mutilated image of Sarasvatī and a broken Saptamātrikā panel. There are also several viragal inscriptions. To the north-east of the temple there are the images of a Durgā and a Lakshminārāyana group. Three new inscriptions were discovered in the mango grove in front of the temple.

In a field immediately to the south-west of the Bhārūṇḍēśvara pillar is lying the inscription stone No. SK. 152 on which, besides the inscription, is carved an interesting panel of sculpture depicting the self-sacrifice of a person (Pl. XIII, 1). The stone is pointed out as Sūla-Brahma by the villagers.
A little distance to the north of the Bhērunḍēśvara pillar and on the south-west bund of Jīḍḍikere is a seated image of Trimūrtis (Pl. XI, 1). The god is seated in dhyānāsana. His central face is that of Śiva. The image is well ornamented with jaṭā-makuta over the central head and kiriṭa-makuta over the other two. The god wears makara-kundalas, necklets, braceletes, armllets and anklets and also the yajñopavita. His two fore hands are placed palm on palm in the dhyāna attitude. Of the two hind hands the right one is broken and the left one holds padma. The pedestal of the image is plain.

About ten yards to the south of the Trimūrti image mentioned above and in the south-west corner of the Jiḍḍikere tank is a dilapidated pavilion enshrining a linga, about 3' high including its pedestal. On the west bund of the tank lies a mutilated image of Ugra-Narasimha whih is very boldly carved (Pl. XI, 3). The image was consecrated and a temple was built for it in about 1070 A.D. (see E.C. Shimoga, Sk. 130).

A little to the north of the Narasimha image stands the temple of Kālikādevi. It is a 16th century structure according to the inscription inscribed on the lintel of the garbhagriha doorway. It consists of a garbhagriha and a front maṇṭapa only. The four pillars in the middle ankaṇa of the maṇṭapa have the cubical, sixteen-sided, cylindrical and eight-sided mouldings. The roof of the hall is low and the central ceiling only is a little deep, being raised on two sets of corner stones. Inside the garbhagriha the image of Kālikādevi is in relief. The goddess is two-handed holding an uplifted sword in the right hand and a buckler in the left. Her right knee is folded up. Below her is an elephant whose head is severed and a human figure if shown as issuing forth therefrom. To the left of the goddess the elephant god Gaṇēśa is seated. To her right are three severed human heads. On either side of the goddess are two chāmara-holding male attendants.

The outer walls of the Kālikādevi temple are plain. But the outer walls of the garbhagriha have in the middle a horizontal cornice band. The stone tower above the garbhagriha is square and rises in three tiers. The corners of the tower are indented.

On the south bund of the Jiḍḍikere tank is situated a dilapidated stone temple dedicated to Nilakanṭhēśvara. It appears to be a Chālukyan structure similar to the Triparāntakēśvara temple in several features. One of its pillars (Pl. XII, 1 and 2), lying by the side of the road is similar to those in the navaraṅga of the Triparāntaka temple. On the basement of the pillar are graceful towered canopies with turretbearing corner pilasters. Under the canopies beautiful figures of Bhairava and so on are standing. The shaft of the pillar has the disc, bell, vase and wheel
1. Pillar in front of Nilakanthesvara Temple (p. 82).

2. Pillar in front of Nilakanthesvara Temple, another view (p. 82).

3. Half-view of Sukhanasi doorway, Tripurantesvara Temple (p. 78).

4. Two pillars in front of Sukhanasi doorway, Tripurantesvara Temple (p. 78).

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mouldings, many of the discs being minutely carved with miniature scroll work interspersed by kirtimukhas, small figures of Yakshas, etc., appearing in the convolutions. On other discs appear graceful figures of medallions. On the bell moulding are carved beaded garland hangings and beautiful banded designs. On the four faces of the highly ornamented vase moulding occur flying figures of Yakshas.

The basement of the temple is high and consists of five cornices of which the fourth from the bottom has dentil mouldings at intervals. The outer walls of the temple are plain. The navaranga of the temple has completely disappeared. The doorway of the vestibule is well ornamented with vertical ornamental bands on the jambs. These bands consist of rosettes, scroll work with dancing figures in the convolutions, a pilaster whose shaft is shaped like a series of vases placed one upon another, rearing lions interspersed by scroll and a rope design with medallions at intervals. Underneath each vertical band is a panel containing some figure sculpture. The extreme panels on either side have dancing figures of Śiva dvārapālas and the other panels have female figures standing in different attitudes. On the lintel of the doorway is carved the figure of Gaja-Lakṣmī. The garbhagriha doorway also has a Gaja-Lakṣmī group but the jambs are plain. The linga inside the garbhagriha is about 2' high including the pedestal.

Full notes on the Pañchalinga temple are published in M. A. R. 1931. In the navaranga of this temple are kept the following beautiful images:

1. Sūryanārāyaṇa (Pl. IX, 2).
4. Intertwining Nāgas.
5. Couchant Nandi.
7. A Saptamātrikā panel.

To the north of the Pañchalinga temple is a dilapidated linga shrine and to its north is the Anantapadmanābha temple. In the latter temple the god Anantapadmanābha sleeps on a seven-hooded serpent, with the ten avatārs appearing on the prabhāvali.

A goddess is massaging the god’s right foot and another goddess is seated by the side of the god’s head. From the navel of the god issues forth a lotus on which Brahma is seated. On the south pillar of the mukhamanta is a Kalacchurya inscription recording that the temple was built in the fourth year of Bijjala (1165 A.D.).

The open ground to the east of the temple is full of mounds containing the vestiges of old temples. Several lingas are to be found here and there.
Another Virabhadra temple stands about 200 yards to the west of the Jiiddikere-tank. It consists of a garbhagriha with a rude image of Virabhadra which appears to belong to the 16th century. But the indented pilasters on either side of the mantapa are of the Hoysala period.

A few yards to the north-east of this temple is a broken image of Tārā (Pl. XI, 4) which is very beautifully carved. By its side is the image of a male god which also is beautiful. It sits in sukhāsana and wears the yajñōpavīta. Its head is unfortunately missing.

An image of Mahishāsuramardini is lying by the side of the road leading to Ānavaṭṭi. To the left of the road is the Kallēsvara temple which contains a garbhagriha and a front mantapa.

About a hundred yards to the north of the Kallēsvara temple is a mound which marks the site of an ancient temple dedicated to Kālī. The image only is now existing. It is ten-handed and holds snake, flame (?), indistinct, sword and trisūla in the right hands and mace, damaru, indistinct, broken and human head in the left hands. The goddess wears a jata and moustaches. Besides the usual ornaments a yajñōpavīta and a garland of skulls are also worn by her. On either side of her are the dancing figures of attendants. The breast of the goddess is bare. The limbs are slim and the general features impressive. The image might be assigned to about the 11th century.

At a distance of about 50 yards to the west of the Kālammā temple mound is situated another ancient temple which is locally called Onake-hōndada Basavanna temple. The structure is very much dilapidated, the slabs of the outer walls and tower having collapsed completely. The temple was perhaps built during the 9th century A.D. The inscription E.C. VII, Sk. 154 of 685 A.D. stands to the left of the doorway. It records some grant but does not mention the temple. The structure, as it now stands, contains only the garbhagriha whose doorway is well carved with the following vertical bands on its jambs: (1) medallions; (2) scroll work with figures appearing in its several convolutions; (3) rearing lions; (4) fluted pilaster with ornamental bands and kalasa; and (5) a rope design secured at intervals by padma medallions. On the lintel of the doorway is carved the relief figure of Gaja-Lakshmi. Inside the garbhagriha on a broad panipītha is set up the broken linga which is about 3' high including the pedestal. To the south-east of the temple is an Umāmahēśvara group which has an inscription on its pedestal recording that it was consecrated by one Goppa or Roppaganna. The characters seem to belong to about the 11th century A.D. The image is extraordinarily beautiful and is a typical example of Chālukya sculpture. The god sits with his right leg placed on Nandi. Pārvatī is seated on the god’s left lap. In the four hands of the god are held the
1. SULABHARMA, (SELF-SACRIFICE OF A PERSON), BELGAMI (p. 81).

2. TRIMURTI TEMPLE, BANDALIKE (p. 93).

3. YAKSHA, OLD BASTI, BANDALIKE (p. 89).

4. MAHISHASUKAMARDINI, RAMESVARA TEMPLE, KUBATUR (p. 99).
following attributes: broken, trisūla, damaru and round Pārvatī. The god wears yajñopavita and a graceful jaṭāmakuṭa. His ears are however ornamented with mākara-kundalas. The smile on the face of the god is clearly visible and renders the image highly attractive. The image of the goddess is even more attractive. Her slim waist and her well-dressed hair are very impressive. On her forehead are arranged beautiful curls. Behind her head the hair is gracefully tied up into a beautiful knot and secured by an ornament. The left leg of the goddess is placed on a lotus underneath which are carved the figures of a crocodile and a Bhṛṅgi goblin. The group is attended by Gaṇeśa on the right and by Kumāra on the left. The tōraṇa is carved with creeper scroll and rearing lions. A few yards away in front of the temple is a pavilion enshrining the image of a couchant Nandi.

Talagunda.

The Pīṇavēśvara temple at Tālagunda has been described in M.A.R. 1932, pp. 56-57. Inside the village there is a temple of Gangānāsvara containing a liṅga and a Basava of later times. To the north of the village and near a hoṇḍa, there is a Hanumān temple containing a Vīrāṇjanēya image of the early Vijayanagar period. In front of the temple there is a tōraṇa gateway with its lintel piece carved with the figures of lion heads on either side of a padma. To the left of the padma stands a two-handed figure holding a kamandalu and a staff and wearing a garland of rudrāksha.

A few yards to the west of the Hanumān temple is the Vīrabhadra temple which appears to be a Chālukyan structure of about the 11th century A.D. The view of the outer walls is hidden by the recently put up mud walls all round the temple. The wide verandah of wooden pillars in front of the temple is of the 19th century. It was put up in 1814 A.D. according to an inscription that is found on one of the wooden pillars. The old temple consisted of just a garbhagriha with an open maṇṭapa in front. The latter has now been walled in on the east and west and a middle wall has been put up east to west and provided with a wooden doorway which, in design, follows the Hoysala model and is perhaps the work of the 14th century. In the scroll convolutions of the jambs appear parrots. The wooden door is a good piece well ornamented with bands on the jambs. The stone pillars of the front row in the maṇṭapa have each a cubical base and a cylindrical shaft surmounted by the wheel moulding and imitation ribbed brackets. The stone doorway of the garbhagriha is Chālukyan in style and is ornamented with the usual floral, scroll and other vertical bands on the jambs. The lintel bears a Gaja-Lakṣminī group. The image of Vīrabhadra in the garbhagriha is carved in imitation of Hoysala sculptures and appears to be a 14th century image. The god is in the pose of marching
to left holding in his four hands sword, arrow, bow and shield. He wears a garland of skulls and has moustaches. The original Chālukyan image of Virabhadra is now found half buried in the open verandah behind the temple. It is a good image.

To the north-east of the Virabhadra temple are found certain māstikals and viragals. Among them is a māstikal looking like a pillar, about 10 feet high, with the hand of the mahā-sati raised up on the east side.

In the open fields further west of the Virabhadra temple appear on the ground several mounds which evidently mark the sites of the buildings of the old town of Tālagunda. Bricks resembling those of the Śatavāhana period and measuring $16\frac{1}{2}'' \times 8'' \times 3''$ are found in several places. The ancient site appears to have been extensive. The villagers say that occasionally gold fanams of small size are found on the site. These fanams might be of the Hoysala period. On the hill called Mathada-gūḍḍa to the south-east of the Praṇavēsvara temple are the ruins of a Narasimha temple. A highly mutilated figure of a god who cannot be identified, is lying on the temple site. Some 60 feet to the south-east of this site there is to be found an ancient watch tower called hode by the local people. It is round in plan and about 30 feet in diameter. It is said that there are two more of such mounds in the neighbourhood of Tālagunda: one behind the Virabhadra temple, about 250 yards from this place, and the other inside the present village of Tālagunda. To the south of the Praṇavēsvara temple also there are traces of the old town.

For the description of the Praṇavēsvara temple S₂₂ M.A.R. 1932. The garbhagriha doorway jambs are carved out of Kadamba inscription stones. The workmanship of the doorway is of a later period, perhaps of the 11th century. But the pillars behind the garbhagriha doorway look much older. The southern pillar has a square base, a sixteen-fluted shaft with an eight-sided band in the middle, then a cubical moulding and finally the vase and wheel mouldings. The northern pillar has also a square base; but its shaft is eight-sided with octagonal bands and a cubical moulding surmounted by a vase and a wheel. The temple seems to have consisted originally of the garbhagriha only. But some time later, that is, perhaps during the Chālukya period, it seems to have been restored and the front manṭapa and doorway seem to have been provided.

Praṇavēsvara temple.

Bandalike.

Bandalike was last visited during the year 1932 and an account of some of the temples at the place was published in the annual report of the Archeological Department for that year. In this report is given an account of the other temples at the place.
OLD BASTI.

At the north end of the tank is situated the old basti. The inscription Sk. 219 of 912 A.D. which stands at the entrance to the basti mentions a certain basadi and says that it was endowed by Jākiyable. But this is not the basti referred to in the inscription since it seems to be definitely of a later period structurally. However, it must have been constructed, at any rate, long before 1200 A.D. since, as mentioned on one of the pillars in the mukhamantapa, it was renovated in about 1200 A.D.

The upper portion of the outer walls of the garbhagriha does not correspond to the basement which is square and indented in plan and consists of three cornices of which the lower two have the uncarved dentil and other mouldings. The plan and construction of the basement appear to be similar to those met with in the Pārśvanātha Basti at Halebid, the Kesava temple at Dīndagur, etc. These and other architectural features of the temple, like the pillars, etc., definitely suggest that the basti is not of so early a date as 912 A.D. The original wall appears to have been ornamented with rows of pilasters. The basement cornices end at the south-west and north-west corners of the navarāṅga. The corner pilasters at the south-west and north-west of the outer walls have each a square base with hooded corners at the top. The shaft of each pilaster has been carved with the figure of an indented smaller pilaster issuing out of a horse-shoe design and ending in leafy hangings on either side. At the neck of the pilaster is a horizontal plain moulding with hooded corners. Above this moulding and between the hooded designs is carved a horse-shoe-shaped canopy with the figure of a padma medallion in its centre. The outer walls of the garbhagriha and navarāṅga, as they now stand, are plain and were in all probability constructed when the temple was repaired in 1200 A.D. The caves, parapets and tower of the temple are all missing.

The mukhamantapa is cruciform in plan and its basement consists of four cornices of which the third and the fourth from the bottom have dentil mouldings. Above the basement is worked a stone railing all along the outer edge of the mantapa. The railing is divided into several panels by double columns which have cubical and eight-sided mouldings. In the panels appear flowers, dancing and obscene figures and figures of musicians resembling those on the old railing in the mukhamantapa of the Pārśvanātha Basti at Halebid. Above these sculptured panels the railing has a scroll frieze at the top.

The eastern flight of steps of the mukhamantapa is supported on either side by well-carved figures of dvārapālas just in front of the projecting bases meant for
elephants or lions. Originally a stone bench ran all round the mukhamantapa on the inner side. The pillars standing on the bench have octagonal bases and sixteen-fluted shafts. The central four pillars of the mukhamantapa stand on stylobates carved with dentil mouldings. The bases are square and the shafts have the following mouldings in order from below: (1) short and sixteen-fluted, (2) eight-sided, (3) sixteen-fluted, (4) eight-sided band carved with floral design, (5) sixteen-fluted, (6) eight-sided, (7) cubical and plain, and (8) drum and wheel. The bases of these pillars as also those of the pillars standing in the outer row of the central ankaṇa suggest that at the time of the renovation of the temple the roof of the mukhamantapa was raised. The central ceiling of the mukhamantapa is divided into thirty panels with no figures in any of them. The south-west and north-west pillars of the mukhamantapa form a group by themselves. Their shafts are square and indented, each indented face being divided by three cornice bands into nine panels. In these panels are carved floral designs as follows: The middle panel at the bottom of each face has a lotus with stalk. The side panels at the top have leafy representations. Above these panels the four faces of the shaft have graceful horse-shoe-shaped canopies on either side of which the corners of the shaft have hooded mouldings. Above the canopies the drum mouldings appear surmounted by a square and indented abacus. The brackets above the abacus are ribbed in the Chōlā pattern.

The east outer wall of the navarāṇa has a middle cornice band ornamented with single flowers between single columns. The navarāṇa doorway is a well-carved soap-stone piece ornamented with jambs each of which has a base with a group of Rati and Manmatha and a seated Yaksha carved on it. Above the base there are five vertical bands as follows: (1) floral, (2) rope design secured at intervals by square padma medallions, (3) a pilaster shaped like a plantain tree with its shaft gracefully intertwined by a creeper and with figures of Yakshas carved on it, (4) a square pilaster whose front face is carved with low relief figures of horse-shoe-shaped canopies and creeper and floral designs, and (5) a vertical scroll band having in its convolutions seated figures of Yakshas. This scroll ornamentation is carried over the lintel of the doorway. Above the doorway the eaves have a row of geese below them and horse-shoe-shaped arches on their front face. Each of the jambs of the doorway has the carving of a chakrabandha with an inscription inscribed in it.

The navarāṇa is a hall of nine ankaṇas whose central pillars are fully developed specimens of the lathe-turned bell shape with leaf moulding as at the Kēdārēsvara temple in Halebid. These pillars and the doorway above described indicate that the Hoysalas closely followed the architectural traditions of the Chālukyas. The beams are ornamented with dentil mouldings and their undersurfaces have the carvings of padmas in good relief. The central ceiling of the navarāṇa is flat and divided into nine panels which have no figures in them.
In the south-west corner of the navaraṅga is a very good image of a Yaksha seated under a tree whose large leaves remind us of those met with at Ellora (Pl. XIII, 3). On the branches of the tree are perching monkeys. The corresponding Yaksha on the opposite side is missing. The Yaksha is two-handed holding lotus in his right hand. His left hand is broken. His ornaments consisting of the kirita, padma ear-rings, necklaces, etc., are all boldly carved in high relief and the Yaksha wears also a yajñopavita. The curls of his hair add charm to the facial expression and there is a pleasing smile depicted on his lips. The chin and the brows are clearly marked.

On either side of the vestibule doorway there are perforated screens whose bands are carved with padma medallions (Pl. XIV, 4). On the jambs appear indented pillars. In the two side ankaṇas on either side of the doorway there are turreted niches which originally enshrined images. The towers of these niches have the usual dentil and other mouldings which are mostly uncarved. On the upper lintel of the vestibule doorway appears under a graceful makara-tōraṇa and serpentine arch the image of a seated Jina under a kirtimukha. The image is very probably Śāntisātha mentioned in the inscription of 1200 A.D. mentioned above. Above the head of the image is a mukkoda and on either side are the usual chāmara-bearers and standing Jinas. The ceiling of the vestibule is now damaged. It originally consisted of nine panels with the carving of a padma in the centre.

The garbhagriha doorway is also well-carved like that of the vestibule. Above the lintel is a row of turrets of varied designs. Two of the turrets are curvilinear as at Puri and Jagannāth. The occurrence of such turrets is interesting. The inside walls of the garbhagriha have a middle cornice band. The ceiling of the garbhagriha has a well-carved padma in its centre. The beams, like those of the navaraṅga and the vestibule, have been carved with dentil mouldings. The garbhagriha is now empty.

VIRABHADRA TEMPLE.

About 50 yards to the north-east of the basti stands the temple of Virabhadrā which appears to have been built in the 14th century. The image of Virabhadrā is well executed with a serpentine and creeper tōraṇa. The god is in the pose of marching to the left holding in his four hands sword, arrow, bow and shield. He wears moustaches and ruṇḍa-māla.

The outer walls of the temple as also those of the front maṇṭapa have been constructed in recent days. To the west of the temple is a mound on which is standing an image of Mahishāsuramardini whose eight hands are disposed as follows:
spearing demon, holding sword, holding chakra, holding arrow, holding śankha, holding bow, holding buckler and placed on demon's head. On the tōraṇa of the image appears a creeper design. The image is perhaps one of the Śivapañcāchāyatana group.

To the north-west of the temple is lying a mutilated image of a four-handed god, perhaps of Vishnu, which also appears to have belonged to the Śivapañcāchāyatana group. In front of the temple is lying a lathe-turned bell-shaped pillar of the Chālukya times.

About 20 feet away to the north of the temple can be traced the mud fort wall of the old town of Bandalike. A few feet further north is set up a pillar, about 2' high, on a plain pedestal. On each of its four corners at the top is carved the head of a god wearing a ribbed tiara. The god represented is perhaps Chaturmukha Brahma.

SÖMEŚVARA TEMPLE.

In the north-east corner of the old Chālukyan town site is situated the Sömeśvara temple. It is called the Ānekal Sömayya temple and was constructed in 1274 A.D. by a certain Boppa Seṭṭi (E. C. VII, Sk. 236). The structure is homogeneous and consists of three cells arranged on the three sides of a rāngamantapa whose doorway is facing east. The main cell only has a closed vestibule in front. The other two cells exist on the north and south sides of the navaranga hall. The outer walls of the temple are raised on a basement consisting of three cornices of which the third from the bottom has been ornamented with dentil mouldings. The main cell, its vestibule and the navaranga are all square in plan with indentations here and there. The outer walls are plain except for a middle cornice band all round. This band bears a frieze of rhomboidal padmas. In the north-east and south-east of the temple these padmas bear in their centre dancing and indecent figures. The eaves are short and plain. In front of the temple the architrave bears a row of single flowers between single Dravidian columns. There appear to have been existing originally two elephants in front of the temple. These are now mutilated; but they show good workmanship.

There was perhaps a narrow porch in front of the navaranga formerly as at the Sömeśvara temple at Belgāmi. In the two outside ankanas of this porch are two beautifully sculptured perforated screens. Their square perforations are divided by circular small panels bearing relief figures of gods, Yaksas, swans, lions, etc. Between the rows of perforations are broader bands or friezes depicting the episodes of the Rāmāyāṇa on the south and of the Mahābhārata on the north:
SOUTH SCREEN—(road from bottom).

7th Frieze (from top):
1. Rāma and Lakshmanā standing.
2. Rāvaṇa in durbār.
Perforations interspersed by medallions depicting gods.

6th Frieze:
1. Rāma and Rāvaṇa fighting.
2. Rāma, Sītā and Lakshmanā with monkeys.
Perforations interspersed by medallions bearing lions.

5th Frieze:
1. Hanumān and the Rākshasas fighting. Behind Hanumān are several other monkeys. To extreme left are Rāma and Lakshmanā.
Perforations interspersed by medallions bearing geese.

4th frieze:
1. Hanumān and other monkeys reporting to Rāma.
2. The monkeys bridge the ocean.
Perforations interspersed by medallions bearing lions.

3rd frieze:
1. Rāma and Lakshmanā in quest of the māyāmrīga.
2. Rāma shooting the māyāmrīga.
3. Deer and bear in the jungle.
4. Rāvaṇa as yati before Sītā.
5. Rāvaṇa abducting Sītā.
Perforations interspersed by medallions bearing geese.

2nd frieze:
Battle between Rāma and the Rākshasas led by Khara and Dūṣhana.
Perforations interspersed by medallions bearing figures of elephants.

1st frieze:
1. Rāma’s coronation.
2. Daśaratha with his three queens.
3. Queen Kaikēyi planning to send Rāma into exile.

NORTH SCREEN—(from bottom to top):

1st frieze:
1. Kauravas and Pāṇḍavas at dice.
2. Bhīma shaking the Kauravas off their tree perch.
Perforations interspersed by medallions bearing elephants.
2nd frieze:
1. Karṇa and Arjuna fighting.
2. Gōgrahana.
Perforations interspersed by medallions bearing geese.

3rd frieze:
1. Arjuna and Bhīshma fighting.
2. Bhīma killing Duśśāsana. Draupadī stands to left with her loose tresses.
3. Arjuna and Drauṇa fighting.
Perforations interspersed by medallions bearing lions.

4th frieze:
Arjuna and Karṇa fighting.
Perforations interspersed by medallions bearing geese.

5th frieze:
Bhīma fighting Bhagadatta.
Perforations interspersed by medallions bearing figures of gods.

6th frieze:
Bhīma and Duryōdhana fighting.
Perforations interspersed by medallions bearing figures of gods.

7th frieze:
Śiva seated in state. Below him are Gaṇeśa, Nandi and Kumāra. To the right are a female attendant, Brahma and Sarasvati. To the left are Vishnu and Mahishāsuramardini.

The navarāṇga doorway is well carved with ornamental vertical bands on the jambs and figures of dvārapālas, Rati and Manmatha on either side. The vertical bands are as follows: floral, creeper, indented pilaster, scroll and floral with square and round medallions. On the lintel is the figure of Gaja-Lakshmi. The eaves above the doorway are indented and ornamented with garland and leaf designs and dentil mouldings.

Navarāṇga.

The navarāṇga is a hall of nine ankanas with six turreted niches in the side walls. In the central square of the hall there are four lathe-turned bell-shaped pillars whose mouldings bear the rope, padma, leaf and garland ornamentations. On some of the leafy designs are carved minute figures of bull, elephant, lion and peacock. The wheel moulding has an ornamental band secured at intervals by padma medallions. The central ceiling of the navarāṇga is divided into nine panels in each of which is an ornamental pādma.

The doorway of the south cell is guarded by Śaiva dvārapālas. The north cell doorway has kalaśas on either side and the figure of Gaja-Lakshmi on the lintel. Both the cells are empty.
The doorway of the vestibule is a very good piece guarded by lady attendants on
the jambs and having prforated screens on either side. The

**Main vestibule and cell.** Gaja-Lakshmi lintel has peeled off. On the upper lintel
is carved a highly floriated serpentine arch issuing out of
the mouths of makaras. Under the arch in the middle is the figure of Tāṇḍavēśvara
dancing with figures of attendants and drummers. To the right of the group stand
Brahma and Gaṇēśa, while to the left are Vishnu and Vaishnavi.

The ceiling of the vestibule is raised on two sets of corner stones with a boldly
carved padma in the centre. The doorway of the main cell has the figure of Gaja-
Lakshmi on the lintel. The jambs of the doorway are plain. The inner walls of
the cell have a cornice in the middle. The main liṅga of the temple, called the
Sōnēśvara liṅga, is about 24′ high including its pedestal. It is flat-headed.

**TRIMŪRTI TEMPLE.**

The Trimūrti temple is a triple celled structure of the Chālukyan period
(Pl. XIII, 2). It stands at a distance of about 100 yards to
the north-west of the Sōnēśvara temple. It consists of
three cells all of which had originally stone towers above
them. The western tower has now collapsed; but the other two are existing.

In plan the structure resembles the Chaṭṭēsvara temple at Chaṭṭhaṭhaḷḷi *(see
M.A.R. 1934 pl. XX, 2). The cells are square in plan and
the walls have been built with several indentations. The
basement consists of three cornices of which the middle
one has the uncarved dentil and other mouldings. The outer walls are relieved by
square-shaped and cruciform pilasters, and turret-bearing niches and pilasters.
Some of the turrets have serpentine kirtimukha arches above them.

Each of the towers rises in three tiers of turrets and each turret has several
cornices of which the mouldings are mostly uncarved. The corners of the tiers have
square-shaped turrets, while their sides have the boat-shaped ones. The latter bear
kirtimukha arches under which images like Lakshmi-Ṇarasimha, Bhairava, etc.,
stand or are seated. There are projections in front of all the three towers. The
projection over the western vestibule had originally a Tāṇḍavēśvara group under a
simhalalāṭa.

There is no mukhamanaṭa now in front of the navarāṅga. A mutilated bull
sits in the open. The navarāṅga doorway is absent. The

**Navarāṅga.**

navarāṅga hall has in its central ankana well developed
specimens of the Chālukyan lathe-turned bell-shaped
pillars. On the bell appears leafy and other designs in low relief. The ceilings
of the navarāṅga are flat and have padma carvings of varied design. The central
ceiling which is also flat is divided into nine panels, each panel having a padma. The architraves have dentil and rhomboidal floral ornamentations. The inner walls of the hall have six turreted niches of which one enshrines a Saptamātrika panel and another a broken Gaṇapati. The doorways of the cells are well worked with indented bell-shaped pilasters on the jamb and perforated screens on the sides. On the lintels appears the Gaja-Lakshmi group. On the upper lintel of the southern doorway and under a serpentine tōrāṇa stands Śiva attended by Gaṇapati and Brahma (?) and Vishnu and Mahishāsuramardini. On the upper lintel of the western doorway stands a similar group of Śiva attended by similar attendant figures. The upper lintel of the northern cell has Keśava attended by Gaṇapati, two lady attendants and kneeling Garuḍa on the right and another kneeling figure, two chāmara bearers and Mahishāsuramardini on the left. The makaras from whose fangs issue the serpentine tōrāṇas are all ridden ones.

The western and southern cells enshrine flat-headed lingas; but the northern cell has a good figure of standing Vishnu of whose four hands three are broken and the existing one holds chakra. The image is about 5½ high including the tōrāṇa. The ten avatārs are carved on the tōrāṇa. On either side of the god stand lady attendants. The image stands in samabhānga and is well decked with the usual ornaments.

Chikkamagadi.

Chikkamāgadi is a village situated at a distance of about four miles to the north of Bandalike. Among the ancient monuments at the place two at least deserve mention. One is a Jain Basti now called the Basavana temple and the other is the Kallēśvara temple.

JAIN BASTI.

The basti is now converted into the Basavana temple. It consists of a garbhagriha, a closed vestibule, and a navarāṇga with no porch. On either side of the flight of steps leading up to the navarāṇga doorway there are projections on which, perhaps, were formerly existing elephants. The garbhagriha and navarāṇga are square in plan and are indented. The basement consists of three cornices of which the third from the bottom has dentil mouldings. The outer walls are plain and have, like the outer walls of the Somēśvara temple at Bandalike, a middle cornice ornamented with rhomboidal flowers. Above the walls there are three cornice mouldings of which the two that are below have uncarved dentil and other mouldings. The caves are sharp and relieved at intervals by kirtimukhas. The tower is a stepped pyramid consisting of seven tiers of cornice mouldings decorated with dentil designs. In front of the
tower there is a projection over the vestibule the front face of which has been carved with a pleasing simhalalata under which is the figure of a standing Jina.

The navaranga doorway is plain except for the cruciform pilasters appearing on either side. The four central pillars of the hall have each two large cubical mouldings between which appear circular and sixteen-sided mouldings. On the faces of the base of each pillar are carved reliefo figures of kalaasas. The ceilings of the navaranga bear good figures of padmas resembling jewellery work. The central ceiling has been divided into nine panels in each of which is carved a padma. The beams are ornamented with padmas and dentil designs. In the western wall of the hall there are two niches which are both empty.

The vestibule doorway is plain having screens on either side without perforations. The garbhagriha doorway is also plain. Inside the garbhagriha is installed in recent times a bull on a pitha.

KALLESVARA TEMPLE.

The Kallésvara temple is a dilapidated structure. Its outer wall slabs have all disappeared. The original doorway of the temple appears to have been on the east side. The temple seems to have been a triple-celled structure and similar in type, to the three-celled Chālukyan structures found in the Davangere Taluk (see M.A.R. 1939).

The four central pillars of the navaranga have the usual cubical, eight-sided and sixteen-fluted mouldings. The roof of the structure is low and the ceiling of the central ankāna of the navaranga hall is raised on two sets of corner stones with padma in the centre.

The western and southern cells have lingas inside them, while the north cell enshrines an image of Kēśava which is about 5½' high including its pedestal. This image is well-carved with the ten avatārs of Vishnu appearing on the prabhāvali. The ceiling of this cell has the design of a padma in its centre.

All the vestibules are open and have a common navaranga. To the left of the main cell is a three-headed and eight-handed image of Śiva holding the following attributes: abhaya, trident, skull-headed mace, an arrow, drum, broken, broken, and broken. The god is seated in padmāsana. All the three heads wear jaṭāmakutas. The tōrana is carved of the same stone.

The outer walls of the main cell are built of bricks measuring 12" X 6" X 2". The bricks are possibly of the Vijayanagar period.
Malavalli.

Malavalli is an insignificant village situated at a distance of about 5 miles to the east of Narasâpura near Bandalike. The only interesting monument at the place is an eight-sided pillar bearing the famous Malavalli inscriptions (E.C. VII, Sk. 263, 264).

The pillar is of soap-stone and on it are engraved two important inscriptions: one of the time of Viñhukaḍa-Chuṭukuḍaṇḍananda-Sâatakarni and the other of the time of Kadamba Râja (? Mayira Sarma). The inscriptions mention the god Maṭṭapaṭṭi-dēva whose temple is no longer in existence. The temple of this god was probably standing a little distance to the west of the pillar.

To the north of the pillar is standing a temple dedicated to Kallēśvara with an old black stone linga in its garbhagriha. The pānipiṭha of the linga is turned to the north though the cell has its doorway facing south.

Kallesvara temple.

To the right of the temple there is a potstone image of Bhairava which seems to belong to the Châlukya period.

Stray images. At a distance of about 20 feet to the south of the pillar there is a linga whose shaft has its four faces carved with figures of heads like the Chaturmukha-Brahmēśvara at Bandalike.

A mud and rubble bastion, about 25' high, belonging to a fort wall of the Pâḷḷegār period is situated at a distance of about 30 yards to the south of the pillar. The bastion is provided with musket holes.

The fort.

To the north-east of the bastion is a modern temple of Hamumân containing in its main cell a small relievo figure of Āṇjanēya in the striking attitude. The image seems to be of the Pâḷḷegār period and the existence of the bastion nearby suggests that it is Kōṭe-Āṇjanēya. The gateway of the fort probably existed beside this temple.

At a distance of about two furlongs to the east of the village and to the north of the tank called the Tâmrakaṭṭe there is a field called Hallâkalu which is full of varied pottery consisting of red ware, blackware, etc. But polished specimens are not found. It is reported, however, that large-size bricks are found here and there in the fields.

Ancient site.

Kubatur.

The village of Kubâṭur was last visited during 1931 and an account of the Kaitabhēśvara temple at the place was published in the Annual Report of the department for that year. During the year under report a survey of the other temples standing on the ancient site of the village was made and it is found that the ancient town was indeed a very extensive one and contained several temples some of which appear
1. Viragāl, KurKat (p. 97).

2. An inscription, Ramesvara Temple, KurKat (p. 98).

3. Bhairavi, Banasankari Temple, Bharangi (p. 102).

4. Chamunda, Banasankari Temple, Bharangi (p. 102).
to be very important owing to the fact that they seem to have existed from even the Rāṣṭrakūṭa times.

At a distance of about a hundred yards to the west of the Kaiṭabhēśvara temple is a modern structure built for the goddess Kāli. The site perhaps marks the spot of an older temple that existed. In front of the temple is lying the head of an image which appears to have been brought from elsewhere and kept here. It wears moustaches and a small kirṣa. The villagers point it out as the head of Dushṭabuddhi.

About 50 yards to the west of the Kāli temple there is a maṇṭapa borne on four stone pillars of the Gaṅga or Rāṣṭrakūṭa type. Each of the pillars rises on a square base and has a shaft consisting of a small eight-sided moulding at first and then a cylindrical moulding overlaid by two cylindrical bands of which the lower is larger than the upper. Above the cylindrical moulding there is a drum. A few feet to the north of the pillar stands a viragal.

Proceeding westwards we pass through a hamlet to the west of which there is a large tank which seems to be very old as can be seen from the old pillars of the sluice. On the western bund of the tank is a dilapidated maṇṭapa inside which is an image of a four-handed Durgā holding sword, trident, drum and bowl. The image is rudely executed. The two pillars in front of the image are of the flattened bell-shape type with relieve carvings of horse-shoe-shaped arches, triangular designs and hooded corners and bearing ribbed brackets in the Chōla style. In front of the temple there are several viragals and inscriptions of the Chāluṣkya period.

At some distance to the north of the tank is a modern structure enshrining a 17th century image of Gaṇeṣa. In the north-east corner of the temple is set up a viragal inscription, possibly of the Rāṣṭrakūṭa period, with the representation of the figure of an elephant at the top (Pl. XV, 1). A similar inscription stone is set up on the platform of a peepul tree a little distance further north. Beside the latter inscription there are several viragals among which there is one on which is carved a well-represented vimāna surmounting horse shoe-shaped arches.

Under a neem tree standing at some distance further north there is an inscription of the Chāluṣkya period. By the side of the inscription there is an image representing Pārvatī-Paramēśvara. Behind Paramēśvara a bull is standing. The god is two-handed. In his right hand is held a lasso and in his left a severed head. The image is about a foot high.

A little distance to the north is a temple dedicated to the god called Mailāra. In front of the temple, that is, to its south-east there is set up another inscription of the Rāṣṭrakūṭa times and on it are carved relieve figures of an elephant on the obverse and a kalaṣa on the reverse.
Immediately to the north of the village there is an old basti dedicated to Pārśva-nātha. The basti was constructed in 1077 A.D. but in later times its outer walls were built of laterite blocks. The structure has now become dilapidated and in its present state consists of a garbhagriha with a front long maṇḍapa and an ardhamañḍapa. The basti seems to have had a large mukhamaṇḍapa in front. The four pillars in the long maṇḍapa are of the lathe-turned bell-shape type of the Chālukya period. The ceiling of the maṇḍapa has been raised on two sets of corner stones with a well-carved padma in the centre. The two pillars of the ankaṇa in front of the garbhagriha form a good pair and consist each of a cubical base and an eight-sided shaft whose corners have pairs of symmetrical leafy or hooded reliefs on either side of an indented drum design. Above the eight-sided moulding rises another cubical moulding surmounted by an indented vase moulding and an indented wheel-shaped moulding.

In front of the garbhagriha are found the following images:— (1) a seated Nāgini (left), (2) a standing soap-stone Pārśvanātha under a seven-hooded serpent and mukkhoḍe and (3) a standing Chandranātha under mukkhoḍe. The main image of seated Pārśvanātha in the cell is of very good workmanship. The image sits in dhyānāsana under a mukkhoḍe and a seven-hooded serpent. On the two sides of the image there are the images of the attendant chaṇḍri-bearers wearing kīrtita and other ornaments. The tōraṇa behind the main image has a scroll ornamentation. The image sits on a lion pedestal which is cruciform in plan and indented bearing the relievo figures of lions seated on their haunches. The doorway of the garbhagriha has its jambs carved with the following vertical bands: rosettes, creeper, pilasters, rope design with square medallions, and floral. On the lintel of the doorway is depicted the figure of Pārśvanātha seated like the main image.

At a distance of about 50 yards to the north of the basti is situated the Rāmeśvara temple which from the outside looks more like a modern house. Really, however, it appears to be one of the oldest monuments in the village and almost intact inside. The outer walls have all been rebuilt, in recent times, in mud and the temple is provided with an ordinary tiled-roofing. In inscription No. Sorab 269 of 1065 A.D. the temple is mentioned as having been restored (Pl. XV, 2). Thus the original structure may be assigned to C. 900 A.D. and may be taken as a typical Rāṣṭrakūṭa monument judging from the pillars and the central ceiling in the navaraṇa. The navaraṇa doorway is of hard trapstone like the other architectural members of the temple. On the jambs of the doorway appear the following vertical bands: rosettes, scroll and a rope designed pilaster issuing out of a kalaśa-like creeper and ornamented with transverse beaded ornamentation, scroll work and square medallions on the shaft. On the lintel of the doorway appears a Gaja-Lakṣmi group. The goddess is seated below a horse-shoe-shaped arch which is hidden from view. On either side of the doorway was a railing ornamented with lion faces. The southern railing only is existing.
The temple consists of a garbhagriha with an inner pradakshipā and of a front rangamaṇṭapa. The four central pillars of the maṇṭapa are modelled like those of the Nandimaṇṭapa standing in front of the temple. Each of them rises on a cubical base and has a cylindrical shaft overlaid by cylindrical bands as in the maṇṭapa to the west of the Kālī shrine behind the Kaṭabhēṣvara temple. Above the cylindrical moulding rises the bell-shaped moulding. It appears that from such bell-shaped moulding the later Chālukyan form developed. Above the bell-shaped moulding appears the wheel-shaped moulding surmounted by the ribbed brackets. The central ceiling of the navaraṇga is exquisitely worked like the ceiling at the Kaṭabhēṣvara temple in Arajaguppe. It is divided into nine panels each of which is boldly carved with figure sculpture. The figure of Tāṇḍavēśvara is carved in the central panel and those of the Ashtadikpālakas are carved in the outer panels. Among the figures of the Ashtadikpālakas those of Agni and Kubēra are wrongly transposed. The central panel is marked off from the rest by bands ornamented with scroll work and padma medallions, the convolutions of the scroll being carved with figures of Yakshas some of whom are dancing, some playing on musical instruments and others flying with garlands. In the central panel Śiva dances on the demon Andhakāśura in a vigorous pose. He wears a long flowing runḍamālā and jaṭamakuṭa among other usual ornaments. To the left of Andhakāśura is seated Nandi above whom is the figure of Pārvatī. To the right of the prostrate Andhakāśura there are two drummers of whom one beats on a double drum and another on a single drum. Above the drummers is a cymbalist behind whom is the representation of a lotus. Above the cymbalist is a two-handed figure seated with folded arms. Further above is Gana-pati and at the left corner is Kumāra with a two-handed seated figure of a goddess below. Śiva is eight-handed holding the following attributes: svargahasta, chiṭṭe-tāla, cobra and rosary, trident, drum, cobra, chiṭṭe-tāla, and stretching gracefully towards the right hip. The figure of Śiva is slim and boldly outlined with vigorous expressive face and limbs. The outer panels are carved with figures of the Dikpālakas in the following order proceeding from the east clockwise: Indra on elephant, Kubēra on horse (mistake of the artist—there ought to have been Agni), Yama on buffalo, Nṛsiṁha on man, Varuṇa on makara, Vāyu on deer, Agni on ram (mistake for Kubēra), and Iśāna on bull. Each one of these figures is boldly carved with graceful figures of attendant musicians and Yakshas several of whom are in the pose of flying among the clouds. The musicians consist of drummers, cymbalists and gong-players. Even the vehicles of the Dikpālakas show life and movement.

The ceilings to the east and west of the central ceiling have good figures of padmas. In the navaraṇga are placed a large Saptamātrikā panel and a very good figure of Mahishāsuramardini (Pl. XIII, 4). In the latter group the demon is shown as issuing from the body of a buffalo and as being speared by the eight-handed goddess to whose right is her vehicle, the lion. The image is very forceful, though carved of hard trap stone.
The doorway of the garbhagriha is also well carved like the navaraṅga doorway. Inside the garbhagriha the Rāmēśvara linga is set up on a pāniṣṭatu and is about 2½ high. In front of the garbhagriha doorway is a chandra-śila which resembles the one at Ganja.

In front of the temple there is a Nandimaṇṭapa whose walls have, in recent days, been built of mud. The roof is tiled. But the pillars of the maṇṭapa are ornamented like those of the navaraṅga. They have cubical bases and cylindrical shafts containing the following mouldings in order from below : eight-sided, eight-sided and short, a cylindrical bell-band, and a wheel band. The shaft is surmounted by a wheel moulding above which the brackets are simple. The stone used for the carving of these pillars is hard trap stone. The bull in the maṇṭapa is very well carved with ornaments, jingles and bells. Its two horns are broken. The snout is projecting a little upwards. Viewed from one side it looks very natural.

To the south-east of the temple are placed several nāga stones of which one represents a figure standing under a five-hooded nāga.

At a distance of about 200 yards to the west of the village is situated the Chintāmaṇi Narsimha temple. It seems that such temples of Chintāmaṇi Narsimha are peculiar to the Shimoga District. There is a Chintāmaṇi Narsimha temple at Kūḍli and another at Kuppagaḍde. The area between the village of Kubatūr and the Chintāmaṇi Narsimha temple is full of mounds of old houses. It is probable that the old town site extended to this part also. Ruins of ancient mud fort walls can be traced in several places.

The image of Narasimha in the garbhagriha of the temple is a two-handed figure sitting with the right knee folded up and the left disposed in padmāsana. The image wears the face of a natural lion as the one at Kūḍli.

A few yards to the south-west of the Narasimha temple is standing a four-handed image of Viṣṇu holding gada, śāṅkha, chakra and padma. It is called Satyanāriyaṇa by the people. It is a relievo figure belonging, perhaps, to the Vijayanagar period.

**Bharangi.**

The village of Bhārangi is an insignificant place situated at a distance of about 8 miles to the east of Anavaṭṭi. But it contains several old temples and a basti of the Chālukya period.

The basti consists of a garbhagriha, a closed vestibule, a navaraṅga and a porch. It appears to date from about the Chālukya period. The outer walls are plain and rise on a basement consisting of four plain and flat cornices. The parapet on the east has the figure of a Jina standing under a mukkoḍe. The navaraṅga doorway is designed like the usual Chālukyan doorways. The four central pillars of the navaraṅga have
cubical, eight-sided and sixteen-fluted mouldings. The central ceiling is raised on two sets of corner stones. On either side of the vestibule doorway there are perforated screens. The present image in the garbhagriha is of marble and evidently of the modern days. It appears very much like the Buddha images without ushnīsha. The old image of Pārvanātha is missing. Some of the broken parts of this image are lying in the compound of the temple.

Near the tank of the village is situated the Kallëśvara temple. Like the temples in the Dāvangered taluk this structure consists of three cells arranged on the three sides of a common navaranga. The linga is in the main cell, Sūrya in the east cell and Vishnu in the west cell. The roof of the temple is low. The main cell has a closed vestibule in front. The pillars of the navaranga are short, bell-shaped and lathe-turned. Inside the navaranga there are the following images: (1) Vishnu holding padma, chakra, śankha and gadā with the ten avatārs on the prabhāvali; (2) Sūrya; (3) a Saptamārtika panel; (4) three bhakta figures seated in a row with folded hands; (5) Mahishāsuramardini, and (6) Kumāra. The ceiling of the navaranga is raised on two sets of corner stones with a padma in the centre. The doorway of the vestibule has scroll ornamentation on the jambs and is guarded by male dvārapāla figures on either side attended by female chauri-bearers. There are also perforated screens on either side of the doorway. The lintel has a Gaja-Lakshmi group under a serpentine tōraṇa issuing from the fangs of makaras. To the right of Lakshmi stands Brahma and to her left Vishnu holding abhayā with padma, chakra, śankha and gadā. In the vestibule is a couchant Nandi much damaged. The garbhagriha doorway is plain with Gaja-Lakshmi on the lintel. Inside the garbhagriha the main linga is human-faced with phālāksha brows, eyes and moustaches (Pl. XIV. 2).

Narayana Temple. The ground-plan of the temple and contains at present only one cell. The image is Janārdana in form with the ten avatārs carved on the tōraṇa. The workmanship of the image is rude and it is very probable that the image hails from about the 14th century. At the entrance to the temple are lying two mutilated Chālukya images. One of them which is headless is possibly Brahma judging from the kamaṇḍal that appears in the left lower hand of the image. The other image is that of Sūrya.

The Mallikarjuna temple standing at a little distance from the Nārāyaṇa temple is also much ruined. In its navaranga the four central pillars are short with cubical, eight-sided and sixteen-fluted mouldings. The linga in the main cell is missing. The temple was built in 1178 A.D. according to the inscriptions.
The third temple in the group is the Banaśankari temple. It is also of the Chālukyan period and is mostly dilapidated. In its navaraṇa or front maṇḍapa the two front pillars have the usual cubical, eight-sided and sixteen-fluted mouldings. The other two pillars, however, have cylindrical shafts rising on cubical bases. The ceiling is raised on two sets of corner stones with a padma in the centre. The garbhagriha is divided into compartments by two pillars whose shafts have hooded mouldings at the corners and are rectangular in section with three indentations at the corners and with hour-glass-shaped mouldings on the faces. In the middle of the shafts and at the top appear three cornice bands. The bases of the pillars are cubical.

In the garbhagriha of the temple are enshrined the following images commencing from the left:—

Images.

1. A two-handed lady attendant—Hands broken. Appears to hold padma in the right hand. It may be Pārvatī.

2. Four-handed Śiva standing with Pārvatī under a serpentine tōraṇa (Pl. XVI, 1). He holds lasso, a trident, an arrow and a bow. On either side of Pārvatī there are lady attendants. To the right of Śiva there are a boar and two dogs with the figure of Arjuna doing penance. The loin cloth of Śiva is hanging. The god wears rudrāksha and his hair is disposed in curls. There is no kiriṭa on his head.

3. Two-handed Śiva, (Pl. XVI, 2) with lasso in the right hand and arrow and bow in the left. The figure wears kiriṭa.

4. Two-handed goddess seated holding phala (?) in the right hand and kalaśa in the left hand. The image possibly represents Annapūrṇā (Śākambhari). The contour of the limbs, the muscles, the folds on the belly and other features are all very well shown. In workmanship this image happens to be the best of the lot.

5. Four-handed Bhairavi (Pl. XV. 3) seated with a dog on the pedestal, and with goblins and naked female figures dancing in the right field. The dog licks the blood from a severed human head. The goddess wears ruṇḍamālā and has phālāksha and canine teeth. On her head is a jatāmakuṭa. Her grin is terrible, though the other facial features are beautiful. In her four hands are held sword, trident, drum and bowl.

6. Four-handed Chāmunda (Pl. XV. 4) holding rosary with abhaya, chakra, śaukha and phala. On her left lap is the figure of Skanda represented as a baby. On the pedestal is depicted the figure of Garuḍa.
1. Siva and Parvati, Banasankari Temple, Bharangi (p. 102).

2. Siva, Banasankari Temple, Bharangi (p. 102).


Mysore Archeological Survey.
Kuppagadde.

A note on the temples at Kuppagadde is published in M.A.R. 1931. In the Vēṇugōpāla temple which is a modern tile roofed structure the image of Vēṇugōpāla in the main cell is an exquisitely carved piece with minute delicacy of details (Pl. XVII, 1). Including the pedestal and the tōraṇa, the image is about 5' high. On the pedestal is carved a frieze of cows which are all full of life and movement and in the attitude of listening to the heavenly music of Lord Kṛṣṇa. The god stands under a latā-tōraṇa the carving of which is indeed of a very high order. Among the creepers of the tōraṇa are carved the figures of monkeys, birds, etc. On either side of the god are carved the figures of sages in dhyānāsana. On the tōraṇa are further carved the ten avatārs of Viṣṇu. The god himself is about 3' high and two-handed. He stands with his right leg crossed against the left and in the attitude of playing on the flute the right end of which is ornamented with gracefully hanging bunches. Among the innumerable ornaments worn by the god are large padma earrings, necklaces, garlands, anklets, etc. Each of these ornaments is minutely carved with good taste. The image is better carved than that at Beḷḷūr in the Nāgāmangala taluk.

To the west of the Vēṇugōpāla temple stands an Iśvara temple. In the inscriptions the god is called Āleśvāra. The temple was built in 1033 A.D. The navaraṇa and the mukha-maṇṭapa have both disappeared. The main cell which is standing at present is square in plan and is built of laterite blocks. In front of the temple there is a narrow verandah with two niches on either side of the doorway. The right niche has a good figure of Gāṇeśa and the left one has a figure of Mahiśāsuramārdini. The other images belonging to the Śivapāṇiḥyaṭāna group have disappeared. It is said that the image of Sūrya belonging to the temple was taken away to Shimoga about 20 years ago.

The jamb of the garbhagriha doorway are plain. But the pilasters on either side are worked in a pleasing manner with the relievo figures of dvārapālas on their square bases. Their shafts are eight-sided and sixteen-fluted. The sides and flutes are ornamented with petal and rosette designs. At the neck of the pillar is a square panel carved with the figure of a kalaśa. Above the kalaśa appear the fluted vase and wheel mouldings.

On the lintel of the doorway a Gaja-Lakṣmī group is carved. Inside the garbhagriha the liṅga is broken. It was about 34' high when it was intact.

To the north of the Āleśvāra temple stands the Chintāmaṇī Narasimha temple. The structure is modern and tile-roofed. The doorway of the main cell is Chālukyan in style and ornamented with pilasters bearing the kalaśa and leafy designs as at the Āleśvāra temple. The image of Narasimha is about a foot

Chintamaṇi Narasimha temple.
in height excluding the pedestal. The face is rudely carved though it looks like a natural lion. The god is two-handed like the images at Kūḍli and Kubaṭūr. Behind the god is a sculpture representing Anantapadmanābha which seems to have been brought from elsewhere. This image, though mutilated, shows good workmanship. In a niche in the north wall of the front manṭapa of the temple is placed an image of Bhairava with the figure of a scorpion on its pedestal. The tōrana has a serpentine arch and a simhalalāṭa. The image is four-handed with sword, trident, drum and bowl. Along with the bowl is held also the severed head of a victim. To the right of the god are depicted goblins. To the left are a dog and more goblins. The dog is shown as licking the blood oozing out of the severed head. The image is a good specimen of the Chālukya or Hoysala times.

**Udri.**

Udri is a village situated about 7 miles to the north-east of Sorab. A note on the principal temples of the place has appeared in the Annual Report of the department for the year 1930.

To the north and west of the village can be traced the old fort walls of the Pāḷlegār period. By the side of the fort wall to the north of the village is a mono-celled structure containing a stone image of Banaśankari which is a four-handed image wearing a jaṭāmakūṭa. The goddess holds in her hands sword, trident, ḍāmaru and bowl. In the bowl is the head of a goat. On the pedestal of the image is the figure of a prostrate person to whose right is a goblin and to the left a dog licking blood. The goddess has canine teeth and phālāksha and wears rudrāksha garland. On the tōraṇa are carved the figures of goblins and scrolls. The image appears to belong to pre-Hoysala times. An inscription in Kannada characters of c. 1000 A.D. was discovered on the pedestal of the image.

To the east of the village is situated the Virabhadra temple which is a structure of recent times enshrining an image of the Pāḷlegār period.

**Colossal dvarapalas.** At the entrance to the temple are set up two life-size images of Śaiva dvarapālas (Pl. XVI. 3) which are both well executed with stout bodies and limbs and exaggerated curis of hair behind their heads. The images wear jaṭāmakūṭas, the usual ornaments, rudrākshas and yajñopavita. In their workmanship the images might be assigned to about 1000 A.D. They appear to be dvārapāla figures of an old Siva temple, presumably the one that is standing in a dilapidated state a few yards to the north-west of the Virabhadra temple.

The latter temple now consists of the main cell only, the other compartments having disappeared completely. Among the innumerable pillars and other architectural members lying about the area there are several which indicate a high standard of
art. Many of the pillars are of the lathe-turned and bell-shaped type ornamented with scroll and beaded hangings on the bell. There are also flattened and indented pilasters and pillars with rhomboidal floral ornamentation and leaf designs among the ruins. The doorway of the garbhagriha has, besides the rhomboidal vertical band of flowers, a pilaster on each side rising on a low square base and having an indented flattened square shaft ornamented in eight compartments with leafy designs against a background of six flutes appearing on the pilaster. The lintel of the doorway is carved with a Gaja-Lakshmī group. The pedestal of the linga inside the garbhagriha is absent. When intact the temple must have been an elegant structure. Its outer walls have all collapsed, including many of the slabs belonging to the tower. But there appear here and there portions of square pilasters, cornices with uncarved dentil and other mouldings and kirtimukha designs. The tower seems to have risen in two tiers of boat-shaped and square-shaped turrets.

To the west of the village is situated the ancient Jain basti. This structure consists of a garbhagriha, a closed vestibule and a navaraṅga. In plan the structure is square with indentations and flattened sides. The basement consists of two cornices of which the upper one is eaves-shaped. The outer walls are plain except for a middle cornice band carved with a frieze of rhomboidal and four-petalled flowers interspersed, here and there, by more ornate ones having many petals or by flowers bearing obscene or other figures in their middle. The eaves are a little straight-sided with upward dentil mouldings at the indentations. The parapet consists of two cornices of which the lower has dentil and cross-shaped mouldings. The tower is in the form of a stepped pyramid consisting of nine steps of cornices each of which has the dentil and uncarved cross-shaped mouldings. At the top the tower has a stone kalaśa. In front of the tower there is a projection over the vestibule whose front face has a well-carved simhalalalāṭa with graceful creepers. Under the arch is the figure of a Jīna seated under an umbrella and attended by chāmara-bearers.

The navaraṅga doorway and lintel are later additions. On either side of the doorway there are perforated screens. The jambs have a vertical band of rhomboidal and four-petalled flowers. The pilasters are cruciform and indented bearing leaf designs and bell mouldings. The four central pillars of the hall are bell-shaped and lathe-turned. The architraves have dentil mouldings superimposed by a row of rhomboidal and four-petalled flowers. The central ceiling of the navaraṅga is finely worked and consists of a large padma with five rows of sharp petals. A low but graceful pendant hangs in the middle. The other ceilings are flat.

On either side of the vestibule doorway there are turreted niches. In the south niche is an image of Šanmukha which has been brought from elsewhere. In front of Šanmukha are a linga and a Basava. Against the north wall of the navaraṅga is a beautiful Yakṣī seated under a creeper. The vestibule doorway has
perforated screens on either side and well-worked jambs consisting of the usual ornamental vertical bands of flowers and creepers. On the lintel is the figure of a seated Jina attended by chāmara-bearers. Above the lintel is an eaves-shaped cornice. On the upper lintel stand five Jina figures under a serpentine tōrāṇa. The garbhagriha doorway is also well worked like the vestibule doorway; but its lintel is uncarved. Inside the garbhagriha there is set up a Gaṇeśa image which does not belong to this temple.

About a hundred yards to the east of the basti stands a towerless Śiva temple of the Chālukya period. In design and workmanship it looks like a Hoysala square-shaped structure with indentations. There is no middle cornice on the outer walls as on the Chālukya structures. The front maṇḍapa has collapsed. Only the garbhagriha and the vestibule are existing now. The outer walls are raised on a basement consisting of six cornices of which the fourth and fifth from the bottom have the cross-shaped and dentil mouldings which have been left uncarved. The outer walls are relieved at the indentations by pilasters which are right-angled, thin and plain. On the south, west and north outer walls, there are turret-bearing niches, the turrets being designed like the fully developed Dravidian gopūrāms. The caves and the tower are absent. The vestibule doorway is plain with perforated screens at the sides. The lower lintel has the figure of a Gaja-Lakṣmī in the middle and a seated two-handed Yaksha at either end. The upper lintel has a row of figures standing under a serpentine arch issuing from the fangs of makaras. These figures are Brahma, Śiva, and Vishnu. The doorway of the garbhagriha is well carved with the usual vertical bands on the jambs and with the figure of Gaja-Lakṣmī on the lintel. The linga inside the cell is about 2½' high including the pedestal. At the entrance to the temple are the images of a Mahishāsura-mardini and a two-handed goddess standing in tribhanga.

At a distance of about a hundred yards to the south-east of the Iśvara temple stands the Lakṣmīnārāyana temple enshrining a good image of Lakṣmīnārāyana (Pl. XVII. 2). The front maṇḍapa has disappeared and the structure now consists of the garbhagriha and vestibule only. The basement of the temple consists of four cornices and the outer walls have a middle cornice band bearing the rhomboidal and four-petalled flowers. The pilasters on either side of the garbhagriha are bell-shaped and indented and decorated with leaf and petal designs. The image of Lakṣmīnārāyana in the main cell is about 3½' high and is seated on a padma pedestal. The group shows exquisite workmanship and minute details of carving. On the tōrāṇa appear the ten avatārs of Vishnu in the convolutions of a scroll band. Below the scroll is a serpentine arch and in the middle of the tōrāṇa is a simhalalāta. The god sits with his face turned towards his consort who sits on his lap and is
1. Inscription stone, Mavali (p. 107).


3. Inscription stone, Mavali (p. 107).

turned towards him. The god is four-handed holding śankha, padma, gadā and chakra. The goddess has scanty ornamentation but well-carved limbs, high breasts and thin waist. Her hair is tied up into a graceful broad knot behind her head. To the right of the god is the figure of a kneeling Garuḍa.

Mavali.

In the village of Māvali which is situated at a distance of about six miles to the east of Sorab there are several inscriptions of the Rāṣṭrakūta period. Of these, those illustrated in Pl. XVIII, 1 and 3 are important. The one illustrated in Pl. XVIII, 1 is particularly interesting, because it is of C. 797 A.D. and contains boat-shaped and square-shaped turrets which look very much like those met with at Māmallapuram. A pillar in front of this inscription (Pl. XVIII, 2) resembles the navaraṅga pillars at the Rāmaśvara Temple in Kubātur.

Inscriptions.

Chandragutti.

Full notes on the monuments at Chandragutti are published in the Annual Report of this department for 1931, pp. 55 ff. Some of the monuments, sculptures and views are illustrated in this Report—please see Pl. XVI, 4, Pl. XVIII, 4, and Pl. XIX.
PART IV—NUMISMATICS.

COINS OF THE EASTERN CHĀLUKYAS (615–1070 A.D.).

(Pl. XX, 2).

Kubjavishnuvardhana (615–633 A.D.).

TYPE—Lion and Sceptre.

1. Ae. '65. Brass ?
   Obverse:—In triple border of two lines with intervening dotted line, large
   maned lion to right with open mouth, and left forepaw and tail
   uplifted; in front of it, floral creepers. Above, legend in early
   Chāluksya characters:
   
   Vi sha ma si dha
   
   Reverse:—A hooked rod, perhaps, a sceptre.
   
   Hultzeh describes similar coins found by Thurston near Yelamanchili in the
   Vizagapatam District. But his statement that they are punch-marked, may not be
   correct. These coins appear to be a development of the Lion and Coach type
   described elsewhere under the Pallavas.

   The i of the first letter shows a form which contrasts with the i of the fourth
   letter. A period of change is indicated also by the form of ma. The second letter
   is cha instead of sha and indicates Tamil influence. The last letter is clearly dha
   and not dhi which is the way in which it is found in the inscriptions.

   Bhuvanaikamalla (?)

2. Similar to 1, but the legend is Ba va ne
   
   It is doubtful if Kubjavishnuvardhana had also the title Bhuvanēkamalla. The
   correct Sanskrit form of the word ought to be Bhuvanaikamalla. But very often
   the incorrect spelling with e instead of ai is found. The first letter on the coin is
   actually Ba and not Bu.

   Saktivarman (1000–1012 A.D.).

   TYPE—Boar and Punch marks—(Varaha).

3. Ai. 1'4; wt. 66'5; large and thin.
   Obverse:—Seven punch marks; in the centre is a boar to right with a lamp-
   stand on each side; on top a goad and an umbrella supported by

   * Ind. Ant. 1896, p. 322, and S.I.M.C. p. 312 and No. 1 on pl. XXX.
two chāmaras or flywhisks and below neck the Telugu-Kannada letter Ra. Around near edge, seven punch marks with one Telugu-Kannada letter in each punch:

Śrī Chā lu kya cha(n) dra Sa 1

The overhead line of Sa is peculiarly placed.

4. Ai. 1’2; wt. 66’2 From Cheduba.
   Similar to above with Ra (or 4) below boar and below Sa also Sa, 4.
   Śaktivarman, the East Chālukya king, had the title Chālukya-chandra.* The old method of punch-marking and stamping in repousse is noteworthy. Why the latter was done has to be explained.

   Some of the great East Chālukya coins come from the Burman coast indicating that they had an overseas province there perhaps north of the province owned by the Chōlas in Arakan. They have been found also in the Kistna District near Muslipatam. There can be little doubt that they were issued in India.†

   Rāja Rāja (1022–1063 A.D.).

   TYPE A.—Boar and Punch marks.

5. Ai. 1’4; wt. 66’5; large and thin.
   Obverse:—Seven punch marks; in the centre is a boar to right; with a lampstand on each side; a goad and an umbrella supported by two flywhisks or chāmaras on top and below neck the Telugu-Kannada letter Ra. Around, near edge, six punch marks with one Telugu-Kannada letter in each punch.

   Śrī Rā ja vā ja Sa(m vāt) 3 (figure 3, perhaps regnal year).

   Round each punch is a bordering circle of dots far apart from each other.

   Reverse:—The obverse marks indented on the thin plate.

   The provenance of this coin is uncertain. The date would perhaps be 1025 A.D. Hultzch and Fleet describe other specimens with regnal years: 3, 4, 34, 35 and 37.

6. Ai. 1’3; wt. 66’8.
   Obverse:—Similar to 4, but with the letter vi below boar and figure Sa 35.
   Reverse:—Similar to 5.

   Rapson (Indian Coins) reads the figure as 35;‡ This specimen was found at Cheduba Island near the Burma coast.

7. Ai. 1’35; wt. 66’6. From Cheduba.
   Similar to 4 and 5, but letter vi and figure Sa 4.

† Hultzch I.A. 1896, 321.
‡ See also ibid.
Rājēndra or Kulōttunga Chōla (as East Chālukya).

**Type—Tiger and Punch marks.**

   *Obverse:*—Similar to 3, but instead of boar, tiger standing to right with sun and moon above; below head Telugu numeral 6. Near margin legend reading:
   
   Śrī Chōḷa nā rā ya na

   Madras collection.

   Similar to 7, but tiger to left.
   Assigned to Kulōttunga Chōla (by Hultzch) as he had the title ‘Rāja Nārāyaṇa.’ Kulōttunga appears to have retained punch-marking at Vēngi though die-striking was common in the Chōla country. The reduction of the weight from the East Chālukya standard is also noteworthy. The weight is a little less than that of the coins of Rāja Rāja Chōḷa.

   East Chālukya—Uncertain.

10. *Ai.* 3; wt. 67.
   Similar to 7. Figure on reverse.

11. Similar to 10; wt. 77.

   *Obverse:*—Similar to 10, but ruder; and goad more like a spear.
   *Reverse:*—Similar to 10.

Types A and B are varahas and type C is fanam of 1/10 the value. Die-striking was well known as seen from the smaller coins. Perhaps the smaller dies were used as punches on the varahas. But punching is very well done as the punches are correctly placed. How the incuse on the reverse was caused has to be explained.

   *Obverse:*—Lion and pillar with Sun and Moon.
   *Reverse:*—Figure of lion to right; only the front portion is clear. Front paw raised up. The denomination of this specimen may probably be about quarter fanam. It is highly interesting to note the existence of such minute gold coins during the Chālukya period.

OLD COINS IN THE MYSORE PALACE TREASURY.

COINS OF THE EAST INDIA COMPANY.

1. Double Fanam (5 specimens).
   *Obverse:*—‘Double Fanam’ in English in outer circle and Persian legend in inner circle.
   *Reverse:*—In outer band Tamil legend ‘Iranḍu Paṇam’ and in inner circle, with a star above, legend in Telugu ‘Reṇḍu rūkalu.’
PLATE XX

Virabhadra
Temple
Kehadi

SCALE OF FEET

1

2. COINS OF THE EASTERN CHALUKYAS (p. 108).

Mysore Archaeological Survey
2. 

*Silver Half Varaha* (Śvāmi Pagoda).

The edge has rope milling.

*Obverse:* In central circle a five-pointed star above and thirty stars around; in the field a nine-storeyed gopura or tower with three kalaśas. Around outer circle English legend ‘Half pagoda’ and Persian legend in continuation.

*Reverse:* In outer circle Tamil legend: XI ‘Arappu varaḥam’; in Telugu: V ‘Arpu Varahāni.’ In inner field surrounded by five circles of dots stands a rudely shown deity with dotted representation of a chakra and a śankha.

3. 

*Quarter Śvāmi Pagoda* (15 specimens).

*Obverse:* Similar to above; but smaller.

4. 

*One-eighth Rupee* (3 specimens).

*Obverse:* 1182 followed by Persian legend.

*Reverse:* Rose mint mark with Persian legend.

5. 

*Copper Quarter Anna.*

Has the representation of a balance. It is usually called *Takaḍī kāsu.* Bears the date 1833 on the obverse.

6. Similar to above but with legend ‘one quarter anna’ instead of balance.

7. 

*Silver One anna* (146 specimens).

Having Persian legend on obverse and reverse and bearing Hijri date 1182, etc. Mint marks of lotus, rose, etc. Transverse milling.

8. 

**Danish (or French) East Indian Company.**

Small, thick and rude.

*Obverse:* Rude four-armed god standing with apoikies for śankha and chakra.

*Reverse:* Double C’s crossed in a monogram.

9. 

*Danish Fanam.* (3 specimens).

*Obverse:* Four-armed god standing.

*Reverse:* 2 C’s.

**Vijayanagar Coins.**

10. 

*Dévarāya.*

*Obverse:* Lakshmi-Nārāyana with sun and moon in top field.

*Reverse:* Three-line Nāgari legend reading:

*Sri Pra tā pa Dé vā rā ya*
11. **Krishñarāya.**

*Obverse:*—Bālakṛishṇa.
*Reverse:*—Three-line Nāgari legend reading:

Śrī Pra tá pa Kṛi śhṇa rā ya

12. **Ikkēri Varaha.—(13 specimens).**

*Obverse:*—Umā-Mahēśvara.
*Reverse:*—Nāgari legend reading:

Śrī Sa ḍa śi va

**MYSORE COINS.**

13. **Hydari Varaha—Gold (36 specimens).**

*Obverse:*—Umā-Mahēśvara.
*Reverse:*—In granulated field Persian He reversed as in Hyder's signature.

14. **Tipu's Hydari Varaha.—Gold (15 specimens).**

*Obverse:*—In granulated field reversed Persian He with figures 1 or 2 or 5 or some other symbols.
*Reverse:*—Persian legend with Hijri date 1112, 1114, etc.

15. **Sultāni Varaha.—(23 specimens).**

*Obverse:*—Persian legend.
*Reverse:*—Persian legend with date in Muludi 1225, etc.

16. **Sultān Rupee—(5 specimens).**

Three-line Persian legend on each side with Muludi year 1214, etc.

17. **Krishñarāja Varaha—Gold (94 specimens).**

Wt. 52 grs.
*Obverse:*—Umā-Mahēśvara.
*Reverse:*—Nāgari legend: Śrī Kṛi śhṇa rā ja

18. **Krishñarāja III of Mysore—Silver Rāja Quarter Rupee.**

Silver coin bearing the name of Shah Alam (Emperor) and the regnal year 65 with mint mark of crescent.

19. **Krishñarāja III of Mysore—Śrī Krishṇa Quarter Rupee** (3 specimens).

*Obverse:*—In ring of dots Krishṇa with butter, dancing.
*Reverse:*—Four-line Persian legend bearing the Hijri date 1216.
20. *Krishnarāja III of Mysore—Śrī Krishṇa One anna (gidda-hana).*  
*Obverse:*—Krishṇa with butter, dancing.  
*Reverse:*—Kannada legend: *Mayili Hana.*

21. Same as above—Thinner and flatter.

Old type Mysore rupee bearing the name of Shah Alam and Krishnarāja Vodeyar III with mint mark crescent and regnal year 44 on one specimen and 45 on another.

23. Same as above (8 specimens)—Rāja Rupee with mint mark crescent.

**Rewa State.**

With transverse milling.  
*Obverse:*—Above scroll 2 rearing lions holding a flag with streamers.  
*Reverse:*—In inner circle Nāgari legend *Rēva* with Nāgari date 1806 (?).  
Around Nāgari legend:  
*I-Śrī Ma hā rā ja Gu lāb Simha Bahadār Simha.*

**Baroda State.**

Samvat 1951.  
*Obverse:*—Bust of the Gaikwad with Nāgari legend: *Śrī Sayyāji Rao Ma Gaikwad.*  
*Reverse:*—Nāgari legend: *Ek rupa* with sword and date 1951.

26. *Copper One Pie.*  
Bearing date 1944 samvat.
PART V—MANUSCRIPTS.

LETTER OF VIRA RĀJENDRA WODEYAR, RĀJA OF COORG.*

(C. 1799 A.D.).

(Pl. XX, A).

The document consists of an interesting long paper roll containing a letter written by Veer Rajunder Warrier (Vira Rājendra Wodeyar) of Coorg in about 1799 A.D. to the British and was discovered among the papers transferred from the Residency of Bangalore to the custody of the Record Office of the Mysore Secretariat. It is a roll about fifteen feet long composed of about twenty slips of paper, each eighteen inches in length and six inches in breadth. The lines on both pages extend to a length of 26.2". The paper is blue hand made foolscap and contains the water mark of a prancing horse with the English capitals 'A' 'G' below it. The letter is in Kannada with about 422 lines on the first page and 311 lines on the second page, total 733 lines. At the end of the Kannada writing appears a signature in English "Veer Rajunder Warrier." The rest of the second page contains some accounts in Mahratti Modi, Kannada and Urdu, which are no doubt a later addition. At the end of the second page are found the Kannada words meaning 'the Coorg Raja's Kaiflash' with the figure '7'. The document is thus the authentic original copy of a memorial submitted to the English Government by the Coorg Rāja.

This document was prepared to furnish the reply and explanation of the Coorgs to a letter from the British addressed to them and complaining that an officer of

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"The following account is contained about the Coorg Rāja Vira Rājendra Wodeyar in the 'Narrative Sketches of the Conquest of the Mysore,' London, page 18, footnote:—

"This friendly chief, when a boy was by the course of family feuds, a prisoner with Hyder Ally, who compelled him to become a Mussalman, with all the shameful ceremonies of initiation: he was enrolled among the Chaylas, or slave troops, and continued so under Tippoo Sultan, till he made his escape in 1785, into his own dominions, where he instantly offered his service to the English: it was accepted, and he proved a most useful ally.—A British fugitive (who had also been lucky enough to effect his escape from Seringapatam) saw this Rajah in 1793, at his residence at Neeknah, and describes him as a young man buxishly dressed in runkee pantaloons, European boots, and a shirt made in the English fashion. In a short conversation, which turned upon the then recent dismemberment of Tippoo's dominions, he remarked, that 'the English had cut off the monster's right hand and feet, and he hoped to see them cut off his left ones too.' The prophetic chief has seen his hopes more than realized!—At the treaty of Seringapatam, in 1792, Marquis Cornwallis generously stipulated for the security of the gallant Rājah. Tippoo Sultan was irritated at the demand, and broke off the actual negociation with our General, who thereupon began to renew hostilities; but Tippoo finding a reluctance in his troops to defend the capital was compelled to accept the dictated terms."

† This letter is perhaps the one written by Col. Close, the Resident of Seringapatam, with whom the Coorg Rāja was required to put himself in correspondence after the withdrawal of Capt.
LETTER OF VIRA RAJENDRA WODEYAR, RAJA OF COORG (p. 114).

*Mysore Archaeological Survey.*
Coorg named Isvaraiya plundered seventeen villages of the Maharajnadurga taluk (in the Mysore territories) five days after the capture of Seringapatam by the British and carried away women, children, cattle, grain, silver and gold, bronze and copper vessels, etc., of the villages in the taluk. The letter from the British gave a list of the articles carried off by the Coorgs and required them to return these immediately without delay. Word was also sent through Captain Mahoney who had been Resident at Coorg to the same effect. The Coorg Government sent this answer to that letter through an agent Karanika Subbaiya.

The answer of the Coorgs may be divided into two parts, (1) that relating to the assistance rendered by the Coorg Government to the British in the conquest of Mahoney from Coorg. Col. Close does not seem to have ingratiated himself with the Raja. The letter is dated 16th November 1799 and was addressed from Seringapatam. It ran as follows:

"FROM
"Colonel Barry Close.

"To
"The Raja of Coorg.

"Lord Mornington has transferred me to Seringapatam as Commissioner of Mysore, of which you may be aware. A report reaches me from the Manjarnad frontier, that five days after the fall of Seringapatam your people made a predatory incursion into the Maharajnadurga district, and plundered 17 villages, of women and children, cows and calves, gold and silver, rice and seed grain, and carried the spoil beyond the frontier. I enclose a list of the plundered articles. From the day of the capture of the capital Mysore belongs to the Company, but Maharajnadurga belongs to Mysore; there is therefore no difference between Mysore and the Company. But you are an ally of the Company. You are therefore requested, without delay, to return every article contained in the list.

"I am told you wish to see Seringapatam; as the army will return to this town within a few days, you should inform me of your resolution.

"List of articles plundered by Coorgs in the Maharajnadurga district:—67 women, 34 men, 11 boys, 10 girls, 1833 cows, 574 buffaloes, 834 oxen, 121 calves; 729 Kanthirai pagodas, 82 silver ornaments, 36 silver bracelets, 27 coral necklaces, 63 silver girdles, 54 pairs of golden earrings, 215 brass plates, 93 copper vessels, 67 guns, 6 horses, 155 sheep, 95 knives, 96 sickles, 90 axes, 5 brass pans, 7 iron chains, 72 bundles of clothes.

"This affair seems not to have been settled without considerable difficulties, in which the Raja implored the good services of his personal friends amongst the English."—Mysore and Coorg, Vol. III, Lewis Rice, pp. 127-128.

* "Captain Mahoney who had been appointed Resident with Vira Raja a short time previous to the commencement of the last war with Tippoo, communicated to the Raja the Earl of Mornington's proclamation of the war, dated Fort St. George the 22nd February 1799, and asked him in the name of the Company's Government to exert himself to the utmost of his power, as he would necessarily share the fate of the English if Tippoo were victorious."—Cp. Mysore and Coorg, Vol. III, Lewis Rice, p. 124.

† That Subbaiya was in the employ of the Coorg Raja is gathered also from Mysore and Coorg, Vol. III, Lewis Rice, page 125. He and Bopu are said to have been sent on an expedition into the Tulu country when Seringapatam was besieged by the British.

15*
Tippu’s territories as per tahnama treaty entered into by the Coorgs with the British East India Company; (2) that relating to the explanation rendered by the Coorg Government for their alleged plunder of the Mysore territories against which the people of Manjarábád taluk had complained as represented by Dewan Pûrniyâh’s men.*

The first part gives details of the part played by the Coorg Government in assisting the British army in the conquest of Tippu’s territories.

It begins with a reference to the letter sent by the Governor-General of India, Lord Mornington, to the Coorg Râja at the commencement of hostilities between the British and Tippu Sultan. No date is given for the letter. It states that as war was about to break out between the English and Tipu, the Bombay Governor, General Stuart (called in the manuscript Ishtol Saheb), was passing with his army through Coorg and that the Coorg Government should give him all help that he might require and that they should also be ready to fight to the utmost possible extent when asked by him to do so and that Captain Mahoney (called Mavini Saheb in the manuscript) would be appointed and sent as vakil or envoy of the English Government to Coorg and that the Coorg Râja should assist the English Government as instructed by him. The Bombay Governor had also sent a letter to the same effect and both General Stuart and General Hartley arrived in Coorg with their armies. Captain Mahoney also arrived (as Resident) at Coorg to receive help from the Coorg Government. The Coorg Government rendered every service to the East India Company in accordance with the instructions given by these three.†

* Pûrniyâh and the Coorg Râja do not seem to have been on good terms from the beginning. In one of the letters addressed by the Coorg Raja to James Stevens he states as follows: “As to Pûrniyâh, he is and remains a Brahmin. His caste and mine dislike each other. In the time of Tippu he blackened my name and persecuted me, and now he is the master in the country; therefore he distributes the offices in the districts amongst his friends and relations, calumniates me through his district officers and other caste fellows with the English Government, and even submits a complaint against me, with a list of booty which my people are accused of having carried away in the north. Upon this Col. Close wrote to me, enclosing the list, and demanding that I should pay the compensation accordingly.”

The letter continues as follows: “This Col. Close has never seen me, and does not know my history, nor does he understand Canarrese. Thus he wrote me a letter through a Brahmin as if addressed to a slave. I enclose the letter of Col. Close and a copy of the list of booty. Upon the perusal of these papers you will understand all. Pûrniyâh lodges a complaint against me as if I had offended against the Company. Being thus dishonoured, I have no wish to live any longer. You know all my acts. I write to you with deep sorrow that all my services have been requited with such dishonour from the Company.”—Mysore and Coorg, Vol. III, Lewis Rice, p. 128.

† About the service rendered by him to the British he says in a letter addressed to James Stevens thus: “Convinced in my mind that all the enemies of the English would succumb and that the English Government would be victorious and that the British flag would float triumphantly in
The manuscript next gives details of the war with Tipu carried on by the Bombay army and of the kind of co-operation rendered by the Coorg Government.

The first event mentioned is the battle which Tipu Sultan waged with the British at Siddhēśvarana-gaddige or Sadasir on Wednesday, the first lunar day of the bright fortnight of Phālguna in the year Kālayukti. The Bombay army took up its ground between Ahmostenar and Siddhēśvar on the 2nd of March 1799 for the protection and augmentation of the large supplies which were then collecting at Virrajendrapet* under the friendly and assiduous co-operation of the Coorg Raja and from this position General Stuart intended, on its approach, to form a junction with the army of Madras. Tipu Sultan “determined to strike a sudden and deadly blow, by attacking the army of Bombay, whilst yet outside the confines of his own territory and in the dominions of a British ally, the Coorg Raja; and for this purpose, taking with him the flower of his troops, amounting to a considerable force and attended by three of his sons and Meer Kummeruddeen Khan, he marched from his camp near Senapatam on the 28th of February, and moving rapidly in the direction of Periapatam arrived there on the 5th March. . . .” (Narrative Sketches of the Conquest of Mysore, London, pp. 18-20).† The authority above quoted also states that at Siddhēśvar, about 7 miles distant from Periapatna, General Stuart with the help of Major General Hartley defeated, on the 6th March, Tipu who retreated precipitately

all the four quarters of the world, I served the Company from the beginning of the war in the hope to have to deal with friends like you and to be treated honourably.”—Ibid.

* A depot had been formed at Virrajendrapet and measures had been taken to accumulate whatever his little State could afford.—Ibid 123.

† "Tipu moved with a large force towards the frontier of Coorg, to oppose the Bombay army. He encamped near Periapatna. The battle of Siddheswars ensued when three native battalions under Colonel Montessor and Major Disney, held their ground against the whole army of Tipu from 9 A.M. until 2 p.m., when the two flank companies of His Majesty’s 75th and the whole of the 77th under Lieut.-Colonel Dunlop, led by General Stuart to their assistance, broke Tipu’s line within half an hour and obtained a complete victory with a comparatively small loss. That of Tipu was severe, numbering amongst the slain the famous Benki Navab, or Fire-prince, one of his best generals.

"The Raja of Coorg personally accompanied General Stuart, and witnessed for the first time the conduct of European troops in the presence of an enemy. There was a chivalrous air in all that proceeded from this extraordinary man, and some passages of his letter to the Governor-General giving an account of the operations of this day are tinged with his peculiar character.

"General Stuart," he writes, "marched with two regiments of Europeans, keeping the remainder of the army in the plain of Karigidou; on approaching he ordered the two regiments to attack the enemy. A severe action ensued, in which I was present. To describe the battle which General Stuart fought with these two regiments of Europeans: the discipline, valour, and strength and magnanimity of the troops: the courageous attack upon the army of Tipu: surpasses all example in this world. In our shastras and puranras, the battles fought by Allaret and Maharut have been much celebrated, but they are unequal to this battle; it exceeds my ability to describe this action at length to your Lordship."—Mysore and Coorg, Vol. III, Lewis Rice, pp. 124-5
to his camp at Periāpata after this signal defeat and remained there until the 11th of March and afterwards retired into Seringapatam where he arrived on the 14th. (The date given in this manuscript, namely, Kālayukti Phālguṇa śu. 1 Wednesday corresponds to 6th March* 1799, but on that day Maṅgha bahula amāvasya tithi lasted till evening according to Svami Kannu Pillay’s Ephemeris. However the local pañchāṅgams (calendars) may have given the tithi as Phālguṇa śu. 1).†

With the above description of the war in the words of the Coorg Rāja we may compare the account of the war given by Mir Hussein Ali Khan Kirmani:—

"At this time news arrived that a body of English troops from Bombay commanded by General Stuart, bringing a very large convoy of stores and provisions, was advancing by the route of Koorg straight towards Seringapatam. The Sultan, therefore, immediately with the whole of his troops and artillery, leaving some of his chief officers to make head against the enemy (General Harris) marched off to attack that body, (Battle of Sedaseer) and in one day and two nights arrived in front of them and gave orders for the attack. The faithful Syud Ghuffar, who in bravery and loyalty had no equal, grappled with the enemy on one flank, while Hussein Ali Khan, the son of Nawab Kothuddin Khan carried death and destruction among them on the other, raising the flames of war to the skies—the other Mir Miran, (General officers) also, in charging and defeating the enemy used their most strenuous endeavours, and with their swords, musketry, and artillery, put the infidels to flight;—and they giving way to the necessities of the time, and having no power to withstand the shock of the Sultan’s blood-drinking lions, leaving part of their baggage behind them, slunk into the jungle, and occupying its outlets remained there. The troops of the Sultan, however, still followed them, and vigorously attacking them again, strained every nerve to rout and destroy them;—at this critical period Muhammad Raza, Mir Miran, having by much entreaty obtained from the presence leave to charge proceeded with his division like a raging lion towards the enemy, and stretching forth the arm of valor, it went near that the whole of the enemy’s army was cut up and destroyed. The ambush of fate, however, having girded their loins to accomplish the defeat of the Mussulmans, a musket shot from the enemy accidentally struck the head of Muhammad Raza, and he fell mortally wounded. His victorious soldiers took up his corpse and carried it to the Sultan, who directed it to be forwarded to the capital, while he occupied himself in the defeat and dispersion of this force;—when spies brought intelligence that the Bombay army had retired from further opposition, and had marched by the route of the Jungul to Kalicote."—Translated by Col. W. Milles, p. 259.

† The date of the battle fought at Siddhesvara is also given as the 6th March 1799 A.D. in a letter of the Coorg Raja to James Stevens.—Mysore and Coorg, Vol. III. Lewis Rice, p. 129.

‡ "The first impression on the Sultan’s mind, was to renew the attack on the ensuing day, with augmented numbers, but in the meanwhile General Stuart had changed all his dispositions. The chief object for which this advanced post had been occupied, must necessarily cease to exist, during the presence in its front of the Sultan’s main army; and the security of the abundant depot of provisions in the rear, accessible by other routes, rendered necessary a new and more concentrated disposition of the troops; and the evacuation of the post of Sedaseer, afforded to the Sultan the faint colour of describng as a victory what every officer in his army felt to be an ignominious repulse. Having (in the language of the Raja of Coorg) brought disgrace upon himself, he employed all his art and knowledge to recover his lost reputation; and having in this manner considered for five days, but not having taken up resolution to attack the Bombay army again, he marched on the 6th (the 11th of March) to Seringapatam; and thence, with no favourable anticipations to oppose the progress from the east, of the more formidable army of General Harris."—Wilks’ History of Musoor, Vol. II, pp. 347-8.
We next learn of the negotiations between the above British officers and the Coorg agents. The British officers stated at Siddhēśvar that war had begun between them and Tipu Sultan and in order to harass him it was necessary that the Coorg troops also should attack his army. But the Coorg chiefs stated that the English had guarded the road from Seringapatam to Coorg through Sidāpur, but there were other roads to Coorg and Tipu might harass them in various ways if they went to war against him. They also had to perform heavy duties to assist the English by guarding their boundaries against attacks by the enemy, provide supplies to the Bombay army at their camp and provide camp bazaars therein, bring grain from below the ghauts on two to three thousand bullocks, provide fodder for the military cattle, erect thatched huts for the preservation of the supplies of grain, look after the cattle, guard against the rumoured attack of the Kōṭe chief (Kōṭe Arasu) as an ally of Tipu* invading through Calicut and of the Manjarābād chief Krishnappa Nāyak. Thus saying, the Coorgs declined to take part in a direct campaign against Tipu.

But in a few days a Brāhman named Sūrayya (who later became Amil of Arkalgūḍ) who wanted to win the good graces of Tippu is stated (in the manuscript) to have attacked the villages belonging to Coorg named Torenur, Hebale and Sirangala with the help of the men from Arkalgūḍ, Basavapatiṇa and Konanūr in Tippu’s territories and plundered the villages, burnt the houses, killed the ryots by tying their hands and feet and throwing them into the river Kāveri, and carried away women and children. The Coorg chief complained of this to the English officers, General Stuart, Hartley, Baden, and Captain Mahoney, the English Agent. The English retorted by saying that as war had actually broken out with Tipu and the Coorgs refused to go to war with and harass Tipu they had to suffer therefor and that they should at least strive to harass him thereafter. The Coorgs reluctantly had to agree to these words coming from three English officers and after providing for the garrisoning of the territory and helping the English with supplies of grain, etc., they sent a part of their army under Karanika Subbaiya to attack Sadr Mir Muhammad Khan, an officer commanding Koḍeyāla Taluk and another division under Īśvaraiya to attack Heggaḍadēvankōṭe Taluk. Of these Īśvaraiya’s troops lost some men and met the English troops at Karaḍigode and told them that they got no booty as the villagers had run away with their cattle, etc., after hearing of the battle of Siddhēśvar.

*“Instigated by Tippu, and incited by the prospect of plunder, a body of Nairs was to invade Coorg as soon as the army proceeded to the eastward. To repel such an attack, and to secure the rear, especially the hospital which was erected at Virarajendrapet for the sick of the Bombay army whom General Stuart left in Coorg when he marched against Seringapatam, Vira Raja, who had offered to accompany the English army into Mysore, was politely requested to stay behind with his Coorgs, who were rather troublesome auxiliaries to a regular army.”—Mysore and Coorg, Vol. III, p. 124.
In the meanwhile General Lvayin Saheb (?) went to Periyāpatṭaṇa and Tipu's troops cut off the contact of English troops from Bombay with those of General Lvayin at Periyāpatṭaṇa. The Coorg troops were with great difficulty rescued and taken to the camp of the Bombay army. General Stuart felt glad to find that the Coorgs were saved and ordered them to transport the camp equipage of the English with the guns to Alabattapattana (?). The Coorgs accordingly transferred all the guns from Keradigode to Sidēsvaranagadige. But General Stuart however said there was no need for these guns, etc., in their army and ordered that they should be taken back to Siddāpur and carefully guarded until the arrival of the English troops within the next 10 or 15 days in their midst to carry away the supplies. The Coorgs obeyed this order, went to Piriyāpatṭaṇa and after supplying a load of rice, etc., on 2,000 bullocks of theirs to the Bombay army at Piriyāpatṭaṇa returned to their territory at Virarājendrapet and took charge of the sick, cattle, etc. belonging to the English army left behind and tended them carefully at Virarājendrapet. They also transported their guns to Siddāpur and they were collecting grain, etc., for supplies to the English troops on their return.

But the Coorgs could not live in peace.* The ryots of the villages Torenūr, Hebbale, Sirangala, etc., who had been plundered by their neighbours of Koṇanūr, Arkalgūḍ and Basavāpatṭaṇa Taluks complained that they should be compensated for their wrongs. The Coorgs hence sent a small army division under Iśvaraiya to those villages and engaged in the collection of supplies went to Maḫakēri from Virarājendrapet. Iśvaraiya marched upon Arkalgūḍ, but the people of the Basavāpatṭaṇa fort fired upon his troops and fought with them. Hence Iśvaraiya was in danger, but with some difficulty he stormed the fort of Basavāpatṭaṇa and plundered the fort and carried some women and children thereof to Coorg as reprisals for similar act done by the people of that village. Later the inhabitants made a cowl or treaty with them and he did them no further damage but remained in their midst.

The other Coorg army sent under Karanika Subbaiya to Koḍeyāla Taluk encountered opposition from the Mapillas of Kumbala Taluk. Some looting was done. But seeing that Koḍeyāla Taluk would belong to the English ultimately the Coorg army did not give them much trouble. But the garrison of Belarikōṭe fought with the Coorgs and the fort was taken by the latter. Similarly the Coorgs encountered opposition at Koḍiyāla. They however overcame this opposition and occupied the territory up to Bārūkūr and Bāgyādī and garrisoned it. But at Viragamba the Mapillas rising in rebellion under their leader Sadri surrounded the Coorgs with their

* "While Seringapatam was besieged, Vira Raja sent an expedition of Coorgs, under Subbaiya and Bopu, in to the Tuln country, the greater part of which was wrested from the Mussalmans and plundered in the Coorg style. His efforts in Mysore were not less vigorous or less successful. Baswa-patna, Arkalgudu and other smaller towns were captured, and the Coorgs indulged themselves in the full gratification of every military appetite." — Mysore and Coorg, Vol. III, p. 125.
men numbering three to four thousand. The Coorgs in self-defence fell on them and killed four to five hundred of the enemies; the rest of the Mapillas ran away. They took prisoner a sardar named Koshatri Krishnarav and sent him to their chief who took him to Captain Mahoney. Some plunder was obtained in this campaign. Similarly Ali Saba of Dantavara fought with the Coorgs and was defeated and some looting is said to have taken place. So also at Udyavara where the Mapillas under Sadri with the help of some Karnatakas, Mir Hamid Ali's 500 soldiers, and the Nairs of Munaru Kol, fell upon the Coorgs and taking refuge in a mosque fired shots at the Coorgs killing fifty to sixty of their people. Then the Coorgs set fire to the mosque, killed 700 to 800 of their enemy and drove away Sadri. Some looting was done here also. But elsewhere the Coorgs did no damage to the enemy's country but giving 'cows' to the people, garrisoned all the territory with Mangalore, Kodeyal, Barakir, Bagvade and Hosanga as boundaries and protected the territories against damages from Tipu's men.

Meanwhile the Coorg chief remained at Madakeri. Suddenly he found that news from the English armies was not received for 8 days from Chaitra bahuja 30, Saturday. The people of Tipu's territories spread rumours that Tipu sent his family, treasure, etc., to Banchanakalludurga (Chitaldrag) after setting fire to the magazine of gun-powder at Seringapatam when that fort was occupied by the English and thus causing them great damage. The Coorgs felt very sad at this news. But a week later, namely, on Saturday the 7th lunar day of the bright half of Vaisakha, a letter was received from Captain Mahoney announcing the death of Tipu and the conquest of his territories by the English and the return of the English troops of the Bombay contingent from Seringapatam. The chief was asked to go immediately to Virarajendrapet which he did on the next Monday.

Captain Mahoney informed the Coorg chief that 10 days before, namely, on Chaitra ba 30 Saturday (4-5-1799 A.D.) the English took Seringapatam after laying siege to it and that its territories were in the occupation of the English. The chief was instructed to stop all hostilities and make over all the territory newly conquered to the Government of the East India Company. He was also informed that a British engineer named Hamilton would arrive soon and fix the boundaries of the Coorg and British territories. The chief however complained that if he suddenly removed the garrisons stationed in Tipu's territories there would be anarchy in the district and wicked people who were partisans of Tipu might cause much disturbance and harm to Coorg. To this Captain Mahoney replied that the Coorgs might retain their control over the conquered territories until the arrival of the Bombay regiments, which would take place early and that after their arrival the Coorg chief was to take instructions from the General of the Bombay army regarding the future treatment of the territories.

Accordingly the Coorg chief sent instructions to stop all fighting or plundering
to Ishvariya and other officers stationed at Basavapatna, Mangalur, Barakur, etc. The letters containing his instructions took 2 to 7 days to reach his garrisons and officers. Ishvariya replied that beyond some damage including looting while taking the fort of Basavapatna he did not cause any trouble to Tipu's territories and he promised to prevent any looting by his men. Similarly all the officers of Coorg reported that they did no looting after the receipt of instructions from their chief.

After this, General Stuart and Major-General Hartley came to Coorg and thanked the chief for his services in the war and they went to Cannanore. The chief helped the transport of the stores, supplies, etc., of the army from Coorg to Cannanore. He was advised regarding his garrisons in British territories, etc., to refer to Colonel Wiseman who was going shortly to Mangalore Taluk. General Stuart left for England after once again thanking the Coorg chief. General Wiseman shortly arrived in Mangalore Taluk and Karanika Subbaiya made over the places conquered by him to that officer and returned with his men to Coorg.

But there was some difficulty with regard to the Coorg general Ishvariya. Some Brahmans who had been formerly in the employ of Tipu went to him, presented some flags which they said they had brought from the British and asked Ishvariya to leave the country and go to Coorg territories as he had no business to remain in their territory and as the Taluk belonged to them (Mysore State). Ishvariya complained to his chief who ordered him to leave the Mysore territories out of respect for the British flag and return to Coorg, the boundaries of which would be shortly settled by Mr. Hamilton.* Ishvariya carried out the above order and returned to Coorg to look after the State lands therein.

The rest of the manuscript contains a resume of the events recited above from the time Tipu arrived in Siddheshvarana Gaddige to the time that Captain Mahoney ordered the cessation of hostilities on Vaisakha 10 Monday. The chief of Coorg pleads that the people of Coorg would only be responsible for any encroachments on their neighbour's territories or plunder in those territories after the receipt of instructions from Captain Mahoney and issue of the same to Coorg garrison officers. The Coorg people never went against the talnâma or treaty entered into by them with General Abercrombie at Tellicherry requiring that the Coorg chief should allow the passage of British troops through his kingdom and give them every possible help. The British generals, officers, General Stuart, Captain Mahoney, etc., were all aware, says the Coorg chief, that the Coorgs never transgressed the terms of the treaty.

*"On the 23rd May General Harris, the Commander-in-Chief, sent a letter of thanks to Vira Raja, accompanied by a present of one of Tipu's own horses, one of his palkis and one of his howdahs. The promise was also given that the country of Coorg would be restored to the Raja."—Ibid., 125.
entered into with the British or the orders issued from time to time by the British officers.\footnote{A certificate, dated the 12th October 1799 which was given by Capt. Mahoney was as follows:—}

Regarding the Mysore boundary complaints, the chief's explanation in the manuscript is to the effect that the people living in the Mysore State near the Coorg boundaries were always the enemies of the Coorg citizens even in the time of Tipu Sultan. They were always making false complaints to Tipu through Pûrñaiya\footnotemark[†] against the Coorgs. Tipu however was afraid of the English interfering on behalf of the Coorg citizens and used to hold perfunctory inquiries into these complaints and report to the English. Now that Pûrñaiya was the 'sarvâdhikâri' of Mysore, he was causing great trouble to Coorg. He also disliked the Coorg chief for his support of the English and hostilities against Tipu. But the Coorg government relied on their faith in God (Mahâdeva) and trust in the British Government dedicating to their service all their kingdom, children, servants, etc. The ryots in the neighbouring taluks of Mysore (which originally belonged to Tipu) were enemies of Coorg and had demanded compensation for the alleged wrongs done to them.

The demands made by Pûrñaiya and his men from the Coorg chief for restitution for the losses incurred by his people from the depredations of the Coorgs were:‡

- Women 67; men 34; little children 11; cows 1,383; bullocks 834; buffaloes 574; clothes 121 pieces; cash Kantirov varahas 729; trinkets, silver and gold 82; silver bangles 36; coloured bead necklaces 23; silver chains 63; gold ear-rings 54; bronze plates for dinner 215; pots (tambige-tâli) 93; guns 67; ear ornaments called muru 6; horses 6; goats 155; swords 115; Koḍaga-gatti swords 126; battle-axes (kuraḍi koḍli) 116; bronze plates big 5; iron chains 7; cloth bundles 72. All these were said to have been taken away by the Coorgs while looting the Mysore territories and had to be returned by the Coorg chief without delay as per list enclosed.

To this the Coorg chief's answer was as follows:—None of these things mentioned in the list sent to him had been brought by his people to him. More than

\footnotetext[†]{See note 4 above.}
\footnotetext[‡]{Cf. the list sent by Col. Close—Note 1 above.}
the regular soldiers of Coorg who fought with their guns the people who effected greater plunder in the Mysore territories were a regular set of plunderers who had no connection with the army but who followed in its wake. They might have obtained some clothes and metallic vessels. It is not known whether they also laid hands upon some silver and gold. Any way they said that they never knew anything about 700 varahas. They only brought a few bullocks, goats and sheep which the Coorg chief made over to the English Government. Regarding the women brought to Coorg, the Coorg chief said that on his instituting inquiries among his people, it was learnt that previously Tipu Sultan had caused 64,000 Coorgs to go to Seringapatam with their families by making them false promises and had imprisoned them there. After some time, only some men escaped and went to Coorg. Tipu Sultan thereupon gave away the women and children to his own followers and killed several of the Coorgs. He also castrated the male children. Even recently a Brähman named Süraya of Arkalgūḍ had made incursions with the help of the villagers of Basavāpatna into the villages Torennār, Hebbale, Sirangala of Coorg and plundered the property of the ryots of the villages and carried away their women and children. On seeing this, the Coorgs complained to the English and the English had told them that they might also loot in the enemy's territories and carry away what they could. Hence acting on this instruction, the Coorgs laid siege to Basavāpatna and in the fight which ensued several people died on both sides. The Coorgs who were victorious carried from there 50 to 60 women to Coorg. Of these, some had run away without the knowledge of the chief of Coorg, some were married with the chief's permission, some had died. Now the Coorgs could not send back the rest of the women as their women had been carried away by Tipu in large numbers and they had married many of these women and were living with them. The Coorgs complained that they could not now live without them. The Coorg chief could not force them to part with the women and would leave the matter to the good sense of the British who were the masters.

The Coorg Chief also stated that the Coorgs were ready to pay any sum that may be adjudged reasonably and would serve the British East India Company. Hence he pleaded that the English might take pity on the Coorgs, institute careful inquiries in the neighbouring taluks and only levy such sums from them as would be considered just and fair. The Coorgs were under great pecuniary difficulties and felt it difficult to pay up money to the English according to the demand made.* They had helped General Robert Abercrombie when he came with the Bombay army. They had also

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*With this we may compare what the Raja said to James Stevens in a letter: "If I am desired to pay, the question is whence to take the money? What my ancestors and myself accumulated, was spent when I twice faithfully supported the Bombay army. What after the peace of 1792 I obtained from my country, I annually made over to the Company. If anything remained, I expended it on the assistance to General Stuart. But in case I should have to pay according to this
paid the sums demanded from them to the English on the conclusion of peace with Tipu. What little money they had saved out of their earnings and their ancestor's savings they had now spent in serving General Stuart of Bombay. Hence the Coorgs could not pay anything just then. But if 4 to 5 months' time was given, they would try to pay up the amount that was considered reasonable. The Coorg chief held bonds of Bombay Government for one lakh of rupees which he had deposited with them. The Coorgs would also go to their friends in the Bombay army and explain to them their difficulties and beg them holding their cheeks (gallahididu bōdikondare) for a loan of the money demanded. This amount they would repay somehow or do service under the officers and pay up out of the salaries received. Thus the Coorgs prayed for a reasonable demand in money and five months' time to pay it up.

Next, the Coorgs were asked to return six horses which they had procured (from Mysore districts). But they had never received any such horses or had any one taken such horses to them. They were not available with them. But if however the English compelled them to render accounts for the same they would have to obey, though there were no horses with them of the description given. But there were four horses with them presented by the English officers,* namely General Harris, General Stuart, General Hartley, General Robert Abercrombie. If the English required they would return these four horses and procure two horses with great difficulty and expense if time was given.

Next, the English had sent word to the Coorgs that they would gratify their desire to see Seringapatam soon after the English army would encamp at Seringapatam.† But the Coorgs replied that they were never anxious to see Seringapatam. They had desired to see the officers in the army of the English and Mysore Governments. But now that a charge had been foisted on them that they had disobeyed the orders of the English and plundered the Mysore territories, they felt no eagerness to go to Seringapatam. Since Captain Mahoney had been the Vakil of the English Government with them and knew all the acts of the Coorgs, the Coorgs would be glad to meet the English officers at Seringapatam if they were to be conducted there by Captain Mahoney from Coorg.

Lastly, the Coorgs stated that they held numerous letters from various responsible British officers, Lord Cornwallis of Bengal, Robert Abercrombie, Sir

* See Note 12 above.
† Mentioned in the letter addressed by Col. Close to the Raja, See Note 1 above.
John Shore, Lord Mornington, Dunkin, General Harris, General Stuart, General Hartley, Malevar Commission Saheb (?). Also numerous letters from native rulers had been received in Coorg showing the great respect in which the Coorg chief had been held. But the letter received from the English now lacks in respect since it did not bear the signature of the officer who issued it and it was difficult to say whether it was not a mere creation of the munshi who wrote it. The great ambition of the Coorgs in serving the East India Company so long lay in their ardent desire that the Company’s territories and wealth might increase daily, their flags might fly every where, the Coorgs might become friends of the English officers and hunt with them and remain under their protection, that the Coorgs might receive greater honour at the hands of the English and might live in peace and happiness on earth.* It is with this hope that the Coorgs helped the English even at the cost of their lives and they were glad to see with their eyes the defeat of their enemy and the occupation of his territories by the English. It was only natural for the Coorgs to hope that the English would treat them with great respect. It was well known to all the English officers in Hindustan how the Coorgs served the English cause to win their respect and regard. But now on account of the trouble caused by the Mysore taluk people the Coorgs did not feel happy even to live. They had sent Karanika Subbaiya to represent their cause. He would explain the matter orally and there would also be detailed account given in this paper. The Coorgs prayed that the English authorities would carefully examine all these and send a reply about the services to be rendered by the Coorgs.†

* The same hope is expressed in Note 5 above.

† “In 1804, Capt. Mahoney arrived at Mangara with a letter from the Governor-General, informing Vira Raja that six magasins of the province of Canara would be transferred to him by Mr. Ravenshaw, the Collector of Mangalore, in return for the supplies he had furnished, and the services he had rendered to the British Government during the late wars. The districts thus added to Coorg on the western frontier yielded 24,897 pagodas.

“In the same year, at the suggestion of Major Mark Wilks, then Acting Resident at the Mysore Durbar, the boundary between Coorg and Mysore on the Subrahmanya side was finally adjusted by Mr. Peile and Major Mackenzie, to the Raja’s entire satisfaction; 190 stones were ordered to be erected, with the Company’s mark on the top, that of Mysore on one side and that of Coorg on the other.”—Mysore and Coorg, Vol. III, p. 131.
PART VI—NEW INSCRIPTIONS FOR THE YEAR 1941.

BANGALORE DISTRICT.

Hoskote Taluk.

1

Sāliggāme grant of the Ganga king Konguni Muttarasa (Durvinita) dated in the 39th regnal year, in the possession of Nanjuḍāchārya of Kōḍrāballī in the hōbli of Nandagūḍi.

4 plates; old Kannāḍa characters; Sanskrit language; Elephant seal and ring.

Size 8" × 2".
II B—

16. ನಂತರ ಹೂವಿನ ಜೊತೆಗೆ ಸಾಮರ್ಥ್ಯವನ್ನು ಕಲ್ಲಿಸಿರುವ ಸೂತ್ರದ ನಿಂದ ಬೀಳಿದಂತೆ ಕರೆಯಲಾಗುತ್ತದೆ.

17. ಮುಂಚಿನೇ ಭಾಷೆಯಲ್ಲಿರುವ ಸೂತ್ರದೊಂದಿಗೆ ಆಯುನ್ನು ಸುಂದರ ಕಲೊಂಟೇ ಸಲೋತ್ತ ಅವಧಿಯಲ್ಲಿ ಮರಿಗೆಯ ನಿರ್ವಾಹಿಸಲಾಗುತ್ತದೆ.

18. ಮುಂಚಿನೇ ಭಾಷೆಯಲ್ಲಿರುವ ಸೂತ್ರದೊಂದಿಗೆ ಆಯುನ್ನು ಸುಂದರ ಕಲೊಂಟೇ ಸಲೋತ್ತ ಅವಧಿಯಲ್ಲಿ ಮರಿಗೆಯ ನಿರ್ವಾಹಿಸಲಾಗುತ್ತದೆ.

19. ಸೂತ್ರದ ಗಮನಾರ್ಹತೆಯನ್ನು ಮೂಡಿಸಿ ಮೂಲಕ ಕರೆಯಲಾಗುತ್ತದೆ.

20. ಮುಂಚಿನೇ ಭಾಷೆಯಲ್ಲಿರುವ ಸೂತ್ರದೊಂದಿಗೆ ಆಯುನ್ನು ಸುಂದರ ಕಲೊಂಟೇ ಸಲೋತ್ತ ಅವಧಿಯಲ್ಲಿ ಮರಿಗೆಯ ನಿರ್ವಾಹಿಸಲಾಗುತ್ತದೆ.

III A—

21. ಈ ಸಮರ್ಥನಚಿತ್ರ ತಿರುಂದ ಸಂದರ್ಭದಲ್ಲಿ ಸೂತ್ರದನ್ನು ಸುಂದರ ಕಲೊಂಟೇ ಸಲೋತ್ತ ಅವಧಿಯಲ್ಲಿ ಮರಿಗೆಯ ನಿರ್ವಾಹಿಸಲಾಗುತ್ತದೆ.

22. ಸೂತ್ರದ ಗಮನಾರ್ಹತೆಯನ್ನು ಮೂಡಿಸಿ ಮೂಲಕ ಕರೆಯಲಾಗುತ್ತದೆ.

23. ಸೂತ್ರದ ಗಮನಾರ್ಹತೆಯನ್ನು ಮೂಡಿಸಿ ಮೂಲಕ ಕರೆಯಲಾಗುತ್ತದೆ.

24. ಸೂತ್ರದ ಗಮನಾರ್ಹತೆಯನ್ನು ಮೂಡಿಸಿ ಮೂಲಕ ಕರೆಯಲಾಗುತ್ತದೆ.

25. ಈ ಸಮರ್ಥನಚಿತ್ರ ತಿರುಂದ ಸಂದರ್ಭದಲ್ಲಿ ಸೂತ್ರದನ್ನು ಸುಂದರ ಕಲೊಂಟೇ ಸಲೋತ್ತ ಅವಧಿಯಲ್ಲಿ ಮರಿಗೆಯ ನಿರ್ವಾಹಿಸಲಾಗುತ್ತದೆ.

III B—

26. ಈ ಸಮರ್ಥನಚಿತ್ರ ತಿರುಂದ ಸಂದರ್ಭದಲ್ಲಿ ಸೂತ್ರದನ್ನು ಸುಂದರ ಕಲೊಂಟೇ ಸಲೋತ್ತ ಅವಧಿಯಲ್ಲಿ ಮರಿಗೆಯ ನಿರ್ವಾಹಿಸಲಾಗುತ್ತದೆ.

27. ಸೂತ್ರದ ಗಮನಾರ್ಹತೆಯನ್ನು ಮೂಡಿಸಿ ಮೂಲಕ ಕರೆಯಲಾಗುತ್ತದೆ.

28. ಸೂತ್ರದ ಗಮನಾರ್ಹತೆಯನ್ನು ಮೂಡಿಸಿ ಮೂಲಕ ಕರೆಯಲಾಗುತ್ತದೆ.

29. ಸೂತ್ರದ ಗಮನಾರ್ಹತೆಯನ್ನು ಮೂಡಿಸಿ ಮೂಲಕ ಕರೆಯಲಾಗುತ್ತದೆ.

30. ಸೂತ್ರದ ಗಮನಾರ್ಹತೆಯನ್ನು ಮೂಡಿಸಿ ಮೂಲಕ ಕರೆಯಲಾಗುತ್ತದೆ.

IV A—

31. ಈ ಸಮರ್ಥನಚಿತ್ರ ತಿರುಂದ ಸಂದರ್ಭದಲ್ಲಿ ಸೂತ್ರದನ್ನು ಸುಂದರ ಕಲೊಂಟೇ ಸಲೋತ್ತ ಅವಧಿಯಲ್ಲಿ ಮರಿಗೆಯ ನಿರ್ವಾಹಿಸಲಾಗುತ್ತದೆ.

32. ಸೂತ್ರದ ಗಮನಾರ್ಹತೆಯನ್ನು ಮೂಡಿಸಿ ಮೂಲಕ ಕರೆಯಲಾಗುತ್ತದೆ.

33. ಸೂತ್ರದ ಗಮನಾರ್ಹತೆಯನ್ನು ಮೂಡಿಸಿ ಮೂಲಕ ಕರೆಯಲಾಗುತ್ತದೆ.

34. ಸೂತ್ರದ ಗಮನಾರ್ಹತೆಯನ್ನು ಮೂಡಿಸಿ ಮೂಲಕ ಕರೆಯಲಾಗುತ್ತದೆ.

35. ಸೂತ್ರದ ಗಮನಾರ್ಹತೆಯನ್ನು ಮೂಡಿಸಿ ಮೂಲಕ ಕರೆಯಲಾಗುತ್ತದೆ.

IV B—

36. ಈ ಸೂತ್ರದ ಗಮನಾರ್ಹತೆಯನ್ನು ಮೂಡಿಸಿ ಮೂಲಕ ಕರೆಯಲಾಗುತ್ತದೆ.

37. ಸೂತ್ರದ ಗಮನಾರ್ಹತೆಯನ್ನು ಮೂಡಿಸಿ ಮೂಲಕ ಕರೆಯಲಾಗುತ್ತದೆ.

38. ಈ ಸೂತ್ರದ ಗಮನಾರ್ಹತೆಯನ್ನು ಮೂಡಿಸಿ ಮೂಲಕ ಕರೆಯಲಾಗುತ್ತದೆ.
39. ಕನ್ನಡ ಕ್ರಮವಾಗಿ ಹಾಡಿದ ಜಿನಿಸಿ ಕುದನುವ
40. ಹಾಡಿದ ಜಿನಿಸಿ ಹಾಡಿದ ಜಿನಿಸಿ ಕುದನುವ

I A —
1. ಸೂಕ್ಷ್ಮ ಜಿತ್ತ ಸತ್ಯಾನಾಗಿತಪ ಗತಿಯನ್ನು ಪುಣಾಣ ಆರೋಗ್ಯ
2. ಕುಂಭಕೋಷ್ಟು ವ್ಯೋಮಾತ್ಮಕ ಮಹಾಕ್ರತ್ಯ ಸೂಕ್ಷ್ಮ ಜಿತ್ತ ಮಹಾಕ್ರತ್ಯ
3. ಶಿಲಾಶಂಖು ಸಾಮಾನ್ಯ ಪರಾಮರ್ಶದಲ್ಲಿ: ಶಿಲಾಶಂಖು ಪರಾಮರ್ಶದಲ್ಲಿ
4. ಪರಿಸ್ಥಿತಿಯವರ್ಣನಿ ವಿಕ್ರಮಾಧಯಮರುಗೋಷ್ಟು ಮಹಾಕ್ರತ್ಯಗಳು
5. ವೃತ್ತು ಧರ್ಮಾಧಯಮಗುಣ ಪುತ್ರಶಾಸನ ಗುರುಪಾಕಾಂತ ಪ್ರತಿನಿಧಿಯ

I B —
6. ವಿನ್ಯಾಸ ಬಿಧಿತ ಸಾಮ್ರಾಜ್ಯ ಪ್ರಕಾರ ರಾಜಯಾಧಿಕಾರ ನಾಣಾ
7. ಮನೆಗೆ ಸಂದರ್ಶನ ತರ್ನನ್ನು ಮಾಹಿತಿ ಸಾಮಾನ್ಯ ಸಂದರ್ಶನ ಪ್ರತಿನಿಧಿಯ
8. ಲಭ್ಯಾತ್ಮಕ ವಿಸ್ತೀರ್ಣದಲ್ಲಿ ಅನುಭವ ಸೋಂಘಾಟನೆ ಕೃತಕ್ಕೆ ಕುಶಲವಸ್ತ್ರ
9. ವಿರುದ್ಧ ಅನುಭವ ದೃಢತ್ವವು ಖಾಸಗಿ ಆತ್ಮಪಾದ ಮಹಾತ್ಮಗಳ ಪುತ್ರವನ್ನು
10. ಪಿಠ ಪ್ರತಿಯೊಂದು ಸುಧಾರಣೆ ಅನೇಕ ಚಾಂದೆ ಸುಧಾರಣೆ ತನ್ನ ಹೆಸರು

II A —
11. ದೃಗೆಯ ಜಿತ್ತ ಸುಮಾರಿ ತಂಗಾರಾಧನಾತ್ಮಕ ಜುಲು ಹುದುದುಧು ಸಣ್ಣ
12. ಸುಪ್ರಥಿತ ಸುಮಾರಿ ಪ್ರಕಾರ ಆದಿಯಾಧಿಕಾರದಾರ ಪುತ್ರವನ್ನು ಗುರುಪಾಕಾಂತ ಪ್ರತಿನಿಧಿಯ
13. ಸೂಕ್ಷ್ಮ ಜಿತ್ತ ಸಾಮಾನ್ಯ ಪರಾಮರ್ಶದಲ್ಲಿ: ಸೂಕ್ಷ್ಮ ಜಿತ್ತ ಪುತ್ರವನ್ನು
14. ಕ ಚರಣಾಭೋಧನ ರಜ ಪರಿಸ್ಥಿತಿಯವರ್ಣನಿ ಧ್ವನಿವಾಸ ಮಹಾತ್ಮಾಗಳ ಪುತ್ರವನ್ನು
15. ಮು ಪರಿಸ್ಥಿತಿಯಾದ ಪ್ರತಿನಿಧಿಯ ಮಾತ್ರಾದಾರಗಳೆಂದರೆ: ಸುಧ್ವಪಡ್ಳವೂ ಸುಧ್ವಪಡ್ಳವೂ ಪರಾಮರ್ಶದಲ್ಲಿ

II B —
16. ಧ್ವನಿಯ ಪ್ರಕಾರ ವಿವಿಧವಾದವು ಮಹಾತ್ಮಗಳ ಪುತ್ರವನ್ನು ಸಮೃದ್ಧಿ ಕಾರ್ಯವಾದವು ಸುತ್ತು ಸಮೃದ್ಧಿ
17. ಮದು೦ದು ಕುಂಭಕೋಷ್ಟು [G] ಕಾಲಿತ್ತಡಿ: ಸುಮಾರಿಯಾದಿ ಮಹಾತ್ಮಿ [R] [G] ಸುಮಾರಿಯಾದಿಕ್ಕೆ
18. ವಿರುದ್ಧಮೂರ್ತಿ ಅನಾದಿಯಾಧಾರದ ಪ್ರವೇಶದಾರ ವಿಶೇಷಾಧ್ಯಮ ಆತ್ಮಪಾದ ಪ್ರತಿನಿಧಿಯ
19. ನವಮೇಡು ಪ್ರೂತಿಯಾದಿಯಾಧಾರದ ಅನಾದಿಯಾಧಾರದ ಅನುಭವದಲ್ಲಿ ಸಮೃದ್ಧಿಯ ಪ್ರತಿನಿಧಿಯ
20. ಸುಧಾರಣೆ ಮಹಾತ್ಮಗಳ ಪ್ರಕಾರ ಪ್ರತಿನಿಧಿಯ ವಿಶೇಷಾಧ್ಯಮ ವಿಶೇಷಾಧ್ಯಮ ಪ್ರತಿನಿಧಿಯ

III A —
21. ತಿರುತ್ತರವಲ್ಲಿಯೇ ಅನೇಕ ತಮ್ಮ ಜಿತ್ತ ಸುಮಾರಿ ಪಿಚ್ಚಿದ ಮಹಾತ್ಮಾಗಳ ಶಿಕ್ಷಿಯಾರ
22. ಮುಖ್ಯವಾದ ಕೆಳಕಾಲಾ ಮಹಾತ್ಮಾಗಳ ಅನುಭವದಲ್ಲಿ: ಪರಾಮರ್ಶದಾರ ಪ್ರತಿನಿಧಿಯ
23. ಪಿಚ್ಚಿ ಮಹಾತ್ಮ ಸಾಮಾನ್ಯವಾದವು ಪ್ರವೇಶದಾರದ ಆತ್ಮಪಾದ ಪಶುಗಳಿಗೆ ಬಿರು ವಿವಿಧತಾವಾದವು
24. ತ ನಾಳಿ [G] ಪುತ್ರವನ್ನು ಸಾಧನೆಯ ಸುಧಾರಣೆಯ ಅನುಭವದಲ್ಲಿ: ಸುಮಾರಿಯಾದಿ ಸುಮಾರಿಯಾದಿ
25. ನಿರ್ದೇಶ ಪರಿಸ್ಥಿತಿಯಾದಿ ಪ್ರತಿನಿಧಿಯ ವಿನ್ಯಾಸದ ಪ್ರವೇಶದಾರ ಬಿರು
26. ತ ಸಾಮಾನ್ಯಾತ್ಮ ಮೂಲಮಾತ್ತು ಎಲ್ಲೆರಿ ಪ್ರವೇಶದಾರ ಬಿರು

III B —
26. ಪ್ರವೇಶದಾರ ಪ್ರವೇಶದಾರ ಮೂಲಮಾತ್ತು ಎಲ್ಲೆರಿ ಪ್ರವೇಶದಾರ ಬಿರು
27. ಸುಮಾರಿ ಸುಮಾರಿ ಸುಮಾರಿ ಪ್ರವೇಶದಾರ ಬಿರು
28. ದೇವಾಚಿ ದೇವಾಚಿ ದೇವಾಚಿ ದೇವಾಚಿ
29. मभिष्यणा दक्षिणान्तिशिमिलेभं मुंगयामा भक्तितजीतिनतं सुप्रेमस्य आत्मवर्धे विजयेन्द्र

30. येव्यक्षत्वनिर्वाणाल्लो मिः सिद्धिसंवस्तयो श्रीरकृष्ण न्यायां नित्योऽथातर्भ

IV A—

31. जनस्यं कस्तिवरी कोशाणि मुतरसर्गार्यांनांतिक्षिप्तः चरणः
32. भूतवशार्मं शालिमं शंक्वस्यान्यं परिवहितान्तिक्षिप्तः
33. वहः तुष्टो शोभायो धार्म्यं मुतरसर्गं शीतवशार्मस्य
34. गुरुयं मन्य्यवर्णवानां गतार्थवां वाचुवेन्द्रमुर्गिये
35. पेत्रा प्रद्धा सामन्तं मर्त्याणि व शास्त्रे नाहूस्व पेम्पाण्डरुस्ममान्य्यम्

IV B—

36. स्वदेशां प्रदेशां व यं हरेन्ति वरुण्यां परिवारं वप सह
37. साश्र्यं घोरे तमसिः वर्षुः: बाह्यस्य विंगां घोरे न विंगम्य
38. च्यें निष्के निष्का किं भिन्न बाह्यस्व पुज्यं
39. विकुम्य अद्वितीयं विन्युंछं साभ्यं परिवारं
40. तम्म पन्नान न निवृत्तने पूर्णवाराक्ष्यान्यिच

Transliteration.

I A—

1. svasti jītaj bha ga vātā gata-ghana-ga ganābhāna Padma nābhāna śrimaj Jāhnāvēya-
2. kulāmala-vyōmāvabhāsana-bhāskarasya svakhālgaika-prahāra-khaṇḍita-mahā-
3. śīla-sthāmba-labdha-bala-parākrama-yaśasaḥ dāruṇārī-gaṇa-vidāraṇa-raṇo-
4. paladbha-vraṇa-vibhūshana-vibhūshitasya Kāṇvayana-sagōtrasya śrimat-
Kongāni-
5. varmman-dharmma-mahādhirājasya putrasya pitur anvāgata-guṇa-yuktasya vidyā-

I B—

6. vinaya-vīhita-vṛttaṃ sāmyak-prajā-pālana-matrādhi gata-rājyābhisēka-
7. sāstrārtthha-sadbhāvād[h]īgama-pranīta mati-viśēshasya vidvat-kāñchana-
nikshāpā-
8. labhūtasya viśēshatopā (a) anaviśēshasya nitiśāstrasya vaktṛ-prayokti-
kuśalasya su-
9. vibhakta-bhritya-janasya Dattaka-sūtra-vṛttēr pranētu śrimad 3 Mādhava-
mahādhirājasya putrasya
10. pītri-paitamahā-guṇa-yuktasya anēka-chaturddanta-yuddhāvāpta-chatur-
udadh-salilāsvā-

1 Read pranīta.
2 Read anaviśēshasya.
3 Read śrīman.
SALIGGAME GRANT OF THE GANGLA KING KONGUNI MUTTARASA—(Contd.).

(p. 127).

Mysore Archeological Survey.]
11. dita-yašasah samada-dvirata turagārohaṇati-sayōtpanna-tējasō dhanur-
abhīyoga-sa-
12. mpādita-sampad-Visēshisya śrimadh Harivarmanma-mahādhīrājasya putrasya
2. guru-gō-brāhmaṇa-pājaka-
sya Nārāyaṇa-Charanānudhyātasya śrimad Viśṇagōpaka mahādhīrājasya
putrasya T[r]ayambha-
14. ka-charanāmbhūruha-raja [h]-pavitrikritottamāṅgasya vyāyāmōtvitta pīna-
bhūja-dvayasya kshu[t]kshāmō-
sītha-piśitāsana-pritiṣṇa-niśita-dhārasēh Kaliyuga-bala-paṅka vasunna
dharmma-vrishōdhdarapa-ni-
16. tya-samaddhasya śrimād Mādhava-mahādhīrājasya putrasya vichchhinnā-
śvamēdhāvabhirbhhikta-śri-
17. Kadam-bhagana-[g]bhastimālinah śrimad Śrīnāvarmanma-
mahādhī[ṛ]a-prīya bhāgīnyasya janani-dē-
vatāṅka-parīyāṅkā-ēvādhigata-rājyābhishēkasya viṣīr(r)mbhamāna-śaktītra-
yasya paraspara-
19. navamarddēnāprabhūyāmānasya asa[m]bhramād anamita -samaṃ-
20. sāmanta-mandalasya nīrantara-prē-
ma-bhumānānurakta-prakriti-varggasya vidyā-viṇayātiśaya-paripūtāntarāt-
mana[h] Kāṛtt(h)yuginā ra-
21. ja-Charitāvalambina(m)anēka-samara - vijayōpārjjita-vipula - yaśah-kshirōdai-
kāṛṇāvikīta-
22. bhuvana-trayasya nirvagraha-prādhana-sauryasya avishahya-parakrama-
krānta-prīti rāja-mastakā-
23. rpitapratihata sāsanasya vidvatsu prathama-ganyasya śrimat-Konkan-
mahādhīrājasyāvini-
24. ta nāmna[h] putṛṇa Pummaṭar[a] Skandavarmma-praya putrikā-janma-
mā sva-guru[gu]nāṅgāminā pīrā parasu-
25. ta-samāvarjita vāya svayām abhiprityālingita-vipula-vaksha-sthalēna
viṣīrmbhamāna-śaktī-trayōpa-
26. -namita-samasta-sāmanta-mandalēṇa Andariya Āḷattūra Porulārēya
Permnagarādyanēka-samara-mu-

1 Read dvirada. 6 Read śrīman-
2 Read viśēshasya. 7-8 Read śrīmat.
3 Read Viṣṇugōpa. 9 Read priya.
4 Read dvirīta. 10 Read bhūja-māna trivarga-sārasya.
5 Read pāṅkāvasanama. 11 Read asambhrāmāvanamita.
12 Read yuginā.
13 Read prati.
14 Read ṭāpratihata.
15 Read priya.
16 Read samāvarjita vāya.

17*
Lines 1—27.


Lines 28—35.

By śrīmat Kongaṇī Vṛddharāja named Durvinīta, the lord of all the Pāṇṇāta and Punnāta, protector of the varṇas and āśramas like Vaivasvata Manu, able to defend the southern quarter, beloved of the subjects, possessed of good progeny, in the 30th victorious and prosperous regnal year in the month of Kārtika, in the bright fortnight, on an auspicious day, during the constellation of Satabbīshak:—

Be it well:— the illustrious Kongaṇī Muttarasar granted to Bhūtā sarma of Krishpātreya (gōtra) and Taittiriyasākhā the village Sāliggāme, free of taxes holding

Translation.

IV A—

ja-nakshatre svasti śrī Kongaṇī Muttarasar Krishnātreya Taittirīya-charset-

Bhūtasarmmargge Sāliggāme sarvva-pariyāra parigrahadintu pāṇi-

graḥanāṁ keydu koṭṭār Pperbbhāna Muttarasaru Śiyavallavarasarrayum Ṭe-

gureyarum Maniyarum Nandyālarum Śimbālarum chāṭurvvaidyayamum ariye

petā ellā sāmantarum Attānium sākshi Chāṭṭārum Permmanūrum

samipan

IV B—

sva-dattāṁ para-dattāṁ vā yō harēti vasundharaṁ shashtiṁ vapaḥ-saha-

srāṇi ghore tamasi varttataḥ brahmasvam [tu] vishāṁ ghoraṁ na vishāṁ

vishāṁ u-

chayate vishāṁ ēkākīnaṁ hintiḥ brahmasvāṁ putra-pau-

trikam adbhir ddattāṁ tribhirḥ bhuktāṁ sabhyaścha pāripāli-

tam ētāṁ na nivarttante pūrvva-rāja-kriṭāni cha

1 Read purusha.
2 Read paśupahāra.
3 Read kriṣṭa-Kriṣṭaṁagni.
4 Read Durvinīta-nāmadhēyāna.
5 Read Vaivasvatēnēva.
6 Read mābhiraṁśhiṁ.
7 Read diśām.
8 Read paryāptavatā.
9 Read aikōṇa.
10 Read varsha.
11 Read varttata.
12 Read banti.
13 Read tribhir.
14 Read sadbhīś.
15 Read pāripāli.
the hand of the donee, after apprising Perbbāna Muttarasar, Siyavallavarasar, the citizens of Œgure, Maniyar, Nandyāla and Simbāla and the scholars versed in the four Vedās of the gift. All the sāmantas and Attāṇi are witnesses (to this). The village granted is near Chaṭṭûr and Permnāṇur.

Lines 36—41.

He who takes away land given by oneself or by others will lie in terrible darkness (hell) for sixty-thousand years. The property of Brahmans is a terrible poison. Poison is no poison; poison kills one man and the property of the Brahmans destroys children and grand-children. What is given with pouring of water, what is enjoyed by three generations, what is protected by good people, what is given by previous kings—these gifts do not cease.

Note.

This record belongs to the 39th regnal year of the Ganga king Šripurusha and registers the gift of the village Sāliggāme by him (called Kongani Muttarasar in line 31) to a Brahman Bhātaśarma of Krishnârâya-gōtra and Taïtirîya-sākha. The village given is stated to be situated near Chaṭṭûr and Permnāṇur. From the details of the boundaries stated above it is not possible to locate the village Sāliggāme.

The gift is said to have been made in the presence of all the sāmantas (feudatories) and Attāṇi. Also Perbbāna Muttarasar, Siyavallavarasar, Œgureyar, Maniyar, Nandyālar, Simbalar, and the chaṭṭurvaidyas are said to have been informed of the grant. Of these Attāṇi is referred to as a donor during the reign of the Bāna king Mahâvalî Bānarasar in a record at Hulikunda (E. C. X, Bowringpet 48). He seems to have occupied a position of importance under Šripurusha (E. C. X, Kolar 229, 232). See also Nandi Plates of Šripurusha (M. A. R. 1914, p. 34.) Perbbāna was evidently a Bāna ruler. He may have been the same as Mahâvalî Bānarasar who is associated with Attāṇi. Regarding Siyavallavarasar, a viragal at Nekkundi tells us that the servants of Siyavallavarasa fell during a cattle raid at Mālyûr and Mr. Narasimhachar while noticing this inscription says that he is identical with Siyagella mentioned in some viragals at Hirigundagal, Tumkur Taluk, as a contemporary of Šripurusha and his son Šivamāra II (M. A. R. 1917, p. 38). The other witnesses referred to are Œgureyar, Maniyar, Nandyālar and Simbalar. These seem to be the inhabitants of the villages Œgure, Mani, Nandyāla and Simbāla. see Keregâlur Plates of Mâdhava II, M. A. R. 1930, p. 120; Kodunjuru grant of the Ganga king Avinita, M. A. R. 1924, p. 67, Nallāla grant of Durvinita, ibid, p. 69, etc.). The word chaṭṭurvaidya means those who are versed in the four Vēdas. It is usual to find the chaṭṭurvēdyas or chaṭṭurvaidyas cited as witnesses in the Ganga Plates (see the Nallāla grant cited before).

A difficulty has arisen with regard to the identification of the donor of this grant. Line 28 contains the name of Durvinita and line 29 epithets in his praise. Then the regnal year and some details of dating are given and next in line 31 of the
plate IV we find Kongani Muttarasar used in the nominative case and referred to as having made the gift. According to the text cited above, Konganivridhara Durvinita is to be interpreted as identical with Kongani Muttarasar. But Kongani Muttarasar or Prithvi Kongani Muttarasar is a name of Sripurusha and not of Durvinita according to the inscriptions published so far. Also the witness Siyavallavarasar cited points to Sripurusha and not Durvinita as the donor. Hence it is to be inferred that the composer or engraver forgot to insert the genealogy of the Ganga kings from Durvinita to Sripurusha in the plates and merely engraved the regnal year and the name Kongani Muttarasa of Sripurusha after the word suprajasa in praise of Durvinita. This position would have to be reconsidered if any definite evidence is obtained to show that Durvinita also bore the name Muttarasa.

The details of dating given, viz, the 39th regnal year, Kārtikamāsa, Suklapaksha and Satabhishak-nakshatra do not help us to determine the date of the present record. The Ganga king Sripurusha has been assigned the date 788 A. D. by Jouveau Dubreuil. In case, however, Durvinita is taken as the donor, the date would fall about 643 A. D. according to the same author. The characters of the record seem to be of a later date than the usual grants of Durvinita. (See Gumma-reddipura Plates, M. A. R. 1912, p. 30, and Uttanur Plates, M. A. R. 1916, p. 36).

CHITALDRUG DISTRICT.

HOSADURGA TALUK.

2

At the village Bāgur in the habli of Hosadurga, on a stone lying behind the Village Panchayat Hall.

Size 2'—6"×1'—9".

Old Kannada characters and language.

1. ದೇವ ನರಬಗ್ಗಳ ಸೇರಿ ದೇವಾಲಯ ನೀಲಕಂತರ ಸೇರಿ ಕರ್ನಾಟಕದ ಅಂಕಾಗಿ ಆರಾಧ್ಯ ಶ್ರೀ ದೇವಾಲಯ ನೀಲಕಂತರ

2. ದೇವಾಲಯ ನೀಲಕಂತರ

3. ದೇವಾಲಯ ನೀಲಕಂತರ

4. ದೇವಾಲಯ ನೀಲಕಂತರ
(a) CHOLASSETIPALLI GRANT OF DEVARAYA II.  

PLATE XXIII

(p. 157).

1

2.

3.

(b) STONE INSCRIPTION. BAGUR, HOSADURGA TALUK (p. 134).

Mysore Archaeological Survey.
1. svásti śrī Bālāditya-rālu
2. śrī Munjanembōn Nilasinda
3. Manasijaraṇ iṣīdu
4. pīḍidū tán pondīdāṇ

Translation.

Be it well. A servant of Bālāditya named Śrī Munja pierced Nilasinda Manasijar and captured them and himself died.

Note.

This inscription is carved in old Kannada characters which may belong to the end of the 8th century or the beginning of the 9th century A.D. The square form of ba is used, ra is not open but closed, la is turned round, etc.

The record refers to the heroism of a warrior named Śrī Munja, servant of Bālāditya. Nothing is known about this Bālāditya. Munja is said to have wounded and taken as prisoner Nilasinda Manasijar. It is possible to interpret the word Nilasinda Manasijar as Nilasinda and Manasija. Nilasindara may be a chief of the Sinda dynasty of rulers whose kingdom Sindavādi included parts of Shimoga, Chitaldrug, Dharwar and Bijāpur Districts. Though the Sindas came into prominence after the 10th century, some references to their earlier rule are also found (see Mysore and Coorg from the Inscriptions by Rice, p. 147). The name Nilasinda is not met with so far.

Manasija was an officer under the Ganga king Śripurusha (E. C. III, T.-Narasipur 1) as stated in a stone record at Talakāḍ. In case Manasija of the present inscription is identical with him he would be a subordinate of Śripurusha. In case this identity is assumed, it is possible to take Bālāditya as a Chālukya prince like Vikramāditya or his brother Chandrāditya. There were frequent wars between the Gangas and Chālukyas after the reign of Śripurusha and the present record may be an instance of such a battle in which the Sindas also took part.

The place of the battle has not been mentioned in the record. It is however probable that the fighting may have taken place at Bāgūr itself, the village in which the inscription is found. Inscriptions of the reign of Śripurusha and his son Śivamāra frequently refer to a battle at Bāgeūr and it is possible that this Bāgeūr may be the same as the present Bāgūr though it was provisionally identified with Bāgūr in the Channarāyapaṇṭa Taluk in a previous report (M. A. R. 1939, pp. 121–125). The date of Śripurusha is about 788 A.D. The present record may belong therefore to the close of the 8th century A.D.
At the same village Bāgūr, on a slab set up at the Chandrāpuri entrance.

Size 4’ × 2’.

Kamada language and characters.

Transliteration.

1. śubham astu namas tuṅga-sīras-tumbi-chām-
2. dra-chāmara chārave trai-jōkya-nagarārambh-
mūla-stambhāya Śambhave 1 svasti śrī vija-
yābhyudaya Śālivāhana śakavarūshamgalu
5. 1466 neya Śōbhakritu-saṃvatsarada Vayi-
6. sākha sū 15 Bri śrīman mahārāja-
7. dhīrāja rājaparamēśvara śrī Virapratāpa Sadāśiva-
dēva-mahārāyaru prithvirājyaṃ geūtam viralāgi ā-
9. vara saṃdānada Ponappa-nāyakara makkālu Krishnappa-nāya-
karu taṃm[a] amara-māganige saluva Bāgura śīmeya
11. Cheṃnasamudra-grāma-vanū Rāmānāda bombalā-
12. ṭada Rāmayanavarige sarvamāṅyavāgil pālistaru yidakke
13. āvaru tappidare tanma tamde tāya Vārāṇṣiyali vadhisida pā-
14-16. . . . .

Translation.

Good fortune. Salutation to Śambhu. Be it well. On Thursday the 15th lunar
day of the bright half of Vaśākha in the year Śobhakritu, 1466th year of the auspici-
ous Śālivāhana era:—

While the illustrious mahārājādhirāja rājaparamēśvara śrī vira-pratāpa Sadāśiva-
dēvamahārāya was ruling the earth:—

His agent or envoy (samadhānāda) Ponappa-Nāyaka’s son Krishnappa Nāyaka
granted to Rāmayya of Rāmānyada Bombalāṭa (marionette show of the Rāmāyaṇa
story) the village Chennasamudra in Bāgura-sīme in his amara-māgani, free of
taxes. He who confiscates this will incur the sin of slaying his parents in Benares
(Further imprecations continue, but have been omitted in the transliteration and
translation).

Note.

This is an instance of the grant of a village for the enactment of a marionette
show of the Rāmāyaṇa story. The date of the grant corresponds to Thursday, 19th
April 1543 A.D. and the grant was made in the reign of Sadāśiva of Vijayanagara
by Krishnappa Nāyaka whose title samadhānāda indicates that he was an envoy of
the king.

4

At the same village Bāgūr, on a slab in the pavement of the rangamaṭṭapa in
the shrine of the goddess in the Chennakēśava temple.

Kannāḍa language and characters.

\[
\begin{align*}
1. & \text{\
}\text{\textbullet}
2. & \text{\textbullet}\text{\textbullet}
3. & \text{\textbullet}\text{\textbullet}\text{\textbullet}
\end{align*}
\]

Note.

This records that a person named Gauṭayya did service for the god. Probably
he constructed the rangamaṭṭapa of the shrine of the goddess (Lakṣmī) in the
above temple of Chennakēśava.

No date is given. The characters seem to belong to the 18th century A.D.
5

HOLALKERE TALUK.

At the village Kumminagatta in the hobli of Tālya, on a vtragaal set up near the Īśvara temple.

Size 3'×2'—6'.

Kannada language and characters.

I

1. ನೂಡುಪ್ರತಿಸ್ನೆಯಾಯಿಯೇ ಸರ್ಯಾವಸ್ತ ಮತ್ತು ನಮೃತ್ಯರಿ ತಾತ್ಯವಿ ನಿಯಂತ್ರಿಸಿ ನರಸಿಂಹರಿತ.
2. ...

II

3. ಗುಂಡೆ ಗೂ ಸಹ ತೆಟ್ಟಿ
4. ಗುಲ್ತೆ ಕೆದರ್ರಿಗೆ..

Note.

This records the valour of a warrior named Paḍiya Nāyaka of Kumbeyanahalli valley in fighting against the cavalry troops of Singeyanāyaka and Mulehāsinda. He is said to have fought with a spear and died in the battle. The date of the record is given as Vishu sam. Śrāvaṇa śu 1 Monday. No Śaka year is given. The characters seem to belong to the 13th century A.D. Kumbeyanahalli was probably the old name of Kumminagatta.

6

HIRIYUR TALUK.

At the town of Hiriýur in Hiriýur hobli, on a pillar in front of the Virabhadra temple.

Kannada language and characters.

1. ನೂಡುಪ್ರತಿಸ್ನೆಯಾಯಿಯೇ ಸರ್ಯಾವಸ್ತ ಮತ್ತು ನಮೃತ್ಯರಿ ತಾತ್ಯವಿ ನಿಯಂತ್ರಿಸಿ ನರಸಿಂಹರಿತ.
2. ಗುಂಡೆ ಗೂ ಸಹ ತೆಟ್ಟಿ
3. ಗುಂಡೆ ಗೂ ಸಹ ತೆಟ್ಟಿ
4. ಗುಂಡೆ ಗೂ ಸಹ..
Transliteration.
1. Virēsva-ra-dēva- 5. ra tamde tāyi-
2. ra kambava nili- 6. galu mam[ga]la ma-
3. sida Siddha Malli- 7. ha śri śri
4. kārjuna-dēva-

Translation.

The parents of Siddha Mallikārjunadēvar who set up the pillar of the god Virēsvara. Good fortune.

Note.
This inscription is carved on the pillar below the bas-relief figures of a couple who appear to be of high rank from their drapery, etc. They are said in the record to be the parents of a person named Siddha Mallikārjunadēva who set up the above pillar. The characters seem to belong to the 17th century A.D.

7

CHALLAKERE TALUK.

At the village Reḍḍihalli in the hobli of Challakere, on a stone near the Mallikārjun temple.

Size 2' x 1'—3"

Kannada language and characters.

Note.
This records the grant of some land for the God Tirumalapati (or Venkata-
ramanasvāmi) on Tuesday, the 8th lunar day of the bright fortnight of Māgha in the year Vikrit. No Śaka year is given.

The characters seem to belong to the 17th century A.D.
HASAN DISTRICT.

8

BELUR TALUK.

At the town of Belur, on a pillar lying in the enclosure of the Kesava temple (This was brought from the ruins of the fort walls at Belur).

Kannada language and characters.

1. ತುಳಿಸುವನೇರದಿಳಿನದನೇದು
2. ಗುಮ್ಮರಿಯೂ ಮೇಲಿದ್ದೇ ಮೇಲಿದ್ದೇ
3. ಚೈತ್ರಪರಕಲೆುದಿಲ ಹಾಸಿಯಲಿದೇ
4. ನ ಹೇಗುಳಿಯೂ ಪ್ರತಿ ಹೆಣಸುತ್ತೇನೇ
5. ಚಿನ್ನು ಪಾಲೆಯ ಕುರಿತ್ತೇ ನೂಡಿದೇ
6. ಚಿತ್ತು ಚಿತ್ತು ಹಾಸಿಯಲಿದೇ ಚಿತ್ತು
7. ಅ ಹೇಗುಳಿಯ ಗುಮ್ಮರಿಯೂ ಮೇಲಿದೆ ಮೇಲಿದೆ
8. ಮೇಲಿದೆ ಮೇಲಿದೆ ಗುಮ್ಮರಿಯೂ ಮೇಲಿದೆ
9. ಗುಮ್ಮರಿಯೂ ಮೇಲಿದೆ ಮೇಲಿದೆ ಹೇಗುಳಿಯೂ
10. ಅ ಹೇಗುಳಿಯೂ ಗುಮ್ಮರಿಯೂ ಮೇಲಿದೆ ಮೇಲಿದೆ ಗುಮ್ಮರಿಯೂ
11. ಬಿಳಿ ಗುಮ್ಮರಿಯೂ ರಾಮಕೃಷ್ಣಾಣಾಮಲಿದೆ ನೂಡಿದೇ
12. ರಾಮಕೃಷ್ಣಾಣಾಮಲಿದೆ ನೂಡಿದೇ ಮೇಲಿದೇ ಅ ಹೇಗುಳಿಯೂ
13. ಅ ಹೇಗುಳಿಯೂ ಮೇಲಿದೆ ಗುಮ್ಮರಿಯೂ ಮೇಲಿದೆ ಮೇಲಿದೆ
14. ಬಿಳಿ ಗುಮ್ಮರಿಯೂ ಮೇಲಿದೆ ಮೇಲಿದೆ ಗುಮ್ಮರಿಯೂ
15. ಬಿಳಿ ಗುಮ್ಮರಿಯೂ ಮೇಲಿದೆ ಮೇಲಿದೆ ಮೇಲಿದೆ
16. ಬಿಳಿ ಗುಮ್ಮರಿಯೂ (ಮೇಲಿದೆ ಮೇಲಿದೆ)

Note.

This inscription seems to record that one Sātivadeyar or Sātayavaḍeyar of Saganasvarakoppa pledged the produce of all his lands in that village for some act of charity and sealed the whole heap of grain of his by covering it with leaves. But it is stated that a lady who was the wife of Śivadeva of Goliyabid brought some men from Garaj and took away from the sealed heap what she claimed to be her own portion of the paddy which had been put into the heap. The remaining hundred and thirty-two solages of paddy were measured and taken away from (the custody of) the paṭṭaṇaśvāmi of Belur. It was stipulated that any charitable man might receive this paddy and do the mortar-pointing work (or white-washing) in the
temple. It was further laid down that there was no written charter of the king and priests (or Rāju uḍer) for this grant.

The meaning of this record is far from clear. It is not stated in what temple the mortar work (or white-washing work) should be done. But the mention of paṭṭanaśvāmi of Bēḷur makes it probable that the temple referred to is the well-known Kēśava temple at Bēḷur. Nothing is known about this Sāti Vōḍeyar.

The date of the grant is given as Svabhānu-samvatsara Sūrya-sankramana. The date is not expressed in terms of the Śaka era. No particular sankramaṇa day on which the event occurred is named.

The characters seem to belong to the 15th or 16th century. In the 15th line there is an expression yidakke Rāju uḍera akkarillā. This might be interpreted as: "there is no authority (letter) of Rāju uḍer (Rāja Vaḍeyar) for this" or "there is no (necessity for) authorisation of this grant from the kings or priests." In case the former meaning is taken, the grant would go to the reign of King Rāja Vaḍeyar I of Mysore who became king of Seringapatam in 1610 A.D., but he was not the ruler of the Bēḷur kingdom in his reign and the characters also point to an earlier date.

The place Saganēsvara Koppa cannot be located. There are two villages Hire Sakuna and Chikka Sakuna in the Sorab Taluk. Whether they have anything to do with Saganēsvara Koppa cannot be determined. Sakunarāya is said to be the name of the god Anjanēya (M.A.R., 1911, p. 53). Gōliyabid and Garaje are villages in the Mūḍagere and Bēḷur Taluks.

9

At the same town Bēḷur, on a fragmentary stone found in the back-yard of Mailārayya's house.

Size 2'×1'.

Kannada language and characters.

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<th>Kannada</th>
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Note.

This record is full of lacunae as a portion of the inscription slab is broken and a portion to the left is lost.

It belongs to the reign of the Hoysala king Narasimha II and is dated in the year Vishu Ś 1150. It states that the god Gopāladēvaru was set up at Bēlūr in that year by Annarabhaṭṭa’s son Dōrapa and that certain gaudas named Muddagauḍa of Tolalu, Chatagauḍa, Lōkagauḍa of Tagare, Bammagauḍa of Kannaguppe made a grant of land named Kārabayal for the god. Among the other grants for the same temple are mentioned the gift of kottage-dere (tax on cattle sheds) of Beluhūr (Bēlūr) by Rāmadēva-haggade, customs officer, some money grant by the nakhara (merchants) for the nala-parvaa festival (Śravaṇi festival): some land grant in the Tagare-nāḍ district by Sāvāsī Mādhava-daṇṇāyaka: the gift of the village Mallavallī in Tagarenāḍ by the mahāpradhāna Maliya-daṇṇāyaka: the gift of some land by Sāvāsī Boppāja, son of Basavayya, after purchasing the same in the Balalāvī-nāḍ district and also the gift of some land at Emmesandi village by some daṇṇāyaka.
The Śrīvaishnavas (of Bēlūr) and 108 mahājana (Brahmans) also of Bēlūr agreed to pay one hāga on each occasion of marriage in their houses for the services of the same god Gōpāla and they would thus help or protect the charity. A person named Narasinga is said to have given wet lands to the extent of one salage for the god and another person named Māchiseṭṭi is also stated to have made some grant for the same god. The details of the grant are not clear.

The usual imprecatory stanza occurs at the end of the grant.

It is not known what became of the temple of Gōpālaśvāmi referred to here at Bēlūr. No temple of that name now exists in the town.

The dating of the grant seems to be irregular. § 1150 is Sarvadārīn corresponding to 1228 A.D. The nearest cyclic year Vishu is § 1143 equivalent to 1221 A.D. Taking the cyclic year as correct, the date is equivalent to 1221 A.D.

10

At the same town Bēlūr on a stone set up in the land of Varadaiyangar near the Yagachi river to the north-east.

Size 2'-6" × 1'.

Nahiṣeṇu नैषेनु महश्रुभि अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्म�म् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अनवरता राजयानि ब्राह्मणम् सो युयाहिष्ठे पुष्पकारणं तत्र अ

1. नैषेनु महश्रुभि अनवरता राजयानि
2. हथयां महाभरत योगम् तथा
3. सन्तीत्रस्मामानस्माद धीमन्तर
4. म सिंहवृक्स युक्तसुमन्तर
5. अथौऽस सुमन्तमस्माद
6. यथौऽस सुमन्तमस्माद
7. म यथौऽस सुमन्तमस्माद
8. सानमात्रस्माद तथा
9. सल्लोकस्माद तथा
10. सल्लोकस्माद तथा
11. सल्लोकस्माद तथा
12. सल्लोकस्माद तथा
13. सल्लोकस्माद तथा
14. सल्लोकस्माद तथा
15. सल्लोकस्माद तथा
16. ಸುಮಾರು . . . . . ನೀರುಜಾಗರ
17. ಅರ ಬೇಳಿ . . . . ಭದ್ಭದ್ಭದ್
18. ಸರಸಿ . . . . . ಮಸೂಲ

Transliteration.
1. svasti śrīmata Bahudhānya-
2. nyatsarada Bhād rapeda śu 10 Va (Ma ?)
3. mśrīmata mahārājādhiraśa rā-
4. ja-paramēśvara śrī Vira Harihara-ma-
5. hārāyarū śrī Vira Bukkarāyarū
6. Teppada Nāgamā-vodeyara kaya-
7. lu mādīśada ddārīmavanū pālisabē-
8. kēndū Harihara-mahārāyarū Gūm-
9. dappā-daṃṇāyaka-vodeyarīge nirū-
10. pava koṭtu Bēḷāra Surēndra-tīrtha-śrī
d. pādāngaḷa maṭhada Śrī Rāma-dēvarīge
12. pūrvaśadali aramaneyiṃda śrī Rāma-
13. dēvara amrutapadi yatigala-bhikṣhe dēva-
14. ra dipite koṭṭubaha varaha ga 4½ 3
15. rimge Bēlūra mālegāra Chaūda-
16. ppa Basapa . . . . . . . . setṭigaḷa bhāge-
17. ya kōte . . . . . . ya bayala ga-
18. de kaḍahu . . . . bayalalū-

Left side—
19. rimde Bēlūra mālegāra Chaū-
20. ḍappa Basavaṇṇa-nāyakarugali-
21. ge yi-kōteya bayala gade kaḍahu
22. Bhaṇagila-bayalalu kaḍahu 1 ü-
23. bhayam 2nu Śrī Rāmadēvarige koṭṭa ko-
24. dagiyagi Bēlūra Nāgarasaru Gu-
25. mḍappa-danṇāyaka-vōdevara ni-
26. rūpadimda homninge śalavāći ko-
27. dagiyagi naḍavahame koṭṭa gadde ú-
28. ra sēnabōva Nārāṇa-dēvana baraha Nā-
29. garasara baraha yī dhammavanū Brā-
30. hmaṇa Kshatriya Vayiśya Śūdra mum-
31. tāgi kidisidavarige śri Vāraṇāseya-
32. li guru-mātā-pitrugāḷa vadhisida dō-
33. shadali hōharu Ꞥ dhana-pālanayō[r]
34. madhye dānāchhreyōnū-pālanam dānā[t]
35. svarggam avāṣnātī pālanād achyutam pa-
36. ām mamga[a] maha śri śri śri

Translation.

Be it well. On the 10th lunar day of the bright half of Bhādrapāda in the year Bahudhānya, on Vāḷdavāṁ, the illustrious mahārājādhrāja rāja-paramēsvara śri Vīra Hariharanāhārāya issued a nirūpa to Gūṇḍappa-daṇṇāyaka, in order that he might protect the charity made by śri Vīra Bukkarāya through Teppāda Nāgarāṇa Vōdevar:—

In place of the former payment by the palace of 4 varahas and 8 haṇas to the god śri Rāma, of the mātha of Surēndratīrtha-śripāda at Bēlūr for food offerings to the god Śrī Rāma, feeding of ascetics and illuminations, wet lands to the extent of 2 kaḍahu consisting of the portions of wet lands of Mālegāra (garland-maker) Chaudappa and Basappa in the rice lands adjacent to the fort at Bēlūr? including one kaḍahu in Bhaṇagilabayar [meaning of the details of the lands granted not clear] were given as koṭaji for the god Śrī Rāma devaru by Nāgarasa of Bēlūr under the nirūpa of Gūṇḍappa-daṇṇāyaka Vōdevar.

Writing of Nāraṇadēva, the village accountant. Writing (signature) of Nāgarasa.
Whoever destroys this gift, whether a Brahman, Kshatriya, Vaisya or Śudra, will incur the sin of slaying his parents in the holy Vāraṇāsi. Between making a gift and protecting it, protecting a gift is more meritorious than making the gift. By making a gift one goes to svarga, by protecting a gift one goes to a region from which there is no fall. Good fortune.

Note.

This inscription stone was lying buried in the land of Mr. Varadaiyangar and discovered by him while making some improvements to his land. There is writing both on the front and a side of the stone. Above the writing in front are carved the figures of conch and discus and Rāma holding a bow.

The inscription is stated to have been issued during the reign of the Vijayanagar king Harihara. From the references to his predecessor Bukkarāya and also to the ministers Teppada Nāgaṇṇa Vodeyar and Guṇḍappa-dannāyaaka, it is evident that this Harihara is Harihara II who ruled from 1377 to 1404. The object of the grant is to record the gift of some lands at Bēḷūr for the expenses of the worship of the god Rāma, and of the feeding of the ascetics in the mātt of the ascetic Surēndra-tirtha of Bēḷūr in place of a money grant of 4 varaṇas and 8 haṇas made by the king Bukkarāya (Bukka I, 1356–1377) from his palace for the same object through his minister Teppada Nāgaṇṇa Vodeyar. The order is addressed by the king Harihara II to his minister Guṇḍappa-dannāyaaka and carried out by Nāgarasa of Bēḷūr.

Of the persons named in the grant, Teppada Nāgaṇṇa Vodeyar was a general under the Vijayanagar King Bukka I (see E. C. VI, Mudagere 25 of 1359; E. C. IX, Hoskote 93; M. A. R. 1936, p. 95, Chandāpura stone of 1360 A.D.). He had a title Khantikāra-rāyara-ganaḍ. Guṇḍappa-dannāyaaka was an officer of Harihara II. He re-built the tower over the gateway of the Bēḷūr Kēśava temple in 1397 A.D. (E. C. V, Belur 3).

Regarding the donee Surēndra-tirtha-śripāda, the head of a mātt at Bēḷūr, very little is known. There is a small mātt at Bēḷūr belonging to the head of the Rāghavēndrasvāmi Matt. There is however no ascetic at the mātt nor is the god Kēdaṇḍarāma enshrined therein. An ascetic of the lineage of the Rāghavēndrasvāmi mātt named Surēndra-tirtha is known to have flourished in 1513 A.D. and the god worshipped in the mātt is Rāma with the bow (M. A. R. 1917, p. 17). But the date is too early for the present grant. No ascetic of the name of Surēndra with a mātt at Bēḷūr and worshipping the god Rāma as the principal deity is met with so far. Hence it is not possible to find out further details about the donee Surēndra-tirtha-śripāda of the present grant.

The date of the record is given as Bahudhāṇya-sam. Bhāḍrapada śu 10. The only Bahudhāṇya occurring in the reign of Harihara II is the year Ś 1320 Bahudhāṇya. Taking this year Bhāḍrapada śu 10 coincided with Thursday, 22nd
August 1398 A.D. The week-day given in the grant appears to resemble Va standing for Vadavāra which by some is taken to be Thursday and by others as Saturday. Taking the former interpretation, the date of the grant is equivalent to Thursday, 22nd August 1398 A.D.

II

At the village Bittaravalli in the hobli of Bélūr, on a viragal at the entrance of the village.

Size 2'—6"×2'—0".

Kannada language and characters.

I

1. नूने खुने [मा] तमिथिपुराते श्रेष्ठीसिद्धिव्याप्ते
2. मृदुव्रोत्तिपुरुषातेजु महाचाण्डीसिद्धिनारेके
3. यंकुण्ड गणमाजातृं गोमर्दजस्तित अहृतमात्रे
4. नेन्द्रयोज्यनृदेवीपुरुषात नृदेवीयोज्यकु राक्षसके

II

5. कासुअर्थं द्वारेपरं समयसिद्धिमध्ये चक्षु मेहरात्यागिनीप्रसन्नेन
6. मायोद्बोध्यं षड्यं सप्तबलं नारीलं श्रेष्ठीसिद्धिनारेके
7. नेन्द्रयोज्यनृदेवीयोज्यकु राक्षसके नेन्द्रयोज्यकु राक्षसके
8. नेन्द्रयोज्यनृदेवी नेन्द्रयोज्यकु राक्षसके नेन्द्रयोज्यकु राक्षसके
9. नेन्द्रयोज्यनृदेवी नेन्द्रयोज्यकु राक्षसके नेन्द्रयोज्यकु राक्षसके

Translation.

I

1. avasti śrīmanu [ma] hāmamḍalāśvaraṃ Dvāravati-pūravara-dhiśaram Vāsaṅṭikā-dēvi-ladbha-vara-prasādam śanivā-
2. ra-siddhi giru-durga-malla chaladaṃkā-Rāma asahāya-sū-
3. ra Pratāpa Hosyaṇa-Vira Ballāla-bhūpati Kurugōda-

II

5. kōteya kōndalli Bittaravallīya Bīṭṭidēvana mēgāhina leṃka Bi-
6. ṭayana maga leṃka Mācheyana maga Bālligāveya Baṃmeyeṇa
dha Bhādrapada suddha pādiva Sukravāradāndu Kūsārāmeyamge
8. avanamṇa Leṃka-Sōmeyā nilisida kallu ll nama Śivāya

Translation.

Be it well. When the illustrious mahāmaṇḍalāśvara, lord of the excellent
city of Dvāravati, obtainer of boons from Vāsaṅṭikādēvi, śanivārasiddhi,
giridurgamalla, a Rāma in moving battle, unassisted hero, Pratāpa Hosyaṇa Vira. Ballālabhūpati captured the fort of Kurugōḍ:

Kūsa Rāmaya, son of Bammeya of Balligāve, who was the son of Lenka (personal attendant) Mācheya, son of Lenka B张先生, body-guard (mēghāhina-lemka) of Biṭtidēva:

On Friday the 1st lunar day of the bright half of Bhādrapada in the year Ānanda, Šaka year 2027 (?) Lenka Sōmeya, elder brother of Kūsa Rāmeye set up this stone for Kūsa Rāmeye: salutation to Śiva.

Note.

This records the death of a warrior named Kūsa Rāmeye, descendant of Lenka B张先生, who belonged to the bodyguard of the Hoysala king Vishnuvardhana, on the occasion of the capture of the fort of Kurugōḍ by the Hoysala king Ballāła II. The present viragal is said to have been set up by the elder brother of the deceased warrior. The words expressing the death of Kūsa Rāmeye are omitted in the record though the meaning intended is quite clear.

Regarding the date of the death of the warrior, the viragal has the date Š 2027 Ānanda sam. Bhādra, śu. 1 Friday. The last figure 7 is not quite clear. The date however is quite wrong. The king in whose reign the event recorded took place is named Hoysala Ballāła who took the fort of Kurugōḍ. It is known that this fort was captured by Ballāła II in the year Ānanda on the 1st lunar day of the bright half of Bhādrapada, the year Ānanda being regarded as equivalent to 1194 A.D. (see E.C. V, Belur 204 and Arsikere 5 of 1194 A.D.). The Šaka year given in one of these records is 1117. In the present viragal also the same figure 1117 ought to have been incised, but the engraver seems to have made a mistake and written 2027. Taking the year Š 1117 Ānanda, Bhādrapada śu. 1 corresponds to Thursday, 18th August 1194, if we take the lunar month and Friday, 16th September 1194, if we take the solar month corresponding. The latter was probably the date intended as the week day given is Friday. Hence the date of this viragal may be regarded as equivalent to Friday, 16th September 1194 A.D.

Kurugōḍ is a place in the Bellāli District and is referred to in several inscriptions. This is one of the instances of viragals set up in the native places of the warriors slain in battle, though the field of battle was far away.

At the village Hīri Garje in Arehalī hobli, on a viragal near the Guṇḍabrahma shrine.

Size 2′—6 ″ × 1′—3 ″.
Kannada language and characters.

Note.

This inscription is full of lacuna as several letters are quite worn out and are illegible. It seems to record the heroism of a warrior in protecting the cattle of the village Hiriya Garje against robbers and his death while fighting. A younger brother of the deceased warrior is said to have set up the viragal. It is dated in Š 1209 Vyaya sam. Phālguna corresponding to February 1287 A.D. No king is named in the record.

At the village Halebid in the Hobli of Halebid, on a pillar in the south-eastern corner of the navaranga in the Hoysalēśvara temple.

Kannada language and characters.

Note.

This short inscription in the Hoysalēśvara temple records the gift of two honś by Suriseṭṭī, son of Chenniseṭṭī, an oil monger of the village Chaṭṭiçaṭṭihaḷḷī (same as Chaṭṭhaḷḷī near Halebid) for the whitewashing of the Hoysalēśvara temple (Hoysalēśvara temple). The donation is said to have been made in the month of Chaitra in the year Ḥeviḷambi. It is not dated in the Šaka era.
The characters seem to belong to the close of the 13th or the beginning of the 14th century A.D.

14

At the village Halebid in the hobli of Halebid, on a slab in the ceiling of the navaraṅga of the Kariyamma temple.

Size 8' × 2' — 6''.

Kannada language and characters.

I

1. ಕಲನಿಸುವರ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ

2. ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ

3. ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ

4. ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ

5. ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ

II

6. ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ

7. ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ

8. ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ

9. ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ

10. ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ

III

11. ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಕನ್ನಡಿರಿ ಮಲ್ಲಕಾಯಿ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ

12. ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ

13. ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ

14. ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ

15. ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ

IV

16. ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ ಕೆಲಸ
17. भृगुराज जयं वृषभदेशादानोक्ति वालिका संसारसंज्ञी व नामाभासस्वयं श्रीकृष्ण जयं

18. भृगुराज जयं वृषभदेशादानोक्ति वालिका संसारसंज्ञी व नामाभासस्वयं श्रीकृष्ण जयं

19. श्री कृष्ण जयं वृषभदेशादानोक्ति वालिका संसारसंज्ञी व नामाभासस्वयं श्रीकृष्ण जयं

20. श्री कृष्ण जयं वृषभदेशादानोक्ति वालिका संसारसंज्ञी व नामाभासस्वयं श्रीकृष्ण जयं

Note.

The slab containing this viragal inscription was originally built into the ceiling of the old entrance gateway of Halebid and the record was noticed in M. A. R. 1917, p. 45, by Mr. Narasimhachar. On the demolition of the gateway, the slab was removed to its present place.

It belongs to the reign of the Hoysala king Ballala II. It begins with the usual stanza in praise of the god Sambhu and next gives the royal epithets applied to Ballala II:—obtainer of the band of five musical instruments, mahâmanḍalâsvara, lord of the excellent city of Dvârâvati, obtainer of boons from Vâsantikâdêvi, delighter in musk, plunderer of the Chôla army, hunter of manḍâlikas, gândabhîrunda to the elephants his enemies, champion over the Malepas, capturer of Taḷâkâdu, Gangaâdhi, Nolambâdhi, Benavase, Hânunâgal, Halasige and Belvala, bhujâlalâ-vîra-ganga, Sañivârâ-siddhi, gîrîdurgamalla, a Râma in battle, unassisted hero, nissanka pratâpa-Hoysala śri Viraballalâdêvarasar:—

The king Ballala II is stated to have marched against Murâri Kèsava Nârasinga encamped at Hadaḍeya-Kuppa and ordered the van of the army to attack the enemy. What happened next is not very clear. A general named Chenna Kâlama-Sâhani is next mentioned with a string of titles, kaṭakada gîva (protector of his camp), a Rêvanta in horsemanship, a peg to the chest of envious royal sâhanis, a whip to the neck of the titled royal sâhanis, a lion for spearmen, a jewel among the titled, an elephant goad to warriors, a Karna in liberality, an Indra in the enjoyment of pleasures, a Harishandra in truth, a Sahasrâjuna in bravery, delighter in music and dancing, purifier of his race, treasure of peace, a Chintâmâni stone to supplicants, a Kalpa tree to supplicants, not given to fear or greed, the sole Mêru to good people, husband of the wives of royal sâhanis who on seeing a warrior take to flight, husband of the wives of sâhanis who on seeing an army move round about, gânda pendants, worshipper of the holy feet of the god Ballalâsvara, destroyer of hostile troops, etc.

The warrior Chenna Kâlama Sâhani is called gânda-pendants and this title is given in line 18 after the name Brijala, the Kalachurrya king. There are some lacunes after the name Brijala. Whether Chenna Kâlama Sâhani had been a subordinate of the Kalachurrya king Brijala and fought against Ballala II in this battle (see M. A. R.
1917, p. 45) or whether he was a subordinate of Ballāla II, cannot be determined. Anyway his valour is highly extolled. He is said, on finding King Ballāla encamped at Mēganagere, (a tank higher up?), to have marched forward up to the river (not named: probably the Tungabhadra river or Haridrā river is meant as they are not very far off from Hadadi a village in Davangere Taluk) and fought bravely along with (or opposed to) Gauriyamalla (or Sauryamalla?), Chanḍeya, Kunnuma Sāhani and Māyyajyā. The inscription is incomplete as the record stops after this. Probably the rest of the inscription slab was broken up and removed elsewhere.

The date of the battle is given as Ś 1111 Saumya sam. Āṣiyuja su. 2 corresponding to 13th September 1189 A.D. Nothing is known from other inscriptions regarding Murāri Kēśava or Chenna Kālama Sāhani. The mention of Bijjāla in the inscription seems to indicate that Chenna Kālama Sāhani was once serving under him. At the time of the inscription, however, Bijjāla was not living.

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KOLAR DISTRICT.

15

Kolar Taluk.

At the village Sōmēnahalli in the hobli of Vokkalēri, on a boulder to the east of the village.

Size 5' × 3'.

Kannada language and characters.

1. 0 శ్రీ ఆదార కృపా సమ్మానం కాయ కయ కముడు కయ కముడు
2. శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ
3. శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ
4. శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ
5. శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ
6. శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ
7. శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ
8. శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ
9. శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ శ్రీ
10. ಎಂದು ಸಂಗ್ರಹಿಸಲಾಗಿದೆಯೇ ಸಂಯೋಜಿಸಲಾಗುವುದು?
11. ..........................................................
12. ..........................................................
13. ಸಂದರ್ಶಿ ಎತೆ ವಿಲುಪ್ತಿಗೊಳ್ಳಲಾಗಬೇಕಾಗಿ ನಿಲ್ಲುತ್ತದೆ?
14. ಸಂದರ್ಶಿ ಎತೆ ವಿಲುಪ್ತಿಗೊಳ್ಳಲಾಗಬೇಕಾಗಿ ನಿಲ್ಲುತ್ತದೆ?
15. ಎ ಸಂದರ್ಶಿ ವಿಲುಪ್ತಿಗೊಳ್ಳಲಾಗಬೇಕಾಗಿ ನಿಲ್ಲುತ್ತದೆ?
16. ಎ ಸಂದರ್ಶಿ ವಿಲುಪ್ತಿಗೊಳ್ಳಲಾಗಬೇಕಾಗಿ ನಿಲ್ಲುತ್ತದೆ?

Note.
This is an instance of the grant of *nettaru-kodage* (lit. grant of land for shedding the blood). This was given away to warriors who fought in defence of their country or village.

The present record is dated S 1668 Akshaya sam. Vaisākha śu 10 corresponding to April 19, 1746 and registers the gift of two plots of land of the annual revenue of 5 hons situated near the village Marandahalli in Vakkalēri hobli belonging to the kingdom of Kōlā (Kolār). This grant was made by Channāṇa of Vakkalēri in favour of Gōpayya, son of Tammayya of Mudakajāla village. He had to pay however a quit-rent of 2½ varahas in lieu of all taxes and imposts. The object of the grant was to recognise the services of his younger brother Hanuma who fought against the Bēdas of Ālahallī village when they came to plunder the village Marandahalli on behalf of some ruler (rājakārya). Hanuma lost his life in the encounter in the year Paingala, i.e., 1737 A.D., 9 years earlier and the grant of land was now made for his relative as compensation.

The writer of the grant is named Kankaṇa, clerk under the kulakarnī of Vakkalēri.

16

On a stone in the plantation of the deserted village Devalāpurā in the same hobli of Vakkalēri.

Size 8—6" × 3'-6".

Kannāḍa language and characters.

\[\text{ಮುಂದು ಶ್ರೀಪುರ ಸಂಗ್ರಹರು ಸಂಯೋಜಿಸಿದ್ದರು ಮೂಲ ಮತ್ತು ಹೊರಾಡಿತು.} \]

\[\text{ನೂದಿತ 8½' × 3½'.} \]

1. 0 ಶ್ರೀಪುರ ಸಂಗ್ರಹರು ಮೂಲ.
2. 0 ಸಂಯೋಜಿಸಿದ್ದರು ಶ್ರೀಪುರ ಮೂಲ.
3. 0 ಸಂಯೋಜಿಸಿದ್ದರು ಶ್ರೀಪುರ ಮೂಲ.
4. 0 ಸಂಯೋಜಿಸಿದ್ದರು ಶ್ರೀಪುರ ಮೂಲ.
5. 0 ಶ್ರೀಪುರ ಸಂಗ್ರಹರು ಮೂಲ.
Note.

This record belongs to the reign of the Vijayanagar king Sadāśivarāya when Rāmarāya was actually governing the empire. It registers the gift of the income from the sāntle or fair at Mārkaṇḍēśvarapura belonging to Vakkalēri (Vakkalahaēri village) situated in Kōlālarāja (Kolar Kingdom) made by Sitāpaka Mahāka Vaḍeyar agent of Dilāvara Khāna Vaḍeyar, governor of Yemāmenāḍ belonging to Chētur chaḷaḍi.
for the merit of Dilâvara Khân. The grant was made for the food offerings and illuminations in the temple of the god Mârkaṇḍâśvara at the village Dêvalâpura. The usual imprecations conclude the grant.

The importance of the inscription lies in the fact that a grant was made for a Hindu temple by an agent of a Mussalman Officer Dilâvara Khân for the merit of the latter. The actual donor Sitâpaka Maluka Vodeyar called also Sitâpakhâna Vadeyar seems to have been a Mussalman. Some Mussalman Officers were employed by the Late Vijayanagar Kings. Among them were Dilâvar Khân and Rustumji Khân. In the reign of Sadâsiva Râya, these Officers made grants to Hindu Temples and Priests (see E. C. X, Kolar 147, and M.A.R. 1930, p. 159).

The date of the grant is given as S 1479 Naḷâ sam. Âshâḍha 4 which corresponds to 11th June 1556 A. D.

17

MALUR TALUK.

At Bella in the Narasâpur hobli, writing round the garudagamba pillar of Râma temple.

Kannada language and characters.

I. [Text in Kannada]

Note.

This short inscription records a gift, evidently the setting up of the above garudagamba pillar by Mallappa, (son or subordinate) of Vânarâsî Bâlegidêva Râne.

No date is given. A Bâlugidêva Râneya, subordinate of the Sêvuna king Râma-chandra is referred to in a record of 1275 A.D. (M.A.R. 1911, p. 42). The characters of the present record seem to belong to the 18th century and hence Vânarâsî Bâlegi Dêva Râne of the present record may not be the same as Balugidêva Râneya referred to above.

18

BAGEPALLI TALUK.

At the village Dêvaraguḍipalli in the hobli of Bâgepalli, on a boulder to the south of the Tirumala temple.

Telugu language and characters.

I. [Text in Telugu]
2. ವಿಜಯನಗರ ಸಿಂಹ ಶಿವಾಜಿ ಸಿಂಹ ರಾಜಧಾನಿಯಲ್ಲಿಯ ರಾಜಧಾನಿಯಲ್ಲಿ ಸಿಂಹ ರಾಜಧಾನಿಯಲ್ಲಿ.
3. ದುರ್ಗಾಪುರ ರಾಮಾನುಜ ದುರ್ಗಾಪುರ ರಾಮಾನುಜ.
4. 

Note.

This record belongs to the reign of the Vijayanagar king Sadāśivarāya when the Mahāmaṇḍalēśvara Rāmarāja was ruling the kingdom under the orders of Sadāśiva. It records some gift of land for the Tirumaladēva temple. The details of the grant made are lost owing to lacunae in line 4. The date of the record is given as Ś 1468 Parābhava sam. Kār. ba. 7 corresponding to 14th November 1546 A.D.

19

Bowringpet Taluk.

At the village Maḍivāḷa in the hobli of Kyāsamballi, on a viragal in the land of Pūjārī Gaṇṭegāḍa.

Size 6\(\times\)4\(\square\)—3\(\square\).

Karnāḍa language and characters.


1. ಅನುವದ ಅಕ್ಷರರು ಕಲೆಗಳು
2. ಅನುವದ ಅಕ್ಷರರು
3. ಸಾಮಾನ್ಯ ಈ [a] ಧಾರೆ
4. ಬಿಜ್ಞ ಸಾಮಾನ್ಯ
5. ಎಂ ಬೆಳ್ಳಿಯಾಗಿ
6. ಕಾ ಬಾರ್ಮೋರ್ಡಿ
7. ಕ್ರಾಂತಿ ಕ್ರಾಂತಿ
8. ಅಧಿಕರಣ ತೋರೆಣ
9. ಕಾಲಿಯರ ಜೀವನ
10. ಸಾಮಾನ್ಯ ಹಾಸ
11. ಕಾಲಿಯರ ಜೀವನ
12. ಆಧಿಕರಣ ಹಾಸ?
13. ಸಾಮಾನ್ಯ ಹಾಸ ಸಾಮಾನ್ಯ?
Transliteration.
1. svasti śrī samadhigata-pañcha-ma-
2. hāśabda Pallavā-
3. uavya śrī pri [thi] vi-va-
4. llabha Pallava-ku-
5. latilakaiyavā-
6. kya śrimad Irviva-
7. Noḷamba paṭṭamgaṭṭi-
8. da ippattēlane
9. varishadandu Kesa-
10. mbaḷada Baṅaka-
11. mendī gavunda
12. tarugalgelgi-
13. vamdu vinīlivanṭi kadi sattu svarggiyadam.

Translation.
Be it well. In the 27th year of the installation of the illustrious obtainer of the five great sounds, descendant of the Pallava lineage, lord of the earth, ornament to the Pallava race, keeper of his word, Irviva Noḷamba:—Baṅakamendigavunda of Kesambaḷa, fought during a raid on cattle, died and attained heaven.

Note.
This is a viragal record describing the prowess of a warrior named Baṅakamendigavunda of Kesambaḷa (same as the village Kyāsamallī) in the 27th regnal year of the Noḷamba king Irviva Noḷamba. It is not dated in any era. Irviva Noḷamba flourished about 873 (951 A.D.). [E. C. X, Chintāmaṇi 49].

20
Gudiband Sub-Taluk.
Chōliśeṭtipalli grant of Dēvarāya II dated Ś 1351 in the possession of the Shanubhog of Chōḷeṇahalli: 2 plates: No seal: [Plate XXIII—1, 2, 3].

Nandi Nāgari Characters: Sanskrit language.

Nandi Nāgari Characters: Sanskrit language.

1 A—
1. 1234567890
2. 1234567890
3. 1234567890
4. 1234567890

II A—

26. ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು 27. ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು 28. ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು 29. ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು 30. ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು 31. ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು 32. ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು 33. ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು 34. ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು 35. ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು 36. ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು 37. ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು 38. ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು | ಉಭಯಾರ್ಥತೆಯಿಂದ ಮೆಂದೆಗಳು
39. ನಂಬಣಾಯುಕ್ತಿಯನ್ನು ಸೂಚಿಸಿ, ಸತ್ಯಾಧರ್ಮ ನಂಬಣಾಯುಕ್ತಿಯನ್ನು ಸೂಚಿಸಿ [ನಂಬಣಾಯುಕ್ತಿ]
40. ಕಾರ್ಯ ಮತ್ತು ಸ್ಥಾನಪ್ರಕಾರವಾಗಿ ಸೂಚಿಸಿ, ಸ್ಥಾನದ ವಿವರಗಳನ್ನು ಸೂಚಿಸಿ [ಸ್ಥಾನದ ವಿವರಗಳು]
41. ಕಾರ್ಮಿಕ ಸರಣಿ ಮತ್ತು ಸ್ಥಾನ, ಸರಣಿ ಮತ್ತು ಸ್ಥಾನದ ವಿವರಗಳನ್ನು ಸೂಚಿಸಿ [ಸರಣಿ ಮತ್ತು ಸ್ಥಾನದ ವಿವರಗಳು]
42. ಪ್ರವೇಶ ಸ್ಥಾನವು ಎಂದು ಪ್ರವೇಶ ಸ್ಥಾನೀಯತೆ ಸೂಚಿಸಿ, ಪ್ರವೇಶ ಸ್ಥಾನವನ್ನು ಸೂಚಿಸಿ [ಪ್ರವೇಶ ಸ್ಥಾನವು ಎಂದು ಪ್ರವೇಶ ಸ್ಥಾನೀಯತೆ]
43. ಒಂದು ಸ್ಥಾನವು ಎಂದು ಸ್ಥಾನವನ್ನು ಸೂಚಿಸಿ, ಒಂದು ಸ್ಥಾನವನ್ನು ಸೂಚಿಸಿ [ಒಂದು ಸ್ಥಾನವು ಎಂದು ಸ್ಥಾನವನ್ನು]
44. ಸ್ಥಾನವು ನಂಬಣಾಯುಕ್ತಿಯನ್ನು ಸೂಚಿಸಿ, ಸ್ಥಾನವನ್ನು ಸೂಚಿಸಿ [ಸ್ಥಾನವು ನಂಬಣಾಯುಕ್ತಿಯನ್ನು]
45. ಸೌತೆಯಾದ ಸ್ಥಾನದ ವಿವರಗಳು ಸೂಚಿಸಿ, ಸೌತೆಯಾದ ಸ್ಥಾನದ ವಿವರಗಳು [ಸೌತೆಯಾದ ಸ್ಥಾನದ ವಿವರಗಳು]
46. ಸ್ಥಾನವನ್ನು ಸೂಚಿಸಿ, ಸ್ಥಾನದ ವಿವರಗಳನ್ನು ಸೂಚಿಸಿ [ಸ್ಥಾನವನ್ನು ಸೂಚಿಸಿ]
47. ಸ್ಥಾನವನ್ನು ಸೂಚಿಸಿ, ಸ್ಥಾನದ ವಿವರಗಳು [ಸ್ಥಾನವನ್ನು ಸೂಚಿಸಿ]
48. ಪ್ರವೇಶ ಸ್ಥಾನವನ್ನು ಸೂಚಿಸಿ, ಪ್ರವೇಶ ಸ್ಥಾನದ ವಿವರಗಳು [ಪ್ರವೇಶ ಸ್ಥಾನವನ್ನು]
49. ಪ್ರವೇಶ ಸ್ಥಾನದ ವಿವರಗಳನ್ನು ಸೂಚಿಸಿ [ಪ್ರವೇಶ ಸ್ಥಾನದ ವಿವರಗಳು]
50. ನಂಬಣಾಯುಕ್ತಿಯನ್ನು ಸೂಚಿಸಿ [ಎಂಬಾದ ನಂಬಣಾಯುಕ್ತಿಯನ್ನು]
51. ಸ್ಥಾನವನ್ನು ಸೂಚಿಸಿ, ಸ್ಥಾನದ ವಿವರಗಳು [ಸ್ಥಾನವನ್ನು ಸೂಚಿಸಿ]
52. ಸ್ಥಾನವನ್ನು ಸೂಚಿಸಿ, ಸ್ಥಾನದ ವಿವರಗಳು [ಸ್ಥಾನವನ್ನು ಸೂಚಿಸಿ]

II B—

53. ಕಾರ್ಮಿಕ ಸರಣಿ ಮತ್ತು ಸ್ಥಾನದ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ ಮತ್ತು]
54. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು ಮತ್ತು ಸ್ಥಾನದ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು]
55. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
56. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
57. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
58. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
59. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
60. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
61. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
62. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
63. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
64. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
65. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
66. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
67. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
68. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
69. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
70. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
71. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
72. ಕಾರ್ಮಿಕ ಸರಣಿಯ ವಿವರಗಳು [ಕಾರ್ಮಿಕ ಸರಣಿ]
IA—

1. ಹೆಲೆಂಬಲ ವರಾಹಸ್ಮ ಶ್ರೀಪತ್ರಂ: ಸಸ್ಯ ಪಾತ್ರಂ: | ಹರಾಧ್ರ
2. ಕಳ್ಳರ ಯಾನ್ ಧಾರಿಕಲ್ಚರಿ | ಶ್ರೀಯು ದೇವಿ | ಹೆಲೆಂಬಲಮ
3. ಸತ್ಸಮ ಹೈಂಡ್ ಗುಂಡೆಂಬರಣ | ಮಧುಬುಮನಾಂ ಸಂಬಾ
4. ತಮಿಳು ಸಾಗರ ಸಂಬಾ | ಸಾಂದ್ರ ಹಾಸ್ತಿ ಸಂಬಾ ಸಾಂಬಾ
5. ಯಾ ಶೈಲಿಯ ಅಭ್ಯಾಸಿಯರು ಪದ್ಧತಿಯ ತಾತ್ಯಮೂರ್ತಿ | ಪತ್ರ 1 |
6. ಸಂಗ್ರಹ ನಮೂ ಮಾಹಾತ್ಮರ ವ್ಯಾಣದ ತರಗತಿ | ರೇಳ ಯಾರ ಯಾರಿ | ಚಿ
7. ಚಿಕ್ಕ ಸಾರಣಿ ಸುಂದರ | ಸಾವ್ರಹ್ ನಿಧಾನ ಸಾಂಧರ
8. ಚಾನು ಸಾಂಬಾ | ಮಧ್ಯ ವೃತ್ತಭಾಷೆ ಸಾಂಭರ
9. ಕೋಂಬೂ | ತಸ್ಯ ಗೌರಿಂದಿಕರ ನಾಂದ ತಯಾರಿ ಭೂತಕು ಮೂಲಕ
10. ಹಾರ ಗೌರಿರಾಕ | ಪುರಾಣದಿರಿ ಹಾರಿರಿರಾಕ | ಹಣೊದ್ರ
11. ಮಹಾತ್ಮನ ವಿಶಾಳ ಸರಿಯದರಿಯಿರಿ | ಸುಪ್ರಾಮಾಂಯಾಂಗ
12. ಸುಬಾ ಚಿತ್ರದಿ | ಪ್ರತಾಪ ದೇವರಾಜ ಪುರಾನು ಭೂತ ಸಾಂಬಾ ಪಿತಾ
13. ಸುಬಾರು ಮೂಲ ವ: ಪ್ರತಾಪಿ ಸುಖುಣಿರು | ಪ್ರತಾಪದ ಸಸ್ಯ
14. ಪ್ರಶಾಸನ ಪ್ರತಾಪಿ ರಾಣಾಂಗೀ | ವ್ಯಾತಿತಿ ಪ್ರತಾಪದ ವಿಜಯ
15. ಶ್ರೀಪತ್ರಂ: | ತಸ್ಯ ದೇವಾಂಗಿಕರ ಜೀನೆ ಸ್ತನಯ ವಿನ್ಯಾಸಂ: | ವಿ
16. ಚಾನುಮಾಂಗಿಕ ವ್ಯಾತಿತಿ ಬಿರ್ರದ ವಿಜಯಪೂರುತಿ: | ದ್ವಾರ ನಮೂ ಶ್ರೂತ
17. ಸಸ್ಯ ದೇವಿ ನಾರಾಯಣಾಂಗಿಕರ | ವಿಜಯರಿದ್ಧ ಮಹಾದ್ವಾರೇ ಕಂತ ನಾಯವ
18. ಪ್ರಶಾಸನ ಪ್ರತಾಪಿ ರಾಣಾಂಗೀ | ವ್ಯಾತಿತಿ ಪ್ರತಾಪಿ ರಾಣಾಗಿ ಪರಿಕಾಲಿಕ ಪಿತಾ
19. ಶಚಿನ ಶಾಸ್ತ್ರ ವಿಚಿತ್ರ ಮೂಲದ | ವರಾಣ ವಿಚಿತ್ರಕರ ಸಂಬಾ | ಶಾಸ್ತ್ರ
20. ಹೃದ್ರಂದೆ ಪಂಚಾಂಗ: ಶಾಸ್ತ್ರ ನಮೂ ಪರಿಕಾಲಿಕ ಪಿತಾ
21. ಹೃದ್ರಂದೆ ಪಂಚಾಂಗ: ಶಾಸ್ತ್ರ ನಮೂ ಪರಿಕಾಲಿಕ ಪಿತಾ
22. ಹೃದ್ರಂದೆ ಪಂಚಾಂಗ: ಶಾಸ್ತ್ರ ನಮೂ ಪರಿಕಾಲಿಕ ಪಿತಾ
II A–

23. स्थिति सुप्रस्तुति। स्थिति प्रामाण्य समूह विशेष विश्लेषण सर्वारणीय
24. तत्त्व। विशेष विश्लेषणप्रक्रिया विशेषण प्रथम प्रथम
25. २६ राह देश प्रथम राह। २६उ ववशोषणात्मा प्रात: स्थले

II B–

53. विशेषमश्रय वहस्सय द्वारा मार्गार्थस्य नवमी स्वरूप:। dull म
54. रामायणमश्रययो वहस्सय:। पुरुषोत्तमोऽहृदं विषयोऽहृदं। वहस्सय:।
55. स्वरूप:। काव्यस्थान्य वहस्सय शरणार्थ सङ्गीतस्य नवमी:।
56. वाहस्सय याजुष्मण गांभीर्य मार्गार्थस्य नवमी:। वहस्सय
57. २७ तस्मां श्रुत्यान्यो गांभीर्य सङ्गीतस्य नवमी:। गीतमश्रय:।
58. वहस्सय याजुष्मण:। वहस्सय रामायण:।
59. २८ मुख्य शिरोविशेषण:। वशिष्ठस्य वहस्सय रामायण:।
60. २९ रामायणस्य कृत्ति:। काव्यपस्य वहस्सय वीरण सुन्दरिण:।
I A

1. Harer lilā-varāhasya damsbrā-damdah (s) sa pātu vah Hamādri-
2. kalaśa yatra dhātri chchha [tra] śriyam2 dadhau ā Hērāmbhya nama-
3. s tasma [i] yad-damdah3-grīnamālāhinīmām4 madhuvratanām sa [m] gi-
4. ta-maṅkhari bhavati trayī sadā (m) hlādanidhēr indō [s] saṃtānē
5. Yadu-saṃjīne4 ābhuḍh āśchiryya śrīmadhurya vasudhāyā [s] tapah-
6. p [h] ałam l
5. Saṃgamō naṁma rājā bhūt sārabhūṭe tād-anvayēl rējē yasya yaśaḥ-sīm-
7. dhō [s] saṃsāva Surāpagāl saṅvra-tattā-śrīna thēlā āsī-
8. t tanūbhuvām10 l madhyā11 Bukka-mahipālā maṇīnām āva

1. Read Hemādri.
2. Read śriyam.
3. Read gaṇḍa.
4. Read saṃjīne.
5. Read āścharyā.
6. Read māḍhuryam.
7. Read sarva.
8. Read ratna.
9. Read nīḍās tasya.
10. Read tanūbhuvām.
11. Read maḍhyē.
12. Read guṇānvitah.
10. ḫāra-gaura-yaśaḥ-pūra-hāri Hariharasva-rāhṛḥ yat-shōdaśa-.
11. mahā-dāna-yaśaṣṭi dig-viḥāriniṃḥ bhūyasām abhavannālam
12. bhuvanaṃ cha taturdayaḥ Pratāpa Dēvara[rā]ja-śyaḥ putrō bhūt bhuvī viśrataḥ
13. pramōda iva mūttāḥ yah pra[jā]naṃ svai [ṛ] guṇair abhūṭḥ pratārthaḥ saṃi-
14. dho bhūtvāḥ pratāpāgnaḥ ranāṃgaṇel vi[ti]tō yēna viṁśaḥ viyajaḥ (h).
15. śri-kara-grahāḥ tasya Dēmāmbika-jāṇes tayā[o] viniyōnmatah vi-
16. dyā-nidhir viśeṣajno vīrō Vija [r] yabhūpa-tiḥ dayā (m) niḥār abhūt tasya dēvi Nārāyaṇāmēbikā śaurēr iva Mahālakṣṣmi Śaṅkarasyaiva Pā-
17. rvatīḥ putra-rūpaṃ tayāḥ slāgyam pūrva-janma-tapah-phaḷam Dēva-
18. rāyān.
19. mahipālo dātā divyati bhūtale vadhāya-tilakah sōyam Dē-
20. varājo mahā-ṛpiṇah Sākē varsha-ganiḥ elin maha[ṃ]dra bāнagni-
21. śaśibhir miteḥ Śaṃuṇyākhyē vatsarē śūddhe māsī Bhāḍrapadē
dubhe śchau pakṣhe paṃcchaddasyām nakshatrēṣasya vāsare sōmo-
23. parāgataḥ pumṣyē kālē dharāmādhva-marma-viṭ Tungabh-
drā-tatē pumṣyē Virupākshasya samnīdhaū Penugumda-pūrī-rā-
jyē Rodda-dēṣe prathāṃ gataḥ Tumbbekalvākhyatāṃ prāpte sthalē
dharaṇī-
24. 26. sthitim upēyushiḥ khyātāṃ grāmaṃ Chōliṣṭāṭipalyākhyam dharanī-
27. talēḥ vidhāya Tryambakapuram agrahāram mahāsayaḥ dhārapūvram a-
28. dād vīpra-gaṇāya guṇaśāline pada-vākya pramāṇaṃkhyā-si[m]dhū-
nām pāradriśvanē śri Tryambakapuraḥ hyasmi [n] vṛttibhāja [m] dvijanma-
nām lī-
29. khyate nāma gōtrāṇi śākhāṃśca vimalātmanāṃ Kāśyapa-sa-
30. gōtrasya yājushasya bhuvana-gurōḥ śri Kriyāṣakti-gurōḥ prāthami-
31. ki vṛttih śri Bōdhānandānvasya-pravarttakasya bhva-raōga-vaidyasya śri Gō-
32. vindānanda-gurōḥ vṛttir ēkāḥ Bhāradvāja-sa-gōtrasya yājushasya
33. 34. Dirgha-Malināṭhasūnōṛ Nāgasaṃv vṛtī shshaṭkam Hāritisya
35. yājushasya Viṣvēṣvara-rādhyā-sūnōṛ Lakṣmiṇkāntārādhyasyaika
36. vṛttih Kāśyapa-sagōtrasya yājushasya Pōchana-sūnōḥ Kūchi-
37. bhaṭṭasyaika vṛttih Bhāradvāja-gōṭrānām bahvṛichānām Nāgapā-
rādhyā-sūtanām Jamnapārādhyā Madhuvāpārādhyā Chaudapārādhyā
38. Nāgapārādhyā Lakṣmiṇkāntārādhyā Rāghava-sūnōṛ Nāgasaṃv
39. vṛttir ēka Vāsiṣṭhasya bahvṛichasya Nāgasaṃv Nīgarī-
42. bhaṭṭasya vrittir ēkā Bhāradvājas-gotrasya bahvrichasya Peśuṇārya-
43. sūnōr Aubhalabhaṭṭasyaikā vrittih | Kāśyapasa-gotrasya ba-
44. hrichasya Simañārya-sūnōr Nāgaṇasyaikā vri-
45. tih | Jāmadagnasya bahrichasya Govind-sūnōs Ti-
46. paṇasyaikā vrittih | Kāśyapasya bahrichasya Lakh-
47. na-sūnōh Saṃgaṇasyaikā vrittih | Vādhūlasya ya-
48. jusasya Rāmachandra-sutasya Nṛiharibhaṭṭasya dvē vrittih | Å-
49. trēyasya bahrichasya Naraḥari-putraṇa Simañāsyasyaikā vrittih
50. Bhāradvājas-gotrasyas vārachasya Sāvanārya-sūnōr Malapaṇasyai-
51. kā vrittih | Hāritisya bahrichasya Chōlapārya-tanayasya Janapa-
52. syaikā vrittī Āgastasyō baruchasya Viraṇa-sūnō [r] Nāraṇasyasyaikā vrittih

II B—
53. Viśvāmitrasya bahrichasya Dēvaṇasūnōr Basavaṇasyasyaikā vrittih | Bāda-
54. rāyaṇasa-gotrayōr bahrichayōh Puṇaṣaṇatayōr Nṛihari Śi[m]gaṇayō [r] vri-
55. tti-dvayaṃ | Kauśikasya bahvrichasya Maṇḍaṇa-sūnōr Lakaṇaṇasyaikā
56. vrittih
57. Śrīvatsasya yājushasya Gōpāṇa-sūnōr Nāgaṇasyasyaikā vrittih | Śrīva-
58. tsasya yājushasya Gōpāṇa-sūnōr Āchaṇa-syasyaikā vrittih | Gautamasya bah-
59. vrichasya Chāyana-sūnōr Nṛiharér ēkā vrittih | Ātreyasya bahvri-
60. chasya Dēva-
61. na-sutasya Līgaṇasyasyaikā vattiḥ | Vasishṭasya bahrichasya Rāmaṇa-
62. putra-
63. sya Rāyaṇasyasyaikā vrittiḥ | Kāśyapaṇay bahrichasya Viraṇa-sūnōr Līga-
64. na-syasyaikā vrittih | Bhāradvājasya bahrichasya Chadappa-sutasya
65. Gaṇapasyaikā
66. vrittih | Bhāradvājasya bahvrichasya Homṇapa-sūnōs Tipṇaṇasyaikā
67. vrittih | Bhā-
68. dvājasya bahvrichasya Kēśapāryasūnō Viṭṭhapāryasyaikā vrittih | Bhārad-
69. vājasya
70. bavrichasya Kēśapārya-sutasya Nāgaṇasyasyaikā vrittih | Kaumḍinyasya ya-
71. jusasya Viṭṭappa-sūnōr Dēvapasyaikā vrittih | Vasishṭasya yājushasya Malla-
72. ppa-sūnōs Tipṇaṇasyaikā vrittih | Vasishṭhasya bahrichasya Nārayaṇa-
73. ēva-sūnōr Lakaṇaṇasyaikā vrittih | Gārgyasya bahrichasya Dēvaṇa-sū-
74. nō Mallapaṇasyaikā vrittih | Ātreyasya bahrichasya Chadappa-sūnōh
75. Sirigī-
76. rināthasya daśa saṃkhyya vrittayaḥ | Bhāradvājasya bahrichasya Dēva-
77. nārya-sutasya Rā-
78. machamdrasya viṃśati-saṃkhyya vrittayaḥ | Bhāradvājas-gotrasya
79. bahvrichasya Nāgapārā—
71. dhya-sūnō[r] Janapārādhyasya chataśrō vṛttayah । Bhāradvājasa-gōtrā bahṛichāḥ Ni-
72. simhārādhyasi-sūnur Haribhāṭṭaḥ । Madhuvāṇa-sūnur Lakhaṇaḥ । Chauda-
73. pa-sūnur Dēvaṇaḥ । traya ē.-
74. te pratyēkam ardhā-vṛitti-bhāginah । Bhāradvājavōr bahṛichayōh Simgaṇa Abhala-sūnō.
75. Nāgarānmaṇadātayā vṛttir ēkā । Kāsyapasya bahṛichasya Mallapa-sutasya Chau-
76. pasyārdhā । Śrivatsasya bahṛichasya Tippaṇa-sūnōr Mallapasyārdhā Śrivat-
77. sya bahṛichasya Mādhava-sūnōs Tippaṇasyārdhā । Vāsiṣṭhāḥ bahṛir-
78. chāḥ Basavaṇa-
79. sūnu Mādaṇaḥ Gōvirṇa-sūnu Mailār[a[h] Kōṭidēva-putrus Tiṁmaṇaḥ ētē trayaḥ pratyēka-
80. m ardhā-vṛitti-bhāginah Vaiśvāmitrayōḥ bahṛichayōh Rāghava Nāgaṇa
81. sūnvau Kri-
82. shnabhiṣṭa Simgaṇayōr ēkā vṛttih । yājusasyaṭrēyasya Gūpaṇa-sūnō
83. Nāgaṇa sā-
84. rdhā Vāsiṣṭhasya yājusasya Tippaṇa-sūnōr Avvanaṣyārdhā । bah-
85. vrīchayāṭrēyasya Dēva-
86. na-sūnōḥ Samgaṇasyārdhā śukla-yājusasya Gautamasya Visīnasunō
87. Paṁḍarivardhā । yajusasya Va-
88. sishṭhasya Nōruṇpā-punōr Mallapasyārdhā Atri Vāsiṣṭha Bhārad-
89. vājas-goṭrāṇām rukh yajuh sā-
90. khinām Rāmacandrama Bomana Lōkama Tiṁmaṇanām vṛttir ēkā Dēvarāya-mahārayada.

Translation.

Lines 1—4.

May the barlike task of Hari who took the form of Varāha (Boar) for sport, borne
on which the earth possessed the beauty of an umbrella with the Golden Mountain
as its final protect you:

Salutation to Hēramba, the bees dwelling on (lit. householders) whose temples
render music with the Veda as an accompaniment. (The meaning of this verse is
not very clear).

Lines 4—20.

In the race of the moon who is a treasure of joy to the righteous called Yadu,
was born the fruit of the austerities of the earth, possessed of wonderful sweetness.
In that great lineage arose a king named Sangama the stream of whose fame shone
like the Ganges. Among the seas of that treasure of jewels (Sangama), king Bukka-
mahipāla shone like Kaustubha among gems. The son of that lord of Gaurāṃbikā
(Bukka) was Hariharēsvara endowed with good qualities and with fame flowing like a stream and white like a string of pearls. The fourteen worlds are not sufficient to hold his fame arising from the sixteen gifts made by him and sporting in all the cardinal regions.

Pratāpa Dēvarāja was his son, famed in the world. He was, by his qualities, like the embodiment of the happiness of his subjects. That hero made oblations of his enemies in the fire of his valour on the battle-field and held the hand of (married) the Goddess of Victory. His son by Dēmāmbikā was king Vijayabhūpāti, pre-eminent on account of his courtesy, a treasure of learning, distinguished for his knowledge, and brave. The consort of that treasure of compassion, Vijayabhūpāti was Nārāyaṇaṁbikā, like Lakshmi of Vishnu and Pārvati of Śāṅkara. The praise-worthy fruit of their austerities in previous births is their son king Dēvarāya. Ever generous he is dwelling in happiness on earth.

**Lines 20—31.**

An ornament to the benevolent, highly magnanimous and versed in the secrets of the path of righteousness, the great king Dēvarāja, in the Saka year counted by moon, arrows, fires and moon (1351), in the year Saumya, in the pure month Bhaḍrapada, in the bright fortnight, on the 15th lunar day, on Monday, on the holy occasion of the lunar eclipse on the holy bank of the Tungabhadrā, and in the presence of Virūpākṣa, gave away with pouring of water, the famous village Chōliśaṭtipalli situated in the renowned Tumbekallu-sthala, Rodda-dēṣa and Penuguṇḍapuri kingdom, making it an aghrahāra named Tryambakapura to the assemblage of Brahmans, endowed with righteous qualities and having reached the other shore of the ocean of grammar, Mīmāṃsā and logic. The names of the pure souled Brahmans who hold the vṛttis in this Tryambakapura are written here along with their gōtras and śākhas.

**Lines 31—48.**

The first vṛtti belongs to the guru Kriyāśakti, the teacher (guru) of the universe, born of Kāśyapagōtra and a follower of Yajurveda. One vṛtti belongs to the guru Gōvindānanda, of Bōdhānandānvaya, a physician to the disease of worldliness (bhava—world of births and deaths): To Nāgaṇa, son of Dirgha Mainātha of Bhāradvāja-gōtra and Yajurveda, 6 vṛttis: to Lakshmikāntarādhya, son of Viśvēsvararādhya of Hārīta-gōtra and Yajurveda, one vṛtti: to Kūchibhaṭṭa, son of Počhaṇa of Kāśyapa-gōtra and Yajurveda, one vṛtti: to the six sons of Nāgappārādhya, of Bhāradvāja-gōtra and Rik-sākhā, named Jannapārādhya, Madhuvaṇārādhya, Chaudapārādhya, Nāgappārādhya, Lakshmanarādhya and Ganaṇārādhya, 6 vṛttis: to Nāgaṇa, son of Rāghava of Viśvāmitra-gōtra and Rik-sākhā, one vṛtti: to Singariḥaṭṭa, son of Nāgaṇa of Viśisṭhā gōtra and Rīgvēda, one vṛtti: to Anbhalaḥaṭṭa, son of Pemmanārya of Bhāradvāja-gōtra and Rīgvēda, one vṛtti: to Nāgaṇa, son of Singanārya, of Kāśyapa-gōtra and Rīgvēda, one vṛtti: to Tīpaṇa,
son of Góvinda of Jāmadagnya-gótra and Rig Vėda one vṛtti: to Sangana, son of Lakhanā of Kaśyapa-gótra and Rig Vėda, one vṛtti.

Lines 48—56
To Nṛiharibhaṭṭa, son of Rāmachandra, of Vādhula-gótra and Yajur Vėda, two vṛttis: to Singaṇa, son of Narahari of Atrėya-gótra and Rig Vėda, one vṛtti: to Malaṇa, son of Sāvanaṇya of Bhāradvāja-gótra and Rig Vėda, one vṛtti: to Janapa, son of Chōlāpārya of Hārita-gótra and Rig Vėda, one vṛtti: to Nārana, son of Viraṇa of Agastya-gótra and Rig Vėda, one vṛtti: to Basavaṇa, son of Dēvaṇa, of Viśvāmitra-gótra and Rig Vėda, one vṛtti: to Nṛihari and Singaṇa, sons of Putana of Bādarāyana-gótra and Rig Vėda, two vṛttis: to Lakhanā, son of Mangana of Kaṇśika-gótra and Rig Vėda, one vṛtti.

Lines 56—64.
To Nāgana, son of Gōpana of Śrivatsa-gótra and Yajur Vėda, one vṛtti: to Āchana, son of Gōpana of Śrivatsa-gótra and Yajur Vėda, one vṛtti: to Nṛihari, son of Chāyana of Gautama-gótra and Rig Vėda, one vṛtti: to Li[n]gana, son of Dēvaṇa of Atrėya-gótra and Rig Vėda, one vṛtti: to Rāyaṇa, son of Rāmaṇa of Vasishṭha-gótra and Rig Vėda, one vṛtti: to Li[n]gana, son of Viraṇa of Kaśyapa-gótra and Rig Vėda, one vṛtti to Gaṇapa, son of Chauḍapa, of Bhāradvāja-gótra and Rig Vėda, one vṛtti: to Tippana of Bhāradvāja-gótra and Rig Vėda, son of Hounapa, one vṛtti: to Viṭhapārya, son of Kēsapārya of Bhāradvāja-gótra and Rig Vėda, one vṛtti.

Lines 64—68.
To Nāgana, son of Kēsapārya of Bhāradvāja-gótra and Rig Vėda, is given one vṛtti: to Dēvapa, son of Viṭhapā of Kaṇḍinya gōtra and Yajur Vėda one vṛtti: to Tippana, son of Mallappa of Vasishṭha-gótra and Yajur Vėda, one vṛtti: to Lakhanā, son of Nārāyaṇa-dēva of Vasishṭha-gótra and Rig Vėda, one vṛtti: to Mallapa son of Dēvaṇa of Gārgya-gótra and Rig Vėda, one vṛtti.

Lines 68—79.
To Śirigirināṭha, son of Chaddatta of Atrėya-gótra and Rig Vėda, are given 10 vṛttis: to Rāmachandra, son of Dēvaṇārya of Bhāradvāja-gótra and Rig Vėda, 20 vṛttis: to Janapārādhya, son of Nāgāparādhya of Bhāradvāja-gótra and Rig Vėda, 4 vṛttis: the three persons named Haribhaṭṭa, son of Nṛsimhārādhya, Lakhanā, son of Madhuṇa, Dēvaṇa, son of Chauḍapa, all of Bharadvāja-gótra and Rig Vėda get half a vṛtti each: to Nāgaṇa and Annadāta, sons of Singaṇa and Aubhala of Bharadvāja-gótra and Rig Vėda, one vṛtti: to Chauḍapa, son of Mallapa of Kaśyapa-gótra and Rig Vėda, half a vṛtti: to Mallapa, son of Tippana of Śrivatsa-gótra and Rig Vėda, half a vṛtti: to Tippana, son of Mādhava of Śrivatsa-gótra and Rig Vėda, half vṛtti: Mādaṇa, son of Basavaṇa, Maiḷāra, son of Gōvinda, Tiṃmāna, son of Kōṭideva, these three persons of Vasishṭha-gótra and Rig Vėda get half vṛtti each.
Lines 79—84.

To Krishnabhaṭṭa and Singāna of Viśvāmitra-gōtra and Rig Vēda, sons of Rāghava and Nāgana, one vṛtti (each): to Nāgana of Yajur Vēda and Atrēya-gōtra, son of Gopaṇa, half a vṛtti: to Avvana, son of Tippana of Vasishṭha-gōtra and Yajur Vēda, half a vṛtti: to Sangana, son of Dēvana of Rig Vēda and Atrēya-gōtra, half a vṛtti: to Paṇḍari, son of Vishnu of Sukla Yajur Vēda and Gautama-gōtra and to Mallappa, son of Nōrnappa of Yajur Vēda and Vasishṭha-gōtra, half a vṛtti: to Rāmachandra, Bōmana, Lōkana and Tirunana of the Atri, Vasishṭha and Bharadvāja-gōtras and of the Rig and Yajur Vēdas, one vṛtti each is to be given.

Dēvarāya-mahārāya’s gift...

Note.

This copper plate sāsana consisting of two plates was found in the house of the village accountant of Chōlēnāhalli. The plates measure 11“×7”×¼“. There is writing on one side of the first plate and on both sides of the second plate. There is a hole on the top of both the plates. There is no seal nor ring. The letters of the record are well carved in Nandi Nāgari characters. But there are several orthographical errors. The language is Sanskrit. The record is however incomplete as it stops after reciting the names of the donees and referring to king Dēvarāya. Another plate which must have contained the boundaries of the village granted, terms of gift, imprecatory verses, signature, etc., seems to have been lost.

The grant belongs to the reign of the Vijayanagar King Dēvarāya II, son of Vijayabhūpati and Nārayanāmbikā. The usual stanzas in praise of the Sangama dynasty of kings from Yadu and Sangama down to Dēvarāya II are given (cp. E. C. XII, Tumkur 11) after the invocatory verses addressed to the gods Varāha and Gaṇeṣa.

The object of the record is to register the gift of an agrahāra village called Chōliṣaṭṭipalli (Chōlēnāhalli) renamed Tryambakapura situated in the Penugonda-puri kingdom, Rodda province, Tumbehallu-sthala to certain Brahmans with Kriyāsakti-gurū at their head by the king Dēvarāya II.

The date of the grant is given as Ś 1351 Saumya sam. Bhādrapada śu 15 Monday with a lunar eclipse and corresponds to 12th September 1429, a Monday with a lunar eclipse and occurring in the month of Nīja Bhādrapada.

The importance of the record lies in its containing the gōtra and sūtra of the royal preceptor Kriyāsakti, not found so far in the inscriptions and literary references to that guru. He is stated in this record to belong to Kāśyapa-gōtra and to have been a follower of the Yajur Vēda. He is also honoured in this record with the appellation bhuvana-gurū or world-preceptor. Among the other donees are some names ending in ārādhya (cp. E. C. XI, Davangere 23 of 1410).

Kriyāsakti was a famous teacher who belonged to the Suddha Śaiva sect of Saivism, evidently the same as the Kālāmukha sect. His name, religion and the
preference shown to the Kashmir Brahmins and Śaiva agamas by his disciple Mādhavamantrin lead to the inference that he belonged to the Kālāmukha sect. This had numerous votaries in the Karnāṭaka from very early times but practically disappeared after the reign of Dēvarāya II. It is believed that its followers were absorbed by the Viraśaiva or Lingayat cult and the Smārta or Advaita sect. There are references to the guru Kriyāśakti from 1347 A.D. to 1431 A.D. in inscriptions, and hence it is surmised by some scholars that there were several gurus of this name during this period.

The absence of the gōtra and sūtra of the Kālāmukha gurus so often met with in inscriptions should not be taken to denote that they were opposed to Vedic teaching and the Brahmān social system. The Kālāmukha gurus are always praised as being well-versed in the Vedas and Vēdāṅgas. A lithic record at Belgāmi, the chief centre of the Kālāmukha sect, dated 1036 A.D., while referring to the Kālāmukha priest Lakulīśvara-paṇḍita gives in a verse the essence of his doctrine: Mahādēva is god, his feet are worthy of worship by all the world. The rule enjoined in the three Vedas for the order of castes and āśramas is dharma. (E.C. VII, Shikarpur 126: translations, P. 98).

There are several inscriptions and literary works referring to Kriyāśakti from the time of Harihara I down to the reign of Dēvarāya II.—The earliest of these inscriptions is the Hechehe copper śāsana of 1347 in which he is spoken of as the guru of Mādhava, minister of Prince Māraṇa and praised as an incarnation of Śiva (E. C. VIII, Sorab 375). Heddase Plates of Māraṇa contain the same information and are of the same date (M.A.R. 1929, P. 168).

A stone inscription of Bukka I, dated 1368 at Muchchāndi speaks of Kāsi Vilāsa Kriyāśakti as the instructor of Mādhava (or Mādhava-mantrin), in Pure Saivism (E.C. VII Shikarpur 281). A copper plate grant of Harihara II dated 1378 speaks of Kriyāśaktyāchārya as the kula guru (family preceptor) of the king (E.C. V, Channarayapatna 256). The Gadag Plates of Harihara II, dated 1379, refer to a grant made by the king at the instance of his preceptor śrīmad rājaguru mahāmaṇḍalāchārya Vāṇi-vilāsa Kriyāśakti. This is believed to be different from Kāsi Vilāsa Kriyāśakti (M.E.R. 1925, p 88). The Hosahalli Plates of Harihara II, dated 1381, describe Harihara II as having listened to the teachings of Kriyāśakti and Vidyārāṇya (Journal of Bombay Historical Society, Vol. I, No. 2, p. 1). A lithic record of the same reign, dated 1390 A. D. at Sankarārthīa near Mulabāgal states that Immaḍi Bukka, son of Harihara II granted the village Kummāyipalli for the services of the shrine of Vidyāśankara set up in memory of the guru Kriyāśakti who had died in the previous year (1389). This record would establish some connection between him and Vidyāśankara. Whether Vidyāśankara was merely the name of the deity set up or whether he had anything to do with the Vidyārthī of Śrīngērī who died about 1356 or with Vidyāśankara, the guru of Narahari, successor of

After this we have two copper plates of Harihara, dated 1398 and 1399 which also praise Harihara II as the worshipper of the feet of rāja-rāja-guru-pitāmaha Kriyāśaktidēva who was the worshipper of the feet of Svayambhu Triyambakadēva (M.A.R. 1912, P. 47). A lithic record of the same reign, dated 1403 speaks of the governor of Āragā named Viṭṭhanna Oḍeyar as a swan at the lotus feet of Kriyā-śakti-guru-muniśvara and registers a gift of land to Kriyāśakti-dēva-rāya-vodeyar and also to the guru of the Śringēri Matt (Śrugēri vodeyar) [E.C. VI Koppa 53: also Koppa 52 and E.C. VIII, Tirthahālli 133.]

We next come to the records of the reign of Dēvarāya I. A stone inscription at the Harihara temple at Harihara speaks of Dēvarāya as having obtained his supreme knowledge by the favour of rāya-rāja-guru-mandalachārīya Kriyāśakti-guru. It is dated in 1410 A.D. (E.C. XI, Davangere 23). The Danḍepalli Plates of Dēvarāya I's son Vijaya-bhūpati call Vijaya-bhūpati as a disciple of Kriyāśakti-dēśika and record a gift by that king of a village called Kriyāśakti-pura to Brahmanus. (E.I. XIV, p. 80). A stone record of the reign of Dēvarāya II at Puttur in South Canara District, dated 1431 A. D. registers a gift of lands on the occasion of the visit of the teacher Kriyāśakti-dēva to the place. The Superintendent for Epigraphy, Madras who has noticed this in his Annual Report on South Indian Epigraphy for 1931 (P. 48) gives his opinion that this Kriyāśakti is evidently different from his namesake who was the spiritual preceptor of Mādhavamantrin and also of Harihara II.

In none of the above stone or copper records are the gōtra and sūtra of Kriyā-śakti given. A few references to Kriyāśakti in contemporary literature may be noticed here. Tātparyadīpikā, a work in Sanskrit being a commentary on a philosophical treatise called Sūtasamhitā by Mādhava-mantrin tells us that the author (here called Mādhavāchārya) was a disciple of Kāśīvilāsa Kriyāśakti. As stated already Mādhavamantrin served under Prince Mārapa, Bukka I and Harihara II. Kamparāya-charitam of Gangādēvi also speaks of Kāśīvilāsa Kriyāśakti as her guru. Śrīnāthā author of some Chātu verses in Telugu states in his work that the goddess Sarasvati got for him the title of Kavi Sārvabhauma before Chandrabhūsha Kriyāśakti Rāya. (Sources of Vijayanagar History by S. Krishnaswami Iyengar, p. 61). In a foot note on p. 61 of the same work Dewan Bahadur Dr. S. Krishnaswami Iyengar opines that this is a distinct person from Kāśīvilāsa Kriyāśakti, the preceptor of Mādhavamantrin and Gangādēvi, the first member of the full title being the personal designation of the occupant and the second that of the office.
MYSORE DISTRICT.

21

HEGGADADEVANKOTE TALUK.

At the village Belatūr, in the hoblī of Antarasante, on a stone lying near the Karalumanṇagudi.

Size 2’—6” × 2’.

Old Kannada language and characters.

Transliteration.

1. pa
2. yara
3. ṛṇapa prithuvi
4. yuttire Bāgija Bu
5. guṇiyum pendati Pa (?)
6. ya bīṭṭa datti bittuva
7. ge sushti grahanadol teni
8. ya Kāsyapa-gōtra Māṇayya
9. gāmūṇḍa padirkaṇḍuga mannu
10. yi-dattiyan aļidom kege
11. ilā 1 kavileya pārvvaran a
12. Butuga-Koṃguni kaṭṭida
13. kege bīṭṭa datti

Translation.

While Anṇapa was ruling the earth, Bāgija Bu [tuga] Koṃguni and his wife Pa . . . . made the gift of bittuvaṭṭa. Be it well. On the occasion of
eclipse, . . . Gāmunḍa granted 10 kandugas of land to Mārayya of Teni . . .
yā Kaśyapagōtra. He who destroys this gift will incur the sin of destroying tanks, red cow, and Brahmans. The grant made for the tank built by Būtuga Konguni.

Note.

This inscription is fragmentary as the inscription stone is broken on both the sides and a number of letters are lost both at the beginning and end of lines 1—11.

A king is first referred to as ruling the earth. Only the letters Ṇnāpa at the end are now left. The name may stand for Anṇapa. There is a Noḷamba king Anṇapa who ruled from 931 to 940 over parts of Tumkur and Chitaldurg Districts. Whether his rule extended over parts of Mysore District cannot be determined definitely. But the exercise of some authority in the Ganga kingdom by the Noḷambas is indicated in some inscriptions (see M.A.R. 1939, p. 177; E.C. III, Mandya 13 of 895). No date is given in the record but the characters appear to belong to the 10th century A.D.

The main object of the inscription is to record the construction of a tank by Būtuga Konguni and a grant made for the same. This Būtuga was probably the same as the Ganga king who slew the Chōla king Kaṇḍitiya at Takkōlām (E.C. III, Mandya 41) about 949 A.D. At the time of the grant he might have been a prince. The present record gives the title Bāgija to him. It is not clear what it means. His name is also stated to have joined with him in making a grant of bittuvatā for the tank built by him. But her name is lost in the inscription except the initial Pa. The record next refers the grant of 10 kaṇḍugas of land to Mārayya of Kaśyapagōtra by some gāmunḍa. Probably the donee of this grant Mārayya received confirmation of the grant of bittuvatā for the tank from Būtuga and his wife. An imprecation is contained against the violators of the grant. The word bittuvatā seems to indicate either a portion of the produce of the lands below a tank or some wet lands below a tank granted to the person who built the tank or repaired it.

Regarding the wife of Būtuga Konguni, we have only the initial letter Pa for her name. Even this letter is not very clear. So far we have come across the names of two wives of his, Rēvakāmmadi, the Rasḍrakūta princess, and Chikkabbe referred to in a record at Alahalli (E. C. VII, Shimoga Taluk, 96 and E. I., IV, 350).

Very close to the inscription stone is a ruined old tank and it is probable that this was the tank referred to in the lithic record.

22

At the village Ningahalli in the same hobli, on the 1st viragal near the forest-settlement.

Size 5'—6'×4'—0'.
Kannada language and characters.

<table>
<thead>
<tr>
<th>No.</th>
<th>Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ನಂತರದುಪಾಂಗು</td>
</tr>
<tr>
<td>2.</td>
<td>ಕೊಡುಂಗು</td>
</tr>
<tr>
<td>3.</td>
<td>ಹೈದುಳು ಸಿಗುತ್ತು</td>
</tr>
<tr>
<td>4.</td>
<td>ಹೊಸದುಗು</td>
</tr>
<tr>
<td>5.</td>
<td>ವೆಂದಿಸಿ ಬರುತ್ತು</td>
</tr>
<tr>
<td>6.</td>
<td>ರೆಡುಗು</td>
</tr>
<tr>
<td>7.</td>
<td>ಸಿದ್ದಿ</td>
</tr>
<tr>
<td>8.</td>
<td>ಮತ್ತು ನೀಡು</td>
</tr>
<tr>
<td>9.</td>
<td>ಅನುಭವದಿಗೆ</td>
</tr>
<tr>
<td>10.</td>
<td>ಇದು ಮತ್ತು</td>
</tr>
<tr>
<td>11.</td>
<td>ಗೋಡು</td>
</tr>
<tr>
<td>12.</td>
<td>ಕಪ್ಪು ವರ್ತು</td>
</tr>
<tr>
<td>13.</td>
<td>ರ್ಾಮಿ ಬರುತ್ತು</td>
</tr>
<tr>
<td>14.</td>
<td>ಸಿದ್ದಿ</td>
</tr>
<tr>
<td>15.</td>
<td>ಸಿದ್ದಿದರ್ಶಿ</td>
</tr>
<tr>
<td>16.</td>
<td>ಮತ್ತು ಗಂಟೆ ಸುಸು</td>
</tr>
</tbody>
</table>

Note.

This records the prowess of a warrior named Vira of Adhataraka (lit. family of the brave) who fought with the sword and died after capturing a stronghold.

The date of the event is given as the 9th lunar day of the dark half of Kartika in the year Prabhava.

No king is named nor is the record dated in any era. The characters seem to belong to the 11th century A.D.

On a second viragat at the same place.

Size 5'x4'

Kannada language and characters.

<table>
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<tr>
<th>No.</th>
<th>Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
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</tr>
<tr>
<td>2.</td>
<td>ಕೊಡುಂಗು</td>
</tr>
<tr>
<td>3.</td>
<td>ಹೈದುಳು ಸಿಗುತ್ತು</td>
</tr>
<tr>
<td>4.</td>
<td>ಹೊಸದುಗು</td>
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<tr>
<td>5.</td>
<td>ವೆಂದಿಸಿ ಬರುತ್ತು</td>
</tr>
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<td>12.</td>
<td>ಕಪ್ಪು ವರ್ತು</td>
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<td>13.</td>
<td>ರ್ಾಮಿ ಬರುತ್ತು</td>
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<td>15.</td>
<td>ಸಿದ್ದಿದರ್ಶಿ</td>
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<tr>
<td>16.</td>
<td>ಮತ್ತು ಗಂಟೆ ಸುಸು</td>
</tr>
</tbody>
</table>

Note.

Some letters are lost in lines 11, 12 and 16 of the record. This record belongs to the reign of the Chola king Vira Râjendrâ Chola and mentions the death of a
warrior named Bira while fighting the battle of Bayanāḍ against thieves. His son is said to have got the vīrāgal inscription engraved.

The date is given as Ś 992 Sri Kara Pushya 10 and the regnal year of Vira Rājendra Chōla is also given but it cannot be clearly made out owing to laeune. Ś 992 is equivalent to 1069 or 1070 A.D. which would be the 6th or 7th regnal year of Vira Rājendra (see E. C. X, Chintāmanī 161) and corresponds to the cyclic year Sāmya or Sādhārana and not Khara. The nearest Khara corresponds to A.D. 1051 which would fall in the 34th or 35th regnal year of Rājendra Chōla. There is some confusion in the date. Perhaps the word Śrīkara in line 2 might simply mean auspicious and not indicate the name of the cyclic year.

24

At the village Bichanahalli in the hobli of Antarasante, on a stone near the Māri shrine.

Size 5'×4'.

Kannada language and characters.

1. .................................................................
2. .................................................................
3. .................................................................
4. .................................................................
5. .................................................................
6. .................................................................
7. .................................................................
8. .................................................................
9. .................................................................
10. .................................................................
11. .................................................................
12. .................................................................
13. .................................................................
14. .................................................................
15. .................................................................
16. .................................................................
Note.

This records the gift of the village Bichanahalli situated in Sogalavadaipurassthala in Hurada-sine with certain hamlets forming them into an agrahara named Devarajapura made by the king of Mysore, Devaraja Vodeyar, son of Devaraja Vodeyar and grandson of Chamaraja Vodeyar. The agrahara was granted free from all taxes and with all the rights of possession to certain Brahmans not named who are said to have been proficient in all branches of learning. The king Devaraja Vodeyar is stated to have been seated on the throne of SriRangapatna (Seringapatam). The usual imprecations occur at the end of the grant.

No date is given. The donor Devaraja Vodeyar was the king of Mysore from 1659 to 1672.

25

On a viragal in the forest block of the deserted village Lakshmanapura in the hobli of Kandalike.

Size 5'×4'

Kannada language and characters.

Transliteration.

1. Pûrvva-dësamum
2. Gângeyum Kadâramu
3. gônda Koppara Kesâ-
4. ri-paramar âna sri
5. Râjëndra-chôla-dëvaru
6. yându 19 dâvudu Saka
7. varsha 953 neya Pra-
8. môda-samvatsarada Chaitra-mâ-
9. sada bahula trâyodâsi
10. Brihaspati-vâradandu
11. Bâniga Bimayyana maga
12. Taṭṭala Échagâvûnda mâva
13. Sântayya Kotagam bandu turu-
14. va kôndu pôpâgadattta Binnâm-
15. Ëi turuva magulchi sura-
16. ra gatige sanda

Translation.

During the 19th regnal year of Śri Râjëndrachôladëvar, Koparakèsariparamar, the conqueror of Pûrvvadêsa (Eastern country), Gange and Kadâra.—on Thursday, 13th lunar day of the dark half of the month Chaitra, in the year Pramôda, the Śaka year 953—when Sântayya Kôtaga, uncle of Taṭṭala Échagâvûnda, son of Bâniga Bimayya, came and seized the cows, the brave Binnâmëdi recovered the cows and attained the region of the gods.

Note.

This is one of the usual viragal records describing the exploits of a hero named Binnâmêdi in recovering the cattle of the village from the attacks of enemies. It belongs to the reign of the Chôla king Râjëndrachôla I (1012-1044 A. D.) and is issued in the 19th year of his reign in Ś 953 Pramôda Chaitra ba 13 Thursday, corresponding to 2nd April 1030 A.D. Its importance lies in its giving both the regnal and Śaka years of Râjëndra Chôla I and helping in the determination of the year of his accession like a few other inscriptions published already.

NANJANGUD TALUK.

26

At the village Bankahalli in the hobli of Huilahalli, on a stone set up in the field of the patel Keteganda.

Size 5' × 3' — 9"
Note.

This record belongs to the reign of the Hoysala king Ballāla III and describes the creation of a village called Bauikhalli by five gaudas named Bimmakkagauda, Malanagauda, Sambuvagauda, Ketagauda and Bichagauda, sons of Virayagauda. They are also stated to have constructed a tank and a temple at the village, set up a stone oilmill for the service of the temple and granted some land for food-offerings to the god enshrined in the temple. The gaudas are said to be subordinates of the nāl-prabhu-gaudus of the rich Hokkanādu district in Kārṇaṇḍa belonging to Kumāranādu. The names of the nāl-prabhu-gaudus are given as Manchananāyaka, eldest son of Vira Baireyanāyaka, Maranāyaka, son of Baiheyayanāyaka, and Baiheyyanāyaka, son of . . . . . . The usual imprecatory verse occurs at the end of the grant and also a sentence with the meaning "may there be increase in prosperity, long life, good health and wealth be found at the commencement of the record."

The record is dated Ś 1214 Nandana sam. Chai śu 15 Brihavāra and corresponds to 3rd April 1292 A.D.
At the village Amukahalli in the same hobli of Hullahalli, on a broken stone lying in a field behind the Māri temple.

Size 1’-6” × 1’-3”.

Note.

This record is full of lacunae as a portion of the inscription slab is broken on both sides and the pieces on each side are lost leaving only the middle portion of the slab intact. It seems to refer to some king as the overlord with the titles, rājadhīrāja and rāja-paramēśvara and some subordinate of his is spoken of as the ruler of the throne of Mysore. It is probable that the first king referred to is a king of Vijayanagar. The letters tāpa sīrī-sūryya in line 7 may mean that the Mysore king referred to was a sun in brightness. But nothing can be definitely stated about the meaning.

As regards the date, only the cyclic year Viśvāvasu is named and the figure indicating the number of years lapsed in the Śālivāhana era is lost. The characters seem to belong to the 17th century and it is possible that Viśvāvasu might stand for 1665 A.D. when Dēvarāja Vadeyar was king of Mysore. The previous cyclic year Viśvāvasu coincided with 1605 A.D. At this date the Mysore kings had not yet obtained the throne at Seringapatam and are not spoken of in contemporary inscriptions as seated on a throne. In the later years Viśvāvasu, occurring in 1725 A.D. and 1785 A.D. the Mysore kings are not spoken of as subordinates since the Vijayanagar empire had disappeared by that time.
Seringapatam Taluk.

23

Chikkabbehalli copper plate grant of Krishnaraya dated 8 1439 found in the Taluk Treasury at Seringapatam, Seringapatam Taluk. [Plate XXIV].

3 plates: 10" × 7"; Nāgari characters: Sanskrit language: Boar Seal.

<table>
<thead>
<tr>
<th>No.</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>जय महर्षिदेव नाममात्रम्। सर्वसाङ्गे प्रतापवर्धितम्।</td>
</tr>
<tr>
<td>2.</td>
<td>घण्टे समस्य जयोऽनिद्राय प्रतापवर्धितम्। सर्वसाङ्गे।</td>
</tr>
<tr>
<td>3.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
</tr>
<tr>
<td>4.</td>
<td>जय महर्षिदेव जयोऽनिद्राय प्रतापवर्धितम्। सर्वसाङ्गे।</td>
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<tr>
<td>5.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
</tr>
<tr>
<td>6.</td>
<td>जय महर्षिदेव जयोऽनिद्राय प्रतापवर्धितम्। सर्वसाङ्गे।</td>
</tr>
<tr>
<td>7.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
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<tr>
<td>8.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
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<td>9.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
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<td>10.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
</tr>
<tr>
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<tr>
<td>12.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
</tr>
<tr>
<td>13.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
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<td>14.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
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</tr>
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<td>16.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
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<tr>
<td>17.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
</tr>
<tr>
<td>18.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
</tr>
<tr>
<td>19.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
</tr>
<tr>
<td>20.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
</tr>
<tr>
<td>21.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
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<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
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</tr>
<tr>
<td>25.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
</tr>
<tr>
<td>26.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
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<tr>
<td>27.</td>
<td>अर्जुनस्वरूपीयं सर्वसाङ्गे। सर्वसाङ्गे प्रतापवर्धितम्।</td>
</tr>
</tbody>
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II A—

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II B—

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1. ಶ್ರಯಾಣಾಭಿಪ್ಪಿ ನಮ: | ನಮ: ಸುಂದರಶಿರದ್ವು ವಿಭಜಿತ ವಾಮ
2. ರವಾನೆಯ ಬೈಲೋಪಿಯ ನಾರಾಯಣ ಸುಂದರ್ಶಿರದ್ವು ಸೇವೆ | ಹರೆತೀ
3. ಬಾಂಕ್ರೋಹಿ ದಾದರಿದ್ದು: ಸ್ವತ ವಾ | ಹೆಸರಿಕೆಯನ್ನು ಬಿಡು ಪಾ
4. ಸ್ವರೂಪದ್ವಾರ ಪುಜ್ಜಿಸಲು ಕರ್ಮಾಣ ತಲ್ಲದವು ಉಶ್ಚೀತ್ರಿಗುರಾ | ಪಾ.
5. ಪ್ರಧಾನ ಗುಢತ್ತು ಹೆರಿಯಾದಿ ಚಲ್ಲವದು. ಆಜ್ಜಗೆ ಸ್ವಾಭಾವಿಕ
6. ರಾಮಯಂತ್ರದೇವೀಯ ಮಾಲಯಾನುಭಯಿಸುವುದು: | ವೇಷೀತ್ತಿತ್ತಿಯ ಸೇವೆ
7. ಪ್ರತಮನೆಯೂ ಮಹ: | ಸುಂದರಶಿರದ್ವು ಪ್ರತಿಭಾತ್ರಿತ ಅಭಿಪ್ರಾಯ
8. ಮೈನೆಶ್ವರ: ಪುಜ್ಜಿಸುತು ಪುಷ್ಪಾಲಯ ನಿಜರಿಂದರು ವಿಶೇಷಗೊಂಡಿರು ಮುಂಗಾರೊಂದು
9. ಬ್ರಾಹ್ಮಣ: ತಮ್ಮದೇವಾನ್ನು ತುಂಡು ಪಂಶಾಯ ದೃಶ್ಯ ಸದಾ.
10. ರಾಮನಾಮೂ ಲಂಚ: | ಕಾರ್ಯಾಧಿಕಾರಿ ವಿಧಾನ ಉದ್ದೇಶ್ಯಮುಂಗಾರೊಂದು
11. ನೆ ದೇವಕಲಾಭಿಪ್ಪಿಯ ತಮ್ಮದೇವಾ | ವಾಯಾಚ್ಯ ತನಿಕೆದ್ರ
12. ಹು ಮರಿಗಳನ್ನು | ಶುಭೇಶಯ | ತನ್ನಮುಂಗಾರೊಂದಿಗೆ ಸಾಮಾನ್ಯವೊಂದು ಕ್ರಮಗೊಂಡಿರು
13. ಪಾಲಕ: | ಅಂಬಾಸುಮಾನ ಕೇಂದ್ರ ಮನೋಮರ್ಜಿತ ಸಾಗಿಸದು: | ವೋರ
14. ಸಾಧ್ಯೆ ಮುಂಗಾರೊಂದಿಗೆ ವಿಧಾನಾಧಿಕಾರಿಯಾದು: | ದೇವಕಲಾಭಿಪ್ಪಿ
15. ದೇವಕಲಾಭಿಪ್ಪಿ | ಕಾರ್ಯಾಧಿಕಾರಿ ಕೇಂದ್ರದಲ್ಲಿ ವಿಧಾನದಲ್ಲಿ ಹುಟ್ಟಿದಿರಾರು
16. ಯೋ ವಿಧಾನಾಧಿಕಾರಿಗರೂ ಬಿಂದಿನೆ ದೃಷ್ಟೀಯ ಉದ್ದೇಶ್ಯಮುಂಗಾರೊಂದು
17. ಲಂಚ್ ರಾಮನಾಮೂ ತೀರು ನಿಜದ್ರ | ಕೃಷ್ಣ ರಾಮಾನ್ನು ತದಿಷ್ಟರು ನಿಜದ್ರ
18. ಪ್ರೂಣ ಹೊಸಾರೆ ಕೀಚ್ಛಿರೆಯೂ ಬಿಂದಿನೆ ಉದ್ದೇಶ್ಯಮುಂಗಾರೊಂದು
19. ಸಾಧ್ಯೆ ಪಾಲಕರಾರಾರಾರಾರಾರಾ | ಕೇಂದ್ರದಲ್ಲಿ ವಿಧಾನದಲ್ಲಿ ಹುಟ್ಟಿದಿರಾರು
20. ಮಾಡುತ್ತಿರು | ಕೀಚ್ಚಿರೆಯೂ ತದಿಷ್ಟರು ನಿಜದ್ರ
21. ರಾಮನಾಮೂ | ಅಂಬಾಸು ಕೇಂದ್ರದಲ್ಲಿ ಸಾಧ್ಯೆಯಲ್ಲಿ ಸುಭೀತಿಯಲ್ಲಿ
22. ವ್ಯಕ್ತಿಯಾಗಿ ಪ್ರತಿಭಾತಿ ವಿಧಾನದಲ್ಲಿ ವಿಧಾನದಲ್ಲಿ ಹುಟ್ಟಿದಿರಾರು
23. ವ್ಯಕ್ತಿಯಾಗಿ ಪ್ರತಿಭಾತಿ ವಿಧಾನದಲ್ಲಿ ಸುಭೀತಿಯಲ್ಲಿ
24. ನೇ ಸ್ತ್ರೀ | ವ್ಯಕ್ತಿಯಾಗಿ ಸುಭೀತಿಯಲ್ಲಿ | ಬುಡುಳುತ್ತರಿಂದಲ್ಲಿ ಹುಟ್ಟಿದಿರಾರು
25. ವೀರ್ಯಾಧಿಕಾರಿಗಳೂ ರಾಮನಾಮೂ ಕೇಂದ್ರದಲ್ಲಿ ಸುಭೀತಿಯಲ್ಲಿ ಹುಟ್ಟಿದಿರಾರು
26. ಪ್ರೂಣ ಕೇಂದ್ರದಲ್ಲಿ ಕೀಚ್ಚಿರೆಯೂ ವಿಧಾನದಲ್ಲಿ ಸುಭೀತಿಯಲ್ಲಿ
27. ಕೀಚ್ಚಿರೆಯೂ ಕೇಂದ್ರದಲ್ಲಿ ವಿಧಾನದಲ್ಲಿ | ವೀರ್ಯಾಧಿಕಾರಿಗಳೂ | ರಾಮನಾಮೂ
II A

28. चिव नंदनी | जाती बीरस्वसिंहद्वारणायमहीपती। बीरधी
29. नारसिहा: बिजयवन्दे सम्भवितमानस्वः कीर्तिक्री नीत्यानि
30. रथस्यानसुन्त दुनियावन्त्यमाहायान। बाल्यशेषरूपः
31. कर्मभूद्वेशुरुतः। श्रीमानोदिणेल्या श्रीमायालयाचलांत्रिकम्
32. लहङ्गमायार्य जाम्य दशान्त। नामात्रायकालाकृतिकले
33. इसि य: श्रीविकल्पामत्यवस्थाने श्रीकालस्तिरस्वेतुपि नारणे
34. वेंकुशराय च काच्य:। श्रीसैले गोगीऽंचल महात विंशं वर्ष
35. के संगमे च। श्रीप्रेमे कृपयोज्ये हतसिंहमहान्तित्रिथे।
36. निर्मुखे:। गोकणे रामसेनज्ञानि जगते त्वदेनेक्ष्योर्मिएऽपि पु
37. न्यायनन्दवाल्वानासिष्यवहादमहादानधािराय्याविष्यावः
38. वयोहिव चतुर्युक्तः तृणरंगसुपरेषिः सङ्गमः
39. तपस्व्यहिंदुरोवतरुकस्तिरस्वेतुपि वित्ता कुंडितामुनु। व्रजाण्डे
40. विशिष्ठुः घटमात्रमेतमानस्तक्र रचनेयें। ससांस्बधीः च
41. कल्याणश्च नहितत्सिके कार्यनी कामेतुः। स्वामिश्रमा यो
42. हिरण्यव्यार्याणि तुलापुरुष्यो गोसाहें हेमांद्र हेमांद्र
43. त्याष्ट्रे कनककिरिये पंचलंगायति नीति। साध्य: प्रशास्त
44. निर्विविष्ये राज्ये वाणिज शासितुः। त सेनन गृहेण विस्ताते श्रि
45. तेर्जः निवंगने। ततोष्यवायुबीर्षीकणारायणीप
46. इति: बिकारनी मणि के हृदयतः[ न]विवर्णे मही सुजः। कीर्तिकायर्च
47. समस्त: प्रथुत्तत्व विश्व सकारायं वज्ने त्रयसंकर्त्य पुरा पु
48. राष्ट्रविद्वादश्रेणी: प्राय: सजायोपिय चतुर्ज्ञौजीन
49. चतुर्ज्ञोक्तमधवमू तालीकस्वायमाच च कमले वी
50. यन्त्र च चापी करे। शाल्याः वास्सेणे द्रुत इति रुभा किंतु समाजे
51. बुरासी नानासेनानातुरुपं जनतमुस्ती पुष्कराकाः पाकाकाः
52. इति:। सांस्कार्य स्वरूपत प्रतिनिधित्वा धर्म्मेणाणि यो विचारे
53. संहारम् श्रवणेषु मुखात्मातिजेहानुसरिष्ये: मह
54. चामर्थायाः; बिहयामहुः; तुनात्मिल्लेत्। त्राय
55. प्रश्याहें नौस्तपरतालं देवत्यं तच्छिंद्रे

II B

56. धर्मवापिपुरविवादपीरिता्कात्तु तत समभा जातम
57. निष्प्रत्तत्त्व सुचि योस्युखश्रंगप्रनास। कायी श्रीशो
58. लशोदाणाचालकमस्तम्वेरकदिकमसुरदीव्यालिनथ्ये
59. शाक्यमन्तु विविधव्यथः के स्वयं ये। देवस्यानुभू तीये
60. वष्णु कनकतुललुप्यादी: नामदेवानान्योपद्यान्नि
61. सिध्यमकितीर्गमानोकान्ति नामै। रूपाृंपत्रान्तिविंच
62. श्रेष्ठः शोभुव्रीतिर्ज्ञोपादी। भावेते तत्पुष्य रायर मंडः।
63. स्तोत्तःत्रतिन्दु यो रणचंद:। राजाधीराज इत्युक्रो यो राज
64. परिश्रायतः। मूर्ति रागा[उ] इहच्छरायभक्तः। हिंदूरा
65. यसुरजाऽ दृष्टाशार्ममहान: बीरधिनाप इत्याविष्कर
III A——

82. रेखापटले क्षत्रान्त श्रामाधुर्ष्टम्न: स्थित: श्रामण्डिलिकान्या च देशसागरान्तिसम्बन्धः । राजसुत्तमान्तिरन्तरम् श्रमाधुर्ष्टो नामस्य सम्बन्धः । विक्रमेऽवः ।
83. वन्याङ्गान्तिः इस्वर्यमान्ति सम्बन्धम् । चेतनार्ग्यान्तिः मायाधम्मित्वः ।
84. सुन्दरः । वेदेऽवल्लिकाय तत् वामाधुर्ष्टेऽविष्मित्वः वामाधुर्ष्टेऽविष्मित्वः ।
85. न्यायान्तिः परिवर्थनान्तिः स्थित: स्थित: । तण्डौर्ध्रा: नामनांन्तिः इस्वर्यमान्ति: ।
86. तुत्तराण्तिः हर्षुर्यादितिः सुन्दरः । वि: ।
87. ह्योत्तराः प्रायोगिक: वामाधुर्ष्टेऽविष्मित्वः । वामाधुर्ष्टो नामस्य सम्बन्धः । राजसुत्तमान्तिः ।
88. न्यायान्तिः परिवर्थनान्तिः स्थित: स्थित: । तण्डौर्ध्रा: नामनांन्तिः इस्वर्यमान्ति: ।
89. न्यायान्तिः प्रायोगिक: वामाधुर्ष्टेऽविष्मित्वः । वामाधुर्ष्टो नामस्य सम्बन्धः । राजसुत्तमान्तिः ।
90. श्रामाधुर्ष्टखंस्यायण: वामस्याविष्मित्वः । श्रामण्डिलिकान्या च देशसागरान्तिः ।
91. विधिनिः: । विधिनिः: । वामाधुर्ष्टखंस्यायण: वामस्याविष्मित्वः । अख्सः ।
92. श्रामाधुर्ष्टखंस्यायण: वामस्याविष्मित्वः । श्रामण्डिलिकान्या च देशसागरान्तिः । राजसुत्तमान्तिः ।
93. पशुपालय: । देशसागरान्तिः । वामाधुर्ष्टखंस्यायण: वामस्याविष्मित्वः ।
94. तुत्तराण्तिः हर्षुर्यादि-विष्मित्वः । वामाधुर्ष्टखंस्यायण: वामस्याविष्मित्वः ।
95. न्यायान्तिः परिवर्थनान्तिः स्थित: स्थित: । तण्डौर्ध्रा: नामनांन्तिः इस्वर्यमान्ति: ।
96. न्यायान्तिः परिवर्थनान्तिः स्थित: स्थित: । तण्डौर्ध्रा: नामनांन्तिः इस्वर्यमान्ति: ।
97. न्यायान्तिः परिवर्थनान्तिः स्थित: स्थित: । तण्डौर्ध्रा: नामनांन्तिः इस्वर्यमान्ति: ।
98. न्यायान्तिः परिवर्थनान्तिः स्थित: स्थित: । तण्डौर्ध्रा: नामनांन्तिः इस्वर्यमान्ति: ।
99. न्यायान्तिः परिवर्थनान्तिः स्थित: स्थित: । तण्डौर्ध्रा: नामनांन्तिः इस्वर्यमान्ति: ।
100. देशसागरान्तिः । वामाधुर्ष्टखंस्यायण: वामस्याविष्मित्वः ।
101. तुत्तराण्तिः हर्षुर्यादि-विष्मित्वः । वामाधुर्ष्टखंस्यायण: वामस्याविष्मित्वः ।
102. तुत्तराण्तिः हर्षुर्यादि-विष्मित्वः । वामाधुर्ष्टखंस्यायण: वामस्याविष्मित्वः ।
103. तुत्तराण्तिः हर्षुर्यादि-विष्मित्वः । वामाधुर्ष्टखंस्यायण: वामस्याविष्मित्वः ।
105. रा | सामान्यें चम्सेतु सुपाण्यं काळं काळ पालनियों महावंशं।
106. विनेतन माहिन: पारिवेदन्न भुवं भूवं यातचे रामभंधं।
107. अष्टविक्रमः (In Kannada characters).

Transliteration.

1. sāri Gaṇāḍhi-patayē namaḥ 1 namaḥ (s) tuṅga-śiras-čuṇbi-chaṃḍra-chaṁda- 
2. ra-čhārave trailokyā-nagarārambla-mūlastambhāya Ṣamabhaye 1 Harēr li-
3. lā-varāhaśya damṣṭrā-damḍjāh sa pātu vah 1 Hēmādri-kalāsā yatra dhā-
4. tī ekhhatra-Śriyām dadhum 1 kalyāṇāyāstu tad-dhāma pratyūha-timiti-
5. pahām yad-gajopyaṇa-jāḥbhūtam Harināpi cha pūjyate 1 asti kṣi-
6. rāmayāddēvāri mathyamānāṁ mahāmubdhēḥ 1 navanītam ivōdbhūtam a-
7. paṇita-tamō mahāḥ 1 tasyāśīt tanayās taṭobhār atulair anva-
8. rthā-nāmā Buddha punyair asya Purūra (va)-vā bhunjabala iry dvishām 
9. niṅñatāḥ 1 tasy Āyur Nahuḥsōhśya tasya paruśhō yuddhē Yayaṭi [h] kshi-
10. tan khyātaḥ stasya tu Turuvasu [r] vasunibha [s] sāri Dēvayāṇihe [h] 1 
    tad-vām-
11. sē Dēvakijānir didipe Tiṃmna-bhūpatic 1 yaṣasvi Tuluvēṃdē-
12. shu Yadō [h] Krishna īvānaye 1 tatobhūd Bukkamājānir Īṣvara-kshti-
13. pālakahāḥ 1 aṭrāsam agunabhramśaṃ maulīṛataṃ mahīṃbhūjān 1 sara-
14. sād udabhūt tasmān Naraśaṃvi pālakahāḥ 1 Dēvaki-nāṃdhanāt Kamō 
15. Dēvakināṃdhanād iva 1 Kāvērōm āśu badhvā bahala-jaḷa-tarāṃ 
16. yō vilamghyaiva satrum 1 jivagrāham grihītvā samita-bhunjabalā-
17. t Tamccya-rajyam tadiyaṃ 1 kītva Śrīraṅga-pūrvaṃ tad-api niḥ-vaśē 
18. pātanaṃ yō bahhaśe kirtti-stambhaṃ nikhyāya tribhuvana-bhavana-stū-
19. yamānāpaḍāna[ḥ] 1 Chērāṃ Chōlaṃ cha Pāṃdyam tam api cha Madhura-
    vallabham
20. Mānabhūsam viryoḍāgram Turushkam Gajapati-nrijatiḥ chāpi jītvā ta-
    danyān 1 ā-Gamga-tīra-Luṅkā-prathama-charma-bhū-bhūṛ-ritt-tatāṃtā [m] 
    nitāṃtam
22. khyāta-kshōṇipatīnāṁ srajam iva śirasām sasanaṃ yō vyatānīt 1 
23. vividha-sukritōddāme Rāmēśvara- pramukhē muhur mudita-hpiddaya-sthā-
24. nē sthānē vyadhatta yathā-vidhiḥ 1 budha-parivṛtto nānā-dānāni yō bhū-
    vi ścēdaśa tribhuvana-jāṇḍigitam upīṣaṃ yaṣaḥ pumanuktayān 1 Ti-
26. ppājī-Ṣagalaḍēvōyō Kaṇḍalaya-āri-Ṣumitravō-[h] 1 deveyō iva Nṛ-
27. simhēṃdrat tasmāt Paṃktrirathād iva/vīrau vīna[yi] nau Rāma-Lakshmanā-

II A—
28. v iva nāṃdanāu 1 jātar Vira-Nrisimhēṃdra-Krishnārāya-mahiḥatiī iva śrī 
29. Nāmasiḥyā sa Vijayanaṅgare ratta-simhōsanaṅsthāh kṛttāy nīttāy ni-
30. rasyan Nṛga-Nāla-Nahushān apyavatām athānyān 1 A-sēṭōr Ā-Sunē-
31. rōr avani-sura-nutāḥ svairām achōdayādrē ā-pachyātyachalāṃtād akhi-

24
32. la-hṛidayam āvarjya rājaṁ śasāsa l nānā-dānānyakārhit̐ Kanakaśa-
33. dasi yaḥ śri Virūpākṣha-dēvasthāne śri Kālaihatiśitur api nagarē
34. Vemkaṭādram cha Kā [m] ciyām l Śrīsaṁilē Śoṇa-saṁilē maḥati Hariharē [A]
     hō바-
35. ē Samgamē cha l Śrīramaṅge Kumbhaghōṅe hata-tamasi maḥā-Nāmādiṁthirē
36. Nivṛttitayāḥ l Gōkarṇē Rāmaśēttāu jagati tad-ītaresv-apyāsēśēshu puṃ-
37. nya-sthānēśhvalabdhā nānā-vidha-lahala-mahā-dāna-vāri-pravāhāṅī
38. yasyōdāṃchati-turāṅga-prakara-khura-rāja [s] sūṣhyad-ambhōdhi-magnabh-
     kshāmābhri-
39. t-paṅkha-chchhīhōṅd[y]attara-Kūlisadharōtkaṁtīthā kumṭhitāṅhūṭ l braṁh-
     māṃḍaṁ
40. viśvachakram ghaṭaṁ udita-maḥābhoṭakaṁ mtma-dhēnum saptāmbōḍhīṁ
     cha
41. kalpa-kṣhitiruhaṅatiṅ kā[m] chanṭi Kāmadhēnum l svārṇākṣheṁ[m] yō
42. hiramānēśvaratam api tulāpūrṇasām gōśaṅaṁ hēmāśvaṁ hēmaga-
43. rōhaṁ kānaka-kari-rathāṁ paṁcha-lāṅgalyatāṅiṣ ī prājyaṁ prasāṣya
drīvṛghnān rājaṁ dyām iya āsātum l tasmin gunēna vikhyātē khis-
45. tēṁṇdrē divam gatē l tātōpy-avārya-virya- śri Kṛṣṇarāya-mahipa-
46. tih l bijbhārti manikēyūra-[n]rīśēśhaṁ maṁhiṁ bhūte l kī[v]ītyā yasya
47. sanaṁtataḥ praśrutayā viśvām ruchākyam vrajēd ityāsamkya purā Pu-
48. raṅraṁ abhāvad Bhāl[čkshaṇah prāyaṇah pādāṅkśhōpī caturr(bh?)ujōjāni
49. Chaturvaktro bhavat padmaṁbhū [h] Kāli khadgaṁ adhād Rāma cha kama-
     laṁ vi-
50. nām cha Vāṅi karē śatrūnāṁ vāsaṁ ētē dādata iti rūṣhā kimnu saptām-
51. burāsi[m] nānā-senā-turāṅga-truttita-vasumatī- dhūlikā-pālikā-
52. bhīḥ l samsōṣhya svairam ēta[r]- pratinidhi-jaladi-śrēṇikā yō vidhattē
draṁhmāṇḍa- svārṇa-mṛu-pramukha-nijanahāḍāna-tōyār amēyāiḥ l
53. mad-dā-
54. ttām arthi-sārthāḥ śriyam iha suchīram bhu[m]jatāṁ ityāvētyāḥ prāya[h]
55. pratyūḥa-hētōs tapaṇa-ratha-gatēr ālayaṁ dēvata[m]nāṁ tatta[d]-digjai-

II B—

56. tra vṛttīyāi(ra) birudapadair a[n]kitā[m]statra tatra stambhāṁ jātapra-
57. tiśhthān v[y]atonāta bhuvī yō bhūbhṛd-abhraṅkāshāgrān l Kā[m]chi Śrīsa-
58. la Śoṇācchala Kanakasabha Vemkaṭādri pramukha[ṛ]ēśhāvartvāvartya
59. śarvēśhāvatanāta vidhiḥvad bhūyāṣe śṛēyaṣe ya[h] l dēvasthānēsu tirthē-
60. shvapi kanakatulāpūrushedīni nānā-dānānyēvodadānaiv a-
61. pi samam akhilair āgāmktānī tānī l rōsha-krita-pratipārthīva-
62. damḍaḥ śēshabhūja-kṣiti-rakshana-sau[m]dah bhāshege-tappuva-rāyara-
63. gaṇḍah
64. stōṣa [kṛ] d arthiṣhu yō raṇa-chaṁḍaḥ l rājā-dhirāja ityuktō yō rāja-
64. পারমেশ্বরান্ত মুর্নরাম গাম্বান্দাচ পারারায়া-ভায়স্করান্ত হিমধৃদ্রায়-সুদায়া-সারদুলায়-মারদ্বায়া জীবনাত বিশ্বাদী বিদ্যায়।

65. গা বাম্বা কালিমাদুয়া জাতো স্বেচ্ছায় সুদ্ধায় সুদ্ধায় জাতো সুদ্ধায় সুদ্ধায় জাতো সুদ্ধায় জাতো সুদ্ধায়।

66. শাকাহার্দ্য-মাতৃত্ব শাকাহার্দ্য-মাতৃত্ব শাকাহার্দ্য-মাতৃত্ব শাকাহার্দ্য-মাতৃত্ব শাকাহার্দ্য-মাতৃত্ব।

67. মৃদুরায় মৃদুরায় মৃদুরায় মৃদুরায় মৃদুরায়।

68. মৃদুরায় মৃদুরায় মৃদুরায় মৃদুরায়।

69. মৃদুরায় মৃদুরায় মৃদুরায় মৃদুরায়।

III A—

82. রেক্ষিতিয়েত প্রাণ অথবা অথবা অথবা অথবা অথবা অথবা।

83. প্রাণ অথবা অথবা অথবা অথবা অথবা।

84. প্রাণ অথবা অথবা অথবা অথবা অথবা।

85. প্রাণ অথবা অথবা অথবা অথবা অথবা।

86. প্রাণ অথবা অথবা অথবা অথবা অথবা।

87. প্রাণ অথবা অথবা অথবা অথবা অথবা।

88. প্রাণ অথবা অথবা অথবা অথবা অথবা।

89. প্রাণ অথবা অথবা অথবা অথবা অথবা।

90. প্রাণ অথবা অথবা অথবা অথবা অথবা।

91. প্রাণ অথবা অথবা অথবা অথবা অথবা।

92. প্রাণ অথবা অথবা অথবা অথবা অথবা।

93. প্রাণ অথবা অথবা অথবা অথবা অথবা।

94. প্রাণ অথবা অথবা অথবা অথবা অথবা।

24*
95. manasyāpi vikrayasyāpi chōchitaṁ iva parītaḥ prayata[ś]snigdhai[h] purōhi-
96. ta-purōgamaṁ iva vividhāiv vibudhāś śrauta-pathikair adhikair girāṁ iva
Krishnādevamahā-
97. rāyō mānaniyō manasvināṁ iva hirāṁya-payō-dhārā-pūrvaṁ dattavān
mudā iva
98. tad idam avanī-vanipaka-vinuta-dharā yasya Krishnārāyaṇasya sāsanaṁ u-
99. ru-kavi-vaihava-nivaha-nidānasya bhūri-dānasya iva dāna-pālanayōr ma-
100. dhyē dānāchchēyōunpālanāṁ iva dānāt svargam avāpnōti pālanād achyū-
tāṁ padāṁ iva sva-dattā[d] dviguṇam punyaṁ para-dattānu-pālanāṁ para-
dattā-pahā-
102. reṇa sva-dattā[m] nishphalam bhavēt iva sva-dattāṁ para-dattāṁ vā yō
harēchchha vasum-
103. dharām iva shashṭir vaś[r]sha-sahasrāni viśṭhāyām jāyate krīmi iva aikāva-
bhagini
104. lōke sarvēśhām ēva bhūbhujāṁ iva bhṛjyā na kara-grāhyā vipra-dattā
vasumdhā-
105. rā(m) iva sāmānyēyāṁ dharma-sētum nri-pānāṁ kāle kāle pālanāyō bhavad-
bhih iva sa-
106. rvaṁ ētāṁ bhāvinah pārthivēmānāṁ bhūyō-bhūyō yāchatē Rāmāchandrāṁ
107. śri Virūpāksha

Translation.

Lines 1—71.
Salutation to Gaṇādhipaṭi: Praise of Śambhu, Varāha and Gaṇapati: Genealogy of the Vijayanagar king Krishnārāyaṇa from the Moon downwards and his praise (see E. C. V, Hassan 6 for a translation of the verses): regarding Narasa’s conquests Tanebyarājyam is to be interpreted as the kingdom of Tanjore (see para 106, p. 51, M. A. R. 1918).

Lines 71—98.
On the 12th lunar day which was a Gōdvādāśī of the bright fortnight of the month Mārgaśīra in the year Dhātā being the 1438th year in the era calculated from Śalivāhana, on an auspicious day and lagna, during a great tithi, in the presence of the God Virūpāksha, conferring liberation (from births), on the bank of the river Tungabhadra adorned with Hēmakīṭa (hill), the great king Krishnārāyaṇa, deserving of respect by worthy people, surrounded by holy and loving purohīts and others and also by various learned men, vedic scholars and eloquent speakers, was pleased to grant with pouring of water on gold, as a sarvamāṇya, with all the boundaries defined, possessed of the rights of nīdhi (treasure on the surface), nīkṣhēpa (treasure underground), pāshāna (rocks), sīdhabha (ready rights), sādhya (possibilities), jala (water springs), akshīni (imperishables), āgāmi (future rights), trees, wells, springs, tanks, kachchha (river banks), to be enjoyed singly, by sons and grandsons, etc., in succession.
for as long as the moon and stars last with the rights of gift, mortgage and sale, three villages, namely, (1) Chikkabhealli with (the hamlets) Māyappahalli, Dépa-ságarā and Ānesāsalu villages, highly fertile, situated in the Nāgamangala kingdom, to the east of Gudhebaili, to the south of Hallegere, to the west of Ballekege, to the north of Kerekòdu, (2) Halavumārā Bowahalli, situated in Chennapātina kingdom to the east of Timmasamudra, to the south of Berlahole, to the west of Šivanalalī, to the north of Tagachegere, (3) Venganenali, situated in Billagondanahalali kingdom, to the east of Chikkananahalali, to the south of Nārasiṃhyappuri, to the west of Toḍanallur and north of Jûjuvâdi, to the wise ascetic Vyāsatirtha, disciple of Brahmanyatirtha, who had crossed to the other shore of the ocean of the six darśanas, and was endowed with noble qualities, who was a Tatvavâdi (discourser on tatvas: a term applied to the members of Mādhva sect), high-souled and had understood the inner meaning of dharma and determined the purport of the Vedas.

Lines 98—107.

This is the sāsana of Krishnarāya, who is praised by all who seek favours on earth, who is the source of the prosperity of great authors, and liberal in gifts. Between making a gift and protecting it, protecting is more meritorious than making the gift. By making a gift one attains svarga while by protecting a gift one goes to a region from which there is no fall. Protecting another’s gift is twice as meritorious as making a gift oneself. By seizing another’s gift one’s own gift is rendered fruitless. He who confiscates land given by oneself or by others is born as a worm in ordure for sixty thousand years. The land given to Brahmans is the sole sister of all kings. She is to be neither enjoyed nor held by hand (taxed). This bridge of dharma is common to all kings and should be protected by you from time to time. Rāmachandra asks this again and again of all future kings.

Virūpāksha.

Note.

This copper plate record which was found deposited in the Seringaputam Taluk Treasury and was forwarded by the Deputy Commissioner, Mysore District, to the Archaeological Department was noticed in p. 34 of the Mysore Archaeological Report for 1919. The text has now been published along with a translation and note.

The record registers the gift of three villages Chikkabhealli with three hamlets, in the Nāgamangala kingdom, Halavumārāhosalali in the Channapātina kingdom and Venganahalali in the Billagondanahalali kingdom to the ascetic of the Mādhva sect, Vyāsatirtha, disciple of Brahmanyatirtha, by Krishnarāya, king of Vijayanagar.

Vyāsatirtha was a great scholar who has composed several important works bearing on the Dvaita school of philosophy, namely, Nyāyāmrita, Tarkatāṇḍava, Chandrikā and Bhēdōjījivana. His guru was Brahmanyatirtha. Tradition connects him with the Mādhva gurus Vijayendra and Vādirāja both of whom belonged to separate mats but who are said to have been his disciples. He is said to have popularised Mādhva
religion by publishing its truths in Kannada songs composed by himself. Two great devotees Purandaradāsa, a Brahman, and Kanaka, a Śūdra, who also have composed popular songs full of religious fervour and moral teachings, are said to have been his disciples. He is said to have been connected in his early age with Lakshminārāyanatīrtha also known as Śrīpādarāja who resided at Mujaḷagai and who was the head of a matt at the place. The life of Vyāsatīrtha is extolled in two works Vyāsa-vijaya, by Śrīnivāsatīrtha and Vyāsayogisacharitam, by Sōmanātha. According to tradition as recorded in the first work, the king Krishnārāya was once warned of an evil muhurta approaching and he was advised to put some one else on the throne for that time. Not knowing whom to choose, the king sent out his State elephant with a garland which the animal presented to Vyāsatīrtha. The latter took his seat on the throne, averted the danger befalling the king and in the short time left him signed grants of land to Brahmins. He had the large Vyāsasamudra tank built on the Mysore and Kadaḷa borders. He lived for twelve years at Tirupati worshipping the god Śrīnivāsa. A śrīnivāsam or tomb at a spot called Navavṛindāvana was built for him on an island in the Tungabhadrā about half a mile from Anegondi. According to a song of Purandaradāsa, his disciple, his death took place on Vilambī sam. Phālguna ba. 4 which is equivalent to 8th March 1539, Saturday taking the nearest year Vilambī after the death of Krishnārāya (see Nāgavarma’s Chhandōmbudhi edited by Kittel, Intro. p. 133).

Vyāsatīrtha is also called Vyāsarāya and a spiritual descendant of his resides at the matt of Sōsale in T.-Narsipur Taluk.

The date of the present grant is given as Ś 1438 Dhātu sam. Mār. śu 12 corresponding to 6th December 1516 A.D.

For Vyāsatīrtha we have the following records:—

(1) Abbūr grant of Krishnārāya to Vyāsatīrtha (E.C. IX, Chennapatna 153 of 1523). (See also M.A.R. 1919, p. 35).

(2) Gaurāpura grant of Krishnārāya to Vyāsatīrtha (E. C. VII, Shimoga Taluk 85 of 1527).

(3) Three inscriptions in the Tirumalai-Tirupati, North Arcot District, two in the south wall of the second prākāra in the Venkatēśasvāmi temple, and another in the north street before the Vyāsarāya matt. These are dated in 1524 A. D. and record (a) a money grant by Vyāsatīrtha-śrīpāda-vaḍeyar to the sthānakas at Tirumalai for the service of special offerings to the gods Venkaṭēsa and Gōvindarāja at Tirumalai and Tirupati on certain days, and (b) the grant of house-sites at Tirumalai by king Krishnārāya to Vyāsatīrtha for building a matt (see Tirupati Devasthanam Inscriptions, Vol. III, pp. 329, 380, 338).

(4) Two inscriptions at Lower Tirupati, North Arcot District, in the reign of Krishnārāya. The first of these dated in 1524 authorises Vyāsatīrtha-
śripāda-uḍaiyar to build his matt in the house-site of Sottaibhaṭṭar at Tirupati which was confiscated by the order of Sāluva Narasimharāya because of the theft of the temple jewels by Nambi Sīrappaiyan previously and also authorises Vyāsatīrtha to receive the donor's share of the prasādam offered in the name of Krishnarāya for the use of his matt. The second of these is dated in 1528 and records that the sthānattēr of Tirumalai agreed to make arrangements for conducting a festival to Śrī Gōvindarājasvāmi from the annual income of 60 pons of the village Oddampattu gifted for the purpose by Vyāsatīrtha (Ibid. pp. 326, 358).

(5) A copper plate inscription dated in Š 1447 (A. D. 1525-26) in the reign of Krishnadēvarāya recording the grant of the village Beṭṭakonda renamed Vyāsasamudram with the village Kandakūru close to which is the big tank called Vyāsasamudram (Sewell's Antiquities, Vol. I, p. 132; Madras Epigraphical Report, C. P. 13 of 1905).

(6) Stone inscription at Kottapalli near the Pōtarāju temple dated in Š 1445 Svabhānu in the reign of Krishnadēvarāya recording the grant of some land to the deity by Vyāsatīrthaśripāda-uḍaiyalu (Inscriptions in Ceded Districts, p. 382, No. 50; also Rangacharya's Inscriptions in the Madras Presidency, p. 622, No. 533).

(7) An inscription on the south wall of the maṇḍapa in front of the Viṭṭhala temple at Hampe, Bellari District, records the grant of some villages by Krishnarāya in Š 1435 for services in that temple. Among the donees a certain share is assigned to Gurugalu Vyāsarāyaru. Vyāsarāya is a name often applied to Vyāsatīrtha (S.I.I., Vol. IV, p. 72), No. 277).


For a reference to Vyāsatīrtha's part in the religious activities of Krishnadēvarāya's court and his relation with his contemporary Vallabhāchārya, see Gada’s Sampadāyadipika and Muralidharadasa’s Śrivallabhāchārya-charitra quoted in Seshagiri Sastrī's Rep. San. Tam. MSS. 1896-97, pp. 16 and 24.

SHIMOGA DISTRICT.

29

SORAB TALUK.

At the village Māvaḷi in the hobli of Sorab, writing on a viragal below inscription No. 1 of Sorab Taluk, published in E. C. Vol. VIII. (Plate XVIII, 2).
Old Kannada language and characters,

1. स्वर्ण नारद
2. दंतालकरस्त्रे कालाकालुकीकरण नामक नृत्यकेंद्रिक
3. भासु भोसे तुमचा नाम
4. निबल्लाती अनकलीकरण अन्नवरकेन तथ्यानुसार जातिवरसे
5. दासालीयाती नियाच श्रीमान, श्रीमान नामदेवा

Transliteration.
1. Śrī Dhmasāgara
2. Madanagārāsas kotṭār Mavvelva-kereya tenkāna kōdiya Gōliya-kerege kālge
3. ormmattar kkeyu-ūm
4. nida[r] rakkege idān alido Vāranāsiyul Siddha Parvvara kondōna lōkake salge
5. idān kādon kalyāna-bhagi Kelgu-Kesavana maḍidā kalan

Translation.
Śrī Dhamsāgara Madanagārāsas granted one mattar of wet land for the maintenance of the tank Gōliyakere and its channel situated at the southern weir of the tank at Mavvelva (Māvali). May its destroyer attain the regions to which those who slay Siddhas and Brahmans go. He who protects this will be blessed.
Kelgu Kēsava engraved this stone.

Note.
This record was engraved below the inscription published previously as Sorab No. 1 at Māvali. It records a grant of land made for the maintenance of a tank at that village. The donor is Madanāgarasas a chief, also referred to in the above record (Sorab No. 1) who was a subordinate of the Rāṣṭrakūṭa king Gōvinda III and the record has been assigned to C 797 A.D. by Rice. The present inscription engraved below may also belong to the same date.

At the same village, on a nishadhikallu stone.

Kannada language and characters.

1. श्री नारायणासरस [श्री]
2. देवदाससरस तीर्थसरस [श्री]
This records the death by the Jain rite of samādhi of a woman named Nāgavve, daughter of Gökave and disciple of Mādhavachandradēvar belonging to Mūlasangha, Kundaśaṅkanaśaṅkana and Kṣanavasāna. The inscription begins with the usual verse in praise of Jina-sāsana or Jaina faith.

No date is given. The characters seem to belong to the 12th century. The Jaina guru Mādhavachandra is referred to in E.C. VII, Shimoga 64 of C. 1112 A.D. and also in E.C. VIII, Sagar 151.

31

At the same village Māvali, on a lamp pillar in front of the Banaśankari temple.

Kannada language and characters.

Note.

This inscription records the setting up of a lamp pillar by Bommōja, son of Busuōja, devotee of the goddess Banadādevate (Banaśankari) of the village Mavali (Māvali). The date of the record is given as Pārthiva sam. Kārtika ba. 1. No Śaka year is given. The characters of the epigraph seem to belong to the 15th century A.D.
32

At Kuppagadde in Anavaṭi hobli, on a slab at the threshold of the navaraṅga in the Rāmeśvara temple.

Kannada language and characters.

Note.

This contains the name of a devotee who made a pilgrimage to the above-mentioned temple of Rāmeśvara and got his name and figure engraved. His name is given as Rukumaiya. The characters seem to belong to the 17th century A.D.

33

On a slab in the floor of the mukhamanṭapa of the same temple.

Kannada language and characters.

Note.

This also contains the name of a devotee of the god Rāmelina or Rāmeśvara—Kupparasa. The characters seem to belong to the 17th century A.D.

SAGAR TALUK.

34

On a piece of cannon set up before the Travellers' Bungalow at Anandapur in the hobli of Anandapura.

Kannada language and characters.

Note.

This piece of cannon was brought from the fort at Anandapur, said to have been constructed by the kings of Keladi. The name of the piece is carved.
on it as Kṣhētrapāla Gaṅganātha. The characters may belong to the 18th century A.D. No date is given.

35

At the village Mallandūru in the hobli of Ānandapura, on a māstikal.

Size 4'×9'.

Kannada language and characters.

Note.

This record belongs to the reign of Harihara II (1377–1404), Vijayanagar king. It records the death as mahāsati (great Sati) of a woman named Bommakka on the death of her husband Jadavāra Cheli Bayachisetti of the village Maleyandūr (Mallandūru).

The date of the record is given as Ś 1309 Kahaya sam. Jyēshtha ba. 10 Guruvāra and is equivalent to May 23, 1386 A.D., a Wednesday and not Thursday according to Svāmi Kannu Pille's Ephemeris.

36

Kāṇvapura grant of Harihara II dated Ś 1321 in the possession of Patel Rāmappa of Gauja in the same hobli of Ānandapura. (Plate XXV).

3 plates: Nandi Nāgari characters: Sanskrit language.

I 8—

25*
II B—

40. \( \text{हे आर्थिक संस्कृति समाजाच्या विकासाचा महत्त्व} \)

41. \( \text{संरक्षण संरक्षण} \) \( \text{संरक्षण संरक्षण} \) \( \text{संरक्षण संरक्षण} \)

42. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

43. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

44. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

45. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

46. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

47. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

48. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

49. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

50. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

51. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

52. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

53. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

54. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

55. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

56. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

57. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

58. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

59. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

III A—

60. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

61. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

62. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

63. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

64. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

65. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

66. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

67. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

68. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)

69. \( \text{संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण संरक्षण} \)
I B—

1. ಸ್ಥಿ ಮಹಾಯಾನಪತ್ತು ನಮಿ ನರಸಂಗ್ರಹರು ವಿಚಂದ್ರು ಚ.
2. ಮನುಷ್ಯಗಳು ಕೆಲಸದವರಾರು ಮುಂದುಸಂಶ್ರೆಯ ಶಾವೈ ಇದು.
3. ಕೇಂದ್ರವ ಚಾಲದಿತಂ ಕುಂಡದಲ್ಲಿ ನೂರು ಸೃಷ್ಟಿಯ ಸೇಳಾಂತೆ ಮ.
4. ಪಿಠೋತ್ತಮ ಕಾಂಬನಾದಿಪರಿತಿ ರೈಮಂ ಮಹಿಮೇದು ಇದೆ.
5. ಕೇಂದ್ರವಿಧಾನ ಪಾರಿಮಾರ್ಗ ರೂಪಮೈ ಸಮುದಾಯ ತಿಳಿದ ಮಾಯಾನ.
6. ರಕ್ಷಿತಂ ಕುವ್ಳವಾಗಿ ತನ್ನ ನಮಿ ತಂದೆ ಇದೆ.
7. ನಯಾಂತರ ಕ್ರಿಯೆಗಳಲ್ಲಿ ಸಂಪರ್ಕಸಾಮರ್ಥ್ಯ ಸಂಪೂರ್ಣ.
8. ಸ್ಥಿರ ಸ್ಥಾನವಿನ ಧರ್ಮದಲ್ಲಿ ನಿವಳುತ್ತು ಪೈಯಾರಿಸುತ್ತಾ.
9. ಸ್ಥಿರದವಸ್ತ್ರ ವಿಹಾರ ಶಿ ಪ್ರತಿಯರೇ ಕರುಣ ಶಿಖ್ರ.
10. ಕೇಂದ್ರದಲ್ಲಿ ಸ್ಥಿರದವಲ್ಲಿ ನಿವಳುತ್ತು ಪೈಯಾರಿಸುತ್ತಾ.
11. ಕೇಂದ್ರದಲ್ಲಿ ಸ್ಥಿರದವಲ್ಲಿ ನಿವಳುತ್ತು ಪೈಯಾರಿಸುತ್ತಾ.
12. ಕೇಂದ್ರದಲ್ಲಿ ಸ್ಥಿರದವಲ್ಲಿ ನಿವಳುತ್ತು ಪೈಯಾರಿಸುತ್ತಾ.
13. ಕೇಂದ್ರದಲ್ಲಿ ಸ್ಥಿರದವಲ್ಲಿ ನಿವಳುತ್ತು ಪೈಯಾರಿಸುತ್ತಾ.
14. ಕೇಂದ್ರದಲ್ಲಿ ಸ್ಥಿರದವಲ್ಲಿ ನಿವಳುತ್ತು ಪೈಯಾರಿಸುತ್ತಾ.
15. ಸ್ಥಿರದವಲ್ಲಿ ಸ್ಥಿರದವಲ್ಲಿ ನಿವಳುತ್ತು ಪೈಯಾರಿಸುತ್ತಾ.
16. ಸ್ಥಿರದವಲ್ಲಿ ಸ್ಥಿರದವಲ್ಲಿ ನಿವಳುತ್ತು ಪೈಯಾರಿಸುತ್ತಾ.
17. ಸ್ಥಿರದವಲ್ಲಿ ಸ್ಥಿರದವಲ್ಲಿ ನಿವಳುತ್ತು ಪೈಯಾರಿಸುತ್ತಾ.
18. ಸ್ಥಿರದವಲ್ಲಿ ಸ್ಥಿರದವಲ್ಲಿ ನಿವಳುತ್ತು ಪೈಯಾರಿಸುತ್ತಾ.
19. ಸ್ಥಿರದವಲ್ಲಿ ಸ್ಥಿರದವಲ್ಲಿ ನಿವಳುತ್ತು ಪೈಯಾರಿಸುತ್ತಾ.
20. ಸ್ಥಿರದವಲ್ಲಿ ಸ್ಥಿರದವಲ್ಲಿ ನಿವಳುತ್ತು ಪೈಯಾರಿಸುತ್ತಾ.

II A—

21. ರಾಜೇ ಮುಕ್ತಿಯಲ್ಲಿ ಪ್ರಾಮುಖ್ಯದಲ್ಲಿ ಪ್ರತ್ಯೇಕಿಸಣ ಕೆಂಪು.
22. ಮುಘ್ಲಿಯಾಷರ ಎರಡನೇ ವಿಭಾಗ ಮಾರ್ಜಿಸುತ್ತದೆ ಪುಷ್ಕರಿಣ.
23. ರಾಮಾಣ್ಯ ವಿದ್ವಾನು ಹಿರೀರಂ ಮಹಾರಾಜ ವಿಚಾರಣ.
24. ಇಲ್ಲಿ ಸಿಂಹಾಸನಾಧಿಪತಿಗಳ ಸಾಮೂಹಿಕ ಭವಿಷ್ಯವನ್ನು ಪ್ರ.
25. ಸಾಮೂಹಿಕ ಭವಿಷ್ಯವನ್ನು ಪ್ರಾಚ್ಯವಾಗಿ ೧೯೨೨ ಸ್ತನ್ನಿರಾಮ.
26. ರಾಜೇ ಮುಖಾಚರ್ಮ ಕೆಂಪು ೧೧೫ ವ್ಯಾಪ.
27. ವಾರ ಸೋಮಮಂತ್ರ ಪುಷ್ಕರಿಣ ಕಾರ್ದು ಹೋಸಿರೂ ಹಿರೀರಹಾರ.
28. ರಾಜೇ ಮುಕ್ತಿಯಲ್ಲಿ ಪ್ರಾಮುಖ್ಯದಲ್ಲಿ ಪ್ರತ್ಯೇಕಿಸಣ ಕೆಂಪು.
29. ಶಿವ ಬಿದ್ದರ ಸಿಂಹಾಸನಾಧಿಪತಿಗಳ ಕೊಂಡು.
30. ಶಿವ ಬಿದ್ದರ ಸಿಂಹಾಸನಾಧಿಪತಿಗಳ ಕೊಂಡು.
31. ಶಿವ ಬಿದ್ದರ ಸಿಂಹಾಸನಾಧಿಪತಿಗಳ ಕೊಂಡು.
32. ग्रामवास् नियतव्यवस्थणी महादेव संमंध आ ग्रामवास
33. पुर्वकृः हिन्दुस्तु हांसु आरु हनवणु प्रतिच्छा
34. नं आंद्रक सिद्धां हंनंदर्क शेषविलं हंदुण्डेनोऽदु
35. हांसु एनु हण अणुसित्य नालोठणया प्रामाणिसंत
36. विस्यंद स्यंदु नालक हांसु एनु हणवु सूर्यं कीस उसमें
37. इंद्रु हिदनारु हांसु आरु हणवु सूर्यं वीस
38. राज्यगे आ ग्रामवास् नियत औपवासिप याम
39. हि कोंकर

II B—
40. के आ भग्नार्द महाजनंस्तिम् पूर्णममाणि
41. नतु प्रतिवर्ण अंद्रक महामाणिप उत्तामिति वह उत्त
42. द्विद इतुत हांसु अर्मनंसीव विरु आ ग्रामके पूर्वे
43. द्विद ह्विनं श्वास्मान्त्वेऽत्वत्वियं हांसुर्व इत्यक
44. इत्य विरु वीरारसीसे सर विरु जोघिङ्गा आ
45. ग्रामक तोदगारुं उपस्कारयं वीं नारु सर
46. विस्यंद वहस्या मध्यव मुनागम स्वेभाषार्धित
47. वामि स्वेभाषावस्थणिनि नडूदुकः कामितक्या
48. भि कोंकरांद धन मूकवारुह हांसु एनु हणहाणा दं
49. वणाकरस्वायंध्रि उष्णोग्रो सह दुर्षं से हष्टोऽ
50. नतु हणविन लेकटधि एनु हांसु सूर्यं हणवणु
51. आरामके तोदगारुकः हिदनारु हांसु अंतु इतू
52. रेनस्य आरु हांसु एनु हणवु प्रमाणी संव
53. त्वरित काळिक शुद्ध पान्त्य आर्थवाणि पूवेभू
54. गणग्रंद श्राहासकः सतनिशित्व特斯्थंप्रस्पात्वावा
55. भि अतुबिष्ट्य सुगुणावाणि तरसे दुखद्विति
56. हंसतमि नियत श्रावणाविं वांशपाटे रूप कोंक
57. नमदाण्डः समान्यायं धम्मसेतु पूणाणां
58. काले काले रामनीयो भवित्रः। सत्वविषुताम्भा
59. विनः पार्थिवद्वन्ययोभूतोयोयचे रामचन्द्रः।

III A—
60. शक्य शाक्य सदाचारे दानवे विद्वे नये। अन्यो
61. मार्गणपालयो जागरिति गहिते। चीमानी
62. दायरूकः श्रावणतनोधुः नांगुलाः
63. कर्क्करूणवयुपयत सकदजनहनदानांसमेत
64. कर्कुः। उत्साही सर्दिनम्यं फलविदित्विज्ञार्यं
65. भमायो वरान्यो को वा मां यो नृपणं नृपिः
66. विनेति नार मार्गणपालियम। अद्वः। पर
67. चिरसेव बोधनपाणेवानः समेतः सतान्गानिः
68. समेतः संपानि महान्तुष्टे। वोगितः। यस्त
69. स्यैव कर्मचयधित्मुत्थिः जनमेवराधर्
Transliteration.

I B—

1. śri Mahā-Gaṇapataye namaḥ namas tūṃga-sīras-chumbi-chaṃdra-chā- 
2. māra-chaṅavat trailokya-nagarāṅbhā-mūlāmabhāya Śaṃbhavē.
3. karnē yasya chakāsti kumādala-pada-nyastāhī-rāja-sthitam ma-
4. dhyyō dyōtīta-kāmchanādri-paritāh śāmān mahīmamāṇḍalaṃ īī-
5. lārtham Girijā-karēṇa vilasaṃ-nālam samuttamsitaṃ nīlām bhāṣu-
6. ra-karnikaṃ kuvalayam tasmai namaḥ Śa[ṃ]bhavē ī tat-pātum kṣhitimā-

7. dalaṃ samudagād vamā Śadōh Samgamas tasmād adbhuta-vikramō'jani ta-
8. thā śri Bukkaṇa-kshmāpatiḥ ī nishkampāsthitā-kampīśā-suhāja-
9. syōrasthalē yasya sā śīrśi Pampdhihipatē Harasya kripayā śaṃ pā-
10. ti lōlā chiraīḥ bhūja-balōrjita-Bukka-mahihipatē Harihare'īha-
11. rē pi cha maṇḍāna ī samavatārya mahīm bhūja-maṇḍale harihayādbhuta-vi-
12. kramāsālinī ī tad-dhi-sāchivyam āptaḥ kṣhitipati-tilakō Mā-
13. dhavaha kshōlin ēnuḥ pālam pálam nripālān akrita kritin-matiḥ Komka-
14. naṃsthān kaṇaṃsthānī Gōvām kalpāṃta-rāvām anissād atha kathā-
15. siddha-simhōṣanasthas tējasphārō vyatāni [n] Narahari-niripatau 
16. samunmau ī tat svakiyām ī tat-simhasanam āśrīta śrīna-mahā-
17. bhūbhūrīch-chihārah-sampśītī priptāṅgala-sukalpa-vikrāma-mahān samjā-
18. yate svōdayō udgachchhamī atha va [ī] ri-pālā-hridayāṃ tikshnaḥ karaiḥ
19. pīḍa-
20. yan śrimān Mādhava-tējasā vijayate śri Bhāskarō 

II A—

21. rāja-makutālakāra-prabhāva-sampaṇṇa pūrva-dakṣiṇa-paśchima-sa-
22. mudrādhiśvara ari-rāya-vibhāda bhāṣhege-tappuva-rāya-
23. ragamāṇḍa śri vira-pratāpa Harihara-mahārayau Vijayāngara-
24. dalli [m] hāsanādhiḥṣhtitarīga sakala-bhūmanmāṇḍalavanu pr-
25. tīpālistam īddali Śakavarsha 1321 saṃdu ippatte-
26. raḍaneya Prāmāṭhi-samvatsarasāda Kārtika śuddha 15 Budha-
27. vāra Śomōparāga-puṃyaśakālalalu a Harihara-mahārya-
28. ra ājñādhirakaraḥ śrīmaṇaḥ mahā-maṁśiṣvararaha Bāchamōṇa-o-

1 Read madhyē.
29. ādayu Gōvānagāra-saṁhyāsanādhisbhitaraṅgī Kopa-
30. nar-ājyā Chandraguttiyarājya-vanu pratipālīsutta īdda-
31. li Chandraguttiya vēmṭheyaṅka saṅva Hoṛāhade-nāda Kānarpura-
32. grāmāvahanu niyata-śrōtravāgī māḍida sammaṇḍha a-grāmāda
33. pūrvakula hadinālū homnu āru haṇa vāḍa prati gadyā-
34. na omḍakaṁ saddhāya haṁneraṅda-ra lekadali innūra haṁnomdu
35. homnu emṭu-haṇa ā Guttia-nādolagāṇa grāmaṇgaḷa sara-
36. thiyaṁda bampadu nālkhu homnu āmu haṇavu mūru visa ubhayāṁ
37. innūra hadinārū homnu āru haṇaii mūru-visa-
38. dolage a-grāmāvahanu niyata-śrōtravāgī ma-
39. dikomṛḍada-

II B—
40. kke a-agrahānada mahājanaṁgalige pūrva-pramāṇi-
41. naluu pratīvarṣa omḍakaṁ aramaneyimda uttarisi baha ūma-
42. li īpattu hommanu aramaneye biṣṭu ā grāmakke pūrva-
43. ālu hombalī sarvamāṇya dēśopādiya hommāru kraya ka-
44. ḍḍāya biṣṭi biḥārā sēse marana biṣṭi jōdi grāsa ā-
45. grāmāda tōṭagāruka uppinakāya-kambī nādasara-
46. thiyaṁda bahamthā malabraya mumṭāgi sarva-bādhā-parīhitā-
47. vāgi sarvamāṇyaṅgi naḍasuvadake adhiṅkā-
48. gi kaṭṭikomṛḍa dhana mūvatta āru homnu ādū haṇa ḍhagā daṁ-
49. ṇayakara svāṁmyadim udugoresaṁa nūrakke īpattom-
50. bhattu haṇavina lekadali ċlu homnu mūru haṇavaḍḍa
51. ā grāmēke tōṭagārūkādīṁ hadinārū homnu āmuṭi inu-
52. ra yeppatta āru homnu ādū haṇavānu Prameṭhia-saṅva-
53. tarsada Kārtika ṣuddha pāḍya ṣarabhyaṅgi pūrvabhō-
54. kṛṭigālaṅhṛā brāhmaṅgalulu saṭapavimśati vṛittī samkhyaṅkāvā-
55. gi anubhavistam mukkamdhāyaṅgi terade sukhadali-
56. hamṭāgi niyata-śrōtravāgi Bākhanuṇḍeyarū koṭṭa
57. dharme-sāsana ll sāmānyoṅyaḥ dharmeṣṭūm nṛppanāṁ
58. kāle kāle pālaṇīyo bhavabhīḥ l sarvān ētan bhā-
59. vināḥ pārthivēṇdrān bhūyō bhūyō yāchate Rāmaḥamdraḥ l

III A—
60. śāstrē śāstrē sadācārē dātritvē vinayō nayē l anyō
61. Bhāskara-bhūpālāt kō jāgartī mahitale l dhimān au-
62. dārvasīlaḥ praṣamita-janatopaṇaṁ saṅbhū-grihyāḥ
63. karttā punśnyasya nityam sakala-jana-hṛid-ānanda-kāryai-
64. ka-dhuryāḥ l utsāhi saddha-maṇṭraṁ phala-vidita-nijāraṁ-

1 Read sētur.
Translation.

Lines 1—6.

Salutation to Śrī Mahāgānapati: (Praise of Śambhu): Salutation to Śambhu in whose ear shines in place of the usual ear-ring, the serpent king, on whom rests the earth which has the bright golden Mountain (Mēru) in its centre and is black all around and which is a kuvalaya (blue lotus flower or earth) with a bright pericarp held for sport in her hand by Pārvati.

Lines 6—19.

For protecting that earth was born in the lineage of Yadu, king Sangama. From him was born the highly valiant king Bukka. Placed on the breast of this king who made the hostile kings that had never trembled before shake with fear, the goddess of wealth who had long been unsteady has obtained peace by the grace of Hara, the lord of Pampā. The son of the mighty-armed Bukka, a destroyer of enemies, took the earth from his father's shoulders to his own shoulders, possessed of the great prowess of Indra. The ornament to kings, Mādhava, attaining the position of his minister, ruled the earth and possessed of great wisdom reduced to atoms (kanastha) the rulers of Konkāṇa and entered Gōvā famous in all ages (kalpāntarāvām) and seated himself on the throne renowned in stories. He transferred his great lustre to the wise Narahari-nripati (i.e., Narahari succeeded to the position of Mādhava). Seated on of that throne Bhāskara prospers on earth with the lustre of Mādhava, possessed of the brightness of great prowess attained by standing on the heads of renowned kings (mountains), and rising up with his greatness and tormenting with his sharp hands (rays) the hearts of his enemies.

Lines 20—31.

Be it well. While the mahārājādhirāja rāja-paramēśvara, an ornament to the diadems of kings, possessed of great glory, lord of the eastern, southern and western oceans, destroyer of enemy kings, destroyer of kings who break their word, śrī vira-

1 There are several errors in this verse.
pratâpa Harihara-Mahârâya was ruling the whole earth seated on the throne at Vijayânagara:—

After the expiry of the Śaka year 1321, in the 22nd year, on the 15th lunar day of the bright half of Kârtika in the year Pramâthi, on Wednesday, on the holy occasion of the lunar eclipse, while the bearer of orders of that Harihararâya, the foremost among the ministers Bâchanâ Odeyar was seated on the throne of Gòvânagara and was ruling the kingdom of Konkaṇa and Chandragutti:

Lines 31—58.

In connection with the formation as niyata-śrōta of the village Kâṅvapura in Hoṛahaḍanâḍ in the Ventheya of Chandragutti, the original revenue of the village which amounted to 17 hons, 6½ haṇas rose to 211 hons, 8 haṇas at the rate of 12 gadyânas (hongs) of siddhâya (fixed land revenue) for each gadyâna. The revenue from the sarathi (a tax) of the villages in that Guttiya-nâd (same as Chandragutti division) came to 4 hons, 8 haṇas and 3 visas: total revenue 216 varahas, 6 haṇas and 3 visas. Of this amount, as the village had been made as a niyata-śrōtriya (land granted to priests on the payment of a small amount of quit-rent per year) for the mahâjanas of the agrahâra, a sum of 20 varahas which had been received by the mahâjanas from previous times should be paid annually to the palace, but all other taxes on the village should be remitted as in sarvamânya lands including hombali, hommâru, kraya (sales tax), kaddâya (impositions), bitti (forced labour), bidâra (camping tax), sêse, marana-bitti (taking of trees by force?), jodi (quit-rent), grasa (feeding of king’s servants?) and the tõtagâni (taxes on garden?) uppınakâyakambi (tax on jars of pickles?), náda sarathi and mata-braya therein. The village is to be treated as free of all imposts and taxes. From the first lunar day of the bright half of Kârtika in the year Pramâthi the Brahmins who have been enjoying the agrahâra all along will enjoy divided into 27 vrittis the (former) revenue of the village with the addition of the following: 36 hons and 5 haṇas and 1 håga being the income of the lands newly added (?) 7 hons 3½ haṇas earned from the dañyakara-svâmya and udugore at the rate of 29 haṇas per hundred, 16 hons earned from the tõtagâni (taxes on garden) of the village: all together they will enjoy the revenue of 276 hons and 5 haṇas from the village without the payment of mukkhandâya (payment of one-third of the taxes?) and as niyata-śrōtra. To this effect has Bâchanâ Odeyar granted this charter of dharma:—(The meaning of the details of the grant made is not clear).

Lines 58—60.

This bridge of dharma is common to kings and should be protected by you (kings) from time to time. Râmachandra asks this of all future kings again and again.

Lines 61—67.

Who on earth other than king Bhâskara is so well versed in the use of arms knowledge of sâstras, piety, liberalty, courteousness, and diplomacy? Wise, (generous,
reliever of the troubles of the people, supporter of good men ever virtuous in deeds, always engaged in doing things pleasing to all, ever enthusiastic, successful in diplomacy, the fruits of his actions showing his skill in undertaking them, magnanimous:—who among the kings on earth is so highly worthy of honour as Bhāskara-kshônipāla?

**Lines 68—71.**

The sprouts of mantra (polity or state craft) have been set up by the five agras (full of deceit): with the seven angas united it has now been nurtured by strong roots. It is seen by people with great regard that its fruits can be reached by the hand (its results are the collection of taxes). Thus the tree of state-craft of the illustrious Bhāskara-kshmāpati spreads to all the eight cardinal directions (the meaning of this stanza is far from clear).

**Lines 72—75.**

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

Śrī Triyambaka:—good fortune.

**Note.**

This records the gift of the village Kāṇvapura situated in Hoṛahādenāḍ in Chandraguttī-veṇṭheya to certain Brahmans as niyata-ivrātra free from all taxes and imposts by Bāchana Vodeyar, governor of Gōvā and a subordinate of Harihara II. The village was formed into an agrahāra, consisting of 27 vrītis divided among the Brahmans and bringing an aggregate annual revenue of 276 hons and five haṇas from the month of Kārtika in the year Pramāthi. The date of the grant is given as Ś 1322 Pramāthi sam. Kār śu 15 Wednesday, a day of lunar eclipse and corresponds to Wednesday, 15th October 1399 A.D. The date occurs in the month Adhika Kārtika and a lunar eclipse is shown to have occurred on that day in Svami-kannu Pillay's Ephe meris.

Bāchana Vodeyar called also Bhāskara, is said in the record to have been the ruler of the Konkaṇa and Chandraguttī kingdoms seated on the throne of Gōvā. He is spoken of as the successor of Mādhava and Narahari in that post (the meaning of the stanza referring to their relations in the record is not very clear). Mādhava is spoken of as the minister of Harihara II and the conqueror of the Konkaṇa kingdom and the acquirer of the throne of the city of Gōvā.

Regarding the three governors referred to in the record, Mādhava is the same as Mādhavamantraṇin. He was the minister at first of Prince Mārapa, later of King Bukka I and later still of the King Harihara II. He conquered Konkaṇa and its capital Gōvā and renovated the temples in Gōvā which had been ruined by the Turushkas. He is also spoken of as the expounder of the Upanishads, the illumi-
nator of the Śaivāgamas, the author of Kāvyas, performer of mahādānas and the teacher of Nitiśāstra in the Chauḍale grant of 1391 A.D. (see M.A.R. 1929, p. 172 and Ep. Ind. XXI, p. 17). He is called in the inscriptions as Mādhavarāja and Viravasanta Mādhavarāya (see E.C. VII, Honnāli 71).

Mādhavamantrin’s successor on the throne of Gōvā was Narahari Mautrin. He is said to have been appointed to that post by Hariharā II after the death of Mādhavamantrin which took place about 1391 (see J.B. Br. A. S. IX, p. 227). He was a Brahman of Ātreyā-gōtra. His father is named Brahmarasa and his mother Ambikā or Manchāmbikā (see J.B. Br. A. S. IV, p. 108 and Ep. Ind. XXI, p. 17). He is said to have been a disciple of the sage Vidyāsākara and set up in his office (installed) by Mādhavamantrin (Mādhavarājaśa mūt-sūtra-pratishṭhaḥ) [ibid. pp. 17 and 23]. Whether this Vidyāsākara was identical with Vidyātīrtha of the Śringeri Matt or whether he was identical with Kriyāśakti who is said to have died in 1388 as stated in an inscription near Mulbagal (see E. C. X, Mulbagal 11) it is not easy to determine. Vidyātīrtha is called Vidyāsākara in later literature though he is called Vidyātīrtha in the contemporary literature and inscriptions (see M. A. R. 1932, p. 106). The Śaiva teacher Kriyāsakti on whose death an image of Vidyāsākara was set up as his effigy is said to have been held in great honour by Immaḍi Bukka, son of Hariharā II (see E.C. X, Translation p. 74). Narahāri is praised highly in the Kuchara grant as a kingly personage, highly learned and a patron of learning (see p. 108, J. B. Br. A.S. IV).

Bācāṇṇa Oḍeyar or Bhāskara, the donor in the present record who is praised as prospering by the light of Mādhava (Mādhava-tējasā vijayate) and as the governor of Gōvā, is evidently the younger brother of Narahari who is spoken of as his agraja (elder brother) in the Kuchara grant of 1391 A.D. A record of Ś 1319 Dhātu (1396) calls him as Gōvā puravarādhisvara and a kumāra (son or dependant) of Viravasanta Mādhavarāya (Mādhavamantrin) [see E.C. VII, Honnāli 71]. He is spoken of as the governor of Bārakūr-rājya under Prince Bukka II in Ś 1328 and is said to have made a gift of lands to Śri Narasimhabhāmati Voḍeya of the Śringeri Matt (M.E.R. No. 369 of 1927). He seems to have been governor of Bārakūr in the reign of Dēvarāya I as late as 1407 A.D. as is known from an inscription at Pandēśvara in S. Canara District (see M.E.R. No. 609 of 1930).

37

SHIRKARPUR TALUK.

At the village Belgāmi in Tālagunda Hobli, on a temple in the Basavanapāmaṇṭapā of the Kēḍārēśvara temple.
Kannada language and characters.

1. ತುಂಬಾ ಆವಿರ್ಭತಂತು ಕಾಲದಲ್ಲಿ ವಿಸ್ತೃತ ಜೀವಿಸುತ್ತಾ ಅನುಗೋಷ್ಠವಾಗಿ ಇತರ ಕಾಲದಲ್ಲಿ ಮಾತ್ರವನ್ನು ಹೊಂದಿಕೊಂಡನು.
2. ಮೂಲಕ ಮೂಲಕ ಲಿಪಿಮೂರ್ತಿಗಳು ನೀಡಿ ಮೂಲಸಾಹಿತ್ಯ ನೀಡುತ್ತಾ ಇದು

Note.

This records the construction of the navapada and mūdanaabhadra with ornamentation by the illustrious Mahāmandalāśvara Kāvadēvarasar. His titles given are Kādamba-kaṇṭhirava and kaligalamkusa (an elephant-goad to warriors). No date is given. The characters seem to belong to the close of the 13th century or the beginning of the 14th century. There is a Kadamba King Kāvadēvarasa ruling from C 1258 to C 1307. The present record may belong to him.

Navapada means new area or new room. Mūdanaabhadra means eastern entrance. Both these terms may refer to the construction of the above maṇṭapa.

38

At the same village Belgāmi, on a slab in the backyard of the house of Sangappagauda in front of the Sōmeśvara temple.

Size 4′—6″×2′—6″.

[Text in Kannada script]

1. ನಂತರ ಆವಿರ್ಭತಂತು ಕಾಲದಲ್ಲಿ ವಿಸ್ತೃತ ಜೀವಿಸುತ್ತಾ ಅನುಗೋಷ್ಠವಾಗಿ ಇತರ ಕಾಲದಲ್ಲಿ ಮಾತ್ರವನ್ನು ಹೊಂದಿಕೊಂಡನು.
2. ಮೂಲಕ ಮೂಲಕ ಲಿಪಿಮೂರ್ತಿಗಳು ನೀಡಿ ಮೂಲಸಾಹಿತ್ಯ ನೀಡುತ್ತಾ ಇದು
3. ಮೂಲಕ ಮೂಲಕ ಲಿಪಿಮೂರ್ತಿಗಳು ನೀಡಿ ಮೂಲಸಾಹಿತ್ಯ ನೀಡುತ್ತಾ ಇದು
4. ಮೂಲಕ ಮೂಲಕ ಲಿಪಿಮೂರ್ತಿಗಳು ನೀಡಿ ಮೂಲಸಾಹಿತ್ಯ ನೀಡುತ್ತಾ ಇದು
5. ಮೂಲಕ ಮೂಲಕ ಲಿಪಿಮೂರ್ತಿಗಳು ನೀಡಿ ಮೂಲಸಾಹಿತ್ಯ ನೀಡುತ್ತಾ ಇದು
6. ಮೂಲಕ ಮೂಲಕ ಲಿಪಿಮೂರ್ತಿಗಳು ನೀಡಿ ಮೂಲಸಾಹಿತ್ಯ ನೀಡುತ್ತಾ ಇದು
7. ಮೂಲಕ ಮೂಲಕ ಲಿಪಿಮೂರ್ತಿಗಳು ನೀಡಿ ಮೂಲಸಾಹಿತ್ಯ ನೀಡುತ್ತಾ ಇದು
8. ಮೂಲಕ ಮೂಲಕ ಲಿಪಿಮೂರ್ತಿಗಳು ನೀಡಿ ಮೂಲಸಾಹಿತ್ಯ ನೀಡುತ್ತಾ ಇದು
9. ಮೂಲಕ ಮೂಲಕ ಲಿಪಿಮೂರ್ತಿಗಳು ನೀಡಿ ಮೂಲಸಾಹಿತ್ಯ ನೀಡುತ್ತಾ ಇದು
10. ದಿನಾಂಕ ಎಣ್ಣೆಯಾಲ್ಲಿ ನಿಷ್ಪುಷ್ಟವಾಗಿರುವನ್ನು ವಿಷ್ಣುರು ಕೃತ ಕೃತಿ
11. ನಿಮ್ಮ ಸ್ಥಾನದಲ್ಲೂ ವಿನಾಯಕೆಗೆ ಕೃಷ್ಣಾಭಿನಿಯಾನ ವಿಷ್ಣುಗಳನ್ನು ಅನುಮದಿಸಲಾಗಿದೆ.
12. ಆಶ್ರಾಮದಲ್ಲೂ ವಿನಾಯಕೆಗೆ ಕೃಷ್ಣಾಭಿನಿಯಾನಗಳನ್ನು ವಿಷ್ಣುಗಳನ್ನು ನಿಯಂತ್ರಿಸಲಾಗಿದೆ.
13. ವಿಷ್ಣುವಿಷ್ಣುವಿಷ್ಣುವಿಷ್ಣುವಿಷ್ಣುವಿಷ್ಣುವಿಷ್ಣುವಿಷ್ಣುವಿಷ್ಣುವಿಷ್ಣುವಿಷ್ಣುವಿಷ್ಣುವಿಷ್ಣುವಿಷ್ಣುvault
14. ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು
15. ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು
16. ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು
17. ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು
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19. ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು ವಿಷ್ಣು
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1. namas tumgaśiraś-chumbi-chāndra-chārave trailokya-nagarārambha-mula-stambhāya Sambhave
2. Sripati                
3. dadim Chōlana muleyana muridu Pāṃchālavāntiyan-ukkida beṃkondu bhūkānteya pa-
4. duḷadim tad-bhujādandaḍoḷu tālēdu vikrama-sampaḍade vikramaḍakkaḍa                
   viśvaṃbharāchakradol [cha] na
5. imtenisida samasta                
6. śraya-kulātīlakāṃ Chālukyābharaṇāṃ śrimat Tribhuvanamalla-dēvara vijaya-rajqya uttarottarābhivri-
7. ddhi-pravardhamānam āchandrārkkatāraṃ Kalyānapurada nevīdīnolu sukhasaṃkathā-vinōdadim rājyaṃgeyu-
8. ttam ire tat-pāda-padmopajivī vairidāja-nisita-khālgan enisidan Ananta-
   pāla-dandaṅāyakāniṃ                
9. sādhisi Saptamālaḥavān atta himambharavita daṅkhipāṣa-dharaṇīsaraṃ 
   jalade nāṃdisi dörbbaḷa                
10. ra kṣēmade vikraman īgalanantam arbbida viśva-dhara-tālagraḍolū [kanda] besageyyadavani-
11. pāḷara vasuvāṣ manada [visuddhamāṃ paṅgabhiseṇa] endesegaṃ 
   tannaya kirtti-prasaram pravahiṣal Anantapāla-chamūpaṃ [va] [va]
12. imtenisida mahāprachanda-danda-nayakan Anantapāla-daṇḍanāyakaken 
   agrajeya tanūjam Gōvindarājan emban e-dore-
13. yaṃ nemda[va] [kila] āsāileṃmangalolū Mamdarav ādēntatēnte dig-
   bhāga-nakhila-digadisānī-
14. kadolū Sakranāmtala               
15. balōdbhāsi Gōvindarājaṃ [va] [va] budhājīda- 
16. nadodaviṃdātu-bhūmanḍalāṃ phalasobhākaramāyutu satyadodaviṃ 
   dalam bōppa               
17. nāṭharadēm Gōvinda-daṇḍadhīpa [imtenisida mahāprachanda daṇḍa-
   nāyaka Gōvindarasar Bbanavaye pannirchhhā [si] ramūḍa dūṣṭa-
   nigraha-
18. viśiṣṭa-pratipāḷanam geydu paripāḷisuttam ire aliya rājadhanī Balipura-
   m embudadempeppudemdo[va] [va] [va]
19. jalaruha-shaṇḍadīm madhukarāvalīyin kalahamsa-ktra-kōkila-sahakāra-
   bhūrula-vanāvalīyin navanāga-pūga-pā-
20. tala-muchukunda-kunda-latikāvratidāndame Balligāvi Kumāṭa-vishayān-
   gana-kutiṇ-kumaladatmaḷi oppitōrugum [a] purava-
21. radoḷu dharmma-vyāpaṛa-kathā-pratishthita-kirtti-Sripati stuta-Vānipati 
   sukhāṃ irppan osedu Gōpātiyemba [va]  

27
Who can be said to be equal of Gòvinda-raja, son of the elder sister of the Mahâprachanda-danâdanyaka Anantapâla above mentioned? That Gòvinda-raja of matchless strength, husband of the goddess of fame, was like the Mûru peak amidst the great mountains and like Indra among the lords of the directions. The learned prospered by his gifts, the earth by good crops and the army (?) by honesty—what can be said of the other dañdanâthas?

When the Mahâprachanda-danâdanyaka Gòvinda-rasara of such fame was ruling Banavâse twelve thousand by curbing down the wicked and protecting the good, his capital Balipura prospered like the curly hair of the dame of the Kuntala kingdom with lotus bunches, with bees, with sweet-voiced swans, parrots, cuckoos, with groves of mango trees and various new creepers of flowers like Nâga, Pûga, Pâtala, etc.

In that city there lived in happiness Gòpati, husband to the dame of fame obtained by righteous deeds and words, praiseworthy for his knowledge (or one who praises Brahma). The fame of the family and righteousness of that great personality . . . . . . . . . . . . . . . . . . . Dehvala-nâyaka, won prosperity to his family and earned fame.

Whom did Vâgdévi, wife of that great person resemble? Is there any one equal to Vâgdévi, when she is equal to Arundhati of ancient days in her devotion to her husband? . . . .

To that couple Dehvala-danâdanyaka and Vâgdévi respected by the whole earth was born Soñti-Nâyaka unequalled by others, beloved of his friends and good people, with his qualities of strength, parentage, determination, generosity, depth of mind, purity, goodness, courage, power and love. Again what was he like? The earth praises Soñti-Nâyaka always with great joy as equal to the ocean in the depth of good qualities, equal to Mûru in wealth and prosperity and equal to the ancient sage Manu in his character. He gained Lakshmi of matchless fame by his gifts, righteousness, and purushârtha.

Sallakshane, wife of that Purushôttama in the shape of man, prospered in the whole of earth as if she was endowed with all the good attributes on the earth, by her boundless gifts, by her endless saubhâgya (good fortune) and by her devotion to her husband.

To that pair—Soñti-Nâyaka and Sallakshane who resembled Pârvati, was born a son, Gòpati, with shining qualities and proficiency in all arts.

That Gòpati whose mind was intent on dharma was the birthplace of dharma, the root of purushahrtha (objects of human life), the support of greatness, the house of birth of purity, the seed of honesty, the great mango tree to the Nandana grove his relatives, a son to other men's wives (?) a Mûru in unblemished valour:—thus the people of the world praise Gòpati. Of matchless character and pure body, Gòpati-Nâyaka was praised throughout the universe surrounded by oceans. He
possessed righteousness, good character and fame. Pleasing his friends and righteous men Gòpati-Nàyaka expended his love on his wife and his money for the cause of righteousness. The ruler of the earth, Gòpati, a friend to the learned men, was regarded as a moon to the Gàrgya-gòtra, with the goddess of his fame—white as the moon, with the qualities of courage and liberality.

Thus becoming the abode of prosperity, fame, liberality and righteousness and regarded as the bestower of all that is desired by righteous people, friends, learned men and relatives, Gòpati-Nàyaka making the saying "this body is for doing good to others" really significant rendered pàdapaùje (lit. worship of the feet, means satisfaction by payment of money, etc.) to the nagara and sthâna of the five Maùhas in Baliipùra, in the Chàlukya Vikrama year 27 corresponding to the cyclic year Chitra-bhânu, on the new-moon day of Phàlguna on Sunday with the Vyàtipàta and Sankra-màna, made in the presence of Dañdanàyaka Gòvinda-rasà a grant of one matter of land as measured by Kachchhaviya-gàdimba in the wet lands of Balli (Balligâve) and also a house after purchasing the same, for feeding twelve Brahmans. He also granted a sum of ten gadyànas from the interest on which the mala-braya for his charity might be met.

Whosoever protects this grant will acquire the merit of giving away a thousand decorated cows to Brahmans in Vàrañàsi, Kurukshètra and Prâyàga and Arghyatirtha. Whosoever destroys this will incur the sin of slaying those tawny cows and Brahmans in the same sacred places. He who takes away land given by oneself or by others will be born as a worm in ordure for sixty thousand years. Siva (salutation to Siva).

Note.

This record was noticed in p. 40 of the Mysore Archæological Report for 1911. Its text has now been published in full with a translation and note.

This record belongs to the reign of the Chàlukya King Tribhuvanamallàdéva (1076–1126 A. D.) and records a grant made by Gòpati-Nàyaka, a philanthropic merchant, son of Soñì-Nàyaka and Sallakshane, of some lands and a house for the charity of feeding Brahmans. Soñì-Nàyaka’s parents were Dehvàla-Nàyaka and Vàgdévi. The charity was made in the presence of and with the permission of Mahàprachanda-dañdanàyaka Gòvindarasa, ruler of Banavase twelve thousand at Belgàmi (Baliipùra). Gòvindarasa is said to be a son of the elder sister of Mahàprachanda-dañdanàyaka Anantapàla, a subordinate of Tribhuvanamallà Vikramàdítiya VI. Both Anantapàla and Gòvindarasa are met with in several inscriptions of Shimoga District (see E. C. VII, Shikarpur 131, 137, 192, 311 and 316).

The relationship of Gòvindarasa or Gòvinda-dañdanàyaka to Anantapàla is referred to in an inscription at Belgàmi where the former is called the beloved dévara (translated as brother-in-law, by Rtcè) of Anantapàla, (E. C. VII, Shikarpur
137). In the present inscription Gōvindarasa is called agrajeya-tanūja or elder sister's son or nephew. It is difficult to reconcile the two statements.

The date of the record is given as the new-moon day in the month of Phālguna in the cyclic year Chitraḥānu, 27th year of Chālukya Vikrama era with Vyatipata and Sankramana, a Sunday. The Chālukya Vikrama era having commenced in A.D. 1076, the 27th year of the era corresponds to 1102 A.D., which coincides with the commencement of the cyclic year Chitraḥānu. Phālguna-bahula 30 of this year corresponds to 10th March 1103 A.D. a Tuesday with no Sankramana. If we take the new-moon day with which the month Phālguna commenced, as is done sometimes, the date would fall on the 8th February 1103 A.D., a Sunday as stated in the grant. Even here there is no Sankramana, which is merely added to the date to give the appearance of additional religious efficacy to the grant. The date of the grant may therefore be taken as 8th February 1103.

Several letters are quite worn out and are illegible in parts of the inscription.

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**TUMKUR DISTRICT.**

39

**TIPTUR TALUK.**

At Nōnavinakere in the hobli of Nōnavinakere, on a stone standing in the land of Guru Channabasavaiya.

Size 3' × 1' — 9''.

Kannada language and characters.

1. ಸಿದ್ಧವಾಳ
2. ಸಿದ್ಧಾರಣ ಮರ
3. ಗೋವಿಂದರಸ-condition
4. ಸಿದ್ಧವಾಳನ ಮರ
5. ರಮಾಣಯಾ ಮರ

**Note.**

This records the grant of a plot of land (probably the field in which the inscription is set up) to a person named Aravindaiya, son of Māchigara Mallayya of Dalasēngāra at Dandūr (village). No date is given nor is any king named. The characters seem to belong to the 17th century.
At Mallénahalli in the hobli of Nonavinakere, on a slab set up near the Kariyamma temple.

Size 2"—6" × 2'.

**Kannada language and characters.**

アンアウト 語がもく 命令者とし 年月日を記載して サンマラエラ であります。

장남 2 1 2.

1. ಸಮ್ಮಾನ
2. ಸಕ್ತತಿ ಅನುಪಾತ
3. ಉ ಬೆಂದರೂ

**Note.**

This records the gift of the village (Mallénahalli) for the God Tirumaladēvaru at Nonabinakere (same as Nonavinakere village). The donor is not named, nor is any date given. The characters seem to belong to the 17th century A.D.

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**Turuvekere Taluk.**

At the village Hulikal in the hobli of Turuvēkere, on a stone lying buried to the south-east of the Mallēšvara temple.

Size 6′×2′—6′.

**Kannada language and characters.**

ಅಂಬೆಕರು ಆದುಗಳು ಭಾರತೀಯ ಭಾಷೆಯು ಕೆಲವು ಸಮಯವನ್ನು ರಾಜ್ಯದಲ್ಲಿ ಜನಾಂಗಾರರು ಸಂಖ್ಯೆ 6′×2′.

1. ಸಾರಾಂಖಲಿಯ ಮರದ ಪ್ರಮುಖ ರೈತರನು ರಾಜ್ಯದಲ್ಲಿ ಜನಾಂಗಾರರು 4.
2. ಸಾರಾಂಖಲಿಯ ಮರದ ಪ್ರಮುಖ ರೈತರನು ರಾಜ್ಯದಲ್ಲಿ ಜನಾಂಗಾರರು 4.
3. ಸಾರಾಂಖಲಿಯ ಮರದ ಪ್ರಮುಖ ರೈತರನು ರಾಜ್ಯದಲ್ಲಿ ಜನಾಂಗಾರರು 4.
4. ಸಾರಾಂಖಲಿಯ ಮರದ ಪ್ರಮುಖ ರೈತರನು ರಾಜ್ಯದಲ್ಲಿ ಜನಾಂಗಾರರು 4.
5. ಸಾರಾಂಖಲಿಯ ಮರದ ಪ್ರಮುಖ ರೈತರನು ರಾಜ್ಯದಲ್ಲಿ ಜನಾಂಗಾರರು 4.
6. ಸಾರಾಂಖಲಿಯ ಮರದ ಪ್ರಮುಖ ರೈತರನು ರಾಜ್ಯದಲ್ಲಿ ಜನಾಂಗಾರರು 4.
7. ಸಾರಾಂಖಲಿಯ ಮರದ ಪ್ರಮುಖ ರೈತರನು ರಾಜ್ಯದಲ್ಲಿ ಜನಾಂಗಾರರು 4.
8. ಸಾರಾಂಖಲಿಯ ಮರದ ಪ್ರಮುಖ ರೈತರನು ರಾಜ್ಯದಲ್ಲಿ ಜನಾಂಗಾರರು 4.
9. ನೋಡಲು ಸಂಪರ್ಕ ಮಾಡಿಕೊಂಡು ಮನೆಯ ಚಿತ್ರಗಳನ್ನು ಸೇರಿಸಿಕೊಂಡಿರಬಹುದು.

10. ನೀಡಿದ ಚಿತ್ರಗಳಕ್ಕೆ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳ ವೈಶಿಷ್ಟ್ಯಗಳು ನೀಡಿದ ವೈಶಿಷ್ಟ್ಯಗಳು ಮೇಲೆ ಸೇರಿಕೊಂಡಿರಬಹುದು.

11. ನೀಡಿದ ಚಿತ್ರಗಳದಲ್ಲಿ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳಾದದ್ದರೂ ನಿರ್ದೇಶಿಸುವ ವೈಶಿಷ್ಟ್ಯಗಳು ಸೇರಿಕೊಂಡಿರಬಹುದು.

12. ನೀಡಿದ ಚಿತ್ರಗಳ ಸಂಗ್ರಹದಲ್ಲಿ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳು ವೈಶಿಷ್ಟ್ಯಗಳು ನೀಡಿದ ವೈಶಿಷ್ಟ್ಯಗಳು ಮೇಲೆ ಸೇರಿಕೊಂಡಿರಬಹುದು.

13. ನೀಡಿದ ಚಿತ್ರಗಳ ಸಂಗ್ರಹದಲ್ಲಿ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳು ವೈಶಿಷ್ಟ್ಯಗಳು ನೀಡಿದ ವೈಶಿಷ್ಟ್ಯಗಳು ಮೇಲೆ ಸೇರಿಕೊಂಡಿರಬಹುದು.

14. ನೀಡಿದ ಚಿತ್ರಗಳ ಸಂಗ್ರಹದಲ್ಲಿ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳು ವೈಶಿಷ್ಟ್ಯಗಳು ನೀಡಿದ ವೈಶಿಷ್ಟ್ಯಗಳು ಮೇಲೆ ಸೇರಿಕೊಂಡಿರಬಹುದು.

15. ನೀಡಿದ ಚಿತ್ರಗಳ ಸಂಗ್ರಹದಲ್ಲಿ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳು ವೈಶಿಷ್ಟ್ಯಗಳು ನೀಡಿದ ವೈಶಿಷ್ಟ್ಯಗಳು ಮೇಲೆ ಸೇರಿಕೊಂಡಿರಬಹುದು.

16. ನೀಡಿದ ಚಿತ್ರಗಳ ಸಂಗ್ರಹದಲ್ಲಿ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳು ವೈಶಿಷ್ಟ್ಯಗಳು ನೀಡಿದ ವೈಶಿಷ್ಟ್ಯಗಳು ಮೇಲೆ ಸೇರಿಕೊಂಡಿರಬಹುದು.

17. ನೀಡಿದ ಚಿತ್ರಗಳ ಸಂಗ್ರಹದಲ್ಲಿ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳು ವೈಶಿಷ್ಟ್ಯಗಳು ನೀಡಿದ ವೈಶಿಷ್ಟ್ಯಗಳು ಮೇಲೆ ಸೇರಿಕೊಂಡಿರಬಹುದು.

18. ಸೇರಿಕೊಂಡಿರುವ ಸಂಗ್ರಹದಲ್ಲಿ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳು ವೈಶಿಷ್ಟ್ಯಗಳು ನೀಡಿದ ವೈಶಿಷ್ಟ್ಯಗಳು ಮೇಲೆ ಸೇರಿಕೊಂಡಿರಬಹುದು.

19. ನೀಡಿದ ಚಿತ್ರಗಳ ಸಂಗ್ರಹದಲ್ಲಿ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳು ವೈಶಿಷ್ಟ್ಯಗಳು ನೀಡಿದ ವೈಶಿಷ್ಟ್ಯಗಳು ಮೇಲೆ ಸೇರಿಕೊಂಡಿರಬಹುದು.

20. ಸೆರಿಕೊಂಡಿರುವ ಸಂಗ್ರಹದಲ್ಲಿ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳು ವೈಶಿಷ್ಟ್ಯಗಳು ನೀಡಿದ ವೈಶಿಷ್ಟ್ಯಗಳು ಮೇಲೆ ಸೇರಿಕೊಂಡಿರಬಹುದು.

21. ಸೇರಿಕೊಂಡಿರುವ ಸಂಗ್ರಹದಲ್ಲಿ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳು ವೈಶಿಷ್ಟ್ಯಗಳು ನೀಡಿದ ವೈಶಿಷ್ಟ್ಯಗಳು ಮೇಲೆ ಸೇರಿಕೊಂಡಿರಬಹುದು.

22. ಸೇರಿಕೊಂಡಿರುವ ಸಂಗ್ರಹದಲ್ಲಿ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳು ವೈಶಿಷ್ಟ್ಯಗಳು ನೀಡಿದ ವೈಶಿಷ್ಟ್ಯಗಳು ಮೇಲೆ ಸೇರಿಕೊಂಡಿರಬಹುದು.

23. ಸೇರಿಕೊಂಡಿರುವ ಸಂಗ್ರಹದಲ್ಲಿ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳು ವೈಶಿಷ್ಟ್ಯಗಳು ನೀಡಿದ ವೈಶಿಷ್ಟ್ಯಗಳು ಮೇಲೆ ಸೇರಿಕೊಂಡಿರಬಹುದು.

24. ಸೇರಿಕೊಂಡಿರುವ ಸಂಗ್ರಹದಲ್ಲಿ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳು ವೈಶಿಷ್ಟ್ಯಗಳು ನೀಡಿದ ವೈಶಿಷ್ಟ್ಯಗಳು ಮೇಲೆ ಸೇರಿಕೊಂಡಿರಬಹುದು.

25. ಸೇರಿಕೊಂಡಿರುವ ಸಂಗ್ರಹದಲ್ಲಿ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳು ವೈಶಿಷ್ಟ್ಯಗಳು ನೀಡಿದ ವೈಶಿಷ್ಟ್ಯಗಳು ಮೇಲೆ ಸೇರಿಕೊಂಡಿರಬಹುದು.

26. ನಿರ್ದೇಶಿಸುವ ಸಂಗ್ರಹದಲ್ಲಿ ಸಂಪರ್ಕಿಸುವ ಚಿತ್ರಗಳು ವೈಶಿಷ್ಟ್ಯಗಳು ನೀಡಿದ ವೈಶಿಷ್ಟ್ಯಗಳು ಮೇಲೆ ಸೇರಿಕೊಂಡಿರಬಹುದು.
Translation.

Om! Salutation to Śiva. Salutation to Śambhu beautiful with the chāmara, that is, the moon touching his lofty head and the foundation pillar for the commencement of the city of the three worlds. Salutation to Sômardhadhāri (bearer of the crescent moon) whose body is made up of clear knowledge, who has the three Vēdas for his divine eyes and who is the bestower of happiness.

The great Hoysaḷa dynasty of kshatriyas which prospers on the peak of the mountain of the big breast of the dame Śri, which helps the world to get rid of the great suffering, which is the Sanjīvana to set the world free from the brave hostile kings and which is full of pearls of the highest qualities, is shining steadily free from all obstacles.

In that dynasty was born like a pearl Vinayāditya the lord of earth, tormentor of the race of the proud enemies in the battle-field, resembling the pearl by his position as a crest-jewel among kings, possessed of noble qualities, shining person, good character, high birth.

Vinayāditya’s son was the king Ereyanga, praised by people. His son was the famous high-minded Vishnu-nriṇāla. His son is this Narasimha.

The ruler Narasimha became great in the world, with the nails of his feet marked by the fine mark on the big foreheads of the assemblage of kings bowing before him. He was the great Rāma in the battle and rendered highly meritorious deeds and conquered all the kings on earth.

Echadalāvī, who became famous like the Kalpa creeper in the world by her generosity and who was praised by the world became the consort to that ruler Narasimha.

As formerly the flower-arrowed Cupid was born for women’s pleasure to Vishnu and his consort Śri, so to king Narasimha and his consort Echadalāvī was born the meritorious altruistic king Ballāja of victorious arms, a Yama to the race of mighty enemies. When the destruction fire at the end of the world to the group of brave hostile kings, Vira Ballājadēva of matchless strength, caused the drum to be sounded at the commencement of battle, Lāla was deprived of ease, Gūjrara was seized with
### Note.

This records the grant of the village Habukanahalli as an *umbali* (rent-free land) granted for the maintenance of the village officials, etc.) for the *sénabôvas* (village accountants) of Kanatur. The donor is called Gôvindarasa Ayyya, agent for Râmapa Ayya. It is stated that the village had a revenue of 20 varahas out of the total revenue of 220 varahas for Tumakûru-sime. The date is given as Manmatha sam. Chaîtra śu 1 and is not calculated from any era. The usual imprecation is found at the end of the grant.

The characters seem to belong to the 17th century.

### 45

**Pavagada Taluk.**

At the village Jangamarahalli in the hobli of Nidugal, on a stone set up near the Mâri temple.

**Size 3' × 2'.**

**Old Kannada characters.**

<table>
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### Table

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Transliteration.

1. Vikramādityar Konguṇi
2. Arasar Kāduveṭṭiya mêle
3. [vi] ḍu Kaṅchi-kolvandu Noḷa-
4. mbavādiyule
5. ...... kaysère
6. ...... ......

Translation.

On the occasion of Vikramādityar and Konguṇi Arasar falling on Kāduveṭṭi and taking Kāṇchi, (a certain place) was taken possession of in Noḷambavādi ...

Note.

This record is incomplete. Some letters are much worn out in lines 5 and 6. It seems to refer to the conquest of a village (not named) in the Noḷambavādi province by some one during the expedition of the Chālukya king Vikramāditya and the Ganga king Konguṇi Arasa against the Pallavas at Kāṇchi. The characters seem to belong to the end of the 8th or the beginning of the 9th century. The present record apparently refers to the Chālukya king Vikramāditya II and the Ganga king Śrīpurusha who conquered Kāṇchi from the Pallavas (see M.A.R. 1939, p. 121).

46

At the village Karekētanahalli in the hobli of Niḍugal, writing on the lintel of the garbhagriha of the Śōramma temple.

Old Kannāda and characters.

Transliteration.

1. svasti Śri Nilakaṇṭōjara maga Būchirāchōja prasādava besageyda.

Translation.

Be it well. Śri Nilakaṇṭōja’s son Būchirāchōja constructed the mansion (prāsāda).

Note.

This short inscription giving the name of the architect who constructed the fine temple of Chāmūndēśvari as Būchirāchōja, son of Nilakaṇṭōja is carved in characters
of the 10th century A.D. on the lintel of the adytum of the above temple. The image of Chāmundaśvari called locally as Sōramma is very fine and has eight hands holding the usual discus, conch, etc., and standing on the body of Mahishāsura.

At Vira Hanumakkana Pālya, a hamlet of Mangalavāda in the hoblī of Nīvugal, on a stone lying in the land of Narasānna to the west.

Size 3' × 2'.

Kannada language and characters.

(Write Kannada language and characters in Kannada script.)

Size 3' × 2'.

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a Vikramârka in courage and liberality, beloved of his subjects:

Be it well. When a [dependant of] the refuge of the universe (etc.), born of Kâśyapa-gôtâ, pure in body, possessed of these and other fine attributes, the illustrious mahâmandâla-svara Tribhuvanamalla Mallidévachôla-mahârájar was ruling in peace and prosperity in the city of Henjéru, capital of Siranâd:

Mallidévarassâ’s son Irungoladéva’s Be it well. The illustrious mahâmandâla-svara, tribhuvanamalla, capturer of Talekâd, bhujabala Viraganga. Hôsana sîr Narasinghadéva’s sukhumâraya (good son or favourite): — while prosperity befell — Sîriyâdévî and Irungoladéva,— After bowing to Manâdanâsiga and god, on the full moonday of the bright fortnight of Srâvana, in the year Vikrama, for conducting every day, the religious services of the afternoon, food offerings, water, flowers, incense, lights, betel leaves, food for Brâhmans services day and night.

Note.

This record belongs to the reign of the Chôla Chief of Niçugal named Malli-déva-Chôla and records a grant made for the services in some temple not specified by his son Irungoladéva. Owing to a number of lacunae in several lines in the middle of the inscription and at the bottom of the inscription caused by the letters being worn out and lost it is not possible to make out the full contents of the record.

The Chief Mallidéva is stated to be a subordinate of some Châlukya king whose titles only are given and are those of the later Chalukya kings of Kalyâni. Lines 16 to 19 of the record refer to the Hoysala king Narasinghadéva and seem to state that Irungoladéva’s wife was Sîriyâdévî and that either Irungola or more probably Sîriyâdévî was brought up under the protection of or was a daughter of Nara-simghadéva. The word used to show the relation between Narasinghadéva and Sîriyâdévî is sukhumâraya which means good son but is probably a mistake for sukumâriya meaning good daughter.

We learn that Irungola and Sîriyâdévî performed obeisance to Mâdanâdâsiga and the god (dèvar). Mâdanâdâsiga was apparently the priest in charge of the temple of the god. The name of this deity is not given although the record registers a grant for the services of the god made by Irungola and Sîriyâdévî.

It is possible however to infer from the text that the grant was made by a subordinate of Irungola.

The date of the grant is given as Vikramâ sam. Srâvana śu. 15. It is not dated in any era like the Śaka era. There are several records of the Niçugal chief Mallidéva between 1150 and 1175 A.D. The characters of the present inscription belong to the 12th century A.D. The nearest Vikrama for the period of Mallidéva is equivalent to 1160 A.D. The next cyclic year Vikrama would go to 1220 A.D., when the Châlukya power had disappeared. If the date 1160 A.D. be accepted, the,
Hoysala king Narasimgha referred to in the present record could be identified with Narasimha I. Sravana su. 15 of this year Vikrama corresponds to 20th July 1160 A.D. which may be taken as the date of the record.

48

Pratapa Bukkarajapura grant of the reign of the Vijayanagar king Harihara II, dated S 1307 in the possession of Krishnasastri at Vadanakal in Hosakote Hobli. (Plate XXVI) 5 plates: Boar Seal: Nandinagari characters: Size 11”×7.”

I A—

1. ನಾರಸಿಂಹನ ದಿನಾಂಕ; ಅಧಿಕಾರಿ ಹೆಸರು; ಸೂತ್ರ.
2. ಈ ಶಿಲಾನಿಂದ ಮುಂದುಗೆ ಅಧಿಕಾರಿ ಹೆಸರು.
3. ಈ ಶಿಲಾನಿಂದ ಮುಂದುಗೆ ಅಧಿಕಾರಿ ಹೆಸರು.
4. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
5. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
6. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
7. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
8. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
9. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
10. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
11. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
12. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
13. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
14. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
15. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
16. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
17. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
18. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
19. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
20. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;
21. ಹೆಸರಿನಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು;

II A—

22. ನಾರಸಿಂಹನ ದಿನಾಂಕ; ಹೆಸರು;
23. ನಾರಸಿಂಹನ ದಿನಾಂಕ; ಹೆಸರು;
II B—

47.

48.

49.

50.

51.

52.

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56.

57.

58.
59. ಕುರಿತಲ್ಲಾರಿ ಸೂತ್ರ, ತಿಳಿಯುವಜೊತೆ ಕನ್ನಡಕ್ಕಿಂತೊಟ್ಟು
60. ಇದುಗಳು ಕೆಲವು ವರ್ಷದ ಸೂತ್ರ ಇದುಂಟು ತಿಳಿಯುವುದು
61. ತಮ್ಮೇ ಕೆಲ್ಲಿಯ ಕಂಡ ವರ್ಷದ ಹಾಸುಪ್ರತಿ
62. ತಾನ್ನು ಕೆಲದಿತರು ತಿಳಿದು ಕಂಡದೂರ ಸಂಪರ್ಕ
63. ಅತನ್ನು ತಿಳಿದು ಕಂಡ ಮೂಲಗೆ ತಿಳಿದು ಕಂಡ ಸಂಪರ್ಕ
64. ಅದು ಕೆಲವು ವರ್ಷದು ಕೆಲವು ವರ್ಷದರಿಂದ ಕೆಲವು ಕಂಡನೇ
65. ಮೂಲದಲ್ಲಿ ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಕಂಡ ಸಂಪರ್ಕ
66. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ
67. ಅದು ಕೆಲದಿತರು ಮೂಲಗೆ ತಿಳಿದು ಕಂಡ ಸಂಪರ್ಕ
68. ಕೆಲದಿತರು ಚೂಲಿ ತಿಳಿದು ಕಂಡದೂರ ಸಂಪರ್ಕ
69. ಕೆಲ್ಲಿ ಕೆಲದಿತರು ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
70. ಅದು ಕೆಲವು ವರ್ಷದರಿಂದ ತಿಳಿದು ಕಂಡ [0] ಹಾಸುಪ್ರತಿ
71. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ತಿಳಿದು ಕಂಡ ಸಂಪರ್ಕ
72. ಕೆಲದಿತರು ಚೂಲಿ ತಿಳಿದು ಕಂಡದೂರ ಸಂಪರ್ಕ
73. ಕೆಲದಿತರು ಚೂಲಿ ತಿಳಿದು ಕಂಡದೂರ ಸಂಪರ್ಕ

III A—
74. ಕೆಲದಿತರು ಚೂಲಿ ತಿಳಿದು ಕಂಡದೂರ ಸಂಪರ್ಕ
75. ಹಾಸುಪ್ರತಿ ಕೆಲದಿತರು ಚೂಲಿ ತಿಳಿದು ಕಂಡ
76. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ತಿಳಿದು ಕಂಡ ಸಂಪರ್ಕ
77. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
78. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
79. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
80. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
80a. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
81. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
82. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
83. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
84. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
85. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
86. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
87. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
87a. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
88. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
89. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
90. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
91. ತಿಳಿದು ಕಂಡ ವರ್ಷದ ಸಂಪರ್ಕ ಹಾಸುಪ್ರತಿ ತಿಳಿದು ಕಂಡಿ
III B—

98. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಜಿಲ್ಲಾ ಆಯಾಣಾ | ಜಿಲ್ಲಾ ಆಯಾಣಾ, ಸಂಪರ್ಕತಾರು
99. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಜಿಲ್ಲಾ, ಆಯಾಣಾ | ಜಿಲ್ಲಾ ಆಯಾಣಾ
100. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಜಿಲ್ಲಾ
101. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಜಿಲ್ಲಾ, ಆಯಾಣಾ
102. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
103. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
104. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
105. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
106. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
107. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
108. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
109. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
110. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
111. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
112. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
113. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
114. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
115. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
116. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
117. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
118. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
119. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
120. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
121. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ
122. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಆಯಾಣಾ

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123. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಜಿಲ್ಲಾ
124. ಸಂಪರ್ಕ ಸಂಪರ್ಕತಾರು, ಆಯಾಣಾ, ಜಿಲ್ಲಾ | ಆಯಾಣಾ, ಜಿಲ್ಲಾ
125. ರೂಪ ಕರ್ಮ ಶಾಸ್ತ್ರ | ಅಷ್ಟುಮನವಿದ್ದಲ್ಲಿ ಅಷ್ಟಾರು|ಎಕ್ಕು
126. ರೂಪ | ಪ್ರಾಣಮೇಳಕಾಲ ಪ್ರಾಮುಖ್ಯ | ಆರುದಾರು | ಎಕ್ಕು
127. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
128. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
129. ದುಬ್ಜು ಪಿಯಿಂದಿವೆ | ತಮ್ಮದನಾಗಿ | ಕರ್ಮಾಧಿಕ್ಷರನಾಗಿ | ಎಕ್ಕು
130. ಪ್ರಾಣಮೇಳಕಾಲ ಪ್ರಾಮುಖ್ಯ | ಅಷ್ಟುಮನವಿದ್ದಲ್ಲಿ | ಎಕ್ಕು
131. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
132. ದುಬ್ಜು | ಕರ್ಮ | ಆರುದಾರು | ಎಕ್ಕು
133. ವೀರಭದ್ರಾಥ | ಕರ್ಮ | ಆರುದಾರು | ಎಕ್ಕು
134. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
135. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
136. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
137. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
138. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
139. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
140. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
141. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
142. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
143. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
144. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
145. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು

IV B-
146. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
147. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
148. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
149. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
150. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
151. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
152. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
153. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
154. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
155. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
156. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
157. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
158. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
159. ತುಂಬು ಕೃಷ್ಣನಿಷೇಧ ಪದ ಬುದ್ಧಮೂಲ | ವಿಜ್ಞಾನ | ಎಕ್ಕು
II A

22. द्वितीयः कपभृतिः | तूतीयो दुःक्षेपादिः श्रणुर्ध्वं मारणा
23. हयः | तेषु पुनः दीयत्सु दुःक्षेपः वतन्तः गति।
24. स्वागोश्चारको जातो मनुस्मातः सनि
25. भिः | यूद्दारानन्तरं ज्वाहा ज्वाहारातिकानां | य
26. त्रिदेशीं | ब्रह्मां चेक भांश्चेतियांस्वायं | आयो मा
27. तत्त्वाती वदुविप्यदः चक्वत्स्विद्विदान् नाभिकः
28. प्रासीहः सुपत्तिगणकासकचित्तः परेषूभूत।
29. स्वायतः भक्ताय युमिपांचमहेत्वैरं संयुक्ताः
30. द्रोपि सतं तुस्काम्वमें | स्तुरदुस्विविवैरतम् | सा
31. वैचारिकः | कृत्य वृक्षम्भस्त्र वहुस्तिजवषुध्वम।
32. आचार्य स्मरणेश्ची द्वितीयस्तद्य पालिकः | कः
33. तासु विचारणासु तस्य प्रेमसम्बन्धता। 
34. रीतिं संज्ञातां प्रेयसी मृत्युं शुद्धता | तस्य दुस्माती
35. पेन कार्यस्वयंसमस्य गुणः। उद्यापि त्रिधीमयः
36. ता हरिहरो नृपः। न के कं न रासायं तित्रो क
37. हिकायात। यत्म संतो भहुवै प्रामाणियाम हरिहरें
38. विठुः | तस्यादवादेम्पली शेषाय विनंतोतमा
39. भृस्सुत्तो भवानीव पुष्पिणी पुरुषे हृदम। | यस्तस्या
40. मुद्रापदिं हरिपमाहीलाल दुस्किलाहीशः कल्य
41. महृदानवम | स्मरतान ब्रह्मां रसिपास्तुम। तस्यादात
42. विरुपदशुर्वरः | कृत्य कर्ममित्वम् | स्तित्यायी
43. किल वीरसूर्चिरमागम सारं हि कौस्तिथः | त
44. निपुदुस्तुस्यं वधृतिः कामणोप्राणस्य | स्य
45. स्तृती यो नायकायाः शरणागत पालिका। जाती लक
46. मनायिक्याम्बोधनायकसंपुर्णवातः | तस्या मा?

II B

47. व्यो येव माणस्यो योरे | सहस्याकममः | स्वकृष्टिययाः बुँधि
48. मनायिक्यमेवत्रुप्तमस्य | योक्तिदेवित्रायुद्धमें | म
49. वहृतस्मया | वंजिहृतत्व नित्यथा नित्यागहस्मी
50. पाग। मोदतुकुल्यम् सुकृत्व श्रुतस्यो ज
51. शष्म। तस्यां तद्दक्तिमाणोप्राणद्रश्यामां न।
52. स्वस्कृष्टिययेगेन तेयु स्मर्यचरण वुप्या। | हृष्य। तवक्र
53. क्षेत्र च वोमनस्यायत्या | मनायिक्यामाणायक्युन्पुरावायु स्या
54. मांयादतुस्ताराधीः। शाक्तेदिशसबडियंदुकलिते वयं
55. तत्त्वा कोधने मासे शाखरदे शहररुलुमः पुरवेन चंत्र
56. श्रीः। अभन्नायकसंतबोगश्रुणवनियम्यः कानणस्या
57. नुसो दोष्णाः। श्रिष्णुपुराणाक्षरकोलयम्यः स्यो
58. निव य पत्तेकरतास्ते तु आश्रयाः। द्वासानो
59. सन्न्तः। सच्चायाः साहित्यां तु साहित्यांमः निव
60. चर्चा नं। अभोधिताभिन्याय सववसांतं व्यवे
61. द्वम्। नैतिकद्रितायस्यू पूरवतः। सन्निधः
62. सह। निवणीय सीमामात्रीयोः विरूपाक्षेप्यः
63. सन्निधः। प्रभते बसरे व्येसमासे सुप्रवहस्स
64. सी। आच्छान्तारायं कथा भिन्नानांकितं पुरे। प्रादायेचे
65. यो। भूतेभय। समुद्रातिकितास्य। द्रान्ध्री
66. छत्तिका पुरामर्तरी हृदा भूमसंधिता सथिवा
67. य विशी प्रतानवितितायूमवाहे पुनः। कणी
68. कोरकिता तत्: कुस्मिता भोजे समस्तौतन्ते
69. युस्ते संपत्ति भूपती सिथरपदा तत्त्वान्ताय्जः
70. ता। अय निरस्माहारे बृहिभा [जा] हिंजनमां
71. गोजनामानी शालावश लियते देशाभाया
72. आचेय आदिभायमः नागपश्चायुका बृहिः। यदुः।
73. टोहित: विद्याप्यः। प्रेक्षेरे बृहिः। यदुः।

III A —

74. श्रीवत्सोऽविक्षुराशायः। सोममाधायुका बृहिः।
75. यदुः। विद्याप्रसेनो नारसिंहस्य हे दुरती यदुः।
76. शांतिः। गोमाघरात्मो नरसियास्ये
77. का बृहिः। आदेयः। शालाबतो महयुसुरविनः
78. पाण्यायुका बृहिः। यदुः। टोहितावक्षुरुसूस्त्रियः
79. युक्ते पृथियः। यदुः। श्रीवत्रोऽतिप्रियास्युः
80. नागस्य क्षेत्रवः। यदुः। आदेयमोघयुसुः
80a. नागपश्चायुका बृहिः। यदुः। द्विवर्तः कच्चा च ना
81. चतुः। सूरभृत्वा से वृशी यदुः। टोहिः
82. तै: प्रेतिसुः। विद्याप्रसेनो बृहिः। यदुः। शालाबतो म
83. ह्यसुः। कृतार्युका बृहिः। यदुः। विश्रुः स्था
84. विषणुः। अनंतार्युका बृहिः। लक्षगृहः ऋश
85. गायसुः। विद्याप्रसेनो बृहिः। यदुः। कीविण्यो
86. गोकुण्डः। युक्ते पृथियः। क्षस्त्य अवः। यदुः। विन
87. ध्रुवभृतः। सुगृहपश्चायुका बृहिः। दहः। भारद्राजः
87a. वेद्यप्रेतिसुः। महयुस्य हे दुरती। यदुः। भरद्राजः
88. वेद्यप्रेतिसुः। अप्रसेनो बृहिः। यदुः। द्वीवः
89. त्यो महयुसुः। प्रेतिः हे बृशी। यदुः। गायस्य क
90. चतुः। नरसियास्य यदुः। भारद्राजः गोभयुसः।
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III B—
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IV A—
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128. केशवसुत: स्तीकर्षेक वृक्षि:। सुह्म। जोस्वरें
129. ममणसुतो महाबृजेका वृक्षि: सामक: अजे। व
130. सिद्ध एववसुत: चौडियस्तेका वृक्षि: रूह। म
131. रवाजगीतो माथवदेवसुत: सौमयसा
132. धे। रूह। पारशारो हंगकसुत: मानो:।
133. सुविमलावरुतिः: यजु:। हरित: हृषुनसु
134. त: पद्मस्तेका वृक्षि: यजु:। तस्या
135. उजो नरहरेरेका वृक्षि: यजु: का
136. यत्त अछाड़सुतः: विन्दुपस्य निपागश्वति:
137. यजु:। शारिवेय: नित्यसुदु: पदेयका वृक्षि:
138. यजुः। नायः: मंजनसुतः: सिंगस्तेका
139. वृक्षः। यजुः। काश्यः: मंचेनसुतः: ऋभलस्य
140. का वृक्षः। यजुः: शारिवेय: संगणनसुतः: स्मा
141. मयस्येका वृक्षः: रूह। भरताज: पिताय
142. दुरूः: देवयस्तेका वृक्षः: यजुः। आचेयः छ
143. धमनसुतः: क्षणस्तेका वृक्षः: रूह: तिप
144. यजुः: श्वेतस्यायः। सुह्म। गोतमो गो
145. पपसुतः: मायस्तेका वृक्षः। यजुः।

IV B—
146. हरितः स्तम्भसुतः: विन्दुपादस्यायः। यजुः
147. भाषयः: सावणसुतुमाघवंशेका
148. वृक्षः: तस्यायः। ता नूः। चत्वत्तिऽः मंग
149. चरसुत नागस्तेका वृक्षः। काश्येयो
150. वेंकरसुतः: निपागस्तेका वृक्षः: रूह। म
151. रवाजो चैखसुतः: सिंगस्तेका वृक्षः। यजुः
152. कौशिकः स्तंभसुतः: हंगस्तेका वृक्षः। यजुः
153. भरताजो नागस्तेका चौडिस्तेका मुग्मागश्वति:
154. यजुः। पारशारजस्वसुतः: पदेयका वृक्षः। यजुः
155. भरताजो लेखस्यसुतः: सिंगस्तेका वृक्षः। यजुः
156. काण्यो मायालायस्तेका वृक्षः: रूह। श्रीवत्सो ध
157. पपसुत श्रीरस्तेका वृक्षः। यजुः। भरताजो राज
158. पपसुत नागस्तेका वृक्षः। रूह। गोरूमहरस
159. हृत अद्यपसुतः: मे
160. बण्यस्यायः। रूह। आचेयः: रामबरसुत
161. अणमास्तेका वृक्षः। यजुः। आ
162. चेत्र नाहसुतः: कौशिकः। यजुः। काण्यो
163. नागस्तेका: मायस्तेका वृक्षः। रूह। म
164. चौडियस्यायः। कामस्य तागवृक्षः। शुचयुः
165. महादशो चौडिस्यसुतः: सिंगस्तेका हागश्वति।
166. महादशो चौडिस्यसुतः: सिंगस्तेका हागश्वति।
167. निः। रुठ। हरित: कृतिवसपूजन: अनात्मा
168. ठू। यथू। शालकसयन: पुडुनमुने रामय
169. स्वार्थैं। यथू। कार्योत्तरिपु: मेंढ़प
170. स्वार्थैं। रुठ। कामरसमु: संगम

V A—

171. स्वार्थैं। रुठ। हरिता माधवपूजन: सिंगण
172. स्वार्थैं। यथू।
173. अवस्थापर्शमेवशाम्यादिः अद्दित।
174. सीमानिषाण्य: क्रथेन।

(After this some lines are written in Kannada language).

190. समान्योप धम्मेन्तृप्पणां का
191. ले काढे पाठिनीयो भविषः। सविनितम भविषः
192. पारिभेदन: मूर्यो भूमियाचते रामचंद्र:।
193. अक्षणेष: कर्गाण्ड: समोकोटिवधुपः। स
194. करेय: करस्याम: समोकातित्फ
195. लगुः। श्री
196. रामचंद्राय ॥ श्री रामनाथ
197. नमः

I B—

198. पक्षय मायी लोके सवेगमेव भूलूमः। त भो
199. रथ न कर्मका विशदत्त वञ्चुपुर:। त
200. टारकने सहस्रुण कन्यावदनाः च। गयां
201. कौटियान: भूमिहरा न श्रुयति। सद्रां
202. परद्रां च या हरेत वञ्चुपुर:। परंसं वर्ष
203. सहस्राणी विधायां जायते क्रिमी:। से
204. तिर्थातिबुल: पूण्य परद्रावतुपल्ला
205. परद्रागार्हण सद्रां निपाणं भ
206. सेतु। दानपालनयमेव: दानाचन्द्र
207. योगालने। दानातुर्यांत्वमण्यो
208. री पालनाद्वयुत: पदे। कर्त्तमपरा
209. वं श्रुताहं। संतो:। श्रीहरिवर हिर
210. श्य गमेम्योत्स:। श्री श्री श्री
211. श्री

Transliteration.

1. nirvighnam astu
2a. namastunga-siṣṭha-chumbe-chandra-chāmara-chārave | trailō-
2. kya-nagarā-rāmbha-mukha-stambhāya Śambhāve | kalya-
3. nām ākālayatām Kalabhānān vam1 kriḍāsu yah karaṭi-cha-

1 Read vah
4. rma pituh pidhāyaḥ pūrṇa-dvipēdram-natanaik abhayā-pradānō
5. mōdam Śivas (t) ya vitanōti mahānātasya jūnā-
6. pradīpa-nirṇīta-nītya-tatvārtham-rūpiṇī jaganttya-
7. vantī vaikhiyāh Sarasvatyastu vah śriyā udhṛtitya
8. jaladhē h bhūmim gandham asyāh parāṃriṣan ghōṇā-
9. yām sādhuraśmāḥ pātu krōdākritis Harīh gu-
10. nair arishṭāni samam nayan tī śālghyāni bhāgyā-
11. ni punar dadānā mahisūerbhyā mahaniya-ki-
12. rtīḥ sarvamsahā sasyā-phaḷānī sūṭām nidānam ē-
13. kō nayanōśavānām ānāmdakāri jagatām trayā-
14. nām sudhāika-satrām saha jām Śriyō yaḥ sam oshadhī-
15. nām adhipas tanōti asti svastyayanām bhūnīr vaṃśaḥ
16. prāṃsur akumṭhitah Yadūnām Krishṇa-bamdhnām tal-līlā-ni-
17. tīya-sākshinām tatra Samgama-bhūpālah Kshirabdhēś
18. Chandramā iva āvirāṣīt kalāhāthah Kāmā-
19. yt-chandrika-priyāh tau dāmpati samārādhya Pampāyāh
20. prāṇa-vallabham tat-pancha-vadana-prakhyān putrān prā-
21. ptau mahusajasah ādyō Hariharā virō

II A—

22. dvitiyāḥ Kampa-bhūpātih tritiyō Bukka-bhūpāla (h) ś chaturthō Mārapā-
23. havyāḥ tēṣāh putrēshu divyatsu Bukka-bhūpāh satām gatiḥ
24. sva-gōtra-pālakō jātō Manu-Mandhātri-samni-
25. bhāh yat-prastāpigni-ja-jvālā jaivalārati-kānācē yat-
26. kirttāh kakubhām chakre bhā-chakrē nityam aimdavim ādyō mā-
27. tanga-sēvā bahu-vipad aparah chakravarty aksha-dēvi nāmnaikah
28. prāpta-garhaḥ Surapati-ganikā-sakta-chittah parōbhūt
29. sa-kshvēlāh kaśchid anyō muni-paśum abarat tair alam śāmta-
30. dōshah sa-tvām Bukka-ksbhamēsah spurad-uru-vbhavair uttamah sā-
31. rvabhaumah Krishṇaścū Bukka-bhūpāscū bahu-stri-jana-vallabhau
32. ādyāh kuvalaya-dvēshi dvitiyās tasya pālakah kām-
33. tāsu vidyamānāsas tasya pṛēma-samanvite Gaurī Gau-
34. rīva sarjātā prēyasi bhūhritah sutā tasya Bukka-mahi-
35. pēna Kārttikēyā-sāmo guṇaih udāpādi trāyī-dharma-trā-
36. tā Hariharā nṛpaḥ na kēvalam Haris trātum Harō vā ka-
37. kali-kalmashāt yathā santō bhuvām prāptau dēvau Hariharām
38. viduhā tasayābhavad dharma-patni Mēlāyī vanitottamā
39. bhūhrih-sutā Bhavānīva putrīṇa Purā-vidyasah yas tasāyā-
40. m udāpādi Haryapa-mahīpalēṇa Bukkakṣhamādhiśah kalpa-
41. mahiruhaḥ sumanasaṃ vajrō ripu-kshmāhhrītām tasmād ā-
42. virabhūd udāra-charitah śrī Bhūpatir yat-prasū(h)s Tippāyī
43. kila virasū-giram aṅat sākam hi Kausalyaśī | tat-
44. pitur Bukka-bhūpasya bhṛttyau Kāmaṇa-Bommaṇa | sya-
45. stauṁ yōṁ nāyakācāryau sarāṇāgata-pālakaṁ | jātau Laka-
46. ma-nāyikyāṁ Abbenāyaka-pumgavāt | tasyāṁ-

II B—
47. tyō Bomanaṇstu dhirah śimha-parākramah | sva-kulōttāraṇe buddhi-
m akarōd dharma-tatparah | Kōṭekere-Rāyatūra-madhye prā-
vahati sma yā | Banjehalēti nadikā Nilagalu-samim-
pagā | Mosale-kulyayā yuktā bhūmih sasyōdbhava-
khāmā | tasyāṁ taṭaka-nirmāṇam ādikshad brāhmanottamāṁ |
52. tē svakiya-dhanēnaiva sētuṁ vyarachayaḥ budhāḥ | dṛśṭvā taṭakaṁ
53. kshētram cha Bomana(s) svāmi-tatparah | Prātāpa Bukka-rājakhyāṁ ni-
māyādād udāna-dhīḥ | śākā dēdri kha vanhi Chandra kalite varṣhē
tathā Krōdhanaṁ māse Śrāvanīke-grhāram udadhēḥ pūrvētha Chandra-
grahe | Abbenāyaka-namdanō guṇanidhir yah Kāmaṇasya-
57. nujō Bomanaṇpah trinavatyupattā-ganana-viprottmēbhīyō'
58. dita śaṭ-karma-niratās tē tu Brāmhanāḥ sāsanōt-
59. sakāḥ satyāśishō bhāvinam śū tārvabhaumaṁ vi-
60. chirṛtya tam āśirbhī abhinandyā' tha sva-vīrttāntam nyāve-
dayān | tair nivēdita-kāryaḥ tu Bhūpatiḥ sachivāiḥ
62. saha nīrṇīyā saṁmā aṭmiyaṁ Virūpākshasya
63. saṁnidhau Prabhavē vatsare Jyēṣṭha-māsē Śūrya-grahē sa-
ti | āchandratārakaṁ kartuṁ pitur nāmāṅkaṁ puram | prādāt tē-
65. bhyō bhūsurēbhīyāḥ sva-mudrāṅkita-sāsanaṁ | dāna-śri-
66. latikā pura maratara rūdha bhuvam saṃsritā salimbā-
67. thaŚītā pratāpanītate Jīmūtavahē punah | Karṇē
ekōrakītā tataḥ kusumita Bhōjē samastōnnate
69. sāte samprati Bhūpatō sthirapadā tatthan phalānyarji
tā | atha tasmin agrahāre vṛtti-bhāj[n]dvijanmanāṁ |
71. gōrā-nāmānī śākhāsca likhyāntē dēśa-bhāshyā |
72. Ātreya Adityātmajā Nāgapasyaikā vṛttih | yajuh |
73. Lōhitāḥ Pinnayātmajah Pedḍer ēkā vṛttih | yajuh |

III A—
74. Śrivatsō Lakhkhanātmajah Sōmanāthaśayaikā vṛttith
75. yajuh | Chiṭṭayātmajā Narasimhasya dvē vṛtti yajuh |
76. Šāmilyah | Gangādharatma|m Basavanṇasyai-
77. kā vṛttith | Ātreyaḥ Śalāvatō Mallaya-sūnu Purū-
pākshayaikā vṛttith | yajuh | Lōhitō Lakhkhaya-sūnu Tippa-
yasyaikā vṛttith | yajuh | Śrivatsō sūri Peddisūnu-

1 Read syātāṁ yau. 2 Read sālambyātha. 3 Read tat tat phalānyuṛjitā.
80. Nāgayasya dvē vṛttī 1 yajuh 1 Aṛtyo Mādhava-sūnu
80a. r Nāgayasyaikā vṛttīh yajuh 1 Śrīvatsaḥ Kūchanā-
81. rya-sūnuh Sangubbaṭṭasayā dvē vṛttī yajuh 1 Lōhi-
82. tah Peddi-sūnuh Pinnayasyaikā vṛttīh 1 yajuh 1 Śālavatō Ma-
83. llaya-sūnuh Kūchanasyaikā vṛttīh yajuh 1 Vasiṣṭhāḥ ŚChā-
84. vanṇa-sūnuh Anantapasyaikā vṛttīh 1 Ruk 1 Gārgyāh Śim-
85. gaya-sūnuh Lippāpasasyaikā vṛttīh yajuh 1 Kauṃdīnīyō
86. Gōkarnnasūnuh Pēchayasyaikā vṛttī(ḥ) tasya arddham yajuh Vasi-
87. sīṭhasa Chimaya-sūnuh Mudāpasasyaikā, vṛttīh Ruk 1 Bāradvājō
87a. Yellaya-peddi-sūnuh(ṛ) Mallayasya dvē vṛttī 1 yajuh 1 Bāradvājō 1
88. Yellayapēddi-sūnuh Appayasyaikā vṛttīh yajuh 1 Śriva-
89. tsō Naraḥari-sūnuh Peddih dvē vṛttī yajuh 1 Gārgyō Dē-
90. chaya-sūnuḥ(r) Naraḥārē arddham 1 Yajuh 1 Bāradvājō Yellaya-sū-
91. nuh(r) Mallayasya dvē vṛttī yajuh 1 Śrīvatsō Naraḥari-
92. sūnuh Appayasya dvē vṛttī yajuh 1 Gauṭamō Gōpāla-
93. sūnuh Virūpāsasyaikā vṛttīḥ 1 Yajuh Kāṣyapō Kēśava-
94. sotō Virupākṣasyaikā vṛttīḥ 1 Ruk 1 Dhanamjyō Lākṣhman-
95. sūtuh Śīṃgayasyaikā vṛttīḥ 1 Ruk 1 Kauṭikāh Pinnayasutō
data Bhaiṅavyayikā vṛttīḥ yajuh 1 Bāradvājō Mallay-sūtaḥ Kē-
97. savayasyaikā vṛttīḥ 1 yajuh Kutsō Mallay-sūtaḥ

III B—

98. Appayasyaikā vṛttīḥ 1 yajuh 1 Kauṃdīnīyō Gōkarnṇa-sūnuh
99. Mācchayasyaikā vṛttīḥ Yajuh 1 Viśvāmitrō Bhūta-
100. rasasutō Mallayasyaikā vṛttīḥ Ruk 1 Bharadvā-
101. jō Yellaya-sutah Chennayasyaikā vṛttīḥ Yajuh 1 Hari-
102. ta-gōtō Peddaya-putrō Lākṣhmayasya dvē vṛttī Yajuh 1
103. Lōhitah Peddaya-putrō Kūchanasya dvē vṛttī Yajuh 1
104. Gauṭamō Gōpāla-sūnuh(r) Gōpayasyārđha-vṛttīḥ Yajuh 1
105. Śrīvatsō Peddiyōsya-sūnuh Pedḍēr ēkā vṛttīḥ 1 Yajuh
106. Kapigōtō Narahari-sūnuh Pedḍēr ēkā vṛttīḥ yajuh
107. Gauṭamō Peddi-sūnuh(r) Mādḥayasyaikā vṛttīḥ ya-
108. juh Śrīvatsō Sōnarasa-sutō Ādiyasyaikā
109. vṛttīḥ 1 Ruk 1 Mōnabhārga[va]-Gummaya-sutō Rāmasyaikā
110. vṛttīḥ Ruk Śrīvatsō Līṃgayā-sūnu-Nāgayasyaikā
111. vṛttīḥ Ruk Śrīvatsō Tippay-sūnuh Chēnayasya hā-
112. ga-vṛttīḥ 1 Ruk 1 Kauṃdīnīyō Gōkarnṇa-sutō Bāsa-
113. vannyaṛṛda-vṛttīḥ yajuh 1 Śrīvatsō Tippay-sū-
114. nuh Nāgapasyaikā vṛttīḥ tasya cha hāgaṁ cha 1 yajuh
115. Bharadvājō Remnay-sūnuh Nāraṇadhāvasyaikā vṛttīḥ Ra-
116. k 1 Haritō Kūchaya-sūnuh Allādasyaikā vṛttīḥ ya-
117. juh 1 Kāśyapā Viṭṭhṭhaya-sūnur Busuvasya vṛttiṣṭ 1 chaturthām-
118. śah 1 Kāśyapō Bāchaya-sūnur Dēvavasyārdham 1 Ruk 1
119. Bharadvājō Bomaśa-sūnur-Mākavyārdham 1 Śukla-
120. yajuh 1 Bharadvājō Sōmaya-sūnur Aubhalaṇāṭhasyārdham
121. yajuh Kauṣīkah Sarvajñā-putrō Peddayasyaikā vṛttih ya-
122. juh 1 Śaṃḍilya Appaya-sūnur Mādhavasyārdham ya-
122a. juh

IV A—
123. Kauṣīka-gōtrō Dēchaya-sutah Śimgayasyaikā vṛttih 1
124. yajuh 1 Bharadvāja-gōtrō Appamṇa-sūnuh Varadapa-
125. syaikā vṛttih Ruk 1 Bhāradvājō Chūḍāmaṇē ardham 1
126. Ruk 1 Gautamō Mallaya-sūnuh Kēsvaṇaśyaṛdhah Yajuh 1 Ā-
127. trīyah Keśava-sutō Appayasyārdham yajuh 1 Agastyō
128. Kēśava-sutah Stīkayasyaikā vṛttih 1 Ruk 1 Jōsyā Rom-
129. manpa-sutō Mallayasyaikā vṛttih Śaṁnakah Atrē 1 Va-
130. sishṭha Ēchaya-sutah Chauḍappaavyaikā vṛttih Ruk 1 Bha-
131. radvāja-gōtrō Mādhavadeva-sutah Śomayasya-
132. ṛdhah 1 Ruk 1 Parāśarō Śimgaya-sūnuh(r) Bhānoḥ
133. (r) muppāga-vṛttih yajuh 1 Haritah Kūchana-su-
134. tah Peddaya-syaikā vṛttih yajuh 1 tasya-
135. nujō Nararārē ēkā vṛttih yajuh 1 Kā-
136. śyapa Allāda-sūnuh Viṭṭhṭhapasya muppāga vṛttih
137. yajuh 1 Śaṃḍilyah Tippayasyaunuh Peddēr ēkā vṛttih
138. Yajuh 1 Gāryah Manchana-sūnuh Śim[gasyaikā
139. vṛttih 1 yajuh 1 Kāśyapah Manchana-sūnuh Aubhalya-
140. kā vṛttih 1 Yajuh 1 Śaṃḍilyah Gāmṛgamṇa-sūnuh Svā-
141. mayasyaikā vṛttih Ruk 1 Bharadvājah Pinnaya-
142. putrō Dēchayasyaikā vattih 2 yajuh 1 Ātrēya La-
143. kāmnapa-putrā Pāmpanṇaasyaikā vṛttih Ruk 2 Tipp-
144. ya-sūnur Lakhayasyārdham 1 Ruk 1 Gautamō Gō-
145. paya-sūnun(r) Gāmṛgayasyaikā vṛttih 1 yajuh 1

IV B—
146. Haritah (s)Tallaya-sūnuh 1 Virūpākṣhasyārdham 1 yaju
147. Kāśyapah Sāyappā sūnur Mādhavasyaikā
148. vṛttih tasya-pyārdham 1 Ruk 1 Vasishṭhō Gāmṛ-
149. dhara-sūnur Nāgappasyaikā vṛttih 1 Kāśyapō
150. Bāmkaraṇas-sūnuh Viṭṭhṭhapasyaikā vṛttih Ruk 1 Bha-
151. radvājō Chennai-sūnuh Śimgayasyaikā vṛttih 1 yajuh 1
152. Kauṣīkah Sarvajñā-sūnuh Honnapasyaikā vṛttih 1 yajuh

1 Read vṛttiṣṭ.
2 Read vṛttiḥ.
3 Read Ruk.
153. Bharadvájó Nágaya-sunu Chauḍayasya muppága vrittih
154. Yajuh ^ Parásara Jannay-sunuḥ Pedder ēkā vrittih yajuh ^
155. Bharadvájó Lakhkhaya-sunuḥ Simgayaṣyaikā vrittih yajuh ^
156. Kāśyapō Bhogánāthasyaikā vrittih Ruk ^ Śrivatso A-
157. ppaya-sunu Śrīdharsyaikā vrittih ^ yajuh ^ Bharadvájó Rāna-
158. pa-sunu-Nágapasyaikā vrittih ^ Ruk ^ Gōṭāra Mallara-
suta Ādityasyaikā vrittih ^ Ruk ^ Śaṃḍilya Appaṇa-
159. sūnuṛ Viṭṭhaṭapasyārḍham ^ Ruk ^ Vasishṭha Allappa-sutah Dē-
160. vaṇṇa-syārḍham ^ Ruk ^ Ātrēyah Rāmēṣvara-suta
161. Aṇṇamabhaṭṭasyaikā vrittih yajuh ^ Ā-
162. trēyāh Nallay-sunuḥ Kōṭi-syārḍham ^ yajuh Kāśyapō
163. Nágaya-sunuṛ Manchana-syaikā vrittih Ruk ^ A-
164. chyuta-sunuḥ Kāmasyaśa hāga vrittih ^ Śuka yajuh ^
165. Bharadvájá Chauḍaya-sunuḥ(r) Simgayaśa hāga-vri-
ttiḥ ^ Ruk ^ Haritah Kūchibhaṭṭa-sunuḥ Anantasyā-
166. rdham ^ yajuh ^ Śaḷaṃkāyana Gūṃḍanaputra Ṛmaya-
167. syārḍham ^ yajuh ^ Kāśyapō Narasimha-sutah(r) Mallapa-
168. syārḍham ^ Ruk ^ Kāmarasa-sutah Sangama-

V A--

171. syārḍham ^ Ruk ^ Haritā Mādhava-sunuḥ Simgaya-
172. syārḍham yajuh ^
173. athāṣyāgraḥārasy ēsānyādi ashṭa-dik-
174. stṃa-nirṇpayah kathyat ^ Iśānyada-stime Hagar(yai)
175. Mosaleyū kūḍida hūṃiṣeya maradalli nāṭṭa kallu Vāmana-mudre-
176. mūḍaṇa sime Hagareya paḍuvana daḍḍalu nāṭṭa kallu ^ Ā-
177. guṇyada sime rēkeya Bormana ha[I][I] baḍagaṇa tevara mēla-
178. na tuggila-maradalli nāṭṭa kallu ^ temkaṇa sime Mosaliya
179. baḍagaṇa daḍḍa dévalayada dattinalli nāṭṭa kallu vā-
180. mana-mudre ^ Ājnayada temkaṇa sime madhyada Mosali-
181. ya temkaṇa daḍḍa hāla mēle nāṭṭa kallu vāmana-mudre
182. nairutyada sime Gollarāmana kana Mosajedattinalli
183. nāṭṭa kallu vāmana mudre ^ paḍuvana sime Killigu-
184. da paḍuvana tevaramēle nāṭṭa kallu ^ vāyavyada sime ^ Chā-
185. kojana keyyolage nāṭṭa kallu ^ vāyavyada Iśā-
186. nyada simānirṇpayakke Bukkāmbudhiya śāsanastha-
187. vāda sime Belidinggaladālu parayanṭara mēle a-
188. līṃḍaṃ baḍagalu Akaliya gōdeya tevaru Vidu-
189. da Bōgayanahālliyā simeyalu nāṭṭa kallu Vāmana-

1 Read Suklayajuh.
190. mudre * sāmāṇydvāṃ dharma-sētūr nripāṇām kā-
191. lē kālē pālanīyō bhavadbhīh 1 sarvān ētān bhāvinah
192. pārthivēndrān bhūyō bhūyō yāchatē Rāmачandṛaḥ 1
193. akarē yah karagadāh sa gō-kōti-vadha-pradāh 1 sa-
194. karē yah karastyāgah sa gō-kōti-pha-
195. i-a-pradāh 1 śri
196. Rāmāchandṛaya (in Kannāda characters) Śrī Rāmanātha
197. namah

I B—
198. ēkaiva bhagivī lōkē sarvēśhām ēva bhūbhritām 1 na bhō-
199. gyā na kara-grāhyā vipra-dattā vasumdhara 1 ta-
200. tākānaṃ sahasanā kanyā-dāna-satāna cha 1 gavām
201. kōti-pradānēna bhumi-hättā na śudhyati 1 sva-dattāṃ
202. para-dattām vā yā harēta vasumdharam 1 shashtīṃ varsha-
203. sahasrāgī viśhtāyām jāyate krimiḥ 1 sva-
204. dattā [d]dvigunāṃ puṇyām para-dattā-nu-pālanā 1
205. paradattāpahārēṇa sva-dattam nishphalāṃ bha-
206. vēt 1 dāna-pālanayōr madhye dānā cihṛē-
207. yō'nupālananā 1 dānāt svargam avāpno-
208. ti pālanād achyutam padam 2 kara-kṛitam aparā-
209. dham kahāntum arhaṃtu samtaḥ 1 Śrī Harihara-Hira-
210. nyagarbhebhūyō namah śri śri śri śri śri
211. śri

Translation.

Lines 1—15.

May there be no obstacles.

Salutation to Sambhu, beautiful with the fly-flap the moon touching his lofty head and the foundation pillar for the city of the three worlds. May the Elephant-faced (Ganēśa) who for sport puts on the elephant skin of his father and with the dancing movements of a fully formed elephant, removing fear (from devotees), causes happiness to the Great Dancer (Śiva). May Sarasvati who explains the meaning of the eternal truth as revealed by the light of wisdom and who protects the universe by her power of speech bring you prosperity. May Hari who assumed the form of Boar and raising up the earth from the ocean felt its smell with his snout and supported it firmly protect (you). May the Earth of great glory who by her good qualities wards off misfortune and bears great wealth yield repeatedly abundant crops and fruits for the Brahmans. May Moon, the lord of herbs, the sole source for the joy in the eyes, bringer of delight to the three worlds, the sole abode of nectar, and the brother of Lakṣmī bring peace to the world.

* There are many mistakes in the imprecatory verses.
Lines 15—34.

There shines the glorious lineage of Yadus, the kinsmen of Krishṇa and the witnesses to his sports, dispensers of happiness to earth and free from imperfections. In that lineage arose Sangama-bhūpāla, like the moon rising from the milky ocean, lord of digits (arts), beloved of the moonlight Kāmāyi (his wife). That couple worshipping the Lord of Pampā got sons of great prowess resembling the five faces of the god. The first of these was the brave Harihara, the second Kampabhūpāti, the third Bukkabhūpāti and the fourth was called Mārapa. While these sons prospered, king Bukka, the refuge of the righteous, equal to Manu and Mándhātri became the preserver of his lineage. The flames of the fire of his prowess burnt brightly in the forest of enemies. His fame made the cardinal directions white like the light of the moon in the heavenly circle. The first (of the past great emperors) was a devotee of Mātanga (elephants or chandālas). The second suffered from great calamities; another played with dice; another was cursed with a bad name; another felt infatuated over a dancing girl of Indra; another was born with poison; another seized the cow of the chief of ascetic:—enough with these (old emperors). You, King Bukka, free from all blemishes and possessed of great splendour are the best of sovereigns. [The names of the emperors of the past age referred to are Kākutstha, Harischandra, Nāla, Purukutsa, Purūrava, Sagara and Kārtavirya]. Krishṇa and Bukkabhūpa are beloved of many women, the first is the enemy of Kuvalaya (elephant of that name), the second is the protector of Kuvalaya (earth). Among the several wives of his, Gauri full of love and daughter of a king, was his most beloved queen like Gauri, the daughter of the Himālayas of the god Śiva.

Lines 35—44.

From that king Bukka, was born King Harihara, an equal of Kārtikēya in good qualities, and a protector of Vedic dharma. Neither Hari alone nor Hara alone is able to protect the world from the evil of Kali. The good people believe that both the above gods have come to earth in the form of Harihara. His lawful wife was Mēlāyi, the best of women, bearing sons like Bhavāni, wife of Śiva. By her Harihara got a son Bukka, who was a Kalpa tree to the learned men and a thunderbolt to the mountains the hostile kings. His son was Bhūpāti, noble in character, whose mother Tippāyi was a vīrasū (the mother of a hero) like Kausalyā.

Lines 44—54.

Two servants of his father Bukka Bhūpā were Kāmana and Bommana, chiefs of nāyakas (lit. lords; applied usually to the Bēdas), protectors of those who took shelter under them. They were the sons of Lakamanāyikī and Abbenāyaka. His minister Bommana who was bold and powerful like a lion and was engaged in acts of dharma, made up his mind to do something that would bring merit to his lineage. Thereupon he instructed some great Brahmans to build a tank across the small stream called Banjehalla which flows near Nilugallu between Köṭekere and
Rāyadurga and is joined by a small tributary called Mosaḷe. The Brahmans built upon an embankment accordingly with their own funds. Seeing the tank and the wetlands under it, the liberal-minded Bommaṇa, devoted to his master, granted them to the Brahmans under the name newly given, Bukkarājapura.

Lines 54—70.

In the Śaka year counted by mountains, sky, fires and moon (1307), in the year Krōdhana, in the month Śrāvaṇa, on the occasion of lunar eclipse, Bommaṇa, son of Abbenāyaka and younger brother of Kāmaṇa, a treasure of good qualities, granted the agrahāra, east of the tank to ninety-three eminent Brahmans. Those Brahmans, engaged in six Karmas, whose blessings prove true, desirous of getting a charter (sāsanātṣukāḥ) and thinking that he (Bhūpati) would be their future sovereign (went to him), blessed him and narrated their object. Bhūpati heard their representation and with the help of his ministers determined the boundaries of the villages and in the presence of Virûpaksha (god), in the year Prabhava, in the month Jyēṣṭha, during a solar eclipse granted, in order to last as long as moon and stars endure, the village named after his father to the Brahmans with a sāsana on which his seal was engraved. The creeper of gift which was formerly attached to the celestial tree came to earth attached to Śibi. With Jimūtavāhana it became full of shootings and bore buds in the time of Karna and under the lofty Bhōja it flowered. Now under Bhūpati the creeper of gift is firmly established and prospering highly yields the several fruits (desired).

Lines 70—81.

Then the gōtras, names and sākhās of the Brahmans who own vṛittis in this agrahāra are written in the vernacular of the country.


Lines 82—172.

Pinnaya, son of Peddi of Lōhita-gōtra and Yajur-vēda has one vṛitti: Kūchana, son of Mallaya of Śālavata-gōtra and Yajur-vēda has one vṛitti: Anamṭapa, son of Chāvannya of Vasishṭha-gōtra and Rig-vēda has one vṛitti: Līmappa, son of Śīṃgaya of Gārgya-gōtra and Yajur-vēda has one vṛitti: Pōchaya son of Gōkarna

1 The details however are given in Sanskrit only in the sāsana.
of Kauḍḍinya-gōtra and Yajur-vēda has one and half of a vṛitti: Muddapa, son of Chinaya of Vasishtha-gōtra and Rig-vēda has one vṛitti: Mallaya, son of Yellaya-peddi of Bharadvāja-gōtra and Yajur-vēda gets two vṛittis. Appaya, son of Yellaya-peddi of Bharadvāja-gōtra and Yajur-vēda has one vṛitti: Peddi, son of Narahari of Śrivatsa-gōtra and Yajur-vēda has two vṛittis: Narahari, son of Dēchaya of Gārgya-gōtra and Yajur-vēda has half of a vṛitti: Mallaya, son of Yellaya of Bharadvāja-gōtra and Yajur-vēda has two vṛittis: Appaya, son of Narahari of Śrivatsa-gōtra and Yajur-vēda has two vṛittis: Virupāksha, son of Gōpāla of Gautama-gōtra and Yajur-vēda has one vṛitti: Virupāksha, son of Kēśava of Kāśyapa-gōtra and Rig-vēda has one vṛitti: Śingaya, son of Lakshmaṇa of Dhananjaya-gōtra and Rig-vēda has one vṛitti: Bhaivara, son of Pinnaya of Kauśika-gōtra and Yajur-vēda has one vṛitti: Kēśava, son of Mallaya of Bharadvāja-gōtra and Yajur-vēda has one vṛitti: Mallaya, son of Bhūtarasa of Viśvāmitra-gōtra and Rig-vēda has one vṛitti: Māchaya, son of Gōkarnṇa of Kauḍḍinya-gōtra and Yajur-vēda has one vṛitti: Coldhay, son of Peddaya of Harita-gōtra and Yajur-vēda has two vṛittis: Kūchana, son of Peddaya of Lōhita-gōtra and Yajur-vēda has two vṛittis: Gōpaya, son of Gōpāla of Gautama-gōtra and Yajur-vēda has half a vṛitti: Peddi, son of Peddiyāya of Śrivatsa-gōtra and Yajur-vēda has one vṛitti: Peddi, son of Narahari of Kapigōtra and Yajur-vēda has one vṛitti: Mādhava, son of Peddi of Gautama-gōtra and Yajur-vēda has one vṛitti: Āditya, son of Sōmarasa of Śrivatsa-gōtra and Rig-vēda has one vṛitti: Rāma, son of Guminaya of Mōna-Bhārgava-gōtra and Rig-vēda has one vṛitti: Nāgaya, son of Lingaya of Śrivatsa-gōtra and Rig-vēda has one vṛitti: Chenaya, son of Tippaya of Kauśika-gōtra and Rig-vēda has one-fourth of a vṛitti: Basavanna, son of Gōkarnṇa of Kauḍḍinya-gōtra and Yajur-vēda has half a vṛitti: Nāgapa, son of Tippaya of Śrivatsa-gōtra and Yajur-vēda has one and one-fourth of a vṛitti: Nāraṇa-dēva, son of Itēmaya of Bharadvāja-gōtra and Rig-vēda has one vṛitti: Allāda, son of Kūchaya of Harita-gōtra and Yajur-vēda has one vṛitti: Busuva, son of Vīṭṭhaya of Kāśyapa-gōtra has one-fourth of a vṛitti: Dēvaya, son of Bāchaya of Kāśyapa-gōtra and Rig-vēda has half a vṛitti: Mākaya, son of Bōmaya of Bharadvāja-gōtra and Sukla Yajur-vēda has half a vṛitti: Adbhanaṭha, son of Sōmaya of Bharadvāja-gōtra and Yajur-vēda has half a vṛitti: Peddaya son of Sarvajna of Kauśika-gōtra and Yajur-vēda has one vṛitti: Mādhava, son of Appaya of Śāndilya-gōtra and Yajur-vēda has half a vṛitti: Śingaya, son of Dēchaya of Kauśika-gōtra and Yajur-vēda has one vṛitti: Varadapa, son of Appamā of Bharadvāja-gōtra and Rig-vēda has one vṛitti: Chadāmai of Bharadvāja-gōtra and Rig-vēda has half a vṛitti: Kēśava, son of Mallaya of Gautama-gōtra and Yajur-vēda has half a vṛitti: Appaya, son of Kēśava of Atriya-gōtra and Yajur-vēda has half a vṛitti: Tikaya, son of Kēśava of Agastya-gōtra and Rig-vēda has one vṛitti:
Mallaya, son of Jóśya Rēmāṇṇa of Ātreyasa-gōtra and Sāma-vēda has one vṛttī: Chaṇḍappa, son of Echaya of Vasishṭha-gōtra and Rig-vēda has one vṛttī: Sōmaya, son of Mādhava Dēva of Bhāradvāja-gōtra and Rig-veda has half a vṛttī: Bhānu, son of Lingaya of Parāśara-gōtra and Yajur-vēda has three-fourths of a vṛttī: Peddaya, son of Kāchana of Harita-gōtra and Yajur-vēda has one vṛttī: His brother Nāraḥari of Yajur-vēda has one vṛttī: Viśṭhapa, son of Allāda of Kāśyapa-gōtra and Yajur-vēda has three-fourths of a vṛttī: Peddi, son of Tippaya of Śāṇḍilya-gōtra and Yajur-vēda has one vṛttī: Śīngaya, son of Manchaya of Gārgya-gōtra and Yajur-vēda has one vṛttī: Aṃbhala, son of Manchena of Kāśyapa-gōtra and Yajur-vēda has one vṛttī: Svaṃmaya, son of Gangannya of Śāṇḍilya-gōtra and Rig-vēda has one vṛttī: Dēchaya, son of Pinnaya of Bhāradvāja-gōtra and Yajur-vēda has one vṛttī: Kāmpāṇṇa, son of Lakṣmanā of Ātreyā-gōtra and Rig-vēda has one vṛttī: Lakhaya, son of Tipaya of Rig-vēda has half a vṛttī: Gangaya, son of Gopaya of Gōtama-gōtra and Yajur-vēda has one vṛttī: Viṛūpāksha son of Yallaya of Harita-gōtra and Yajur-vēda has half a vṛttī: Mādhava, son of Sāyappa of Kāśyapa-gōtra and Rig-vēda has one and a half vṛttī: Nāgapa, son of Gangūdhara of Vasishṭha-gōtra has one vṛttī: Viśṭhapa, son of Bankaras of Kāśyapa-gōtra and Rig-vēda has one vṛttī: Śīngaya, son of Chennaya of Bhāradvāja-gōtra and Yajur-vēda has one vṛttī: Honnappa, son of Sarvajna of Kauśika-gōtra and Yajur-vēda has one vṛttī: Chaṇḍapa, son of Nāgaya of Bhāradvāja-gōtra and Yajur-vēda has three-fourths of a vṛttī: Peddi, son of Jannaya of Parāśara-gōtra and Yajur-vēda has one vṛttī: Śīngaya, son of Lakhkhaya of Bhāradvāja-gōtra and Yajur-vēda has one vṛttī: Bhūganātha of Kāśyapa-gōtra and Rig-vēda has one vṛttī: Śrīdhara, son of Appaya of Śrīvatsa-gōtra and Yajur-vēda has one vṛttī: Nāgapa, son of Rānappa of Bhāradvāja-gōtra and Rig-vēda has one vṛttī: Viśṭhapa, son of Appannya of Śāṇḍilya-gōtra and Rig-vēda has half a vṛttī: Dēvāppa, son of Allappa of Vasishṭha-gōtra and Rig-vēda has half a vṛttī: Annama Bhaṭṭa, son of Rāmēsvara of Ātreyā-gōtra and Yajur-vēda has one vṛttī: Kōti, son of Nallaya of Ātreyā-gōtra and Yajur-vēda has half a vṛttī: Manchana, son of Nāgāya of Kāśyapa-gōtra and Rig-vēda has one vṛttī: Kāmaya, son of Achevuta of Sukla Yajur-vēda has one-fourth of a vṛttī: Līṃgaya, son of Chaṇḍaya of Bhāradvāja-gōtra and Rig-vēda has one-fourth of a vṛttī: Anāmata, son of Kūchi-Bhaṭṭa of Harita-gōtra and Yajur-vēda has half a vṛttī: Rāmaya, son of Guṇḍana of Śālaṁkāyana-gōtra and Yajur-vēda has half a vṛttī: Mallappa, son of Narasimha of Kāśyapa-gōtra and Rig-vēda has half a vṛttī: Saṃgama, son of Kāmarasa of Rig-vēda has half a vṛttī: Śīngaya, son of Mādhava of Harita-gōtra and Yajur-vēda has half a vṛttī.

Lines 173—190.

Next are related the boundaries of the eight directions beginning with north-east of the agrahara:—North-east boundary consists of a stone set up with Vāmana's
effigy carved thereon in the tamarind tree where the Hagare and Mosałe unite. Eastern boundary consists of a stone set up in the western bank of (the river) Hagare: South-eastern boundary consists of a stone set up in the Tuggila tree above the rising ground to the north of Rékeya Bommanahalli: Southern boundary consists of a stone bearing the effigy of Vāmana set up by the side of the temple to the north of Mosałe: South-south-eastern boundary (âgneyada tenkana sîme) consists of a stone bearing the effigy of Vāmana set up on the southern bank of the central Mosâle rivulet: South-western boundary consists of a stone bearing Vāmana’s effigy set up near Gollarâma’s land. Western boundary consists of a stone set up in the high ground to the west of Killinguḍa. North-western boundary consists of a stone set up in the wet land of Châkōja: North-west-north-eastern boundary is determined by the boundaries stated in the sásana of Bukkâmbudhi up to Belidingaladâlu (banyan tree?). North of the above comes the hillock of Akaligâde and the stone bearing the effigy of Vāmana set up in the boundary of Viḍudâbâgayananahalli;

Lines 190—199.

This bridge of Dharma is common to all kings and should be protected by you from time to time: Râmachandra repeatedly begs this of all future kings. Collecting taxes on tax-free lands brings the sin of killing a crore of cows: but the remission of taxes where taxes are payable brings the merit of giving away a crore of cows: Good fortune: Salutation to Râmachandra.

Śrī Râmanâtha

Lines 199—211.

To all kings there is one sister viz lands given to Brahmans. They should be neither enjoyed by them nor taxed. One who confisicates land will not be purified even by the gift of a crore of tanks, of hundreds of virgins and a crore of cows. He who takes away land given by oneself or by others is born as a worm in ordure for sixty thousand years. Protecting other’s gift is twice as meritorious as making a gift oneself. By taking away others’ gifts, one’s gift is rendered fruitless. Between making a gift and protecting it, protecting is more meritorious than making a gift. By making a gift one gains heaven, by protecting one attains a region from which there is no fall. May good people excuse mistakes of hand.

Salutation to Hari, Hara and Hiranyagarbha.

Śrī: śrī: śrī:

Note.

This sásana consists of five plates with a ring and seal, but there is no impression on the seal. The record begins on the front side of the 1st plate, is continued on both sides of the 2nd, 3rd and 4th plates and on the front side of the 5th plate and concludes on the back side of the 1st plate.

After the usual invocatory verses in praise of the gods Sambhu, Ganēśa, Sarasvati and Varāha, the record describes the descent of king Sangama from Yada. He is said
to have prayed to the God Virūpākṣha of Pampā and got five sons by his wife Kāmāyi. Only four sons are named in the record, Harihara, Kampa, Bukka and Mārapa. Muddappa's name is omitted. Bukka I's son by Gauri, Harihara II is praised as an incarnation of Hari and Hara combined, seeing that neither god alone could protect righteousness from the evils of Kali. Harihara II's son by the queen Mēlāmbika, Bukka II is called a kalpa tree to the learned and a thunderbolt to hostile kings. Bukka II is said to have got a son Bhūpati by his wife Tippāyi.

The object of the sāsana is to register the gift of a village Bukkarājapura as an agrahāra to certain Brahmans who helped in the construction of a tank across the river Banjehalla near Nilugallu where it united with the stream Mosaθe, between Köθekere and Rāyadurga. The Brahmans are said to have constructed the tank with their own funds at the instance of the officer Bommana, younger brother of Kāmāna and son of Abbenāyaka. Bommana is called Nāyakāchārya like the Chitaldrug Pālegars and probably belonged to the same Bēḍa caste. Bommana, who was an officer under Bukka II set up the agrahāra to the east of the tank and gave it to the Brahmans dividing it into 93 vṛttis and naming it after his master. This event took place in Ś 1307 Krōdhana sam, Śrāvana śu 15, a day of lunar eclipse and corresponds to 22nd July 1385. These Brahmans with the object of getting a proper charter or sāsana went to Prince Bhūpati and thinking that he would be their future sovereign blessed him and got a charter from him in the presence of the God Virūpākṣha (at Hampe) for the agrahāra of Bukkarājapura made by Bommana. Prince Bhūpati, in consultation with his ministers issued a copper sāsana with his seal and signature for the above grant on the new moon day of the month of Jyēṣṭha with a solar eclipse in the year Prabhava corresponding to 16th June 1387. The names of the holders of the vṛttis and the boundaries of the village granted with the usual imprecatory verses come next. The signature Rāmaṇātha occurs at the end of the grant.

Of the rulers mentioned in the record, Bukka II was the eldest son of Harihara II (1377–1404) and ruled parts of Mysore as viceroy under his father in 1377, 1386, 1388, 1397 and 1399 (see E. C. XII, Pavagada 92, E. C. IX, Bangalore 139, etc.). He also made a grant in Tanjore in 1381 and in Salem District in 1394 and in Tanjore District again in 1402. In 1404, on October 5, he is named as sitting on the throne of Vijayanagar. From this date to some time between August and November 1406 when he died, Bukka II is described as king of Vijayanagar (see pp. 201–208, Historical Inscriptions of Southern India, by Sewell and Krishnaswamy Iyengar.)

Prince Bhūpati or Bhūpati Vodayar, son of Bukka II, who issued the sāsana served also as viceroy of Mulbagal, South Arcot, Tanjore, etc. during the reign of his grandfather Harihara II. His grants are met with from 1386 to 1421 A. D. At the time of the present grant in 1387 he was believed to be the future ruler of the kingdom. But Harihara II was succeeded for a short time by Bukka II and after a short
dispute between him and his younger brother Virūpāksha, the throne was seized by
their younger brother Dévarāya in 1406. Why Bhūpati Vōdeyar who belonged to
the elder branch did not succeed to the throne cannot be determined. He however
continued to govern as viceroy under his uncle Dévarāya I till about 1421 (South
Indian Epigraphical Report for 1936, p. 84). He was a patron of literature and the
Sanskrit work Prayōgaratnamālā of Chaunḍapāchārya was composed under his
patronage. He is praised in the work as Rāja-Vyāsa-Vālmiki. His signature
Rāmanātha is also met with in another copper plate grant of 1386 A. D. (see E. C. XI,
Molkalmur 31). At the time of the present grant, in 1385, Bukka II was
viceroy under Harihara II.

INSCRIPTIONS OUTSIDE THE STATE.

The following records were found engraved on some images in the Purna-
chandra Nahar Museum, Calcutta. Eye-copies of these inscriptions were made
during a visit to the above institution in the year 1939 at the invitation of Mr. Nahar.
The Kannāda inscriptions show that the images were originally prepared in the
Kannāda country and were later on acquired for the museum at Calcutta.

49

Writing on the pedestal of a Jain image of brass (8 inches in height) contain-
ing a panel of the twenty-four Tīrthankaras in the Nahar Museum, Calcutta.

Kannāda characters and Sanskrit language.

1. कः सरसा तृतीय मा सिद्धन्तम् सिद्धकात

2. तुष्टः तस्मिनुचितं तत्त्वाश्च शुभैः

Translation.

Śaka 1548. By the teaching of Sṛt Dharmachandra-bhāṭāraka belonging to
the Sṛt Mūla-samgha: salutation.

Note.

This inscription belongs to the Śaka year 1548 corresponding to 1636 A. D. and
refers to a salutation by a disciple to the Jain guru Dharmachandra of Mūlasamgha
who taught the Jain dharma.

50

To the right of the same image.

Nāgari characters and Sanskrit language.

1. श्री मंत्री

32
Note.

This gives the name of Śrī Matibira. He was probably a disciple of Dharmachandra and may belong to the same date.

51

On a bronze group of images of the Chaturvimśati-tīrthankaras at the same place.

Kannada characters and language.
1. नामःतिमःकःतिमः निमःतिमः
2. नामःतिमःकःतिमः

Translation.

Demāyapa got this consecrated in connection with the vow of Ānanti.

Note.

This inscription is engraved on the back of the image of Mahāvīra (?) seated in padmāsana on a lotus seat with the lion carved in the centre and a cow-headed yaksha (male attendant) and yakshi (female attendant) on either side. Mahāvīra forms the central figure of a group of images of the 24 tīrthankaras (called Chaturvimśati-tīrthankara) here. The image is about 6 inches high. A person named Demāyappa, evidently of the Jaina community is said to have performed a vow ānantiya-nōmpi and at the end of it or as part of it, is said to have set up the group of the images of the Chaturvimśati-tīrthankaras. The characters seem to be of about 1200 A.D.

52

On the back of the pedestal of another group of images in bronze.

Kannada characters and language.
1. नू नामःतिमःकःतिमः
2. नामःतिमःकःतिमः
3. नू

Translation.

The image caused to be made by Sajjana Bhagiyabe, wife of Jinavallabha.

Note.

This inscription is engraved on the back of the image of a Jina, 15 inches high, seated in the ardhapadmāsana pose on a simha-pītha with a yaksha to the right and a yakshi to the left and two chauri-bearers at the back with the triple umbrella above and the kalpa-vriksha and the dévas on the top. The figure is reproduced in the frontispiece of the book 'Epitome of Jainism' by Mr. Purnachandra Nahar.

The record gives the name of the lady Sajjana Bhagiyabe, wife of Jinavallabha, who caused the image to be engraved.

The characters seem to belong to 900 A.D.
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Records a grant of land made for the maintenance of a tank at Mâvali. Madanâgarasar, the donor, was a subordinate of the Râshâtrakûṭa king Gâvinda III.

Registers the gift of the village Sâliggâme by Kongani Muttarasar to a Brahman named Bhûtaśarma. The gift is said to have been made in the presence of all the sâmantas and Attâni. Perbbâna Muttarasar, Sivavallavarasar, Tegureyar, Maniyar, Nandyâlar, Simbalar, and the châturvâiddyas are said to have also been informed of the grant.

The record refers to the heroism of a warrior named Sri Munja, servant of Bâlâditya. Appears to refer to the conquest of a village in the Nojambavâdi province by some one during the expedition of the Châlukya king Vikramaditya, and the Ganga king Konguni Aresa against the Pallavas at Kânchi.

Records the construction of a tank by Bâtuga Konguni and a grant made therefor. His wife is also stated to have joined him in making a grant of bittuvâṭa for the tank built by him.

Nilasinda referred to in this record may be a chief of the Sînda dynasty of rulers. Cp: item 3 above. He is said to have been killed by a servant of Bâlâditya.

This is a viragal record describing the prowess of a warrior named Bânakamendigaivuṇḍa of Kesambaḷa.

Records a grant of some lands and a house made by Gôpati-Nâyaka, a merchant, for the charity of feeding Brahmans.

Describes the exploits of a hero named Binnândi in rescuing the cattle of the village from the attacks of enemies.

Mentions the death of a warrior named Bîra while fighting the battle of Bâyanâd against thieves.
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Records a grant made for the services in some temple by Mallidēva's son Irungoladēva. The record refers to the Hoysala king Narasinghadēva and appears to state that Irungoladēva's wife was Śriyādēvi and that either Irungola or more probably Śriyādēvi was brought up under the protection of, or was a daughter of, Narasinghadēva.

See the previous inscription.

Records that Ballāla II marched against Murāri Kesava Narasinga encamped at Hadadēya Kupp and ordered the van of the army to attack the enemy. The warrior Chennakālamana Sāhāni fought hard in the battle. Whether this warrior was a subordinate of the Kājachurya king Bijjala or of the Hoysala king Ballāla II cannot be determined.

Records the death of a warrior named Kūsa Rāmeya, on the occasion of the capture of the fort of Kurugōḍ by the Hoysala king Ballāla II.

Fragmentary record contains some verses in praise of a queen of the Hoysala king Ballāla II.

Records that the god Gopāladēvra was set up at Bēlūr in that year by Anambhatṭa's son Dōrapa and that certain gaudas made a grant of land named Kārabayal for the god.

Describes the creation of a village called Bankihāḷi by five gaudas who are also stated to have constructed a tank and a temple at the village, set up a stone oilmill for the services of the temple and granted some land for the god.

Records the construction of the navapada and mūdanabhādha by Kāvadēvarasār.

Records the death as mahāsati of a woman named Bommakka on the death of her husband Jaḍavāra Cheli Bāyachiseṭṭi.

Copper plate record registering the gift of a village Bukkaraṇapura as an Agrahāra to certain Brahmanas who helped in the construction of a dam across the river Banjeshāḷa near Nilugallū. The Brahmanas are said to have constructed the tank with their own funds at the instance of the officer Bommana, younger brother of Kamaṇa and son of Abbenāyaka. (Prince Bhūpati Vodeyar, son of Bukka II, who issued the śāsana served also as Viceroy of Mulbagal, South Arcot, Tanjore, etc. during the reign of his grandfather Harihara II.) Why Bhūpati Vodeyar who belonged to the elder branch did not succeed to the throne cannot be determined.
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Contents and Remarks

Records the gift of some lands at Bélûr for the expenses of the worship of the god Râma, and of the feeding of the ascetics in the matt of the ascetic Surândrâtirtha of Bélûr in place of a money grant of 4 varahas and 8 hanas made previously by the king Bukkarâya I. No ascetic of the name of Surândra with a matt at Bélûr and worshipping the god Râma as the principal deity is met with so far.

Copper plate record registering the gift of the village Kânaapura to certain Brahmans free from all taxes and imposts by Bâchana Vodeyar, governor of Gôvâ and a subordinate of Harihara II. Bâchana Vodeyar called also Bhâskara, is said in the record to have been the ruler of the Konkâna and Chandragutti kingdoms seated on the throne of Gôvâ. He is spoken of as the successor of Mâdhava and Narahari in that post.

Copper plate record registering the gift of an agrahâra village called Chêliśattipalli, renamed Tryambakapurâ, situated in the Penugonâpurâ kingdom, Rodda province, Tumbekallusthala to certain Brahmans with Kriyâsakti-guru at their head by the king Dévarâya II. The importance of the record lies in its containing the göttra and sûtra of the royal preceptor Kriyâsakti, not found so far in the inscriptions and literary references relating to that guru.

Copper plate record registering the gift of three villages Chikkabhâtâjâli with three hamlets, in the Nâgamangâla kingdom, Halavumârasahâllu in the Channapâta kingdom and Vengenâllu in the Billegonâdanahâllu kingdom to the ascetic of the Mâdhva sect, Vyâsatîrtha, disciple of Brahmanyâtîrtha, by Krishnarâya, king of Vijayanagar.

Records the grant of a village for the enactment of a marionette show of the Râmâyâna story.

A fragmentary record registering the gift of some land for the god Tirumaladêva.

Registers the gift of the income from the santhe or fair at Mârkanâdêsvarapura belonging to Vakkâlîrî situated in Kâlârâjâya, made by Sitâpa Maluka Vodeyar, agent of Dilâvara Khâna Vodeyar, governor of Yemmenâd, belonging to Chêlîr châvâdi for the merit of Dilâvara Khâna. The grant was made for the food offerings and illuminations in the temple of the god Mârkanâdêsvara at the village Dêvalâpurâ. The importance of the inscription lies in the fact that a grant was made for a Hindu temple by an agent of a Mussalman Officer named Dilâvara Khân for the merit of the latter.

Records the gift of the village Bichanahâllu, situated in Sôgalâvâdipurâsthâlal in Huradasâme, with certain hamlets forming them into an agrahâra named Dêvarâjapura, made by Dêvarâja Vodeyar, king of Mysore.

A fragmentary record. Appears to refer to some king as over-lord with the titles, râjâhirâja and râjaparamêsvâra and to some subordinate of his, who is spoken of as the ruler of the throne of Mysore.
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<td>Ś 1668 Akshaya sam. Vaiśākha śu. 10—19th April 1746 A.D.</td>
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<td>194</td>
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The record gives the name of the lady Sajjana Bhagiyabe, wife of Jinavallabha who caused the Jaina image to be engraved.

A short inscription mentioning Būchirāchāja, son of Nilakaṇṭōja, as the architect who constructed the fine temple of Chāmumḍēśvari.

Records the prowess of a warrior named Vira of Adhaṭarakaḷa.

Records the death, by the Jaina rite of samāddhi of a woman named Nāgavve, daughter of Gökave and disciple of Mādhavachandradēvakā.

Fragmentary inscription recording the heroism and death of a warrior while protecting the cattle of the village Hiriya Garje against robbers.

Records the valour of a warrior named Paḍiyanāyaka of Kumbeyanahallī valley in fighting against the cavalry troops of Singeyanāyaka and Mulchāśinda (Sinda Chief?).

Records the heroism of a warrior named Jakkeyanāyaka.

Records the gift of two hōns by Surisetti, son of Chennisetti, an oil-monger of the village Chaṭṭichaṭṭihallī, for the whitewashing of the Hoysalēśvara temple.

Appears to record that Sātivodeyar pledged the produce of all his lands for some act of charity.

Records the setting up of a pillar by Bommōja, son of Busuōja, devotee of the goddess Banadēvate of the village Māvalī.

Records that Sidda Mallikārjunadēva set up the pillar in front of the temple at Hiriyr.

Records the grant of some land for the God Tirumalapati.

Refers to a salutation by a disciple to the Jaina guru Dharmachandra.

Gives only the name Śri Matibira.

This contains the name of a devotee, Rukmaiya.

This contains the name of a devotee, Kupparasa.

This records the grant of a plot of land to a person named Aravindaiya.

Records the gift of the village Mallēnahaḷḷi for the god Tirumaladēvaru at Nopenakere.

Records the grant of a pura made by Bāleyanāyaka of Karudi.

Records the grant of the village Habukanahaḷḷi as an umboli for the sēnabōvas of Kanatur-nāḍō.

Records the gift of two plots of land as nettaru kodaḷe to Gopaya. The plots were situated near the village Mārāndahallī in Vakkalēri belonging to the Kingdom of Kōḷāḷa.

Records that a person named Gauṭaya did service for the god.

Records the setting up of a Garūḍagamba pillar by Mallappa.

Contains the name of a gun 'Kṣetrapāla Gamanātha.'
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<thead>
<tr>
<th>Serial No.</th>
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<td>Front view</td>
<td>Mysore</td>
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<td>Do</td>
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<td>Back view</td>
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<td>Do</td>
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<td>Bull</td>
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<td>Do</td>
<td>Shanmukha</td>
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<td>A female figure</td>
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<td>Kyasamballi</td>
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<td>South-east view</td>
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<td>Ornamental pillar</td>
<td>Hunkunda-patna, Markandeya hill</td>
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<td>North-east view of enclosure.</td>
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<td>Ornamental pillars</td>
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<td>Parandapalli</td>
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<td>98</td>
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<td>South-east view</td>
<td>Gudibande</td>
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<td>View of steps leading up the hill and of the topmost fortification</td>
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<td>Lamp pillar</td>
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<td>Devaragudi-palli</td>
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<td>Kesava temple</td>
<td>South-west view</td>
<td>Bellur</td>
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<td>View</td>
<td>Do</td>
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<td>Varadaraja</td>
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<td>Mud fort-wall</td>
<td>Hoskote</td>
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<td>East view</td>
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<td>Chandrasila</td>
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<td>Elephants on either side of steps.</td>
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<td>Dvarapalaka figure at Sukhanasi doorway.</td>
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<td>Kesava in the north cell</td>
<td>Bolgami</td>
<td>Shimoga</td>
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<td>Chaturmukha-Brahma</td>
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<td>Do</td>
<td>Trimurti</td>
<td>Do</td>
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<td>159</td>
<td>Do</td>
<td>Do</td>
<td>Surya</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>160</td>
<td>Do</td>
<td>Do</td>
<td>Tara-Bhagavati</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>161</td>
<td>Do</td>
<td>Do</td>
<td>Sula-Brahma</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>162</td>
<td>Do</td>
<td>Do</td>
<td>Jiddikere with temples</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td></td>
<td></td>
<td>in the back-ground,</td>
<td>Do with lotuses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>163</td>
<td>Do</td>
<td>Do</td>
<td>Narasimha</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>164</td>
<td>Do</td>
<td>Pranavesvara temple</td>
<td>Garbhagriha doorway</td>
<td>Talgunda</td>
<td>Do</td>
</tr>
<tr>
<td>166</td>
<td>Do</td>
<td>Do</td>
<td>Pillar</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>167</td>
<td>Do</td>
<td>Do</td>
<td>North view</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>168</td>
<td>Do</td>
<td>Do</td>
<td>Front view</td>
<td>Do</td>
<td>Do</td>
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<td>169</td>
<td>Do</td>
<td>Do</td>
<td>Side view</td>
<td>Do</td>
<td>Do</td>
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<td>170</td>
<td>Do</td>
<td>Do</td>
<td>Yaksha</td>
<td>Do</td>
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<tr>
<td>171</td>
<td>Do</td>
<td>Do</td>
<td>Sukhanasi doorway</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>172</td>
<td>Do</td>
<td>Do</td>
<td>Chaturmukha Brahman</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>173</td>
<td>8½ × 6½</td>
<td>Do</td>
<td>View</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>174</td>
<td>6½ × 4½</td>
<td>Do</td>
<td>Simha-lalata on main</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>175</td>
<td>Do</td>
<td>View</td>
<td>tower</td>
<td>Do</td>
<td></td>
</tr>
<tr>
<td>176</td>
<td>6½ × 4½</td>
<td>Do</td>
<td>View</td>
<td>Chikkamagadi</td>
<td>Do</td>
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<td>177</td>
<td>Do</td>
<td>Do</td>
<td>Simhalalata</td>
<td>Do</td>
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<tr>
<td>178</td>
<td>8½ × 6½</td>
<td>Do</td>
<td>Inscription</td>
<td>Malavali</td>
<td>Do</td>
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<tr>
<td>181</td>
<td>Do</td>
<td>Kailahesvara temple</td>
<td>Ceiling in navaranga</td>
<td>Kuppattur</td>
<td>Do</td>
</tr>
<tr>
<td>182</td>
<td>6½ × 4½</td>
<td>Do</td>
<td>Kesava in a niche</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>183</td>
<td>Do</td>
<td>Do</td>
<td>Vinagal</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>184</td>
<td>8½ × 6½</td>
<td>Do</td>
<td>Ceiling</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>185</td>
<td>Do</td>
<td>Do</td>
<td>Mahishasuramardini</td>
<td>Do</td>
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<tr>
<td>186</td>
<td>Do</td>
<td>Do</td>
<td>Parsvanathsha</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>187</td>
<td>Do</td>
<td>Do</td>
<td>Inscription</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>188</td>
<td>8½ × 6½</td>
<td>Do</td>
<td>Images</td>
<td>Bhagangai</td>
<td>Do</td>
</tr>
<tr>
<td>189</td>
<td>6½ × 4½</td>
<td>Do</td>
<td>Linga</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>190</td>
<td>Do</td>
<td>Do</td>
<td>Kiranta group</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>191</td>
<td>Do</td>
<td>Venugopala temple</td>
<td>Do</td>
<td>Venuropala</td>
<td>Kuppagadde</td>
</tr>
<tr>
<td>192</td>
<td>8½ × 6½</td>
<td>Do</td>
<td>View</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>193</td>
<td>Do</td>
<td>Do</td>
<td>Interior view</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>194</td>
<td>6½ × 4½</td>
<td>Chintaman-Narasimha temple</td>
<td>View of Narasimha temple</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>195</td>
<td>Do</td>
<td>Do</td>
<td>Inscription stone</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>196</td>
<td>Do</td>
<td>Kallesvara temple</td>
<td>Doorway</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>197</td>
<td>Do</td>
<td>Isvara temple</td>
<td>North-west view</td>
<td>Udri</td>
<td>Do</td>
</tr>
<tr>
<td>198</td>
<td>Do</td>
<td>Virabhadra temple</td>
<td>Dvarapala figure</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>199</td>
<td>Do</td>
<td>Banasankari temple</td>
<td>Banasankari</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>200-202</td>
<td>8½ × 6½</td>
<td>Lakshminarayana temple</td>
<td>Lakshminarayana</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>203-205</td>
<td>½ × 4½</td>
<td>...</td>
<td>Inscriptions</td>
<td>Mavali</td>
<td>Do</td>
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<tr>
<td>206</td>
<td>Do</td>
<td>Kallesvara temple</td>
<td>Pillar</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>207</td>
<td>8½ × 6½</td>
<td>Hill</td>
<td>View</td>
<td>Chandragutti</td>
<td>Do</td>
</tr>
<tr>
<td>208</td>
<td>6½ × 4½</td>
<td>Do</td>
<td>View of Renuka temple</td>
<td>Do</td>
<td>Do</td>
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APPENDIX A—concl.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Size</th>
<th>Description</th>
<th>View</th>
<th>Village</th>
<th>District</th>
</tr>
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<tbody>
<tr>
<td>209</td>
<td>6(\frac{3}{4})&quot; × 4(\frac{3}{4})&quot;</td>
<td>Chandragutti Hill</td>
<td>Mihrab of Masjid</td>
<td>Chandragutti</td>
<td>Shimoga</td>
</tr>
<tr>
<td>210</td>
<td>Do</td>
<td></td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>211</td>
<td>Do</td>
<td></td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>212</td>
<td>Do</td>
<td></td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>213-218</td>
<td>6(\frac{1}{4})&quot; × 6(\frac{1}{4})&quot;</td>
<td></td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>219</td>
<td>12&quot; × 10'</td>
<td></td>
<td>...</td>
<td>Archaeological Map of Mysore</td>
<td>...</td>
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</tbody>
</table>

APPENDIX B.

List of Drawings prepared during the Year 1940-41.

1. Bhoganandisvara temple, Nandi
2. Srikanthesvara temple, Nanjangud
3. Kailasasvara temple, Dodmalur
4. Svayambhuvesvara temple, Madivala
5. Markandeya temple, Markandesvara-betta near Vakkaleri
6. Vijayendra temple, Betamangala
7. Ancient site and temples, Belgami


Ground plan.

Do

Do

Do

Do

Sketch map.
APPENDIX C.

List of Books acquired for the Library of the Office of the Director of Archaeological Researches in Mysore, Mysore, during the year 1940-41.

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Title of the book</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kannada Nadina Kathegalu, by Mr. Narayana Sarma</td>
<td>Received in exchange from the Karnataka Historical Research Society, Dharwar.</td>
</tr>
<tr>
<td>2</td>
<td>Jainism and Karnatak Culture, by Mr. S. R. Sarma</td>
<td>Do</td>
</tr>
<tr>
<td>3</td>
<td>The Mysore University English-Kannada Dictionary, Part V (Expatriate to Gentle).</td>
<td>Received from the English-Kannada Dictionary Office, Bangalore.</td>
</tr>
<tr>
<td>4</td>
<td>Epigraphia Indica, Vol. XXV, Part III, July 1939</td>
<td>Received from the Manager of Publications, New Delhi.</td>
</tr>
<tr>
<td>5</td>
<td>Sources of Karnataka History, Vol. I, by S. Sekanaka Sastri</td>
<td>Received from the Registrar, University of Mysore, Mysore.</td>
</tr>
<tr>
<td>7</td>
<td>Social Solidarity among the Japanese in Seattle, by Shotaro Flank Miyamoto, Vol. 11, No. 2, December 1939</td>
<td>Received in exchange from the University of Washington Library, Seattle, Washington.</td>
</tr>
<tr>
<td>9</td>
<td>Three Old French Chronicles of the Crusades, by Edward Nobles Stone, Vol. 10, October 1939.</td>
<td>Received from the Bihar and Orissa Research Society, Patna.</td>
</tr>
<tr>
<td>12</td>
<td>Excavations at Harappa, by Madho Sarup Vats, Vol. I (Text).</td>
<td>Do</td>
</tr>
<tr>
<td>13</td>
<td>Excavations at Harappa, by Madho Sarup Vats, Vol. II (139 plates).</td>
<td>Received from the Director-General of Archaeology in India, New Delhi.</td>
</tr>
<tr>
<td>15</td>
<td>Archeological Survey of Mysore, Annual Report for 1938.</td>
<td>Received from the Registrar, Mysore University.</td>
</tr>
<tr>
<td>16</td>
<td>Rajanithi, by Mr. H. Krishna Rao</td>
<td>Received from the Government Press, Madras.</td>
</tr>
<tr>
<td>17</td>
<td>Bombay Karnataka Inscriptions, Vol. I, Part I</td>
<td>Received from the Director-General of Archaeology in India, New Delhi.</td>
</tr>
<tr>
<td>18</td>
<td>Consolidated Catalogue of the Central Archaeological Library, by Mr. D. R. Sharma</td>
<td>Received from the Baroda State Press, Baroda.</td>
</tr>
<tr>
<td>19</td>
<td>Epigraphia Indica, Vol. XXV, Part IV, October 1839.</td>
<td>Received from the Manager of Publications, New Delhi.</td>
</tr>
<tr>
<td>20</td>
<td>Annual Report of the Archaeological Department, Baroda State.</td>
<td>Do</td>
</tr>
<tr>
<td>22</td>
<td>Epigraphia Indica, Vol. XXV, Part V, January, 1940.</td>
<td>Do</td>
</tr>
<tr>
<td>23</td>
<td>The Report of the Superintendent, Archaeological Survey, Burma.</td>
<td>Do</td>
</tr>
<tr>
<td>Sl. No.</td>
<td>Title of the book</td>
<td>Remarks</td>
</tr>
<tr>
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<td>----------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>24</td>
<td>An Introduction to the Geology of Mysore</td>
<td>Received from the Director of Geology, Bangalore.</td>
</tr>
<tr>
<td>25</td>
<td>Hadibadeya Dharma, by Sri. D. Champa Bai</td>
<td>Received from the Registrar, Mysore University.</td>
</tr>
<tr>
<td>26</td>
<td>Mysore University Calendar for 1939-40, Vol. II</td>
<td>Do</td>
</tr>
<tr>
<td>28</td>
<td>The Ruins of Dabhoi or Darblavati in Baroda State.</td>
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<tr>
<td>29</td>
<td>Epigraphia Indica, Vol. XXV, Part VI, April 1940</td>
<td>Received from the Director of Archaeology, Baroda State.</td>
</tr>
<tr>
<td>30</td>
<td>Annual Report of the Mysore Archeological Department for the year 1939.</td>
<td>Received from the Manager of Publications, New Delhi.</td>
</tr>
<tr>
<td>31</td>
<td>Annual Report of the Government of India Archaeological Survey, for 1936-37.</td>
<td>Received from the Mysore Archeological Department.</td>
</tr>
<tr>
<td>32</td>
<td>Epigraphia Indica, Vol. XXV, Part VII, July 1940</td>
<td>Do</td>
</tr>
<tr>
<td>33</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>34</td>
<td>Vol. XXIII, Part VIII, October 1936</td>
<td>Do</td>
</tr>
<tr>
<td>36</td>
<td>Ramayanada Mahapurusharu, by B. S. Ramaswamy Iyengar</td>
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</tr>
<tr>
<td>37</td>
<td>Epigraphia Indica, Vol. XXVI, Part I, January 1941</td>
<td>Received from the Manager of Publications, New Delhi.</td>
</tr>
<tr>
<td>38</td>
<td>Indian Antiquary, Volumes 52 to 61 (total 11 volumes)</td>
<td>Purchased from Messrs. Krishna &amp; Co., Booksellers, Mysore</td>
</tr>
<tr>
<td>39</td>
<td>The Early Pallavas, by Dineschandra Sircar</td>
<td>Do</td>
</tr>
<tr>
<td>40</td>
<td>Ancient Indian Colony of Siam, by P. N. Bose</td>
<td>Do</td>
</tr>
<tr>
<td>41</td>
<td>India’s Sacred Shrines and Cities, published by Natesan &amp; Co.</td>
<td>Do</td>
</tr>
<tr>
<td>42</td>
<td>History of India 150 A.D. to 250 A. D., by K. P. Jayaswal.</td>
<td>Do</td>
</tr>
<tr>
<td>43</td>
<td>Siddharama Charira, by Prof. T. S. Venkanniah and D. L. Narasimhachar.</td>
<td>Do</td>
</tr>
<tr>
<td>44</td>
<td>Jain Iconography, by B. C. Bhattacharya</td>
<td>Do</td>
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<tr>
<td>45</td>
<td>Mysore University Calendar for the year 1939-40, Vol. I.</td>
<td>Received from the Registrar, University of Mysore, Mysore.</td>
</tr>
<tr>
<td>46</td>
<td>Administration Report of the Travancore Archeological Department (1114 M. E.).</td>
<td>Received from the Superintendent, Government Press, Trivandrum.</td>
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# APPENDIX D.

Permanent Staff on 30th June 1941.

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Name and Designation</th>
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<tbody>
<tr>
<td></td>
<td><strong>A. GAZETTED STAFF.</strong></td>
</tr>
<tr>
<td>1</td>
<td>Dr. M. H. Krishna, M.A., D.Lit. (Lond.), Director.</td>
</tr>
<tr>
<td>2</td>
<td>Mr. R. Rama Rao, B.A., Assistant to the Director.</td>
</tr>
<tr>
<td>3</td>
<td><em>Vacant</em> . . . Architectural Assistant.</td>
</tr>
<tr>
<td></td>
<td><strong>B. NON-GAZETTED STAFF.</strong></td>
</tr>
<tr>
<td>1</td>
<td>Mr. L. Narasimha Char, M.A., Junior Technical Assistant.</td>
</tr>
<tr>
<td>2</td>
<td>Mr. D. Nagesamurthi Rao, Photographer.</td>
</tr>
<tr>
<td>3</td>
<td>Mr. M. J. Sudhodhana, Draughtsman.</td>
</tr>
<tr>
<td>4</td>
<td>Mr. S. Krishnaswamy Sastry, Pandit.</td>
</tr>
<tr>
<td>5</td>
<td>Mr. R. Chakravarti, Pandit.</td>
</tr>
<tr>
<td>6</td>
<td>Mr. A. S. Narasimha Setty, Typist.</td>
</tr>
<tr>
<td>7</td>
<td>Mr. H. Kada Setty, Clerk.</td>
</tr>
<tr>
<td></td>
<td><strong>C. MENIAL STAFF.</strong></td>
</tr>
<tr>
<td>1</td>
<td>M. R. Vishnupadachar, Attender.</td>
</tr>
<tr>
<td>2</td>
<td>Syed Ibrahim, Daffedar.</td>
</tr>
<tr>
<td>3</td>
<td>Sidda, Peon.</td>
</tr>
<tr>
<td>4</td>
<td>Rangappa, Peon.</td>
</tr>
<tr>
<td>5</td>
<td>Timma, Peon.</td>
</tr>
<tr>
<td>6</td>
<td>Kota Nayak, Peon.</td>
</tr>
<tr>
<td>7</td>
<td>Honna Setty, Peon.</td>
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# APPENDIX E.

Statement of Expenditure for the year 1940-41.

<table>
<thead>
<tr>
<th>Item</th>
<th>Rs.</th>
<th>a. p.</th>
<th>Rs.</th>
<th>a. p.</th>
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<td><strong>Salaries:</strong></td>
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<td></td>
<td></td>
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<tr>
<td>Director's Allowance (Rs. 50 per month)</td>
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<td>0 0</td>
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<tr>
<td>Assistant to the Director (Rs. 300-25-350)</td>
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<tr>
<td>Establishment</td>
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<td>9 0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watchman for excavation area</td>
<td>65</td>
<td>0 0</td>
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<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>10,431</td>
<td>9 0</td>
<td>1,018</td>
<td>7 0</td>
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<tr>
<td><strong>Travelling Allowance</strong></td>
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<td></td>
<td></td>
<td></td>
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<td><strong>Office Expenses:</strong></td>
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<td></td>
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<tr>
<td>I. Contingencies</td>
<td>719</td>
<td>11 0</td>
<td></td>
<td></td>
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<tr>
<td>II. Museum</td>
<td>49</td>
<td>2 0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III. Printing charges</td>
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<td></td>
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<td>IV. Clothing to menials</td>
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<td>5 0</td>
<td></td>
<td></td>
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<tr>
<td>V. Furniture</td>
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<td></td>
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<td>VI. Photographs for sale</td>
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<td><strong>Total</strong></td>
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<td>0 0</td>
<td>247</td>
<td>4 0</td>
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Library: 3,094 0 0

Receipts remitted to the Treasury:

Sale proceeds of publications, photographs and hire charges of blocks: 530 12 9

**Total:** 15,322 0 9
# INDEX

<table>
<thead>
<tr>
<th>A</th>
<th>Page</th>
</tr>
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