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PART I—ADMINISTRATIVE

Agreeably to G. O. No. E. 5632-3/Uni. 42-43-31, dated 11th May 1944, and G. O. No. E. 6447-96/Uni. 42-43-35, dated 24th June 1944, the Department of Archeology in Mysore was placed directly under the control of Government as an independent unit and Dr. M. H. Krishna, M.A. D. Lit. (Lond.), was appointed full-time Director of Archeology with effect from 1st July 1944. By this arrangement it has become possible for the Department to concentrate on its several legitimate activities in all the branches of Archeology. With this end in view and also to improve the work of the Department, detailed proposals for the re-organisation of the Department have been submitted during June 1945 and orders are awaited. Certain general and special powers under the Mysore Service Regulations were delegated to the Director of Archeology (Vide G. O. No. E. 3761-2/Aarchy. 11-44-2, dated 1st February 1945).

Dr. M. H. Krishna, the Director, worked throughout the year and went on a month’s privilege leave with effect from the afternoon of 20th June 1945. During his absence on leave, Mr. L. Namaskimchar, M.A., Assistant to the Director, was placed in additional charge of the duties of the Director of Archeology (Vide G. O. No. 4155/C.B., dated 28-5-1945). Separate proposals to revive the place of the Architectural Assistant which has been lying vacant since 1939 were submitted to Government during September last. The post of Junior Technical Assistant has been advertised and a competent person will be selected after the receipt of applications from the Public Service Commissioner.

Tours were undertaken by the Director of Archeology in parts of Mysore, Hassan, Shimoga, Tumkur, Chitaldrug, Kolur and Bangalore Districts, in connection with the conservation of ancient monuments, exploration of ancient sites and collection of historical records and inscriptions. The Assistant to the Director toured in parts of the Mandya, Tumkur and Kadur Districts for surveying ancient monuments
and sites and collecting inscriptions. Several important sculptures of the Chalukya and Hoysala periods were noticed in the Shimoga, Tumkur and Kadur Districts while interesting mural paintings depicting Puranic and historical scenes were found at Sibi near Sira. The ancient site of Keresanté near Devanur in the Kadur District was surveyed in detail and it was found to be extensive with very good examples of architecture and sculpture attributable to the early Hoysala period.

Considerable attention was paid to the conservation of ancient monuments. A comprehensive scheme for ensuring adequate protection and conservation in respect of the ancient monuments of the State has been submitted to Government with the proposal that the work of looking into the conservation of ancient monuments might be transferred from the office of the Government Architect to the Department of Archaeology. Conservation Notes in respect of the monuments surveyed during the year were separately forwarded to Government and the concerned Heads of Departments. Several estimates for repairs to the ancient monuments in the State were received and were returned, after scrutiny, either with countersignature or with suggestions for revision. The work of conserving the Fort at Chitaldrug is being taken up on the basis of the estimate sanctioned by Government in their Order No. E. 4479-82/Univ. 49-37-14, dated 5-5-1941. An estimate for about Rs. 50,000, prepared in connection with the conservation of the monuments at Sravanabelagola is engaging the attention of a Special Committee of Officers while it is also proposed at the suggestion of the Director-General of Archaeology in India that the Archaeological Chemist with the Government of India might be invited to inspect the Gomaṭa colossus and suggest the best means for preserving the statue. Experiments with the solutions obtained from the Archeological Survey of India and the Indian Institute of Science, Bangalore, are also being conducted by the Geological and Archaeological Departments both at Bangalore and Mysore and at Sravanabelagola.

During the last week of December 1944, Mr. L. Narasimhachar, Assistant to the Director, was deputed to Madras to participate in the Exhibition held in connection with the sessions of the Indian History Congress. Again during April and May, the Assistant was deputed to Pondicherry to learn the latest methods of excavation and survey practised in the Archeological Survey of India.

The total number of inscriptions and old documents collected and studied during the year is about sixty. Among these one is a set of copper plates issued during the time of the Vijayanagar King Vankaṭapatī Rāya in the 16th Century A. D. It throws valuable light on the history of the period. Another is a lenticular record of the time of Nolambas while the rest belong to the Hoysala and Vijayanagar periods. About 35
sunnads were received from the Kudli Sringeri Mutt for examination and publication. These belong mostly to the 18th and 19th centuries. A few sunnads were received for examination from the authorities of the Masjid at Nallur near Chennagiri. They refer to the grants made by the Bijapur Sultans and the Mysore kings.

The work of classifying, photographing and studying the antiquities from Chandravalli is progressing in connection with the preparation of an excavation monograph.

**Excavation.**

The coins discovered at Chandravalli as also those received through treasure trove from several parts of the State were classified and studied.

**Numismatics.**

Bound copies of the Annual Report of the Department for 1943 and of the supplements to the Epigraphia Carnatica Volumes XIV and XV were distributed. The printing of the Annual Report for 1944 was completed and advance copies are expected to be received shortly for submission to Government. As directed by Government, an illustrated article on the Progress of Archaeology in the Mysore State was prepared and forwarded for publication in the "Indian Art and Letters," London. A guide to Nandi was published.

About forty-six new publications were added to the Library.

**Library.**

The receipts and expenditure of the Department under Budget heads amounted to Rs. 21,488-14-9 and Rs. 20,488-14-9, respectively, during the year. A sum of Rs. 329-7-3 was realised by the sale of the departmental photographs and publications.

**Finances.**

The Dewan was pleased to pay a visit to the Archaeological Office on 27th January 1945, in connection with the selection of a suitable site for the construction of a building for housing the Department. Their Excellencies the Viceroy and Lady Wavell visited Mysore during February 1945. Under instructions from the Government of Mysore, the Director attended upon Their Excellencies at Seringapatam and showed them round the monuments and the fort explaining details in connection with the last siege of Seringapatam. During June 1945 Dr. R. E. Mortimer Wheeler, M.A., D.Litt., Director-General of Archaeology in India, visited Mysore and inspected the Archaeological Office Museum, the monuments at Seringapatam, Belur, Halebid and Bangalore in the company of the Director. He was much impressed with the work done by the Department in the several fields of Archaeology.
As already said, the Department participated in the exhibition held at Madras during the last week of December 1944, in connection with the sessions of the Indian History Congress. The Mysore Section of the Exhibition evoked a good deal of interest among the delegates and the public at Madras. During May 1945, again, the Department participated in the Exhibitions held at Bangalore in connection with the Vasanta Sāhityōtsava festivals celebrated under the auspices of the Kannada Sāhitya Parishat.

The success of the work of the Department, in spite of the obvious lack of adequate staff and funds, was rendered possible by the sincere co-operation of the members of the staff.
PART II—CONSERVATION NOTES ON THE ANCIENT MONUMENTS
INSPECTED BY THE DEPARTMENT OF ARCHAEOLOGY
DURING 1944–45.

KOLAR DISTRICT.

Kolar Gold Fields.

CROMLECHS. (Pl. VII, 1).

Information having been received that a cromlech near Adampalli was rifled by
workmen without the knowledge of the Archaeological Department, it was visited
during the month of October 1944. The cromlech is only about 50 yards from the
road leading from Robertsonpet to Bétamangala, at a distance of six furlongs from
the 4th mile-stone. It has a large ring of small boulders, about 43’ in diameter on
the outer side. The big table stone which has now disappeared was found in a broken
condition five months ago. Round about it there was a heap of small stones encircled
by a ring. Below the table stone there was a stone cist or chamber (9’ x 7’)
made up of large slabs, the inner faces having been whitewashed, and the eastern
slab having a hole, about 2’ in diameter. The chamber is about 5’-6” deep and has a
large slab at the bottom as reported to have been seen by one of the villagers. In spite
of the Police the cist was evidently rifled by the Voḍdars whose leader was a man
from Coimbatore residing at Patwarpalli. From the earth heaped up around were
collected pieces of polished blackware and redware as also one piece of iron lance-
head. No bones were found. Perhaps they are still there on the bottom slab.

With the help of the coolies the disturbed chamber was reopened, the fallen
earth being removed stage by stage a few inches at a time. The chamber was found
to have been completely robbed. Further work was stopped.

It is said by Mr. Venkatesa Sastry, Headmaster, Primary School, Champion
Reefs, that small gold coins, about half a dozen in number, were collected in the fields
but that they were sold to Marwaris at one rupee each by the villagers.

Mulbagal.

SÖMEŚVARA TEMPLE.

(II Class Ancient Monument.)

As it was reported by the Amindar that a large metal image of Nátarája was
found while digging in the śukanāsi of the Sömēśvara temple of Sömēśvarapālya, a
suburb of Mulbagal, the place was visited and the temple and the image were studied
closely.

The temple is now a poor institution with an income of about Rs. 400 a year.
Both for its own sake and for the sake of the beautiful image of Natarāja found in it,
it deserves to be kept in a state of good repair. The Amīkdar and the local devotees
have been taking much interest and are renovating the temple. After the work is
finished, the temple may be put into Class III for conservation. In the course of
repairs the following points may be kept in view:—

1. The front yard should be entirely cleared of all big trees, fallen stone
   pieces, etc., the latter being mounted in an ornamental way.

2. The outer compound wall may be extended to include the kalyānī and
   other connected structures.

3. The age-old lime coating may be very carefully removed from all parts of
   the building, especially from the sculptures, and no further whitewashing of stone
   surfaces may be done.

4. Cement and plaster have been freely used for pointing the blocks of the
   walls and appear in white patches which look glaringly out of place. They should
   be scraped off as carefully as possible and made as little visible as possible. Where
   it is not possible to undo the work done and sculptures and inscriptions do not
   appear, whitewash may be used for covering up the ugliness.

5. The flooring of the pāṭālankaṇa may be made even and invisibly pointed.

6. Inscriptions and sculptures should be kept clear, particularly those on
   the south wall.

7. The niche for Ganapati in the navaraṅga is out of harmony and may
   therefore be removed.

8. The store room behind Ganapati may be tidied up.

9. In the course of digging out the image of Natarāja, two of the flames
   have been knocked out and a portion of the prabha has been damaged. The image
   should be brought over to Mysore for restoration at the Chāmarājendra Technical
   Institute.

10. The image of Kumārasvāmi placed against the compound wall at the back
    of the temple, is damaged. The fore arms of the god and the neck of the peacock have
    become broken. The group may therefore be considered for removal to a museum.

ĂṆṆANĒYA TEMPLE.

(Not Classified.)

The ĀṆjanēya temple is a well-to-do institution in Muzrai ownership and
managed by a priestly family whose present head is Archak Ramachar. He and his
family have been keeping the temple in an excellent condition, clean, fit and tidy. The temple may be put into Class II for conservation.

VITHALA TEMPLE.

(III Class Ancient Monument.)

The Vithala temple is badly kept and needs some repairs. The stucco Ranga-
nātha image is in danger of collapsing. The vimāna and the gōpura are in need of repairs. The flooring of the mukhamantapa needs resetting and pointing. The compound and the front of the temple need cleaning up. The inscription stone may be carefully preserved in the mukhamantapa.

Avani.

RAMEŚVARA TEMPLE. (Pl. III, 1).

(III Class Ancient Monument.)

The Rāmeśvara temple is an important local institution with an income of about Rs. 3,500 a year out of which a sum of about Rs. 1,000 is saved every year. The reserve fund now amounts to about Rs. 14,000 so that a part of it may well be utilised for the conservation of the monument. The following points may be recommended:

1. The approach road to the temple may be improved.
2. The compound wall, particularly in the southwest, may be repaired.
3. The kitchen to the south-east is in a dilapidated condition. It needs to be repaired and put into proper shape.
4. The Angadēśvara, Kāśiśvēśvara and Pañchalingēśvara shrines need to be repaired and have samprōkhāna.
5. The Kāmākshi temple built by the Vijayanagar rulers and bearing the boar figure on its walls, should be reset, the cracks in the walls being cement-grouted and all the whitewash being carefully scraped off.
6. The two kalyānis of the town should be repaired.
7. The steps leading to the hill top, the Vālmiki cave, Ekānta Rāma temple, Pañcha-Pāndava temple and Dhanushkōṭi are all much damaged. They should be repaired and the last one provided with steps leading to the water without risk of falling.
8. The private houses close to the temple on the east may be acquired and the place kept open and clean.
9. A musāfirkhāna may be constructed for the use of pilgrims and officers close to the Middle School and the neighbouring well.
Kurudumale.

CHENNAKEŚAVA TEMPLE.

(Not Classified.)

It is desirable to protect this monument to prevent the local contractors from robbing the structure of its sculptured stones.

VINĀYAKA TEMPLE.

(III Class Ancient Monument.)

The Vināyaka temple was repaired a few years ago. But its roof is leaky. It may be repaired. A low compound wall connecting the māhādvāra may be put up to prevent undesirable people from using the maṇṭapa.

SŌMEŚVARA TEMPLE.

(I Class Ancient Monument)

The Sōmeśvara temple happens to be the most important monument at the place. It may be transferred from I Class to II Class in the conservation list. The steps leading to it are badly disturbed. They should be carefully reset. Large numbers of worked stone blocks and pillars are lying about. They may be used, without being broken, in the construction of a rough compound wall around the temple area. The neighbourhood of the temple may be levelled up and kept neat and tidy. Something should be done to get over the ugliness of the newly erected ventilation tower.

Kolar.

KŌLĀRAMMA TEMPLE.

(I Class Ancient Monument.)

A higher compound wall is badly needed to prevent the people from getting in at will. The gate should be made stronger. Battened wooden doors may be put in. The inner verandah is leaky. The roof may be repaired. The inner courtyard may be paved.

SŌMEŚVARA TEMPLE.

(I Class Ancient Monument.)

The main gōpura appears to be badly out of repairs. It should be replastered after examining the inner roofs. The compound is full of Mespot thorns which should
be removed and burnt. The watchman on Rs. 6 has resigned and sought better wages. The Kāmākhya shrine may be repaved, especially the śukanāśi. The sculptures should be freed from whitewash.

MAKBARA.

(*II Class Ancient Monument*).

The old barred windows have been removed and new R. C. perforated screens have been introduced. The hall is well lit now. The old cloth covers are still used, the new ones being kept for occasions. They may be more freely used. The old bulbs which have burnt out and are useless may be replaced by new ones.

The Masjid is in good condition. The park and cypress trees are well maintained.

The office building needs repairs. Its roof has cracked. All the buildings except the mosque need fresh whitewashing.

The menials draw Rs. 4 each and are unable to maintain themselves. They may be fed in the poor kitchen and given a salary with which they can really manage to live.

Nandi.

BHOGANANDISVARA TEMPLE.

(*I Class Ancient Monument*).

About three years ago an interesting and very old Umā-Mahēśvara group was found under the pavement in the north part of the temple. The image is small, about 24' high, and beautiful and belongs probably to the Ganga times. It may well be installed in the Umā-Mahēśvara shrine behind the kalyāṇamaṇḍapa.

The pavement in the śukanāśi of the Arunāchaleśvara shrine may be reset and invisibly pointed.

The whitewash on the śukanāśi and other walls of the same shrine may be carefully scraped off.

The courtyard in the north-west may be completely paved.

The Pañchabrahmaṣṭvara temple may be renovated and the tank drained off completely by opening the old outlet.

The plants on the towers may be removed.

The Vaiśya choultry and the Travellers' Bungalow may both be removed and built elsewhere.

Among the bronzes of the Arunāchaleśvara shrine, the Sōmāśkanda group which appears to belong to the Chōla period may be transferred to Mysore and a copy made in the Chāmarājendra Technical Institute.
Rangasthala.

RANGANĀTHA TEMPLE.

(II Class Ancient Monument).

The Ranganātha temple was repaired about three years ago. But some more work remains to be done:—

1. The plants growing on the māhādvāra and the vimāna, etc., may be rooted out with treekiller, etc.
2. The roof leaks in many places. It may be repaired.
3. The walls of the pradakshina, etc., allow rain water to drip in. They may be invisibly pointed.

The temple has a sum of about Rs. 10,000 at its credit.

SHIMOGA DISTRICT

Bhadravati.

LAKSHMÎNARASIMHA TEMPLE.

(III Class Ancient Monument.)

Some of the recommendations made in the Annual Report of this Department for the year 1937, Pages 53ff., have been attended to. The houses around the monument have been acquired, the ground has been levelled and a compound wall of size stones has been constructed. The temple platform has been reconstructed and the temple has been provided with electricity. The outer walls have been cleared of their chunam costing, so that the details of the architectural mouldings are now revealed.

But there are still several items of work to be taken up. The removal of the cone-shaped ugly śikharas over the cells may be delayed, since the original stone śikhara piece that was lying in the compound and could have given us the model, has now disappeared. A suitable design has therefore to be worked up first before dismantling the present śikharas. The ugly ventilation tower may be removed and substituted by a low tower invisible from the compound and having a glass top and ventilators on four sides protected with expanded metal.
The inside of the temple including its walls, pillars and particularly the perforated screens and other sculptures should be carefully cleaned as has been done at Bélur. The images of all the gods which are covered over with a thick coating of muck should also be cleaned.

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

The flooring inside the temple may be properly levelled and cement pointed.

All the obtrusive structures in the enclosure may be removed and new ones may be constructed unobtrusively on the north side. The Archak’s house may be provided with electric lights.

The broken right index finger of Veṇugopāla and the broken left hand of his consort and the damaged kirita of Lakshmi in the Lakhshminarasimha group may be repaired by a competent sculptor.

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

A permanent peon is needed for the temple.

The roof is leaky and needs repairs. The plants growing on the walls may be removed at once. The leaky electric installation may be repaired. The new front gate may be repaired. A wicket gate may be provided.

Horakere.

The image of Lakhshminarasimha in the temporary custody of the Rāmeśvara temple at Horakere is a fine specimen and comparatively free from damage (Pl. IV, 2) While it was unearthed in the backyard of one Chabu Sab at Mandali, half a dozen slight pieces of damage have occurred. The right jaw of the top line is second toe of the god and the right big toe of the goddess are broken. The god’s right leg has received cut in two places. Since, however, the damages are only in the case of the upāṅgas, the image may be repaired and worshipped. It is a point for consideration whether the image belongs to Government or the Sringeri Mutt. If it belongs to Government it may be removed to the Archaeological Museum polished and exhibited.

The pit at Mandali wherefrom the image was found may be further excavated to see if any more images are still to be unearthed.

Chennagiri.

FORT.

(III Class Ancient Monument.)

The Fort at Chennagiri is in a good condition with its temple. The north gate may be provided with a door to prevent the public from fouling the place.
KETEŚVARA TEMPLE.

The recommendations made by the Director of Archaeology in the Annual Report of the department for 1942, Page 15, in respect of the conservation of this temple are not yet attended to. The temple is a neat small structure deserving to be preserved. It will not cost much to remove the vegetation growing on the roof. The joints of the wall slabs may be pointed with coloured mortar and the collapsed slabs on the northern side of the temple may be replaced. The roof requires to be made waterproof. The villagers may be encouraged to effect these minor repairs, since the temple is not included in the list of Ancient Monuments.

Nallur.

There appears to be a dispute between the Hindus who want the god Hanumān to be taken in procession and the Muslims who want music to be stopped before the mosque. A solution for the dispute between the two may be found if the compounds of the Āṅjanēya temple and the Masjid are made to face east.

Kalkere.

BALLĖŚVARA TEMPLE.

(Not Classified.)

If this temple had been in a place other than a jungle it would have been placed in the III Class for conservation. As it is, it is impossible to preserve it. Its stepped pyramid tower and the west half of its outer wall have collapsed, though the front and the inner part are intact. Even the priest has to come from Janmapura which is a mile to the north. If sufficient local contribution is forthcoming, it may be restored. Otherwise the Kūḍli Matt which is in search of an old structure for transfer to Kūḍli may be allowed to take it away and build it at Kūḍli on the same pattern. The temple is said to be only about 20 miles from Kūḍli via Kodigere.

Hodigere.

SHAJI'S TOMB.

(II Class Ancient Monument.)

Hodigere was visited in order to inspect the tomb of Shāji Rāja. It is found that out of the enclosed field in which the tomb is situated, a small part around the tomb was purchased for about Rs. 300 and a compound wall was commenced to be built around it. But the construction, before the wall was half built, was stopped
at the orders of the Deputy Commissioner since the construction was bad. The construction may be completed as early as possible and the lane in front also walled off connecting it by a gate with the road to the south. The inscription stone which is at present with the Shanbhogue may be mounted near the south end of the tomb so that it might not be missed again. The tomb itself needs small repairs. The proper thing would be to build a pavilion over it. The Mahrata public could find at least part of the amount and the Government the other part.

SAGAR TALUK.

Varadamula.

GÓPALAKRISHNA SHRINE.

The Gópalakrishna shrine to the south of Varadārtha has a fine image of Gópalakrishna. The Mangalore tile roofing of the structure needs repairs and the temple a man-servant.

İkkeri.

AGHÓREŚVARA TEMPLE.

(I Class Aṇcient Monum ent.)

The temple is generally intact and needs only the following minor repairs:

1. The plaster on the roof is damaged. It may be repaired so as to prevent the leakage of rain water.

2. The outer walls of the inner pradakshîna appear to have moved out of plumb by a few inches in the north-east ankaṇa and in the west ankaṇa, allowing even sunlight in the mornings. The Executive Engineer may closely inspect this and report if there is any expected danger of the wall moving further outwards.

3. The flooring of the pradakshîna is very uneven. It may be reset and pointed.

4. The west wall of the navaraṇga appears also to have moved out. It may also be examined.

5. The well to the north-east is almost without water. It may be deepened by a few feet and allowed to retain clean water for abhishēka; or a new well may be provided near the pākaśāla.

6. There is no ashṭabandha for Aghóreśvara and Pārvati. This may be supplied and the images properly set.

7. A Mangalore tile shed may be constructed for the wooden car which is a new one made about 20 years ago.
8. A yāgaśāla may be provided in an unobtrusive place, preferably near the pākaśāla.

9. Electric lighting may be provided for the temple. Since the temple is a first class Ancient Monument and one of the best Śiva temples in the State, it deserves to be kept in good form.

10. The wire netting of the doorways of the vimāna tower may be replaced to prevent the bats from entering inside.

11. The north gateway may be provided with wooden or iron doorways.

Hirebhāsgar.

In the temple to the south of the place there are several images of which the finest is a Saptamātrika panel which deserves to be preserved in a museum at all costs. The image of Gaṅgā may be removed to Mādentūr. But the Saptamātrika panel may be sent over to the Archaeological Department at Mysore.

Mādentūr.

IŚVARA TEMPLE.

The most interesting sculptures of the temple are on its back wall. They are all very vigorous and deserve to be removed to a museum.

Chimale.

PĀRSVANĀTHA BASTI.

There is a chance of this structure being deserted when the present inhabitants evacuate the place owing to the loss of their rice lands. If they stay, the main image of Pārsvanātha in the garbhagriha may remain in its place. Otherwise, the image may be removed to Mysore or Bangalore, even at the cost of two or three hundred rupees. Among the images kept in the navaraṅga of the temple there is an image of seated Sarasvatī which deserves to be put into third class as a conserved monument.

Virabhadrāpura.

IŚVARA TEMPLE.

It is said that after the construction of the Hirebhāsgar reservoir is completed this temple will be in water. The temple is not great enough to be removed bodily to Mysore or Bangalore. But it is too good to be allowed to be submerged. It may be removed to the Taluk town of Hosa-Nagar and rebuilt there, stone for stone,
under the supervision of a skilled overseer who will number the stones and refit them. The cost may not be more than Rs. 4,000 and it is worth incurring it. Otherwise this structure may be presented to the Kudi Śringeri Matt which is in need of an old temple.

Oddallii (Varadahalli.)

By the side of one of the ponds at the place there is a temple built of laterite blocks enshrining a beautiful image of Mahishāsuramardini (Pl. IX, 4) belonging to about the Chalukya period. The leaky roof of the temple requires to be repaired. If the verandah can be rebuilt, it would be better. The road to the village requires to be improved.

In the verandah of the temple there is kept a wooden board (Pl. X, 1) with very fine Portuguese carvings in three panels. The piece is fit to be exhibited in a museum.

CHITALDRUG DISTRICT

Anekoṇḍa.

ĪśVARA TEMPLE.

(II Class Ancient Monument.)

The Īśvara Temple at Ānekoṇḍa has been fully described in the Annual Report of the Department for 1932. The temple has half a dozen beautiful varieties of pillars, two fine doorways and well carved ceilings. But its present condition is bad. The following points are recommended for the conservation of the monument:

1. A square plot around the basement of the temple may be excavated to the depth of the original basement, the edges rivetted and walled off.

2. The crude masonry work to the south-east of the south cell and the north-east of the north cell may first be experimentally removed and then the whole crude structure and the walls rebuilt with the old materials or with new blocks of stone.

3. The broken beams in the south maṇṭapa and the mud and masonry walls may be removed and the maṇṭapa cleared.

4. No storage should be allowed inside the temple. Two rooms, one on either side of the Basavaṇṇa shrine, may be built for storing, cooking, etc.
5. The encrustation of soot, wax and limewash may be carefully removed from all the sculptured parts.

6. The flooring may be reset and pointed in the passage leading to the temple and the garbhagriha.

7. The Vishnu image whose two arms are broken and the nose damaged may be redressed, cleaned and restored to the north cell.

BANGALORE DISTRICT.

Bangalore.

KEMPE GAUDA’S WATCH TOWERS.

The tower near Hebbal is intact and in good condition. But a few figures on it are slightly damaged and require to be touched up with plaster. The kalasa on the gopura is lost. It may be restored in plaster.

The tower near Ulasir is also intact and in good repair. It has been recently whitewashed. The top of the hill has been paved with flat bricks; but the military authorities are in possession of the hill and have put up a barbed wire fencing, thus preventing access to the tower. A gate may be provided for the fencing so as to give access to the public. The public way up from the south may be cleared of plants and repaired.

The tower to the east of the Lalbagh is quite intact and requires only whitewashing. Similarly the tower in Gavipur is also intact requiring only whitewashing. A flight of steps may however be made to give access to it.

BANGALORE FORT.

For a building which is an Ancient Monument occupying the centre of Bangalore City, the fort is badly kept. The following works may immediately be done:

1. All plants growing on the faces of the walls and above them may be removed including the tree on the north-west.

2. The place is used as a public latrine particularly the cannon bases or laterni. These should be kept clean. The dungeons should be well cleaned.

3. The parapet on the west is cracked and should be saved from falling.

4. The entire top should be floored with concrete cement.

5. A high flagstaff may be erected on the north gate instead of the small one.
6. The entire place should be thoroughly cleaned.

VENKATA RAMANASVAMI TEMPLE.

The building is intact and in good repair. But the pillars of the maṇṭapa have yet to be cleared of whitewash. The vacant niches over the maṇṭapa may be provided with images by a good sculptor.

TIPPU SULTAN'S PALACE.

Though the building is a first class Ancient Monument, it is very badly kept. The Middle School and the Y.W.C.A. should be removed to a separate building and the partitions, etc., should be removed.

The woodwork is much damaged. The verandah pillar on the south-east and its overhead arch are damaged by white ants and are in a dangerous condition. They may be repaired.

The south-east corner pillar may be given a filling and painted over.

The walls may be dusted and washed with ordinary soap water and cleaned.

A watchman may be appointed to keep watch over the monument.

Magadi.

RANGANĀTHA TEMPLE.

(II Class Ancient Monument).

The Ranganātha temple at Māgadi was last inspected by this Department in the year 1934. A description of the temple is contained in the report for the year 1915. Even during 1934 the dilapidated condition of the western tower was noticed and it was proposed that the Public Works Department should inspect it. It is not known if this was done. In September 1943, owing to the heavy rains, the whole tower collapsed, falling to the west and destroying two of the three niches of the parapet. Of the three niches, the one having the figure of Matsyāvatāra is intact. The central one which had the figure of reclining Ranganātha and the right one which had the figure of Kūrmāvatāra have been destroyed. The niches may be restored at little cost.

The ground floor of stone pillars and beams on which the brick tower was raised is intact. It has however to be strengthened before any fresh tower is raised. And the fresh tower has to be so constructed that it will not be very different from the original tower.

The fresh tower is estimated to cost about Rs. 35,000. The funds of the temple amount to about Rs. 3,000 only. It is learnt that several rich merchants in Bangalore
are the devotees of this temple. It may be possible to raise contributions from them and supplement the amount thus raised by a suitable grant from Government.

HASSAN DISTRICT.

Halebid.

HOYSALEŚVARA TEMPLE.

Proposals were first made in 1929 for the renovation of the temple and conservation work was carried on between 1935 and 1939. A good deal of work costing about Rs. 25,000 (for the whole place) was done. Owing to concentration on the conservation work at Belūr, further work at Halebid was postponed and it was proposed to resume the work at Halebid after the commemoration ceremony at Belūr.

So far the following pieces of work have been carried out at the Hoysaleśvara temple:

1. Rebuilding the north bull mantapa.
2. Rebuilding the bent up east central wall.
3. Rebuilding the bent up north-east corner.
4. Pushing back and grouting the crevices of the south buttress niche of the Hoysaleśvara shrine.
5. Resetting and grouting the niches of the sanctums inside.
6. Resetting the steps of the temple and the bull mantapas all round.
7. Removing two of the several stone props of the broken beams.
8. Resetting and cement-pointing the flooring slabs inside.
9. Resetting and cement-pointing the flooring slabs of the outside platform.
10. Removal of the recently added Dēvi shrine from the south-east corner of the hall.
11. Repairs to the perforated screens of the hall and insertion of wire netting.
12. Removal of the mound of the ruined linga shrine in the south-west compound.
13. Resetting the basement platform of the great Ganēśa image.
14. Levelling the compound on the west into terraces.
15. Clearing the outer wall sculptures of lichens, etc.
Further work to be carried out in respect of the temple are:

1. Removal of the brick piers just inside the north doorway and restoring the original structure as far as possible with the pieces of dome, etc., lying in the compound.

2. Removal of the stone pillar supports which obstruct the view of the hall.

3. Removal of the unsculptured cracked beams and their replacement by stone beams from the Onţe-marâdi quarry or by R.C. beams.

4. For pointing and other work, whitish cement has been generally used, contrary to the instructions given by the Archaeological Department. This should be covered over by a coating of cement coloured to match the neighbouring stones.

5. Clearing the sculptures in the ceilings, beams, walls and doorways of the hall, so that they may look fresh as at Bêlûr.

6. Levelling the compound so as to lead out all rain water.

7. Construction of a cement drain and pavement around the platform to prevent rain water sinking to the foundations.

8. Construction of a yâgaâśâla and pâkaâśâla in the north-east corner of the compound for Āgamik purposes.

9. Sinking a well, if possible, without blasting near the pâkaâśâla in the south-east corner.

10. Lightening the roof and repairing its cracks.

11. Collecting together the stray sculptures lying about and their installation in the form of a museum inside the compound wall.

12. Formation of a fine flower garden inside the compound and near the north gate.

13. Straightening the pillar in the eastern corner near the south door.

14. The flooring of the south bull maṇṭapa may be so reset as to allow all rain water to flow away.

15. A battened wooden door may be provided for the Sûrya shrine.

16. The wire protection of the perforated screens should be made bird-tight all round.

17. The restoration of the eaves of the Sûrya shrine may be considered from the stones available in the compound.

18. The lion frieze, etc., which are out of position at the back wall and elsewhere should be restored to proper position.

19. Electric lighting may be given.

20. A large inscription stone is said to be buried near the south compound gate. The spot may be excavated.

21. The two large images may be fixed with ashtâbandhana.

22. A pavilion may be put up for Gaṇêsa.
23. Where the stone is damaged owing to natural causes it may be protected with cement or some plaster.

**Basti Halli.**

**THE BASTIS.**

*Work already done:*

1. The yard in front of the temple has been widened by the acquisition of a few houses. More houses have to be acquired and the yard levelled and kept tidy.

2. The front steps have been reset and pointed.

3. The large mukhamantapa has been rebuilt from the bottom on a concrete foundation.

4. The Sāntinātha basti has been cement pointed and looks ugly.

5. The double roofed top was reduced in thickness to reduce the weight.

6. The central Bhuvanēśvari has been cleaned of soot and muck.

*Work to be done:*

1. Some more houses should be acquired and the front yard widened.

2. The road needs to be kept in good condition to allow cars to have easy access.

3. The decayed and broken cornices on the outer wall of the temple may be protected with cement coloured to match the stone.

4. The fallen eaves stone to the west may be rebuilt in R.C.

5. The walls and eaves should be entirely rid of plants and roots of trees. Atlas tree-killer may be used, the dead wood may be removed and scooped out and the fissures grouted with cement.

6. The eastern cracked beam of the navaranga may be examined for removal and replacement. The crack appears to be rapidly widening. Immediately one of the stone props lying in the compound of the Hoysalēśvara temple may be used to give temporary support and prevent further sinking.

7. The navaranga flooring may be reset and pointed with coloured cement.

8. Electric lighting may be installed.

9. The broken and damaged wooden parts of the śukanāsi front wooden screen may be repaired.

10. The Pārśvanātha image may be cleaned and the throwing of sandal, etc., on it prevented.

11. The pillars, etc., may be carefully cleaned.

12. The inscriptions and sculptures lying about should be carefully set up in their respective places or near the compound wall.
ĀDINĀTHA BASTI.

Work done:

1. The pillars and part of the walls were cleaned.
2. The navaraṅga doorway was provided with a battened wooden door.

Work to be done:

1. The jagalis of the front pavilion and the platform on which the elephants rest should be re-done with concrete using the old stones for all facing, etc., as far as possible.
2. The inscription turret on the east jagali may be set up to the south-west in the navaraṅga.
3. The broken eastern and western beams may be replaced with an R.C. beam or supported by a less ugly prop.
4. The navaraṅga flooring should be re-done with concrete.
5. The main image, prabhāvali, etc., should be cleaned.
6. The ṯukanāśi flooring and garbhagṛiha flooring to be re-done.
7. The pilaster of the north wall of the navaraṅga should be replaced in position.

ŚANTINĀTHA BASTI.

Work done:

1. The pond to its north-east was filled up.
2. The walls inside and outside were cement pointed.
3. The garbhagṛiha has been provided with a battened wooden door.

Work to be done:

1. Numerous plants have grown up in the walls and parapets. They should be rooted out at once.
2. The numerous holes in the walls breed lizards, etc. They should be grouted.
3. Large numbers of stone blocks forming the walls and cornices have cracked and settled. The cracks may be filled in and they may be watched for further settling.
4. The cement pointing has been done in broad bands and in greyish white colour which looks ugly. It should be scraped and all pointing should be inconspicuous and where necessary coloured cement should be carefully prepared and used so as to match the neighbouring stones.
5. All the flooring of the shrine needs to be re-done in concrete except where there are slabs.
6. The tree on the top of the mānastambha should be removed and the top made waterproof.
7. The inner wall is particularly ugly with cement pointing bands. They should be scraped off along with whitewash.
8. In the central ceiling of the navaranga, some of the corner stones have cracked. The dome may be rebuilt easily as there are few sculptures.
9. The Tirthankara image in the śukanāsi may be repaired.
10. The garbhagriha image and ceiling may be cleaned.

**KEDĀRÉŚVARA TEMPLE.**

The temple is intact. Bats foul in the interior.
1. The perforated screens may be provided with wire-netting.
2. The north-east doorway may be removed and the main door of the navaranga may be provided with battened wooden doors ornamentally carved.
3. Wherever cement pointing has disappeared, repointing may be made inconspicuously.
4. Electric lighting may be provided.
5. The west compound wall may be rebuilt and a gate provided on the west instead of on the north.

**General.**

1. A road may be made from the south-west corner of the Hoysalēśvara compound to the Nagarēśvāra and corner of Bennegudda.
2. The Iśvara temple may be repaired sufficiently to be out of danger and the door may be repaired.
3. The Virabhadra temple may be cleared of vegetation and made safe. The ground around may be levelled and the roof made rain-proof.
4. The Rāgānāṭha temple has been provided with a compound wall. The pillars and walls need cleaning and the floor has to be re-made with concrete.

**MYSORE DISTRICT.**

**NANJANGUD TALUK.**

**Kalale.**

**ITTIGE MĀLAGAMMA SHRINE.**

The ceiling of the front ankāna of the building has cracked. It may be repaired. It has to be studied for further widening.
LAKSHMİKĀNTA TEMPLE.

1. The roof concrete has lost its tar covering and the gravel used has become loose. In the north east, near the yāgasāla it is badly leaking. The roof should be repaired with cement and road tar.

2. The main vimāna has an opening on the east through which bats enter. It may be closed with a wire-netting doorway.

3. Plenty of plants have grown up on the roof. These may be rooted out and killed with Atlas tree-killer.

4. The damaged plaster work on the vimāna may be touched.

5. The damaged north-west corner of the gōpura may be repaired and the very badly damaged figures touched up. A lightning conductor may be provided.

6. Part of the flooring has been cemented. The rest may also be done similarly. The open part of the quadrangle may be paved.

7. The outer navarānga should be cleared of its corner rooms and corresponding safe rooms may be constructed in the corners of the inner navarānga.

8. About Rs. 3,000 may be needed for the repairs. A full time servant may be sanctioned for keeping the premises clean.

9. The gaping openings near Āndāl and other shrines may be grouted invisibly.

10. The Ranganātha and other stucco images should be carefully repaired.

11. Near the wall one of the ceiling slabs is cracked. A steel bar may be inserted beneath it to support its weight.

12. All around the temple a road should be made and all water logging stopped.

13. The navarātri manṭapa may be repaired with raised side walls so as to house the vāhānas crowding the halls of the temple.

14. The roof the Krittikōtsava manṭapa and the brick structure on top are damaged. They need repairs.

15. The vacant sites around the temple may be required for the temple.

Nanjangud.

SRI SRIKANŢHESVARA TEMPLE.

The Uppaligara Chatram.

There appears to have been an old building here which has been partly dismantled. On the same spot a new building of brick and mortar with an enlarged area has been half built with the funds subscribed by the community. No doubt the community needs a choultry within easy distance of the temple. The question of their right to build on the old site does not concern the Archaeological Department. From the
point of view of the temple all accretional buildings in front of the temple which do not belong to it or are necessary for it should be acquired, demolished and the front yard maintained clear and clean. Thus, it is best to compensate the owners by granting some other acceptable site anywhere except in front of the temple, say near the temple store, on the north of the north street or beyond the south street behind the Advaita Sabha or near Rānappa’s choultry on the way to the river, etc., and to encourage them to build the choultry there, even using the old materials. A liberal compensation may be recommended.

The South-West Corner Ganēsa.

This image on a pillar in the outer wall of the Śrīkaṇṭhēsvara temple has become famous as a boon grantor, and crowds generally collect there for Ārati and they desire to have a shade above the god.

No pillar can be permitted as the corner will look ugly and the passage of worshippers will be interrupted. A chajja awning of 15' × about 7½' of R.C. may be built by inserting small steel rails into the wall between the brick wall and the beams with the concrete structure made rather light. Otherwise an asbestos sheet awning may be put up. In any case, no damage should be done to the plaster pampus and its figures.

CHAMARAJANAGAR TALUK.

Haradanahalli.

DIVYALINGESVARA TEMPLE.

On the application of the local people through the Deputy Commissioner, Mysore District, that the Divyalingesvara temple should be included in the list of Ancient Monuments, the temple was inspected. It is an old monument built in the Hoysala times and its ceiling paintings are valuable. So, it may be put into the list under Class III. The paintings deserve to be photographed and copied. The temple would need about Rs. 4,000 for repairs. If the local people can collect about Rs. 2,000, a Government grant of Rs. 2,000 may be made and the temple repaired.

1. The cracked beam in the mukhamantapa may be supported, if possible by a flat steel bar or otherwise by a wooden prop.
2. The leaky roof may be repaired with solid tar for the horizontal cracks and plaster grouting in the walls, etc.
3. The sculptures and inscriptions may be cleared of the whitewash.
4. The thorny courtyard may be rid of vegetation and sloped out.
5. The floor may be pointed.

The question of further repairs may be considered when funds are available.
6. The fresco paintings should be copied and published and preserved as far as possible.

Chamarajanagar.

CHÂMARÂJESVARA TEMPLE.

Some of the labels of the gods and bhaktas in sâlgudi and the terrace parapet have been whitewashed. The names should be restored and lists of them made and sent to the Archaeological Department.

JANANA MANŢAPA.

The Janana manţapa is in good condition. But it is given over to a High School. This loan may be ended as soon as possible since the boys are likely to damage the paintings.

Krishnarajanagar Taluk.

Eherya.

CHENNÂKEŠAVA TEMPLE.

Though there is no inscription in the premises of the temple to indicate the date of its construction, the material used and the style and beauty of the building and its sculptures suggest that the temple is definitely of the Hoysala period and ascribable to about 1200 A.D. For conservation purposes it is worthy of being included in the III Class. Since it is at present in a woeful state of ruin, the following initial repairs may be recommended:—

1. The debris surrounding the temple should be cleared and the basement details disclosed.

2. The ornamental outer course of the wall, so far as the slabs are found, should be rebuilt with the original material lying near about and the vacant space between it and the inner course of the wall strongly packed up.

3. The joints between the walls should be grouted with cement and pointed with suitably coloured mortar.

4. The vegetation growing on the wall should be destroyed and the roots of the plants completely eradicated.

5. The roof needs to be made waterproof. The bricks of the tower lying on it may be removed and the surface levelled with proper outlet for water.

6. No parapet is necessary.

7. Two beams of the navaranga have cracked. They may be secured by suitable strong iron clamps or replaced entirely from above.
8. The slabs of the flooring may be reset to position and level.
9. A strong wooden door for the navaranga may be provided.
10. No windows need be opened in the walls of the navaranga for light. If necessary electric lights may be installed when funds permit.
11. The temple area may be enclosed by a low compound wall when it is convenient.

TUMKUR DISTRICT.

KUNIGAL TALUK.

AMRITUR.

CHANDRAMAULEŚVARA TEMPLE.

This temple is much dilapidated particularly in the portion consisting of the garbhagriha, śukanāsi, and the ardhamañçapa. The wall slabs have become out of plumb in a few places. The ceilings are very leaky while the flooring is anything but satisfactory. It is desirable that the ceilings and the walls should be repaired first to save the building form collapsing.

The surroundings need to be made neat and tidy. The large tree standing close to the temple should be cut down immediately and the ground levelled providing suitable lead out for the water. The brick-and-mortar parapet above the navaranga is ugly, while it also adds to the weight above. It may therefore be removed.

The temple is a village Muzrai institution. The low emoluments of the Archak are not encouraging.

CHENNIGARĀYA TEMPLE.

Amrītūr is an ancient Agrabāra town with a few Srivaishṉava families. The members of these families are keen on keeping the monument in a good condition. They are willing to contribute liberally for the repairs of the monument. The sum thus raised may be supplemented by a suitable grant from Government and early arrangements made to improve the temple. As an example of Hoysala Dravidian structure combining in it the traditions of two schools of architecture, the building deserves to be preserved properly. It is a village Muzrai institution enjoying the
grant of an Inam land to the extent of about 5 acres. A sum of about Rs. 600 is reported to be at the credit of the institution. This sum may also be utilised for the conservation of the temple.

The following items of repairs are recommended:—

1. Portions of the navaranga are said to be leaky, though the temple is almost intact. The leaky portions may be repaired.

2. The flooring of the navaranga which is a little uneven may be levelled at a small cost and the joints of the slabs pointed with suitably coloured mortar.

3. The slabs of the outer walls are out of plumb here and there so that cement grouting and suitably coloured mortar pointing are necessary.

4. The vegetation growing between the slabs in several places has to be removed and the roots of the plants destroyed.

5. The tower of the garbhagriha appears to be adding heavily to the weight from above. It may be examined and if it can stand without causing danger to the structure it may be repaired and suitably plastered over. If it is heavy, it may be removed completely.

6. The mahádvára is in immediate need of repairs since the weight of the brick superstructure is crushing the stone beams. The western beam has already developed a vertical slit and is in danger of falling down. Early steps are to be taken to replace it from above.

7. The navaranga doorway and the doorway of the mahádvára may be provided with lockable wooden doors.

Sibi.

NARASIMHA TEMPLE.

(II Class Ancient Monument.)

The Narasimha temple at Sibi is quite intact and is maintained in very good condition by the authorities. It is a private institution and no government interference is needed. But the paintings here which belong to the last quarter of the 18th century A.D. are very interesting, depicting, as they do, not only the religious but also the secular aspects of life, so that it might be recommended that they deserve to be preserved in the best manner possible. In several places the colours have faded and in some cases they have entirely disappeared, leaving only the outlines. It is very desirable that they should all be photographed first and then the missing portions restored suitably, while generally they should all be retouched carefully under expert guidance. The authorities too are ready to co-operate in this work and are even willing to contribute liberally to provide for the work. It is therefore recommended that the work of retouching and restoring the paintings may be arranged.
for at the earliest opportunity. But before doing so the paintings should all be copied and photographed as they are.

SIRA TALUK.

Sira.

MALLIK RIHAN DARGA.

(I Class Ancient Monument.)

The Darga was inspected last in the year 1934 and certain recommendations to improve the building and its surroundings were made in the Annual Report of the Department for that year. Of the several items recommended only the cement pointing of the outer walls of the main Darga has been made, while no attention has been paid to the other recommendations. Even the cement pointing is not done satisfactorily since the walls appear ugly with a series of patches. It is desirable that all the pointing should be scraped off and a fresh pointing done in suitably coloured mortar.

In the south-west corner of the outer verandah as also in the south-east one water percolates through the ceiling. The leakages in the roof may be examined and repaired.

The whole building is of stone, including the dome. But the outer face of the dome which contains some ornamental work and perforated windows is whitewashed thoroughly so that the white appearance of the dome is now ugly and absolutely out of harmony with the rest of the building. All whitewashing in the case of the main darga should therefore be stopped, while arrangements should be made to scrape off slowly and carefully the present chunam coating.

The eastern flight of steps requires to be reset and provided with railings as in the case of the flight of steps on the north side. The flights on the south and west may also be similarly treated.

Some of the stone drops which have fallen from the parapet of the main darga are all available with the worshippers. They may be secured from them and replaced.

The stone parapet of the mosque beside the Darga is falling on the east side. The fallen stones are all there and may be replaced.

The surroundings of the Darga require to be kept neat and tidy, all dangerous growth of vegetation being removed at the earliest opportunity.

To the north-east of the Darga the lamp post may be restored and a kerosene lamp provided.

The dijadi doorway in the north has been converted into a private residence by the person in charge and several mud and tile houses have been constructed abutting
the wall on the west. The dīḍḍi may be restored to its original state, the entrance to the darga being made through it once again. The private habitations should be removed. Living quarters for the worshippers may be provided on the other side of the road in the open space to the north-east of the Darga. Since the institution is in enjoyment of a petty endowment (about 6 acres of land) and the worshippers are too poor to build houses of their own, the living quarters are to be provided at Government cost.

The Darga is a first class Ancient monument containing relics going back to the days of the Mughal Emperor Aurangzeb. There are four brothers in charge of the institution by turns. Only for the worshipper who would be in charge of the institution a room may be provided in the northwestern corner of the Darga enclosures. The gaddige-mane may be caused to be built in the form of a low-roofed structure so that it may not obstruct the view of the Darga. The doorway for the gaddige may be provided from the Darga side. All the four brothers may together be made responsible for the upkeep of the darga in a neat condition, separate allowances being paid to them for the purpose. The new mud and tiled building which is being built in the enclosure may be knocked down immediately. And the tamarind trees growing in the immediate vicinity of the darga may be cut down early.

JUMMA MASJID.

The recommendations made by the Department in 1934 have not yet been carried out, particularly with regard to the acquisition of the houses on the north side of the building. These houses mar the view of the building from the north side and it is very desirable that they should be acquired and demolished early, a compound wall being constructed with just a low-roofed small room for the man in charge.

The surroundings may be made neat and tidy.

THE BIG JUMMA MASJID.

(II Class Ancient Monument.)

The building is kept neat by the authorities. But just behind it there is a large aśvattha tree which happens to be dangerous for the safety of the building in course of time. Since the tree is not being worshipped and there are no naga stones installed at its foot, the tree may be cut down and rooted out. Similarly the aśvattha plant growing from the joints at the back of the building may also be removed completely.
MALLEŚVARA TEMPLE.

(Not classified).

The Malleśvara temple at Huliyār is about 800 years old, containing several good images and well carved ceilings. It deserves to be restored and preserved as an ancient monument under Class III for conservation purposes. At present it is a minor Muzrai institution with an endowment of just one acre of dry land and a very meagre yield. If possible a regular monthly salary for the archak may be arranged to be paid and a reasonable grant given for the paditara and other expenses of the institution. The following recommendations may be made in regard to the conservation of the monument:—

1. The basement cornices which have become hidden by debris may be opened to view to the original ground level with a proper lead out for the rain water.
2. The vegetation growing between the slabs of the walls and on the tower may be removed and the roots completely eradicated.
3. The roof of the temple, particularly in the navarāṅga portion, is very leaky. The leaky portions may be repaired or, if possible, the entire roof may be paved with cement concrete with proper lead out for rain water.
4. The images in the navarāṅga are all coated with age-old soot and wax. They may be cleaned thoroughly and coated with a preservative solution.
5. Strong and lockable battened wooden doors may be provided for the navarāṅga doorway.
6. The verandah in front of the temple is a recent addition and ugly. It may be removed entirely.
7. The ground around the temple may be levelled up to its original level and the area enclosed with a compound wall provided on the east with a small gateway.
8. The flooring slats inside the temple may be reset and pointed with suitably coloured mortar.

RANGANĀTHA TEMPLE.

The Ranganātha temple is generally intact. But its roof is leaky in several places. Vegetation is growing here and there right between the slabs of the walls. The plants must be cut down and their roots destroyed. The surroundings of the temple may be improved and the ground levelled. If possible a compound wall with a gateway on the east may be caused to be constructed. It is desirable
that arrangements should be made for regular worship in the temple and the archak assigned the duties of taking proper care of the institution. The image of Rāganātha in the garbhagriha of the temple is a good one dating from about 1170 A.D.

KADUR DISTRICT.

Kadur Taluk.

Keresante.

VIRABHADRA TEMPLE.

Much vegetation has grown over the building. It has to be removed and the roots eradicated. The building may be preserved as it is and saved from further ruin, by effecting some repairs to the walls which are now out of plumb and the roof which is very leaky. The Śaṅga group of sculptures buried in the earth may be dug out and preserved in the porch of the building. The surroundings may be cleared and the ground levelled up.

JANARDANA TEMPLE.

The Janārdana temple is in a woeful state of ruin and it is impossible to conserve it properly without heavy expenditure. But in the interest of the beauty of the garbhagriha some initial repairs may be caused to be effected. It is understood that the temple was in worship about 20 years ago and that the image was pulled down by treasure-seekers when the worship had to be discontinued. Since the temple is in enjoyment of inam lands, the image may be repaired, if possible, and reinstalled and worship restored.

SAMBHULINGESVARA TEMPLE.

This temple is noted for its good carvings of pillars, doorways and ceilings. It is unfortunately decaying. With some cost it may be put into good order and preserved since many of the wall slabs and pillars are standing intact. The roof may be made waterproof and the vegetation growing on the monument cleared. The surroundings may be improved. The navaraṅga may be provided with a battened wooden door. The temple is worthy of being included in the list of Ancient Monuments under Class III. The Patel may be assigned the work of taking care of it.
General.

The ancient site of Keresante is extensive. There are many stray images, etc., lying on the site uncared for. It is desirable that they should all be preserved properly in one place or removed to a museum.
PART III—STUDY OF ANCIENT MONUMENTS AND SITES.

KOLAR DISTRICT.

Mulbagal.

SÔMÉŚVARA TEMPLE.

The temple of Sômeśvara at Mulbagal has been briefly noticed in the Annual Report of this Department for 1930, pages 17 to 18. The temple consists of a garbhagriha, a closed śukanāsi of two ankaṇas, an open śukanāsi and a navaraṇa with four Dravidian type pillars in its central square.

Architectural History. The garbhagriha and the closed śukanāsi belong, in all probability, to the period of Iļavaṇji Vāsudēvarāya (c. 1230 A.D.). On a part of the cornice of the śukanāsi now included in the dark store room to the south, there is a Tamil-Grantha inscription which appears to belong to this period. The navaraṇa, however, is definitely of about the middle Vijayanagar period. Its pillars resemble those of the Parāvāsudēva temple at Gūndlupeṭ but are more finely carved.

The liṅga inside the garbhagriha is a medium-sized natural one of black stone.

Inside the navaraṇa and on the south side there are a set of the Sapta-mātrikā figures, with their vehicles; while on the north there is a cell for housing the utsava-mūrtis of Śiva, Pārvatī and standing Gaṇeṣa.

The pillars of the navaraṇa (Pl. II, 1) are made up of sixteen-sided and deeply cut and fluted shafts, the connecting cubical mouldings bearing in their corners serpentine heads or Yakshas as in the Sômeśvara temple at Kurṇḍumale, and on each face there is a finely carved group. From the south-east some of these groups are as follows:

South-east pillar:—Mārkaṇḍeśvara, cow milking on liṅga, king saluting liṅga, Virabhadra, Lingōdbhavamūrti, Tāṇḍavēśvara, Indra, Garuḍa, Vāsudeva, Yōganārāyaṇa, Sadāśiva, Umāmahiśvara, seated devotee in costume of the Vijayanagar period.

South-west pillar:—Ugra-Narasimha, Lakṣmiṇarasimha, four-handed Mahā-lakshmi with abbāya, chakra, śāṅkha and kāṭihasta, Gaṇeṇḍra-mōksha in two panels, Kapāla-Bhairava.

North-west pillar:—Gaṇeṣa, Umāsahita-Harihara, seated Dhanvantari, acrobatic monkeys, Rāma and Hanumān, Dharapīvarāha, Navaṇītanṛtta, Vāli-Sugrīva, Lāṅga, padma, circling acrobats, Kālinga-mardana, Vaikuṇṭha Nārāyaṇa, Sapta-tāla-chchēdana.

North-east pillar:—Yōganarasimha, padma. Śūrya, Varadarāja, Bhakta seated, Virabhadra dancing, Virabhadra playing on ātmaru.
In front of the navaraåga doorway which has Gajalakshmi on the lintel stands a porch of one ankaåga with ornate pillars as in the navaraåga and a fully ornamented Nandi in it which is of late, Vijayanagar period workmanship.

**Porch and Mahådvara.**

In front of the porch there is a large pâtaålana of plain octagonal pillars as at Melkote and Malur.

To the east of the porch there is the old Mahådvåra with ornate square-planned Vijayanagar type pillars bearing relieve sculptures and supported by elephants. The figure of Surya on the east face of the front right pillar is finely carved.

Outside this doorway is a smaller one with a compound wall enclosing the Kalyâni to the south, a dipastambha and a stone mañîapa with a large bull facing the main god.

The outer view of the main building is interesting for its sharply curved eaves bearing Gajësa, Kumåra and other figures in panels surmounted by a row of sea-lions.

The most interesting object of the temple is a beautiful image of dancing Siva as Andhakåsura-samhâri (Pl. I. 1 and 2). It is about 3' 7" in height including the base and is surrounded by a circle of fire. The image proper is 2' 8" in height and represents Siva surrounded by a halo from which three pronged flames are darting. Siva treads on Andhakåsura and is in the attitude of dancing with one leg lifted up. The image is perfectly well proportioned and athletically well built with broad chest, small waist and muscular and well-developed hips, thighs and calves, wearing moderate and not overloaded ornamentation. The god wears makara-kundala in the right ear lobe and a palmira cylinder in the left one, thus indicating the amasas of Vishnu and Pârvati. On the head of the god is the jañâmakuta with darting up peacock feathers, the crescent, the cobra and a jewel on which is clearly visible the engraved symbol ‘Om’ in Tamil characters. On the forehead appears the third eye, while the hands are disposed thus: svargahasta with a hooded cobra on the brace, çamaroga, fire and gajahasta or lamba hasta. He wears an archaic smile on the face. The demon on whom he is treading is looking up in supplication. The image appears to be at least as old as the 13th century A.D. The style is Chola since the figure is lithic and muscular. It is one of the most valuable pieces of metallic sculptures yet discovered in the State.

To the north-west of the main temple there is the old shrine of the god’s consort whose image of black stone appears to belong to the Vijayanagar period.

**Other Sculptures.**

At the back of the Somëvara temple and against the compound wall is placed a large stone image of Kumårasvåmi who is represented as riding on a peacock. The
group is about 6' high from the ground and is very fine. The god has twelve hands and six faces.

ŚANKARA TIRTHA.

About a mile due east of Mulbāgal and by the side of the road leading towards Nangali there are two tanks one of which has a number of brindāvana tombs and dilapidated temples nearby, with four or five inscriptions in the neighbourhood. One of the inscriptions to the west of the navaranga doorway of the Vidyāśankara temple is in Kannada characters (Mb. No. 11) and records that King Bukka of Vijayanagar made a gift of a village to the temple of Vidyāśankara, the guru of Kriyāśakti who was the Itājaguru about the year 1389 A.D.

ĀNJANEYA TEMPLE.

The most important temple for the public at Mulbāgal is the Ānjaneya temple which appears to have been first constructed during the early Vijayanagar days. The image of Hanumān is a relievo, about 10' high, in the striking or vira pose, facing west, with chakra to right and sānkhā to left carved on the same slab. It was evidently set up originally to protect the eastern gate (māḍāla-bāgīla—Mulabāgal) of the plateau of Mysore from the southern enemies and might also have been connected with the old eastern fort gate of the place.

The original structure appears to have consisted of the garbhagriha, the śukanāsi, and the navaraṅga of plain pillars, raised on a basement ornamented with sculptures. The mukhamaṇḍapa is said to have been added by Rāja Tōdar Mālī during his pilgrimage to the south. Votive images of himself (with Mughul turban) and his wife are found against the northern wall.

To the south of the mukhamaṇḍapa there is a temple enshrining a Kōdaṇḍa-Rāma group. This temple has a tower above it. Worship is offered to Rāma in this temple and then to Hanumān. The group consists of Kōdaṇḍa-Rāma, Śītā and Lakṣmīṇāra.

In the enclosure there are also shrines for Kesava, Gōpāla and Krishna. To the north of the mukhamaṇḍapa of the main temple there are cells for Narasimha, and a small figure of Ānjaneya, and to their west there is a hall converted into Kalyānamamaṇḍapa, the walls being painted in oil colours recently in the Indian style by Mr. Maṇḍikal Raṅga Rāju, a painter in Mulbāgal.

The western extension of the mukhamaṇḍapa is said to have been constructed by Krishṇadēva Rāya whose relievo is shown on one of the pillars. This relievo is in the devotional pose.
A tall stone garudagamba stands just in front of the mukhamanṭapa. To the southwest of this pillar stands a medium-sized temple of Śrīnivāsa with a garbhāgriha, a śukanāsi and navarāṇa and a mukhamanṭapa facing east. The god is of the same size and shape as the one at Tirupati and is of Vijayanagar workmanship.

Corresponding to the Śrīnivāsa temple on the other side of the compound stands a similar temple of Gōvindarāja or Raṅganātha showing Vishnu reposing on the seven-hooded cobra attended by Śrī and Blū. The image is colossal in size and is fine and of Vijayanagar workmanship.

**VITTHALA TEMPLE.**

In the centre of the old town stands the Vitthala temple, constructed by the Vijayanagar governors in the middle of the 16th century.

**History and general description.**

It consists of a garbhāgriha, a śukanāsi, a navarāṇa and a mukhamanṭapa with a prākāra and a gōpum which are massively constructed with huge well dressed granite blocks some of which measure 1½'x2½'x1'.

The navarāṇa has four finely carved Dravidian style pillars with sixteen-sided shafts connecting three cubical mouldings on each face of which is a carved group. These sculptures are as follows:

**South-east pillar:**—Jaya, Gōpis begging for clothes, Krishna on a tree, Vāmana and Bali, Trivikrama, Lakshmīnarasimha. Vēṅgōpāla Amaranārāyaṇa, Narasimha fighting Hiranya, Ugranarasimha, Yōgānarasimha.

**Pillar Sculptures.**

**South-west pillar:**—Sūryanārāyaṇa, Lakshmī-Janārdana, Varāha fighting Hiranya, Venkaṭēśa, Kālingamardana, Vēṅgōpāla, child Krishna on all fours, Trivikrama, Krishna slaying the elephant, Krishna slaying Baka, Krishna slaying Kamsa.

**North-west pillar:**—Krishna eating butter, Krishna dancing holding ear-rings, Kālingamardana, Krishna slaying Kālinga in the shape of a makara, Kālingamardana, Krishna on all fours, Gāruḍa, seated Janārdana, Gōvardhana lifted, Krishna slaying elephant, Śakaṭāsura slain, Krishna slaying Bakāśura.


The brackets and beams are also finely ornamented. Among these are found: three swans circling like acrobats, four makaras circling, a dog admiring Krishna while looting butter, monkeys seated, etc.

The śukanāsi doorway has stucco Jaya and Vijaya on either side and Rāganātha on the lintel.
The main image (which is supported by a goddess on each side) represents child Viśṭhala (Pl. II, 2) with his chubby body all naked except for his ornaments and head-dress. He holds a sankha in his left hand and his right hand is in dāna.

The utsava group is kept in the navaranga.

**Nandi.**

**BHŌGANANDĪŚVARA TEMPLE.**

The bronzes of the Aruṇāchalēśvara shrine were brought out and examined. Three of them are fine and old:—

**Metallic sculptures.**

(a) A Sōmāskanda group (15" high) showing Śiva and Pārvatī seated in sukhāsana with Kumāra standing between them. The group is well proportioned and fine. It belongs probably to the Chōla period.

(b) Chandraśēkhara (18") slim and fine.

(c) Chandraśēkhara (2") of about the late Vijayanagar period.

**Sadali**

Sadali which is a village in the Śīṅlaghaṭṭa taluk is situated at a distance of about 18 miles to the south-east of Bāgēpalli. Some of the temples at the place are described in the Annual Report of the department for the year 1911, pp. 41-13. A general view of the Īśvara temple and the details of one of its walls are illustrated in pl. V, 1 and 2 of this report.

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**CHITALDRUG DISTRICT.**

**Anaji.**

Anaji is a village 12 miles east of Dāvaṇagere on the Jagalūr road. In the field of Nāgarakaṭṭe Kuruvattappa, a mile to the south of the place stands the well-known inscription No. Dāvangere 161 of C. 450 A.D. in which is mentioned a battle between Krishṇavarma Kadamba and Nānakkasā Pallava.

Close to the village is a small hill with the relics of the old fort wall of mud which defended it. At almost its top stands a maṅṭapa reconstructed in Pāḷḷegār times with the old pillars of the Yādava times with sixteen fluted shafts having octagonal bell-shaped mouldings and wheel moulding over neck. The back ankāna is converted into a number of small shrines in one of which is a seated
Yogā-Narasimha of soap stone rather plainly worked and holding in the back hands sankhs and chakra.

From the hill a fine view is obtained of the famous Uchchanchi Durga, the capital of the Chālukyas and Pāṇḍyas. It is a cone-shaped hill, with its north side steep. In the fort on top can be seen a large fort-like citadel and a temple.

View of Uchchangi Durga.

On the top of the hill there are said to be a field about eight acres wide, the ruins of the palace of the Pāllegārs, two or three hōndas, several powder magazines and the temple of Uchchangiamma, the patron goddess of the Pāllegārs and a number of other temples including about 40 images. The priests are Lingāyats and about 20 families live on the hill. Two festivals are held every year, at Ugādi and at Mahānavami.

SHIMOGA DISTRICT.

Shimoga.

FORT GATE—HANUMANTA TEMPLE.

The Hanumanta temple was originally a part of the East gate of the Shimoga Fort. It has recently been extended with the addition of a Kōdana Rāma shrine to its north built by one Mr. Ramiah Setty.

The only thing archaeologically important about the temple is that the navaranga and garbhabhṛīha doorways and the four navaranga pillars are all beautiful Hoysala pieces brought from some old Jaina temple. The garbhabhṛīha doorway and the navaranga lathe turned pillars are typically fine pieces. But the navaranga doorway is the finest of all. Each jamb has five standing figures at the bottom. Above them there are two creeper scrolls, one with animals having varied faces and the other with Yaksha musicians and dancers in the convolutions. The central panel of the lintel has a mutilated Jaina image seated in yogāśana under mukkade and supported by a male attendant on each side. The panel is beautiful. There is a projecting cornice above on the front centre of which also is a seated Jaina image.

Most probably the old materials were used in the Ikkeri times for the Hanumān temple called the Kote Ānjaneyya temple.

Horakere.

LAKSHMINARASIMHA IMAGE.

Horakere is a village situated at a distance of about 3 miles from the travellers' bungalow at Shimoga.
In about July 1944, one Chabu Sab was getting a saw pit excavated in the back-
yard of his house at Mandli, a small village about a mile from Shimoga on the
Tirthahalli road. He came upon a soap stone image of Lakshminarasimha, about
3½ ft. high, while digging. Since the village belonged to the Sringeri Jahagir, the
image was removed for temporary custody to the Ramesvara temple at
Horakere.

The image is rather small but fine and is comparatively free from damage
(Pl. IV, 2). The god is seated in sukhāsana and has a pleasing expression holding
chakra, padma, gada and śankha, the last one passing round the waist of Lakshmi who
is seated on the god’s left thigh. The image is neatly ornamented and on the prabhā-
vali in the convolutions of a serpentine tōraṇa emanating from a fine simhalalāṭa are
the ten avatāras of Vishnu: Matsya or fish, Kūrma or tortoise, Varāha, half-human
Narasimha, half-human Vāmana, Parnśurāma, Śrī Rāma, Balarāma, Buddha and
Kalki on horse back.

The image appears to have lacked final finishing in the shape of polishing and
so may never have been installed and worshipped.

RAMESVARA TEMPLE.

The Ramesvara temple is a small structure built not more than a few
generations ago as seen by the parrots in the ceiling. But
its four navaraṅga pillars have been brought from some
Jain Basadi built by the rulers of the Ganga dynasty in
about 1040 A.D. as seen from the inscription on one of the pillars. The temple is
beautifully situated with its back to the Tungā river. It is said that 18 years ago
the Śringeri Svāmī rebuilt the temple with its face changed from the east to
the west and installing the present Ramesvara linga.

NALLUR.

This is a village about 6 miles north of Chenmagiri with about 500 houses out
of which about 170 belong to the Muslims and the rest to the Uppārs and Virāsivas. To the east of the village
is a small tank called Doḍdakere. On its west bank is a
small country tiled building with mud walls containing Kēśava, Nagarēśvara,
Subrahmaṇya, Ganapati, Hanumān, Durgā, etc. The image of Kēśava is of
Hoysala workmanship and is the main image.

To the west of the compound of the building is a large enclosure to the west of
which is a mud walled Masjid, about 50 or 100 years old.

MASJID.

There is nothing archaeologically or architecturally
remarkable about this building. The claim of the local
Khāji that the building is of the days of Malik Kafur is not supported by any evidence.

To the north of the Masjid runs a road and to its north is a temple of Hanumān facing south with the Mosque directly in front of it. It contains a Virāṇjanēya which belonged evidently to the east Fort gate though the structure enshrining it is a tiled one and of comparatively recent times. The Āṇjanēya image is of Vijayanagar times.

To its west is a small mud walled tiled shrine containing a small Kēśava image of Hoysala workmanship with the 10 avatāras of Viṣṇu carved on the prabhāvali.

Kalkere.

About 11 miles to the south of Chennagiri at the foot of the Āsandi range of hills and in a horse-shoe shaped valley there is the beechirak village of Kalkere, the name being derived from a now dried up stone tank. It has three temples standing in various stages of decay and called the Ballēśvara, the Kallēśvara and Hanumantarāya temples. Of these the Ballēśvara temple is the largest and the Kallēśvara temple the oldest as seen from an inscription of Ballāla II in the south-east corner of the navaraṅga.

**KALLĒŚVARA TEMPLE.**

This is a small temple of soap stone facing west, with a small closed mukhamantapa, a navaraṅga doorway with perforated jambs, a small navaraṅga (about 13 ft. square) with four plainish octagonal pillars and a small, now empty, garbha-grīha evidently housing a small linga of old.

On the south-east of the navaraṅga is placed a three panelled viragal with the figure of a Śaiva hero who died in combat with a horseman.

**Viragals.**

The viragal bears no inscription.

A Māsti Gudi has the image of a short husband and his tall wife with raised hand. Closeby is another group of sculptures showing two bowmen of whom one is fighting a tiger.

**HANUMĀN TEMPLE.**

The Hanumantarāya temple has a large (6 ft. high) Virāṇjanēya relievo with the head of Akshayakumāra at his feet, a small Hanumān at his back with the hands akimbo and two other Hanumān figures in two other different attitudes at the lower left and right hand corners.
BALLŚVARA TEMPLE.

(Pl. VI)

The BallŚvara temple called also the Bēḷēsvara temple was constructed in 1221 A.D. according to the inscription in its mukhamāntāpa. It is the largest temple in the neighbourhood and has a western and a northern cell, a western śukanāsi, a navarāṅga with four fine lathe turned bell-shaped pillars and a beautiful high domed ribbed central ceiling and a four pillared mantāpa with its proper bull absent and its pillars cylinder-shaped. Around the mantāpa is a stone railing partly disappeared. In the navarāṅga are kept a small image of Bhairava and a much larger and fairer one of Mahishāsuramardini in the Hoysala style.

Except for the slightly damaged nose the image of Mahishāsuramardini is a fine sculpture showing the goddess well ornamented and engaged in a vigorous fight with the demon. The arrow piercing the buffalo, the Rakshasa's moustaches, etc., are realistically carved.

On the chandrasīla in the navarāṅga there is a fine recumbent bull probably removed here from the navarāṅga. The navarāṅga doorway has a Gajalakshmi lintel. The navarāṅga ceiling has the Dikpālas with their vāhanas and armies. The north cell is now vacant.

Varadamula.

This is a place about 6 miles south of Sāgar. Here is a large tank called Varadā-tīrtha from which the river Varadā takes its rise. The tank is about 30 yards square and is built all round with laterite blocks.

The chief deity of the place is Gāyatri Dēvi installed in a laterite temple covered over with lime masonry and a rain proof Mangalore tile roof above. The building has nothing ancient about it except two yāţi faces of trap stone supporting the steps.

But the image is unique. It shows the deity standing on Hamsavāhana with the four hands of the goddess thus disposed: akṣhamāla, padma, abhaya. Sitāphala fruit. The prabhāvāli and the image are of the same stone and the hamsa is on the pedestal. The image is clearly of the Kēḷadi period. The original Chāḷukya image is said to have been broken and is stated to be in the Lakṣmi-tīrtha which is just in front of the temple. In its place the new image is said to have been prepared and installed under the patronage of the Kēḷadi Nāyakas.

The image is shown with conventionalised sarī, breast band and conical kīrīṭa.
SADĀŚIVA SHRINE.

Around the Lakshmi-tīrtha, to its south and west are a number of smaller Śiva temples, evidently votive, one of which contains an image of Virabhadra. But the most interesting building in the area is the Sadāśiva temple (Pl. VII, 3) which appears to have been constructed by the Ikkēri Chiefs, perhaps Sadāśiva Nāyaka out of the old materials of the Chālukya period.

The building has a garbhagriha which is round backed with masonry vimāna, a śukanāsi with a fine Chālukyan doorway, and a mukhamaṇḍapa with four pillars, on the steps leading to which is an outline carving of an Ikkēri Nāyaka (Sadāśiva Nāyaka), wearing turban, uttariya long coat, kammarband and necklace and with his hands joined over his head in reverence. There is a one-line Kannāda inscription above his head.

The pillars and doorway are highly ornamented and fine. The former are bell-shaped with varied rope ornamentation below the bells and garland and other hangings on the bells and with floral devices above.

The śukanāsi doorway has two bands of variedly headed gryphons and the lintel bears a fine panel of Gajalakṣmi (Pl. VII, 3) which may be regarded as the most beautiful among such sculptures known in the Mysore State. Lakṣmi is seated in padmāsana with five rearing elephants on each side, each pouring water on her from a jug-like vessel held in the trunk. The goddess has only two hands and holds a padma in each. Her kiritā is very ornate and reminds us of the kiritas at Ajanta. The image appears to hail from Chālukya Vikrama’s times or earlier.

Near the Lakshmi-tīrtha lies a stone vessel, 6 ft. long, which has two compartments each with the double lead out. It is evidently the sacrificial vessel used at the sacrifice performed during the Nāyak days 200 years ago. (Pl. VII, 4.)

Sacrificial vessel and Ganapati

To the north of the Lakshmi-tīrtha is a fine Chālukya Gaṇapati image and in the north-east is an inscription of the 8th year of Chālukya Vikrama.

The roof over the maṇḍapa is of stone, each slab being finely fitted to the next one with a groove.

GŌPĀLAKRISHṆA SHRINE.

To the south of the Varadā-tīrtha is a small shrine containing a fine image of Gōpālakrishṇa, carved in one stone, with cows on the jambs, Garuḍa on the pedestal, a tiara kiritā and scroll work resembling Nāgabandha on the tōrana and a consort
on each jamb. The Garaḍa facing this shrine is also beautiful and of the same style with a padma on the pedestal and a tiara kiriṭa and fine scroll work on the tōraṇa. The work looks like Chāluṅka. But it may possibly be a successful imitation by the Kēladi sculptors who were famous Gudikāras.

A Ganaḍatīrtha temple near the road has in each corner a trap stone block finely polished.

The Varadā tīrtha is said to have at its bottom about 24 smaller laterite built ponds each with a name. The wasteweil has an old worn slab of Chāluṅkya times.

Kāgaruṇa.

This is a small village on the right bank of the Sarāvati near the ferry on the road to Bhatkāl. Here stands a ruined and deserted temple of Virabhadra built of laterite blocks and wood work without any architectural character. The image is said to have been removed to Sāgar for installation in a temple at that place.

The Virabhadra image of Kāgaruṇa has now been removed to Tāḷūr Hiremāṭha near the first mile stone to the south of Sāgar. It is of

Image of Virabhadra. Nāyak period workmanship and is of dark trap stone and 3½ feet high. The prabhāvali which is of the same stone as the image is poorly carved. The god has mustaches and fangs, holds sword, arrow, rectangular shield and small bow, and wears a skull garland and a kiriṭa in which are seen a līṅga and a sarpa. Daksha is poorly shown on the right jamb.

Hirebhāskar.

Hirebhāskar is a small village which is about 2 miles from the Maḍenur dam and will be the first to be submerged when the waters are impounded by the dam in June 1946. Hence the dam has been called the Hirebhāskar dam. To the south of the village on a high ground, now so entirely covered over with thick jungle that even the pathway is covered and can be followed with difficulty, there stand the ruins of a laterite built temple facing east and now without even a roof, as the latter was burnt down in a forest fire 10 years ago. In the garbhagriha of the temple there is a medium sized trap stone līṅga on a pāṇīpīṭha. In the small navaraṅga are now found four images: (1) A trap stone bull, facing the līṅga, of Chāluṅka workmanship though in no way extraordinary; (2) Mahishāsu-rāmardini of about the Chōla or Chāluṅka times, much worn on the surface by water action and not beautiful now; (3) Gaṅeṣa (Vidyā-Gaṇapati—3 ft. high) fairly good, holding tusk piece, battle axe, padma, and bowl full of apūpa (Pl. VIII, 2); (4) Saptamatrīkā panel (Pl. VIII, 1)—the finest piece of all—4 feet high and 15 ft.
long and of Châlukya workmanship, with the figures finely carved along with the vâhanas below in this order:—

(1) Vinâdhâri Virabhadra with bull.
(2) Brâhma with hamsa.
(3) Mâheśvari with bull.
(4) Kaumârî with peacock.
(5) Vaishnavî with Garuda.
(6) Vârâhî with buffalo.
(7) Indrânî with elephant.
(8) Châmunḍâ with jackal.
(9) Gaṇeśa with rat.

Madenur

ĪŚVARA TEMPLE

This temple is said to have existed in the village for many years. The present structure however is new. It has a linga faced by a Nandi, the latter having been brought from elsewhere. But the most interesting sculptures are behind the temple on its back wall. In the central niche is a small standing Mahishâsuramardini of undoubted Châlukya workmanship. Though small, it is quite good.

Above it is mounted a Saptamâtriaka group of Châlukya times with a Kannâda one-line inscription above. On either side is mounted a finely carved viragal of five panels with a Kannâda inscription on the bands. The sculptures show heroes on foot fighting warriors in the bottom panels. The sculptures are very vigorous.

Chimali

This is a village near Karûr on the Bhatkal road. It is reached by a ferry boat across the river. There are two Mangalore tiled temples in the village, one of which has a Gaṇeśa of ordinary workmanship and the other a good Mahishâsuramardini of Châlukya work about 2½ ft. high. The latter is in the standing posture and is treading with one foot on the buffalo. From the back of the buffalo is springing up the demon who is being speared by the goddess.

Karur

There is a small Mangalore tiled temple in this village enshrining an image of Mâdhava, about 2½ ft. high (gadâ, chakra, Sâkha, padma), probably of the İkkêri period.
PĀRŚVANĀTHA BASTI.

To the south of Karūr by the road-side is a compound containing three Jaina shrines which will not be submerged by the HIREBHĀSKAR reservoir but will lose part of their lands. The largest of them faces east. It is a laterite structure with a Mangalore tiled gable roof. It has a garbhagriha, a navaranga and a four-pillared open mukhamanṭapa. This was constructed by the late Mr. Manjappa Setti about 40 years ago. The work of the navaranga is very good for modern times. There are four pillars made in imitation of Chālukya pillars with the cubic, the 16-fluted, the pot-shape, etc., moldings. Above there is a corbelled Bhuvanēśvari of wood carved with the eight Dikpālas and other features.

In the garbhagriha is a seated group of Pārśvanātha, (pl. VIII, 3) one of the most beautiful in the State. It is of Chālukya or Śāntara workmanship and is about six feet high. The god is seated in padmāsana, is beautifully featured and bears a light smile on his face. He is about 3 ft. high. He is seated on a simhapitha over which is a padma. On either side of him is a chāmara bearer. There is a seven-hooded cobra above and over it a mukkōde. The prabhāvali is finely carved with two bands of arched creepers, having hamsas and Yaksihas playing on mridangas in the convolutions.

The garbhagriha doorway is guarded by the images of Dhārāmidra Yaksha (somewhat worn) and Padmāvatī Yakshinī (padma, pāsa, ankuśa and phala) both of which show Śāntara or Chālukya workmanship.

In the navaranga are also kept the following images: A standing Padmāvatī in tribhaṅga with cobra over head and holding: padma, chakra, paraśu, phala. A seated Sarasvati of stone (pl. IX, 2) a Yaksha of metal with two hands joined in añjali and the two back hands holding up a chakra.

ĀDINĀTHA BASTI

To the right of the main shrine facing north is another smaller shrine with a Chālukya style image not of Ādinātha but of Pārśvanātha.

Parsvanatha image. It is very similar in size, make and pose to the main image, though less beautiful in its face. Its surface has peeled off on the belly and the legs owing, it is said, to a lightning striking the building some time ago. The roof of this shrine is covered over with copper sheets.

Avinahalli

This is an important village about 7 miles from Sāgar wherefrom the road to Bhatkal branches off from the road to Nagar.
It has a Durgā shrine of Mangalore tiles with two images of Durgā, both of them being old pieces of Sāntara times but of poor quality.

**Durga & Virabhadra.** There is also a Virabhadra temple with a Virabhadra image of about 50 years. About one furlong to the west, just by the side of the Bhāṭkal road stand the ruins of temples with lingas, Basavas, figures of Virabhadra, Bhairava, Bhadrakāli, etc., lying about. One of these was collected for the Archaeological Museum.

Further to the west by the road-side is a Gaṇapati temple now overgrown with jungle. The image of Gaṇeśa lies near the doorway.

**Other images.**

To further south stands a temple of Chikka Virabhadra showing workmanship of the Ikkeri or even later period. No pūja is offered.

To further west along the roadside is a Mangalore tiled temple of a small Virāṇjanēya treading on Akshayakumāra. This probably marks the western limit of the old village which was deserted about 50 years ago.

Corresponding to it on the south of the road and at some distance stands a similar Mangalore tiled one-āṅkana temple of Byāṭarāya with the image about four feet high, in relief, holding arrow, chakra, śankha, and bow of poor Pāḷḷgegār workmanship. In front is a fine pot stone Garuḍa kneeling with joined hands. The pose is interesting. It is also of Pāḷḷgegār days.

**Ancient Avinahalli**

About a mile to further west is the old Āvinahaljī of Ikkeri days, a large town with a fort, many ruined temples, wells, etc., all covered over with thick jungle.

**Virabhadrāpura**

**ĪŚVARA TEMPLE**

The village of Virabhadrāpura, about 7 miles south of Āvinahaljī on the road to Nagar and just to the south of the Haridrávatī bridge, will be partly submerged by the Hirebhāskar reservoir.

**Chalukya style of the Ikkeri School.**

Here is a small Īśvara temple of granite stone belonging to the Ikkeri school of architectural style, serving as one more instance to show that the Chālukya style of architecture continued in the territories of the Keladi Nāyakas as it did during the Vijayanagar period and even now does among the sandalwood and ivory carvers of Sagar and Sorab.

The temple is a small one facing east about 30 feet long and 15 feet broad with a garbhagriha, śukanāsī, and a navārāṇga but with no mukhamañṭapa or pradakshinā.
The structure is raised on a platform about 3ft. high with three cornices. The walls are plain except for the rough right angled pilasters which break the monotony and a low relievo elephant on the south and an elephant and a tortoise on the north. The eaves are sloping and straight with the corners protected with cobra-headed stone corners. There is no parapet. The vimāna is of granite and has a projection over the sukanāsī to the east in front of which is a kirtimukha within which is a seated lion with its tail lifted up. The tower has no Dravidian type storeys but is ornamented with several rows of dentil cornices, some having the dentils above and some below. The top cornice has a Nandi recumbent in each corner with a Śaiva figure on each of the faces of the śikhara. The śikhara is indented square in shape with a lion face on each of its four sides. There is no metal kalaśa on top.

The navarānga doorway is reached by a flight of four stone steps each of which is flanked by a large trunk like scroll with an elephant inset on the outer face. The front pilasters have brackets of lions rearing on trumpeting elephants as in all Dravidian temples. Muslim influence is betrayed by the navarāngā doorway which is a Mihrab arch with a parrot in each corner.

The navarānga which is without pillars has on its ceiling a padma with the eight Dikpālas and floral ornamentation in low relief. On the inner walls of the navarānga are the following relievos from the south-east:

2. Śaṇmukha on a peacock.
3. Vidyāgarapati with tusk, ankuśa, pāṣa and apūpa bowl.
4. and (5) Śaiva Drārapālas.
5. Mahishāsuramardini standing and treading on the buffalo and wearing breast band.
6. Bhairava with moustaches and blood-licking dog.
7. Bṛṅgī holding Ekanāda tambūra in right hand, and dancing on three legs.

The sukanāsī has a small bull and the garbhagriha a small linga on a pitha about 2 feet high.

In the front yard is a stone Bali-pīṭha of the size and look of a household brindāvana with a broken small bull to its front.
On the navaranga floor are the reliefs of three Nāyakas wearing Moghul style turbans, armlets, and bracelets, moustaches and short beards, uttarāiyas, long coats, kummerbands with dagger, etc., kachche dhotties, and anklets. But no names are carved.

**Relievos of Nayaks**

**Gaddemane**

About 4½ miles south of Sagar to the east of the Nagar road by two furlongs and about a furlong to the west of the village of Gaddemane on a high land planted with young teak plants stands, facing east, a greenish trap stone slab about 5½ feet high (Pl. IX, 1), with a viragal in three panels and an early Kannada inscription of four lines (2 feet and 9 inches) already published by Rice as the Hosur inscription (Sagar No. 64) and again by Dr. Shama Sastry in the Annual Report for 1926 as the Gaddemane inscription of Śilāditya. Since the inscription is of Śilāditya's days (about 700 A.D.) it is highly interesting.

The lowest panel shows the hero Satyāṅka (accompanied by one of his men) fighting, with rectangular shield in left hand and a sword in the right, wearing shorts; kummerbund with dagger and long hair in a knot on his head, his enemies being armed with bows and arrows. Satyāṅka is pierced in the chest by a long arrow.

In the second panel he is being carried off to heaven by two heavenly nymphs with slim bodies.

In the top panel he is seated on a stone stool (in heaven) attended by two lady chāmara bearers. He is seated with folded legs one of which is raised up and supports the right arm. No godly figure appears above.

This Śilāditya has been identified as Śrī Harsha by Dr. Shama Sastry.

**Sagar.**

Close to the taluk office just to its south stands a large enclosure of laterite blocks in the middle of which stands a small trap stone built temple of Ikkēri workmanship dedicated to Śiva. It faces north and has a stone mantapa in which have been used two small Chālukyan bell-shaped pillars. The inner features of the temple have nothing remarkable. On the outside is an eaves-shaped cornice and an elephant, etc., in low relief. The top of the temple is now covered over with a Mangalore tile roof. To its east stands a large tambha about 1½' in girth of greenish trap stone. It also appears to have been brought from elsewhere and set up here.
Oddhalli.

(Varadahalli).

Oddhalli is a small village of about six houses inside a horse-shoe-shaped valley about half a mile south of Yaigalemane and a mile southwest of Kalmane. A stream takes its rise here from the hill side and flows through two laterite built ponds and arecanut gardens. By the side of one of the ponds near the Bhatta's house stands a laterite block temple with a Mangalore tiled gable in the garbhagriha of which stands a small but beautiful hard black stone image of Mahishasuramardini (24") of beautiful early Chalukya workmanship (Pl. IX, 4). The four-handed goddess who holds prayoga chakra, and sanka in two fingers against a narrow probhavali stands treading on the buffalo and spearing it. She wears a beautiful kirti of jewels, has no breast band, has drapery in folds and there is no lion. She has a small prabha behind her head and wears makarakundala, anklets, bracelets and armlets. The toma is bare and has no sculptures.

In the temple verandah was kept a wooden board (Pl. X, 1) looking like a mantie piece with very fine Portuguese carvings. There are three panels at the bottom showing the heads of the king of Portugal (bearded in centre), his queen (left) and the crown prince (right). Above is a group of nymphs and cupids in whose midst is a radiant headed Mary. Above is a floral arch ornamented with winged gryphons, demon heads and a human head (God) in the centre top. This wooden board is now brought over to the Archaeological museum at Mysore.

BANGALORE DISTRICT.

Bangalore

KEMPE GOWDA'S WATCH TOWERS.

Hebbal.

On the way to Hebbal, to the west of the Palace compound on a commanding height is situated one of Kempe Gowda's Watch Towers, the north one of the four. On a basement about 4' high rise four granite pillars, 6 feet high, over which is a tower 10 feet high of brick and mortar in the Dravidian style. On the
floor of the basement is a polished granite slab about 3½' × 2' on which is an English inscription, in block letters:

1. THIS IS ONE OF THE FOUR
2. WATCH TOWERS SAID TO HAVE
3. BEEN BUILT BY THE FAMOUS
4. KEMPE GOWDA OF MAGADI
5. 1521–1569
6. AND
7. MARKS THE LIMITS TO WHICH
8. IT WAS PREDICTED THAT THE TOWN
9. OF BANGALORE WOULD EXTEND

On the tower, to the east, is Śiva seated as Gangādhara, to the south, Ardhanārīśvara, to the west Vēnugpāla, and to the north Lākshmī on lotus. In each corner is a recumbent Basava. The sikhara is round and domed and the tower appears to be of solid brick.

To the north-west of the tower by about 60 feet stands the trigonometrical survey mark. Just to its north-east stood formerly an old guard house of size stones which collapsed a few years ago.

**Ulsoor.**

To the east of the Ulsoor tank on a rocky height stands the eastern tower of Kempe Gowda, with a base about 2 feet high and the rest of the tower as usual up to twenty feet high. Each pillar is square with octagonal shafts and the figure on each side of the tower is Śiva in sukhāsana. The tablet reads exactly as at Hebbal.

**Lal-Bagh.**

To the east of the Lalbagh on a rock stands the south-east tower and it is different from the other three in shape. Very probably it is a tower built in later days. It has no basement and its lower storey is raised with four roughly chiselled pillars. The tablet worded exactly like the others is embedded in the wall on the east. At the back of this wall is a size stone structure with the steps leading to the first floor. This storey is raised on brick walls with an arched tower on each side. Above is a plain round dome with no Hindu figures. The influence of Muslim architecture is seen clearly and the tower may belong to the 18th century. Perhaps it was built in place of an earlier one.

One of the maṇṭapas near the umbrella at Gavipur closely resembles the Lal-bagh maṇṭapa. They are both unlike the other three maṇṭapas of Kempe Gowda.

**Gavipur.**

Close to Gavipur to the south west of the Kempāmbudhi tank on the top of a rocky eminence stands the fourth tower of Kempe Gowda which is similar to the one
at Hebbal. The pillars are more ornate, having 16 sided shafts connecting the cubical mouldings. There is a padma on the open mantapa ceiling. The fine tower has figures like those in the Ulsoor tower. This tower has been provided with a dome electric light in place of the kalaṣa.

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**HASSAN DISTRICT**

**Halebid**

**STRAY SCULPTURES IN HOYSALEŚVARA TEMPLE COMPOUND.**

Near Gaṇeśa: Tāndavaśvara group—2½ feet.
Southwest compound: Part of sculptured wall.
Under tree to east: Four-handed large image. Saptamātrikā broken.
Inside temple: Do another piece.
Near east compound wall: Ornamented corner stone.
Near north gate: Two large female musicians, one with tāla and the other with mriduṅga.
One part of Dikpāla group. Six groups of musicians.
Mahishāsuramardini, etc.
Wall piece.

**STRAY IMAGES IN BASTIHALI**

One Yaksha and two Yakṣīṇīs near the old pond of the Bastis. Gaṇapati and other sculptures near the gateway. Also a god in sukhāsana in Basti compound.
Jina group.—South wall.
Kālingamardana—North wall.

**NEAR NAGARĒŚVARA TEMPLE MOUND**

1. Śiva as Gaṁasuramardana.
2. Viṣṇu on Garuḍa.
3. Indra on elephant.
5. and 6. In the verandah of Kariyaṇḍa's temple: Samavati dancing and skeleton Kāli dancing.

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7. In the children’s park: Ganēśa, Lakshminārāyaṇa, half a dozen fine turrets, etc.
8. In front of Virabhadra shrine: Ganapati, etc.
9. Near Bus Circle: Ganēśa, Tāndavēśvara, etc.

MYSORE DISTRICT

Kalale.

About a hundred yards to the east of the Lakshmikānta temple stands a small building in the inner apartment of which is a small mound or platform containing the ashes of a lady of the Dalvoy family who immolated herself with her husband. The doorway carved of sandalwood has a large panel containing a relievo group of the husband and wife who stand in embrace kissing affectionately. It is a unique group fit to be preserved.

The Rāyābhishēka mantapa is an old structure entirely renewed commemorating the coronation room of the Dalvoy family. It contains portraits of the Dalvoys of the 18th century.

Bherya.

The village of Bherya which is situated at a distance of about 2 miles to the north north-west of Hosagrahār, a Railway station on the Mysore-Arsikere Railway line, appears to have been an ancient agrahāra town existing from the Hoysala times as evidenced by the Hoysala temples of Chennakeśava and Iśvara. During the time of the Mysore King Dēvarāja (C. 1666) the place was renamed Dāvarājapura after the King and grants were made to the Brāhmaṇ inhabitants of the place.

CHENNAKEŚAVA TEMPLE.

The temple of Chennakeśava which is built of potstone stands on a platform, now covered over by debris and faces east. The plans of the garbagriha and navaraṇga are both square with offsets. The outer walls are raised on a basement consisting of five
cornices of which the lower three have dentil mouldings. The fourth is square and mostly plain except for a frieze of figure sculptures in the north and north-east. The walls are relieved by right-angled pilasters and turret-bearing pillars and niches. The turrets are mostly Dravidian. Inside the niches on the navaranga outer walls there are unworked mouldings evidently meant for being carved with figure sculptures. But inside the niches of the garbhagriha outer walls the following figures are found:—

*South* :—Bhairava, Gòvardhana-dhāri, Dancing Ganeśa.

*West* :—Virāñjanya, worn out figure of Śrīnivāsa with the left lower hand appearing to be on kaṭi; Garuḍa.

*North* :—Kālingamardana, Vēnugōpāla

Indistinct ( ? Yamalārjuna episode).

The frieze of sculptures on a basement cornice on the north and north-east of the navaranga outer wall is mostly covered over by debris. But in the north-east is seen a row of warriors and the figure of a king or chief seated on throne—perhaps the builder of the temple.

The eaves, parapet and tower of the temple have all collapsed completely.

The navaranga doorway is typically Hoysala in character and is supported by figures of Vaishnava Dvārapālas carved at the bottom of the jambs which consist of a series of vertical mouldings on either side. *viz.*, scroll, pilaster, scroll and medallion. The lintel stone is well carved with pendant buds, a Lakṣmī-Narasimha group and an eaves-shaped cornice above with a row of small hanging lotus buds.

Against the interior walls of the navaranga are found cruciform pilasters while the pillars in the central square are bell-shaped.

The navaranga ceilings are all worked gracefully in the following order, proceeding from the east clockwise:—

- **Navaranga Ceilings.**

  1. Oblong and divided into nine small panels each carrying a lotus medallion in relief.
  2. Square with an inset deep circle worked with the representation of a beautiful lotus with petals and pendant bud.
  3. Similar to 1 above; but the medallion in one of the panels is inside a Śrīchakra.
  4. Similar to No. 2.
  5. Similar to No. 1.
  6. Similar to No. 2.
  7. Similar to No. 2.
  8. Similar to No. 2.
  9. Central ceiling is worked with a beautiful deep dome rising in three concentric circles raised on an octagon. The front face of the octagon contains the
representation of the Ashtadikpalakas in their respective positions and riding their respective vehicles. The circle above the octagon has its front face worked into a series of turrets with rearing lions in between them. Above the lions the back slab of the ceiling contains rafter-like designs between which appear conches. In the centre of the ceiling there is a large graceful lotus pendant.

The sukanasi doorway is supported by Vaishnava Dvarapalas. At the extreme sides of the jambs are perforated screens, while on the jambs appear vertical mouldings representing pilaster, scroll and medallion designs. The lintel is similar to that of the navaranga doorway; but has a Lakshmi-narayana group. The sukanasi ceiling is beautifully worked with the following concentric cornices: octagon, square and square with inset circle containing a lotus flower and pendant.

The garbhagriha doorway is also supported by Vaishnava Dvarapalas similar to the navaranga and sukanasi doorways and has a Lakshmi-Narasimha group on the lintel. The garbhagriha ceiling is like that of the sukanasi. In the middle of the garbhagriha on a Garuda pedestal stands the image of Chennakesava, about 5 feet high, in a graceful samabhanga, holding padma, sankha, gadā and chakra. The image is exuberantly carved with minute details of ornamentation. The torana has four rows of ornamentation consisting of floral and scroll work with a kirtimukha above. The ten avatars of Vishnu appear on the prabhāvali.

MANDYA DISTRICT.

Satanur,

About 2½ miles to the north north-east of Mandya the village of Satanur is situated. It contains a few architecturally unimportant temples belonging to the 17th and 18th centuries and several viragals of the Nāyak period commemorating the death of heroes in defence of the cattle and women of the place. One of the larger viragals contains four panels instead of the usual three. The first from the bottom represents the fight, the one above it represents the hero as being borne in a vimāna, the third represents him like the mythical Garuda with wings, while the last represents Kailāsa where the hero is shown as worshipping the linga.
About a mile and half to the east of Sātanūr is a hillock on whose summit is built a Narasimha temple facing east. This temple is a granite structure of about the 18th century A.D. very plainly built and calling for no special remark. The main image in the garbhagriha is a Kambha Narasimha, with the head of a lion represented in relief on a cubical pillar.

To the left of the stone pillar in front of the temple is a bhrindāvana the western slab of which bears a Kannada inscription of about the 18th century.

The ceiling of the porch of the temple is raised on three sets of corner stones with a padma in the centre.

The temple is a popular institution where an important festival is celebrated on the last Saturday in the month of Śrāvana every year. The festival is attended by a large gathering of devotees from distant parts.

To the north of the steps in front of the stone pillar is enshrined in a niche a small image of Bhairava in front of whom is placed a square pedestal the top of which bears the representation of a pair of feet coiled round by a three-hooded cobra around which are shown figures of sacrificed ram, buffalo and human beings.

To the east of the above there is an one-ankana cell in which is enshrined a relief figure of Virāṇjanēya. In front of this cell is found on a rock boulder the inscription No. 72 Mandya taluk E.C. Volume III.

The steps leading to the hillock contain rudely incised figures of devotees with some names carved in the late 19th century characters.

TUMKUR DISTRICT.

Sira.

MALIK RIHAN DARGA.

This Darga is the best monument in the town of Sira and one of the Indo-Saracenic buildings in the State. It was built as the tomb of Malik Rahan, the Bijapur General who conquered Rangappa Nāyaka, the Pāllegār of the Fort of Sira and got him beheaded.

The building is a small one compared to those in Bijapur and Bidar; but it is a fine one which deserves to be well kept.
On a basement of about 4½ feet high runs a verandah with five pointed arches on each side, on each jamb of each of which is a fine padma in high relief. Above the arches is a frieze of pipul leaves and further up there is a row of Hindu brackets with kalaśa like drops. These support a row of eaves above which is a fine parapet of trefoil mouldings.

**Verandah.**

Behind the parapet and above the verandah there is a terrace behind which is the second storey supporting the dome. The ornamentation of the second storey is similar to the first except that in each corner of the parapet stands a fine stone minaret with octagonal shaft carved.

**Second storey.**

The central dome which rises on a padma is about 12 feet in diameter and is surmounted by a metal kalaśa with a crescent on top. The dome is bulbose and is said to be of stone.

**Dome.**

From the verandah on each side a stone doorway opens to the room in which the tomb stands. But on the arched lintel are painted designs. Above the inner room all round is a series of arches said to be of potstone and above these rises the dome. The minarets are fine works of art. The ceilings of the verandah have also padmas in high relief.

**Tomb.**

**Amritur.**

Amṛṭūr which is situated at a distance of about 7 miles to the south-west of Kunigal appears to have been an ancient agrahāra town.

**Situation and Antiquity.**

From the inscriptions at the place it is learnt that the old names of the place were Vīra-Naṛasimhapura and Ātakūr. The old site of the town is reported to extend to the south of the Iśvara temple called locally the Chandramaūlaḥśvara temple near the tank. It is said that old wells are occasionally discovered in the fields.

**CHANDRAMAULŚVARA TEMPLE.**

The Chandramaūlaḥśvara temple which is situated to the west of the tank is a granite structure of about the sixteenth century. The general description of the temple consists of a garbhagriha enshrining an udbhava-līṅga, an open śukanāśi with an ardha-maṇṭapa in front divided into three compartments and a navaraṅga with a three-ankaṅga porch in front. A few yards to the east of the temple stands a monolithic pillar about 45 feet in height.
The outer walls of the temple which are built of stone, so far as the garbhagriha is concerned, and of brick and mortar in the case of the rest of the structure, are plain.

**Outer view.**

The pillars of the porch have a cubical base with hooded moulding at the top corners and a shaft which has an eight-sided band and a sixteen-fluted cylinder secured in the middle by a smaller eight-sided band. Above the shaft of each pillar there are a wheel moulding and a square abacus in the case of the two middle pillars. The two extreme pillars have no abacus, but their capitals have the tongue design, while those of the two middle pillars are plain.

The doorway of the navaranga is flanked by two Śaiva dvārapālas. The four central pillars of the navaraṅga are similar to those of the porch in design and execution. The central ceiling is raised on two sets of corner stones with a padma low pendant in the centre. The three doorways leading to the ardhamantapā appear to be a recent addition to the original structure. Inside the ardhamantapā are found the stone images of the following deities:

Chennakēśava with consorts; Ganaśa; Vīrāṇjanēya relieve;

Nandi and Pārvati. In the niche are placed the metallic figures of Chandra-maulēśa and Pārvati and a trident. The ceiling of the śukanāśī and garbhagriha are both raised on two sets of corner stones.

The stone images mentioned above are all rudely worked and show traces of the degenerated workmanship of the Nāyak period with disproportionate limbs and inelegant facial features though the prabhāvalī of the image of Pārvati is carved with a graceful scroll design.

**CHENNIGARĀYA TEMPLE.**

About a 100 yards to the south-west of the Īśvara temple and towards the west of the village of Amritūr the temple of Chennigarāya is situated facing east. It is a complete structure which appears to have been constructed during the sixteenth century A.D. and consists of a garbhagriha, a closed śukanāśī, a navaranga with a three-āṅkaṇa porch in front and a mahādvārā with a dilapidated brick dwarfish tower above.

The outer walls of the temple are raised on a basement consisting of two plain cornices of which the bottom one is octagonal while the upper one is square. The slabs of the outer walls are plain and are placed edge-wise one upon another. The southwest and north-east corners of the outer walls have plain right-angled pilasters,
surmounted by capitals ornamented with plantain-bud hangings as in the Hoysala-Dravidian structures of the 15th and 16th centuries. On the southern outer wall of the garbhagriha there are found relieve images of the following: (1) Ranganatha attended by châmara-bearing lady attendants, (2) a squatting lion-faced and human-bodied figure of Narasimha in front of a pillar, (3) a dancing drummer with another dancing figure who is garlanded by a snake, and (4) a tortoise. On the west wall of the garbhagriha is the relieve figure of an elephant, while the north wall is bare excepting only for the sômasûtra.

The eaves are straight-sided and are provided at intervals with unworked chaitya mouldings. The brick parapet is characterless while the brick tower above is greatly dilapidated and fit only to be pulled down unless its appearance can be trimmed by restoring the fallen portions and plastering over with suitably coloured mortar.

Eaves, parapet and tower.

The two extreme pillars of the porch have square bases and tapering octagonal shafts. The two inner pillars are both ornamented ones and consist of boldly carved mouldings as follows: The base is cubical and on the east face there are lion-faced and human-bodied figures, squatting. On the south face of the southern pillar is the figure of a dancing lady and on the north face of the northern pillar is a peacock. The top corners of the base of each pillar have hooded mouldings. The shafts are sixteen-fluted and have eight-sided bands, each side of the band being carved with flowers. Above each shaft occurs the wheel moulding which in turn is surmounted by a square abacus.

Porch.

The navarânga doorway is flanked by seated two-handed figures holding lotuses. The four central pillars of the navarânga are fashioned like the middle ornamental pillars of the porch. On the north face of the base of the south-east pillar is represented a relieve figure of Bâlakrishna while the south face of the base of the north-west pillar has the figure of a peacock. The middle ceiling of the navarânga is raised on two sets of corner stones with a lotus pendant in the middle. The sukanasi doorway is plain and its flat ceiling bears a flower in relief inside a square.

Navaranga.

The garbhagriha ceiling is like that of the navarânga. Inside the garbhagriha stands the main image of Kâsava on a Garûda pedestal. (Pl. X, 2). The god has no prabhâvali and wears a bumble-shaped kirita met with in the sculptures of the Vijayanaga period. In the four hands of the god are held the following attributes: padma, śankha, chakrâ and gadâ, while on either side of the god are smaller figures of his consorts. Against the west wall of the garbhagriha is placed a small image of Vishnu in the form of Padmanâbha holding in his four hands chakra, padma, śankha, and gadâ. In
front of the Garuda pedestal are placed the images of Nammāḻvār and another Śrī-
vaishnava saint.

**Sibi.**

Sibi is situated at a distance of about 16 miles to the north of Tumkūr. From
inscription No. Sira 95 which is a copper plate grant of

**Situation and antiquity.** Harihararāya, son of Bukka of Vijayanagar, and is dated in
1403 A.D., it is learnt that the name of the place was
originally Sibur and that it was converted into an agrahāra town and named
Harihararāyapurā by the minister Eruappadēva. At the time this grant was made
the temple of Narasimha does not appear to have been existing since the grant
refers to a temple of Iśvara called Chandramauli in the name of whom about 80
gifts are stated to have been endowed to the Brāhmans of the place.

**NARASIMHA TEMPLE.**

Though the Narasimha temple does not contain at present any inscription from
which its date could be ascertained, yet we can broadly

**Architectural history.** Group the several structures including the main temple
under several periods by a study of the pillars and other
architectural peculiarities. The main garbagriha and its sukanāsi and navarāṇa
with the mahādvāra in front form the original group. The cells on either side of
the garbagriha form another group, while the mukhamantaṇa forms the third group
and the prakāra cells the fourth.

The pillars of the navarāṇa and the mahādvāra are similar in character and
consist of two cubical mouldings in between which appears a sixteen-fluted shaft
having three eight-sided bands. Above the shaft are the wheel and disc mouldings
surmounted by a capital bearing the tongue design on the four faces.

The pillars of the side cells are Dravidian consisting of the cubical and eight-
sided mouldings. They are dwarfish and tapering.

The pillars of the mukhamanṭapa consist of a cubical base and a sixteen-fluted
long shaft divided into two compartments by an eight-sided band, while at each of
the four corners at the top of the shaft is found kalaśa-like vase ornamentation.

The pillars of the prakāra cells are characterless, plain and square.

The parapet niches in the prakāra of the temple are built of brick and mortar
and resemble in workmanship the parapet niches at the Śrikanṭhēśvara temple at
Naṅjangūḍ. Since we know that the prakāra cells with their parapets and niches at
Naṅjangūḍ were constructed during the time of Krishṇarāja Waḍiyar III, we may
assign the same date to the prakāra cells and parapet niches here. The workmanship
of the stucco figures is also similar. Just as at Nañjangüd we find the representations of several forms of Ganapati, etc., so we find here several forms of Narasimha, Rāma, Āñjanēya, etc.

The date of the third group of buildings, namely, the mukhamāṇṭapā, may be taken tentatively to be the latter part of the 18th and early 19th century as indicated by the drapery and the head-dress as also the physical characteristics of the figures painted on the ceilings of the mukhamāṇṭapā and the mahādvāra and the occurrence of the portrait paintings of Hyder, Tipu and Nallappa.

The date of the second group of buildings consisting of the side cells on either side of the main temple, may perhaps be the 17th century since the images in the cells and the pillars in their front verandah resemble those of the Nāyak period in style of workmanship.

Lastly, the date of the main structure consisting of the garbhagriha, śukanāśi and navaranga and of the mahādvāra may very probably be the 16th century since traces of the Vijayanagar period workmanship are met with in these structures, though the paintings on the ceiling of the mahādvāra are definitely later in date as mentioned above.

The outer walls of the temple are quite plain. The brick and mortar tower above the garbhagriha rises in two square tiers and is surmounted by an āmalaka whose outer face is carved with lotus-like petals. The tiers are decorated with turret-bearing niches and tōrana-bearing pilasters in the lower compartment and with the images of Narasimha, Āñjanāya, Vishvakṣēna, etc., in the upper compartment. The Āmalaka bears the figures of human heads interspersed with those of squatting lion-faced and human-bodied figures. This tower as also the tower above the mahādvāra may be ascribed to the period of the original structure.

The beams and ceilings of the mukhamāṇṭapā contain interesting mural paintings of the dasāvatāras of Viṣṇu and Śiva Itias as also the Mahābhārata and Rāmāyaṇa episodes. These paintings are from the east clockwise as follows:

1. **East ceiling.**—The group of paintings in this ceiling may be considered as running in two groups, each group being disposed in two squares—an inner and an outer one. The inner square again may be divided into two panels, of which the lower one has a Mahāśiva group flanked by Ganapati on the left and the great Rishis on the right. Śiva has two consorts here, Umā sitting on the left lap of the god, and Gāṅgā sitting to his right. The latter consort is four-handed with the attributes disposed thus: abhaya, paraśu, mriga and around consort. In the panel above we find in the centre Chandraśēkhara with Shannukha and the goddess on the right. To the extreme left is Tumburu singing to the accompaniment of his instrument while to the right is bearded Nārada in a similar attitude.
panels on either side of this group consist of Vaṭamāla-Dakshiṇāmūrti to the right and the Trivikrama form of Vishnu to the left bearing Śaiva lāṅchanas.

The outer square of paintings consists of smaller panels each of which illustrates a līla of Śiva. Among these appear the Śarabhāvatara, Mahādeva, Sundarākalyāṇamūrti, Umāmahēśvaramūrti, Śiva teaching, Gānapati, Andhakāsurasamardhanamūrti, Yogāsanamūrti, Gajāsurasamardhanamūrti, etc.

2. South-east ceiling.—Here are seven friezes of paintings illustrating the array of the contending armies in the Mahābhārata war on either side of a pillar bearing the head of Ghaṭēkācha. The chaturanga is shown distinctly in friezes while in the second frieze from the east is depicted the Gita episode with Arjuna standing in the middle of the chariot with folded hands listening to the sayings of Lord Krishna.

3. South ceiling.—The panels of paintings in this ceiling may be arranged in two squares. The inner square has the representation of Kṛṣṇa with a consort on each lap seated amidst his Gopīś, while below him is a brindāvana with figures of devotees among whom Gaurā can be easily identified. In the outer square panels are represented his various līlās among which may be seen the Śambarāsura episode depicted in about 5 panels, Bhasmasuravadha, the slaying of Kinnara, the Narakāsura-samhāra, etc. Some of the panels have labels of identification in Kānada.

4. South-west ceiling.—Here also we find the several Kṛṣṇa līlās depicted in a series of panels. Among the līlās are the slaying of Dhēnuka, Haya, Śakaṭa, Gajāsura and Chāgūra, the fright of the washerman, salvation of Kubjā, Kālingamardana, Rukmiṇī-kalyāṇa, Gopīvastrāpaharaṇa, Gōvardhanōddharaṇa and the Bāsakrāḍā.

5. West ceiling. In the centre is seated Lākṣmī-Nṛṣimha with Brahma to his right and Jāvara to his left. The surrounding panels depict the story of god Naraśimha wooing Cheṇchulakṣmī and marrying her. The panels are all interesting and deserve to be copied and illustrated.

6. North-west ceiling.—This ceiling has a series of double sets of paintings representing several episodes from the Rāmāyaṇa. Some of the episodes are depicted with a wonderful touch of skill, as, for instance, the story of the marriage of Rāma and his brothers, Hanumān crossing the ocean, the death of Vāli and the lament of his monkey lady, the Sugrīva sakhyā, Vāli and Sugrīva fighting, the Saptatālachāhī, Hanumān's search for Sitā, Sitā in Aśoka-vana, Hanumān killing the guardian deity of the city of Lanka, etc.

7. North ceiling.—Rāmāyaṇa scenes are continued, particularly those dealing with the war. Among the scenes may be mentioned the slaying of Indra, Kumbhakarna, Hārīvāna, Rāvāṇa making sacrifice, Ājānēya killing a trunked Vāli, Ājānēya bringing the Sanjīvana mountain, etc. In the centre is a Paṭṭabhirāma group.
8. North-east ceiling.—Here are seven friezes of which the third depicts the fight between Rāma and Rāvana. The first from the east illustrates a yāga performed by Rāma and the second from the west represents Sītā being borne in a palanquin to meet her victorious husband and the coronation of Vibhishana.

9. Central ceiling.—In the centre is the representation of the Viśvarūpa of the god Višnu. The god is four-handed holding abhaya, chakra, śankha, and dāna and standing in samabhanga to a colossal height with canine teeth. In the navel portion of his body are represented seven concentric circles with a scorpion above which is said to represent this world of ours. To the right and left of the god are the Dēvas among whom the figures of Nārada on the right and Tumburu on the left can be seen. At the various ascending stages of the human body commencing from the legs are found men, serpents, Rākshasas, Rishis and Dēvas. The surrounding panels have the representation of various incarnations of Viśnu, like Vaṭapatrasāyi, Gajēndramārksha, Matsu, Kūrma, Varāha, Man-lion, Vāmana, Parasurāma, Kōḍanda-rāma, Balarāma, Krishnā, Hayagriva, Śrīnivāsa Mōhini, Gajēndramārksha, Samudramathana, etc.

The beams also contain interesting episodes like the Tripuradahana, Girijākalyāṇa, Kirātipūrṇiya, etc.

Above the navarāṇa doorway is the painting of the god Ranganātha.

The navarāṇa ceiling is raised on two sets of corner stones with the representation of padma in the centre. The śukanāsī doorway is supported by dvārapālas. Inside the garbhagriha the god is worshipped in the form of līṅga which is on a low pedestal and seems to be natural. Inside the navarāṇa are placed rude images of the Śrīvaishnava saints. The navarāṇa has a doorway on the north.

In the side cells to the south of the main temple are the images of (1) Bhūdevi said to represent Cheṇchulakṣmī, having four hands with abhaya, padma, padma and dāna; (2) Lakṣmī-Narasimha; (3) Kālinga-mardana and Śrīnivāsa; (4) Vēnugopāla.

Side cells.

In the northern cells are the images of Lakṣmī called locally Lōkāmba (a four-handed figure); (2) Brindāvanā with Krishnā on fours; and (3) a Kōḍanda-Rāma group.

In the parapet niches of these side cells are the images of Lakṣmī, Gaṇapati, Śarāsvati, Vṛshabhahamārti, two-headed Gaṇapati, Nāṭya Gaṇapati, Paṇchamukhi-Gaṇapati, Dakṣiṇāmūrti, goddess with the body of a lion and a human bust, obscene figures, figures of devotees both male and female, four-handed Gaṇapati, Bhrārvā, Śūryanārâyana, Narasimha with Cheṇchulakṣmī, five-headed and ten-handed terrible form of Narasimha rearing on a lion, a ten-headed and twenty-handed Narasimha with human bust and lion body and legs (the heads are those of a lion, horse, bear, monkey, etc.), Krishnā and the Gōpīs, Rāṣtrakūṭa, Śrīnāṭa,
Bālakṛishṇa, Veṅguṇḍaṇa and Vaṭāpattaraśāyī with Brahma issuing out of his lotus navel.

In the niches of the prākāra parapet are found the stucco images of the Ashṭādikāraṇakas in their respective places and in between them are found the images of several forms of Narasimha, the daśāvatāras of Vishnu, Taṇḍavēśa, Abhayānarasimha, Yatīṣvara, Umāmahēśvara, Śrīnivāsa, Kālinta-mardana, Kṛṣṇa among the Gōpis stealing their surīs, Kāmadhēnu, Anjanēya as a musician, Anantaśayana-mūrti, Garuḍavāhana, Viṭhōla, Paṭṭābhirāma, Pañcachumki-Anjanēya with the heads of a monkey, lion, another monkey, boar and the bull, a Chaturmukha-Brahma, a saint, Śaṅkara-Nārāyaṇa, the five Paṇḍavas seated in state, devotees, Gajendramokshar, Dakṣināmūrti, Pañcachumki-Siva, male and female devotees, Ekāpāda-mūrti, Śaṅkumukha, Ardhanaṁśvara, Kirāṭārjunamūrti, two-headed Saṃbhara-mūrti, Vaishnavi, Mārkandeya-Varaprasāda-mūrti, Gaṇapati playing on the drum, the planets commencing from Bṛhaspati, Gajñisumardana, Kaṁappar, Chandraśēkara, Vishakaṇṭha, Ekapāda, the three gods Vishnu, Siva and Brahma, Umāmahēśvara Yōgāsanaṁīrti.

In the temple there is a small metallic image of a Pañcachumki Anjanēya seated on a fallen demon Akṣayasūrya (Pl. X, 3). The five heads are those of Anjanēya, lion, human, and monkey on the four sides with the head of a bridled horse above. The god is ten-handed holding sword, trident, vajra, pāśa, ankuśa, fruit, gada, and severed head. On the foreheads of the god there are phalākshas. The image is about 8" high.

In the prākāra cells are found the images of Kṛṣṇa on Vaṭāpatta, Śrīnivāsa, Yōgānārasimha and Raṅganātha.

The mahādvāra ceilings contain the following representations: (1) The story of the god Narasimha falling in love with Cheṇchulakṣṣmī and marrying her eventually; (2) Mountain Gōvardhana with the denizens of the forest covering its rocks, like the peacocks, lizards, elephants, monkeys, serpents, tigers, boars, birds and the rishis with Veṅguṇḍaṇa playing on his flute. Surrounding this central representation are found other paintings like the hunting scene, the shepherd scene, cattle grazing, the Gōpis chatting, etc. On the ceiling on the right are various obscene paintings, while on the ceiling of the jagali to the left there are some more obscene paintings.

On the south-west ceiling of the mahādvāra are found the paintings of some rulers who cannot unfortunately be identified definitely. But among them there are the figures of Tipu and some of his contemporaries. On the beams of the central ankana of the mahādvāra is represented a marching army with cannons, foot soldiers, etc.
and in a palanquin in the south-east corner of the ceiling is seen a ruler being carried. It is very probably Tipu.

Sira.

THE BIG JUMMA MASJID.

Next to the Mallik Rahan Darga this is the most important Mohammedan monument in Sira. It consists of a large five-aisled hall in two compartments, each aised compartment having a seven-foiled arch. The pillars are oblong and massive. On either side, i.e., at the south-west and north-west, there are two minarets rising above the eaves to a height of about 20 feet. In the middle there are two small minarets, each about 4 feet high. The parapet consists of a row of arch-like panels. In the centre of the building there are three domes of which the middle one is larger than the other two and is supported on either side by small minarets. The domes and the large minarets are all surmounted by kalašas. The Mihrab Jumma in the centre is of black basalt (Turvekere kallu) and its doorway is worked like a five-foiled arch with the floral and leaf-like ornamentation at the outer edge of the doorway. Further up is another arch worked with scroll ornamentation on the front face. The arch is shown as issuing out of capitals ornamented with pendent drops as in the Vijayanagar school of architecture. Below these capitals there are two small arched niches, one on either side, in the interior of which are smaller polished revolving pillars. The shafts of these pillars are eight-sided and they rise from a vase-like base. From the ceiling in front of the Mihrab is suspended a long stone chain with half a dozen links terminating in a jingle. In the open yard in front is a fountain and to the north is a deep well with a rock-cut bottom from which water is conveyed from a lift to the fountain. In the enclosure are found several tombs of which the group in the south-east corner consists of three tombs constructed for two brothers and their sister. The names of these are Shekh Farid, Shekh Kabir and Shehar Banu, who are said to have built the Masjid in 1108 Hijri. There is a large compound wall all round the Masjid whose pampets are provided with a series of arch-like panels of larger or smaller minarets, while the entrance is worked like the mahādvāra of a Hindu temple with a black stone doorway to the east. Above this are found a parapet of the usual design and several minarets arranged symmetrically.

Huliyar.

Huliyar is in the Chikkamagalurahalli taluk of the Tumkur District, and is situated at a distance of about 30 miles from Bānāvar, a railway station near Arsikere. The place appears to have been an ancient agrahāra town with a Vishnu temple, a Śiva temple, a Jain Basti and a tank. Possibly there
were more than two Īśvara temples since in the inscriptions at the place reference is made to Bhūmēśvara, Mūlasthānēśvara and Mallikārjunēśvara. The Bhūmēśvara temple is mentioned in an inscription of C. 1200 A.D. The Mūlasthānēśvara temple is mentioned in an inscription of 1177 A.D. Both these institutions are mentioned along with Vighnēśvara temple in an inscription of the time of Krishnadēvarāya (1588 A.D.) which is found to the right of the navarāṇāgā doorway of the present Īśvara temple called locally Mallēśvara temple. It is very likely that the names Bhūmēśvara and Mūlasthānēśvara refer to one temple which came to be known as Mallēśvara or Mallikārjunā temple by the time of Krishnadēvarāya. Be that as it may, there is no doubt that the original structure of the Mallēśvara temple belongs to the late Chālukya period judging from the style of workmanship with regard to the pilasters of the outer walls, the rhomboidal rosace ornamentation appearing on the slabs and the stepped pyramidal tower above the garbha griha. Of the two Hoysala inscriptions mentioning this temple, one is now lying in the premises of the Raṅganāthā temple and the other near the tank.

MALŁŚVARA TEMPLE.

This temple consists of a garbha griha, a closed śukanāsi and a navarāṇāgā with a recently added six aṅkā porch in front (Pl. XI). Of the two stone courses of the navarāṇāgā outer walls the outer course appears to have at some time collapsed or become dilapidated and to have been replaced by the existing brick and mortar course. But the inner course of the walls is of stone.

The outer walls of all the compartments of the temple are raised on a basement laid on a floating foundation. The basement, as seen on the northern side of the temple, consists of three cornices of which the bottom two have unworked latin cross and other mouldings, while the third from the bottom is square and provided with dentil drops at intervals. The outer walls of the garbha griha and śukanāsi (perhaps this was the case of the navarāṇāgā outer walls also) are relieved at intervals by plain right-angled pilasters with square mouldings in the middle and inverted square vase mouldings above. Between the pilasters here and there appear the medallion and the four-petalled rhomboidal flowers.

The eaves are straight and the pyramidal tower rises in a series of steps ornamented with dentil mouldings.

The plan of the garbha griha is square, while that of the navarāṇāgā is cruciform. The navarāṇāgā doorway is of the usual Chālukya pattern, though it is all plain excepting only for the pilasters on either side which are indented and are surmounted by

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indented wheel and other mouldings. Above the lintel is an eaves-shaped cornice which is also indented and divided into three compartments. The front face of this cornice is ornamented with beaded hangings, while above there are smaller and larger dentil mouldings. The pediment is plain. The four central pillars of the navaranga are of the bell-shaped and lathe-turned variety rising on cubical bases and being surmounted by the wheel moulding and a square atacus. The central beams are carved on their undersurface, with lotus medallions inset either in a square or Śrīchakra.

All the ceilings of the navaranga are richly ornamented with flowers worked in different pleasing designs and bold outlines of details with Navaranga ceilings. regard to the petals, the drops and the corners.

1. East ceiling.—The eastern ceiling consists of a large multipetalled lotus with three circular petals and a gracefully hanging low pendent corn in the middle whose outer face is covered by unopened lotus petals. This lotus flower is surround-ed by a circular frieze of medallions consisting of smaller circular medallions and four-petalled flowers alternating, while this latter frieze is itself surrounded by another circular frieze of smaller lotus drops each of which is fringed by petals. The whole group is inset in a square the corners of which are carved with the representation of a four-petalled half lotus. This square block is further surrounded by larger lotus petals with smaller ones in between them.

2. South-east ceiling.—In the middle there is a large lotus flower with three concentric circular rows of open petals and the central low pendant covered over by carvings of unopened petals. This flower is inset in a square as No. 1, as its corners have representations of half rhomboidal flowers. The square is surrounded by six successive square friezes of ornamentation thus: (1) Circular medallions and roses alternating; (2) Roses placed in a row the interspaces being filled in by half roses; (3) Low pendent drops bordered by petals; (4) Medallions and rhomboidal flowers alternating; (5) Half petals with buds on stalk in between them; (6) Larger petals with buds and stalks alternating.

3. South ceiling.—This ceiling is divided into nine panels each of which has the representation of a circular medallion.

4. South-west ceiling.—The central pendant has the representation of a swan on the undersurface and lotus petals on the sides. The pendant is bordered by three circles of open petals. The group is inset in a square with ornamentation as in Nos. 1 and 2 in the corners. Around are six successive square friezes with ornamentation thus: (1) Circular medallions and lotus petals alternating; (2) Creeper scroll; (3) Lotus drops; (4) Four petalled lotuses; (5) Half petals with buds on stalk in between them; (6) Larger petals with buds on stalk in between them;
5. *West ceiling.*—Large-sized padma with pendant in the centre and three rows of large sized petals around with buds on stalks in between them. The padma is inset in an octagon which is surrounded by an octagonal frieze of lotus pendent drops. The whole group is further inset in a square frieze of square, circular and four-petalled flowers. The corners are ornamented with kirtimukhas. The group is bordered by lotus petals with buds on stalks.

6. *North-west ceiling.*—Similar to No. 2, but the carvings are more deep and effective.

7. *North ceiling.*—Circular flower with a pendant in the middle with two outer circles of floral ornamentation. The group is inset in a large square bordered by a frieze of lotus petals with stalks in between them.

8. *North-east ceiling.*—Circular padma with three concentric circular rows of petals and central drop. The flower is inset in a square which is bordered by a square frieze of small lotus drops and another square frieze with buds and stalks.

9. Central ceiling is raised on two sets of corner stones whose undersurfaces are carved with medallions inset in squares. The centre of the ceiling has a large sized padma with three concentric rows of petals and low pendent drop.

The pilasters against the inner walls of the navarāga are all indented and either cruciformed or bell-shaped in design. The śukanāśi doorway is supported by well worked dvārapāla images. The lintel of the doorway has a Gajalakshmi group. Around the doorway is a stone screen.

The śukanāśi ceiling is raised on two sets of corner stones with a low pendent padma in the centre. The garbhagriha doorway is similar to that of the śukanāśi having indented pilasters on either side and an eaves-shaped cornice above. The lintel is carved with a Gajalakshmi group.

The garbhagriha ceiling is also raised on two sets of corner stones. The linga inside the garbhagriha is rounded at the top and rises to a height of about 2½ feet including the pānīpūth. The latter consists of three cornices of which the bottom and the third are square while the middle one is disc-like though square in form. All the cornices have small dentil mouldings at the corners.

**Śukanāśi and garbhagriha.**

Inside the navarāga are set up against the wall well carved images of the following deities: (1) Vishṇu in the form of Janārdana with rosary, chakra, saukha and gadā (Pl. XII, 1). The prabhāvali is absent but the style is unmistakable, though the image is slender and rather tall unlike the usual Hoysala sculptures. Probably the characteristics are late Chāṅkya, the ornamentation however being exuberant and elegant; (2) Umāmahēśvara; (3) Sūryanārāyaṇa with prabhāvali. The god stands on a pedestal of seven horses with Aruṇa driving them. The posture is sama-bhāṅga. The god is two-handed only holding padmas in the hands. The prabhāvali
is decorated with a kirtimukha and scroll work. (4) Sarasvatī with rosary, pāśa, ankuśa and pustaka. The goddess is seated in padmāsana and well decked with ornaments, gracefully disposed on her body (Pl. XII, 2). The face is full and beautiful. The posture is dignified. The kirta is ornamented with delicate details. The prabhāvali is of the same stone and carved with creeper scroll on either side and kirtimukha. (5) Saptamātri panel placed on a long pedestal. The images are small sized, about 10" in height, and set up in this order: Māhēśvarī with bull below; Vaishnavi with Garuda below; Vinādhari Virabhadra with bull below; Brahmī with hamsa below; Kaumārī with peacock below; Indrāṅī with elephant below; Vārāhi with buffalo below; Chāmunda with mongoose below; and Gaṇēśa with mouse below. Vārāhi and Chāmunda have hanging breasts while the others have full breasts. (6) Gaṇēśa, a well worked image with the following attributes: tusk, ankuśa, pāśa and apūpa to which he is helping himself. (7) In the centre of the navaraṇa is placed a bull of medium size which is beautifully carved and decorated with the usual ornamentation consisting of necklaces, chains and jingles.

RANGANATHA TEMPLE.

This temple is about a 100 yards to the south-west of the Śiva temple. It is an insignificant structure of the late Vijayanagar period with brick and mortar outer walls and Dravidian stone pillars in the navaraṇa. These pillars have three cubical mouldings with two sixteen-fluted mouldings in between them. The temple contains a garbhagriha, a sukanāsī, and a navaraṇa.

The inner walls and pilasters of the garbhagriha and sukanāsī as also the garbhagriha doorway are of the Hoysala period. The main image which is called Rāganātha but is Anantapadmanābha is also of Hoysala workmanship and its existence to the southwest of the Śiva temple shows that it belonged to the same date. Hence C. 1170 A.D. may be assigned to this temple also. The image reclines gracefully on the seven-hooded Ananta with his right hand below the head, the left being stretched on the body. Behind the god are the images of his consorts, while on the prabhāvali are carved the avatāras of Viṣṇu.

VINAYAKA TEMPLE.

This temple is immediately to the south of the Śiva temple. It consists of a garbhagriha, an open sukanāsī and a navaraṇa. Only the garbhagriha and sukanāsī may be said to belong to the original structure. The navaraṇa with its characterless pillars is recent, though the central part of it is of Hoysala times. Very probably there was originally an open porch here.
The outer course of the walls of the garbhagriha is built of size stones. But the inner walls contain original slabs existing intact. The garbhagriha doorway has a perforated screen on either side. The garbhagriha ceiling is raised on two sets of corner stones with a padma in the centre.

Inside the garbhagriha the image of Vināyaka including its prabhāvali and its pedestal is about 10 feet high and is typically Hoysala in character (Pl.XII, 3). The pedestal has the figure of a mouse. The god is four-handed holding the broken tusk, ankuśa, pāsa and apūpa, to the last of which he is helping himself. The kirtīta and other ornaments are worked with a wealth of detail. The prabhāvali has the kirtimukha and scroll ornamentation.

**VIRABHADRA TEMPLE.**

This temple stands a little further to the east of the Vighnēśvara temple and faces north. It is an insignificant modern structure enshrining a rude Nāyak period Virabhadra image whose face is touched up in the ugliest way possible. The temple is archaeologically unimportant.

**OLD JAIN BASTI.**

It is very probable that there was a Jain basti in this village during the Chalukya period as can be judged by the top panel of a worn out inscription stone in front of the Durgā temple with Neminātha sitting under mukkode and by the simhapitha kept in the sukanasi of the temple. The inscription is published as No. 98, Chikkalāyakanahalli Taluk, Tumkur District (E. C. Vol. XVI).

Keresaute.

The village of Keresaute is situated at a distance of about five miles east-south-east of Dēvanā, a railway station next to Bānāvar. The place was an ancient agrahām town (Pl. XIV, 1) belonging originally to the days of Vishnuvardhana Hoysala who is known from the inscriptions to have constructed the large tank of the village and in whose time most of the ruined temples existing now were perhaps built (Pl. XV, 1). The temples are sparsely distributed among the ruins of the old town. Judging from the considerable area of the site and the disposal of the buildings, the old agrahāra must have been a very important centre not only for religion but also for other purposes like commerce, etc.

**THE VIRABHADRA TEMPLE.**

The Virabhadra temple is situated at the north-west end of a hillock in the vicinity of the tank. It is in utter ruins with the outer course of walls having completely collapsed and the roof slabs being quite out of plumb. The flooring too has become dislodged. The structure is a low roofed one.
consisting of characteristics of the late Chālukya monuments particularly with regard to the pillars, proto-types of which are met with in the late Chālukya temples in the Shikārupur taluk of the Shimoga District.

The temple, as it stands, consists of a garbhagriha, a closed śukanāsā and a navarānga. The four central pillars of the navarānga are short and have two cubical mouldings in between which appears a sixteen-fluted moulding secured by an eight-sided band in the middle. The central ceiling is raised on two sets of corner stones, the undersurfaces of the corner stones being ornamented by relique medallions. In the centre of the ceiling is a large lotus with a low drop in the middle.

The śukanāsā doorway is supported by Śaiva dvārapālas and perforated screens on the jamb, the lintel has a Gajalakshmi group in the centre with lions standing on either side of a turret on both the sides.

The image of Virabhadra in the garbhagriha is about 5 feet high including the prabhavali. It is typically Hoysala in character wearing the usual ornaments and holding broken (sword), arrow, bow and buckler. The image has become mutilated.

A little distance to the north of the temple stands a Nāyak period monolithic pillar tapering and eight-sided.

TRIKUTĖŚVARA TEMPLE.

About 50 yards to the east of the Virabhadra temple is situated the Trikūtēśvara temple facing south. It is a low-roofed structure consisting of 3 cells, of which the western one has a closed śukanāsā while the others have open śukanāsās.

The western śukanāsā doorway is supported by Śaiva dvārapālas and has a Gajalakshmi lintel. There is a common navarānga having in its central aukana four pillars as in the Virabhadra temple. The central ceiling of the navarānga is raised on two sets of corner stones. The navarānga doorway to the south is supported by Śaiva dvārapālas above whom are found indented bell-shaped pilasters. The lintel bears a low relique eaves-shaped cornice bearing five turrets of the curvilinear type.

In front of the navarānga there is a porch with two carved elephants in front.

The porch pillars are similar to the navarānga ones with cubical sixteen-fluted and eight-sided mouldings on the shafts and the wheel moulding and abacus above. The ceiling is raised on two sets of corner stones, the undersurfaces of the first set being carved with the representation of kirtimukhas and those of the second set with that of high relique medallions. In the centre of the ceiling there is a small lotus flower, with
a low pendant in the middle. The flower is inset in a square decorated with a frieze of small lotus drops.

The outer walls of the temple are plain and constructed of soap stone slabs placed on edges. The walls are raised on a basement consisting of two plain cornices. The eaves are straight; but the eaves of the porch have a slight curve. Only the western cell has a stone tower rising in the form of a stepped pyramid consisting of eight courses which rise one upon another and are decorated with rows of dentil mouldings. The top of the tower has a square dome surmounted by upward lotus petals disposed in a square.

A little to the front of the porch is buried in the earth a Sāla group.

THE JĀNAÐANA TEMPLE.

The Jānañadana temple stands about 200 yards to the north of the Trikūṭēśvara temple. It is a heterogeneous structure consisting of compartments constructed in different periods. The garbhagriha and the closed śukanāsī form the original structure of about the 12th century. The navarāga forms the second group, the mukhamanṭapa the third group (Pl. XIV., 2) and the front porch the fourth group.

The plan of the garbhagriha is cruciform. The basement consists of four cornices of which the middle two have the dentil, oblong and lathe cross mouldings which are left uncarved. The outer walls are relieved by right-angled pilasters, but cruciform pilasters appear on the outer walls of the śukanāsī.

In the middle of the south outer wall is a turreted niche inside which is carved a relief image of a two-handed Yōgānarasimha holding chakra and śankha. The turreted niche in the middle of the west wall has unworked mouldings, while that of the north wall has the figure of Keśava. The eaves of the garbhagriha have a slight curve and their upper corners are ornamented with dentil mouldings. Above the eaves there is a cornice which is also cruciform in plan and ornamented with dentil projections above. Probably there was a stepped pyramid above the garbhagriha but all the courses are now missing. At present there is a highly dilapidated thick course of later bricks in place of the original pyramidal tower.

The image inside has been pulled out by treasure seekers and thrown against the inside south wall of the śukanāsī and covered up by its own pedestal so that it was impossible to obtain a photograph of it. It appears to be a really good figure holding in its four hands padma, chakra, śankha, and gadā. The prabhāvali has a creeper scroll carving. But the Daśavatāras are absent.
The navarāṇga is perhaps a structure of the 14th century. Its outer walls reveal that originally there was a small maṇṭapa in front of the śukanāsī which was pulled down during the 14th century, and the large present navarāṇa was constructed in its place. The slabs of the outer walls of the navarāṇa are placed on edges and there is a band running in the middle of the wall. The eaves of the navarāṇa are straight and do not correspond to the eaves of the garbhagriha. The pilasters inside the navarāṇa are cruciform, while the central four pillars are thick and bell-shaped and lathe-turned. The ceilings are all domelike and a little deep, being raised on two sets of corner stones and carved with small lotus pendants in the centre. The mukhamantapa which consists of granite pillars and ceiling slabs is known from the inscription on one of the walls to have been constructed in 1521 A.D. at the instance of one Rāmaṇa, son of Chandrappa of the place with the permission of the mahājānas, seṭṭis, etc. The outer walls of the mukhamantaṇa are gone.

The front maṇṭapa must have been constructed at some later period, though its materials are older than those of the garbhagriha itself.

Front mantapa. From an inscription on the south-west pillar which records a grant to the Adinātha and Pārśvanātha bastis of Keresante, it can be presumed that the whole of this maṇṭapa formed with its pillars, pilasters and ceilings, the navarāṇa of an important Jain basti at the place. The pilasters are indented and cruciform, while the central four pillars are of the bell-shaped, lathe-turned variety. The central ceiling is carved with a good figure in a circular panel.

THE SAMBHULINGEŚVARA TEMPLE.
(Pl. XIII)

This temple is situated at a distance of about 50 feet to the east north-east of the Jain temple. It is a three-celled structure like the Trikūṭeśvara temple mentioned above without, however, any tower above the cells. It faces south like the Trikūṭeśvara temple. But it is built on a high basement consisting of four plain cornices with plain outer walls relieved by right-angled pilasters and circular medallions here and there. The slabs are placed lengthwise on edges. The eaves are a little sloping with upward dentil mouldings at the corners.

The temple is approached by a flight of steps and appears to have been flanked originally by an elephant on either side as can be seen from the projecting platforms on either side of the steps. The porch has stone benches on either side edged by plain railings. The pillars of the porch are of the bell-shaped lathe-turned variety.
The ceiling of the porch is deep and consists of the following concentric courses: square, octagon, another square and circular. The beams are carved with graceful beaded hangings and scroll work above which appears a frieze whose front face is carved with double chaityas, that is to say, on the top of one chaitya another chaitya is inverted so that the tops touch each other. The first square course of the ceiling has in the centre the representation of a chaitya. Both on the front face and undersurface and on either side of the chaitya panel, there are carved successively a frieze of hanging buds, another of beaded hangings and another of creeper scroll at the top. The octagonal course is even more gracefully carved on the front face with pendent drops and hangings. The corner stones have in the centre well worked kārtimukha panels and on their undersurface pendent medallions. The side stones have leafy ornamentation. The undersurface of the third square course has been carved with kārtimukhas having flowing fangs in the middle and pendent drops on either side. The centre of the front face of this course has unworked panels with dentil mouldings on either side and a row of pendent buds with another of beaded hangings superimposing them. The central slab of the ceiling has a pendent bud in the middle and lotus petals and horse-shoe-shaped chaityas in the three concentric circles around.

The navarāṇa doorway is typically Hoysala in character. The pilasters on either side of the doorway are of the indented bell-shaped variety. Śaiva dvārapālas support the doorway on either side. The pediment has padma pendants on either side.

Above the lintel is an eaves-shaped cornice carved with successive rows of buds, beaded hangings and upward dentils.

In the centre of the navarāṇa the four pillars are of the bell-shaped variety. The front face of the architraves of the central square is carved with beaded hangings and scroll ornamentation. The central ceiling is raised on two sets of corner stones with a small lotus pendant in the middle. The ceilings are all a little deep having floral representations with small drops in the middle. The southern ceiling of the navarāṇa is boldly carved with chaitya friezes.

All the śukanāsi doorways show traces of good work. The doorway of the western śukanāsi is supported by Śaiva dvārapālas. The lintel is supported by a row of turrets. The pediment is not carved. The ceiling is raised on two sets of corner stones with a padma pendant in the middle. The garbhagriha is vacant; but it must have enshrined a linga originally as gathered from the inscription at the temple. The doorway of the northern cell is supported by Vaishnava dvārapālas. The jambas have perforated screens and highly indented pilasters. The lintel has a deeply carved group of Gopāla Krishna standing amidst herds of cattle, etc. The god was
originally four-handed, the front two playing on the flute and the back ones holding discs and conch. It is very likely that the main image in this cell was Vēnugopa. The image is missing now; only its Garuda pedestal remains. The doorway of the eastern cell is rather plain. The lintel stone bears a kalaśa. This doorway is wider than the other two doorways.

RUINED STRUCTURES.

To the south of the Janardana temple is a ruined Jain Basti of small dimensions (Pl. XVI). Some of the pillars show very good workmanship (Pl. XII, 4).

Jain Basti.

On the east of the old town site there are the ruins of the old gateway having a small Ganéśa shrine. A few yards to the north-east of this gateway there is a mud and rubble structure containing a medium-sized Āņjanéya. A few yards to the south-east of the Āņjanéya temple are the ruins of another stone-built temple which faced east and originally consisted of two cells, the main western cell enshrining a linga and the northern one a form of Vishnu. The common navaranga has cruciform pilasters against the walls and the bell-shaped lathe-turned pillars in the centre. The temple is beyond repairs. The date of the temple might be c. 1300 A.D. In front of the temple there is an inscription.

About two furlongs to the south of the old town and at the foot of the eastern face of the hill stands a group of three temples dedicated to Lakshmi-Narasimha facing north, Gaṇapati facing east and (?) Iśvara facing east.

The Lakshmi-Narasimha temple consists of a garbhagriha, a closed śukanāsi, a navaranga and a porch. The outer walls are raised on a basement consisting of two plain cornices and are relieved by thin right-angled pilasters. The plan of the garbhagriha and navaranga is square. The eaves are straight. The tower above the garbhagriha is a stepped pyramid overgrown with rank vegetation. The porch pillars have cylindrical shafts. The pilasters are indented and bell-shaped. The navaranga pillars are of the bell-shaped type. The jambs of the śukanāsi doorway are carved with kalaśa designs. The navaranga central ceiling and the porch ceiling are raised each on two sets of corner stones. The main image of Lakshmi-Narasimha has become headless and mutilated and has been kept in the porch. In front of the temple there is a Garudagamba. To its front is lying on the ground the pādapitha of the god with two feet in the centre encircled by a lotus and having padma, chakra, śankha and gādā in the corners.

The Ganéśa shrine is mono-celled. The image is massive and about 5 feet high and shows good workmanship, though mutilated.
Immediately to the north of the garbhagriha of the temple there is an oblong shrine with its image missing. It is not possible to say to which deity this temple was constructed. The basement consists of two cornices. There are a series of right-angled pilasters on the outer walls. The doorway is well carved with vertical bands of the creeper, the medallion, the pilaster and the scroll ornamentation. The lintel is carved with figures of turrets which are curvilinear in outline and have rhomboidal four-petalled flowers in between them.
PART IV.—NUMISMATICS.

Treasure Trove Coins.

1. In November 1944 the Deputy Commissioner, Chitaldrug, forwarded a copy of a letter received by him from the Superintendent of Police, Chitaldrug, stating that a large number of gold coins were discovered in a pot by one Basappa of Attigere and that 87 of them were collected by the Police Officers. This collection was obtained by this Department for study at the headquarters. All the coins belong to a single type and are small thin gold Virarāyi fanams identified elsewhere as the issues of Ballāla II, the Hoysala king (cp. M.A.R. 1929, pp. 25-27 and Pl. IX, 9, 10 and 11; cp. also Elliot’s Coins of Southern India, Pl. IV, Nos. 189, 190, 191, 192 and 193). Necessary action will be taken under the Mysore Treasure Trove Regulation to acquire the coins for the departmental museum.

Private Collection.

Mr. Tatachar of Chintāmaṇi sent 39 coins for study and return. Of these, five are gold coins, nine silver and the rest copper. Mr. H. M. Munimade Gauda, Patel of Hosadurga, Kankanhalli taluk, sent one gold fanam and one coin of copper for study. All the coins belong to well-known types published in standard books on Numismatics.

Gold Coins.

2. Virarāyi fanam—similar to 1 mentioned above.

3. Half Varāha issued by Harīhara, Vijayanagar king.
   
   Obverse: Lakshmi-Nārāyaṇa seated.
   
   Reverse: Three-line Nāgari legend reading:
   
   Śīr Pṛa
   tā pa Ha ri
   ha ra

   
   Obverse: Indistinct.
   
   Reverse: Indistinct.

5. Similar to No. 4.

6. Small coin; metal, highly debased.
   
   Obverse: Standing deity (? Kāli or Virabhadrā).
   
   Reverse: Tamil legend reading ‘Vi...’ Probably issued in the 17th century.
7. Fanam issued by Hyder of Mysore.
   
   **Obverse**: In ring of dots and bordering circle, the initial 'Hai' in Persian.
   
   **Reverse**: Date legend in Persian.

**Silver Coins.**

   
   **Obverse**: Laureate head of Augustus to right with Greek legend around:
   
   AGUSTUS DIVI F. PATER PATRIAE.
   
   **Reverse**: Caius and Lucius Caesar standing, each holding a spear. Bucklers resting on ground. Greek legend AVGVSTI below and PRINCIVVENT to left.

9. Coin of Tiberius (op. No. 8, *ibid*).
   
   **Obverse**: Laureate head of Tiberius to right. Greek legend around:
   
   TI, CAESAR DIVI AVG F. AVGVST.
   
   **Reverse**: Vesta seated to right with spear in the right hand and branch in the left. Greek legend on either side: PONTIF. MAXIM.

10. Coin issued by the East India Company during the time of Charles II (1660–85 A.D.)
   
   **Obverse**: Two linked G's.
   
   **Reverse**: Standing deity (Vishnu).


   
   **Obverse**: Several Fleur-de-lis.
   
   **Reverse**: Design with dots and lines.

   
   **Obverse**: In dotted circle date 1172 and Persian legend.
   
   **Reverse**: Persian legend. Edge obliquely milled.

   
   **Obverse**: T 99. Name of mint town in Persian.
   
   **Reverse**: Persian legend.

14. A very common type of coin issued in Aurangabad in the name of Bahadur Shah, Emperor of Delhi (1837–1857) by Nizam Nazir-ad-daulat. Reported to have
been coined in Satara. Persian legend on obverse and reverse (cp. No. 23, Pl. II, p. 11, Coin Collecting in Deccan by R. P. Jackson).

15. Coin of Krishnaraja Wadiyar III (cp. Pl. IV, 10, Mysore Coins by Edgar Thurston).

**Obverse**: Bālakrishna.
**Reverse**: Legend reading Krishnaraja Wadiyar in Persian.

16. Uncertain silver coin with designs formed by dots and lines on both the sides.

**Potin Coins.**


**Obverse**: Elephant, standing to right with the trunk upraised. Legend above reading Pu ḍu mā vi sa.

**Reverse**: Ujjain symbol, with pellet in each orb.

18. Coin of Hāku śri (?) – Appears to be a new type.

**Obverse**: Elephant, standing to right with trunk upraised. Legend above reading: Sa ta Ha ku.

**Reverse**: Ujjain symbol, with pellet in each orb.

**Lead Coins.**


**Obverse**: Elephant standing to right with the trunk hanging down. No legend.

**Reverse**: Ujjain symbol consisting of a number of orbs, with pellets in each.

20. Uncertain Śatavāhana coin.

**Obverse**: Elephant standing to left, with the trunk hanging down. No legend.

**Reverse**: Ujjain Symbol. No cross bar or pellets.

21. Similar to above, but small. The reverse has a number of plain circles.

22. Similar to above.

23. **Obverse**: Elephant (?) with upraised tail and standing to left. The trunk is not distinct.

**Reverse**: Ujjain symbol consisting of a number of circles.

24. Uncertain.

**Obverse**: Lion (?) facing front. There appears to be a single letter ‘ga’ or ‘ta’ in the left field.

**Reverse**: Ujjain symbol.
25. Coin of Śrī Sātakarnī (?)
   Obverse: Horse to left. Nāga symbol (?) above and Sun in the right field.
   Reverse: Indistinct (?) tree in railing. Legend reading (?) Śrī Sa da ka

   COPPER COINS.

   Obverse: Strung bow to left and lamp stand to right, with a tusker elephant in between. Above the elephant there appears to be another lamp.
   Reverse: In linear circle, between two lamps is the section view of a basin placed on a stand. In it are two swords crossed points downwards.

27. Similar to above, but the elephant is absent on the obverse. In its place, there is a vertical row of dots. The reverse is effaced.

28. Coin of Rāja Rāja, Chōla king.
   Obverse: Standing figure and dots.
   Reverse: Seated figure and name Rāja Rāja in Nāgari (cp. No. 166, Pl. IV, E.C.S.I.)

29. Similar to above.

   Obverse: Standing figure, right hand holding flower or symbol and raised, left hand a flower.
   Reverse: Seated figure with left arm raised and Nāgari legend reading—
   Sīrā
   Pa rā
   kra ma
   bāhu

   Obverse: Similar to No. 28 above.
   Reverse: Similar to No. 28 above with the legend reading—
   Sīrā
   Vi ja
   ya Bā
   hu

32. Coin of Queen Liśāvatī of Ceylon—1197-1200 A.D. (cp. No. 4, ibid)
   Obverse: Similar to No. 28.
   Reverse: Similar to No. 28. Nāgari legend reading—
   Sīrā  Liśā
   Rāja  vati
33. Coin of Sâhasa Malla of Ceylon—1290-2 A.D. (cp. No. 6, *ibid*).
   *Obverse:* Similar to 28.
   *Reverse:* Similar to 28. Legend reading—
   Śrī
   mat Sā
   ha sa
   ma lla

34. Coin of Bhuvanaika Bâhu of Ceylon—1296 A.D. (cp. No. 8, *ibid*).
   *Obverse:* Similar to 28.
   *Reverse:* Similar to 28. Legend reading—
   Śrī
   Bhu va
   nai ka
   bâ hu

   Similar to above.

   *Obverse:* Bull to right with crescent above.
   *Reverse:* Nâgari legend reading Pratâpa Harihara with a solar mark in the middle.

38. Coin of Dêvarâya, Vijayanagar king (cp. *ibid.*, Pl. XXI.)
   *Obverse:* Bull to left.
   *Reverse:* Nâgari legend reading—
   [tā pa De] va
   Râ ya

39. Coin of Pudukota State (About 1729 A.D.)
   *Obverse:* Figure of seated Lakshmi on lotus.
   *Reverse:* Kannada legend reading.
   Vi ja
   ya

   *Obverse:* Initial of Hyder and dots.
   *Reverse:* In circle of dots Arabic numeral repeated.

The other coins in the collection are being studied. They appear to represent types hitherto unknown.
PART V—HISTORICAL RECORDS.

Kudli Sringeri Matt.

Kūdli is a place of pilgrimage situated at a distance of about nine miles to the north-east of Shimoga and at the confluence of the Tungā and the Bhadrā. The Smārta matt at Kūdli is a descendant of the main matt at Śringēri and has among its disciples the Smārta Brahmans of northern Karnatak. Buchanan writes of this Matt as follows:—

"1801, April 4. Kudli—Kudli or Joining is an agraharam or village given in Enam to the Brahmans and is situated between the Tunga and Bhadra rivers at their junction, whence the place derives its name. It was plundered and burnt, as I have already mentioned by a party of the Marattah army who put all the Śūdra inhabitants to the sword, although the place is quite defenceless; nor did the people attempt to make any resistance. After this the Brahmans went to complain to the Bhow, who gave each of them one rupee as in duty (dharma) bound.

"I found that the guru or swamy was at Hara-punya-hally employed in begging as it is called. He had with him all his principal disciples; so that the Brahmans who remained at Kudli were not men of great intelligence, but they gave me a copy in the Marattah character, of the Šankara Achārīya cheritra or an account of the life and actions of that very celebrated personage. It is esteemed a book of great authority and has been delivered to the Bengal Government.

"These ruffians did not even spare Kudali swamy who is the guru of all the Marattah Brahmans of the Smārta sect and who is by them considered as an actual incarnation of the deity. His matam or college was plundered and burnt; but this cost the Peshaw dear. The enraged swamy held out threats of instant excommunication, and was only pacified by a present of 4,00,000 rupees. Tipoo had the satisfaction of taking one half of this sum which was the assessment levied from him on account of the Nuzzur that Lord Cornwallis exacted.

"The swamy is said to have been of great use in the famine and to have employed the utmost of his influence in collecting money to support the starving wretches. He daily fed 3000 Brahmans and other religious mendicants; for, according to the Hindu doctrine, it is the charity which is bestowed on religious men that chiefly procures favour in the eyes of the gods. In his distribution the swamy is said to have expended six lacs of rupees or 60441 l. 13s. 4d. most of which was collected in the Marattah states." (Buchanan's Mysore, Canara and Malabar; Vol. II, pp.411-412.)

The Kūdli Matt appears to have been in a very flourishing condition during the time of the Peshvas in the 18th and 19th centuries. At the same time there also
appears to have been some disparity between this matt and the one at Śringērī as can be seen from the several letters and sannads in the possession of these matts. The Kūḍli matt is further said to have been adjudged by the court Ādalat as a responsible institution in the dispensation of the religious morale of all the disciples, while the matt at Śringērī concerned itself mainly with worship in the Sārada temple at Śringērī. But the various lithic and other records show that the Matt at Śringērī which appears to be the earlier of the two matts was established during the Vijayanagar period and has continued in an unbroken line of succession of gurus up to now; so that the claim of the Kūḍli matt that it is itself the main one while the matt at Śringērī is its branch is open to serious question, though it may have in its possession certain records and copper plates in support of their claim.

At Śringērī there are records on the other hand to show that the branch matt at Kūḍli was established by one Ammājī svāmi and that after the demise of this svāmi the villages and lands belonging to it had for a time been transferred to the possession of the Śringērī matt. From Inscription No. 81, Shimoga, it is learnt that Ammājī svāmi, the founder of the Kūḍli matt, was a contemporary of Hiri Venkaṭappa Nāyaka of Keladi who ruled between 1532 and 1639 A.D. The real name of Ammājī svāmi was Narasimha Bhārati whose dates are mentioned as between Śaka 1468 and 1508 in the annals of the matt.

At the request of the Kūḍli Śringērī Matt some of the important records in its possession are noticed here. For other records of the Matt noticed elsewhere, please see Ep. Car., Vol. VII.

Letters and Sannads from the Palleyagaras of Sante Bennur.

1. This letter is written on hand-made paper. At the right hand top corner there is the ink impression of a seal with the Nāgari legend ‘Saraṇā Hanumappa Nāyakaru’ engraved on an eight-petalled lotus. At the end there is the ink impression of a smaller circular seal with the Nāgari legend ‘Śrī Rāma’ engraved on it.

The letter is addressed by the Chief to the pontif Vidyāranya Svāmi of Śringērī and records the grant of five villages belonging to Harakeri hobli of Gājanūr in Āragada Vēntaya. It is stated that these villages formerly belonged to one Tirumala Dikshita of Shimoga and that he had granted them to the Svāmi in consequence of his having engaged in discussion with the svāmi.

The genealogy of the Sante Bennur chief is given as follows: “Hanumappa Nāyaka, son of Immaḍī Sitā-Rāmappa Nāyaka, belonging to Puvalānava of the Vālūka gotra, a devotee of god Hanumān, worshipper of the lotus feet of Rāma-chanda of Sante Bennur.” It is not known how the seal of Saraṇā Hanumappa has come to be stamped in this letter, though it might be said that the donor of the
grant is Hanumappa Nāyaka I. Further according to other sources the genealogy of the Sante Bemmūr chiefs is as follows:

Kengappa Nāyaka.
Hire Hanumappa Nāyaka.
Immaḍī Hanumappa Nāyaka.
Nichcha-madavaniga Hanumappa Nāyaka.
Sarajā Hanumappa Nāyaka
Sītarāmappa Nāyaka

In Inscription No. 21, Tarikere taluk, the following genealogy is found:

Immaḍī Hanumappa Nāyaka.

Nichcha-madavaniga Hanumappa Nāyaka.

Sarajā Hanumappa Nāyaka (1655 A.D.)

In Inscription Tarikere No. 22 the following genealogy is found:

Immaḍī Hanumappa Nāyaka.

Nichcha-madavaniga Hanumappa Nāyaka.

Sarajā Hanumappa Nāyaka (1681 A.D.)

The pontif of Kuḍli has been mentioned thus: “Śrī Vidyāranya svāmi, disciple of Śrīnīvāsa Narasimha bhārati Svāmi” with the usual attributes Paramahamsa parivrājakācārya, etc.

The date of the letter is Śaka 1480 Kālayukti śam. Kārtika śu. 15 parva pūnyakāla, corresponding to 27th October 1558 A.D.

2. The second record is written on hand-made paper which is greyish in colour and bears the impression of gilded lotus buds on the surface. As on the first record there is a seal, reading Sarajā Hanumappa Nāyaka, in the form of an eight-petalled lotus flower at the right hand top corner.

This sannad restores to perpetuity the grant previously made by the ancestors of the chief, of the village Seṭṭiḷḷi belonging to Yeḍatore in the Holēhonmūr-sīme of Bāsvāpatna-Nād in Áragada Venṭeya to meet the expenditure of feeding the Brahmans during the Chāturmāsya Sankalpa.

The titles of both the Svāmi and the chief appearing in this record are the same as those appearing in the previous record.
The date of the record is Śaka 1569, Sarvadhāri Sam. Āśādha śu. 15. Śaka 1570 is Sarvadhāri and the date as given would correspond to Saturday 24th June 1648 A.D.

3. The third sannad is on ordinary hand-made paper and does not bear any seal whether at the beginning or at the end. The grant mentioned in the record is in favour of Śri Vidyārānya Bhārati, the disciple of Narasimha Bhārati. The donor is Sarajā Hanumappa Nāyaka and the village granted was Gandūr of Śivane-sthāla belonging to Ajjampur in the habli of Basavapata-sīme. The grant was made on the auspicious occasion of Utthāna-dvādaśi for the merit of the parents of the donor at the sacred place of Kūḍli at the confluence of the Tungā and Bhadrā rivers. The record contains the word ‘Śri Rāma’ at the end.

There appears to be a dispute between the Śringēri and Kūḍli maṭhas regarding the village of Gandūr which is mentioned in the record as having been granted. In a record at the maṭha of Śringēri it is mentioned that Hanumappa Nāyaka granted the village to the Śringēri maṭha in 1720 A.D. (cp. M.A.R. 1916, pp. 69-70) and that formerly this village had been given to Śri Vidyārānya svāmī. This latter record confirms the grant mentioned in the record of Kūḍli.

The date of the grant is Śaka 1579 Pārthiva sam. Kārtika śu. 12. But Śaka 1567 is Pārthiva which corresponds to 1645 A.D. If the Śaka year 1579 is correct the date would be 1657 A.D. The record does not mention any other details of date like the week day, the constellation, etc., to help us in determining the exact date.

4. The fourth letter at Kūḍli which is written on hand-made paper refers to the same village Dandūr. At its left hand top corner it contains the words ‘Sachhidānanda Bhārati’ and at the right hand top corner the words ‘Vidyārānya Bhārati’ and ‘Śankara Bhārati’ the latter written below the former. At the end occurs the ink impression of a seal with the word ‘Śri Rāma’.

The letter is written by Sītārāmappa Nāyaka of Sante Bennūr to Mari-vīranna and states that the village Dandūr of the Yere-nādu-sīme, which had formerly been given to the Kūḍli Śringēri-matt and which, after the demise of the svāmī, had come to the possession of the Śringēri-matt, thus causing a contention between the two mats, is re-granted to the Kūḍli Śringēri-matt. The addressee is asked to get the record written in the kadita of the Sēnabōva and afterwards to return it to the matt.

Sītārāmappa Nāyaka, the donor, is the last of the Pālleġars of Sante Bennūr. The date of the record is, Dundubbi sam. Aśviśa śu. 14. Śaka 1664 is Dundubbi and the details correspond to Saturday, 3rd October 1742 A.D.

5. The fifth sannad is written on grayish paper bearing gilded impressions of a tree here and there. At the right hand top corner there is a seal in the shape of an eight-petalled lotus flower with the legend ‘Śri Sarajā Hanumappa Nāyakarn’ in Dēvanāgari characters. At the end appears the signature ‘Śri Rāma’.
The sannad records the grant of land by Sarajā Hanumappa Nāyaka to Vidyāranyā Bhārati, disciple of Śringeri Śrī Narasimha Bhārati. The details of the grant are next recorded. It is mentioned that Jávali, a village belonging to Hole-Honnūr sīme in Basavapāṭha hobli of Gange-mandalī-nāḍ was granted to the maṭha at the sacred confluence of the Tungā and Bhadrā rivers on the occasion of lunar eclipse for the merit of the ancestors of the donor. In addition to the above a plot of land of the value of 12 varahās in the village Bhārati Pāli to the east of the garden of the god Vīra Śāmeśvara east of the village Agraṛāra Bennaḷḷī, which had formerly been granted by the ancestors of the donor and in respect of which the ‘paṭṭe’ was missing, was now restored to perpetuity.

The date of the record is mentioned thus: Śaka 1579 Hevilambi sam. Kār. śu. 15. It corresponds to Wednesday 11th November 1657 A.D. But on that day there was no lunar eclipse. There was an eclipse on Mär. śu. 15, corresponding to Thursday, 10th December 1657 A.D.

6. The sixth sannad is written on hand-made paper. At the right hand top corner there is the ink impression of the seal mentioned above and at the end occurs the signature ‘Śrī Rāma’.

This record also resembles the above-mentioned record in the details concerning the donor and the donee. The village granted was Hangarahālū in the boundary of Haranahālī-sīme belonging to Aragada venṭheya. It is mentioned that in commemoration of the extension of the donor’s territory as far as Rāmachandrapura belonging to the kingdom of Bidaṛūr. The grant was made to meet the expenditure in connection with the performance of the mahānavami festival at the Kūḍli Śringeri and the Śringeri maṭhas and that the grant was made over to the Kūḍli Śringeri maṭha built by the donor’s ancestors at the sacred confluence of the Tungā and Bhadrā rivers.

The date of the grant is mentioned as Śaka 1580 Vilambi sam. Asv. śu. 15 corresponding to Friday, 18th October 1658 A.D.

It is interesting to note that the donor’s territory had extended as far as Rāmachandrapura belonging to the kingdom of Bidaṛūr in about 1658 A.D.

**Letters and Sannads from the Pallegars of Chitaldrug.**

1. The first sannad is written on hand-made paper. At the left-hand margin there is the ink impression of a seal (of the size of a rupee) with the Kannāda legend reading ‘Śrimatu Kāmāgēti Bharamanap Nāyakara Madakari Nāyakaru.’ At the end there is the ink impression of a small seal (of the size of a pie) with the Kannāda legend ‘śubham astu’.

The record begins with the ḫlokas Harēlīlā, Namastunga, etc. The date is then mentioned followed by the several attributes of the svāmī Śrī Śankara Bhārati, disciple of Śrī Narasimha Bhārati. The genealogy of the donor is as follows: “Medakari Nāyaka, son of Bharamanap Nāyaka and grandson of Kāmāgēti Kastūri Medakari Nāyaka, the Śrīman Mahānāyakāchārya of Vālmiki gōtra”
The village granted was Mārabagate belonging to Bāgūr śīme which formerly had been given to the matt during the time of Chikkanna Nāyaka, who is called the present donor’s paternal elder unde. (probably a mistake for the younger grand father).

The date of the record, namely, Śaka 1651, Saumya sam. Jyēṣṭha śu. 5, corresponds, to Thursday, 32nd May 1729 AD.

2. The second samad is also written on paper similar to that of the above record. And the titles of the donor and donee are also the same. The village granted was Hanumanahalji within the boundary of Jajūr hobli in the Durgada śīme.

The date of the grant is Śaka 1611 Śukla sam. Māgha śu. 7, corresponding to Tuesday 7th January 1690 A.D.

Baramañña Nāyaka was ruling from 1680 to 1719 A.D. Both the villages granted according to the above mentioned records are not in the possession of the maṭha at present. It is not known when the grants were resumed. It seems likely that they were resumed at the time the province of Chitaldrug was conquered by Hyder Ali of Mysore.

3. The third record is a letter addressed by Daulat Khan, an officer in charge of Chitaldrug. The paper used is machine-made and bears the water mark of a lion with upraised tail and of three letters reading G.P.C. The letter is addressed to Sankara Bhārati, disciple of Narasimha Bhārati, and enquires after the health of the svāmi, etc. The date mentioned in the record, namely, Sōbhakrit sam. Bhādrapada śu.8 corresponds to 8th September 1783 A.D. when Tipu had come to power. At the end of the record there is the ink impression of a small round seal having Persian characters.

Letter from the Pallegar of Bahari.

This letter is written on hand-made greyish paper and bears at the end the ink impression of a seal bearing three lines of a Persian legend. The size of the seal is larger than a rupee.

The titles of the svāmi are as in other records. The addressee is Śankara Bhārati, disciple of Narasimha Bhārati. The author is Pāma Nāyaka, son of Bahari-Sidnāyaka who is called Śrīman-mahā-Nāyakāchārya and Nāyaka sirōmani.

The letter refers to the tour of the svāmi from Bahari on Kārtika śu. 12 through Kānakurti, Voṇṭukūr, etc., towards Gadvāl and enquires after his health with a request that reply might be sent through a messenger named Visvanātha Bhaṭṭa. Since the Dēṣay’s of Kānakurti, Voṇṭukūr, etc., are mentioned, it appears probable that the Pallegar of Bahari was related to the Peshwas, and that Bahari is the same as Bahiri Vāde belonging to Gadhinlaj taluk of the province of Kolhāpur. (Op. Imp. Gaz. of India, Vol. XII, p. 120).

The date of the letter is probably the latter part of 18th century A.D. For the coins of the Bahari Dynasty, please see Elliot’s Coins of Southern India.
Gift Deed of the Pallegar of Gadag.

This deed is written on machine-made paper containing water marks and lines. At the end there is the ink impression of a Marathi seal, larger than the size of a pie.

At the beginning God Ganesha is invoked and the sloka 'namastunga.....', etc. occurs. The svami Shankara Bhartari is mentioned along with his usual titles as in the foregoing records.

The donor is Bahlor Shivapaya, son of Venkaya and grandson of Siraya, the nada-gauda of Badanu kalakere sime, the Sardesi of Sindanur-sime and the Desai of Gadagura Badakunda sime. He is said to belong to Kasyyapa gotra and Bodhayana-sutra of the Yajurveda. The purpose of the grant was to increase the prosperity of the donor's province. The gift was of a land measuring five arm-lengths in the village Kururkote belonging to Gadag sime.

The date of the gift is Saka 1682 Vikrama sam. Magha shu. 2 corresponding to Wednesday, 11th February 1761 A.D.

Sannad of Bagadikote Nadagauda.

This sannad is written on hand-made rough paper. On the reverse of the sannad and just above the imprecatory verses appears at the left-hand margin the ink impression of a seal bearing the Kannada legend 'Sri Chamaneshvari'. At the end there is the impression of a six-sided seal with characters which are illegible.

The svami Shankara Bhartari who is the donee is referred to as usual with his titles, etc., as in the foregoing records. The donor is named Venkappa Nayaka, son of Immaidi Badi Nala and grandson of Achu Nala, the Naranada Chaudari of Bagadikote Province in the sime of Yarabagi. The titles of this chief were: Srikan Mahanayakacharya, Nayaka-Siromani, Gadiyanka-Bhima, etc.

The gift of a village was made to the svami on the occasion of Chaturnasya when the svami had come to Bagadikote. The village granted was Tore Hadali which is stated to have been formerly endowed and in respect of which the dana-patte had been lost.

The date of the record is Saka 1682 Vikrama sam. Nija Srawana shu. 10, Wednesday, corresponding to 20th August 1760 A.D.

The chief mentioned in the record was a Pallegar in Northern Karnatak and a subordinate of the Peshwas. It may be mentioned here that the Smartas of Northern Karnatak are mostly disciples of the Kudli Sriengiri Matha.

Kanakagiri Rangappa Nayaka's Grant.

This grant is written on hand-made paper. It has no seal. The grant is said in the record to have been made to the Matt of Sri Narasimha Bhartari Swami of Sriengiri,
spiritual son of the illustrious paramahamsa parivrājakāchāryavarya padavākya-
pramāṇa, worshipper of the lotus feet of the god Vidyāsākara. Śrī Śankara Bhārati Śvāmī. The donor is Rangappa Nāyaka, son of the illustrious Mahānāyakāchārya, head jewel among the Nāyakas, Mummadi Kanakapavudasi Nāyaka. The record states that the elders of the donee had granted the village śrī Sēvige Martumḍe hālu to the matt; and as it was not in the enjoyment of the matt, the svāmī asked the same to be renewed. But as the village Martumḍehāḷ had been granted to the Saradēsāyi of Nāvalu śīme, the donee was granted separate villages by name Kadarekanahāḷ and Jūludoddi.

The date of the record S 1660 Sarvadvāri sam. Māgha śu. 5 corresponds to Saturday, 11th February 1769 A.D.

Sannads of the Mysore King Mummadi Krishnarāja Wādeyar.

1. A sannad dated Pramōḍūta sam. Māgha śu. 15 Friday had been presented to the court of the Subordinate Judge at Bellari, a seal of which is on it. It mainly records the permission granted to the Kūḍāḷi svāmī to use all his birudas while on tour and also an order by the king to the local authorities to supply whatever the svāmiji required at places where he halted. Its date corresponds to 4th February 1811 A.D.

2. Another sannad of the king is written on three blue sheets of paper in Hindustani, Marāṭhi and Kannāḍa scripts and languages. The sheets are joined one to the other and on the joints as also on the top of the sannad are found hexagonal seals of the king in Dēvanāgari script reading 'Śrī Chāmārāja Vaḍer tanūja Krishnarāja Vaḍer'. At the end of each Hindustani, Marathi and Kannada writing is found the king's signature. The matt to which the grant is made is stated in the record to have been that of the illustrious Narasimha Bhārati svāmī of Kūḍāḷ-Śringērī.

The sannad states that the Matt was getting an annual grant of 500 varahas from the Government and that when the svāmijī had been to Mysore he represented that the grant was not sufficient for the Navarātre and other festivals. Thereupon the king granted 500 varahas more annually which was to come into force from the first of Aśvīja in the year Aṅgirasa. The sannad was written by Aśvattha-Nārāyaṇa-
nya munashi hujur.

The date of the record Aṅgirasa sam. Bhādrapada ba. 10 corresponds to 29th September 1812 A.D.

3. The third sannad is written on machine-made white paper. On the left hand top corner of the sannad is a red lac seal reading 'Śrī Chāmārāja Vaḍeyara tanūja Krishnarāja Vaḍer' in Dēvanāgari script. The sannad does not belong to the matt. It refers to an order made to Phauzdār Krishnarāya regarding a letter written by
Kūṭadavaru to the ryots of Channagiri and Basavāpatna to collect men and things to take Vyāsana tōḷu and Nandikambha in procession, which was brought to the notice of the king. The order was that one or two leaders of those mischief mongers should be caught hold of and hanged. It is dated on 29th November 1830 A.D. The writer was Subba rao munshi hajār. The record ends with the king’s signature.

This is a curious record. Vyāsana tōḷu and Nandikamba were being taken in procession by the Viraśaivas during Basavajayanti and other festivals. But taking the Vyāsana tōḷu in procession appears to have become prohibited and the rulers appear to have ordered death penalty for such an action. Probably the Kudli matt might have informed the king about such a procession for which a copy of the order might have been sent to the matt. It is not known who the Kūṭadavaru mentioned in the record are; probably they are a sect among the Viraśaivas.

In addition to these three sannads there are a number of other records of Krishnărāja Vađeyar III in the matt which relate themselves to the grant of passports by the king and such other matters.

**Sannad of Dalavai Basavarajaya.**

On the top of this letter are the words ‘Ālida mahāsvāmiyavaru’ meaning the ruling king, below which is the seal of Dalavai Basavarajaya.

Basavarajaya is stated in the record to have written the same letter to Malla-rājayya of Channarāyapaṭṭa also. The record states that there was a discussion between the Kudli Śringeri matt and the Śringeri matt regarding the ownership of the village Lingalāpura belonging to Kādavūra sthala and that the king decided with the help of the learned that as there was evidence to prove that the village was in enjoyment of the Kudli matt, it should be given to that matt. This order has been conveyed by Basavarajaya to Mallarajaya. It ends with a small seal stating ‘itiśri’.

Dalavai Basavarajaya belonged to the Kālale family. He was a military officer under Mūga Kaṇṭhiraṇava Narasārāja Vodeyar and conquered and annexed to the Mysore kingdom Chikkaballapura, Chikka Mahārājapur, Maharājanadurga, Bāṇāvar and other places (M.A.R. 1942 p.92).

The date of the record Sarvajit sam. Māgha ta. 10. corresponds to Thursday, 5th February 1708 A.D.

**Sannads of the Keladi Chiefs.**

1. **Sannad of Channammāji**—This sannad is written on hand-made paper. There is a small seal at the end in Devanāgarī script which reads as ‘śri Virabhadra’. It is addressed to Śrī Sankarabhairati svāmi of Śringērī. Kudali Narasinhahhaṭṭa and Virūpākshaśaṣṭri represented that the matt was previously enjoying Mallūr sīme which had been granted to the matt by Hanumappa Nāyaka of Tariķere, which at
the time of their request was not in the possession of the matt and requested that the same might be granted back to the matt. Hence the record was issued granting Malluru sam to the matt on Dundubhi sam. Māgha ba. 14 Sivayoga which corresponded to Thursday 16th February 1683 A.D. The request was also made by Kōjūvādada Bommayya and Karanika Kōnayya that the grant might be made for the light, special worship during Navarātīre and choulty of the god Vidyāśankara Chandramaulēśvara at Kūḍli confluence.

2. The second sannah of the same queen informs us that she had sent a pair of shawls to the matt through Timmane.

3. One other sannah refers to the presentations sent through Venkanna on the occasion of the marriage of Basappa Nāyaka son of Chennammati.

Letters from the Peshwas.

These are mostly written in Marāṭhi Language. All these letters appear to have been presented at the Sub-Courte at Bellari. Some of the letters are written on hand made paper while the others on machine-made paper. Some have seals in ink on the top and a seal reading ‘lēkhanā simā’ meaning ‘end of writing’ in Dēvanāgari character at the end. Most of these letters refer to the passports granted to the svāmijis of the matt during their tour, etc., and most of them belong to the end of the 18th and the beginning of the 19th centuries. A few of these are taken up here.

1. This letter written on machine made paper has no seal either at the top or at the end. It is written by Bājrāvu Pantapradhān and addressed to the lotus feet of the illustrious Narasimhabhāratiśvāmi, spiritual son of the illustrious Śankarabhāratiśvāmi of Śrīngāra. Bājrāo has stated that he received the mantra-kshate and śeshavasira and that he has sent a pair of shawls for the svāmijī. He has further requested the svāmijī that while on his way to the river Gōdāvari for bath the svāmijī might give him ‘darśān.’

As it is stated in the record that he was doing well up to 2nd of the bright half of Mārgaśira in the year Yuva, the letter appears to have been written on that date which corresponds to Monday, 18th December 1815 A.D.

2. This letter has a round seal on the top with the reading “śri Rāja Śālu narapati harshanidhāna Bājrāva Raghunātha mukhyapradhāna” in Dēvanāgari characters and a small seal at the end reading ‘lēkhanā simā.’ It is written completely in the Marāṭhi language and states that the illustrious Narasimhabhāratiśvāmi of Kūḍli was going for bathing in the river Ganga and that none should disturb him on the way.

The date of the letter is Chand 14 Jitheja.

3. The third letter is written by Bālāji Bājrāo Pradhān and is addressed to Rājeśri Jagadēvarāja Rāja samstāna Śīrangoaṭṭaṇa Gosāvi. It is a request made
by Bāji Rao that the matt might be allowed to enjoy all the honours, villages and lands it had in its possession.

The date of the letter is ra\(^1\) Chanda 27 Moharam.

4. This letter has seals at the top and at the end as in the 2nd letter. The seal on the top bears the reading ‘śrī Rājā Sāhu narapati harsha nidhāna Bāḷāji Bājirāvu mukhya pradhāna’. It states that the illustrious Śankarabhārati svāmiji would be on tour in the Karnāṭaka Province and that none should disturb him on the way or collect tolls.

The date is the same as that of the previous one.

5. Another letter addressed to Akhaṇḍita Lakshmi alankrita rājamānya rājeśri Trayambakarao Yaśavanta Gōsāvi by Mādhavarao Nārāyaṇa pradhāna states that the villages, lands, annual allowances and the right for collecting tolls, etc., previously granted in the Dharwad Taluk to the matt and which was in enjoyment of the matt during Tipu’s days might be continued to be enjoyed by the matt. The letter has no seals.

The date is Chand 27 Savaru.

6. This letter also has no seals. It refers to the grant of a female elephant to Śrī Śankara Bhārati svāmī of Śringēri by Annapūrṇābāyi as promised by her previously. The letter has no date.

7. This letter is an order that the representative brahmins of the Śrī Śankarāchārya svāmī matt might each be given a rupee in the taluks of Chhavāre, Śivani Bondala, etc.

Letters from Parakala Matt.

There is a letter in this matt written by the illustrious Śrīnivāsa Brahmatāntra Parakāla svāmī of the Parakāla matt at Mysore addressed to his disciples. It informs us that the svāmī of the Parakāla matt had been given all facilities for camping at Kūḍli and also that he was allowed to go in procession with all his birudās in front of the Kūḍli matt and thereby he has addressed his disciples to give the same facilities to the svāmī of the Kūḍli matt. Thus it shows that the two matts were in friendly terms.
PART VI—INSCRIPTIONS.

BANGALORE DISTRICT.

1

Copper plate record of the Vijayanagar king Tirumalaraya I purchased from Mr. D. Renukacharya, B.A. (Hons), Bangalore.

[Plates XIX and XIX.]

5 plates; No ring and seal. Nagari characters and Sanskrit language.

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II-A—
113. ನಮ್ಮನು ಅಕ್ಷನು ದರಿದೆ ಮಾದರಿಯನ್ನು ನೋಡಿಸಿಕೊಳ್ಳುವ ಸಮಯವೊಂದು
114. ಇದು ಮರಾಠಿ ಅಕ್ಷರ ಕೇಂದ್ರದ ಮೂಲರೀತಿಯಿಂದ ಮಾದರಿಯನ್ನು ನೋಡಿಸಿಕೊಳ್ಳಬೇಕು.
115. ಸ್ಥಳ ಅಧಿಕಾರಿಗಳು ಮರಾಠಿ ಅಕ್ಷರ ಕೇಂದ್ರದಲ್ಲಿ ಮಾದರಿಯನ್ನು ನೋಡಿಸಿಕೊಳ್ಳುವ ಸಮಯವೊಂದು.
116. ಇದು ಮರಾಠಿ ಅಕ್ಷರ ಕೇಂದ್ರದ ಮೂಲರೀತಿಯಿಂದ ಮಾದರಿಯನ್ನು ನೋಡಿಸಿಕೊಳ್ಳಬೇಕು.
117. ಮರಾಠಿ ಅಕ್ಷರ ಕೇಂದ್ರದಲ್ಲಿ ಮಾದರಿಯನ್ನು ನೋಡಿಸಬೇಕು.
118. ಇದು ಮರಾಠಿ ಅಕ್ಷರ ಕೇಂದ್ರದ ಮೂಲರೀತಿಯಿಂದ ಮಾದರಿಯನ್ನು ನೋಡಿಸಬೇಕು.
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121. ಮರಾಠಿ ಅಕ್ಷರ ಕೇಂದ್ರದಲ್ಲಿ ಮಾದರಿಯನ್ನು ನೋಡಬೇಕು.
122. ಮರಾಠಿ ಅಕ್ಷರ ಕೇಂದ್ರದಲ್ಲಿ ಮಾದರಿಯನ್ನು ನೋಡಬೇಕು.
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131. ಮರಾಠಿ ಅಕ್ಷರ ಕೇಂದ್ರದಲ್ಲಿ ಮಾದರಿಯನ್ನು ನೋಡಬೇಕು.

IV-A—
132. ಮರಾಠಿ ಅಕ್ಷರ ಕೇಂದ್ರದಲ್ಲಿ ಮಾದರಿಯನ್ನು ನೋಡಬೇಕು.
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141. ಮರಾಠಿ ಅಕ್ಷರ ಕೇಂದ್ರದಲ್ಲಿ ಮಾದರಿಯನ್ನು ನೋಡಬೇಕು.
142. ಮರಾಠಿ ಅಕ್ಷರ ಕೇಂದ್ರದಲ್ಲಿ ಮಾದರಿಯನ್ನು ನೋಡಬೇಕು.
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145. ಮರಾಠಿ ಅಕ್ಷರ ಕೇಂದ್ರದಲ್ಲಿ ಮಾದರಿಯನ್ನು ನೋಡಬೇಕು.
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150. ಮರಾಠಿ ಅಕ್ಷರ ಕೇಂದ್ರದಲ್ಲಿ ಮಾದರಿಯನ್ನು ನೋಡಬೇಕು.
188.  
189.  
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201.  
202.  

Transliteration.

I-B-

1. Śrī Gaṇādhi-pataye namah | ramas-tungsa-siras-chumbi-chandra-chāma-
2. ra hāravē | trailokya-nagarāraṁbha-mula-astambhaya Śambhavē | Harē-
3. līlā-
4. rāhasya-dāṃśhṭra-daṃḍas-sa-pātu vah | Hēmādrī-kalāṣa yatrap daṅtrichhītra-
5. śriyān da-
6. dhau | kalyāṇyāsti tad-dāma pragyāha tūmīra-pahām | yad-gajōpy-agajō-
7. bhūttam
8. Harināpi cha pūjyate | jayati kshira-jaladhēr jātam savyēkshanām Harēh |
9. ālambo-
10. nam chakorāṇām amarāyushkaram mahaḥ | pantas-tasya Purūravā Budha-
11. sutas-tasya-Ā yur-
12. abyutmajas-samajānē Nahuṣhō Yāyatīr abhavat-tasmāchcha Pūrūs tataḥ |
13. tad-vaṁśē
14. Bharatō bahhūva nṛpatis-samtaē Syāntumus tāṣtaryō vijayō-Abhimanyur
15. ude-
16. bhūt tasmāt Parikshat tataḥ | Nandas tasyāśatmābhūt samajani navamas
tasya
17. rājāṃs Chalikka kshmāpas ta [t] saptama Śrīpati-ruchir abhavat Rāja-pūrvō
18. nārē-
19. mdrāh | tasyāsād Bijjaleṃdrā daśama iha nripō vim-Hemmāli-Rāy-es-tattvī-
20. yīkō Murāru krita-natir udabhūt tasya Māyā-purīshah | tat-turyōjani Tā-
21. ta-Pinnama-mahipālo niśālōkana trastāmtraganas-tatōjani Harāṇ du-
22. rgāṇi saptāhitāt | ahāṅkēna sa Sōmī-Deva-nṛpatis-tasyaiva [jaññē] suto
23. virō Rā-
24. ghava-Devārād itī tata śrī-Pinnamō bhūn-nripah | Āravīti-nagari-vibhōr
25. abhūt-a-
26. sya Bukka-dharaṇī-patis suṭah | yēna Sālva-Nrisimha-rājyam apy ēḍhamāna
27. maha-

13
17. sā sthirikritaḥ | svāh kāminī svatana kām [ti]bhīr ākṣipamātīm Bukkā-
vanīpa-ti-
18. lakō bhudha-kalpa-sākhī kalyānīnīm kamalānābha ivādhikanyām
Ballāmbikā-
19. m udavahat bahumānasīlām | sutēva kalaśambudhēs-surabhilāsugam
Mādhavat k-
20. māram īva Śaṇkarakāt kulamahibhritaḥ kanyakā Jayantam Amaraprabhōr
api Śachi-
21. va Bukkādhīpaś chhrītam jagati Ballamā-labhata Rāma-Rājaṁ sutaṁ
sahārasas saptatyaś sa-
22. hitam api yas śīpādhvanushām sapāda-syānīkam samiti bhūja-sauryēnp
maḥatā-
23. vijjīvā datte smād avani-giri-durgam vibhu taya vidhūtendraḥ Kāsappudev-
yanāpi-
24. vidrāvyā sahasā | Kaṇḍanavalī durgam uru-kandaḷad abhyudayō bāhu-
balēna yō bahu-
25. tareṇa vijjīyā Harēḥ | samnihitasya tatra charanāmbushu bhaktatayā
jñātībhir a-
26. rpitaṁ sudhayatisma nishēvyā vishāṁ śrī Rāma-Rāja-ksītipasya tasya
chīmṛa-
27. maqēr arthi-kadambakānāṁ | Lakśmīr ivāmāhu-rahu-locchanasya Lakkām-
bikā mushyaa

II-A—
28. mahishyalāśī | tasyādhikais sam-abhavat-tanayas tapōbhi-
29. ś Śrīramarāja-nripatis Śāsi-vamśā-dīpah | āsan samullasaśi dhaṃmān-
30. yasya chitrau nētrānī vaiśi-sudrisāṃ cha nīrampaṇānāi | gāvēsvāsa kumātha-
31. nagārīma bhujahādeta [ |] vivastutpramlānanāvī [ |] pura-lalana maṇḍabā-
32. sēmda-hāsā | pāḍāśri padatavalanivaharanā pūritāsīyā śud vishtantā-
33. Yōtanakasti daśa-paribhajaisvarya dhura yasnamī | satītm Tiru-malāmbikām
34. charita līlay-Arumdatīṁ prathān api titikshāyā vasumati-yaśorundhatīm
35. Himāṃsūr īva Kōhīṁ pridaya-hārīṇīṁ sad-gunair amūdāta sadharmin-
36. m ayam avāpya vināgraśī | rachita-naya-vichāraṁ Rāma-Rājaṁ cha-
dhiram va-
37. ra-Tirumalā-ryaṁ Vemkaṭādi-kṣhitīsam | ajanayataśa ētān ānnpurīya kā-
38. māraṇ iha Tirumala-devyāṁ eva rājā mahōjāḥ | sakala-bhuvana-kapātakāna-
39. rātītm samiti niḥatyā sa Rāma-Rāja virāḥ Bharata-Mann-Bhagirathādi-rāja-
40. prathita-yasāḥ prāśaśīsā chakrama uryvyāvitaṇa-paripaṭīṁ yasya vidyā-hu-
41. riṇān nakha-mukhara-vīṇā nāda gitāṁ niśamya | anukalamaṇaṁ āvālam-
būr-āk-
42. bāpāḍēśām amara-nagara-sākhi lajjayā majjāva | vyarājatā śrī-vara-Vemka-
43. tādri-rājā kṣhitau Lakshmana-chāru-mūrtih | jyāghōsha-dūrikritā-nēgha-
nādaṁ kurva-
44. n samitrāśāya-haraha-poṣhaṁ | trīsa Śrīramakṣmāparivirdha-kumārēśv-
adhir-
45. nām vijtva-kṣmāpaṁ Tirumala-rya-nripatīṁ mahōjasā-sāmrajye sa-
46. miti abhishiktō nirumāme praśāsyurvīṁ sarvāṁ api tīṣhū mūrtāśviva
Harīḥ
47. yāsasvinām agrasasya yasyā paṭṭābhīshēkē sati pārthivēndrāḥ | dānāṁhupūmī-
48. r abhishichyāmānā dēvipadaṁ bhūmi-viyāṁ dadhāti | yasyāti-praudhībhāja-
II—

55. nam samamjasam Dharani-varaha birudam bhharti yaḥ svairam
56. sambhrita-kaṃṭakottha-sukritotkriśhaṃ vīdhāyākhila ksūnākāḍaram udāra-
57. dāna-salilā sārās samāpūryaḥca satvardhy ānagha-kīrti-sasya-nivahaṃ ta-
58. tpālikāṃ vikrama-śri-kāṃṭīṃ bhujākāyāmaṇa-sīkharē dhattē hi yaṃ tējasaśa
59. dīvyāḥ kanyā ripubhyō diśati vanabhuvam tām nivāsam vīdhattē tad-dāra-
60. s tais tātākān srijati sādīvrasam tat kuleśhu tad bālaḥ kīrti-kāvyam
61. prathayati nidha dhaiy-adbhutam tad bhaṭaṅghē tal-Lakshmi-dhāmacha
   svam kalayati ni-
62. yataṃ dharmaṭo yasya bāṇaḥ aṣṭāṃśa-viśrāman-kīrti yasya sura-drumā
   yasya-
63. labhukāmāḥ taṭē tapasyamāni vīyattātiṃyāḥ pravāja-kāśhaya paṭa-jaṭāptāḥ-
   Kām-
64. chī Śīrāṇaḥ-Śēṣāchala-Kanakasābhā haubalādrīsa mukhyēsvārvītyā
   vrītyasa-
65. rvēsv atanata vīdhīvad-bhayēśe śrīyīse yaḥ dēvasthānēsha tūrthēsvāpi ka-
66. naka-tulā-pūrṇahādī nāna-dānām-yēvopādā nair api samam akhilair ā-
67. gamōktāni tāni yasmin mahīm Amgāda-nirviśēśaṃ yāsōdhane bhīphitē bā-
68. hūgāṃḍe Aḥiśvārō gōpurā dhārvēśham ādhaṅkate bhūbhara kriyāyāṃ │
   yasmi-
69. n śaṣṭāyēka vīrē dharitrīṃ ēṇākshinām ēva kārṣyām vilagnē kautīlyām
   tat kum-
70. tale karkṣāsatvam tad vakshējē chāpalam tat kāṭkśē vārāśī-gāṃbhirya
   viśēṣa dhuryō-
71. ś Chaunrāśi durgaiṅa vibhāla varyāḥ parāśāra-dīghāga-manaḥ prakāma
   bhayamkaraś śā-
72. rīga dharāṃtaramghaḥ tata-ripur animeshānaukaḥ yāchakānām hosabiru-
73. dama-gamdō Rāyārāhutta mīndāḥ mahita charita dhanyo mannīyān
   sāmulādhi praka-
74. tīta birudas-śrī pāṭītārātī lōkaḥ umbaya-dala-pītamaḥ
75. natāṇām abhayapāḍaraṃ tat-parō ripūnām ayam Avaḥalū-Rāya-Rāhu
76. māṇamarddity akhila janair avidhiyāmaṇa dhāma tānḍāvītōdayō biruda
   mām-
77. niyara gamdūtayōddāmpa balōtkalēṇḍra jaya-pañjīta vrīyataḥ c chaṃdī-
78. ma-sāli-bāhubala-dāṃḍīta-vairīganō gamḍara-gūli Manyan-puli māṇya
   mahā-
79. birudāḥ śāra-vīra-ramayā samullasan Āravīṇi purahāra nāyakah
80. kundaliśvara mahābhujam manḍaliśvara dharani-varāhatām anṛtyembava-

III—

81. ra gamdāmkah śīndhavamta-kṣiti-rakshanah Vemgā-tri-bhuvaṇi-malla-saṃ
82. khya-kṣiti kalārjunah Urīgāla-suratranō Hari-gēchārā-māṇasaḥ
13*
83. rājñāṁ vanśe raṇamukha-Rāma-bhādra iti śrutaḥ | varṇita-birdūro
nāṁvāpa
84. śrī mamādi-kaṁḍaśasya | Atrēya-gōtraśaṁ PARAM agraśarō-bhūbhujām udāraya|
85. śāḥ iti biruda turaga-taṁ māttī guṛūraśta ṛtakṣa Maṅgas-māṇya-padaḥ | Sa-|
86. iyāṁ hi-tiṇī-śalī Kālaśa-parādaṁ pala-śrātraḥ | Cālīka-chakravā-
87. rtī māaśāya mahākirta maṁśiśyāḥ | abiruda ṛyāraḥuṇa vēśvaiṁabhu-|
88. jaṁga biruda rāmaṁśyāḥ | kūlamkashakōn arāti koḻa koṛga-jaṁga-jaṁga-biruda-|
89. bharita śrī | ramyata sutrī Roṣḍīya rāya-dāśaṇṭa biruda ghoṁśena |
90. ośhadi-paṭaḥ upaṁyita-kaṁḍaś tōśana-rūpaṁtā samakāṃdaḥ-bhāshege-
91. tappaṁva-rāya-kaṁḍaḥ | pōshaṇa nīrbhaṁ bhū-avahakmaṁdaḥ | rājaḥhirājas
tēja-
92. svi śrī-ṛāja paramāśvareḥ|mūru-rāya-kaṁḍaṁko Mēru-laṁghī yaśo-bharāḥ |
93. parādāṭhuhu vīnukhaṁ pama-rāya bhayaṁkaṁ // sīhaṁ saṁraṅkhaṁ paṁro 
duṣṭa-sārdula-
94. mardānaṁ | Hīṃḍurāya suratṛāṇo Sīṇdhu-ṛāja-gabhīradhī aṁbha-Gaṁḍa
bhēraṇḍo |
95. Ḍari-bhakti-sudbāṇidhiḥ | ityāṇityam abhishṭutāḥ | jaya-jīvēti vādīna ja- |
96. nītaṁ jali baddhiyā // Kāṁbhōja-Bhōja-Kāḷīmga-Karaḥṭādi-parṭhivaiḥ
pratīhā-
97. ra padaṁ prāptiṣaḥ prastutastuṇghoṁśanaḥ | parishkurvan Karṇāṭakas-
sūbhāsa-
98. nam asau Maḥā-Mēruṁ Kalpa-drūma yiva budhāṇamāna-nidhiḥ | mahīṁ
sarvām sāsa-
99. t-Tirumula-mahārāya-nṛpatir-mahōjās sāṁrājyē mahita-bhuja-tejā vīja-
100. yatē Māmḥāṭā mahītesvavakṛṣhā mahā-bāḥvōṣha Rukmāṁgadō Rāma-
ś cāḥ-
101. rukrite Pṛthuvo api skāḍhē mukhē Lakṣmanaḥ | chittē harsha-śeṣa
vānāva-
102. yavaṁ evāvāsmaṁ satāṁ khyātim yāti maḥā-bhujaṁ Tirumula-śrī-Deva
103. rāya prabhūḥ | sṛī Śakābdē guṇa-nidhi-Ved-ṛṇdu-ganīṭe kramat Prājō-
taptayāva
104. yē varbhe māṣē Kāṟṭikā-nāmākē | pakshē vajakshē ch-Ōtthāna-dvādsyaṁ
Sōmyāvā-
105. sarē | śrī-ṛāma-chanḍra-dēṛasya sannidhau śrēyasāṁ nidhau | nānā śāstrā-
bhidhā-
106. gōṛa-sūrībhyaṁ śāstra-vittayaḥ | vikhyāṭībhyō Vedāvīdhbhyō
107. viśeṣhataḥ | Penugomḍa-mahārājyē prājyē Tippūra-sīmānī maha-

III-B—

108. ttarē Hṛngūdiya-nādaṁ khyātim upā-śrītanū prāchīṁ Gaṁḍara-gurlākhya

109. rād-āśaṁ upāśrītanū | āśaṁ-Orala kallādrēr āgniṁ samupāyān sam-
grāma-
110. d Bukka-samudrākhyād daksinasasyāṁ diśi-sthītanū | harītanū Gaṅṭhaka-
tātākān
111. nairītanū śrītanū | khyātāyād Bulakalyāyāḥ paśchimasyāṁ diśi sthitām
112. Gunja-vaṁ-ṛharāt tasāṁ Vāyavaṁ diśamāśrītanū | khyātād Ekaśiupra
113. uttarasyāṁ diśi sthitām | grāmottamōd Mūdiyanakallu Gunjabhidhāvatām
114. aśaṁ tāṇī disām āśrītya vartṭāmānam anuttāmām śrīma Bhaira-Samudrēti
prāti-
115. nāma samanvitaṁ | Arulmallige nāmānām grāmaṁ sasyopāsōbhitaṁ | sarvamānāṁ
116. chatus simā samyutam cha samamṛtataḥ | nidhi-nikshēpa-pāshāna-siddha-sādhya jālānviṭam | a
117. kshiny-aṃgāi-samyuktaṁ gunabhogaya sabhūruhaṁ | vapi-kūpa-tatākaiśa kachchhārmanyās cha sam-
118. yutaṁ | putra-pautrdhibhī-ḥrogyam kramād ācandrata-rakṣam jānādha-
mana vikriti yōgyam vi-
119. nimayōc̄hitam | sa-va-dharma-rahasyārtha-sāra-vijñāna-sālinā | dur̄-
adāri mahipa-
120. la-marma-bhedana jāgrata | Naḷa Naṅhāga Naḥusha Naḷakūbartta tējas | nasa-loka-nara-
121. āra Nāka-nāyaka sākhinā | prabhunā vatinduśrinātmaraṇgī bhavad-
raṣā | Mū
122. labhairgaunō abhdhikalānāthēna dhimatē Kārēhallī nivāsēna Beirē-gaun-
123. da-mahībhīta | Vikhyāta puṇyasīlēna vijñāptasya yadāstitā | Kāśya-
pāṇavāya-
124. pētaśya Kāśyapa-kalpaśākhaṁ | Śimdhu-ṛāja gābhīrēna Śimdhu-
Gōvīnda-ma-
125. ntrīnah Yavanāṃkana-Bhumasa Yavanāṃga nishūdinaḥ | Maṇināga-
parādhiśa ma-
126. hābiruda-śobhināḥ | Shaḍappa Bhaiyapa kshmaṇa tapah-parinatātmanā | Krishnapa-
127. kṣhōquipalasiya Krishnapādāmbujalināḥ vikhyāta putthidhanya sālasya vi-
128. jtāntim anupālayan | parītaḥ prayatai snigdhaḥ purōhiṇa purōgamaḥ | vivi-
129. dhahī vibudhairśrōta patbhikair girā | mahārājas Tirumala-mahā-
130. rāyō manasvināṃ | sahṛranya-payōdhrā pūrvakaṁ dattavaṇ mudā | ..
131. ashta-chatvārinśad vṛttī-gaṇanānvitē | vṛttimāṇatō vilkhyaṃtē vi-

IV-A—

132. prā-Vēḍānta-pāragāḥ | Kāśyapaṇvaya-samabhūtō Appalopādhyā-
133. ya namdanāḥ | bahvṛichō Basava-bhaṭṭō vṛttim ekām ihāśnute | Viśvāmi-
134. trāṇvāya lōkā Kurunjayaṁ Tirumalātma-jāh Ayya-bhaṭṭōpi Lakshimivā
135. n ekām vṛttim ihāśnute | Kāśyapaṇvaya-jāh śukla-Yājusahas Śūribhaṭṭajāh
136. śrī Venkaṭādri-bhaṭṭōpi vṛttim ekām ihāśnute prakhyā𝑡 Oṭhalayōs su-
137. tō Vaśīśṭhāṇvaya samabhavaḥ | Tīrmajāśyas sudhiśrīmān bahvṛichō traika vṛttī-
138. mān | Viśvanāthasya sat-pratāḥ Kāśyapaṇvaya samabhavaḥ | Sadāśive
Yajnū-sā-
139. khi vṛttī-dvayam ihāśnute khyāta Naishadhasaṃ Nārasimhya bhaṭṭasya
namdaṁ
140. Śṛivatsaṇvaya-jō vṛttim ekām abhyēti Yājunśaḥ | bahvṛichō Dhālibha-
tēmdra
141. Śūri-bhaṭṭātmajas sudhiḥ Vaśīśṭa gorājō Rāma-bhaṭṭōpy atraika vṛtti-
mān
142. Yājunśo Bōmukkallī śrī Nārasimhaya tānūbhavaḥ | Nārasimhyō Haritasa-
gorōtra-
143. ka vṛtti-mān | Bhāradvājaṇvayōdbhūta Sōmayājyaubhatajēmatajāh | śrī Venkaṭādri
144. bhāṭṭotra Yājushēka-vrittkah | putrō Dēvāra bhāṭṭosya Bharadvājavānva-
yōdbhavah | bahvricha śri Vāra-
145. nāṣi Samkaraṭraka vrittaman | Yājusho Maladīnmaiyaṇa Tirmala bhāṭṭa-
   jah | Bharadvā-
146. jānvayō Vempala bhāṭṭotraika vrittikah | Kāsyapānvaya saṃbhuto Kūṃḍi-
bhāṭṭa tanūdbhavah | bahvr-
147. chah Kūṃḍibhāṭṭotyam ardhavrittim ihāśnutē | Kauśikānva ya saṃbhut-
   tō Gobūttirmala bhāṭṭjah | ba-
148. hvrīcha śri Narahari bhāṭṭopy atraiṣa vrittimān Bhāravājānvāyōdbhuto
   Narasimha-tanūdbhavah
149. Ṛamā-bhāṭṭotraika vrittim aśnute | Śaukla-Yājusha Bhāravājānvāyō
   Gauripṛīti Mallaya
150. nastānāh | ekāṁ Venkataṭyā vrittim aśnute Yājushaś sa工程技术
   Āṭṛēya-
gōṭmaṇjō Yarrago-
151. lla kavavātmaṇāh | Hamābhāṭṭopy ēkavrittim aśnute Yājushaś sa工程技术
   Gautamanva-
152. yajah Kōdiri Līngaṃ bhāṭṭatma saṃbhavah | Annamp bhāṭṭa saṃdhīr ekāṁ
   vrittim abhyētī Yā
153. jushah | Gautamanvaśa-sanbhutān Jātā-Giragāṇḍikṣhītān Yājushaś śri
   Gana-
154. pati-dīkṣhitopyēka vrittimān | sūnur Aukala-bhāṭṭasya Kauśikānva ya
   saṃbhavah |
155. Yallam-bhāṭṭa-saṃdhīr ekāṁ vrittim abhyētī Yājushah | Śrīvatsānva ya saṃ-
   bhūtō
156. Vallam-bhāṭṭasya nastānāh | Nāgam-bhāṭṭas saṃdhīr ekāṁ vrittim abhyē-
   tī Yājushah | Śrī-
157. vatsa-gōṭrō Kshēṇabaya Bichcharasa-nastānāh | bahvricha śri Śivapura
   Śunapppāatraiṣa

IV.B—

158. vrittimān | Kauśikānvaṇaya Yemnegmuteya-Tirmala bhāṭṭa-
159. jah Chāmnayō Yājushaś ērimān ekāṁ vrittim ihāśnutē | bahvricha-
   Aukalabhā-
160. tōta Vēvāmīttavāyōdbhavah śri Vaṭṭipalli Gōvīma-bhāṭṭajōpy ardhav-
   vrittī-
161. mān Bhāravājānvāyō Penugōṃḍe Yākala yaṛvajah | Yājushaś śri
   Tirum-
162. la-bhāṭṭopy atriṣa vrittimān | Venkataṭyō Vaṭṭipalli Krishnādhvari
   tanūdbhavah | Yā-
163. jushah Kāsyapa kūlodbhūtas sārdhāika vrittimān | Vēnkaṭyō Rāyadurg-
   Nāraṣimha
164. sāriyāja Kāsyapānvaṇya sambhūtō Yājushōtrāṛdhva vrittimān | putrō Dēvā-
165. sya Narasimhāya Yājushah | Timmalayō Harītasa-gōṭrōpyatraiṣa
   vrittimān
166. putrō Madseti-halji śri Narasimhāya Yājushah | Gārgyāśānvaṇya Virū-
   pākshā-
167. tvardha-vrittimān | Kāsyapānvaṇya Bārāpura Komārya-nastānāh | Yājushah Puṭṭi-
168. bhāṭṭopyam ardhavrittim ihāśnutē | Gūmḍehalji Tirumala bhāṭṭajah
   Kāsyapānvaṇya | khyātō
169. Lakshmana-bhattaya Yajushotraidha vrittiman Ḍ Kūṭrī Madhava 

khyāta śaṅkarāryā-

170. tmasanbhavah | Dharmā bhaṭṭotraika vritti Sāmaha Kāśyapāṇvayaḥ śrīmān Mārē-pallī 

171. Komdi-bhaṭṭajō Yajushas sudhiḥ | Śrīvatsanvayajayaḥ Krishna bhaṭṭopy 

atraidha vrittiman 

172. Mantrā-mūrtyaubala sutō Mauna-bhārgava śānvetah śrīmān Auhala- 

bhaṭṭotyam bahvrichōpyāi- 

ka vrittiman | Yajushah śri Sādhuhalji Timmā-pandīta namdahā | Kāś- 

yapāṇvayaja 

173. Mallā-pandītōtraika vrittiman | tanayas-Tipparajasya Būṃmarajō mahā- 

maṭhān 

174. Kauśikānvyaya Śaukla Yajushōtraidha vrittiman | Bhāratvājānvyayōd- 

bhūtō Mādi- 

175. bhaṭṭasya-namdahā | Gaṃgaya-Yajushah-śrīmān ēkāṃ vrittima ihāsnute 

Billūri murtinā ya- 

176. sya putrah Kauśika gōtrajah | śrīmān Apparasō dhīmān Yajushōtraidha 

vrittiman 

177. Namāgriyarakṣēṣmṛyasagāśya putrō Gautama gōtrajah | Yajushas śri Lingga- 

mōpy-arha vri- 

178. ttim ihāsnute | Kāśyapāṇvaya-sambhūta Sōmannāgarasātmajah | khyātō 

Nāgarasa 

179. Yajushōtraidha vrittiman | putrō Bidura-kuppyaśa Tirumalāyayaśa 

Yajushah | Gautama 

180. . . . sārdhaika vrittiś Tirumalāgraṇiḥ | śrīmad Bidura-kuppāṃdra 

Rāyasam Tirumalā- 

181. tmajah | Yajushō Gautamakulē Venmaṭayādyvi-vrittiman | Yajushō Bolaguru 

182. Sōmaḥbhaṭṭarśa sambhavah | Chemmamabhāṭṭopy aikavritti Kāśyapā- 

vayjayassudhiḥ 


V-A—

184. Gaja-Rāmanahalli tanūbhavah | Ātrēya gōtrarri-

185. kāśkhi Venkajayyōtra dvirvittiman | namdahā Krishnabhaṭṭasya Gautama 

186. nvaya sambhā [vajh] | Rāmā-bhaṭṭō Yajuś śākhi vṛtti-dvayam ihāsnute | 

Ānegumdi-varā- 

187. ditya-bhaṭṭajō Yajushas sudhiḥ | Bhāratvājānvyayōdbhūtō Mūru-Rayō 

dvirvittikaḥ | putrō Naṃ-

188. jana-bhaṭṭasya Bhāratvājānvyayāya yah | ēkāṃ Naṃjana-bhaṭṭōtra vrittima 

āpūṇī bahvrichā | Bhārā-

189. dvājānvyō Bairasamdrādhipa Sīmagar maṇḍanō bahvrīcha śrīnīvāsōpy 

atraika vrittiman 

190. harīmūrtēścādīḍaṇ Tirumala-Rāyasya guruṭarā yasya śāsā- 

191. nam ativalaśāśa taru-kara dānasya guṇa nīdānasya Tirumala-

192. rāyasya giriādvira kirtēs tāmraśāśaṃ ślokaṃ | kavi-śāsana-

193. Svayamḥūś sarasas Sabhaḥatēśa sunaḥ manunītas Tirumala-mahārā- 

194. yasya śāsanaḥ | Virayya-Ganapāḥchāryō vyaktivat-tāma śāsanaṃ | dā- 

195. na-pālanyōr madhyē dānāch-chhrēyōu pālanaṃ | dānāt-svargām 

avāṃśīt 

196. pālanād achyutaṃ padam | svadattād dvīgūnam punyam paradattānupāla- 

197. namī | paradattāpa hārēṇa svadattāṃ nishphalaṃ bhavē | svadattām para-
Translation.

Obeisance to Gaṇadhīpati. Obeisance to Śambhu, beauteous with the chāmara like crescent moon kissing his lofty head, the original foundation pilar of the city of the three worlds. May the rod the tusk of the sportive Boar form of Hari, protect you, supported on which the Earth, surmounted by Hēmādri as a kālaśa displayed the brightness of a canopy. May that brightness which disperses the gloom of troubles be for your happiness, which though an elephant (gaja) was not-elephant (aga), born and is worshiped even by Hari.

VICTORIOUS is the left eye (Chandra, the moon) of Hari, which was born from the milk ocean, whose rays nourish the chakrā birds and are the food of the immortals. His grandson was Budha’s son Purūrava whose son was Āyu, to whom was born Nāhusha. From him came Yayātī from whom was Puru. In that race was born the king Bharata, in whose line was Śaṅkun. Fourth from whom was Vijaya, from whom was born Abhimanyu, from him Parikshit. Eighth from him was Nanda, ninth from whom was the king Chalikka, seventh from whom, with the splendor of Śripati (Vishnu) was born Rāja-Nārāṇḍra. From him Bijjaleśa was the tenth, and in this (line) the king Vira-Hemmādi-Rāya was the third, who prostrated himself before Murāri (Vishnu), and was lord of Māyāpuri.

Fourth from him was born the king Tāta Pinama, at mere sight of whom his enemies trembled. To whom was born a son the king Sōma dēva, who took from the enemy seven hillforts in one day. His son was the heroic Rāghava dēvarat, and from him was born the king Pinamā. To this lord of Āravīṭinagara the king Bukka was the son, by whom, daily increasing in glory, was firmly established even the kingdom of Sāluva Narasimha.

The king Bukka, who was like a tree of plenty to the learned, even as Kanala nābha (Vishnu) the Ocean virgin (Lakṣmist), so married the auspicious Ballāmbikā, whose beauty surpassed that of the nymphs of svarga, of the highest virtue. By the king Bukka (omitting laudations) Ballāmbikā obtained the son Rāma-Rāja. By the might of his arm being victorious over Sapāda’s army of 70000 horses, he took the Adavani hill fort, and driving away Kāsappudeya, captured Kandanaṃlī durga, and even drank the water from the feet of Hari established there,—owing to his faith—as if nectar, in spite of the poison his kinsmen had put into it.

The king Rāma-Rāja’s queen was Lakshmyāmbikā and their son was the king Śrīranga-Rāja. His wife was Tirumālāmbikā, who bore in succession the sons Rāma Rāja, Tīrumalarāya, and king Venkaṭādri. Having destroyed all his enemies Rāma-Rāja ruled the circle of the world, with the fame of Bharata, Manu, Bhagiratha and other kings of old.

And of the three sons of the king Śrīranga, Tīrumala mahārāya, having conquered all his enemies, was anointed to the throne and ruled the whole world. And at the time of his coronation anointing, the earth, bathed in the streams of water poured out with his numerous gifts, ranked as the queen. His wife was Channama-Dēvi,
Having delivered the earth from the ocean of his enemies he received the name of Dhananivarāha and the earth, forsaking all others, clung to him (some verses in his praise). In Kañcchi, Srīraṅga, Śesāhchala, Kanakasabhā, Ahōtalādri and other places again and again did he bestow gifts in temples and bathing places, of gold, tulā purusha, and others, besides minor gifts. And he subdued and made his own the eighty-four (chaurāsi) durgas. (Among an immense number of epithets to him, are) having put down the pride of Avahalurāya, showing his skill in conquering the Utkala king, the chief gem in the garland Aravītipura, the Tribhuvaninalla of Vengi, the Suntraṇa of Urigola, foremost of those born in the Ātrāya gōtra, his feet honoured by the Rāṣṭra whom he had crushed, the lord of Kalyānapura, the Chalikka chakravarti, having the title of victor from first to last over Gonga of Konarānī-kōta, displacer of the Rāya of Roḍdi, champion over kings who break their word, rājādhīrājī rāja-paramēśvara, champion over the three kings, Surattraṇa of the Hindu Rāyas—with these and other titles, daily praised with folded hands by the Kāmboja Bhōja Kālinga Karahātu and other kings, who had received the rank of doorkeepers, with such expressions as Victory! Long life—

Adorning the golden throne of Kaṇaṭaka, the king Tirumala mahārāya ruling the whole world, eclipsing Manu by his policy, victorious by the might of his arms, His further praise.

On Monday 12th of the bright half of Kārttiaka in the year Prajñāpatī corresponding to the Śaka year reckoned by the moon, Vēdas, treasure and virtues, in the presence of the god Rāma chandra, to Brāhmans of many sākhās, gōtras and sūtras learned in sāstras and Vēdas—in the Penugonda kingdom in the Chiplanae kingdom in the Tippuru stīne and Hurgudiyanādī, the village Arumallige with its boundaries—Toralakkaddri to the southeast, Bukkasamudra to the south, Haritaganṭhaka tank to the southwest, Bulakalāyya to the west, Gunjavani to the northwest, Ekāipura to the north and Mudiyankaḷlū to the North-east—renamed as Bhairola mandira with all the usual rights (specified) on the application of Kāreṭli Baireguda, son of Mēlabairava gamā of Nāka-nayaka sākhā and Krsnaṇappa, son of Shadappa Bhaiyyapa of Kāśyapānava who is styled as Sindhugōvinda, Yavanākana bhimā and Manināgapurādhīsā—surrounded by learned men and his courtiers, the great Tirumala māhārāya granted with joy.

And forming the village into 48 shares, he bestowed them according to the following list:—

To Basavabhaṭṭa, son of Appalāpāthya of Kāśyapagōtra and Rigveda one vṛttī; to Ayyabhāṭṭa, son of Tirumala of Viśvāmitra gōtra one vṛttī; to Venkaṭadri-bhaṭṭa, son of Sūri-bhaṭṭa of Kāśyapānava and śukla Yajurveda, one vṛttī; to Timmājōśya, son of the famous Obhala of Viśishṭha gōtra and Rigveda, one vṛttī; to Sadaśiva, son of Viśvanātha of Kāśyapa-gōtra and Yajūssākha, two vṛttīs; to Naishadhā, son of Nārasimha bhaṭṭa of Srivattra gōtra and Yajurveda, one vṛttī; to Dhālībhāṭṭendra, son of Sūri-bhaṭṭa of Vāsiṭṭhagōtra and Rigveda one vṛttī; to Nārasimha, son of Bommakal Aśvāṣṭimśa of Haritagasōtra and Yajurveda, one vṛttī; to Venkaṭadri bhaṭṭa, son of Sōmayājī bhaṭṭa of Bharadvājagōtra and Yajurveda, one vṛttī; to Vāraṇāsī Sākara, son of Deva-bhaṭṭa of Bharadvājagōtra and Rigveda, one vṛttī; to Vengalalākaṇṭha, son of Maladinnaya Nāla Timmala-bhaṭṭa of Bharadvājagōtra and Yajurveda, one vṛttī; to Kondibhaṭṭa, son of Kondibhaṭṭa of Kāśyapa-gōtra and Rigveda, half a vṛttī; to Naraharibhaṭṭa, son of Gobūr-Timmala-bhaṭṭa of Kauśikagōtra and Rigveda, one vṛttī; to Rāmābhaṭṭa, son of Nārasimha of Bharadvājagōtra and Suklayājusha, one vṛttī; to Venkaṭa, son of Gauripriti Malaya of Bharadvājagōtra and Yajurveda, one vṛttī; to Hampūbhaṭṭa, son of Yarragollakavi
of Átrayagotrā and Yajurveda, one vṛtti; to Annambhaṭṭa, son of Kōdirilingambhaṭṭa of Gautama gotra and Yajurveda, one vṛtti; to Gaṇapaṭi dilshita, son of Śingari dīksita of Gautama gotra and Yajurveda, one vṛtti; to Yallambhaṭṭa, son of Anbhahabhaṭṭa of Kanśikāvyā and Yajurveda, one vṛtti; to Nāgambhaṭṭa, son of Vallambhaṭṭa, of Śrivatsa gotra and Yajurveda, one vṛtti; Sivapura Sūrappa, son of Kṣīṇahālaya bichcharāsa of Śrivatsa gotra and Rigveda, one vṛtti; to Channaya, son of Yennegunṭeṇa Tirumala bhaṭṭa of Kanṣika gotra and Yajurveda, one vṛtti; to Anbhala bhaṭṭa, son of Śrivatśipalli Gōvinda bhaṭṭa of Viśvāmtra gotra and Rigveda half a vṛtti; to Tirumala bhaṭṭa, son of Penugonde Yākalyāyappā of Bhāradvāja gotra and Yajurveda, one vṛtti; to Venkatayya, son of Vaṭṭipalli Kṛishṇāḥvāri of Kāṣyapa gotra and Yajurveda, half a vṛtti; to Venkayya, son of Rāyadurga Nārasimha of Kāṣyapa gotra and Yajurveda, half a vṛtti; to Dēva Narasimha’s son Timmalayya of Haritasa gotra and Yajurveda, one vṛtti; to Virāpākṣha of Madsetīhalli Narasimha of Gārgyasa gotra and Yajurveda, half a vṛtti; to Putṭibhaṭṭa, son of Bārāpura Komārya of Kāṣyapa gotra and Yajurveda, half a vṛtti; to Lakshmāna bhaṭṭa, son of Gunde halji Tirumala bhaṭṭa of Kāṣyapa gotra and Yajurveda, half a vṛtti; to Bhāranabhaṭṭa, son of Śankarārya, famous as Kōlūri Mādhava of Kāṣyapa gotra and Śānaveda, one vṛtti; to Krishnabhaṭṭa, son of Mārēpalli Kondabhaṭṭa of Śrivatsa gotra and Yajurveda, half a vṛtti; to Anbhala bhaṭṭa, son of Mantra mūrti Anbhala of Māmabhārghava gotra and Rigveda, one vṛtti; to . . . lāpandita, son of Sādhūhalji Timmāpandita of Kāṣyapa gotra and Yajurveda, one vṛtti; to Bommaraṇja of great learning, son of Tipparāja of Kanṣika gotra and Sukla yajurveda, half a vṛtti; to Gaṅgaya, son of Madhibhaṭṭa of Bhāradvāja gotra and Yajurveda, one vṛtti; to Apparasa, son of Bilūri mūrti of Kanṣika gotra and Yajurveda, half a vṛtti; to Lingarama, son of Nandigiriyarasendra of Gaṇatama gotra and Yajurveda, half a vṛtti; to Nāgaraṇa, son of Sōmanāgarasa of Kāṣyapa gotra and Yajurveda, half a vṛtti; to Bidurukuppāya Tirumalayya’s son Tirumala of Gaṇatama gotra and Yajurveda, half a vṛtti; to Venkayya, son of Bidurukuppāya Tirumalayya’s son Tirumala of Gaṇatama gotra and Yajurveda, two vṛtīs; to Channamabhaṭṭa, son of Bolagūru Sōmābhaṭṭa of Kāṣyapa gotra and Yajurveda, one vṛtti; to Venkatayya, son of Gajjarāmanahalli . . . of Átrayagotra and Riksakhā, two vṛtīs; to Rāmābhaṭṭa, son of Kṛishṇabhāṭṭa of Gaṇatama gotra and Yajurveda, two vṛtīs; to Mūrṇāya, son of Anegundi Varāditya bhaṭṭa of Bhāradvāja gotra and Yajurveda two vṛtīs; to Nanjanabhaṭṭa’s son Nanjana bhaṭṭa of Bhāradvāja gotra and Rigveda, one vṛtti; to Śrīnivāsa, son of Bairasamudrādhīpa Śingara of Bhāradvāja gotra and Rigveda, one vṛtti.

The verses of this copper sāsana of Tirumalamaḥārāya were composed by Kaviśāsana-Svayambhū, the son of Sabhāpati. And by order of Tirumala māhārāya, Vimarṣa Ganaṇapayāchārya engraved the sāsana.

Between the act of making a gift and that of maintaining one already made, maintenance is more meritorious than gift. By making a gift one goes to Svarga while by maintenance of a gift one attains the heavenly region from which there is no fall. It is twice as meritorious to protect others’ charitable deeds as to make gift one self. By confiscating the gifts made by others one’s own gifts are rendered void of merit. Whoso-ever takes away land given by himself or by others will be born as a worm in ordure for sixty thousand years. This bridge of dharma is common to kings and should be protected by you (kings) from time to time. Rāmachandra asks this of all future kings again and again.

(signature) Śri Virāpākṣha.
Note.

The present copper plate record was sent by Mr. Renukacharya of Bangalore for deciphering. The plates on which the record is engraved are five in number each measuring \(9\frac{3}{4}^\circ \times 7\frac{1}{16}\). They are all separated from the ring and neither the seal nor the ring was with the plates when received at this office. Each plate is cut round for preparing the vessels which has damaged the record here and there. There is writing on both sides of the plates except the first and the last which have writing on only one side. Each side of each plate consists of about 27 lines.

The record is written in the Nāgari characters except the king's signature at the end which is in the Kannada script. The language is Sanskrit throughout and is written in a highly literary style and in verse which is common among the Vijayanar copper records.

The contents of the record are similar in most parts to that of Tumkur No. 1 (E.C. XII). The present record is issued by the same ruler Tirumalarāya on the same date as that of Tumkur No. 1 but the village granted and the donees are different. The present grant was made at the request of Kārehalli Bairegauda and Krishnapappa Nāyaka. Śaka 1493, Prajōtpatti sam. Kārttika śu. 12, Sanmya appears to have been an important date as it witnessed at least, two grants, made by Tirumalarāya. Is it possible that that was the date of the king's coronation? Tirumalarāya came to the throne after May 1570 A.D. on which date Sadāśiva Rāya was still living. But it is not mentioned in the record that the grant was made on the occasion of the coronation.

One other important thing to be noticed in the present record is the mentioning of Shaḍappa Bhaiyyappa's son Krishnapappa Nāyaka at whose instance the grant is made. The title applied to him in the record, viz., Sindhuśvinda, Yavanānkantha Bhima, Manināgappurādhiśa, etc., are the same as those of the Bēlūr chiefs. It is known from records that the predecessors of Era Krishnapappa Nāyaka were bearers of the Vijayanagar king's betelbag. Era Krishnapappa Nāyaka, who was also a bearer of the betel bag of Sadāśiva Rāya, is stated by Mr. Rice as holding the Bēlūr chieftainship between 1524 and 1566. But from the present record it is known that he was still living in 1571 A.D.

The village granted was Arumallige renamed Bairasamudra which was divided into 48 vṛttis and distributed among Brahmins.

2

On a boulder near a maṇḍap near the wastewier of Ningegaujanakere tank at the Kavanāpura, Kailancha hobli, Closepet taluk.

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

14*
Transliteration.

1. śrī Ganadhipatae namāḥ
2. Vīṣhun samvatsa-
3. ruda Āshādha bala
4. dasaniyalat Channna
5. paṇada pārupatyava
6. maṇḍa Lingaṇa
7. gaṇḍa maṇṭara
8. da Linganapurā
9. Bhīmēśvara dēvarige maṇḍa

Translation.

Obeisance to Ganadhipati. On the 10th of the dark half of Āshādha in the year Vishu, Linganagaunda, governor of Channapāṭaṇa, caused the maṇṭap to be made for the god Bhīmēśvara of Linganapura.

Note.

The present record refers to the grant of a maṇṭap made to the god Bhīmēśvara by one Linganagaunda, who is stated in the record to have been the governor of Channapāṭaṇa. Lingana gaund might have been an officer under some pāḷlega during the 16th or 17th century. As the Saka year is not given the date cannot be fixed.

3

On a boulder above the doorway of the Bhīmēśvara temple on the Rēvaṇa-siddhēśvara hill near Avvēraḥali of the same hobli.

Note.

This record on the boulder above the door of the Bhīmēśvara temple refers to the renovation of the temple made by Juddreya-Viranna, son of Rēvaṇa-Viranna-Channabasappa together with Nanjapa son of Mudvirappa of Closepet. The work was done by Kurulara Nilayya of Sankalagerre, and his sons Venkataramamayya and Thimmayya. It is dated both in the Saka era and Chirstian era Ś 1792 Angirasa sam. Kārtīka śū 5 is stated as corresponding to the 5th of November 1870 A.D. Ś 1792 was not Angirasa but Pramōdūta. Angirasa was two years later.
At the same place, to the west of the above record.

1. ಕಾಲಕಾಲ ಸೇರುವುದು ಕಂಡು
2. ರು ಜನಪಡಿಸುವುದು ಜನಕರಣ
3. ಸೆ ಚಿಹ್ನಾ ದೃೋಕಕಲಾ ತಿರುಬೋದಿ.. 
4. ನೂತನಸ್ಮಾಯ ಮನರುಕಸ್ಮಾಯ ತಾಂತ್ರಿಕರಣ
5. ಕೆಳ ಕೆಳ ರೂಪೆಯ ಪ್ರತಿಷ್ಠಾ ಕಾಲಕಾಲ
6. ಗಾಂಧಿಸ್ಮಾಯ ಸೇರುವುದು ಸ್ಮರಣ ಕಾಲಕಾಲ
7. ಸೇರುವುದು ಹೋಗಿಸುವುದು ರೂಪೆಯ ಕಾಲಕಾಲ

Note.

This is another inscription at the same place which records further renovation work done by Mallikarjuna dēvaru and his brother Rudraya on the 12th of the bright half of Pushya in the year Subhakritu which corresponded probably to Saturday, 10th January 1903 A.D. In addition to the mortar work they caused the steps (sāruve) to be made for the temple. The work was done by Kāmisa vodeya and Chanaya, son of Kuruba Muddana and the record was written by Gangahali Krishnaya's (son) Mudaviragunda.

5

On a boulder to the west of the Gālīmāntappa near the same Bhīmēśvara temple,

1. ಕಾಲಕಾಲ ಸೇರುವುದು ಕಂಡು ..
2. ಕೆಳ ರೂಪೆಯ ಪ್ರತಿಷ್ಠಾ ಕಾಲಕಾಲ
3. ಸೆ ಚಿಹ್ನಾ ದೃೋಕಕಲಾ..
4. . . . . ತಾಂತ್ರಿಕರಣ ಕಾಲ
5. . . . . ತಾಂತ್ರಿಕರಣ ಕಾಲ

To the right of the same record.

1. ಕಂಡು ಸೇರುವುದು..
2. ಕಂಡು ಸೇರುವುದು.

To its below.

1. ಕಂಡು ಸೇರುವುದು.
2. ಕಂಡು ಸೇರುವುದು.

Note.

This record on a boulder near the Gālīmāntappa refers itself to the mystic deed of opening the cave door of the god Aghora-hara in the year Ananda, done by Marulusidēśvara (spiritual) son of Rēvaṇasidēśvara. There are two famous Vīrašaiva saints of these names who lived during the 12th century or earlier. But as the characters of the present record belong to the 16th or 17th century A.D., the record cannot belong to those famous saints. And thus the record might refer to the traditional account of the mystic deed done by the famous saints.
The fragmentary record to the right of the above mentioned one, refers itself to some name which is not clear, while the one below these two records refers itself probably to the construction of the Gālimaṇṭap, by the side of which the present records are engraved, by a person named Puradaya, son of Kavēri udeya.

CHITALDRUG DISTRICT.

6

On the wall of the Isvara temple at Anekoḍa near Dāvanagere.

1. śrīmatu
2. Bāchōjana pu-
3. tra Bāmōja
4. Sarasvati
5. gaṇadāsi

Transliteration.

1. śrīmatu
2. Bāchōjana pu-
3. tra Bāmōja
4. Sarasvati
5. gaṇadāsi

Note.

This inscription is noticed by Mr. R. Narasimhachar in M.A.R. 1912, pp. 23 and 12. Its text and transliteration are here published with a slight alteration. It is in praise of one of the sculptors named Bāmōja, son of Bāchōja. His title was perhaps Sarasvatiganadāsi. His name also occurs in another inscription at the same place (Davangere 7). Mr. Rice has wrongly read the name as Bābōja.

KADUR DISTRICT.

7

On the western face of the base of the Yūpastaṁbha pillar at Hīre-magalur, Chikkamagalur taluk.

1. ...
2. ...
3. ...
4. ...
Transliteration.

1. guḷavama
2. ṛa
3. ha
4. aśvayūpa
5. ma

8

On the eastern face of the same Yūpastambha pillar.

Transliteration.

1. śṛi [A] ṣravaya
2. disida bāli
3. Lakīga

Note.

The village Hiremagalūr seems to be a place of considerable antiquity. A local tradition connects it to the days of Janamējaya, great grandson of Arjuna the middle Pāṇḍava. Mr. Rice has recorded the tradition in his introduction to the E. C. Vol. VII, p. 2, as follows:—“The local tradition describes the serpent sacrifice (performed by Janamējaya) as taking place at Hiremagalūr in Kadur district, where the Yūpastambha or the sacrificial post used on the occasion is still shown.” The same tradition is recorded by Mr. R. Namalāmchān also in M.A.R. 1916, p. 21. The Yūpastambha or sacrificial post which is shown at the place is in front of the Iśvara temple. It is described both in M.A.R. 1916, p. 21, and in M.A.R. 1942, p. 47.

It is of great satisfaction to discover two inscriptions of different dates on both the east and the west faces of the base of the pillar. Owing to its exposure to the rain and sun from a very long time, the records have almost worn out to be missed from the eyes of even the expert epigraphists like Messrs. Rice and Namalāmchān. The letters found on the west face belong to a very old date going as far back as the 2nd century A.D., while those on the east face appear to belong to about the 10th century A.D. The records are here published with illustrations (Plate XVII).

The record on the west face has worn out to a great extent thus making the complete rendering of the same impossible. It appears to contain about five lines in all in which only a letter here and a letter there can be made out. The characters of this record appear to stand in comparison with the cave characters of the variety seen in the Sātāvāhana inscriptions with a slight tendency backward to the Brāhmī characters. The tail of a in the third line is slightly curved up which is a later form belonging to about the 3rd century A.D. where as the central stroke of ya is long enough to claim the date earlier than the 2nd century A.D. Gu in the first line has its left stroke slightly curved in. Each letter is about two inches in height. As the lines are thin and are not deeply cut, it is very difficult to make out the formation of each and every letter. On the general outlook of the characters, the record might be fixed some where between the second and the third centuries.

Though the meaning of the record cannot be made out, a word in the third line aśvayūpa, which appears to be the nearest and possible reading, indicates that the pillar was meant for a sacrifice, thus bringing the tradition nearer the truth. But with the fragmentary inscription before us it is not possible to assign the record to
any ruler or dynasty. It is common among the popular local traditions to ascribe such ancient monuments to some event or other of the epics. Even some of the places mentioned in the Mahābhārata and Jaiminiścchara are located thus in the Mysore State. For example, Kubārā is stated to have been the capital of Chandra- hāsa, Kaivara to have been Ekačchhahatapura, etc. Similarly the present Yūpa-
stambha pillar is said to have been used for sacrificial purposes and is ascribed to the event of serpent sacrifice performed by Janamejaya.

The other record on the east face of the pillar, which paleographically belongs to about the 10th century A.D., states that the bali or sacrificial post was erected by one Annapya, who probably was the Nojamba king Anuiga or Biranolamba. The other person mentioned in the record is Lakiga, who probably engraved the inscription. It is not known why this inscription of the 10th century was engraved on a sacrificial post used in about the 2nd or the 3rd century A.D. It is possible that Anuiga saw this sacrificial post, about which the tradition of its being the Yūpa-
stambha might have already been current, lying in a neglected condition and reinstalled the post with the record.

On the basement of a pillar in the mukhamaṇṭapa of the Janārdana temple at Keresante, Kadūr taluk.

<table>
<thead>
<tr>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Bahudhānya samvatsaranā Māgha su 15 ralu</td>
</tr>
<tr>
<td>2. śrīmat pratāpa chakravarti Hoysana śrī</td>
</tr>
<tr>
<td>3. vīra-Nārāsiṅhvadēvamsarū Aṣakeya Pā-</td>
</tr>
<tr>
<td>4. riśadēvana maga Chikka Malampnamge Kereyasamthe-</td>
</tr>
<tr>
<td>5. ya Dravila samghada Adinātha dēvara Pārśva dēvara</td>
</tr>
<tr>
<td>6. basidigalige ā Kereyasamtheya Hiryya-Kereya</td>
</tr>
<tr>
<td>7. kēḻagulamtaḥa thāḷa-vṛttiya tōta gadde beddalu ma-</td>
</tr>
<tr>
<td>8. ne ā dēvarugaligulamtaḥa samasta tējā-svā-</td>
</tr>
<tr>
<td>9. myavanu ā śrīvīra-Nārāsiṅha dēvamsarū ā Malla-</td>
</tr>
<tr>
<td>10. namge daṇavāgyi dhārā-pārvvakar mādi ā-chandrārkka</td>
</tr>
<tr>
<td>11. tārāmbarāṃ salvantāgi kotṭaru maṅgala mahā śrī śrī</td>
</tr>
<tr>
<td>12. śrī</td>
</tr>
</tbody>
</table>
Translation.

On the 15th of the white half of Māgha in the year Bahudhānya: the illustrious pratāpa chakravartti Hoyaṇa śri vira-Narasimha dēvarasa granted to Chikka Malanna, son of Adakeya Pārisadēva, a garden, wet lands, dry lands and a house of the sthala-vṛtti below the Hiriyakere at Keresanthe, which belonged to the basadis of the gods Adinātha and Pārśvanātha, with pouring of water to last as along as the moon, sun and stars endure. Good fortune.

Note.

The pillar, on the base of which the present record is engraved, is now in the front mantapa of the Janārdana temple. But it is a Jaina record which states that king Narasimha granted some lands and a house, which originally belonged to the bastis of Adinātha and Pārśvanātha, to Chikka Malanna, son of Adakeya Pārisadēva. Thus it appears that the pillar belonged to a basti and was brought over to the Janārdana temple on a later date by which time the basti had collapsed.

Regarding the date no Saka year is given; but as the characters appear to belong to about the 12th century A.D., the given date, viz., Bahudhānya sam. Māgha śu. 15 might correspond to Wednesday, 12th February 1139 A.D., during the reign of Narasimha I.

KOLAR DISTRICT

10

On a stone set up against the wall of the Basavanna temple at Mulubāgalu.

Size 3'×14'.

1. ಮತ್ತು ಕೇರಾ ಕೆಲಸ
2. ಎನ್ನುವುದು ಎಕ್ಕಡು
3. ಯು ಯು ಎರಡು ಕುರುತಕಲಾಡಿಕೆ
4. ಸರಾ ವಿರಳ ಕುರುತಕಲಾಡಿಕೆ
5. ಅಧಿಕರಣ ಶಿಖರ ಕುರುತಕಲಾಡಿಕೆ
6. ನಂತರ ಶಿಖರ ಕುರುತಕಲಾಡಿಕೆ
7. ದೃಗುಂಟಿಸಿಕೆ ನಂತರ
8. ಶಿಖರ ಶಿಖರ ಕೆಲಸ
9. ಕೋಟೆ ಕೆಲಸ
10. ಸಾವಣ ಸಾವಣ
11. ಕೆಳಸ ಸಾವಣ
12. ಸಾವಣ ಸಾವಣ
13. ಶಿಖರ ಶಿಖರ ಕೆಲಸ
14. ಶಿಖರ ಶಿಖರ ಕೆಲಸ
15. ಶಿಖರ ಶಿಖರ ಕೆಲಸ
16. ಸ್ವಸ್ತಿ ಸ್ವಾಟ ಅನಂ
17. ದಾ ಸಾಂಪ್ಯವತಸರ ಚಾಯಿತ್ರ
18. ಬಾ 5 ಪ್ರಸಮಾನ ರಾಜದಿ
19. ರಾಜ ರಾಜ ಪರಮಿಂದವರ ಸ್ವಾತಿ

Transliteration.
1. svasti śri samastā Ānand-
2. da saṃpvyatsara Chayitra
3. ba 5 ih śrimad-rājadhi-
4. rāja rāja-paramēśvara śri
5. vīra pratāpa śri vīra Venka-
6. tāpati-rāyadēva mahā-
7. rāyalayyavāri kārya
8. karttalaina Sugutū-
9. ra Hiriyaṇa gaudivā-
10. ṃula māku punyaṃ-
11. gānu Muluvāyi
12. pēvalōṇu pasige ya-
13. ttukuppta karṣaṇa chēsi-
14. nāru yimdāku ya-
15. varuṇanaka miri pa-
16. śige yattinam tama
17. talī tampdrulanu
18. Vārāṇāsilō vadhi-
19. chchina pāpa

Translation.
Be it well. On the 5th of the dark half of Chaitra in the year Ānanda—We, Hiriyaṇa Gauḍa of Sugūṭur, the secretary to the illustrious rājādhirāja rāja-paramēś-
vara śri vīra-pratāpa śri Vīra-Venkaṭapatiḍēvarāya mahārāya, in order to get merit for ourselves, have ordered that none should collect pasige (?) tax in the market town of Muluvāyi. Whosoever collects pasige against this order gets the sin of killing their parents at Vārāṇāsi.

Note.
This record registers the grant of the freedom from the pasige: tax at Muluvāyi pēte by Sugūṭura Hiriyaṇa Gauḍa. He is stated in the record to have been the secretary (kāryakartta) to the Vijayanagar king Vīra-Venkaṭapatiḍēva or Venkaṭa I who reigned between 1586 and 1614 A.D. The given date Ānanda sam. Chayitra ba. 5 corresponded to Sunday, 20th March 1614 A.D. during Venkaṭa-patirāya’s reign.

11

On a stone built into the platform of the Nandikamba in front of the Sōmēsavam temple at the same place.

Size 14’ × 5’.
3. ... ದೇವಾ ಶಿವಾ
4. ... ಮಹಾದಾನ
5. ... ಸಪ್ತಾಹತಾಂಕ
6. ... ದೇವಾ ಶಿವಾ

Note.

This is only a fragmentary record, portions of the stone to the left and below having broken and lost. This stone piece is now fixed to the platform of the Nandikambā in front of the Somēśvara temple at Mulubāgal. It belongs to the reign of the Vijayanagar king Harīhara (I) and probably refers to some grant made at Mulubāgal in the year Khara corresponding perhaps to 1351 A.D. All the other details in the record are lost.

12

On a pillar lying by the side of the road in front of the Virabhadrāsvāmi temple at the same place.

(ವೈರಭ್ದಾ ದೇವಾ ಶಿವಾ ಸ್ವಂತಂದ್ರಯಾತ್ರಿ ವಿಮುಖ ಸ್ಥಾನದಲ್ಲಿಯೇ ಚಾಳಿ.
1. ಸೋಮನಾಥ
2. ವಿರುಧ್ಧಕೃತನ ಸಂಪ.
3. ಸಂಪ್ರದಾಯವಳ ಸ್ಥಾ.
4. ಸುಪ್ರಸಿದ್ಧ ಮಾತ್ರ 30 ವ್ಯ.
5. ಶ್ರೀಮಾತಿ ಮಹತ್ತು ಶಿವಾಯ ಸಿ.
6. ಹಸಾನ ಕಲಿಯ ಮಾಲಿಕಾರ್ಜು.
7. ದೇವಾ ಮಾತಕೆ ಕೋಟೆ.
8. ... ...

Transliteration.

1. Timmaṇa nā
2. yakana sēvā
3. Virodhikrūtu sam-
4. tsara Jyēṣṭha babula 30 lu
5. śrīmakī Mahatti mathada si-
6. hāsana Kaliya Mallikārjuna
7. dēvara maṭake koṭṭa
8. ...

Translation.

The service of Timmaṇa Nāyaka. On the 30th of the dark half of Jyēṣṭha in the year Virodhikrūtu (Timmaṇa Nāyaka) granted to the matt of the god Kaliya Mallikārjunā deva of the illustrious Mahatti mathada simhāsana.

Note.

The last portion of the record is worn out and hence the record is incomplete. It records the grant of some gift to the Mahattīra matha at the place by one Timmaṇa Nāyaka. The record is on a pillar on which the figure of the donee is also carved. It is highly probable that Timmaṇa Nāyaka caused a portion of the matt buildings to be constructed and made over the same to the matt.

15*
Regarding the date no Saka year is given. The characters appear to belong to the 16th or 17th century A.D.

On a viragal near the Sādalamma temple to the south of the village Sādali.

1. svasti śrī Nolambaru pritivirājyaṁ keye
2. Aṇnikaru
3. Kacheyaga-
4. vundara ma-
5. ga Garuga-
6. yya Kodali
7. Yuddhāgranā
8. Gājumama
9. sarara talit
10. du sattam

Transliteration.

1. svasti śrī Nolambaru pritivirājyaṁ keye
2. Aṇnikaru
3. Kacheyaga-
4. vundara ma-
5. ga Garuga-
6. yya Kodali
7. Yuddhāgranā
8. Gājumama
9. sarara talit
10. du sattam

Note.

This viragal belongs to the reign of a Nolamba king who is mentioned in the record merely as śrī Nolambaru. But as the other name Aṇnikaru of the record appears to be the same as Aṇniga or Bīra Nolamba, the ruler Nolambaru mentioned in the record might have been Aṇniga's father Ayyapa who ruled the Nolamba kingdom during the 10th century A.D. The viragal records the fight and death of a hero named Garugayya, son of Kacheyagavunda, in a battle at Kodali against Gājumamaraśa.

No date is given. The characters belong to about the 10th century A.D.

MANDYA DISTRICT.

On a stone brindāvana in front of the Narasimha temple on the Narasimha-deva guḍa near Sātanur, Mandya hobli.

1. kheṣṭhe sugam̐hān vīrasya vinnu
2. v vinedhaṁ śrī vinnu
Note.

This short record merely gives the date on which the stone brindāvana was constructed. No donor is mentioned. Regarding the date also no Saka year is given. As the characters appear to belong to about the 18th century A.D. the given date, viz., Kṛōdi sam. Chaitra bhauja daśamī possibly corresponds to Thursday, 15th April 1784 A.D.

15

On a stone built into the roof of the kitchen of the Narasimhasvāmi temple at Maddūr, Maddur taluk.

1. 
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32.
This inscription is noticed by Mr. R. Narasimhachar in M.A.R. 1919, p. 32. The stone on which it is engraved is built into the root of the kitchen of the Narasimha temple at Maddur. It is dated in 1325 and refers itself wrongly to the reign of Narasimha III instead of to that of Ballāja III. It is mostly worn out and seems to record that when (with usual titles) the nissanka-pratāpachakravarti Ārika-Narasimha-Dēvarasa wasin the residence of Dūrasamudra ruling the kingdom in peace and wisdom, the mahāmandalēśvara Kamalarāja Tammaya, Nāgarasa, the mahā-prabhu ..., and others having assembled, a settlement was made with regard to the duties and privileges of the 18 samayas. The writer of the record was ..., namitra.

On a stone to the west of Māyigagauda's land to the south of the village Konnāpura of Halagūr hobli, Malavalli taluk.

Size 4' × 2½'.

(Svetaśaṃkaraṇavāsī vaṃsabhū (śrīśayā svarṇa═)

1. ... vaisāḥ kālaṁ vādaśaśājō dānāṁ
2. ... ēkāḥ kālaṁ vādaśaśājō dānāṁ
3. ... kālaṁ vādaśaśājō dānāṁ
4. ... ēkāḥ kālaṁ vādaśaśājō dānāṁ
5. ... kālaṁ vādaśaśājō dānāṁ
6. ... ēkāḥ kālaṁ vādaśaśājō dānāṁ
7. ... kālaṁ vādaśaśājō dānāṁ
8. ... ēkāḥ kālaṁ vādaśaśājō dānāṁ
9. ... kālaṁ vādaśaśājō dānāṁ
10. ... ēkāḥ kālaṁ vādaśaśājō dānāṁ
11. ... kālaṁ vādaśaśājō dānāṁ
12. ... ēkāḥ kālaṁ vādaśaśājō dānāṁ
13. ... kālaṁ vādaśaśājō dānāṁ
14. ... ēkāḥ kālaṁ vādaśaśājō dānāṁ
15. ... kālaṁ vādaśaśājō dānāṁ
16. ... ēkāḥ kālaṁ vādaśaśājō dānāṁ
17. ... kālaṁ vādaśaśājō dānāṁ
18. ... ēkāḥ kālaṁ vādaśaśājō dānāṁ
19. ... kālaṁ vādaśaśājō dānāṁ
20. ... ēkāḥ kālaṁ vādaśaśājō dānāṁ
21. ... kālaṁ vādaśaśājō dānāṁ
22. ... ēkāḥ kālaṁ vādaśaśājō dānāṁ

...
23. ಸಂಬಾತ್ತೋ ಬ್ರಹ್ಮ ಸ್ವತಾಗಿ ಸ್ವಾಭಾವಿಕಪು.
24. ಮೂಲತಾಂತ್ರಿಕ ಹೋನಲ್ಲದಂತೆ ಬೇಕಲು ಮೊದಲ್ಲಾಗಿ.
25. ಬೀರು ಅಂಕಿಯ ಹೆಸರಲ್ಲಿ ಸುತ್ತರ ಬಹುತೇಕ.
26. ಖಾನಕೋದ್ದೆ ದೃಷ್ಟಿಗೆ ನಡೆದು ನೋಡಿದ್ದು ಅಮೃತ.
27. ಸುರಂಗಾದೃಶ್ಯ ಅಥಲ್ಲಿ ಎಂಬ ಹೋಯಿತು ಸ್ಮಾರಕ.
28. ಇದ್ದೆ ಸಂಬಾತ್ತೋ ಬ್ರಹ್ಮ ಸ್ವತಾಗಿ ಸ್ವಾಭಾವಿಕಪು.
29. ಮೂಲತಾಂತ್ರಿಕ ಹೋನಲ್ಲದಂತೆ ಬೇಕಲು ಮೊದಲ್ಲಾಗಿ.
30. ಸಂಬಾತ್ತೋ ಬ್ರಹ್ಮ ಸ್ವತಾಗಿ ಸ್ವಾಭಾವಿಕಪು.
31. ಸಂಬಾತ್ತೋ ಬ್ರಹ್ಮ ಸ್ವತಾಗಿ ಸ್ವಾಭಾವಿಕಪು.
32. ಮೂಲತಾಂತ್ರಿಕ ಹೋನಲ್ಲದಂತೆ ಬೇಕಲು ಮೊದಲ್ಲಾಗಿ.
33. ಸಂಬಾತ್ತೋ ಬ್ರಹ್ಮ ಸ್ವತಾಗಿ ಸ್ವಾಭಾವಿಕಪು.
34. ಸಂಬಾತ್ತೋ ಬ್ರಹ್ಮ ಸ್ವತಾಗಿ ಸ್ವಾಭಾವಿಕಪು.
35. ಸಂಬಾತ್ತೋ ಬ್ರಹ್ಮ ಸ್ವತಾಗಿ ಸ್ವಾಭಾವಿಕಪು.
36. ಸಂಬಾತ್ತೋ ಬ್ರಹ್ಮ ಸ್ವತಾಗಿ ಸ್ವಾಭಾವಿಕಪು.
37. ಸಂಬಾತ್ತೋ ಬ್ರಹ್ಮ ಸ್ವತಾಗಿ ಸ್ವಾಭಾವಿಕಪು.
38. ಸಂಬಾತ್ತೋ ಬ್ರಹ್ಮ ಸ್ವತಾಗಿ ಸ್ವಾಭಾವಿಕಪು.
39. ಸಂಬಾತ್ತೋ ಬ್ರಹ್ಮ ಸ್ವತಾಗಿ ಸ್ವಾಭಾವಿಕಪು.
40. 

Transliteration.

1. manu mahā-mandālēsvaram tribhuvana
2. mēsvaram Yādava-kulāṃbara-dyumani
3. malsparolu-gamḍa malapa
4. Talakādu Gampavādi Nolambavādi
5. Ucchabangi Banavase Hāṇumgallu Halaige
6. da bhujabala Vira-Gamga Vishānuvardhana Hoysala
7. dēvaru dushta-nigraha sīshṭa-pratipālanam
8. katā vinādaṁ Dōrasamudrada nelevśdīnalu
9. rājaṃ geyyuttire Sakavarusham sāśirada
10. vi sam vacharada Pōyamāsada sudda
11. Uttarāvana samkramāṇadāmdu
12. da śri Nārasimgha chaturvēdi-maṅgalada
13. Svayambhu Vaijanātha-dēvara naṃdādivige
14. naivađyakam parichārakargam Halagūra
15. tāṃraśāsana śīme sahitam
16. niyama svādhyāya dhāya dhāraṇa-mau
17. japa samādhi guna svarūparum
18. pampahanāthā sthānāpatigalappa
19. jiyaraputraṃ . . oppeyā
20. salūvanṭāgi dhāraṇāpūrvakaṃ
21. nađevarudakaṃ rāja biha sahitam
22. svādhyāya dhāya dhāraṇa maṃnāṣaṃ
daśmārakappu Hiriyagurugalu Saṃbhudēvara
23. Vaijanātha dēvarige silāsāsana vṛttinu
24. mundītu śri Bīṣṭidevaru besalu ś karu-
kompū śrīman naḥpradhānām Jādeyada
25. sasalu besana Yāda Heggade kai kōṃdu dēvālya
28. ... a sāsana pratishṭeyam mādīdaru paṁcçapradhāna
29. ... divya vachanadim sunka aguptuka saha bādhe pariha-
30. ... ravaģi bita datti tatu devāyada sthānamam sri vajjanātha
31. ... deva devadānake Halagura munpe sāsana pratishṭeyam mādi
32. ... achaḍarātaraṃ saluvaṃtağī bita datti Śrīyum Gaunyum sarṣajadau-
33. ... Sarvanu dhātiyup Narasimhanāda Hanum
34. ... la badākaru Śrīyum tāldida vipra yaśāḥ tilaka Hoysalamge
kurtu
35. ... āyum Śrīyumangattu rakshkke Surarum ā Haryum
36. ... suddataṃ paraddattam vā yō harēti vasumdrā shaśṭi varisah saha-
37. ... srāpi vishtāyam jayatē krimi imtiḍānava kedisdava
38. ... Samkramaṇandaṃdu Kurukshētra Vāraṇāsiyali
39. ... Brāhmaṇara korda pāpa lī dharma keḍade naḍeisuvanā Vāraṇās-
40. ... Note.

The stone on which the present inscription is engraved is worn out on either of the sides thus making the complete reading of the record impossible. The record begins with the introduction of the Hoysala king Vishnuvardhana and states that while the illustrious mahāmandalēśvara Tribhuvanamallā [raja] paramēśvara, a crest jewel of the Yādava race, malaparolu gadā, conqueror of Taḷakādu, Gangavādi, Nalamavādi, Uchchanga, Banavase, Amingaṇu Halasige, etc., bhujātala Viraganga Vishnuvardhana Hoysala deva was ruling the kingdom of earth punishing the wicked and protecting the good with Dārassumdra as his capital; on the day of Uttarāyana sankramana of the bright half of Pushya in the year [Paridāvī] being the Saka year [1054] the king has ordered a grant, probably some lands in the village Halagur, to be made for the perpetual lamp, food offerings and maintenance of the temple servants of god Swayambhu Vajjanātha at Śrī Narasingha Chaturvedimangala. His order was carried out by his mahāpradhāna Jādeya [dandanayaka] at whose orders Yāda Heggade set up the inscription stone in front of the village Halagur. The name of the priest to whom the grant was made, is lost. The record ends with a benedictory and an imprecatory verses.

17

On a triśula stone at the same place.

Size 3'x1'.

1. ......... 3'x1'
2. ......... 3'x1'
3. ......... 3'x1'
4. ......... 3'x1'
5. ......... 3'x1'
6. ......... 3'x1'
7. ......... 3'x1'
8. ......... 3'x1'
9. sumkada
10. adhikāṅgaluṇāpa
11. Dyāvanāngalū
12. nahida
13. nāḍavantagā bārada
14. śrī Svayambhuvēśvara
15. dēvara dévadāna-
16. kee Hallugūrī sumka
17. āgāmika maggadeге
18. gāṇatere ivam śrī
19. Vaijanātā nāndā
dīvige dhārāpūrvakāṃ mādi
20. koṭṭa patra chandra arkavaram
21. j dhrmmamamaṃ ālū-
pidavaru Gaṇgeya ta-
22. jāyate krimih

Transliteration.

Note.

This is another record at the same place, the top portion of which is worn out and lost. It also refers to a grant made to the god Vaijanātha or Svayambhuvēśvara. The grant which consisted of some taxes like toll at Hallugūrī, tax on looms and tax on oil mills, was made by Dyāvanā, a tax officer. The date and other details are lost. The grant was made for the perpetual lamp of the god. The record ends with the usual imprecation.
At Hārōhalli of Varūṇa hobli, on a stone in front of the Naṁjunaṭeṇavara temple.

Size 5' × 6'

<table>
<thead>
<tr>
<th>No.</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ಪೂಜೆ ಪ್ರತಿತಿಯ ಪ್ರತಿತಿ ಪ್ರತಿತಿ</td>
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<td>10.</td>
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<td>33.</td>
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<tr>
<td>34.</td>
<td>ಪೂಜೆ ಪೂಜೆ ಪೂಜೆ ಪೂಜೆ</td>
</tr>
</tbody>
</table>
Note.

The top portion of the pillar on which the present record is engraved is very much worn out thus making the complete reading impossible. The record registers the grant of the village Hadarivagiliu together with its hamlets free of certain taxes like sesa, tax on horses, kuruvi, mahaveya, etc. for the food offerings of the gods Prasanna Kesava, Gopala and Janardana consecrated at Somanathapura by king Narasimha and also of the other gods around these, like Lakshminarasimha and Ranganatha. The grant was made by the samasta mahaprabhu gandugalu of Torena and the same was witnessed by the Gaudas of fourteen naads. The record contains the usual imprecatory verse svadattam paramadattam, etc. The date is lost. The characters appear to belong to about the 13th or 14th century A.D.

19

On a stone to the north of the Somavara temple at Suttur, Bilikere hobli.
(Top portion is broken).
Size 6 x 4.

I ... --

1. ...: ... ...
2. ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ...
3. ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ...
4. ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ...
5. ... ...
6. ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ...

16*
Transliteration.

I Band—
1. ... nūra nele
2. viṣṇuśūri rājyaṃ geyyuttam irulu tat pādapadmopajīvi śīma Kumāra
3. ra Lakṣmīdeva đāndanāyakaru Satīvūra kālegado
4. Saka [va] risha 1118 neya Rākshasa saṃvatsaraṇa Hiriya-
5. nāḍ Edanāda Sottiyāra satru gardakkelise Yabharasā-
6. leyana tammam Mancheyanaṃ halabaraṃ komdu ... 

Note.

The top portion of the present viragal is broken and lost. Though the name of the reigning king is lost, we can ascribe this record to Ballala II, as the date S 1118 belonged to his reign and also Lakṣmīdeva Đāndanāyaka mentioned in the record was a famous general and a Garuda of Ballala II. The viragal records that when Lakṣmīdeva Đāndanāyaka marched on Satīvūr, the present Suttār, Mancheyana, brother of Yabharasaleya, killed a good many and died. The viragal is set up in his memory. Regarding the date only the Saka and cyclic years are given and no other details. S 1118 Rākshasa sam. corresponds to 1196 A.D.

20

A second viragal at the same place.

Size 4'×23'

Transliteration.

I Band—
1. ...
2. yuttiralu śīman mahāpradhāna Hiriya
3. nayaka Manchayyangaḷa besadim Malisetti

II Band—
4. magan Ekkaṭiga Chikana kaṇeyalāṭavaroḍalu mū-
5. dalisi huku halabaraṃ tīvidu Śurāloka pṛāpta

Note.

This is another viragal at the same place which has lost its top portion. It records that at the order of the illustrious mahāpradhāna Manchayya, Ekkaṭiga Chikana, son of Malisetti, fought in the battle, pierced many and died.

Manchayya, who is styled here as Mahāpradhana, was a general under Narasimha III, the Hoysala Ruler. He is met with in several inscriptions of the neighbourhood (see E. C. III, Nanjangūḍa 92, 93; M.A.R. for the year 1936, No. 47, etc.). The date is lost and the characters belong to about the 13th century A.D.
On a stone at the village entrance at the same place Suttur.

Size 1½ × 2'.

1. ಸುತ್ತಿರು ಗುಡಿಯಲ್ಲಿ ತಲುಪಿಕೆ ಹಾಗು ನೀರಿತ್ತು
2. ಒಂದು ನೀಲಕಾಂ ಯೆಳೆಯ ನೀರಿತ್ತು
3. ಒಂದು ಕಾರ್ಮಿಕ ನೀಲಕಾಂ ಯೆಳೆಯ ನೀರಿತ್ತು
4. ಒಂದು ಕಾಯವಿಧಿನ ನೀರಿತ್ತು
5. ಒಂದು ಕಾಯವಿಧಿನ ನೀರಿತ್ತು

Note.

This fragmentary record is only the last portion of a big 10th century inscription. Though it contains only an imprecatory verse, it is curious as it gives word by word meaning in Kannada of the famous Sanskrit imprecatory verse 'svadattam paradattam vā yō hareṇu vasundharā śaṣṭi varsha sahasrāni viśṭāyām jaya[te] krimiḥ.' The meaning of the verse is that he who confiscated his own gift of land or land gifted by others will be born as a worm in ordure for sixty thousand years.

SHIMOGA DISTRICT.

On a lingamudre stone in the land bearing survey No. 12 at Lakshmīsāgara, of Channagiri hobli.

1. o ದೇಶೀಯ ನೀರಿತ್ತು

Note.

This short inscription merely records that the land in which the inscription stone is situated was a grant of mahattina matha. Who granted the lands or when the grant was made, are not mentioned. Mahattina mathas came into prominence during the Keladi Nayak period. The characters also appear to belong to the 17th century A.D. From the next record it is known that there was a mattr at Santebennur to which probably the grant was made.

At the same place Lakshmīsāgara on a stone in the land bearing survey No. 16.

Size 5' × 14'

1. ಚಾಚುಡಿ ತಣುಳಳಿ ನೀರಿತ್ತು [0]
2. ನೀಡಿ ಗುಡಿಯಲ್ಲಿ ಮೇ [1]
Note.

This is another record at the village Lakshmināgara which records a grant of land to the mahattina maṭha at Santebeanūr. The present record also appears to belong to the 17th century A.D. paleographically as the previous one.

TUMKUR DISTRICT.

24

On a viragal set up in front of the Mallēśvara temple at Huliyar.

1. ... ...
2. ...
3. ...
4. ...

Note.

The stone on which the present viragal is engraved is said to have been found in the earth buried and was recently removed and set up in front of the Mallēśvara temple where it now stands. The viragal is very much worn out and hence the record is fragmentary.

The record belongs to the reign of Gōvidēva. This Gōvidēva was the ruler of Nirgunda and was a subordinate of the Hoysalas. Regarding the details of the Nirgunda family, please refer to the Annual Report of this department for the year 1943, pp. 97-99.

The record appears to refer itself to the fight and death of a hero (whose name is lost), in whose memory his son-in-law set up the present viragal.

The details of the date, viz., Ḥēvilambi sam. Chaitra bahula śashti Sōmavāra, correspond to Monday, 21st March 1177 A.D. during the reign of Gōvidēva.

25

On a bell in the Ranganāṭha temple at the same place.

1. ....
Note.

This short record on a bell in the Ranganātha temple refers to the grant of the same bell to the god by one Sanjiva Soṭṭi. The first letter tā of the record is said to mean Tāḷāngi which is a family name. The characters appear to belong to the early 19th century A.D.

26

On a big bell in the Narasimha temple at Śibi, Sira taluk.

1. तामालके पूजने जातक 1 सन्तुः 
2. ये नव समस्तान्त्र सदासमान 2 सन्तुः 
3. नो ये स्थित पाण्डुलिपिः 
4. ये त्यस्य नामस्य श्रवणां सुख्यो तेन च 
5. तेन त्यस्य समास्य सर्वोऽनुविधेन य यात्रा 
6. तो त्यस्य नामस्य श्रवणां सुख्यो तेन च 

Transliteration.

1. subham astu svasti śri vijayābhyudaya Śālivāhana Śaka va-
2. rṣa 1683 neya Vikramanāma sanvatsaradā Kārtika śu
3. 10 in Bilibēḍagiyarasaru, Anaji Nāga Nāyakiti
4. Bhōsava yivara Komāra Eellapa Lokkapa yivara Komā-
5. ra Bhōsava Nāgapa Nāraṇappanu śri Basavaśvara-
6. ge māḍida bhakti 1 sa 30.

Translation.

Be it well. On the 10th of the bright half of Kārtika in the year Vikrama
being the 1683rd year of the victorious Śālivāhana era:

The service (grant) made to the god Basavēśvara by Bhōsava Nāgapa
Nāraṇappa, son of Ellapa-lokkapa, himself the son of Bhōsava Bilibēḍagiyarasa and
Anaji Nāganāyakiti, (weight) 30 seems.

Note.

The record registers the grant of the bell on which it is inscribed to the god
Basavēśvara by a person named Bhōsava Nāgapa Nāraṇappa. But at present
the bell is in the Narasimha temple and thus it appears that it has been brought from
some Basavēśvara temple. Where the Basavēśvara temple situated is not known. The
record is dated in the Śaka year 1683 Vikrama sam. Kārtika śu. 10, which corresponds
to Tuesday, the 16th of November 1760 A.D.

27

On the pedestal of the metallic image of Viśvaksēna, in the same Narasimha-
vāmi temple.

1. तामालके पूजने जातक 1
Transliteration.

Right side—
1. Śrī Śibi Narasimha

Back side—
2. Vikrama sa-
3. m l Ṭāḍḍa śu
4. 7 Bhānuvāma
5. Ṭu l Belāve
6. . . . . yilidū

Left side—
7. Māvepali Rā
d. maiya Giriya-
9. pana śyāve

Translation.

Śrī Śibi Narasimha. On Sunday the 7th of the bright half of Ṭāḍḍha in the year Vikrama: Māvepali Rāmaiya Giriappa’s service.

Note.

This records the grant of the Viśvaksēna image to the Narasimhasvāmi temple by Māvepali Rāmaiya Giriappa. The date of the record is Vikrama sam. Ṭāḍḍha śu. 7 Sunday. No Śaka date is given. But as the characters appear to belong to the early 19th century, the date might be taken as corresponding to 1820 A.D.
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<td>16th or 17th cen. A.D.</td>
<td>Venkaṭapati Rāya</td>
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<td>Ś 1792. Angirasa sam. Kārttika śu 5—5th Nov. 1870 A.D.</td>
<td>Miscellaneous</td>
</tr>
</tbody>
</table>

Nolambas

Śrī Nolambaru (Ayyapa)

An̄giga

Hotsalas

Vishnūvardhana

Narasimha I

Narasimha III

Do

Vijayanagar

Harihara I

Tirumalarāya

Venkaṭapati Rāya

Miscellaneous
Viragal: mentions the name of the reigning king merely as Nolambarn and also gives the name Anniga. It records the fight and death of a hero named Barugayya, son of Kachyagavunda, in a battle at Kodali against Gajumaramasa.

This record on the east face of the Yupastambha states that the bali or sacrificial post was erected by Annayya. It is possible that Annayya restored the old Yupastambha position.

Registers a grant probably of some lands made by the king, for the perpetual lamp, food offerings, etc., of the god Swayambhu Vajjanatha at Sri Narasimha Chaturvedimangala.

Registers a grant made by the king to Chikka Mallanna, son of Adakeya Pariśa deva.

Viragal: records the fight and death of a hero during the reign of Gōvidēva, ruler of of Nirunanda who was a subordinate of the Hoysalas.

Viragal: records that when Kumāra Lakshmidhara Daṇḍanāyaka marched on Sātivūr, Manchevana, brother of Yabharaśeleya, killed a good many and died.

Viragal: records that at the order of the illustrious mahāpradāna Manchayya, Ekkatiga Chikapa, son of Malisaṭṭi, fought in the battles pierced many and died.

Records the settlement made by Tammaya, Nāgarasa and others with regard to the duties and privileges of the eighteen samayas.

Fragmentary record: merely mentions the name of the king; the other details are lost.

Copper plate record, registers a grant of the village Arumallige renamed Bairasamudra to Brahmans by the king at the request of Kārebaḷi Baireganda and Krishnappa Nāyaka, the Belur chief.

Registers the grant of the freedom from the pasige tax at Muluvāyi Pete by Sugufūra Hiriyaṇa gauda who was the secretary to the king.

The record refers to the grant of a maṇṭap to the god Bhimsvara by one Lingana-ganda.

The record refers itself to the renovation of the Bhimśvara temple by Rudreya-Virana.
### APPENDIX A.

List of Photographs taken during the Year 1944–45.

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<td>Do</td>
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<td>Do</td>
<td>Do</td>
<td>Do</td>
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<td>Oorgam</td>
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<td>Parandapalli</td>
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<td>39</td>
<td>Do</td>
<td>Do</td>
<td>Mahishasura Mardini</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>40</td>
<td>6½&quot; × 4½&quot;</td>
<td>Isvara temple</td>
<td>Sitalbrama</td>
<td>Varadamula</td>
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<td>Do</td>
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<td>Do</td>
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<td>Do</td>
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<td>Do</td>
<td>Do</td>
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<td>Do</td>
<td>Do</td>
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<td>Hreibhaskara</td>
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<td>6½&quot; × 4½&quot;</td>
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<td>51</td>
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<td>Do</td>
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<td>Do</td>
<td>Inscription stone</td>
<td>Hodigere</td>
<td>Do</td>
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<td>Serial No.</td>
<td>Size</td>
<td>Description</td>
<td>View</td>
<td>Village</td>
<td>District</td>
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<td>---------------------------</td>
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<tr>
<td>53</td>
<td>$8\frac{1}{4}'' \times 4\frac{1}{2}''$</td>
<td>Siva temple</td>
<td>An Ikkeri Chief?</td>
<td>Varadamula</td>
<td>Shimoga</td>
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<td>$8\frac{1}{4}''$</td>
<td>Narasimha temple</td>
<td>Panchamukhi-Anjaneya (front)</td>
<td>Sibi</td>
<td>Tumkur</td>
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<tr>
<td>55</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>56</td>
<td>Do</td>
<td>Do</td>
<td>View</td>
<td>Do</td>
<td>Do</td>
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<td>57</td>
<td>Do</td>
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<td>58</td>
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<td>Kesava</td>
<td>Amritur</td>
<td>Tumkur</td>
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<td>59</td>
<td>Do</td>
<td>Do</td>
<td>Front view</td>
<td>Do</td>
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<tr>
<td>60</td>
<td>Do</td>
<td>Do</td>
<td>Interior view</td>
<td>Do</td>
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<td>Do</td>
<td>Do</td>
<td>S. W. view</td>
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<td>Do</td>
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<td>62</td>
<td>Do</td>
<td>Do</td>
<td>Sarasvati</td>
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<td>Do</td>
<td>Do</td>
<td>Ganesha</td>
<td>Do</td>
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<td>Do</td>
<td>Do</td>
<td>Kesava</td>
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<td>Do</td>
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<td>Do</td>
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<td>Do</td>
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<td>66</td>
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<td>Kesava temple</td>
<td>A drawing of east doorway</td>
<td>Belur</td>
<td>Hassan</td>
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<td>67</td>
<td>Do</td>
<td>Do</td>
<td>Ground plan</td>
<td>Harnahalli</td>
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<td>$6\frac{1}{4}'' \times 4\frac{1}{2}''$</td>
<td>Somesvara temple</td>
<td>Pillars and ceiling of front porch</td>
<td>Keresante</td>
<td>Radur</td>
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<td>Do</td>
<td>Do</td>
<td>North-west view</td>
<td>Do</td>
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<td>70-71</td>
<td>Do</td>
<td>Do</td>
<td>South-west view</td>
<td>Do</td>
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<td>View</td>
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<td>South view</td>
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<td>Do</td>
<td>Do</td>
<td>Interior view of Mukhamantapa</td>
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<td>Do</td>
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<td>Do</td>
<td>Do</td>
<td>Old town and temples</td>
<td>Do</td>
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<td>76-77</td>
<td>Do</td>
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<td>View of tank</td>
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<td>Do</td>
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<td>Do</td>
<td>Do</td>
<td>View of pillar</td>
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<td>Pillar</td>
<td>Do</td>
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<td>Do</td>
<td>Do</td>
<td>A car</td>
<td>Do</td>
<td>Do</td>
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<td>82</td>
<td>Do</td>
<td>Do</td>
<td>A shrine in front</td>
<td>Do</td>
<td>Do</td>
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<td>83</td>
<td>Do</td>
<td>Do</td>
<td>Viragal inscription</td>
<td>Yellambalsi</td>
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<tr>
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<td>Yoganarasimha</td>
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<td>90</td>
<td>Do</td>
<td>Do</td>
<td>Doorway of North cell</td>
<td>Anekkonda</td>
<td>Do</td>
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<td>91</td>
<td>Do</td>
<td>Do</td>
<td>View of Uchchhangidurga</td>
<td>Davangere</td>
<td>Do</td>
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<tr>
<td>92</td>
<td>Do</td>
<td>Do</td>
<td>Toe ring, ear and nose ornaments</td>
<td>Chandravalli</td>
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<tr>
<td>93-94</td>
<td>$6\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
<td>Chandravalli Excavations</td>
<td>Ornaments</td>
<td>Chandravalli</td>
<td>Do</td>
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<tr>
<td>95-96</td>
<td>Do</td>
<td>Do</td>
<td>Ornaments</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>97-131</td>
<td>$8\frac{1}{4}'' \times 6\frac{1}{2}''$</td>
<td>Do</td>
<td>Beads, bangles, art objects, etc</td>
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<tr>
<td>132-138</td>
<td>$6\frac{1}{4}'' \times 4\frac{1}{2}''$</td>
<td>Do</td>
<td>Pottery-ornamented rims</td>
<td>Do</td>
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<td>139</td>
<td>Do</td>
<td>Do</td>
<td>Ahamed Abdul Shah (recopied.)</td>
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<tr>
<td>140</td>
<td>Do</td>
<td>Do</td>
<td>Chandbibbi (recopied)</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>141-144</td>
<td>Do</td>
<td>Do</td>
<td>Kasi Inscription</td>
<td>Do</td>
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### APPENDIX A—concl.

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<th>Serial No.</th>
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<td>145-150</td>
<td>8½&quot; × 6¼&quot;</td>
<td>Copperplate grant of Sripurusha (Baradur)</td>
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<td>...</td>
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<tr>
<td>151</td>
<td>Do</td>
<td>Symbols of the ancient coins from the ancient south.</td>
<td>...</td>
<td>...</td>
<td>...</td>
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<tr>
<td>152-157</td>
<td>6½&quot; × 6⅛&quot;</td>
<td>Copperplate grant of Emmobasava.</td>
<td>...</td>
<td>...</td>
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<tr>
<td>158-159</td>
<td>8½&quot; × 6½&quot;</td>
<td>Punnad plates of Skandavarma.</td>
<td>...</td>
<td>...</td>
<td>...</td>
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### APPENDIX B.

List of Drawings prepared during the Year 1944–45.

1. Section drawing showing the layers and surface of certain pits excavated at Chandravalli.
2. Chandravalli Excavation No. 37.
3. Siva Temple, Huliyar, ground plan.
4. Plan and Elevation of a proposed building for Archaeological Museum.
5. Do do do do with improvements.
6. Sketch plan of last siege of Seringapatam.
7. Design for a Tower of Ranganatha Temple, Magadi
APPENDIX C.

List of Books acquired for the Library of the Office of the Director of Archaeological Researches in Mysore, Mysore, during the Year 1944-45.

<table>
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<tr>
<th>Sl. No.</th>
<th>Title of the book</th>
<th>Remarks</th>
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<tbody>
<tr>
<td>2</td>
<td>Annual Administration Report of the Archaeological Department, Gwalior State, for 1940-41.</td>
<td>Received from the Department of Archaeology, Gwalior.</td>
</tr>
<tr>
<td>3</td>
<td>Annual Report of the Mysore Archaeological Department for the year 1942 (Ordinary)</td>
<td>Received from the Department of Archaeology, Mysore.</td>
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<tr>
<td>4</td>
<td>Do (Calico)</td>
<td>Do</td>
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<tr>
<td>5</td>
<td>Mysore Archaeological Survey, Epigraphia Carnatica, Vol. XIV, Supplementary Inscriptions in the Mysore and Mandya Districts.</td>
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<tr>
<td>6</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>7</td>
<td>Mysore Archaeological Survey, Epigraphia Carnatica, Vol. XV, Supplementary Inscriptions in the Hassan Districts.</td>
<td>Do</td>
</tr>
<tr>
<td>8</td>
<td>A Guide to the Mysore State</td>
<td>Do</td>
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<tr>
<td>9</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>10</td>
<td>A Guide to Nandi</td>
<td>Do</td>
</tr>
<tr>
<td>11</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>13</td>
<td>Interest Calcolator by A. N. Khosla</td>
<td>Purchased from Author.</td>
</tr>
<tr>
<td>14</td>
<td>Shashthika Mahaparaksha by Arantakrishnaharya</td>
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<tr>
<td>16</td>
<td>Do Vol. XXIV—Parts I and II</td>
<td>Do</td>
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<tr>
<td>17</td>
<td>Do Vol. XXVII—Part II</td>
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<td>18</td>
<td>A History of Indian Literature by Maurice Weightenitz, Vol. II, 1933.</td>
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<td>Select Inscriptions bearing on Indian History and Civilization, Vol. I (From the 6th Century B. C. to the 6th Century A. D.) Edited by D. C. Stirzr.</td>
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<td>20</td>
<td>Chandragupta Maurya and His Times by R. K. Mookerji</td>
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<tr>
<td>21</td>
<td>A Short History of the Indian People by Tara Chand.</td>
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<tr>
<td>22</td>
<td>Creative India by Benoy Kumar Sarkar</td>
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<tr>
<td>23</td>
<td>Early History of the Vaishnava Faith and Movement in Bengal by S. K. De.</td>
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<tr>
<td>24</td>
<td>An Imperial History of India by K. P. Jayaswal</td>
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<tr>
<td>25</td>
<td>Some Historical Aspects of the Inscriptions of Bengal by B. San.</td>
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<tr>
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<td>29</td>
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<td>30</td>
<td>Inscriptions of Asoka, Part II, by B. M. Barua</td>
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<td>31</td>
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<td>32</td>
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<td>Received from the University English-Kannada Dictionary Office, Bangalore</td>
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<td>33</td>
<td>Do, P. XII</td>
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<td>34</td>
<td>A Catalogue of printed Sanskrit works in the Govt. Oriental Library, Mysore. (1891–1944)</td>
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<td>The Tattvartha Sutra of Sri Umaswami with the Sukhabodha of Sri Bhaskaranandi, 1944.</td>
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<tr>
<td>37</td>
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<td>Received from Calcutta Oriental Press.</td>
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<td>38</td>
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<td>Do, Vol. XX, No. 4</td>
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<td>44</td>
<td>Annals of the Bhandarkar Oriental Research Institute, Vol. XXV, Parts I–II–III.</td>
<td>Received from the Bhandarkar Oriental Research Institute, Poona.</td>
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<td>45</td>
<td>Ujyaini in Ancient India by Bimala Churn Law</td>
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APPENDIX D.

Expenditure during the Year 1944-45.

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<td>(d) Clothing to Menials</td>
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<td>(e) Photographs for sale</td>
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<td>(g) Library</td>
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<td>154 7 0</td>
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<td>3,590 5 9</td>
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Add—Receipts remitted to treasury—

Sale proceeds of Archaeological publications and photographs

|                  |     |   |    |
| Grand Total      |     |   | 22,118 5 0 |
# INDEX

## A

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<td>Abhayanaarasimha, stucco image of</td>
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<td>Abhimanyu, puranic king</td>
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<td>Achu Nāḷ, grandfather of Venkappa Nāyaka</td>
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<td>Adakeyā Pārīśa dēva, private person</td>
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<td>Adampalli, village, oroméch at</td>
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<td>Adavanī, hill fort of</td>
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<tr>
<td>Adinātha, Jaina god,</td>
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<td>Basti at Bastihalī,</td>
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<td>Do at Karūr,</td>
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<td>Do at Keresante,</td>
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<td>Aghōrahara, god,</td>
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<td>Ahōbalāḍi, sacred place</td>
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<td>Ājampur, place</td>
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<td>Amṛītūr, place</td>
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<td>Anājī, place</td>
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<td>Anājīnāyakīti, female</td>
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<td>Anantapadmanābha, image of</td>
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<td>Anantasayanaśamūrti, image of</td>
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<td>Anegundi varādityabhāṭṭa, father of Mūrūrāya</td>
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## B

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"A book that is shut is but a block"