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ANNUAL REPORT OF THE ARCHÆOLOGICAL DEPARTMENT  
FOR THE YEAR 1912-13.

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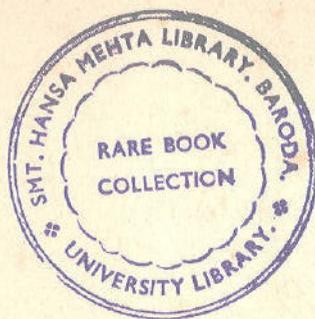
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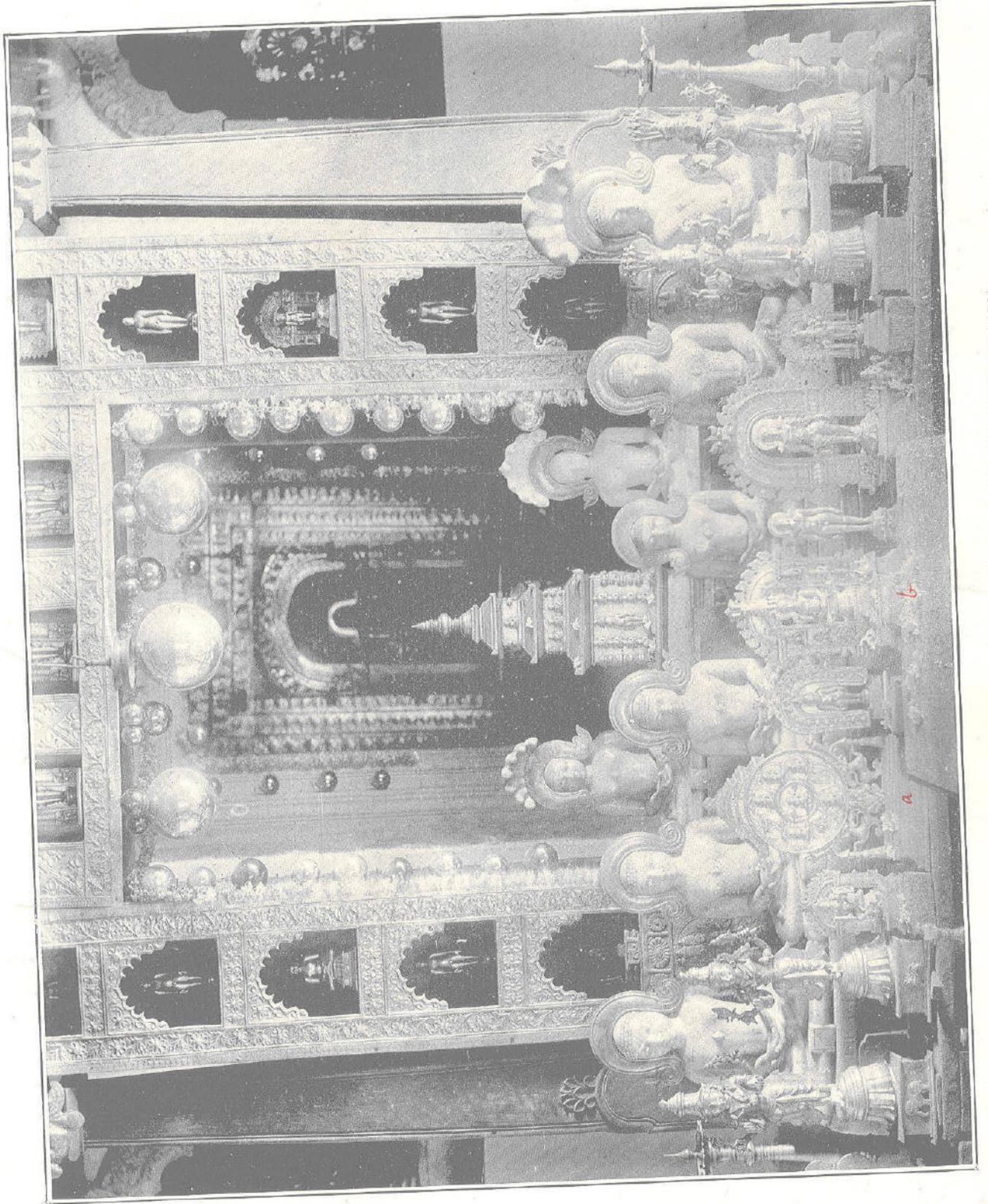
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JINA FIGURES IN THE FORT ANANTANATHA-BASTI AT SALIGRAMA.

# ARCHÆOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1913.

## PART I.—WORK OF THE DEPARTMENT.

### *Establishment.*

By Government Order No. G. 283-4—G. M. 117-11-21, dated 12th July 1912, a personal allowance of Rs. 5 was sanctioned to the Photographer and Draughtsman of the office and a similar allowance of Rs. 2 to his Assistant, with effect from the 1st July 1912.

2. The Architectural Draughtsman, T. Krishnaraja Pillai, having died on the 14th of August 1912, the appointment of P. M. Gurusami Asari to the vacancy was sanctioned by the Government in their Order No. G. 2453-5—G. M. 73-12-5, dated 12th November 1912, till the 30th June 1915. By Order No. G. 1825-6—G. M. 168-11-18, dated 23rd September 1912, the Government sanctioned an honorarium of Rs. 25 to be paid to the widow of the late T. Krishnaraja Pillai in appreciation of the neatness and accuracy with which he prepared the sketches and tracings of some Gandabherunda jewels of the Government.

3. The budget allotments made under the heads "Apparatus, Materials and Furniture" and "Travelling Allowance" were increased from Rs. 300 to Rs. 450 and from Rs. 1,000 to Rs. 1,500 respectively, by Government Orders No. G. 6824-5—G. M. 148-12-10, dated 2nd May 1913, and No. G. 7007-8—G. M. 314-12-2, dated 8th May 1913.

4. In Government Order No. G. 7003-4—G. M. 73-12-16, dated 8th May 1913, sanction was accorded to the re-entertainment of the services of the Index clerk for a further period of one year. The clerk entered upon his duties on the 30th of May 1913.

5. In their Order No. G. 7792-3—G. M. 73-12-18, dated 4th June 1913, the Government sanctioned the entertainment of a Half-tone Engraver temporarily for one year from the 1st June 1913.

6. Anandalyar had leave without allowances for nearly three months. Venkannachar, Padmaraja Pandit and Ramaswami Sastri had privilege leave for about a month each. Ramaswami Iyengar, Chokkanna and Srirangachar were also on leave for short periods ranging from two weeks to a little over three weeks.

### *Tours: Exploration, Inspection of Temples, etc.*

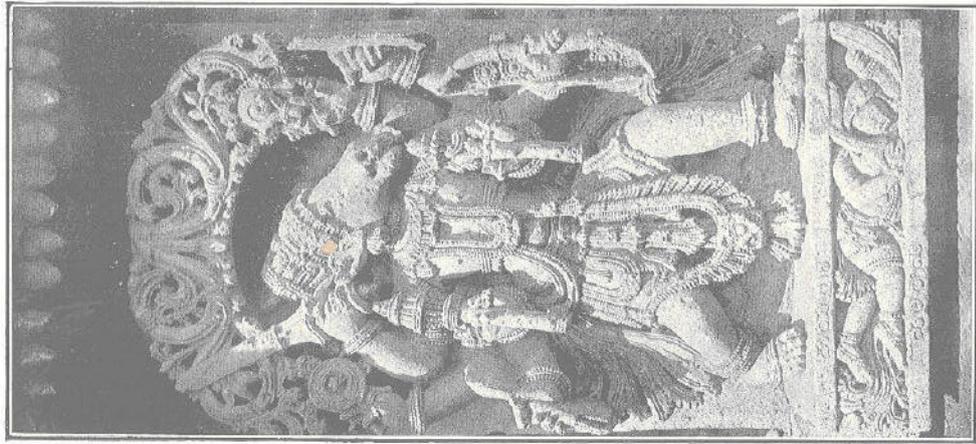
7. Information was received from Hole-Narsipur of the existence of a large number of unpublished inscriptions in the taluk. Mr. N. Narasimhaiya of the A.-V. School at Hole-Narsipur sent me copies of a number of inscriptions in and around Hole-Narsipur. The Amildar, Mr. R. Tirunarana Iyengar, B.A., sent me a pretty long list of new inscriptions discovered by him in the villages of his taluk. As the number of inscriptions printed in the Hassan volume for the whole taluk is only 19, it was thought very desirable to make a thorough resurvey of the whole taluk. Another visit to Sravana Belgola was also deemed necessary in connection with the revised edition of the Sravana Belgola volume. Some taluks of the Mysore District, which had not been visited last year, had to be surveyed. With the above objects in view a tour was made in parts of the Hassan and Mysore Districts in January, February and March 1913. I left Bangalore for Sravana Belgola on the 23rd January 1913.

8. On the way the temples at Tiptur and Nuggihalli were inspected. The Kallês'vara at Tiptur, which appears to be the oldest in the place, is a three-celled temple with Mallês'vara in the chief cell, Kallês'vara to the right and Mahâlingêsvara to the left. In the *prâkâra* or enclosure of the temple, which is a plain structure, are found EC, 12, Tiptur 61—64. The Kempamma temple is dedicated to the goddess Kempamma, also known as Tipatûramma, the guardian deity of the place. The *pûjâri* or officiating person of the temple is a fisherman; but it is worthy of note that he is not allowed to offer food to the goddess, this being done either by Brahmans or Lingâyats. No animals are sacrificed to the goddess.

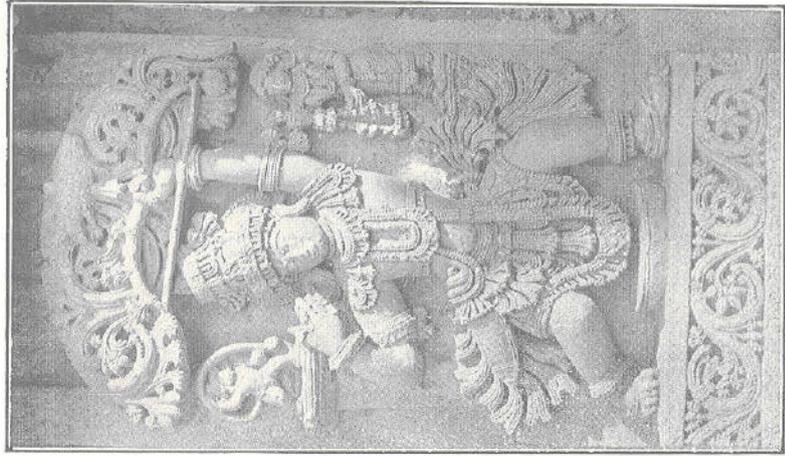
Tiptur temples.

9. The Lakshminarasimha and Sômês'vara temples at Nuggihalli are in the Chalukyan style of architecture. The former, which was briefly described in paras 20 and 84 of my *Report* for 1909, deserves some more notice. It is a *trikûtâ-chala* or three-celled temple with Kês'ava in the main cell, Lakshminarasimha in the left and Vêrugôpâla in the right. The last figure, standing under a *honne* tree, is beautifully carved. It is similar to the figures at Kannambâdi (last year's *Report*, para 13) and Sômanâthapur (*Report* for 1910, para 25). Around the top are represented the ten *avatâras* or incarnations of Vishnu, while at the sides are sculptured figures of cows, cowherdesses, sages and gods. Though occupying a subsidiary cell, Lakshminarasimha is regarded as the chief deity. The same is the case at Jâvagâl (*Report* for 1911, para 16). All the three cells have a *sukkanâsi* or vestibule. Though the temple is dedicated to Vishnu, the niches at the sides of the *sukhanâsi* entrance of the main cell have figures of Ganapati and Mahishâsuramardini as at Jâvagâl. The ceiling panels of the *navaranga* or middle hall, which are more than two feet deep, are all well executed. The central one, nearly three feet deep, is artistically carved and has on the flat under surface of the central pendant a figure of Brahma. The *utsava-vigraha* or metallic image of Kêsava and its consorts are very handsome figures. There is also kept here the fine *utsava-vigraha* of the Kêsava temple at Hebbâlalu, a village about two miles from Nuggihalli. These four images together with the seated metallic image of the goddess of the temple have labels on their pedestals which tell us that they were caused to be made by one Gôpâla who, according to local tradition, was one of the Pâlegârs of the place. The ceiling panel in front of the *navaranga* entrance, which is also well executed, has a figure of Sûrya on the flat under surface of the central pendant. Additions in the Dravidian style, consisting of a *mukha-mantapa* or front hall and another hall on a lower level (*pâtâlânkana*), appear to have been subsequently made. On the outer walls, beginning from the bottom, are sculptured horizontally in succession these six friezes:—(1) elephants, (2) horsemen, (3) scroll-work, (4) Purânic scenes, chiefly from the Bhâgavata-purâna, (5) Vyâlis or sârdûlas, and (6) swans. It is curious that the railed parapet, which is a noticeable feature in the temples of this style, is not found here. Above the row of swans runs the row of large images consisting mostly of the 24 *mûrtis* or forms of Vishnu (last year's *Report*, para 93) and his 10 incarnations with, in most cases, labels giving their names. Altogether the number of large images is 112, of which 58 are male and the rest female. Outside the three cells there are three beautiful niches in the three directions with the figures of Chandikêsvara, Harihara and Sarasvati, though the temple is Vaishnava. The position of the large images on the outer walls is as follows:—from the right side of the *navaranga* to the south niche 49, 29 male and 20 female; from the south niche to the west niche 8, 4 male and 4 female; and from the west niche to the north niche 8, 4 male and 4 female; and from the north niche to the left side of the *navaranga* 47, 21 male and 26 female. A few of the large figures worthy of note may be mentioned here:—Môhini, a nude female figure wearing sandals, mostly found in company with Dakshinâmûrti, who is represented as wearing sandals and a long robe and holding a staff in the right hand and a disc called *chandrike* in the left (see *Report* for 1911, para 19); a rocking cradle (Plate II, 4); Rati and Manmatha; dancing Ganapati; Garuda bearing on his shoulders Kaśyapa and Kadru; Varâha lifting up the earth; Balarâma with his attributes the plough and the pestle; Kṛishna trampling on the hood of the serpent Kâliya flanked by Nâginis, on the bank of the Jamnâ; Hayagrîva killing Sômaka (Plate II); dancing Lakshmi (Plate III) and Sarasvati, each with 8 hands. The niches have small seated figures, three each on the side walls, with female chauri-bearers at the sides.

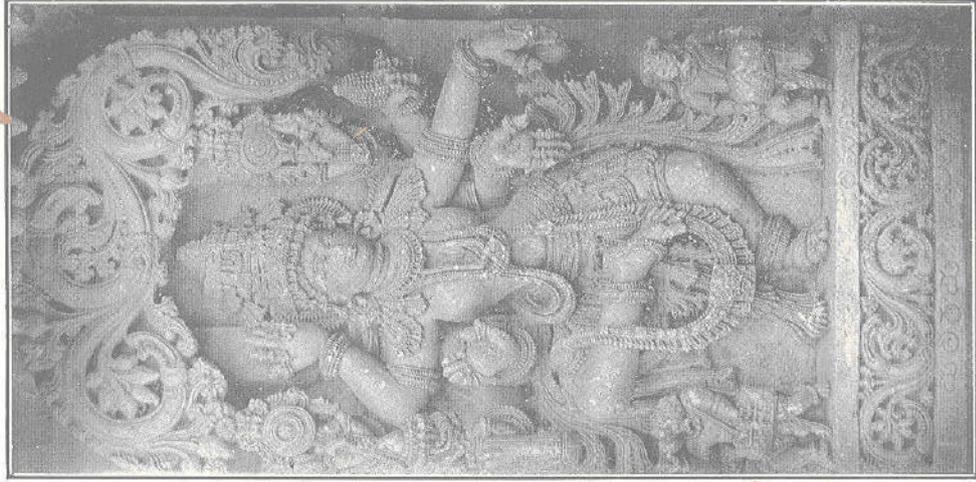
Nuggihalli temples.



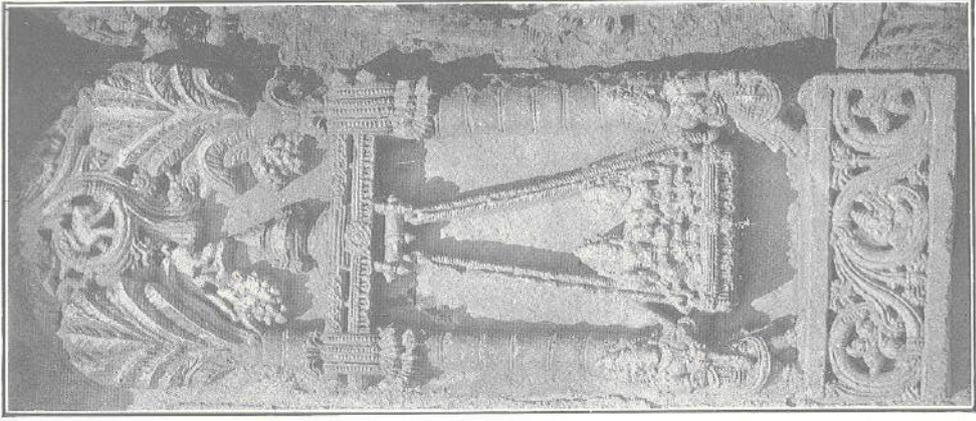
1. HAYAGRIVA



2. ARJUNA



3. LAKSHMI



4. CRADLE

SIGNED IMAGES IN LAKSEMINARASIMHA TEMPLE AT NUGGHALI EXECUTED BY MALLITAMMA.

in front. The north niche has these six figures with labels—Ganapati, Hayagrīva, Sarasvati, Bhūmi, Yōganārāyaṇa and Lakshmi. The figures on the walls of the other niches bear no labels. Above the row of large figures comes a fine cornice with bead work; and above this, miniature turrets over single or double pilasters with figures on or between them, single and double pilasters alternating with each other. Above this again come the eaves surmounted by larger turrets with figures between. In the frieze of horsemen a few camels are also sculptured here and there. To the right of the west niche were discovered 2 inscriptions which tell us that the workmanship on the north side or left half of the temple was Mallitamma's. There are also labels below some of the figures on the north wall giving the same information, as similar labels on the south wall inform us that the sculptor here was Baichōja of Nandi (*Report for 1909, para 20*). The temple was thus mostly built and ornamented by these two eminent sculptors, whose period was about the middle of the 13th century, as we learn from an inscription in the temple itself (E C, 5, Channarayapatna 238) that the gods in it were set up in A. D. 1249 during the reign of the Hoysala king Sōmēs'vara. Six of these signed images, three executed by Mallitamma and three by Baichōja, are figured on Plates II and III respectively.

10. The Sōmēs'vara temple is also a fine structure with a good tower and perforated screens, but there are no carvings on the outer walls. The Hoysala crest in front of the tower and the name of the god may lead one to suppose that this temple was also built by or during the reign of the same Hoysala king, Sōmēs'vara. The temple is going to ruin. A new inscription was found on the door-lintel of the Venkatarāmanasvāmi temple. It tells us that the temple was caused to be built by the Nuggihalli chief Rāya; and the period of the record may be about A. D. 1500.

11. At S'ravana Belgōla a thorough survey was made of the town and its surroundings, as also of the larger and the smaller hills, S'ravana Belgōla temples, Vindhyagiri and Chandragiri. A few of the neighbouring villages were also inspected. This survey resulted

in the discovery of a good number of new lithic records. The temples, etc., at S'ravana Belgōla have been described by several writers. I shall here give a few more details not noticed before. To begin with the larger hill or Vindhyagiri. On both sides of the colossal image of Gommaṭa, a little to the front, are two chauri-bearers, about 6 feet high, beautifully carved and richly ornamented, the one to the right being a male and the other a female (Plate IV, 2).

Vindhyagiri They hold a fruit in the other hand. To the left of the colossus is a circular stone basin called Lalitasarōvara, the name being inscribed opposite to it on the anthill (S'ravana Belgōla No. 79), which receives the water used for bathing the image. When the basin is full, the excess water flows in a channel covered with slabs to a well in front of the image and from there is conducted beyond the temple enclosure to a cave near the entrance known as Guḷlakāyajji-bāgilu. There is a scale engraved near the left foot of Gommaṭa, measuring 3 feet 4 inches. It is divided into equal halves in the middle, where there is a mark resembling a flower. Some people told me that this measure, when multiplied by eighteen, gave the height of the image; but they could not give any satisfactory reason for multiplying by eighteen. Others said that the measure represented the length of a bow, but the length of a bow is supposed to be  $3\frac{1}{2}$  cubits and not 3 feet 4 inches. It has been supposed that Aritṭonēmi was probably the name of the sculptor who made the colossus. There is no ground at all for this supposition, for the inscription (S'ravana Belgōla 25) on which this supposition is based clearly says that the guru Aritṭonēmi caused something (we do not know what, the letters are gone here) to be made. He cannot therefore be the sculptor. Aritṭonēmi is the Prākṛit form of the Sanskrit Arisṭhanēmi, which is the name of one of the Jinas, namely, Nēminātha. It also occurs as the name of several Jaina teachers in inscriptions of the 8th century and onwards. The *mantapa* or hall in front of Gommaṭa has 9 well carved ceiling panels, 8 of them having figures of the *aṣṭa-dīkṣālakas* or regents of the eight directions in the centre surrounded by other figures, while the central panel has in the middle a fine figure of Indra holding a *kalaśa* or pot for anointing Jina or Gommaṭa. The panels are artistically executed, and, considering the material used, namely, hard granite, the work redounds to the credit of the sculptors. From the inscription in the central panel it may be inferred

that the work is of the early part of the 12th century. The cloisters in the enclosure around Gommaṭa have these figures:—

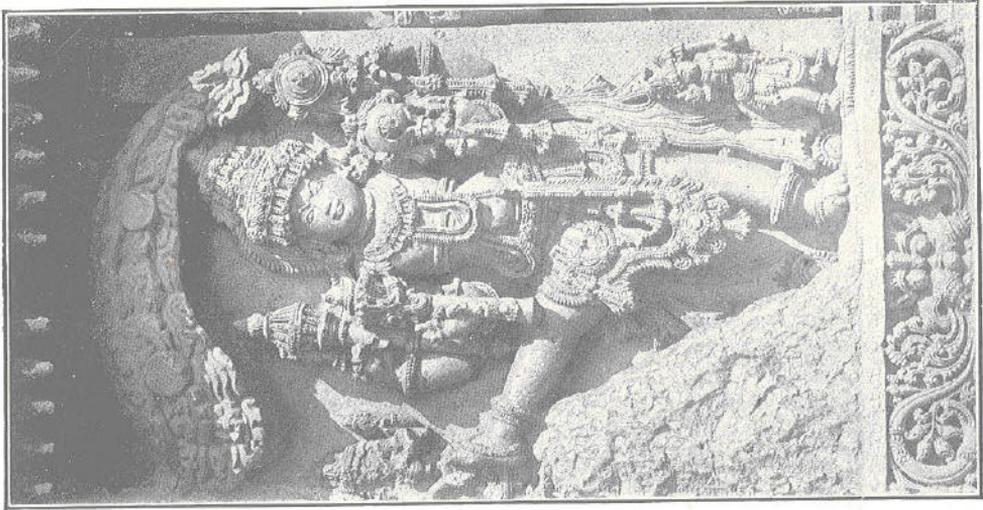
*East side.*—(1) Kūshmāṇḍini, a seated female figure, about 3 feet high, with a fruit in the left hand and a bunch of flowers in the right; (2) Chandranātha, a standing marble figure, about 3½ feet high; (3) Pārśvanātha, about 5 feet high, with a seven-hooded canopy and a serpent-coil behind; (4) S'āntinātha, about 4½ feet high, with a rude *prabhāvale* or glory; (5) Rishabhanātha, about 5 feet high, with *prabhāvale*; (6) Nēminātha, about 5 feet high, with *prabhāvale*; (7) Ajitanātha, about 4½ feet high; (8) Vāsupūjya, about 4½ feet high; (9) Vimala, about 4 feet high; (10) Anantanātha, about 4 feet high; (11) Nami, about 4 feet high; (12) S'ambhava, about 4 feet high; (13) Supārśva, about 4 feet high, similar to (3) but with a canopy of 5 hoods; (14) Pārśvanātha, about 6 feet high, similar to (3).

*South side.*—(15) S'ambhava, about 4½ feet high; (16) S'itala, about 4 feet high; (17) Abhinandana, about 4 feet high; (18) Chandraprabha, about 4 feet high; (19) Pushpadanta, about 4 feet high; (20) Munisuvrata, about 4 feet high; (21) S'rēyāmsa, about 4 feet high; (22) ? Vimala, about 4 feet high; (23) Kunthu, seated, about 3 feet high, with no *prabhāvale*; (24) Dharmanātha, about 4 feet high; (25) Nēminātha, about 4 feet high; (26) Abhinandana, about 4 feet high; (27) S'āntinātha, about 4 feet high; (28) Ara, about 5 feet high, with no *prabhāvale*; (29) Mallinātha, about 5 feet high, with no *prabhāvale*; (30) Munisuvrata, about 5 feet high, with no *prabhāvale*.

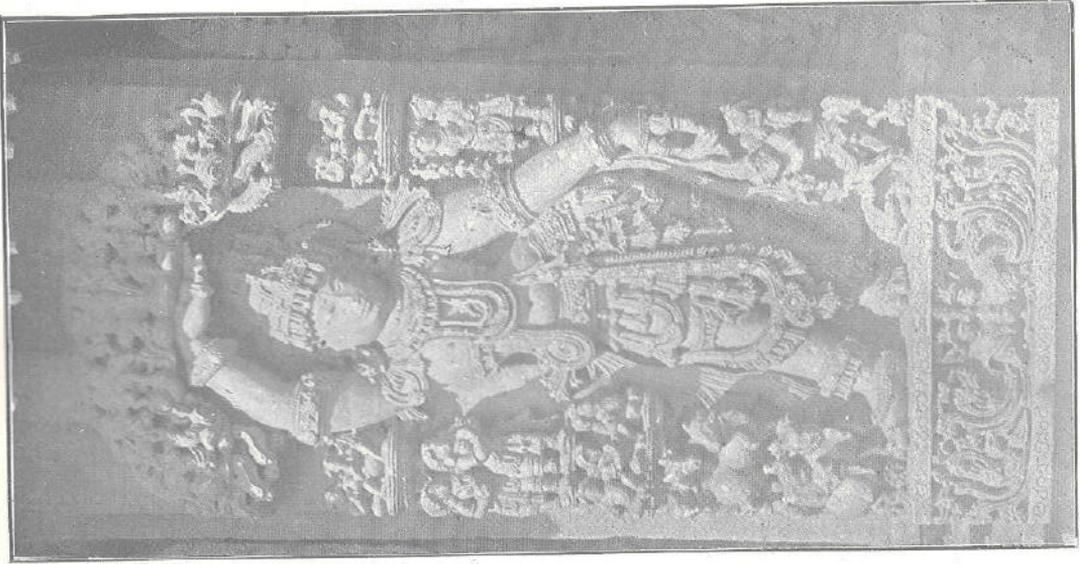
*West side.*—(31) Pārśvanātha, similar to (14); (32) S'itala, about 4 feet high; (33) Pushpadanta, about 4 feet high; (34) Pārśvanātha, about 4 feet high, but with a serpent canopy and coil as in (3); (35) Sumati, about 4 feet high; (36) Vardhamāna, about 4 feet high; (37) S'āntinātha, about 4 feet high; (38) Mallinātha, about 4 feet high; (39) Kūshmāṇḍini, a seated female figure as (1), about 1½ feet high, holding a fruit in the left hand and resting the right on the head of a child; (40) Bāhubali, about 6 feet high and (41) Chandraprabha, a seated marble figure, about 3 feet high.

The *dvārapālakas* at the sides of the entrance to the enclosure are nearly six feet high. Opposite to Gommaṭa is a figure of Brahma, seated in a small *mantapa*, about 6 feet above the ground level, outside the enclosure. Below this *mantapa* stands the figure of Gullakāyaji, wrongly styled Yakshi Dēvati and Kūshmāṇḍini by Mr. Rice. His mistake arose from transferring the inscription (S'avana Belgola 104) on the pedestal of Kūshmāṇḍini, the first figure on the east side of the enclosure, to the pedestal of this figure, which has no inscription at all. Kūshmāṇḍini is called Yaksha-dēvate in that inscription. A modern inscription was found on a bell in front of Gommaṭa.

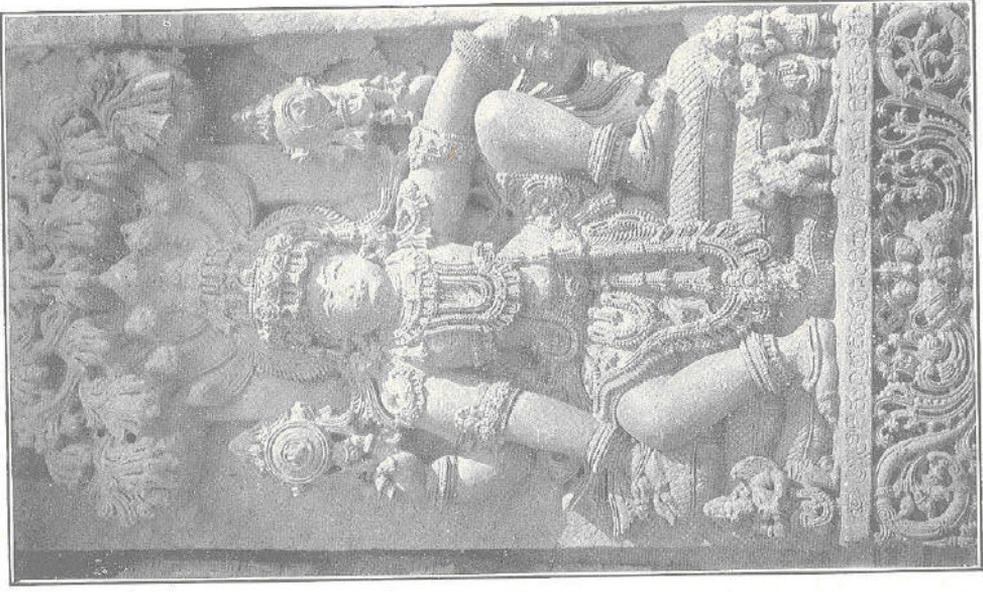
The other temples on this hill may briefly be noticed. The small shrine styled Siddhara-basti has a seated figure of a Siddha, about 3 feet high. The Odegal-basti lower down is also known as Trikūṭa-basti by reason of its having three cells. This temple is a fine structure, though with a plain exterior. It stands on a lofty terrace with a high flight of steps leading up to it. It is called Odegal-basti because of the stone props used for strengthening the walls. The chief cell contains a fine figure of A'dinātha with a well carved *prabhāvale* flanked by male chauri-bearers; the left cell, a figure of Nēminātha, and the right, a figure of S'āntinātha. All the three figures are seated. The Chaturvimśati-basti is a small shrine consisting of a *garbha-griha* or adytum, a *sukhanāsi* or vestibule and a porch. The object of worship is a slab, about 2½ feet high, on which the figures of the 24 Tīrthankaras are sculptured. Three figures stand in a line below and above them in the shape of a *prabhāvale*, we have small seated figures. Channanna-basti, which consists of a *garbha-griha*, a porch and a veranda, has a seated figure of Chandranātha, about 2½ feet high. This temple appears to have been built in about A. D. 1673 (see *Report* for 1909, para 106). On two pillars of the veranda are carved facing each other, a male and a female figure with folded hands. These may represent Channanna, the builder of the temple, and his wife. On both sides of the entrance known as Akhaṇḍa-bāgīlu are two small shrines, the right one containing a figure of Bāhubali and the left, a figure of his brother Bharata. Here we have a big boulder called Siddhara guṇḍu, on which are incised several inscriptions, the top portion being sculptured with rows of seated figures representing Jaina gurus. Some of the figures have labels below giving their names. To the right of the entrance known as



1. TRIVIKRAMA



2. KRISHNA



3. PARAVASUDEVA

SIGNED IMAGES IN LAKSHMINARASIMHA TEMPLE AT NUGGIBALLI EXECUTED BY BAICHOJA OF NANDI.

Gullakâyajji-bâgîlu is sculptured on a rock a seated female figure, about a foot high, with folded hands. People have taken this figure to represent Gullakâyajji and named the entrance after her. But an inscription found below the figure tells us that the figure represents a setti's daughter who died there. It is very improbable that this figure with folded hands in an obscure part of the hill represents Gullakâyajji as people suppose, she being conspicuously represented by the figure standing opposite to Gommaṭa, holding a *gulla-kâyi* in the hands. The Brahmadêva shrine at the foot of the hill has a shapeless flat stone daubed with vermilion, which people call Brahma or Jâruguppe Appa. The upper story of this shrine has a figure of Pârśvanâtha. Two more inscriptions were discovered on the hill, one near Channannana-basti and one to the right of the first *tôranagamba* or gateway up the hill.

12. On the smaller hill or Chandragiri the shrines in the west of the temple area are (1) S'ântîśvara-basti, (2) Supârśva-basti and (3) Chandraprabha-basti. The image in (1) is about 11 feet high; that in (2) is a seated figure, about 3 feet high,

Chandragiri.

with a seven-hooded canopy and chauri-bearers at the sides; and the image in (3) is also a seated figure, about 3 feet high. In the *sukhanâsi* of (3) are figures of Yaksha and Yakshi, the pedestal of the latter having the emblem of a lion with two riders seated one behind the other. Between (1) and (2) we have a building now used as a kitchen and a statue, about 9 feet high, said to represent Bharata, brother of Bâhubali or Gommaṭa. This statue appears to have been left in an unfinished condition, being complete only to the knees. The inscription (Sravana Belgola 25) mentioning the guru Arittonêmi is engraved at a distance of a few feet from the statue; but, as has been stated in the previous para, Arittonêmi was not the sculptor, nor can we be sure that the statue was the thing caused to be made by him. Of the shrines in the middle portion of the temple area, (4) Pârśvanâtha-basti is a pretty large structure with some architectural merit. The doorways are lofty and the *navaranga*, which is supported by 4 lofty pillars, has verandas at the sides. The image of Pârśvanâtha, about 15 feet high, with a seven-hooded canopy is the tallest on the hill. An elegant *mânastambha* or pillar stands in front of the temple. Mânastambhas have a pavilion at the top containing Jina figures facing the four directions, while Brahmadêva pillars have a seated figure of Brahma at the top. With regard to the two temples (5) Kattale-basti and (6) Chandragupta-basti, it has to be mentioned here that what Mr. Rice has taken to be Chandragupta-basti is, according to the statement of the old people of the place, Kattale-basti, and *vice versa*. It is more likely that they are right. (5) Kattale-basti then has 3 cells in a line with a narrow veranda in front. The middle cell has a figure of Pârśvanâtha, the one to the right, a figure of Padmâvati, and the one to the left a figure of Kûshmânḍini. In the veranda we have Dharanêndra-Yaksha to the right and Sarvâhṇa-Yaksha to the left. All the figures are seated. Opposite to the middle cell stands in the hall a figure of Kshêtrapâla on an inscribed pedestal. (6) Chandragupta-basti is a large structure, containing an image of A'dinâtha, about 6 feet high, flanked by male chauri-bearers. This temple is said to have been renovated about 60 years ago by Dêvirammanni and Kempammanni of the Mysore royal family. (7) S'âsana-basti has also a figure of A'dinâtha, about 5 feet high, with male chauri-bearers at the sides. In the *sukhanâsi* we have figures of Yaksha and Yakshi. (8) Châmunḍarâya-basti is a large structure with an upper storey. It was built by Châmunḍa-Râya, who set up the colossus on the larger hill, and is the most ornate of the temples here. It has a figure of Nêminâtha, about 5 feet high, flanked by male chauri-bearers, and figures of Yaksha and Yakshi at the sides of the *garbha-griha*. The upper storey has a figure of Pârśvanâtha, about 3 feet high. Among the shrines in the east of the temple area, (9) Eraḍukatṭe-basti, so called on account of the two stairs in the east and west, has a figure of A'dinâtha, about 5 feet high with *prabhâvate*, flanked by male chauri-bearers, and figures of Yaksha and Yakshi in the *sukhanâsi*. (10) Gandhavârana-basti has an image of Nêminâtha, similar to the one in (9), with figures of Yaksha and Yakshi in the *sukhanâsi*. (11) Têrina-basti, so called on account of the car-like structure (*mandara*) in front, contains an image of Bâhubali or Gommaṭa, about 5 feet high. (12) S'ântinâtha-basti stands on a high terrace like the Odegal-basti on the larger hill and has an ornamental mortar tower. The *sukhanâsi* has figures of Yaksha and Yakshi. (13) Majjigannana-basti has on the outer walls a row of flowers in panels and inside a figure of Anantanâtha, about 3½ feet high. The

Kûge-Brahmadêva pillar had 8 elephants supporting its pedestal in the 8 directions, but there are only a few now left.

13. A number of short inscriptions, not copied before, was found in the temple area. To the north of the enclosure, on the rock in front of the Brahmadeva shrine were found several short inscriptions, consisting mostly of the names of visitors. This rock has figures of Jinas, elephants, ornamental pillars, etc., carved on it. In a few cases the names of those who carved them are also given. Near the pond known as Kanchina-dône was found an epigraph which tells us that three boulders were brought to the place by order of some Kadamba (king). Two of them are still there, but the third is broken to pieces. Another record in front of the entrance to the temple enclosure says that the pond there is Jina's. But the most important discovery was near a pond known as Lakki-dône, situated to the east of the temple enclosure. This portion of the hill had not at all been explored before. One Bujjajaiya of S'ravana Belgôla took me to the pond and showed me an inscription on the sloping rock to the west. A thorough examination of the rock, however, revealed the existence of 30 new records incised in characters of about the 9th and 10th centuries. They mostly record the names of visitors to the place, some of the visitors being Jain gurus, poets, officers and other high personages. One of them is a verse in the *kanda* metre, the others being in prose, some consisting of only one word giving the name of the visitor. It is very desirable that this rock should be conserved. No blasting for stone should be permitted here, as otherwise these ancient records will be lost to the world. It is worthy of notice that there is not a single epitaph among these records. According to tradition the *mânastambha* in front of Pârśvanâtha-basti and the temple enclosure were erected by two residents of the village during the reign of Chikka-Dêva-Râja-Oḍeyar (1672-1704).

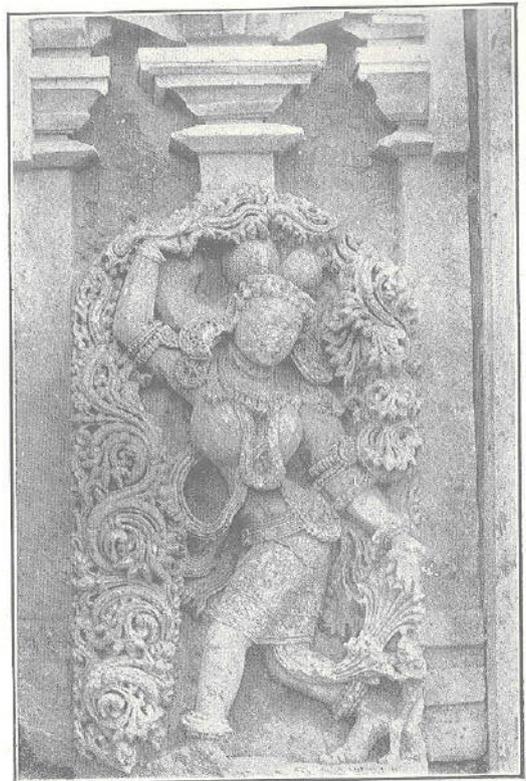
14. The temples in the town itself may now be briefly noticed. The Bhandâri-basti is the largest temple at S'ravana Belgôla. It is built in the Dravidian style with a lofty *mânastambha* in front and belongs to the middle of the 12th century. A veranda runs round the main building, as also a stone railing. The doorway of the inner entrance is well executed with figures of animals, etc. The slabs used for paving the front portion of the temple and the veranda are gigantic in size, being 10 feet by 7 feet, 12 feet by 6 feet and so on and more than 9 inches deep. It would be interesting to know how these were got to their places. In the *garbhagriha* stand in a line figures of the 24 Tîrthankaras, each being about 3 feet high. Mangâyi-basti is a plain structure with a standing figure, about 4½ feet high, of S'antinâtha. There are two chauri bearers, about 5 feet high, at the sides of the *sukhanâsi* entrance and two well-carved elephants in front of the temple. Nagara-Jinâlaya, which is a small plain building, has a standing figure, about 2½ feet high with *prabhâvate* or glory, of A'dinâtha. In a cell to the left in the *navaranga* stands a figure, about 2 feet high, of Brahmadêva with two hands, the left hand holding a fruit and the right something that looks like a whip. The figure wears sandals and has the emblem of a horse on the pedestal. Akkana-basti is a fine structure in the Chalukyan style, consisting of a *garbhagriha*, a *sukhanâsi*, a *navaranga* and a porch. The tower resembles that of the Kêdârêśvara temple at Belgâmi in having a row of figures from the bottom to the top only in the four directions. The outer walls have here and there fine pilasters and miniature turrets. The porch has a parapet or *jagati* with a frieze of flowers between pilasters in the middle. The *garbhagriha*, with a well carved doorway, has a standing figure, about 5 feet high, of Pârśvanâtha, sheltered by the seven hoods of a serpent. In the *sukhanâsi*, facing each other, are fine seated figures of Dharaṇendra and Padmâvati, the usual Yaksha and Yakshi of Pârśvanâtha. They are about 3½ feet high and are canopied by the five hoods of a serpent. The *sukhanâsi* doorway has ordinary perforated screens at the sides. The *navaranga* has 4 beautiful pillars ornamented with bead work and 9 well executed ceiling panels which are nearly 2 feet deep. The pillars are polished and have a black shining surface like those of the Pârśvanâtha temple at Bastihalli near Halebid. The porch has also a fine ceiling panel. This temple was erected in the last quarter of the 12th century. In the west of the *prâkâra* of Akkana-basti is situated the Siddhânta-basti, so called because it once contained all the books bearing on the Jaina *siddhânta*. It has a marble Chaturvimsâti-tîrthakara image, about 3 feet high, with Pârśvanâtha standing in the middle and the other Jinas seated



1. INSCRIBED JINA FIGURES AT SRAVANA BELGOLA



2. FEMALE CHAURI-BEARER TO THE LEFT OF GOMMATESVARA AT SRAVANA BELGOLA



3. FEMALE FIGURE IN SANTINATHA-BASTI AT JINANATHAPURA

around (see Plate IV, 2). Dânaśâle, another structure situated near the entrance to Akkana-basti, contains a Pancha-paramêshthi image, about 3 feet high, the central figure being larger than the two side figures which stand one over the other. The *Pancha-paramêshthi*s are (1) the Jinas, (2) Siddhas, (3) A'châryas, (4) Upâdhyâyas and (5) Sâdhus. (See Plate I, b). There is a solitary I'svara temple at S'ravana Belgola situated near Akkana-basti. It is a small structure, the *garbhagriha* only being built of stone with a mortar tower over it.

15. The Jaina maṭha was visited. It is a pretty building with an open courtyard in the middle. There are 3 cells standing in a line and facing west which contain the images that are daily worshipped. In the middle cell the chief image is Chandranâtha, though there are many other brass and marble figures kept in rows. The right cell has amidst other figures an image of Nêminâtha in an artistically executed brass *mandâsana* or pavilion, while the left cell has two metallic figures, one seated above the other, the upper one being Sarasvati and the lower, Jvâlâmâlini. The walls of the maṭha are decorated with paintings illustrating mostly the lives of some Jinas and Jaina kings. The panel to the right of the middle cell represents the Dasara in Mysore with Kṛishṇa-Raja-Oḍeyar III seated on the throne, while the one to the left, which has 3 rows, has figures of the Pancha-paramêshthi (see last para) at the top, figures of Nêminatha with his Yaksha and Yakshi in the middle, and a figure of the svâmi of the maṭha at the bottom represented as expounding religion to his disciples. On the north wall is pictured Parśvanâtha's *samavasaraṇa* with a big circle containing curious representations; and the south wall, to the right of the svâmi's room, has portrayed on it scenes from the life of the emperor Bharata. Two panels to the left of the same room and two more on the west wall depict scenes from the life of Nâgakumâra. The forest scene in one of the panels on the west wall is particularly good. Three new inscriptions in Tamil and Grantha characters were discovered on three brass images of the maṭha. Inscriptions were also found on three metallic images in the possession of Pandit Dorballi Sastri, Garagatte Chandraiya and his brother (Plate IV, 1). Further discoveries in the town were 3 epigraphs near Channanna's pond and 2 on the rock at the back of Bhaṇḍâri-basti.

16. While at Sravana Belgola I inspected the libraries of Pandit Dorballi Sastri and one Siddappa. The Pandit has a splendid collection of palm-leaf and paper manuscripts bearing mostly on Jaina literature. The care he is bestowing upon them is very creditable to him indeed. Every palm leaf manuscript is carefully tied up in a silk or lace cloth. A few of them are more than 3 feet long and 6 inches or more in breadth. Many of the works are not printed. Several of them are not found even in the library of the maṭha. Only a few manuscripts were examined, as I could not spare much time for this work. I had, however, a copy made of the Pandit's catalogue to study at leisure. The number of works noted in the catalogue is nearly 500. Siddappa's library contains only a few Kannada works, about 30 in number. A few of these were examined and a list made of the manuscripts.

17. The villages that were inspected in the neighbourhood of Sravana Belgola were Jinanâthapura, Hale Belgola and Aghalaya, the last belonging to Krishnarajapete Taluk. Jinanâthapura is situated at a distance of about a mile to the north of Sravana Belgola. The S'ântinâtha-basti at this village was briefly noticed in para 25 of my *Report* for 1909. It is a good specimen of Chalukyan architecture, consisting of a *garbhagriha*, a *sukhanâsi* and a *navaranga*. S'ântinâtha is a fine figure, about 5½ feet high with *prabhâvale*, flanked by male chauri-bearers. The *navaranga* has 4 elegantly carved pillars adorned with bead work, one of them being in an unfinished condition, and 9 good ceiling panels about 1½ feet deep. There are also 2 well executed niches, facing each other, which are now empty. The outer walls have a row of large images, some in an unfinished state, surmounted by beautiful turrets and scrolls (Plate V). The images consist of Jinas, Yakshas, Yakshis, Brahma, Sarasvati, Manmatha, Môhini, drummers, musicians, dancers, etc. The number of female figures is 40. One of them is shown on Plate IV. There are also niches outside corresponding to the inner ones. The south wall being a little out of plumb, stone props have been used to strengthen it. This is the only *basti* that I

have seen with so much ornamentation on the outer walls. It was built at the close of the 12th century. The Aregal-basti in the east of the village has a fine seated marble figure of Pârśvanâtha, about 5 feet high with *prabhâvâle*, canopied by an eleven-hooded serpent. At the sides of the open *sukhanâsi* are well carved seated figures, about 2½ feet high, of Dharañendra and Padmâvati. The temple is very neatly kept. The marble figure was, I am told, presented to the temple by a local man about 15 years ago, the original image having suffered mutilation. The latter, a standing figure, is now lying in the bed of the tank close by, its *mukhokode* or triple umbrella being kept near the inscription stone to the right of the temple. As usual, the temple has good brass figures representing Chaturvimśati-tîrthakaras or the 24 Jinas, Pancha-paramêshthîs, Nandîśvara, Navadêvatâh, etc. The Nava-dêvatâh or nine deities are the Pancha-paramêshthîs, (6) Jina-dharma or Jaina religion or law, (7) Jinâgama or Jaina scriptures, (8) Chaitya or a Jina, and (9) Chaityâlaya or a Jaina temple, (6) being represented by a tree, (7) by a *tharavakôlu* or stool for keeping the book in reading, (8) by a Jina figure and (9) by a *mantapa* (see Plate I, a). At Hale-Belgola there is a ruined Jaina temple in the Chalukyan style.

Hale-Belgola temple.

The *garbhagriha* has a standing Jina figure, about 2½ feet high. Against the wall of the open *sukhanâsi* leans a mutilated standing figure of Pârśvanâtha, about 5 feet high, with a seven-hooded canopy and a serpent-coil behind. The central ceiling of the *navaranga*, which is beautifully carved, has figures of the *ashṭadîkâpâlakas* or regents of the eight directions, seated on their vehicles with their wives, the middle panel being occupied by a standing figure of Pârśvanâtha with a five-hooded canopy, holding a bow in the left hand and what looks like a conch-shell in the right. There are also two well-carved chauri-bearers, about 5 feet high, lying mutilated in the *navaranga* together with a seated Jina figure, about 3 feet high, with the head gone. The outer doorway shows pretty good work. The outer walls have here and there pilasters and niches. The plinth is supported by elephants at the corners and other places. The Kêśava and Iśvara temples at the place are small structures built of brick. The former has a figure of Kêśava, about 4 feet high, and 2 figures of A'lvârs or S'rîvaishṇava saints, while the latter has a linga behind which stands a figure of Vishṇu, about 3½ feet high. The village must have had several more temples at one time as indicated by the outlet of the tank close by which is mostly built of the architectural members of temples, such as beams, pillars, capitals, etc. There is also a Jina figure near a pond in the middle of the village with the head of the headless image in the ruined basti lying at its side.

18. The temples at Aghalaya, Krishnarajapete Taluk, were inspected. The

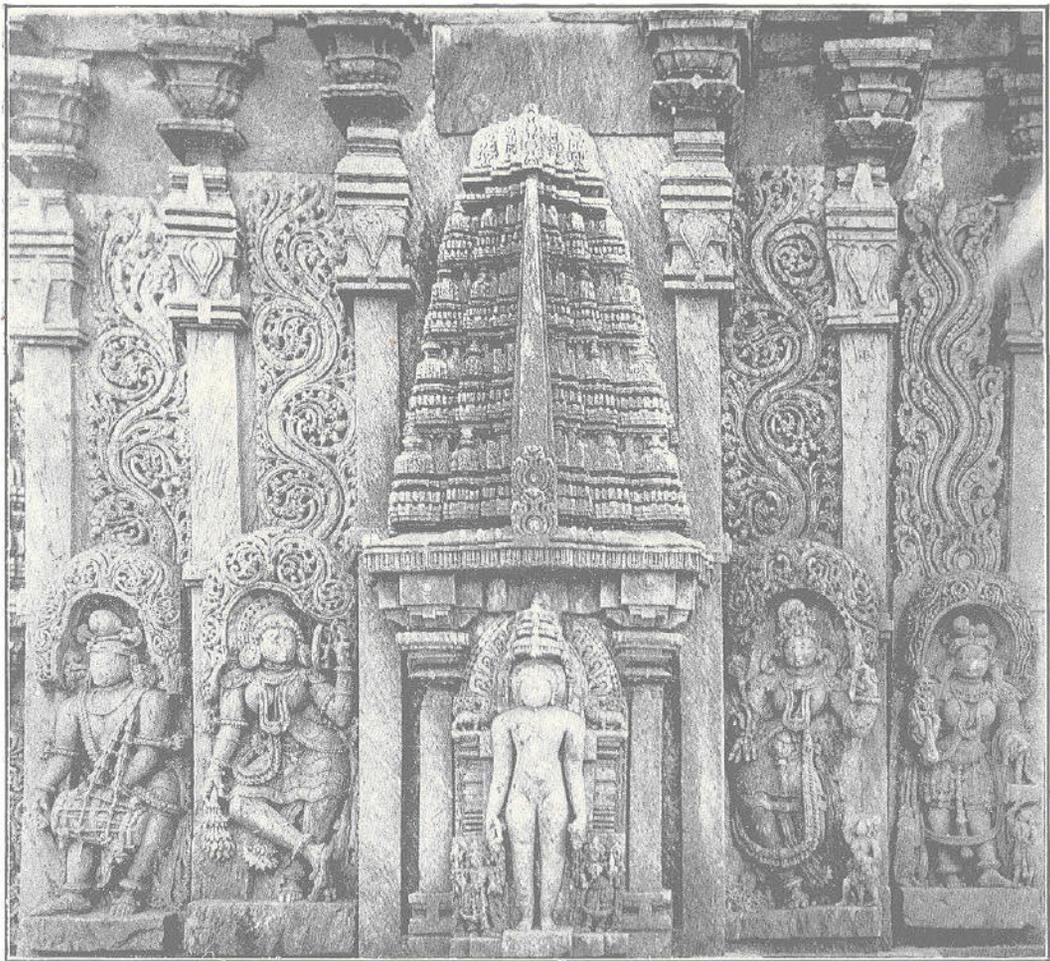
Aghalaya temples.

Mallêśvara temple is an old structure of some architectural merit, recently renovated. It is rectangular, about 50' by 25', having 3 cells standing in a line at some interval from each other. Each cell has a linga with a Nandi in front and niches at the sides of the *sukhanâsi* entrance, the right one having a figure of Gaṇapati and the left, a figure of Mahîshâsuramardini. The *sukhanâsi* doorways are well executed. The front *mantapa*, consisting of 30 *ankanas*, has narrow verandas at the inner sides of the outer entrance. Between the south and the middle cells is a niche containing a figure of Umâmahêśvara. Adjoining the south wall are figures of Sûrya, Sarasvati and Saptamâtrikâh, and adjoining the north wall figures of Sûrya with a seven-hooded canopy, Sarasvati and Vishṇu. All the figures are pretty well carved and are about 3 feet high. The images of Sûrya are, as usual, flanked by figures bearing bows. In front of the temple is lying a Chaturvimśati-tîrthakara figure which is said to have been unearthed some time back. The Honnâdêvi temple is a small mud structure, though the goddess in it is a fine four-handed figure, about 4 feet high. The image is said to have been brought from Heragu near Hassan. The attribute in the right upper hand is a conch; in the left upper, a mace; and in the left lower, what looks like an *otale* or bivalve shell used for feeding children. The attribute in the right lower hand is broken. At the right side of the goddess is a coiled serpent, and at the left, a head. The pedestal bears the emblem of a lion. Two inscriptions were discovered at the village, 1 in the Bhairava temple and 1 in a field to the west.

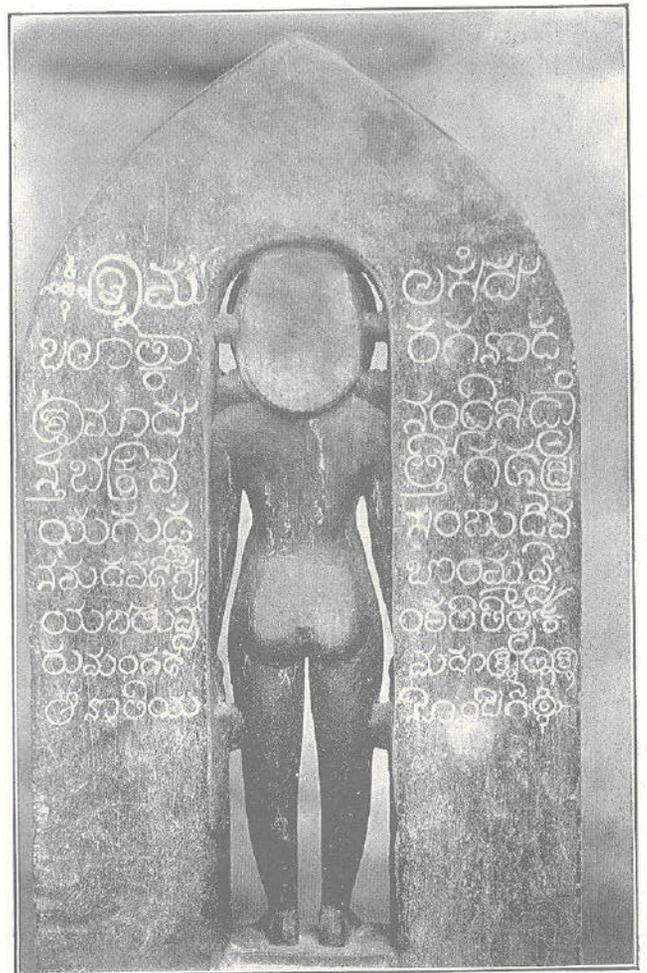
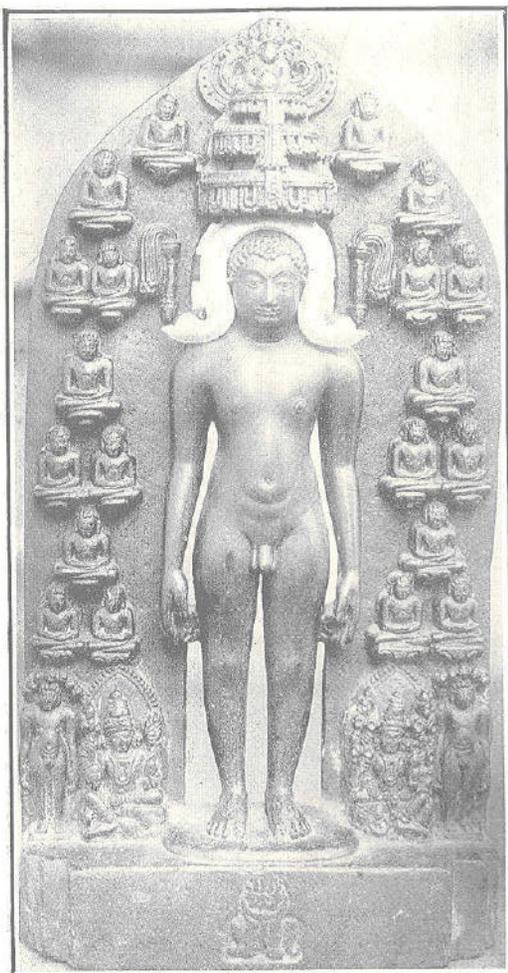
19. From Sravana Belgola I went to Channarayapaṭṇa, inspecting on the way Janivâra, where a new inscription was discovered.

Channarayapaṭṇa temples.

The temples at Channarayapaṭṇa were examined. The



1. WEST VIEW OF SANTINATHA-BASTI AT JINANATHAPURA



2. INSCRIBED JINA FIGURE AT SALIGRAMA

Kēśava temple is in the Chalukyan style, though the additions made to it in front give it the appearance of a structure in the Dravidian style. Kēśava is a good figure, about 5 feet high. The *sukhanāsi* has a well-carved ceiling panel. To the right of the *sukhanāsi* entrance is a good figure, about 5 feet long, of Ranganātha with S'ridēvi and Bhūdēvi at the feet, and to the left a figure of Kāliyamardana or Krishna trampling on the serpent Kāliya, about 4 feet high. The image of Ranganātha is said to have been brought from a ruined shrine at the entrance to the fort. The *navaranga* has 9 well-carved ceiling panels about 2 feet deep. The outer walls have no sculptures, but only a few pilasters here and there. The tower is covered with plaster. Two inscriptions were found in the temple, one on a vehicle and the other near the Garuḍagamba or pillar with a figure of Garuḍa sculptured on it. EC, 5, Channarāyapatṇa 154 is on two different beams built into the front portion of this temple. The beams evidently belonged to some Jaina temple. The first 37 lines of the above inscription are on one beam. They appear to have no connection with the succeeding lines which are incised on the other beam. The characters of the epigraph appear to be of the 10th century. The Chandrasēkhara temple is a plain structure. It has, instead of the usual linga, a fine figure, about 6 feet high with *prabhāvatī*, of Ś'iva with four hands, the right upper holding an axe, the left upper, the antelope, the right lower and the left lower being respectively in the *abhaya* (or fear-removing) and *varada* (or boon-conferring) attitudes. The *utsava-vigraha*, kept in the *sukhanāsi*, is flanked on the right side by Gaṇapati and on the left by Pārvaṭi. There is also a stone figure of Gaṇapati in the *sukhanāsi*. At the sides of the *sukhanāsi* entrance we have, in place of the usual *dvārapālakas*, two figures, about 5 feet high, with folded hands. The *navaranga* has two cells, the right cell containing a figure of Ś'iva with four hands, the upper hands holding a trident and a drum and the lower ones hanging down; and the left cell, a two-handed figure, about 5 feet high, of Pārvaṭi, the right hand holding a lotus and the left hand hanging down. There are also in the *navaranga*, facing each other, figures of Viṣṇu and Vīrabhadra. The attributes of the latter are a bow, an arrow, a sword and a shield. Below the shield is sculptured a head and at the right side stands as usual a figure of Dakṣha with folded hands. On the veranda of the Gaṇapati temple to the east of the fort gate is kept a seated male figure with a discus sculptured to its right. It has two hands, the right hand having the forefinger raised like that of Viṣṇvakṣēna in Viṣṇu temples. But Viṣṇvakṣēna is always represented with four hands. The figure probably represents Chanḍikēśvara, though the discus casts a doubt on this identification. In the ruined Bommēdēva temple near the tank are two figures, a male and a female, in one panel about 2 feet high. They wear sandals and are richly ornamented. It is not clear whom these represent. The same is the case with two more male figures carved on a panel standing opposite the entrance. One of them has three heads and holds in the right hand what looks like a whip, the left hand being stretched behind the neck of the other figure. The latter holds in the left hand what looks like a book or a bivalve shell and stretches the other hand behind the back of the other. Under a pipal tree near the outlet of the tank were found good figures of Vāmana and Subrahmaṇya, the latter seated on a peacock with three faces in front. The Oḷagaramma temple has in front of it a lofty *tōraṇagamba* or gateway with carvings and an inscription below. On another small gateway known as *chintālakamba* in front of the Basavaṇṇa temple a new inscription was discovered.

20. The place next visited was Hoḷe-Narsipur. The Lakshminarasimha temple here is Chalukyan in style, though the front portion is Dravidian with a good *gōpura*. It is a *trikūṭāchala* or three-celled temple, with a figure of Nambinārāyaṇa (see para 21, last year's Report) in the cell opposite the entrance, a figure of Lakshminarasimha in the north cell and a figure of Gōpāla in the south. All the three figures are well carved. As in the Lakshminarasimha temple at Nuggihalli (para 9 above), all the cells have a *sukhanāsi* and Lakshminarasimha, though occupying a side cell, is the chief deity. But the outer walls are not ornamented with figures as there; they have only pilasters at intervals. In the *sukhanāsi* of the middle cell are kept metallic figures of Rāma, Lakshmaṇa and Sītā, which belong to the ruined Raghupati temple. To the left of the *sukhanāsi* entrance of the same cell is a figure of Viṣṇvakṣēna and to the right, a figure of Gaṇapati. To the right of the latter again is a figure of Mahishāsuraṃardini, near which stands with folded hands a

statue, about  $2\frac{1}{2}$  feet high, of Venkatapa, one of the Pālegārs of the place. The *navaranga* has 3 entrances. Only the central ceiling panel is carved, the others being plain. The Garuḍagamba stands to the south-east instead of, as usual, to the east. In the *prākāra* or enclosure are shrines of the goddess of the temple, known as Prasannakamalā, a fine seated figure, of A'ṇḍāl or Gôḍādēvi, of the A'lvārs or S'rīvaishṇava saints, of Rāmānujāchārya, of Chakrattālvār, Kūrattālvān, Mudaliyāṇḍān, Vêdāntadēsika and Periya-Jīyar. Chakrattālvār is a representation of the discus of Vishṇu. Kūrattālvān and Mudaliyāṇḍān were the immediate disciples of Rāmānujāchārya. Vêdāntadēsika and Periya-Jīyar were great S'rīvaishṇava teachers and authors, who flourished in the 13th and 14th centuries. A pillar in what is known as *Koṭāra-maṇṭapa* in the *prākāra* has a figure of Lakshmappanāyaka, a Pālegār of the place, with a label above it. There is likewise a figure of Kichchaya-Nāyaka, the bearer of the betel-bag of Rangappa-Nāyaka, another Pālegār, to the right of the *navaranga* entrance, also with a label above it. The god Lakshminarasimha is said to have been worshipped by Vasishṭha. Several new inscriptions were copied in the temple: one on the pedestal of the portrait statue of Venkatapa, two on the floor of the *navaranga*, one on the *sukhanāsi* doorway of the Lakshminarasimha cell, one on the inner wall to the left of the *navaranga* entrance and one above the figure of Kichchaya-Nāyaka. Other discoveries in the *prākāra* were—3 inscriptions on the inner sides of the jambs of the doorway, one on the doorstep and one on a pillar of the *maṇṭapa* in front, of the Rāmānujāchārya shrine; one near the north outer wall of the A'ṇḍāl shrine; three on a pillar of the *Koṭāra-maṇṭapa*; ten in the form of labels on the pedestals of the figures of A'lvārs; one to the left of the entrance known as *Svargada-bāgilu* (or heavenly entrance) and one on the wall above it. The inscribed jambs referred to above must have once belonged to a Jaina temple.

The Paṭṭābhirāma temple is a plain building. In the *prākāra* are cells containing figures of Lakshminarasimha, Rāmānujāchārya, Kāliyāmadana, Sītā, Gaṇapati and Rāmabrahmānanda. The last was a great devotee of Rāma, who set up the god of the temple in about A. D. 1692 (see EC, 5, Arkalgūḍ 100). The *garbhagriha* has a seated figure of Rāma with two hands, the left hand holding a flower with stalk between the thumb and the forefinger, flanked by standing figures of Lakshmaṇa and Sītā. In the *sukhanāsi* there are figures of Bharata, S'atrughna and Vishvaksēna. In a cell in the *navaranga* is the *utsava-vigraha* of Rama with four hands, the upper ones holding a discus and a conch and the lower ones, a bow and an arrow—flanked by Lakshmaṇa and Sītā, Hanumān standing in front. The image of Rāma with four hands is a speciality here. It is stated that as Krishṇa, when born, appeared with four hands to Dēvaki, Rāma also appeared with four hands to Kausalyā; and that this form of Rāma is represented here as revealed in a dream to the devotee Rāmabrahmānanda. In the *navaranga* of the Nīlakanṭhēsvara temple the images of Gaṇapati and Subrahmaṇya are both flanked by figures of Vishṇu. An inscription was found on the *dhvajastamba* or flagstaff and two more on the vessels, of this temple. The O'ṅkārēsvara temple is said to have once been the Darbār-hall of the Pālegār Narasimha-Nāyaka. The Nēminātha-basti appears to be a pretty old structure. The figure of Nēminātha, which is about  $4\frac{1}{2}$  feet high, has no *prabhāvale*. In the *navaranga* there are two cells containing the figures of Brahmadēva and Padmāvati. Among other figures in the *navaranga* are Chandranātha and Guḷlakāyajji. Four inscriptions were found here, three on the pedestals of three marble figures and one on the common pedestal of three metallic figures. Further discoveries in the town were: one epigraph in the compound of the Anglo-Vernacular School, one near the pond known as Kalyāṇi, two on the way to the bathing ghāt of the Vaiśyas, one in Darōg Venkoba Rao's backyard, one each near the Bippalagaṭṭamma and Paṭṭaladamma shrines, and a copper plate inscription in the possession of a Brahman named Yōgam-bhatta. Besides, an examination of the silver vessels and ornaments belonging to the Lakshminarasimha temple, which are kept in the Taluk Treasury, brought to light more than a dozen inscriptions nearly 100 years old. Four of the ornaments were presents from Satyadharmatīrtha, a svāmi of the Uttaradi-maṭha, who is said to have been a great scholar and guru to Dewan Purnaiya. It is said that the Mādha-maṭha at Hoḷe-Narsipur, which is an imposing structure, was originally the palace of the Pālegār Narasimha-Nāyaka, and that on the invitation of Krishṇa-Rāja-Oḍeyar III, the above svāmi, who had been at S'ravanūr, came to Hoḷe-Narsipur and took up his residence in this building.

21. After finishing the work in the town, I proceeded to make a thorough survey of the taluk with the guidance of the Amildar.

Villages in Hole-Narsipur Taluk.

Nearly 50 villages were inspected. A brief account will now be given of the discoveries made, as also of anything noteworthy with regard to the villages surveyed. To the west of Hiri-Beluguli, near the dam across the Hêmâvati known as Sûlekatte, was discovered a *viragal* of the time of the Hoysala king Vishnuvardhana. It refers to a battle between the Châlukyas and the Hoysalas. In front of the Basavanna temple at the same village is a small shrine containing the figure of a man riding a horse and holding a sword in the left hand. The villagers call it Kunṭarâniappa. Such figures are called Râmêdêvaru in other places. The figure in question perhaps represents Rêvanta. Ankanâthapura appears to have once been a place of some historical

Ankanathapura.

importance, though it is now a *bêchirâkh* or uninhabited village. The Ankanâthêśvara temple here is an old structure. It appears to have been renovated at some time with the materials of ruined Jaina bastis, as evidenced by the jambs of the doorway, which contain a Jaina inscription, and the pillar in front of the *mahâdvâra* or outer entrance, which stands on a pedestal having rows of small seated Jina figures on all the four sides. The inscription on the jambs mentioned above refers itself to the reign of a Kongâlva king. Two short inscriptions were found on the doorsteps of the temple; another on the outer beam of the Subrahmanya shrine. The beam is unfortunately cut to suit the structure and the letters on it are mostly chiselled out. One more record was discovered on a stone built into the ceiling of the narrow entrance to the temple from the north. This is a Jaina epitaph of about the 10th century. The dome over the *garbhagriha* has the appearance of a powder magazine. To the north-west of the temple is a small shrine dedicated to Subbarâya represented as a seven-hooded serpent. Three beams and two slabs of the ceiling of this shrine are inscribed. Two of the former, though occupying different parts of the structure, contain portions of one and the same inscription. In all there are 4 inscriptions here, all being Jaina epitaphs of about the 10th century. These stones evidently belonged to some Jaina temple. The fort of Ankanâthapura, a huge mud structure, is now in ruins. It is surrounded by the Hêmâvati on all sides except the south where a canal is dug connecting the river on the east and west. This canal was apparently intended to serve as a moat. When the river is in flood, the fort is completely cut off from the surrounding parts. Inside the fort are found the ruins of several temples and a number of mutilated images. The materials of these temples appear to have been removed for the renovation of the Ankanâthêśvara and Subbarâya temples at Ankanâthapura and the Râmânujâchârya shrine in the Lakshmînarasimha temple at Hole-Narsipur (para 20). The interior of the fort is covered with fields and strewn over with old bricks. There are also several mounds, one of which was pointed out as representing the palace of the former kings of the place. It is said that coins are occasionally picked up here. Mr. N. Narasimhaiya of the A.-V. School at Hole-Narsipur showed me a copper coin said to have been picked up in this fort. It was similar to Chôla coins with a standing human figure on one side and a seated human figure on the other. The kings were apparently feudatories of the Chôlas. To the south of the Ankanathêśvara temple are some small cave-like structures with narrow stone doorways. People say that these were the cells of some Lingâyat ascetics. Five new records were found near the Râmêśvara temple to the east of Bâgavâlû; 4 being *viragals*, and the 5th an inscription of the Hoysala king Vinayâditya. Near the *viragals* is a small empty shrine in front of which is lying a mutilated figure of Vishnu. A new epigraph was copied at Malapanhalli near the outlet of the tank. The P'svara temple at the

Malapanhalli.

village is a small neat building with four good pillars and nine carved ceiling panels in the *navaranga*. The outer walls have, however, only pilasters at intervals. To the right of the temple is a *mâstikal* (mahâ-sati-kal) containing richly ornamented figures of a man and a woman. Flames are shown, as usual, around the head of the female figure, which stands to the right of the male and holds a *qindî* or small water vessel in the right hand. The male figure holds a weapon in the right hand. *Mâstikals* are memorials of a *sati* or a woman who burned herself on the funeral pyre of her deceased husband. Four epigraphs were discovered on the south outer wall of the Ellêśvara temple at Ellêśapura. The records refer themselves to the reign of the Hoysala king

Sómesvara and mention Vijayarâjendrapura as his capital in the Chôla country. The temple is an old one. To the right of the *sukhanâsi* entrance is a figure of Umâmahêsvara seated on Nandi. The front *mantapa*, which is a later addition, has figures of Ganapati, Saptamâtrikâh and Sûrya. The last is flanked by female figures armed with bows and shooting in opposite directions. A new inscription was found at each of the villages Channâpura and Jôdi-Haradhanalli. In a mud shrine at the latter a rough slab sculptured with a discus and a conch, apparently a boundary stone, is the object of worship.

22. The Mâdhavarâya temple at Halekôte has a good figure of Vishnu, about 4 feet high. In a niche to the right of the *navaranga*

Halekote.

entrance is a standing figure of a man, about  $1\frac{1}{2}$  feet

high, with folded hands, wearing a robe and a cap-like

head-dress. This is said to represent one Mâdhava-dikshita who built the temple. He is also said to have built the Udasamma temple at the village. From EC, 5, Hole-Narsipur 7, we learn that he received a number of villages from the Vijayanagar king Harihara II in A. D. 1396. The erection of the Mâdhavarâya and Udasamma temples at Hariharapura of the same taluk is also attributed to him. The Mâdhavarâya temple at Hariharapura has likewise a good figure of Vishnu, about 4 feet high. In the *sukhanâsi* there is a figure of Mahishâsuramardini together with three figures of A'lvârs. The *utsava-vigraha* or metallic image in the Udasamma temple here has four hands with a trident, a drum, a sword and a vessel for attributes. A new record was copied at Mâchigondanalli. To the south of the village is

Machigondanalli.

a *makân* or tomb of a Muhammadan saint named Mardâne Vali. He is said to have been a brother of

Mardâne Gaib whose tomb is found near the Kâyêri

falls (Ganganachukki) at S'ivanasamudram. A *jâtre* takes place every year near Vali's tomb, at which a large number of Muhammadans collect together. A huge slab, 12' x 15' x 1', standing in a slanting position to the north of the tomb, is said to represent Vali's horse, and a sandal tree lying close by, his cane. The *makân* is visited by many pilgrims of whom Hindus also form a portion. Muhammadan corpses are brought from long distances for burial near the *makân*. Mâvinkere,

Mavinkere.

which has a ruined fort, is said to have been the residence of the Pâlegâr Lakkanna-Nâyaka. The god in the S'rînivâsa temple here is a fine figure, about 3 feet

high, the attribute in the right lower hand being a lotus with stalk. The *sukhanâsi* has 2 figures of A'lvârs. Two modern inscriptions were found here—1 on the pedestal of the *utsava-vigraha* and 1 on the *prabhâvale*. The hill to the east of the village is called Mâvinkere-betta. In a cave on the top a shapeless round stone rising a few inches above the ground level, is worshipped as Ranganâtha, though the inscriptions call it Tiruvengalanâtha, which is a synonym of S'rînivâsa. In a niche at the back of Ranganâtha stands a good figure, about 3 feet high, of Kêsvava, flanked by consorts; while to the left are 2 figures of A'lvârs. On a beam of the front *mantapa* was found a new inscription. In another part of the cave to the left is a figure of Hanumân. Overhanging the cave is a huge boulder, about 20 feet high, in the form of a dome, on which a tower is built. The top of the hill commands a fine view of the surrounding parts. Viewed from below, the temple with its front *mantapa* presents an imposing appearance. In a cave at the foot of the hill is a stone, about 2 feet high, from the top of which minute particles fall in the form of a circle around the bottom. People look upon the fall of particles as a miracle and attribute to them medicinal properties such as curing belly-ache and other diseases. At some distance from this spot is shown a rock on which Mardâne Vali of Mâchigondanalli (see above) is said to have prayed, and some marks seen on the rock are believed to be his foot-prints. Three records were discovered at Mûdalipya, one of them relating to the Kongâlvâs, two each at Hûvinhalli and Dêvarmuddanalli and one each at Chigalli, Ankavalli, Ankanhalli, Kallubyâdarhalli, Gangûru and Haradurpura, the last two villages belonging to Arkalgud Taluk. The inscriptions at Hûvinhalli, which are *viragals*, are fine specimens of their kind. The P'svara temple at Chigalli is a neat small structure with a good Hoysala crest in front of the tower. At the entrance to Ankavalli stands a fine *mâstikal* containing a male and a female figure, husband and wife, the latter having flames around the head as

Ankavalli.

usual and holding a mirror in the left hand and a *gindî* in the

wearing a *gondē* or tuft of hair and holding a staff, which is said to represent the Pālegār of the place who renovated the temple. The Lakshmidēvi temple at Malali is a pretty large structure in the Dravidian style with a *gōpura* in front. The front hall has verandas running round inside and three entrances in the three directions as in Chalukyan temples. Opposite to the temple, near the Garudagamba, is a small shrine containing a slab marked with a discus and a conch. It is here that animals are sacrificed to the goddess on Fridays. In a niche near the shrine as well as on a pillar of the hall are a male and a female figure with folded hands, representing perhaps the builder or renovator of the temple and his wife. The *navaranga* has also an entrance in the north which, I hear, is opened only once a year on the day of the *jātre* at Belur, when lamps are also lighted on the lamp pillar in front of this entrance. The goddess Lakshmidēvi is also known as Giddamma on account of her short stature, and Malaliyamma from the name of the village over which she presides. Her *jātre* takes place a week after the *jātre* at Belur, and it is said that without an invocation addressed to her the car in the car festival at Belur does not move an inch. With this may be compared the account of Lakshmidēvi at Karagaḍa near Belur (see *Report* for 1911, para 33). The goddess is a small standing figure, about 1½ feet high, with 4 hands, the upper ones holding a discus and a conch, and the left lower, a mace, the right lower being in the boon-conferring attitude. Anybody would mistake the image for one of Vishṇu but for the size of the breasts, which reveals itself only after a close examination. The *utsava-vigraha* has the same attributes in the upper hands, the lower ones holding a sword and a vessel. Four modern inscriptions were copied in the temple—two above figures on two pillars of the front hall and two on temple ornaments. The *mahādvara* has Vaishṇava *dvārapālakas* at the sides. To the south-east of the village are two Śvara temples in ruins. One of them has 3 cells surmounted by 3 stone towers and the other a single cell with a similar tower over it. All the towers are ornamented with well executed *kalasas*.

24. The Basavēśvara temple at Uddūru is a fine structure in ruins. It has a good porch with a fine ceiling panel. The *navaranga* has 4 well executed pillars and 9 ceiling panels, the latter being flat with rows of lotuses

except the central one which is deep. There are also in the *navaranga* a pretty large Nandi and a fine *vīraḡal* (EC, 5, Hole-Narsipur 17). From the latter we learn that Uddūru was once a place of some historical importance, having been the capital of the Nāḡālvas. In a cell in the *navaranga* of the Rudrēśvara temple is a good figure of Virabhadra, about 4½ feet high, having for its attributes a trident, a drum, a sword and a shield. The usual sheep-headed Daksha is not, however, found at the side. The Kēśava temple, which appears to be an old structure, has a good image of Kēśava, about 5 feet high, flanked by consorts. A new inscription was discovered at the entrance to the village. At Gubbi a hand-copy, about 50 years old, of a copper plate inscription, recording a grant by the Vijayanagar king Harihara II, was received from Mysore Srikantaiya, a resident of the village. The stone containing EC, 5, Hole-Narsipur 16 has been removed from its original place and set up near the Dēvatamma temple. Two records were found at Niduvani, 1 near the A'njanēya temple and 1 in a field to the north of the village. The latter, a *vīraḡal* inscribed in characters of the 10th century, is of some interest as it contains 2 records, 1 in the right half

and 1 in the left half, with separate sculptures pertaining to them. The record to the right relates to boar-hunting, while that to the left refers to a cattle raid. The top and middle panels have the same sculptures in both the halves, *viz.*, a seated figure flanked by chauri-bearers and a dancing figure flanked by celestial nymphs. But the bottom panel in the left half shows two men armed with bows fighting with each other, the rescued cattle being represented at the side; while that in the right half shows two boars and two dogs with a man between the boars patting one of them on the back. Such double inscriptions and sculptures on one and the same *vīraḡal* are rare. The discoveries in other villages were one inscription each at Keregōḍu, Hāragondanhalli, Lakkūru and Tātanhalli, and two each at Kuppe, Bidarakka and Mōṭanāyakanhalli. In the Dēviramma

temple at Bidarakka the goddess, about  $1\frac{1}{2}$  feet high, has for her attributes a trident, a drum, a sword and a vessel. The hill near Tirumalapura, known as Ennehole Rangasvâmi-betta, was visited. A little distance above the foot of the hill is a shrine of Lakshmi, a fine seated figure, about 3 feet high.

Tirumalapura.

Another shrine of the goddess, situated at some distance to the east, has a shapeless stone which the people call Haradamma, a corruption of the word Aravindanâyaki. The hill is said to derive its name from Ennehole, a small stream to the north flowing into the Hêmâvati. On the top is situated a temple containing a figure, about 2 feet high, of S'rînivâsa, popularly styled Rangasvâmi. In a shrine in front of the temple are several figures of Hanumân. The hill is rather steep and the top commands an extensive view of the surrounding landscape. Three inscriptions were copied here, 2 on the steps and 1 on a temple vessel.

25. It is satisfactory to note that this survey of the taluk resulted in the discovery of nearly 120 new records in addition to the 19 inscriptions already published in the Hassan volume as the result of the former survey. It has to be mentioned here that the discovery of most of these records was in a great measure due to the intelligent and sympathetic co-operation of the Amildar, Mr. R. Tirunarayana Iyengar, B.A. I wish that other Amildars too took a little interest in the matter. This will greatly facilitate the work of the department and thus indirectly advance historical knowledge.

26. While at Hole-Narsipur I very much wished to examine the manuscripts in the libraries of the Uttaradi-matha and of Pârpattégâr Annayachar. But the work in connection with the inscriptions was so heavy that it was not possible to

Manuscripts and coins.

devote much time to this work. The catalogues of the two libraries were however sent for and examined. The matha library contains a large number of manuscripts, mostly on paper, including several duplicate and triplicate copies, of works dealing mostly with religion and philosophy. There are also some works bearing on grammar, rhetoric, medicine, biography, chiefly of Mâdhva gurus, and *sthala-purânas* or traditional accounts of holy places. Annayachar's catalogue, which is much smaller than the matha list, has, in addition to manuscripts of a similar character, a few more literary works such as poems, etc. A few rare works from both the lists were noted. Mr. N. Narasimhaiya of the A.-V. School at Hole-Narsipur has a good collection of gold, silver and copper coins numbering in all 495. Among the gold coins was found one of the Hoysala king Vishnuvardhana with the legend *Nonambavâdi-gonda*. The silver ones consisted of the East India Company, Mysore and Hyderabad coins; while the copper pieces, 468 in number, represented Vijayanagar, Mysore, Baroda, Indore, Hyderabad, Cutch, the British and other East India Companies, China, Burma and Sumatra. A smaller collection, consisting of 75 silver and copper coins, in the possession of Mr. B. Singa Iyengar of Hole-Narsipur was also examined. The specimens were found to be mostly similar to those of the other collection.

27. Before taking leave of Hole-Narsipur I may add here that I had the honor of meeting H. H. the Maharaja on the 7th of February 1913 when His Highness passed through the place *en route* to Mysore. His Highness was graciously pleased

H. H. the Maharaja.

to make enquiries about the places visited and the discoveries made by me.

28. From Hole-Narsipur I went to Sâligrâma, inspecting on the way Muddan-halli and Hale Bâchêhalli, at both of which a new inscription was discovered. The Narasimha temple at Sâligrâma is a large structure in the Dravidian style.

Saligramam temples.

The god is called Yôga-Narasimha owing to his being seated in the posture of meditation; and the goddess is known as Aravindanâyaki. The images of Kês'ava and Janârdana, which were enshrined in temples now in ruins, are also kept here. Judging from what is left of the Kês'ava temple, it appears to have been a neat structure. Not a vestige is, however, left of the other temple. The god Narasimha is said to have been worshipped by Gautama. A pond in front of the temple is known as Gautama-tîrtha. The sage is said to have performed a sacrifice in the village, a part of a field to the south of the temple being pointed out as having been the *yajña-kunda* or hole for receiving sacrificial fire. It appears that Smârta Brahmans

occasionally remove handfuls of earth from this spot in the belief that they are sacred ashes of the *yajña-kunḍa*. Tradition has it that the place was originally called S'ālipura; that, subsequently, owing to the misrule of one of the kings, it was known as Avichārapura; and that Rāmānujāchārya renamed it Sāligrāma. An inscribed metallic image of Satyabhāmā (Plate VII, 2), kept in the Narasimha temple, is said to have been found in the Gautama-tīrtha some years ago. The inscription tells us that the image was presented to the Prasannakrishṇa-svāmi temple at Mysore by Krishna-Rāja-Oḍayar III. It is not clear how the image found its way into this pond. The Narasimha temple has a shrine of Rāmānujāchārya with a figure of Kūrattālvān, his favorite disciple, at the entrance. There are also figures of all the A'lvārs. The car festival is celebrated on the anniversary of the birthday of Rāmānujāchārya, his image also being taken out in the car. Three more records were copied in the temple: 1 on the doorstep of the *navaranga* entrance, 1 in the *prākāra* and 1 on a bell. The Rāmānujāchārya temple is a pretty large structure including several small shrines within a battlemented stone *prākāra*, the object of worship being the foot-prints of Rāmānujāchārya on a high pedestal which has figures of eight of his disciples sculptured all round. In front of the temple is what is known as the *S'ripādatīrthakola*, i.e., the pond containing water in which the feet of Rāmānujāchārya were once washed, under lock and key, with the standing figure of what looks like a *sannyāsi* at the right side of the entrance. This figure is said to represent Vaḍuganambi, a resident of the place who became a devoted disciple of Rāmānujāchārya. It was at his prayer that the foot-prints and *S'ripādatīrtha* were granted by the guru. A worn inscription in characters of the 12th century discovered on the door-lintel may be looked upon as an important find, as it appears to confirm the traditional account of Rāmānujāchārya's visit to the place. It refers to the maṭha at Srirangam and names three persons who were the disciples and companions of Rāmānujāchārya. Among the shrines in the enclosure are one of Vaḍuganambi and one of Mudahyāndān. The latter was a nephew and disciple of Rāmānujāchārya. The Jyōtirmayēśvara temple, which is in ruins, is a good structure in the Chalukyan style. It is also known as the Ankanāthēśvara or the Paṇabina P'svara, the latter name being derived from its proximity to a bridge (*paṇabu*) over a canal running close by. The *navaranga* has four good pillars and nine good ceiling panels. The doorway of the *navaranga* entrance, which is well carved, is flanked by elegantly executed *dvārapālakas*, chauri-bearers and figures of Bhairava, Virabhadra, etc. A new inscription was discovered to the right of the temple. There are two Jaina temples in the village, one in the fort and the other in the *pēte* (or street of shops outside the fort), both dedicated to Anantanātha. The former is an old basti, while the latter is a modern structure erected some 40 years ago. In the fort temple the figure of Anantanātha has an inscription on the pedestal, but the letters are mostly worn. There is also here a Chaturvīṃśatī-tīrthakara image with an old inscription on the back (Plate V, 2). The group of Jina figures in this basti has a grand appearance (Plate I). A few inscriptions were also found on the pedestals of images and on bells in the new temple. At some distance to the east of the village is a rock known as Garugaḷare (or the guru's rock) on which two feet are sculptured. The S'rīvaishṇavas believe that these represent the feet of Rāmānujāchārya, who is supposed to have stood on the rock looking in the direction of Tonnūr near Melkōte; while the Jainas assert that they represent the feet of one of their own gurus. The foot-prints are devoutly worshipped by the Jainas, especially on marriage and other festive occasions. To the north of the foot-prints is an inscription, about 200 years old, which informs us that they represent the feet of a Jaina guru named S'rēyōbhadra. There are two other rocks close by on one of which are carved two serpents, while the other has a white streak resembling a snake. S'rīvaishṇava tradition has it that in response to a prayer by a few unconverted Jainas of Tonnūr that they may be favored with a symbol of Rāmānujāchārya for worship, the latter told them that he had left his symbol, a serpent, he being an incarnation of A'di'ēsha or king of serpents, along with the impress of his feet at Sāligrāma, which they might worship. The statement is supposed to refer to the foot-prints and serpents on these rocks. In this connection it is interesting to know that only a few years ago there was a quarrel among the Jainas themselves as to whose feet the foot-prints represented, one party stating that they were Rāmānujāchārya's, the other asserting that they were some Jaina guru's. This clearly shows that some of the Jainas themselves believe or believed

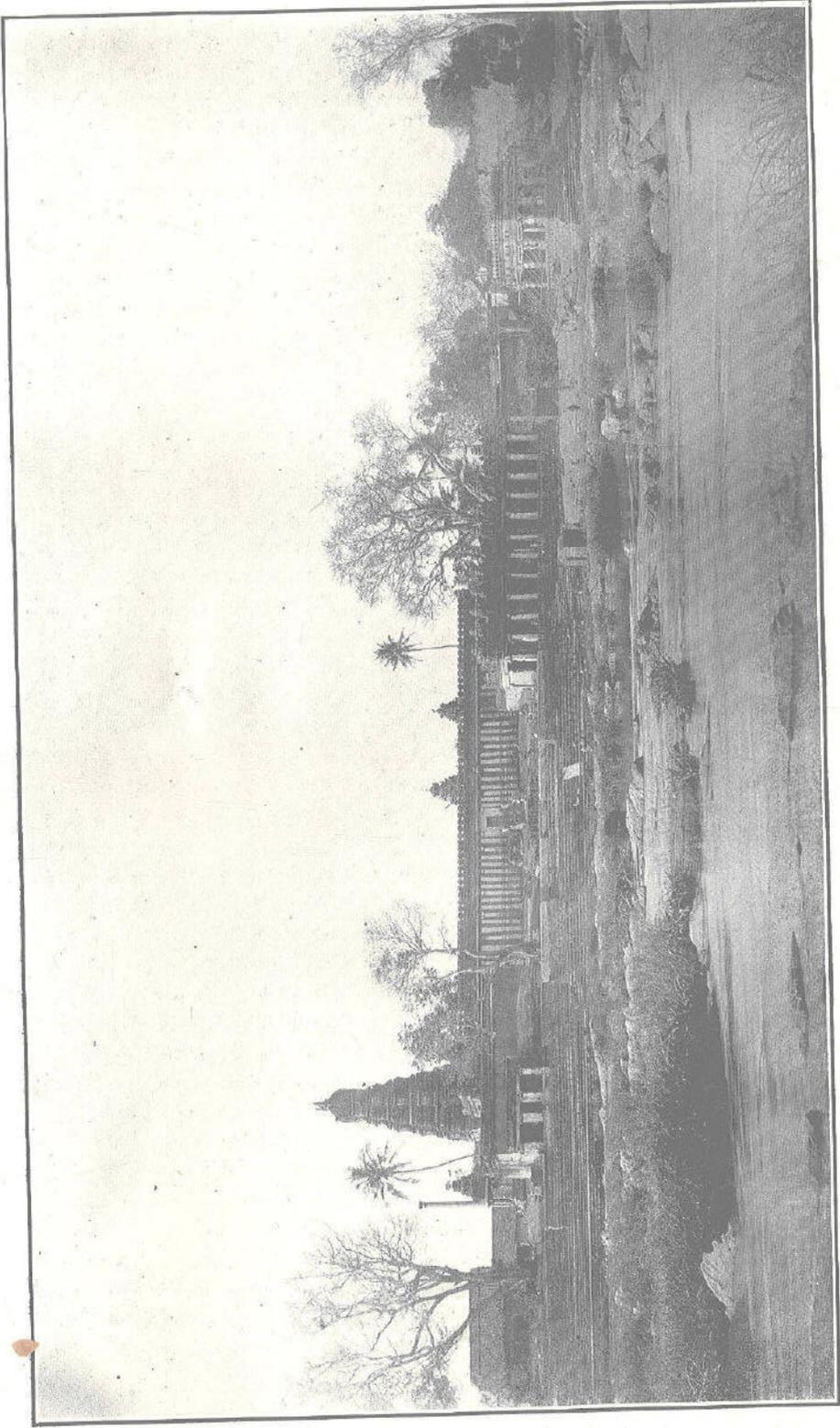
that the foot-prints were Râmânujâchârya's. By the side of this rock is a nameless tree whose leaves are said to act as a charm in removing ague and other ailments. The tree is simply called *Katṭepuradaiyana-maddu*, i.e., *Katṭepuradaiya's* medicine. At some distance to the north is another rock known as *Halē-gurugaḷare* (or the old guru's rock) which has also two feet sculptured on it with some ornamentation. The Jainas do not worship these foot-prints. According to the S'rîvaishnavas they represent the feet of *Mudaliyandân*. There is an inscription to the east of the foot-prints, but it does not give any information about them. A word may be added here about the *Sattikal Hanumân* worshipped in the village. *Sattikal*, a corruption of *Chhatrikal*, means literally an umbrella-stone and is applied to a particular boulder in the village which overhangs another, sheltering it like an umbrella. It is said that the lower boulder split of itself some years ago with a loud noise like that of thunder and that a figure of *Hanumân* manifested itself at the partition. The cleft is said to be widening year after year revealing more and more of the form of *Hanumân*. All the people except the *Holeyas* worship the image. Other records discovered in the village were 2 epigraphs of about the 11th century in *Papegauda's* field to the west and 1 of about the same period, but mostly worn, near *Lakshmipataiya's* field, to the right of the foot-path leading to *Chunchankatte* to the south.

29. I then proceeded to *Chunchankatte*. The *Râma* temple on the bank of the *Kâvêri* has figures of *Râma*, *Lakshmana* and *Sitâ*.  
*Chunchankatte*. The *dvârapâlahas* at the sides of the *sukhanâsi* entrance, which are about 4 feet high, are beautifully carved.

An inscription on one of them tells us that they were presented to the temple by a woman. A fine *Nâga* stone is set up in a niche in the *prâkâra*. A few modern inscriptions were found on the bells, doorways and vehicles, as also one to the right of the flight of steps leading to the temple. The place is said to have once been the hermitage of the sage *Trinabindu*. According to the *sthala-purâna* a *Brâhman* couple named *Chuncha* and *Chunchi* who, owing to the sin of having bathed in oil on a new-moon day, became a hunter and a huntress in the next birth, came to this place and begged of *Trinabindu* to advise them as to the way in which they could procure salvation. Thereupon the sage told them that *Râma* would visit the place in the course of his wanderings and that if they served him with devotion their desire would surely be fulfilled. Accordingly, they served *Râma* with all their heart and became the objects of divine grace. Their figures are kept in a niche to the right of the entrance and sacred food, after being offered to the god, is offered to them also every day. The *utsava-vigraha* of the temple which is kept in a shrine at *Yedatore* for safety, is brought here during the annual festival. A *jâtre* on a large scale, lasting for several days, takes place here every year, at which several thousands of people collect together and excellent cattle are brought for sale. A narrow gorge in the bed of the river to the north of the temple is known as *Dhanushkôti* (or the end of the bow). Tradition has it that, in order to procure water for *Sitâ's* bath, *Lakshmana*, at the command of *Râma*, struck the ground with the end of his bow, whereupon water gushed out of the spot and flowed. Here the river falls in a succession of pretty cascades. Portions of the fall show white and yellow colors, which are supposed to be due to *Sitâ* having used soapnut and turmeric while bathing. A depression in the rock near the fall is called *Sitēbachchalū* or the drain of *Sitâ's* bath, and here the villagers who do service in the temple have the privilege of catching fish during some months in the year. They catch a large quantity and, setting apart a portion for charity, divide the rest among themselves and drive a profitable trade. The inhabitants of about 30 villages around enjoy this privilege. There is also an inscription here (EC, 4, *Yedatore* 12) which curses the man who takes away all the fish caught by him without devoting some for charity. Unlike in other places there is no *Hanumân* in the *Râma* temple, but there is one in a shrine at some distance from it. The reason given for this is that on *Râma* directing *Lakshmana*, instead of his devoted servant *Hanumân*, to procure water for *Sitâ's* bath, *Hanumân*, in a sudden fit of anger, left *Râma's* presence and, being seated on the spot where his shrine now stands, began to shed tears. An annual festival is held with the object of appeasing the anger of *Hanumân*.

30. The next place inspected was Chikka Hanasôge. The Chennigarâya temple has a good figure, about 6 feet high, of Kêsava with only 2 hands which are in the *varada* (boon-conferring, and *abhaya* (fear-removing) attitudes, the right leg being a little raised and bent. This figure is rather peculiar. The A'dinâtha-basti is a fine three-celled temple in the Châlukyan style. A peculiar feature in the plan of the temple is that in place of the usual *sukhanâsi* each cell has a *navaranga* with 4 pillars opening into the front hall. The chief cell, which faces east, has a seated figure of A'dinâtha, about 5 feet high with pedestal and *prabhâvate*, flanked by male chauri-bearers, all carved in one panel; the south cell, a similar figure of S'ântinâtha; and the north cell, a figure of Chandranâtha without chauri-bearers and *prabhâvate*, about 3 feet high. It is fortunate that, though the temple is in ruins, the images have not suffered mutilation. All the doorways are elegantly carved, that of the north cell being the finest. The lintels of all the doorways are inscribed in beautiful Kannada characters. Five new inscriptions were found in the temple. Judging from these and other already published records, the place appears to have once been an important flourishing Jaina settlement, though there is not a single Jaina now living either in it or its neighbourhood. It had at one time 64 bastis, and tradition attributes the setting up of some Jinas to Râma. Near the Kôdi-Râmêśvara temple on the bund of the tank were found three *viragals* built into the bund.

31. The temples at Yedatore, the place visited next, were examined. The Arkêśvara temple is a large building in the Dravidian style, situated on the bank of the Kâvêri, with a good *gôpura*, a lofty *dîpa-stambha* or lamp-pillar and a fine *mantapa* in front (Plate VI). The enclosure has cells all round enshrining lingas with, in some cases, labels on the door-lintels giving their names and the names of the individuals who set them up, though, as a general rule, the lingas occupy only the west cells. Arkêśvara is said to have been worshipped by the sun. The *utsava-vigraha* is a fine figure, about 3 feet high (Plate VII, 4). The goddess of the temple, about 3½ feet high, is known as Minâkshi. In her shrine is kept a metallic S'richakra carved with a *kârma*, *diggajas*, etc., similar to the stone S'richakra in front of the Ranganâtha temple at Haradûrpura (para 22). There is also a shrine containing a figure of Vishnu named Kalimâdhava. In the *prâkâra* the last cell on the north side has a seated figure, about 2 feet high, of Sûrya-nârâyana with a large nimbus at the back and 4 hands with peculiar attributes, the left upper hand holding a lotus, the right upper, something that looks like an axe, the lower hands being in the *varada* and *abhaya* attitudes. A few modern inscriptions were found on the temple vessels and the jewels kept in the Taluk Treasury. The bathing ghât to the north of the temple is a fine structure in the shape of a paved platform extending into the river with steps on both sides and a *mantapa* at the end. The entrance into the ghât has verandas on both sides. In the Venkaṭaramaṣvami temple is kept the *utsava-vigraha* of the Râma temple at Chunchankatte (para 29), and hence this temple is also known as the Râma temple. The *utsava-vigraha* of the Nârâyana temple, which is in a dilapidated condition, is also kept here, together with the stone images of Krishna and Rukmini of the temple at Chandigâl, a village close by. The mosque at Yedatore is an imposing structure with tall minarets and ornamental work in mortar. A new Tamil inscription was discovered in one Ramanna's house. Of the villages surveyed around Yedatore, Hampâpura and Tippûr gave us two records each, and Nârânâpura, Kâṭanâḷu and Chîranhalli one record each. Another village inspected was Varâhanâthakallahalli, which belongs to Krishnarajpete Taluk. The village has a small temple dedicated to the god Lakshmi-varâha, the Boar incarnation of Vishnu with Lakshmi seated on the lap. The image is well carved and appears to be the largest of its kind in the Province, being about 6 feet high, seated on a lofty pedestal, which is about 5 feet high. To reach the upper portion of the image the *archak* has to stand on a plank placed on the tops of two stone pillars fixed at the sides of the god a little to the front. The temple has lofty doorways. The god is said to have been worshipped by Gautama and the village is hence known as Gautama-kshêtra. The latter is situated on the bank of the Hêmâvati, which here flows to the west, and this circumstance is supposed to add considerably to the sanctity of the place.



ARKESVARA TEMPLE AT YEDATORE

*Mysore Archaeological Survey.*

The stone containing EC, 4, Krishnarajapete 40 is lying in front of the temple. It has at the top a human figure with the head of a *ganḍa-bhērunda* or double-headed eagle and a lion seated in front. There are also sculptured to the right a *kalāṣa* or water-vessel and a lampstand. The village once formed an endowment of the Nārāyanasvāmi temple at Melkote (see *Report* for 1907, para 42), but now belongs to the Parakāla-svāmi, who owns a maṭha here which has, however, gone to complete ruin.

32. From Yadatore I went to Hunsur. It is strange that Hunsur does not possess a single temple of any kind. The materials of one of the ruined temples in the Ratnāpura fort have recently been removed to Hunsur with the object

Hunsur.

of building a new temple. Judging from the materials, the temple of which they formed parts must have been a good structure. An inscribed pillar among them contains EC, 4, Hunsur 140. A *linga* removed from the above fort is now kept in a shed on the bank of the Lakshmanatīrtha, as also a figure of Lakshminarasimha in another shed opposite to it. It is proposed to erect with the above materials temples for housing these gods. Owing to the absence of temples and the presence of very few Brahmans in the place, Hunsur has sometimes been called in ridicule *Mōchikshētra*, i.e., the holy place of shoemakers, as these formed a large portion of the population when a tannery was being maintained here by the Madras Commissariat. The places visited in the taluk were Tarikallu, Dharmāpura, the Ratnāpura fort and Beṭṭadapura. Near Tarikallu is situated the Kāśilinga temple, a large structure in the Dravidian style, now in ruins, with verandas all round surmounted by parapets adorned with fine stucco work.

Tarikallu.

The *dvārapālakas*, which are placed in stucco niches, have one of their legs raised and their bodies turned to the side as in some of the temples of Southern India in which worship is carried on according to the Vaikhānasāgama. On a pillar of the front hall is sculptured a richly ornamented male figure with folded hands, about 4 feet high, representing perhaps the Pālegār who built the temple. To the right of the temple is a ruined shrine of Viṣṇu with well-carved *dvārapālakas*, about 5½ feet high. These together with the figure of Viṣṇu are lying mutilated on the ground. On a mound to the south, which seems to represent the site of another temple, stands the stone containing EC, 4, Hunsur 139. The way to Tarikallu passes through a jungle for a distance of about 7 miles from Hunsur. At a little distance from Tarikallu is what is known as Jamāmma's Darga, containing the tomb of a Muhammadan woman named Jamāl Bī. The Darga is situated right in the middle of the jungle. It appears that many Muhammadans from the surrounding parts collect together here for the annual *uras* or festival and that they, as a rule, take this opportunity to mutilate whatever figures they come across in the ruined temples in the neighbourhood.

Ratnapura fort.

The Ratnāpura fort is now overgrown with jungle and infested by wild beasts. A foot-path to the south of the Darga leads to it. The fort is a mud structure and it appears that the Nallūr channel once supplied water to its moat. I was able to approach with some difficulty three ruined temples in the fort. There may be several more overgrown with thick jungle and consequently unapproachable. Two of the temples show good work. In front of one of them is a modern structure enshrining a tall figure, about 6½ feet high, of Hanumān. A new inscription was found here. When I was examining a ruined P'svara temple along with the Amildar and several others, a tiger rushed through the jungle very close to us and caused some excitement. The vandalism of the Muhammadans is in evidence in every one of the temples here. Tradition has it that Ratnāsēkhararāya and Sōmasēkhararāya were the rulers of Ratnāpura, that one of their virgin daughters became pregnant on seeing an ascetic named Rāmājōgi and that the latter, though innocent, was put to death by impalement. It is said that the wooden stake on which the ascetic was impaled is now an object of worship in Halladakoppalu, a village close by. Dharmāpura has

Dharmapura.

a fine small temple in the Chalukyan style dedicated to the god Kêśava. There are well-carved *dvārapālakas* at the sides of the *sukhanāsi* doorway, whose lintel has in the middle a dancing figure of Lakshmi with 6 hands—the upper two holding lotuses, the middle ones being in the *abhaya* and *varada* attitudes, the attributes in the lower hands not being clear—flanked by female chauri-bearers and *mākaras* with Varuṇa seated on them. The figure of Kêśava, about 6 feet high, is well executed. A fine inscription stone con-

taining EC, 4, Hunsur 137, stands in the *navaranga* to the right. The outer walls have only a few images here and there besides the usual turrets and pilasters. The outer doorway shows pretty good work.

33. The conical hill near Bettadapura has a temple of Mallikâdjuna on the top, which is reached by a flight of nearly 2,000 steps. At Bettadapura. the foot of the hill there are several *mantapas* and *tôranagambas* or gateways. The gateway at the beginning of the flight of steps has a tower built over it. It has two inscribed big elephants at the sides, as also two small shrines opposite to each other, one of them containing a good figure of Mahishâsuramardini and the other a figure of Bhairava. Inside the gateway stands to the right a male figure with folded hands in front of which are two foot-prints on a high ornamental pedestal. Opposite to it at some distance stands another gateway built of very huge rough pillars with a pretty *mantapa* containing a Nandi to the west. There is also another fine gateway to the north ornamented with 3 *kalasas* and bearing an inscription. From the foot of the hill to the top there are several gateways and *mantapas* at short intervals. Inscriptions were found on a few of the gateways. The *mantapas* have Nandis seated on short pillars on both sides of the passage. The Nandis in one of the *mantapas* some distance above the towered gateway, which are known as *Dinḍalagatte-basava*, are special objects of worship. When cattle stray away, the villagers make vows to the Nandis that they would anoint them with curds if the cattle return home safe. About half way up the hill is a cave to the right with an overhanging big boulder known as *Madavanigana-baṇḍe* (the bridegroom's boulder). A fine echo proceeds from the cave so that whatever is spoken to it is clearly repeated. Further up is *Vyâsa-tîrtha* to the left and *Takshaka-tîrtha* to the right. At the former are lying numbers of dressed pillars, beams, capitals, etc., apparently intended for some big structure. At the latter people occasionally set up *Nâga* stones. Close at hand to the left is a *mantapa* known as *Sankrânti-mantapa* with a level wide road in front on which the cars of the god and the goddess once used to be drawn. *Vyâsa-tîrtha* is also known as *Nârada-tîrtha*. Here are sculptured on a rock figures of *Nârada* and his *viṇâ* (or lute). According to the *Sthala-purâna* the lute of *Nârada*, which became fixed on the rock, was at his prayer given back to him by the god on the hill. The god was hence known as *Viṇârpaṇêśvara* in the *Krita-yuga*. In the *Trêtâ-yuga* he was worshipped by *Nâgârjuna*, in the *Dyâpara-yuga* by *Purusha-mrîga* (or a quadruped with a human face) and the lightning, and in the *Kali-yuga* by *Kâmadhênu* or the cow of plenty. These details are graphically represented on a fine slab built into the outer wall of the temple, which contains the inscription E C, 4, Hunsur 42. The slab is divided into four horizontal panels, each of which has a *linga* with a *Nandi* in front. The first three panels have to the right a four-handed standing figure, a two-handed seated figure and a *Purusha-mrîga* respectively, while the fourth has a fine large figure of a cow represented as dropping milk on and licking the *linga*. At the bottom of the slab is sculptured a standing figure of a man with folded hands, representing perhaps the *Gangâdharaiya* of the inscription. The hill is called *Bhûtaparvata* or *Vijayâchala*. The temple, though large, is a low structure, not visible from below. In the *navaranga* are kept figures of *Nâgârjuna*, *Purusha-mrîga*, etc. There is also in a dark corner to the left of the *navaranga* entrance, a magnificent portrait statue, about 4 feet high, said to represent the *Pâlegâr* of *Kuḍukûru*, who renovated the temple. The statue is elegantly carved and richly ornamented. It stands with a bowed head and folded hands, wearing earrings and a crown. The mustaches are beautifully shown. So are the fringes of the loin cloth. Opposite to the *linga* is a fine perforated window with figures of animals at the bottom. In front of the temple at some distance is a *Nandi* seated on a pillar on a lofty rock. This is known as *Mûḍalakamari-basava* (*Nandi* on the eastern cliff). There is also a similar one to the north. These *Nandis* are visible from below. Tradition has it that a *Gandharva*, who announced the death of *Bhishma* in the *Mahâbhârata* war, was cursed to become a lightning, and, at his prayer, advised to worship *Mallikâdjuna* so that he might be relieved of the effects of the curse. It is believed that the lightning worships the god once in 2 or 3 years. It is said that on such occasions the ground quakes, the lamps are extinguished, cobwebs and particles of dust and dirt drop from the ceiling and the flowers and leaves on the *linga* are charred. May all this be the result of some slight earthquake or volcanic disturbance? After this *sidilu-pûje* (lightning worship) as it is called, a *sânti* or purificatory ceremony is performed, to meet the expenses

of which a grant of about Rs. 20 is, I hear, made by the Muzrai Department. The goddess of the temple, about 4 feet high, is known as Bhramarâmbikâ. The images of Tâṇḍavêśvara and his consort have labels on the pedestals stating that they were presents from Kaḷale Nanjarâja. The *utsava-vigraha* with its consort is kept in a temple in the village. The bell on which EC, 4, Hunsur 39, dated 1590, was inscribed has recently been recast owing to breakage and engraved with a modern inscription of 1899. A few modern inscriptions were found on the vehicles and bells of the temple. There is also another *tīrtha* on the hill known as S'achi-tīrtha. The top of the hill commands an extensive view of the surrounding country. The Râma temple in the village seems to be a modern structure. The images in it are said to have been found in a pond. A new inscription was found in a field to the south of the village.

34. The place next visited was Heggadadêvankôte. It was once fortified, the lofty fort wall with mud battlements being visible in some places. The site on which the Forest office now stands is said to represent the spot on which the palace of the Pâlegâr of the place once stood. I was also told that the figure of Chandranâtha, now kept in the Taluk office, was unearthed on the site of the Overseer's Lcdge. From this it may perhaps be inferred that there was once a basti there, though in close proximity to the Varadarâjasvâmi temple. The latter is a large structure in the Dravidian style with a lofty *mahâdvâra*. The figure of Varadarâja, about 4 feet high, is pretty well carved. The *sukhanâsi*, the shrine of the goddess and the outer walls are decorated in different colors. In the *navaranga* are kept several figures of A'lvârs. The goddess of the temple is a seated figure with a bowed head as at Melkote. The outer walls of the *garbhagriha* and *sukhanâsi* have pilasters and niches at intervals. Two of the pilasters on the north and south are elegantly executed, each being surmounted by a pavilion containing figures of animals. The gilt *kalasa* or knob of the temple umbrella has an inscription in inverted characters which has to be read with the help of a mirror. It bears the date S'aka 820, though the characters are pretty modern, and says that the *kalasa* was presented by Heggode, the Pâlegâr. An inscription was also found on one of the temple cups. A big brass waving lamp in nine tiers kept in the temple is a noteworthy article of good workmanship. The A'njanêya temple has a vigorous figure of Hanumân facing to the left. It is said that above the left thigh of the image a reddish fluid oozes out and that a piece of cloth kept there for a few days is colored red. A new inscription was discovered at the entrance to the temple. The Vârâhi temple is a tiled building with a small stone post for the object of worship. By proper dressing and decoration the post is made to look like a goddess. Near the post stands a figure of Bhairava. Two modern inscriptions were found on two silver cups belonging to this temple.

35. The villages that were inspected in Heggadadevankôte Taluk were Anṇâru, *bêchirâkh* Dôrahalli, Hairige, Maṭakere, Bêltûr, Bidarhalli, Uyyamballi, Kittûr, Sargur, Kottâgâla, Sâgare and *bêchirâkh* Basavankôte. A Tamil inscription was found at Anṇâru, another at Maṭakere, a copper plate inscription at Sâgare, 3 Kannada inscriptions at Hairige, and one each at Uyyamballi, Sargur and *bêchirâkh* Basavankôte. The Râmêśvara temple at Maṭakere is a pretty large structure situated at the junction of the Târakâ and the Kapilâ. Among the linga cells on the west in the *prâkâra* of this temple is a cell containing a figure, about 4 feet high, of S'ankaranârâyana with four hands, the right upper holding an axe and the antelope, the left upper a discus and a conch, and the left lower a lotus and a mace, the right lower being in the *abhaya* attitude. The goddess of the temple is a fine figure, about 4 feet high, with 4 hands. The *navaranga* has a fine figure of Gaṇêśa with eight hands, a figure of Sûrya flanked as usual by female figures armed with bows and arrows, a figure of Chandra and a seated four-handed figure of Durgâ, about 2 feet high, with matted hair, having for her attributes a trident, a drum, a sword and a cup or skull, and for her emblems a he-buffalo and a lion sculptured on the pedestal. There is also another figure of Durgâ adorned with a crown, much superior to the other in execution. One more figure which deserves notice is a seated female figure, about 1½ feet high, with 3 heads and 4

Villages in Heggaddevan-  
kote Taluk.

Matakere.

hands, the upper hands holding lotuses and the lower ones what look like cups. It is said that about 80 years ago a Drāviḍa ascetic, versed in *yōga*, took up his abode in the temple and had it renovated. A ruined cell is pointed out as the place where he engaged himself in meditation. It is also stated that he lost his yogic powers as soon as he became a married man in obedience to the wish of some worldly men. The Sômêśvara temple, a small structure, is situated right in the middle of the Kapilâ. The water being very deep here, the shrine is unapproachable except by swimming or on rafts. Consequently the god is worshipped only once a year. Tradition says that Râma set up this linga. The story of Hanumân and Agastya related in connection with the Agastyêśvara temple at Tirumakûḍalu (see last year's *Report*, para 30) is also repeated here. To conciliate the enraged Hanumân, Râma is said to have set up the linga brought by him as Râmêśvara and given it a prominent position, saying "Let your linga be in front and mine at the back" (*ninnadu mundâgirali, nannadu hindâgirali*). Close at hand is a ford called Sitâdêvi-kaḍa, where Sitâ is said to have bathed. Here also we have the story, as at Chunchankatṭe (see para 29 above), of the waters of the river being in places oily, white and yellow owing to Sita having used oil, soapnut and turmeric while bathing. Beltûr is a place of considerable antiquity as indicated by

Beltur.

the inscriptions, EC, 4, Heggaddevankote 16 and 17, of Râjêndra-Chôḷa. The Bânêśvara temple, in which the above inscriptions along with several others are found, is an ancient structure now gone to complete ruin. Near the linga stands a mutilated figure of S'ankaranârâyaṇa similar to the one at Matakere. The Lakshminarasimha temple is a plain structure. It is worthy of note that the *utsava-vigraha* of this temple is also a lion-faced god with Lakshmi on the lap. The Kapilâ flows to the west at this village, which circumstance is supposed to add to its sanctity (see para 31 above). A few modern inscriptions were found on the bells and vessels of the Lakshminarasimha temple. Kittûr was a place of

Kittur.

considerable importance at one time, having been the capital of the Punnâḍ Râjas. It is called Kîrtipura or Kîrtinagara in the inscriptions. The old town was situated to the north and west of the present village. Portions of the old fort wall and moat can be traced here and there. The site is now covered with fields. Brickbats are scattered all over the place. It appears that some years ago brick structures were met with while ploughing the fields and that the bricks were all removed and utilised for building purposes. Several of the houses in the village are built of these old bricks. According to tradition a city called Singâpaṭṭana once stood on the site. About 25 families of Drāviḍa Brahmans (Vaḍamas) live in Kittur. They own lands and say that their ancestors came and settled here centuries ago. It would be interesting to find out when and why these Tamilian Brahmans migrated to the Kannada country and made this village their home. Kittur is now a *sarvamânya* village belonging to the family of Aliya Lingaraja Urs. The Râmêśvara temple in the village is said to have been renovated by Kempadêvâjamma, mother of the above Urs. Some of the temple ornaments bear inscriptions stating that they were presented by him. Besides the figures of Sûrya and Chandra, the *navaranga* has a seated figure of Bhairava; a horse-faced figure of Bhṛingi, holding a staff in the right hand, the attribute in the left hand not being clear; a figure of Mahishâsuramardini, about 3½ feet high, standing on the head of a he-buffalo, with 4 hands, three of which hold a discus, a conch and a lotus, while the fourth hangs by the side; and a seated figure, about 1½ feet high, of Annapûrnâ, holding in her two hands a cup and a ladle, the latter resting across the thighs. The *dvârapâlakas* at the south entrance, which are about 5½ feet high, are curious figures with only two hands, one of them resting on the mace and the other raised with the fingers spread out, and with their feet and bodies turned to the side. In a separate shrine is kept a figure of Lakshminârâyaṇa with consorts. A modern inscription was found on a pillar of the south entrance. The stone containing the inscription, EC, 4, Heggaddevankote 56, is now lying near a hedge to the left of the temple. The Pârśvanâtha-basti, though now a tiled structure, is an old shrine, as evidenced by the inscription, newly discovered, on the pedestal of the image of Pârśvanâtha. The latter, about 2½ feet high, occupies the middle portion of a Chaturvimsâti-tîrthakara slab. A few modern inscriptions were also found on some of the temple vessels. To the south-east of the basti is lying half-buried in

the ground a standing male figure, about  $4\frac{1}{2}$  feet high, with 3 faces and 2 hands, holding what looks like a fruit in both. It is not clear what this sculpture represents. I do not think it represents either Brahma or Dattâtrêya. To the north of the village were found below a pipal tree a linga and a Nandi together with a standing male figure, about  $3\frac{1}{2}$  feet high, holding a flask or bag in the right hand. May the figure be a representation of Kubêra? About two miles to the south of the village is the ruined Jâgankôte with several good stone structures, now overgrown with thick jungle like the Ratnâpura fort near Hunsur. The Lakshminarasimha temple at Sargûr is a plain Dravidian

Sargur. structure with a *mahâdvâra* and a lofty Garuḍagamba, said to have been built or renovated by Doddappa-Gauḍa, the Pâlegâr of Sargûr. He was a Nâmadhâri, while the Pâlegâr of Heggaddevankote was a shepherd. A maṅṭapa on the bank of the Kapilâ, which flows close by, known as Doddappa-Gauḍa's maṅṭapa, with a *brindâvana* in front, is said to represent the tomb of the Gauḍa. A tank to the south of the village is also named after him. A new inscription was discovered on a pillar in the *navaranga* of the Lakshminarasimha temple. Sargûr is said to form one of the five Narasimhakshêtras on the bank of the Kapilâ, the other four being Beltûr (see above), Singasvâmi-betṭa (about 2 miles from Beltûr), Hullahalli (Nanjangud Taluk) and T-Narsipur. There is also a recently built basti at Sargûr dedicated to S'ântinâtha.

36. I then proceeded to Gundlupet *viâ* Bêgûr, copying a new inscription on the way at Heḍeyâla, a village belonging to Nanjangud Taluk. The ruined Paravâsudêva and Râmêśvara temples to the east of Gundlupet were examined. On a pillar in front of the *sulhanâsi* entrance in the former is sculptured a standing male figure with folded hands. This perhaps represents Chikka-Dêva-Râja-Oḍeyar, the builder of the temple (last year's *Report*, para 36). The linga in the Râmêśvara temple is said to have been set up by Paraśurâma. The Vijayanârâyaṇa temple in the town was visited and a photograph taken of the *utsava-vîgraha* of Paravâsudêva (Plate VII, 1), whose right lower hand is said to be in the unusual *Brahmakapâlamôksha* attitude (last year's *Report*, para 36). Among the places visited in Gundlupet Taluk were Gôpâlasvâmi-betṭa, Terakanâmbi, Huliganamarâḍi and Triyambakapura.

Goplasvami-betta. Gôpâlasvâmi-betṭa is a lofty hill, the ascent to which is rather steep at the beginning. There is no regular flight of stone steps. The hill is mostly covered with tall grass and on the top with also a small variety of the wild date tree. The temple on the summit is a small structure, containing a good figure, about 6 feet high with *prabhâvate* or glory, of Gôpâla, standing under a *honne* tree, flanked by his consorts, Rukmiṇi and Satyabhâmâ. The god has only 2 hands playing on the flute. He is said to have been worshipped by Agastya. The *prabhâvate* is sculptured with figures of cows, cowherds and cowherdesses. The *utsava-vîgraha* is a fine figure with a smiling face. The *navaranga* has three stucco niches containing figures of Vishvaksêna, two A'lvârs, Râmânujâchârya and Hanumân. A few modern inscriptions were found on the temple vessels. There are many *tîrthas* on the hill, the total number according to some being 77, of which the following eight are considered to be specially holy:—Vanamâlikâ (also called Gôpâla-tîrtha), S'ankha, Chakra, Babhru, Padma, S'ârṅga, Hamsa and Gadî. On a rock near Hamsa-tîrtha, about half a mile to the east of the temple, is a curious inscription stating that a crow became metamorphosed into a swan on plunging into the tîrtha. The *sthalapurâna* gives details of the story. There is a pond near the temple known as Suggamma-kola, so named after Suggamma, the sister of the Pâlegâr of the place. To the south of the temple the Nilgiris are clearly visible. A steep portion of the hill to the north is pointed out as the place where the Pâlegâr precipitated himself into the abyss below on being defeated by Dêśaṇṇa. The hill at the east end of Gôpâlasvâmi-betṭa, where the remains of an old fort are said to exist, is known as Mâdigitti-durga or Mâdigitti's hill fort, *Mâdigitti* signifying a woman of the Mâdigita caste; while the hill at the west end, called Nanjana-maraḍi or Nanja's hill, is said to have been the residence of one Nanja, a Holeya by caste, who was a paramour of the above Mâdigitti. It is also stated that Dêśaṇṇa was able to capture Bettadakôte or Gôpâlasvâmi-betṭa with the help of this Mâdigitti who advised him to breach a particular tank. The details of the story are related, I am told, in folk-songs which are commonly sung in this part of the country. It is worthy of note

that even Lingâyats do homage to the god on the hill. At Terakanâmbi the Lakshmi-varadarâjasvâmi temple was inspected. The Garudagamba in front is a fine monolith, more than 40 feet high, with an iron framework on the top for placing lamps.

Terakanambi.

The metallic images of several ruined temples of the place are kept in this temple for safety. Among these is a fine figure of Pârthasârathi with two hands. (Plate VII, 3), which was the *utsava-vigraha* of the Hanḍe Gôpâlasvâmi temple. Another fine figure is Râma, said to have been set up in the Râmabhadra temple by one of the Ummattûr chiefs. The huge stone trough in the Râmabhadra temple, referred to in para 35 of last year's *Report*, was being removed to *Sante-mâlu* (the plain on which the weekly fair is held) for watering cattle. A beam was also being removed from here for use in Nanjangud; and it is to be regretted that for this purpose the ceilings of several *ankaras* of this solid structure have been unnecessarily dismantled.

Huligana-maradi.

Huligana-maradi is a small hill, about 4 miles from Terakanâmbi, on the top of which is a neat temple dedicated to Venkaṭaramaṇasvâmi. Both the stone and metallic figures of the god are well executed. In a cell to the left in the *navaranga* is a seated female figure with folded hands, which is said to represent A'ṇḍâl or Gôḍâ-dêvi, though as a rule this goddess is represented as standing with a lotus in one of the hands. Another cell has a figure of Vaikuṇṭhanârâyaṇa, seated on the coils of a serpent under the canopy of its five hoods, flanked by consorts who are also seated. The cell also contains 21 figures of A'lvârs and A'châryas, the largest number that I have seen in any Vaishṇava temple. There are *dvâra-pâlakas* both in the *navaranga* and *mukha-maṇṭapa*. In the *garbha-grîha* are kept a bow and an arrow, said to have belonged to Râma. They appear to be made of iron and are of a moderate size. The arrow has on one side what looks like a figure of Hanumân. The bow and arrow are believed to possess the power of driving out devils of all kinds. About 10 families of S'rivaishṇavas, living in different parts of the country, have the privilege of conducting the duties of the *archak* in the temple. They do so by monthly turns. Seven short inscriptions were discovered on the rock near the ponds to the west of the temple and six modern ones on the temple vessels. Here too Lingâyats pay homage to the god. The Triyambakêśvara temple at Triyambakapura is a large structure in the Dravidian style with a fine *mahâdvâra* and a lofty *dîpastambha* or lamp-pillar. It has also another

Triyambakapura.

*mahâdvâra* with an inscription on the doorstep, opposite the south *navaranga* entrance. In the shrine of the goddess is kept a good figure of Vishṇu with consorts. In the *prâkâra* the kitchen has a huge stone *gômukha*, measuring 10' x 4' x  $\frac{3}{4}$ ' with an inscription on it. Four more inscriptions were found in other parts of the temple. Further discoveries in the village were one epigraph near Chen nasetti's backyard and another in Maḍivâla Prasetti's field to the west. Among the other villages surveyed in the taluk, Kandâgâla, Dodda Tuppûru and Hale Bhîmanabîdu supplied us with two records each, while Bettahalli, Dodda Kûtanûr, Chira-

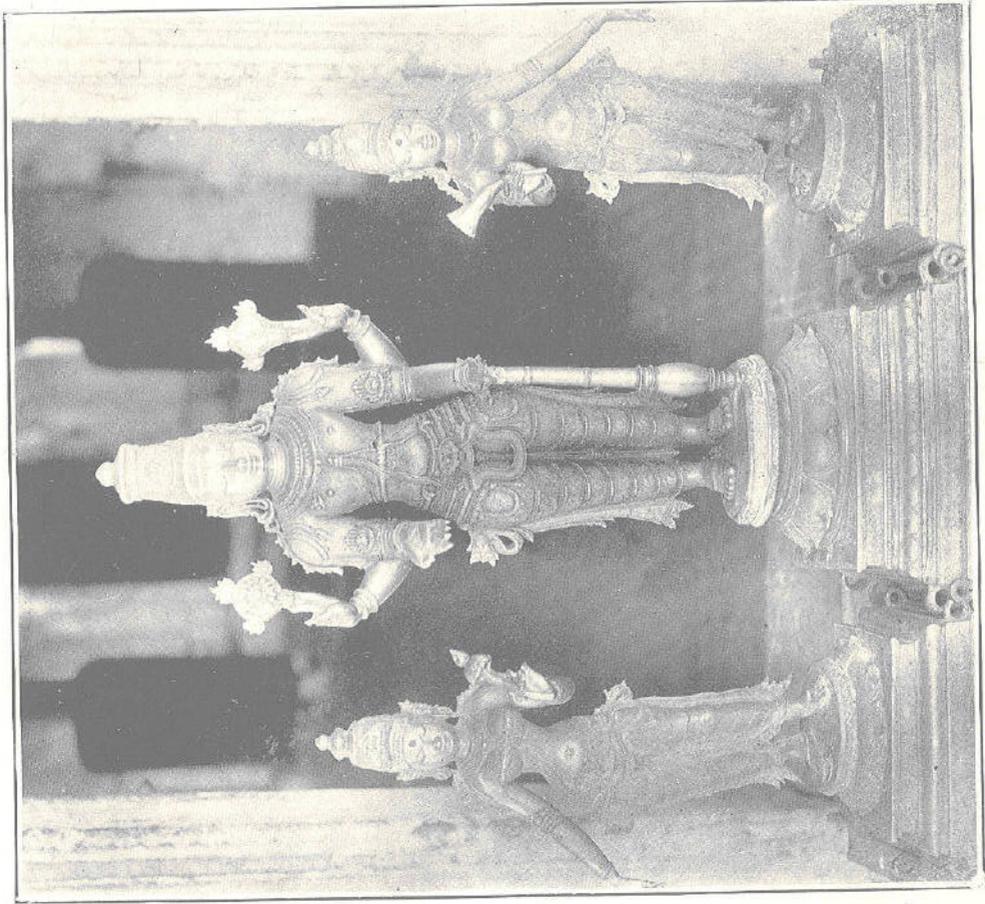
Other villages.

kanhalli, Lokkere, Bommanahalli and Kuṇagahalli gave us one each.

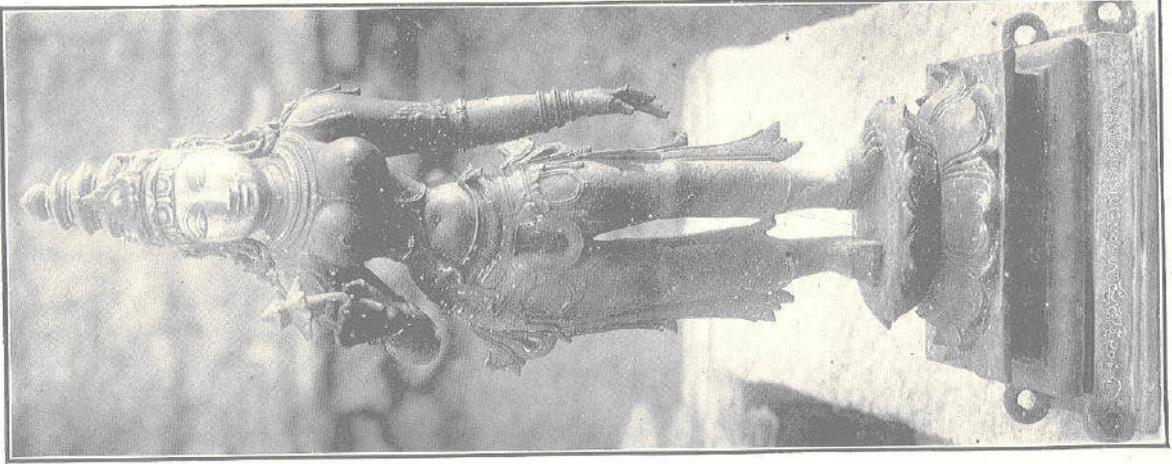
37. From Gundlupet I went to Sante-Maralli with the object of proceeding to Yelandûr. But on receipt of information to the effect that a severe type of cholera prevailed there and that several deaths occurred every day, I cancelled my further programme and returned to Bangalore on the 19th of March.

38. Other records found during the year under report were a set of copper-plates belonging to Kanchênhalli, Arkalgud Taluk, and an inscription on a big bell in the Narasimha temple at Melkote. The former records a grant in 1665 by Narasimha-Nayaka, a chief of Hole-Narsipur; while the latter, which I discovered when I was at Melkote in connection with the examinations of the Ubhayavêdanta-pravartana Sabhâ, tells us that the bell was presented to the temple by one of the svâmis of the Parakâla-maṭha of Mysore.

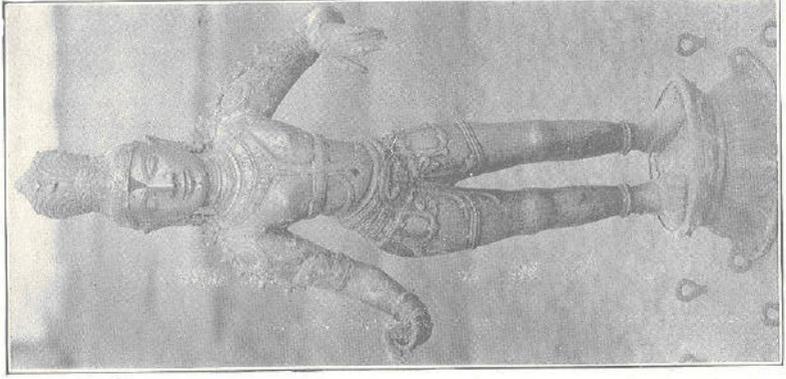
39. Altogether the number of new records discovered during the year under report was 290, excluding inscriptions on temple vessels, vehicles, etc., which number 74. Of these 290 records, 200 belong to the Hassan District and 90 to the Mysore District. According to the characters in which they are inscribed, 12 are in Nâgari, 7 in Tamil, 5 in Telugu and the rest in Kannada. As usual, in every



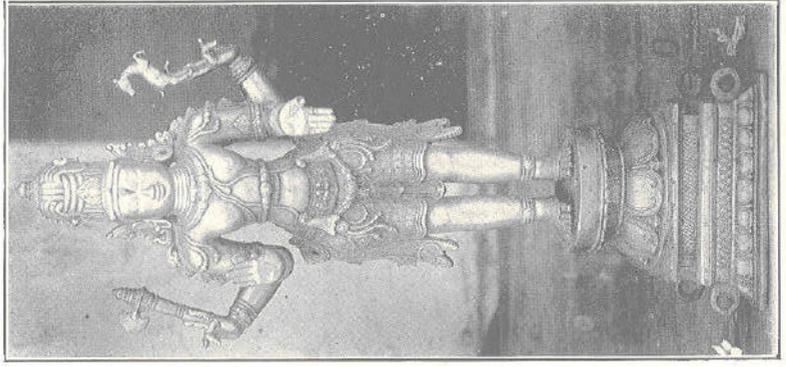
1. PARAVASUDEVA WITH CONSORTS IN VIJAYANARAYANA TEMPLE AT GUNDLUPET.



2. SATYABHAMA FOUND IN A POND AT SALIGRAMA



3. PARTHASARATHI IN LAKSHMI-VARADARAJASWAMI TEMPLE AT TERAKANAMBI



4. ISVARA IN ARKESVARA TEMPLE AT YEDATORE

village that was surveyed the printed inscriptions, if any, were compared with the originals and corrections made.

40. While on tour the following schools were inspected:—The Kannada School at Aghalaya, Krishnarajpete Taluk; the Kannada Boys' School, the Girls' School, the Aided English School and the Sanskrit Pāṭhaśālā at Sravanabelagola; the Kanada School at Gubbi, Hole-Narsipur Taluk, and the A. V. School at Sargur, Heggaddevankote Taluk.

*Office work.*

41. Besides the coins examined while on tour at Hole-Narsipur (para 26), 978 coins, consisting of gold, silver and copper pieces, were also examined during the year. Of these, 5 gold coins, forming a portion of a treasure found at Kyāsēnhalli, Jagalur Taluk, were received from the Treasury Officer, Chitaldrug; 1 silver coin from a resident of Belur, and the rest, consisting mostly of copper pieces, from Mr. M. S. Narayana Rao, Retired Deputy Commissioner. They were found to consist mostly of Vijayanagar and Mysore coins, coins of the British and other East India Companies, coins of the Native States of India such as Baroda, Indore, Cutch, Hyderabad and Travancore, and coins of Ceylon, Burma, China, Turkey, Persia, Borneo, Italy, Denmark and Holland. One silver piece is said to have been issued by a Mādhva guru named Satyabōdha. My thanks are due to Mr. M. S. Narayana Rao for kindly permitting me to examine his fine collection.

42. The inscriptions newly discovered at Sravanabelagola, about 70 in number, were printed and added on to the already printed Kannada texts of the revised edition of the Sravanabelagola volume. The printing of the Roman portion of the same volume has, however, made very slow progress, only 13 pages having been printed during the year. The translations are making fair progress.

43. The printing of the revised edition of the Karnāṭaka S'abdānuśāsanam has likewise not made satisfactory progress, only 32 pages having been printed during the year. The last portion of the work, consisting of about 50 printed quarto pages, was carefully corrected with the help of palm-leaf manuscripts and sent to the press.

44. The work in connection with the General Index to the volumes of the Epigraphia Carnatica made satisfactory progress during the year, words beginning with the letters M to S having been written out and made ready for the press.

45. The Photographer and Draughtsman prepared illustrations for the Annual Report for 1911-12. He took photographs of a large number of coins. He accompanied me on tour to the Hassan and Mysore Districts and took photographs of a large number of temples, sculptures and inscriptions. He prepared a plan, giving the position of every inscription on the smaller hill or Chandragiri at Sravanabelagola. A large portion of his time was taken up in developing the numerous negatives brought from tour and printing photographs. He also prepared transfer copies for the Mysore Exhibition certificates.

46. The Architectural Draughtsman completed seven plates illustrating the Hoysalēśvara temple at Halebid.

47. A list of photographs and drawings prepared during the year is given at the end of Part I of this Report.

48. The following works were transcribed during the year by the two copyists attached to the office:—(1) Rājēndravijaya-purāna, (2) Uttarapurāna, (3) Vrata-svarūpa, Sapta-paramasthāna and other minor works, (4) Jainēndra-vyākaraṇam (in part) and (5) Traivarnikāchāra (in part). They also compared about 500 pages of transcripts.

49. In compliance with the request of the Collector, Civil and Military Station, Bangalore, to be furnished with provisional translations of the inscriptions discovered by me at Domlur, in 1911, as he was arranging for their preservation under the Ancient Monuments Act, provisional translations of the new Kannada and Tamil inscriptions, 10 in number, were sent together with details about their locality.

50. At the request of Rev. W. H. Thorp, B.A., a pile of palm leaf and paper manuscripts received from the United Theological College, Bangalore, was carefully examined and classified. The manuscripts contained mostly literary works in Sanskrit, Kannada, Tamil and Telugu. Several of them are not printed.

51. During the year under report a paper on "Bhâmaha and Daṇḍi" and a note on "S'ankarâchârya and Balavarmâ" were contributed to the *Indian Antiquary*, and a paper on "Talkâḍ" to the Journal of the Mythic Society.

52. Messrs. Rai Bahadur Pandit Hira Lal of the Central Provinces, and Sitaram Mahadev Phadke, B.A., of Poona visited the office during the year.

53. The hands in the office have discharged their heavy duties satisfactorily.

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## List of Photographs.

No.	Size	Description	Village	District
1	6½" x 4¾"	Narasimha Temple, figure with a bow	Nuggihalli	Hassan
2	"	Do Bati and Manmatha	"	"
3	"	Do Vishnu figure	"	"
4	"	Do Surya	"	"
5	"	Do Govardhana figure	"	"
6	"	Do Female do	"	"
7	"	Do Hayagriva do	"	"
8	"	Do Krishna with serpent	"	"
9	"	Do Figures in a cradle	"	"
10	"	Do Niche	"	"
11	10" x 8"	Do Ornamental base	"	"
12	"	Siva temple, west view	Sravanabelagola	"
13	"	Odegal-basti, east view	"	"
14	"	Dvarapalaka figure on Vindhya giri	"	"
15	"	Back view of Gommatesvara	"	"
16	"	Sasana-mantapa on Chandragiri	"	"
17	"	Akana-basti, north view	"	"
18	"	Paintings in the Matha	"	"
19	"	Do do	"	"
20	"	Parsvanatha-basti, south view	"	"
21	"	Bhatesvara on Chandragiri	"	"
22	"	Mandasana in the Matha	"	"
23	"	Stone-car in front of Terina-basti	"	"
24	12" x 10"	Statue of Gommatesvara	"	"
25	"	Inscription on Siddhara-gandu	"	"
26	"	View of Chandragiri from Vindhya giri	"	"
27	"	Do and do	"	"
28	12" x 10"	Mandasana in Dorbali Sastri's house	"	"
29	6½" x 4¾"	Dvarapalaka figure to the right of Gommatesvara	"	"
30	"	Do left do	"	"
31	"	Lakshmi on the Akhanda-bagilu	"	"
32	"	Tyagada-kambha with mantapa	"	"
33	"	Do do	"	"
34	"	Chennanna-basti and dome	"	"
35	"	Jaina figures in Dorbali Sastri's house, front view	"	"
36	"	Do do back do	"	"
37	"	Bahubali-basti	"	"
38	"	Gandhavarana-basti	"	"
39	"	Sasana-basti	"	"
40	"	Elephant in front of Mangayi basti	"	"
41	"	Chauri-bearer	Hale Belgola	"
42	10" x 8"	Basti at Jinanathapura, west view	Jinanathapura	"
43	"	Do south do	"	"
44	6½" x 4¾"	Do figure on outside wall	"	"
45	"	Do do on wall with tower	"	"
46	"	Figures on the tank bund	Channarayapatna	"
47	"	Old fort wall	"	"
48	10" x 8"	Kesava temple, south view	"	"
49	12" x 10"	Lakshmi Narasimha temple, front tower	Hole-Narsipur	"
50	"	Do three towers on top of roof	"	"
51	6½" x 4¾"	Figure in Lakshmi Narasimha temple	"	"
52	"	Do do	"	"
53	"	Uttaradi Matha, front view	"	"
54	12" x 10"	Two viragals	Huvinahalli	"
55	10" x 8"	Siva temple, stone inscription	Mavanur	"
56	"	Halekote hill, east view	Halekote	Mysore
57	"	Narasimha temple, female figure	Saligrama	"
58	"	Ramanujacharya temple, west view	"	"
59	"	Anantanatha basti, group of Jina figures	"	"
60	"	Do Jina figure (front view)	"	"
61	6½" x 4¾"	Do do (back view)	"	"
62	12" x 10"	River view	Chunchankatte	"
63	"	Do do	"	"
64	"	Do with temple	"	"
65	"	Ramaswami temple, front view	"	"
66	"	Do wooden car	"	"
67	"	View of Siva temple, and river	Yedatore	"
68	"	Arkesvara temple, front tower	"	"
69	"	Muhammadan mosque, front view	"	"
70	6½" x 4¾"	Arakesvara figure	"	"
71	"	Tandavesvara figure	"	"
72	10" x 8"	Figure of a cow with inscription, on the hill	Bettadapura	"
73	"	Perforated window	"	"
74	12" x 10"	View of tower and temples at the foot of the hill	"	"
75	"	Full view of the hill	"	"
76	10" x 8"	Torana Kambha at the foot of the hill	"	"
77	"	Jina figure in the Taluk Office	Heggaddevankote	"
78	"	Varadarajaswami temple, south view	"	"
79	"	Do north do	"	"
80	6½" x 4¾"	Lamp pillar in Varadarajaswami temple	"	"
81	12" x 10"	Jain basti, group of Jina figures	Saragur	"
82	10" x 8"	Figures of Paravasudeva temple	Gundlupet	"
83	12" x 10"	Varadarajaswami temple, front view	Terakanambi	"
84	10" x 11"	Krishna and his mother	"	"
85	6½" x 4¾"	Parthasarathi figure	"	"
86	12" x 10"	Coins	"	"
87	6½" x 4¾"	Viragal	Gavipura	Kolar
88	8½" x 6½"	Monolithic discus on a pedestal in front of Gangadharesvara temple.	"	Bangalore
89	"	Monolithic damaruka in front of Gangadharesvara temple	"	"
90	"	Trisula in front of Gangadharesvara temple	"	"
91	12" x 10"	View of Gangadharesvara temple	"	"
92	"	Monolithic umbrella near Gangadharesvara temple	"	"

## List of Drawings.

No.	Description	Village	District
1	Hoysalesvara temple, details of scrolls	Halebid	Hassan
2	Do	"	"
3	Do	"	"
4	Do	"	"
5	Do	"	"
6	Do	"	"
7	Do	"	"

## PART II—PROGRESS OF ARCHÆOLOGICAL RESEARCH.

## I. Epigraphy.

54. A large number of the new records copied during the year under report can be assigned to specific dynasties of kings such as the Gangas, the Kadambas, the Kongālvās, the Chôlas, the Hoysaḷas, Vijayanagar and Mysore. There are also a few inscriptions relating to the Hoḷe-Narsipūr, Ummattūr, Nuggihalli and Heggāḍadēvan-kôṭe chiefs. Among the epigraphical discoveries of the year, the inscriptions found on the rock to the west of Lakkidone at S'ravaṇa Beḷgoḷa, which go back to the 9th and 10th centuries, if not earlier, are of some interest and importance. The Jaina epitaphs copied at Ankanāthapura near Hoḷe-Narsipūr, which may be assigned to the 10th century, afford evidence of the place having once been a great Jaina settlement. A few Jaina images were found at Būvanhalli, Hunsur Taluk, Sāligrāma, Yedatore Taluk, and S'ravaṇa Beḷgoḷa with inscriptions in characters of the 10th and 11th centuries. Some epigraphs discovered in Hoḷe-Narsipūr and Yedatore Taluks furnish a few items of new information with regard to the Kongālvās and the Hoysaḷas, while a few others in the same locality go to prove that a branch of the Belur chiefs ruled from Hoḷe-Narsipūr for several generations. An inscription in Gundlupet Taluk brings to notice some Mahrāṭṭa officers of the 16th century under Vijayanagar with the title *Mahāpātre*.

## THE GANGAS.

55. Only two records relating to the Ganga dynasty were copied during the year. One of them appears to refer itself to the reign of Rājamalla II and the other to that of Ereyappa or Nītimārga II. A few more inscriptions are clearly of the Ganga period, though no king of that dynasty is named in them. These mostly consist of old Jaina epitaphs copied in Hoḷe-Narsipūr Taluk and short inscriptions, recording visits of distinguished personages, discovered at S'ravaṇa Beḷgoḷa.

*Rājamalla II.*

56. An inscription in front of the Narasimhasvāmi temple at Kunche, Hoḷe-Narsipūr Taluk (see Plate VIII, 5), which is partly worn, is dated in the third year of the coronation of Satyavākya-Koṅṅuṇivarma-dharma-mahārājādhirāja, lord of the excellent city of Kovalāla, lord of Nandigiri, s'rimat -Permaḍigaḷ, and records the grant of the tax on ghee by Kālakayya to the *mahājanas* of Kunche in the presence of the king and the *prabhu* Kālayya. The grant was made on the occasion of the Kumbha-sankrānti, on a Tuesday corresponding to the *Peṛe-tale* day in the month of Māgha of that year. The epigraph closes with the usual final verse beginning *bahubhīh*. It is very probable that the king referred to here is Rājamalla II. As he came to the throne in 869-70 (*Report* for 1910, para 61), the date of the present record, which is dated in the third year of his reign, would be 871-72. The expression *Peṛe-tale-divasa* (literally 'the crescent-head day') occurs in several inscriptions, e.g., EC, 3, Mandya 14, of A.D. 907, and EC, 5, Hassan 45, of A.D. 1025. In the translation of the former inscription the expression has been taken to mean the 8th lunar day, because, according to astrology, the crescent-headed S'iva is the guardian deity of that day. But the correct expression for connoting S'iva is *Peṛe-daleyam* and not *Peṛe-tale*. Further, the inscriptions in which this term occurs do not name the *pakshas* or fortnights of the month, so that the lunar day intended must be one that does not occur in both the fortnights. Such a lunar day can only be either the full-moon day or the new-moon day. In some records the expression *Punnāme-tale-divasa* is also used (*Report* for 1908, para 35). Punnāme is the *tad-bhava* form of Pūṇimā.

## OLD INSCRIPTIONS NEAR LAKKIDONE AT S'RAVANA BELGOLA.

## 1.

- 1 śrī-Jina-mārggan nīti-
- 2 sampannan Sarppachūlāmaṇi.

## 2.

- śrī-Nāgivarṃmam bāva . . . malā. . . .
- tti-mārttaṇḍam.

## 3.

- 1 śrī-E'chayyam
- 2 virōdhi-nishṭhuram.

## 4.

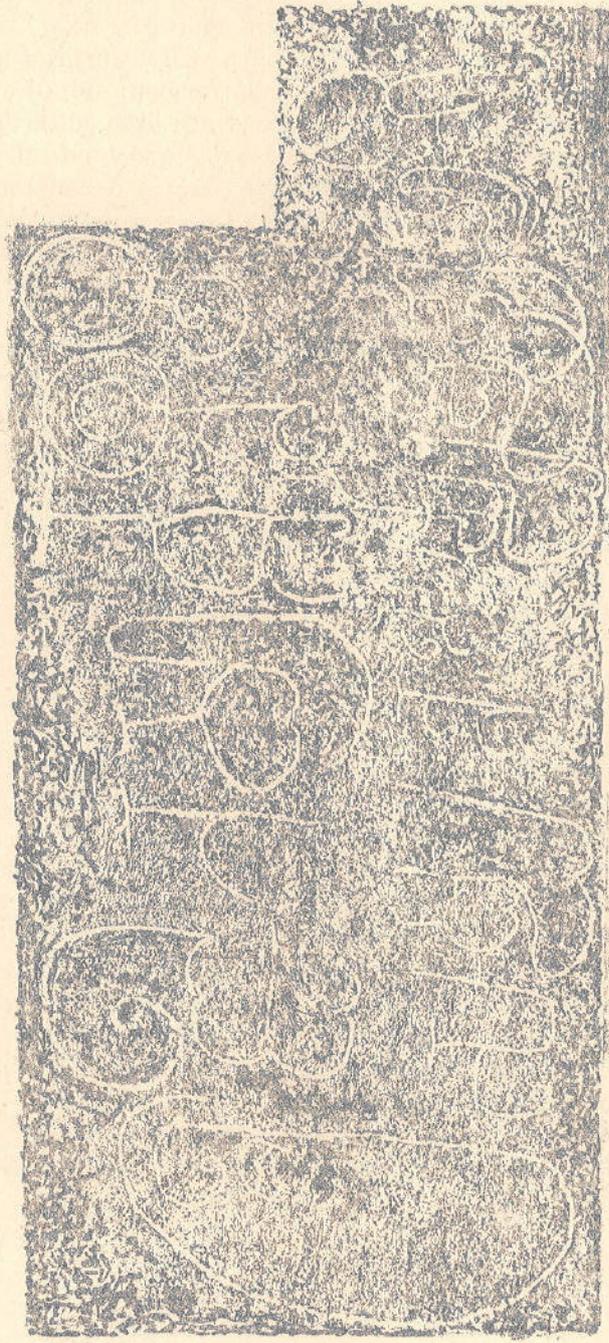
- śrī-Vatsarājam Bālādityam.

## 5.

## STONE INSCRIPTION OF SATYAVAKYA AT KUNCHE, HOLE-NARSIPŪR TALUK.

- 1 svasti Satyavākya-Koṅṇivarṃmma-
- 2 dharmma-mahārājādhirāja Ko-
- 3 vaḷāla-pura-varêsvara Nandigiri-nā-
- 4 tha śrīmat-Pemaḍi. . . . galapatta-
- 5 n-gattida mūraneya varshada Mā-
- 6 gham māsada Peretale-deva-
- 7 samum Maṅgaḷa-vārad andu Ku-
- 8 mbha-saṅkrāntiyo Kuṅcheya ma-
- 9 hājanakke Permmadiyum prabhu-
- 10 Kālayyanum iḷdu tuppa-de-

OLD INSCRIPTIONS NEAR LAKKIDONE AT SRAVANA BELGOLA



I



II



III



IV



V

*Eṛeyappa.*

57. An inscription at Chikka Hanasôge (EC, 4, Yedatore 31), which has now been revised, appears to be a record of this king's reign. It is a *vîragal*, mostly worn, the top of the stone being also broken. It refers to a battle that took place at Kôgiyûr between the Gangas and some other power, in which the Ganga king took part. The available portion of the record opens with the praise of some minister named Dharasêna who is compared to Mândhâta. Then follow praises of some men, apparently his descendants, who are described as members of the Ganga family, possessors of valour and virtues and experts in the art of war. They fought bravely and fell, and Gôvindara granted the Konga-nâdu 70 as *kalnâtu* for them. We know from several records that Gôvindara was a high officer under Eṛeyappa (last year's *Report*, para 74). The expression *kalnâtu* or *kalnâdu* does not mean 'stony or waste land' as has been supposed by several scholars, but means a grant for the purpose of setting up (*nâdu*) a memorial stone (*kal*). The date of the present record may be about 900.

58. A few other epigraphs which, judging from their palaeography, are assignable to the Ganga period, may also be noticed here. An inscription at Dodda Byâgatavalli, Hoḷe-Narsipûr Taluk, which is dated A.D. 974, records a grant of land by Pândya-gâvuṇḍa to Mâdhavayya. A *vîragal* at Niḍuvani in the same taluk is a curious specimen of its kind, containing, as it does, two inscriptions with two sets of sculptures on the right and left halves of the same stone. The inscription to the right refers to a boar-hunt and that to the left to a cattle raid. The sculptures in the top and middle panels on both the halves are identical, namely, a seated male figure flanked by female chauri-bearers and a dancing male figure flanked by celestial nymphs, but those in the bottom panels are different, the right portion showing a man with two dogs standing between two boars and the left, two men armed with bows fighting with each other, the rescued cattle being represented at the side. Such double inscriptions and sculptures on one and the same *vîragal* are rare. In the present case the records commemorate the deaths of two brothers who may have died at about the same time. The inscription to the left tells us that Kencha, younger brother of E'cha-gâvuṇḍa of Bidirpaka, fell in a cattle raid at Niḍuvani in the year Pramôdita (*i.e.*, Pramôda); while that to the right informs us that E'cha-gâvuṇḍa of Bidirpaka killed a boar and died. The year Pramôda of this record very probably represents A. D. 970. Bidirpaka is no doubt identical with Bidirakka, a village situated a few miles to the south. An inscription on the pedestal of a small Jina image in the Chandranâtha-basti at Bûvanhalli, Hunsur Taluk, says that the image was consecrated by Ke...labhadra-gorava, disciple of Bâlaçhandra-siddhânta-bhaṭâra. The date of the record may be about 950. A stone built into the ceiling of the north entrance of the *prâkâra* of the Ankanâthêśvara temple at Ankanâthapura, Hoḷe-Narsipur Taluk, is an epitaph of Dêviyabbe-kanti, female disciple of Prabbâçhandra-siddhânta-bhaṭâra. It begins with the verse *śrîmat-ṛarama-gambhîra* and concludes with the statement that having done penance for five days she went to *svarga*. Two more Jaina epitaphs, built into the ceiling of the Subrahmanya temple at the same place, record the deaths of Châmakabbe and A'yvaśâmi. Châmakabbe is described as the mother of Daḍiga-seṭṭi, who was adorned with many good qualities, and of Dêvaradâsayya, and as a supporter of the Jaina assembly (*S'ravaṇa-sangha*) of the four castes. She belonged to the Koṇḍakunda lineage *i.e.*, was a lay disciple of a guru of that lineage. A'yvaśâmi was the son of the *Prithuvî-paramêśvara mahânâgyara* Rêchayya, supporter of the Jaina assembly of the four castes. The statement that he gave promise of becoming a man of eminent qualities leads us to infer that he died young. Another Jaina epitaph, now lying in the backyard of Darôg Venkoba Rao's house at Hoḷe-Narsipûr, tells us that the chief of *muni's*, Mahêndrakîrti, who had conquered the eight *karmas* by his good qualities, went to *svarga*. The period of these epitaphs is very probably the middle of the 10th century.

59. We may now briefly notice here the short inscriptions newly discovered at S'ravaṇa Belgoḷa which record the visits of distinguished persons to the place. Four of them are shown in Plate VIII. Some of the epigraphs appear to go back to the 8th century, while most of the others are engraved in characters of the 9th and 10th centuries, a few being in later characters of the 11th and 12th centuries also. In a few cases only the titles of the visitors are recorded, while in others their names are given along with some epithet. As instances of the former may be

given — Gangara baṅṭa (a warrior of the Gangas), Baḍavara naṅṭa (a friend of the poor) śrī-Nāgati-āḍam (the ruler of Nāgati), śrī-Rājana chaṭṭa (the king's merchant) and Mahā-maṇḍalēśvara; and of the latter—śrī-E'chayya, cruel to enemies (Plate VIII, 34); śrī-I'sarayya, elder brother to others' wives; śrīmad-Arishtanēmi-paṇḍita, destroyer of hostile creeds; śrī-Gōvaṇayya, a Brahma among byālas (?serpents); śrī-Nāgivarma, a sun.....(Plate VIII, 2; the characters of this inscription are peculiar); and Puḷichōrayya, a ? teacher (*ōja*) of the great banner. Among other names may be mentioned Ravichanda-dēva, śrī-Kavi-Ratna, śrī-Nāgavarma, śrī-Vatsarāja Bālāditya (Plate VIII, 43), śrī-Pulikkalayya, śrī-Mārasingayya and śrī-Chāmundayya. Of these, Kavi-Ratna and Nāgavarma may be the celebrated Kannada poets who flourished at the close of the 10th century; Mārasingayya, the Ganga king of that name; and Chāmundayya, the renowned general who set up the colossus at S'ravaṇa Belgōḷa. Two inscriptions on the rock in front of the Iruve-Brahmadēva shrine to the north of the temple enclosure on the smaller hill or Chandragiri give us the interesting information that Chandrāditya and Nāgavarma were the artists who carved the figures of Jinas, animals, etc., on the rock (para 13). A few of the longer inscriptions on the rock to the north of Lakki-dōṇe (para 54) deserve some notice. One of them (Plate VIII, 1.), which appears to be the oldest on the rock, records the visit of Sarpa-chūlāmaṇi (? crest-jewel among serpents), who walked in the path of Jina and was of righteous conduct. It is not clear who is meant by the name. Another, which consists of a prose passage and a *kanda* verse, says that Madhuvayya, possessed of fame resembling the moon, S'iva's smile, the froth on the milk sea and the Kailāsa mountain, a lay disciple of Maladhāri Nayanandi-vimukta, arrived there and did obeisance to the god with intense devotion; a third tells us that Kaṇṇabbarasi's younger brother Chāvayya, Dammaḍayya and Nāgavarma arrived there and paid homage to the god; while a fourth informs us that the glorious Ereyapa-gāmuṇḍa and Maddayya, having arrived there, performed austerities. The above records may not be very important historically, but they have their own value in several other respects, one of them, for example, being their antiquity. They thus bear testimony to the sacredness and importance of the place even in early times, so that even high personages of the Jaina persuasion deemed it a duty to visit the place at least once in their lifetime and have their names permanently recorded on the holy spot.

#### THE KADAMBAS.

60. Two records copied during the year appear to belong to the Kadamba dynasty, though they do not name any particular king. One of them, found on the rock to the east of Kanchina-dōṇe on the smaller hill at S'ravaṇa Belgōḷa, is a short epigraph telling us that the Kadamba had three boulders brought to the place. There are two big boulders still standing at the place with a third which is broken to pieces. The reference is apparently to these boulders. We are not told who this Kadamba was. Judging from the characters, the record may be assigned to the 10th century. The other record is a Jaina epitaph built into the ceiling of the Subrahmanya temple at Ankanāthapura, Hole-Narsipūr Taluk. It says that Rāchaya, a Kadamba, son of Bāsabe, having renounced the world, performed penance for three days and became a demi-god. We are also told that Baladēva was the writer of the epitaph. The period of the record may be about 950.

#### THE KONGĀLVAS.

61. About ten inscriptions relating to the Kongālvās were copied in Hole-Narsipūr and Yedatore Taluks. They are of some importance as furnishing the names of at least three Kongāḷva kings not known before, namely, Tribhuvanamalla Kongāḷva-Dēva (1079-1105), Vira-Kongāḷva (c. 1115) and Tribhuvanamalla Vira-Dudda-Kongāḷva (1171-1177). They also enable us to modify the opinion expressed by Mr. Rice (*Mysore and Coorg*, p. 145) that the Kongāḷva kings disappear on the expulsion of the Chōlas by the Hoysalas. Some of the records mention two more names, but one of them, Konga-kshitipati, is not specific, while it is doubtful whether the other, Duddamallarasa, represents a king of *this* dynasty. Three of the epigraphs refer to the wars between the Kongālvās and the Changālvās, and one to a war with the Hoysalas.

#### *Tribhuvanamalla Kongāḷva-Dēva.*

62. Two epigraphs copied in Pāpēgaṇḍa's field to the west of Sāligrāma, Yedatore Taluk, belong to the reign of this king. Both of them are *vīragals*, dated

in A.D. 1079 and 1105 respectively, and refer to an attack on Sâligrâma by the Changâlvas. The earlier inscription tells us that when Tribhuvanamalla Kongâlva-Dêva was ruling the kingdom, in the month of Mithuna of Siddhârthi, corresponding to the S'aka year 1000, Trailôkya-setti and Chikuka-setti, having routed the cavalry of the Changâlvas who had attacked Saligame, went to *svarga*; that some lands were granted for their happiness; and that Ayanga performed the ceremony of setting up a memorial stone. From the other record, which is dated in the month of Makara of Târana, corresponding to the S'aka year 1026, we learn that during another attack on Sâligrâma in the same reign by the Changâlvas, Trailokya-setti's (son) Mâsayya fought and fell. The solar months given in these records are worthy of note.

*Duddamallarasa.*

63. An inscription on the right jamb of the doorway of the Ankanâthêsvara temple at Ankanâthapura, Hole-Narsipur Taluk, records that Duddamallarasa, while residing at Hennegadanga in peace enjoying the pleasure of sovereignty, granted the village of Aybavalli to Prabhâchandra-Dêva for the erection and occasional repairs of a Jaina temple. This king is in all probability identical with the Duddamalla-Dêva mentioned in EC, 5, Arkalgud 97, of about 1095. The Prabhâchandra of this record may be the same as the one named in Arkalgud 99, of 1079. It is probable that the king was a Kongâlva, though the two inscriptions in which his name occurs do not specify the dynasty. The date of the epigraph may be about 1100.

*Vira-Kongâlva-Dêva.*

64. A record of this king was found on the inner sides of the jambs of the Râmânujâchârya shrine in the Lakshminarasimha temple at Hole-Narsipur. It tells us that the *mahâmandalêsvara* Vira-Kongâlva-Dêva, a lay disciple of Prabhâchandra-siddhânta-Dêva, who was a disciple of Mêghachandra-Traividya-Dêva of the Mûlasangha, Dêsigagana, Pustaka-gachchha and Konḍakunda lineage, caused the Satyavâkya-Jinâlaya to be built and granted for it, with exemption from all imposts, Hennegadalu to Prabhâchandra-siddhânta-Dêva. The Mêghachandra and Prabhâchandra of this inscription are clearly identical with their namesakes mentioned in Sravana Belgola 47, dated A.D. 1115. The epigraph can be assigned to about the same period. Hennegadalu is referred to in EC, 5, Arkalgud 79 and 81, of 1189, as the seat of one of the five S'aiva mathas presided over by Anka-jiya.

*Tribhuvanamalla Vira-Dudḍa-Kongâlva-Dêva.*

65. Two inscriptions copied at the I'svara temple at Mûdalpyya, Hole-Narsipur Taluk, belong to the reign of this king. One of them, a *viragal*, is dated in A.D. 1171, while the other bears the date 1177. The former records that when the *mahâmandalêsvara* Tribhuvanamalla Vira-Dudḍa-Kongâlva-Dêva was ruling the kingdom in peace and wisdom at Moḷateyabîḍu, during an attack on Moḷateyabîḍu by the Hoysalas, Tammaḍi-Rudra, by order of Kongâlva-Dêva, killed the horses of the enemy and went to *vira-svarga*. Then follow four verses in praise of Rudra's valour. The record closes with the statement that Kôṭehâḷu was granted by the king for Rudra and that a memorial stone was set up by Sôma-jiya and others. The other epigraph tells us that, during the rule of the same king, Kongâlva-setti of Ippaya and several others (named) made a grant of land to the I'svara temple of their village.

66. Three more records of this dynasty, which do not mention any particular king, may be noticed here. One of them, engraved in characters of the 11th century on a beam built into the ceiling of the Subrahmanya cell in the Ankanâthêsvara temple at Ankanâthapura, Hole-Narsipur Taluk, mentions a Kongâlva, who was a Yama to the Kadamba family. It is to be regretted that the inscription is mostly chiselled out and the beam cut to suit the structure. Another at Hale-Bâchêhalli, Yedatore Taluk, which is fragmentary, the top portion being gone, contains an *anushtubh* verse in praise of a Konga-kshitiapati who, it says, made the earth his own by only one *vikrama* (his unaided valour), while Vishṇu had to do the same by three *vikramas* (strides). Then follow two usual final verses. The third is a mostly worn *viragal* at Jôḍi-Kuppe, Hole-Narsipur Taluk, which informs us that when the Changâlva did not retreat from the battle-field, the Kongâlva drove him back and defeated him. The period of these two records may be about the middle of the 12th century.

## THE CHANGĀLVAS.

67. The Changālvās have already been referred to incidentally when speaking of the Kongālvās. A *vīragal* built into the bund of the tank at Chikka Hanasōge, Yedatore Taluk, seems to belong to the Changālvā dynasty. The top portion of the stone is worn. The epigraph tells us that in the year Tāraṇa, corresponding to the S'aka year 1085 (A.D. 1161), during the prosperous reign of.....Changālvā-Dēva, on the Nāyakas of Kōnga-nāḍu harrying the cattle of Hanasōge, Māragavare rescued the cattle and died. Māra and Moḷḷanga set up the stone.

## THE CHOLAS.

68. About half a dozen records copied during the year relate to the Chōlas. Only one of them is in Kannada, the others being in Tamil. They were found in Yedatore, Heggadadevankote and Gundlupet Taluks. Some of them are unfortunately fragmentary.

*Rājendra-Chōla I.*

69. A Kannada inscription on a *vīragal* at Hampāpura, Yedatore Taluk, refers itself to the reign of this king. It is dated in S'rimukha, corresponding to the S'aka year 956 (A. D. 1033). The regnal year is also given, but the figures are indistinct. We know, however, from other inscriptions that A. D. 1033 was the 22nd year of his reign. The latter portion of the record being mostly worn, all that we can make out of it is that some one fought against the Changālvā and went to *scarga*. The Chōlas, as a general rule, imposed their names on the conquered provinces and kings. From his prenomēn Rājendra-Chōla, Nanni-Changālvā appears to have been defeated by the Chōlas and to have acknowledged Rājendra-Chōla as his overlord. The *vīragal* probably refers to this Changālvā.

*Kulōttunga-Chōla I.*

70. There are two Tamil records of this king. One of them, copied at Maṭakere, Heggadadevankote Taluk (para 35), is so much worn that only a few words of the historical introduction can be made out. This introduction, when completed from other similar records, states that while the goddess of Fame became conspicuous, while the goddess of Victory desired him, while the goddess of the Earth became bright, and while the goddess of Fortune wedded him—Kōv-Irājakēsaripanmar *alias* the emperor S'ri-Kulōttunga-S'ōla-Dēvar rightfully wore the excellent crown of jewels; caused the wheel of his authority to roll over all regions, so that the Villavar (Chēras) lost their position, the Mīnavar (Pāṇḍyas) became disconcerted, and Vikkalan (Vikramāditya) and S'ingagan (Jayasimha) plunged into the western ocean; performed the anointment of victory; and was graciously seated on the throne of heroes along with his queen Puvana-muḷud-uḍaiyāl. The date of the epigraph may be about 1090. The other inscription is a *vīragal* found at Anṇāru in the same taluk. It is dated in the 46th year of his reign (A.D. 1115) and records the death of some Gāmuṇḍa during a (?) cattle-raid. The stone was set up by S'ōla-Gāmuṇḍa. The use of the Kannada word *nīṇisida* (set up) in this Tamil epigraph deserves notice.

71. Three more Tamil records of a fragmentary nature may also belong to the same reign. One of them near Mūḍlukoppalu (EC, 4, Yedatore 4), now revised, is mostly worn and incomplete. It seems to record some agreement between Vīrarakkārān, superintendent of Erumarāvīrapaṭṭanam *alias* Idaitturai of Idaitturai-nāḍu in Rājendra-S'ōla-valanāḍu of Muḍigoṇḍa-S'ōla-maṇḍalam and the Vaiśrāvānas of the Eighteen lands. Another on a pillar in the backyard of Kempuramanna's house at Yedatore, tells us that Ponnāṇḍān's son Ankakkārān erected a temple named Ankakkārīśvara for the god Nāyarukilavār, lord of Aiyampolil *alias* Uyyakkōṇḍa-S'ōla-paṭṭanam in Turai-nāḍu, and granted some lands to it. Another inscription at Kandāgāla, Gundlupet Taluk, records a grant by the One-thousand-five-hundred of the Eighteen lands, residing in Kandamangalam *alias* the southern Aiyapolil of Ku . . kūr-nāḍu in Gangaigoṇḍa-S'ōla-valanāḍu of Muḍigoṇḍa-S'ōla-maṇḍalam, for the god S'ōmēśvara of their village.

## THE HOYSALAS.

72. A large number of the inscriptions copied during the year relates to the Hoysala dynasty. The records begin in the reign of Vinayāditya and end in the

reign of Ballāla III, covering a period of 245 years from A. D. 1089 to A. D. 1334. Some of them furnish a few items of new information with regard to the Hoysalas. One of the epigraphs copied at Māvanūr, Hole-Narsipur Taluk, is elegantly executed both from a literary and an artistic point of view. A few more records are clearly of the Hoysala period, though no king is named in them.

*Vinayāditya.*

73. An inscription on a stone to the left of the Rāmēśvara temple at Bāgavālu, Hole-Narsipur Taluk, refers itself to the reign of this king and registers a grant in A. D. 1089 to a Śiva temple. It tells us that when the *maṇḍalēśvara* entitled to the band of five chief instruments, the *mahāmaṇḍalēśvara* Vinayāditya-Poysala-Dēva was ruling Gangavāḍi in peace and wisdom, Māvanankakāra, champion over traitors to their lord, son of Mānika-seṭṭi and Sāntiyabbe of Bāgiyila, granted, with pouring of water, certain lands to Pū . . śiva for the god Rāmēśvara. Bāgiyila is apparently the old name of the village Bāgavālu where the inscription is found.

74. Two inscriptions found on the pedestals of two metallic Jina images at Sravana Belgola (Plate IV, 1; seated figures at the sides) may also be noticed here, as they appear to belong to about the same period. One of the images is in the possession of Garagaṭṭe Vijayarājaiya and the other in the possession of his brother Garagaṭṭe Chandraya. The inscription on the former states that the image was presented to the Tirthada-basadi at Kaḷasatavāḍi by Dēvaṇaudi-bhaṭṭāraka's female lay disciple Mālabbe, and that on the latter, that it was presented to the same basadi by Kanna-be-kantiyar. We thus learn that these images, though they are now at Sravana Belgola, were once the property of the Tirthada-basadi at Kaḷasatavāḍi. The latter is the modern village Kaḷasavāḍi, situated at a distance of about four miles to the south of Seringapatam, where, according to tradition, there were numerous Jaina bastis at one time. This tradition is borne out by the fact that some years ago a regular cart-load of metallic images and vessels belonging to Jaina bastis was unearthed in the bed of a channel that runs close to the village. The inscriptions thus afford evidence of the village having been an important Jaina settlement in the 11th century, though there is not a single Jaina living there at present.

*Vishṇuwardhana.*

75. There are several records of the reign of Vishṇuwardhana, the earliest of them being on a stone in front of the Śvara temple at Teranya, Hole-Narsipur Taluk. It is mostly worn and appears to be dated in A. D. 1115. After giving the usual account in verse of the rise of the Hoysalas and mentioning the defeat of the Pāṇḍya king and Jagadēva by Ballāla I and his brother Vishṇuwardhana, the epigraph proceeds to give in prose the following among others of the titles of Vishṇuwardhana: Entitled to the band of five chief instruments; the *mahāmaṇḍalēśvara*; lord of the excellent city of Dvārāvati; champion over the Malapas; capturer of Talakāḍu, Kongu, Nonambavāḍi, Banavase and Hānungal; Bhujabala-Vira-Ganga and Vijaya-Nārāyaṇa. The boundaries of his kingdom are given as Nangali and Paḍiyaghaṭṭa on the east, Kongu and Chēraṇanamale (? Chēram and A'nemale) on the south and Bārakanūra-ghaṭṭa on the west. The name of the northern boundary is defaced. The inscription then records that when Vishṇuwardhana-Hoysala-Dēva was in the residence of Dōrasamudra ruling the kingdom in peace and wisdom, punishing the wicked and protecting the good, a subordinate of his, Nārāṇa-Dēva, erected a temple in the cyclic year Jaya, corresponding to the Ś'aka year (?) 1044, and set up the god Nārāyaṇa in it. The names Bhāskara-parḍita and *herggade* Nēma occur at the close of the record. Another inscription in Basappa's shrine at Chīraṇhalli, Yedatore Taluk, which appears to be dated in 1116 (Durmukhi), tells us that when the possessor of titles, the *mahāmaṇḍalēśvara*, Tribhuvanamalla, capturer of Talekāḍu, Gangavāḍi and Nonambavāḍi, Bhujabala-Vira-Ganga-Hoysala-Dēva was ruling the earth, on the occasion of a solar eclipse, a grant of land was made to Chaṭṭa-jiya. Another near the Kāḷamma temple at Janivāra, Channarayapatna Taluk, gives the interesting information that Vishṇuwardhana, on his way to (?) Kaḍunāḍu of Hemmāḍi-Rāya of Kaṭaka, made a vow to the goddess and granted some land for her on a Monday corresponding to the 11th lunar day of the bright fortnight of Chaitra in Hēmalambi, which is coupled with the Ś'aka year 1039 (A. D. 1117). The above Hemmāḍi-Rāya is no doubt identical with the Chālukya king Vikramāditya-Permmāḍi (1076-1126). Kaṭaka probably

denotes Kalyāna-kataka. The present inscription, which is properly a record of Ballāla II, refers incidentally to this former grant by Vishnuvardhana. A *viragal* to the west of Kaḍubinakōte, Hole-Narsipur Taluk, which bears no date, also refers to a battle between the Chālukyas and Vishnuvardhana. The latter portion of the record is defaced. It tells us that on Bhallaha's general Bhōgachatta marching against the *mahāmandalēśvara*, Tribhuvanamalla, capturer of Talakādu, Bhujabala-Vira-Ganga-Hoysala-Dēva, Hoysala-Dēva drove him back. Bhallaha of this record is clearly the Chālukya king Vikramāditya. Another *viragal* at Hanumanhalli in the same taluk, which is not dated, gives the name of the king as Vira-Ganga Vijeyāditya-Hoysala-Dēva and records the death of Maida-veggade of Teraneya who, we are told, fought on the way and fell. Rāya's son Babbeya set up the stone, erected a temple in the name of Maida-veggade and granted some lands to it. An inscription to the west of Nāraṇāpura, Yedatore Taluk, dated 1133, records that during the rule of the capturer of Talakādu, Bhujabala-Vira-Ganga-Hoysala-Dēva, the great minister and general Bheppayya made a grant of land to Karekantha-jiya of Tore-nādu for the god Mahādēva of Beṭivāni. The donee is also named in EC, 4, Yedatore 6, of 1116. The last inscription of this reign copied during the year, is one in front of the Iśvara temple at Kunche, Hole-Narsipur Taluk. It is dated in 1139 and records the setting up of a linga and a grant of land for it by Chāma-gāmuṇḍa, Māsana-gāmuṇḍa and others during the rule of Vishnuvardhana-Dēva.

76. A much worn inscription in characters of the 12th century, found on the door-lintel of the *S'rīpāda-tīrtha* pond in the Rāmānujāchārya temple (para 28) at Sāligrāma, Yedatore Taluk, is of great interest as it seems to confirm in a way the traditional account of Rāmānujāchārya's visit to Sāligrāma. It begins with obeisance to Rāmānuja and a Sanskrit verse apparently in his praise and then proceeds to say in Kannada that Embār, A'ṇḍān and A'chān of the *matha* at Srirangam granted some (?) privileges to the S'rīvaiṣṇavas of Sāligāve. The above individuals were the immediate disciples of Rāmānujāchārya, the first two being in addition his close relatives. Embār was his cousin and A'ṇḍān, generally known as Mudali-yāṇḍān, was his nephew. A'chān, a favorite disciple, was also known as K'ḍāmbiyāchchān. The *matha* referred to is no doubt the *matha* of Rāmānujāchārya at Srirangam.

#### Nārasimha I.

77. There is only one record of this king, a *viragal* dated 1172, near the Iśvara temple to the south of Hūvinahalli, Hole-Narsipur Taluk. It is of some historical importance as affording evidence of Ballāla II having turned refractory at the close of his father's reign. The *viragal* records that when the *mahāmandalēśvara*, lord of the excellent city of Dvārāvati, capturer of Talakādu, Gangavādi, Nonambavādi, Banavase, Hānungal and Uchchangi, Bhujabala-Vira-Ganga-Vishnuvaradhana-pratāpa-Nārasimha-Dēva was in the residence of the capital Dōrasamudra ruling the earth in peace and wisdom, his servant Hiriyabēṇḍa Billamotta Bameya-Nāyaka of Hūvinahalli, during the destruction of the village on the occasion of Ballālu-Dēva's incursion (*adise*), killed many and attained the world of gods. His sons Mādeya-Nāyaka and Sūreya-Nāyaka set up the stone. From the titles applied to him, Bameya-Nāyaka appears to have been a high officer under the king: he was perhaps the head of the company of archers (*villa-motta*). The titles given are—lord of the excellent city of Dvārāvati, an elephant among the (?) Enegas (*Enegar-āne*), ruler of Kōlāla-nādu, receiver of boons from the goddess Kōlāladēvi, a fish-hook to the (?) Kāḍardvas, a Rāma in firmness of character, and a trampler under foot of hostile *sāmantas*. EC, 5, Belur 86, of 1177, also refers incidentally to Ballāla II having left his father and tried to oppose him.

To the same period may belong an inscription on the back of a stone Chaturvimśati-Tīrthakara image (Plate V, 2) in the fort Anantanātha-basti at Sāligrāma, Yedatore Taluk. It tells us that the image was a present from Bommayve, wife of Sambu-dēva, who was a favorite lay disciple of Māghaṇandi-siddhānta-chakravarti of the Mūla-sangha and Balātkāra-gaṇa. It is also stated at the close that the present was made at the conclusion of *ānatiya nōmpi*, one of the *vratas* or observances among the Jains.

## Ballála II.

78. There are half a dozen inscriptions of this king. One of them, a *viragal* near the I'svara temple to the south of Húvinahalli, Hole-Narsipur Taluk, which is dated in 1192, refers to the rout of Bhillamas' army by Ballála II and records the death of Kámeya-Nâyaka in the battle of Lökkigunđi. It tells us that when the refuge of the whole world, favorite of earth and fortune, mahârájâdhirâja paramêśvara, sun in the sky of the Yádava family, crest-jewel of rectitude, king of the hill chiefs, champion over the Malapas, fierce in war, hero true to his word, sole warrior, S'anivârasiddhi, Giridurgamalla, a Râma in firmness of character, niśśanka-pratâpa-Hoysana-chakravarti v'ira-Ballála-Dêva, having routed Billama's army, was with his army at Lökkigunđi ruling the kingdom in peace and wisdom, his servant, lord of the excellent city of Dvârâvati, an elephant among the (?) Enegas, ruler of Kólâla-nâđa, receiver of boons from the goddess Kólâladêvi, a celestial tree to dependents, protector of refugees, a Râma in firmness of character, a trampler under foot of hostile *sâmantas*, the *mahâ-sâvanta* Hiriya-benđe Billamotta Kámeya-Nâyaka of Húvinahalli (see previous para) killed many in the battle of Lökkigunđ and attained the world of gods. His sons Mancheya-Nâyaka and Mâkeya-Nâyaka set up the stone. Kámeya-Nâyaka was perhaps the grandson of Bameya-Nâyaka of the previous reign. Another *viragal* in the *prâkâra* of the Chennigarâya temple at Dêvarimuddanhalli in the same taluk, which appears to be dated in 1194, records the death of some *gauda* in a cattle raid. An inscription in front of the Jyótirmayêśvara temple at Sâligrâma, Yedatore Taluk, the top portion of which is gone, registers a grant of land to the temple by the *mahâprâdhâna sarnâdhikâri śrîkaranâda heggade* Mâchayya. Inscriptions at Tonñûr, Seringapatam Taluk, record grants in 1175 and 1177 by the same officer (*Report* for 1908, para 42). So, the date of the present record may be about 1175. Another at Janivâra, Channarayapatna Taluk, which was already referred to in para 75 as alluding to a former grant by Vishnuvardhana, tells us that when the *mahâmandalêśvara*, Tribhuvanamalla, Vira-Ganga-pratâpa-Hoysala-Ballála-Dêva was in the capital Dôrasamudra ruling the southern circle of the earth, punishing the wicked and protecting the good, on the *pûjâri* of the temple of the goddess at Jaunavâra presenting him with *sêse* (colored rice) and *prasâda* (sacred offerings), he made a grant of land for the goddess. The date of the grant may be about 1180.

79. A few more records, which probably belong to this reign, though they do not name the king, may be noticed here. A *viragal* behind the Maļemallêśvara temple at Tavanidhi, Hole-Narsipur Taluk, which seems to be dated 1195, records that Macha-gauđa's son Baira-seṭṭi, when attacked by thieves, fought with them and fell, and that Jake-gauđa and Mâncha-gauđa set up the stone. Another *viragal* at the ruined I'svara temple at Hanumanahalli in the same taluk, says that Bommaya lost his life in a cattle-raid and that the *mahâjanas* of Mâvinakere granted some land to Kêtiga, who engraved the stone. Another at the same place makes the simple statement that on the death of Mudavêđaya's son Bâcheya-nâyaka, his son Masaņeya-nâyaka set up the stone. The period of these two records may be about 1200. An inscription on the pedestal of the image of Pârśvanâtha in the Pârśvanâtha-basti at Kittûr, Heggadadevankote Taluk, informs us that the image was consecrated in the cyclic year Viļambi by Vâsupûjya-dêva of the Mûla-sangha, Kânûr-gana, Tintriņgachchha and the Kundakunda lineage. Judging from the characters, Viļambi probably corresponds to A.D. 1179.

## Sômêśvara.

80. Of the records of this king, three were found on the south outer wall of the Ellêśvara temple at Ellêśapura, Hole-Narsipur Taluk, and two behind the Maļemallêśvara temple at Tavanidhi in the same taluk. Two of the inscriptions at Ellêśapura, dated 1233, give us the new information that Sômêśvara was then residing in Vijayarâjêndrapaṭṭana, which he had brought into existence in the Chôla kingdom. Several inscriptions tell us that Kannanûr or Vikramapura near Srirangam was his residence in the Chôla kingdom. It is interesting to know from these records that he had another residence there, created by himself. It is not likely that Vijayarâjêndrapaṭṭana is identical with Kannanûr.

81. One of the epigraphs at Ellêśapura, referred to above, records that when the refuge of all the world, favorite of earth and fortune, mahârájâdhirâja paramêśvara, lord of the excellent city of Dvârâvati, sun in the sky of the Yádava family, crest-jewel of the all-knowing, king of the hill chiefs, champion over the Malapas,

fierce in war, sole warrior, unassisted hero, Giridurgamalla, a Râma in firmness of character, S'anivârasiddhi, niśśanka-pratâpa-chakravarti Hoysala-vîra-Sômêśvara-Dêva's increasing victorious kingdom was continuing as long as the sun, moon and stars, and he was in the residence of Vijayarâjêndrapattâna in the Chôla kingdom ruling the earth in peace and wisdom, punishing the wicked and protecting the good—his servants, the three brothers Sôvaṇṇa, Gôviyaṇṇa and Nârasinga-Dêva, and a few others (named) made grants of land for the god Ellêśvara. The descent of the three brothers is thus given:—Gôviyaṇṇa; his son, Sôvaṇṇa; son of the latter's brother Nâgaṇṇa and Châmavve, Sôvaṇṇa; his brothers Gôviyaṇṇa and Nârasinga-Dêva. The epithets applied to them are—*mahâ-pasâṅgita*, *parama-vîśvâsi*, *svâmi-senôsi*, champions over traitors to their master, adamantine cages to refugees, crowned trainers of elephants and horses, *karparâdhishthâyaka* and worshippers of the lotus feet of Vâsudêva. Then follow two verses in praise of Sôvaṇṇa, in which his skill in training elephants and horses and his prowess in war are eulogised. The inscription then mentions a grant for the same god by Sôvaṇṇa's *ârâdhya*, Bammaṇṇa, of the Vasishṭha-gôtra, said to be a worshipper of the lotus feet of the god Virûpaksha of Hêmakûṭa (Hampe), on a Sunday corresponding to the new-moon day of the month Pushya in the year Hêmanambi, which is coupled with the S'aka year 1159, under the asterism S'ravaṇa and Vyatipâta-yôga, the combination constituting the holy occasion known as *ardhodaya*; and another grant by Gôviyaṇṇa's son Nâgayya's *heggude* Nârâṇa-Dêva, who is thus described:—His family being Kannaḍa, his *gôtra* Vasishṭha, his family god S'iva, his father *prabhu* Kalleya, his mother Nâgave, his wife Mâyî-Dêvi and his son Kalla—who is there so fortunate as Nârâṇa? The epigraph concludes with a verse in praise of Sôvaṇṇa's sword. The engraver was Masanaya. The other inscription at the same place, which bears the same date, records grants to the same temple, on the same holy occasion of *ardhodaya*, by several high officers of the kingdom. It tells us that when (with titles as in the above inscription) the uprooter of the Magara kingdom, destroyer of the Pândya, establisher of the Chôla kingdom, Hoysala-s'ri-vîra-Sômêśvara-Dêva's increasing victorious kingdom was continuing as long as the sun, moon and stars, and, having created the city named Vijayarâjêndra in the Chôla kingdom, he was happily ruling there punishing the wicked and protecting the good, the grants were made. The officers that made the grants were the chief customs-officer Vayijaṇṇa, the *mahâ-pradhâna* Pôlâlva-dandânâyaka's *balu-manusya* (agent) Lakhaṇṇa-Râyanna, the *mahâ-pasâṅgita* Heggude Kolliya Râmaṇṇa and the *mahâ-pasâṅgita* *mîna-bêntekâra* (fish-hunter) Mayileya-Nâyaka's son Nâgeya-Nâyaka's *balu-manusya* Heggude Hariyaṇṇa-Perumâle-Nâyaka. The officers and *gaudas* of Chikka Belugali were to see that the grants were properly administered. Pôlâlva-dandânâyaka was a great general under Sômêśvara's father Nârasiṃha II. It was he that built the Hariharêśvara temple at Harihar (last year's *Report*, para 89). He was also the author of a *shatpodi* work called *Harichârîtra* (EC, 11, Davanagere 25). A third inscription at the same place, dated 1239, records a money grant for a flower-garden for the god Ellêśvara of Chikka Belugali *alias* Vaijanâthapura by Sâvi-Dêva of Santasavâdi, who was the *balu-manusya* of the *mahâ-pradhâna* Ravi-Dêva, Basavayya and Râghava-Dêva.

82. Of other records of this reign, a *vîragal* behind the Maḷmallêśvara temple at Tavanidhi, Hole-Narsipur Taluk, which is dated in 1248, records that during the rule of the Yâdava-Nârâyana Hoysala-Sômêśvara-Dêva, on the (P) Marahas harrying the cattle of Tavanidhi, Mâdi-gauda's son Mâya rescued the cattle and fell. Another *vîragal* at the same place, dated 1249, says that during the rule of Sômêśvara, on the occasion of the destruction of...yanahali, Sôma-jîya attained the world of gods, and that his son Bayira-jîya set up the stone. We may also notice here two short inscriptions found on the outer walls of the Lakshminarasimha temple at Nuggihalli (para 9), which give some interesting information about the execution of the sculptures in the temple. The period of these records is about A.D. 1249, the temple having been erected in that year during the reign of Sômêśvara (EC, 5, Channarayapatna 238). Several of the images on the walls have labels on their pedestals giving the names of the artists who made them. From these we learn that the two artists Mallitamma and Barchôja of Nandi had most to do with the ornamentation of the temple (*Report* for 1909, para 84). The present records tell us clearly that the figures on the north side were the handiwork of the sculptor Mallitamma. We may

therefore conclude that the sculptures on the south side were executed by Baichôja of Nandi, though this fact was already inferred from some of the labels on that side. For purposes of comparison, six of these "signed images" are shown on Plates II and III, three executed by Mallitamma and three by Baichôja.

### *Nârasimha III.*

83. There are only two records of this king, one copied in the Lakshminarasimha temple at Hole-Narsipur and the other in the Mallêsvara temple at Mâvanûr, Hole-Narsipur Taluk. The former, dated in 1276, begins with a brief account of the rise of the Hoysalas and gives their genealogy down to Sômêsvara. Nârasimha is then introduced, his title *Sâhityasarvajña*, his coming to throne at an early age and his defeat of the Sêvuna king being described in a few verses. Then follow a few verses in praise of Perumâle-danḍanâyaka: He was of the A'trêya-gôtra, son of Vishṇu-êva and Manchale, his guru being Râmakrishṇa. It was through him that Nârasimha's sovereignty was made secure and stable. His titles were *Râvuttarâya* and *Javanike-Nârâyaṇa*. The epigraph then records that when (with usual Hoysala titles) a lion to the elephants his enemies, uprooter of the Magara kingdom, establisher of the Chôḷi kingdom, the raiser up of the Pâṇḍya kingdom, vira-pratâpa-chakravarti Hoysala-śri-vira-Nârasimha-Dêvarasa was in the capital Dôrasamuḍra, ruling the earth in peace and wisdom, his servant, champion over deceivers of their lord, *Râvuttarâya*, *Javanike-Nârâyaṇa*, worshipper of the lotus feet of Râmakrishṇa, the *mahâ-pradhâna* Perumâle-danḍanâyaka, having purchased land from the *mahâjanas* of Vijayasômanâthapura, made it over to the *mahâjanas* of Uddûru to provide for the expenses of *A'indra-pâje* and *A'raṇi-pâje* in some temple. Perumâle-dêva-danḍanâyaka was a renowned general under Nârasimha III. His grants are recorded in several inscriptions, e.g., EC, 4, Nagamangala 38 and 39; EC, 11, Chitaldrug 12 and 32; EC, 5, Channarayapatna 269. (See also *Report* for 1908, para 48; *Report* for 1909, para 86.)

84. The other inscription of Nârasimha III, copied at Mâvanûr, is noteworthy both for its contents and artistic execution. It is a long epigraph, similar in some respects to the inscription E at Abbalûr (*Epigraphia Indica*, V, 245), giving the traditional account of a Lingâyat teacher named Parvatayya and recording a grant by the king for some S'iva temples. After four invocatory verses in Sanskrit in praise of S'iva and a verse in Kannada extolling Dêvarasa, the *odeyar* of Mâvanûr, as an incarnation of S'iva, comes a fine prose passage, giving a poetical description of S'riparvata and the god Mallikârjuna on it. Then the inscription goes on to say in poetical language that in a village to the south named S'ivara, Parvatayya was born of Brahman parents, who were adherents of the S'aiva creed; that, as a result of the tendencies of his previous birth, Parvatayya, even before initiation by a guru, became a devout worshipper of the god Mallikârjuna; that, being pleased with the fervour of his devotion, the god directed Nandi to become his guru under the name of Mallaiya, having given previous intimation to Parvatayya in a dream of the arrival of a guru to impart religious instruction to him; and that when, having been taught by Mallaiya, he was leading a quiet and devotional life, he was, by the grace of the god, blessed with two sons named Appaiya and Dêvarasa. The latter, having received religious teaching from their father, became great S'aiva devotees. Dêvarasa was known as the senior *odeyar* of Mâvanûr and Appaiya as the junior *odeyar*. The latter erected a temple at Mâvanûr and set up in it a linga, naming it Dêvêsvara after his elder brother. Dêvavve, wife of Appaiya, likewise built a temple at Mâvanûr and set up a linga named Appêsvara after her husband. The epigraph then records that (with usual titles) the nissanka-pratâpa-chakravarti Hoysala-śri-vira-Nârasimha-Lêvarasa, on the S'ivarâtri day in the year Vishu, corresponding to the S'aka year 1204 (A.D. 1282), granted the village Tavanidbi in Sige-nâḍu to Appaiya's wife Dêvavve for the upkeep of the Dêvêsvara and Appêsvara temples and for the maintenance of the requisite establishment to conduct the services in them. Dêvavve divided the village into 40 *vrittis*, allotting 10 of them to provide for offerings of rice for the gods and the remainder to provide for the livelihood of the temple servants. The *vrittis* were bestowed on pious Mâhêsvaras with the condition that each *vrittidâr* should pay annually 2 *gadyânas* and 5 *panas*. The *vrittidârs* had also collectively to supply every year 12 cart-loads of fuel and certain articles such as rice, curds, milk, butter, etc., for each of the annual festivals named *guru-parva* and *pascha-parva*. They had besides to pay jointly 2 *gadyânts* to meet the expenses

of the annual illumination festival. The income from the village was thus 102 *gadyānas*. The items of expenditure sanctioned by Dēvavve are thus given:—To two *pūjāris*, 10 *gadyānas*; to the man who brings water for the sacred bath, to the sweeper and to the man who scrapes grass in the enclosure, 5 *gadyānas*; to two gardeners, 10 *gadyānas*; for sandal, 5 *gadyānas*; for incense, 5 *gadyānas*; for lamps, 10 *gadyānas*; to the cook and the cleaner of the sacred vessels, 5 *gadyānas*; to the man who measures the temple grain, 5 *gadyānas*; for occasional white-wash and repairs, 5 *gadyānas*; to the cowherd in charge of the temple cows, 5 *gadyānas*; for each of the festivals S'ivarātri, *davana-parva*, *nāla-parva*, *dīpōtsava*, the senior *odeyar's parva* on the 8th lunar day of the dark fortnight of Bhādrapada, the junior *odeyar's parva* on the 10th lunar day of the dark fortnight of A'shāḍha, 5 *gadyānas*; to the supervisor in charge of the temple treasury and granary, 5 *gadyānas*; and for cardamoms, camphor, musk, etc., 2 *gadyānas*. We are also told that Dēvavve granted for the gods her own lands and all the money in her possession; and appointed her daughter Pārvati-Dēvi as the superintendent of the temples and their property with full powers as regards the administration of the temple funds. The *vrittis* were not to be given away, sold or offered in exchange to men of other faiths or castes. In case any of the *vrittidārs* misbehaved themselves or turned heretics, they were to be deprived of their *vrittis* and turned out. The *vrittis* thus resumed might, however, be given away, sold or exchanged. The record closes with a prayer that this charity of king Nārasimha may endure as long as the earth, sun and moon.

### Ballāḷa III.

85. Of the inscriptions of Ballāḷa III, a *viragal* at the Rāmēśvara temple at Bāgavāḷu, Hole-Narsipur Taluk, dated 1303, tells us that when the king of the hill chiefs, champion over the Malapas, Yādava-Nārāyaṇa, lord of the excellent city of Dvārāvati, [terrifier of] the Lāla Chōḷa Gauḷa and Gūrjara kings, establisher of the Chōḷa king, establisher of the Pāṇḍya king, a spear to the head of the Magara king, sun of the south, emperor of the south, a tiger to kings, a *gaṇḍabhērunda* to kings, Vira-Ballāḷa-Rāya's sister's husband (*mayduna*) Sōmeya-dannāyaka was governing Bemmatūra-durga, on Kampila-Dēva, the general of the Sēvūṇa army, marching against Holalakere, he went there with his army, fought with Kampila and fell. His titles were—champion over princes who are very fond of their bodies; champion over princes who, having made a gift to-day, say "No" to-morrow; champion over princes who, having made a gift, brood on it. The record concludes with a verse extolling his valour thus:—While his followers shouted in admiration "Jiya (lord)!" and Ballāḷa-Dēva exclaimed "Bravo!" *Mayduna*-Sōma, making a sheath of the mouths of his enemies, thrust his sword into it. The engraver was E'chōḷa's son Siddayya. Bemmatūra-durga was the old name of Chitaldrug. The battle between Kampila and Sōmeya-dannāyaka at Holalakere is also referred to in another *viragal* at Chittṭhalli, Krishnarajapete Taluk (last year's *Report*, para 93). The engraver of the present record is apparently identical with the engraver of EC, 11, Holalakere 136, of 1307. Another much worn *viragal* at the same place, dated 1306, refers itself to the same reign and mentions some one who had the titles—an elephant-goat to warriors, protector of refugees. It then seems to record a grant by the Nāyakas of Bāgavāḷu for some one who fell fighting. The engraver was Gachchikōḷa's son Mallōḷa. An inscription on a stone lying in the compound of the Anglo-Vernacular School at Hole-Narsipur, which is dated in 1310, records that the pratāpa-chakravarti Hoyisaṇa-bhujabāḷa-śrī-vira-Ballāḷa-Dēvarasa gave a *śāsana* to the *mahājanas* of Kunchiya, which was a *dēvadāna* village of the god Padmalēśvara, to the effect that from the year 1311 they have been exempted from the payment of certain taxes (named), amounting in all to 230 *ga* and 1½ *pa*, which they had been paying to the palace. We are also told that the great minister Mādigeḍēva-dannāyaka, having made a *hodake* of 2300 *ga* and 3 *pa* to the king, purchased 4 villages (named) for a tank which he proposed to construct. It was he that procured the remission of taxes to the *mahājanas* of Kunchiya and got the king's signature affixed to the grant. The villages he purchased were also exempted from the payment of certain taxes (named) and this fact was ordered to be noted in the 18 registers of the king, who also granted him a *śāsana*. The tank was constructed in the name of Māyidēvi-dannāyikitti, wife of the *mahā-pradhāna* Mādigeḍēva-dannāyaka. Another epigraph at Jōḍi-Haradanhalli, Hole-Narsipur Taluk, which is also dated 1310, tells us that on a petition made to him by Ajagaṇṇa, the *praje-gavudā* of Haradanabāḷi, the same minister, Mādigeḍēva-dannāyaka, remitted certain taxes and settled some disputes. In EC, 11, Holal-

kere 136, of 1307, this minister is mentioned as ruling the kingdom in conjunction with the king in the residence of Dôrasamudra. The term *hodake*, which Mr. Rice has taken to mean 'a wrapper,' occurs in several inscriptions; and some remarks were made on the term by me in my *Report* for 1910, para 86. The present inscription lends considerable support to my interpretation of the term, namely, that it connotes some money contribution made to the king or some other high personage.

86. Of the other records of this reign, a *vîragal* at Bâgavâlu, Hole-Narsipur Taluk, dated 1319, records that during the rule of (with titles as given in the previous para) the destroyer of the Kâḍava king, Giridurgamalla, a Râma in firmness of character, unassisted hero, Hoyisaṇa-srî-vîra-Ballâla-Dêvarasa, Singeya-dannâyaka's son Hiriya Rama...and Ankeya-nâyaka's son Rama...fell in some battle. Another *vîragal* at the same place, which appears to be dated in 1322, is noteworthy, as it records the death of Singeya-dannâyaka, son of Vîra-Ballâla's sister's husband (*mayiduna*) Sômeya-dannâyaka (para 85), in a battle between the Pândya kings in Southern India. We are told that Singeya-dannâyaka was in the service of Vîra-Pândya of Kannaṇûr and that in a battle that took place between Vîra-Pândya on one side and his son Samudra-Pândya and Paraka-Pândya on the other, the former was put to rout and Singeya-dannâyaka who was in his army fought bravely and fell. His titles are then given: An adamantine cage to refugees, protector of refugees, an elephant-goat to warriors, champion over youths who are fond of their bodies. The record closes with the statement that he was the son-in-law or nephew (*aliya*) of Ankeya-dannâyaka. The information supplied by this record about the war between the Pândya kings appears to be new. Paraka-Pândya of this epigraph perhaps represents Parâkrama-Pândya, whose inscriptions are dated in A. D. 1315 and onwards. Vîra-Pândya is said to have ruled from A. D. 1296 to 1342 (*Indian Antiquary*, 42, 227). No published record gives the name Samudra-Pândya. It is not clear why Singeya-dannâyaka went all the way to Kannaṇûr to take service under Vîra-Pândya.

87. A few more records which clearly belong to this reign, though the king is not named in them, may be noticed here. An inscription on a stone in a field to the west of Triyambakapura, Gundlupet Taluk, the top portion of which is defaced, states that when a sun to the lotus the Moḍakulaya family, champion over adulterers, a Mâri to the Kongas, disperser of the Kongas, capturer of Nilagiri, Giridurgamalla, a spear to the hearts of....., a protecting rampart to the goddess of sovereignty of the Hoysalas, a new incarnation of Manmatha, breaker up of the Pândya..., a wild elephant to the lotus beds the Pândya forces, an adamantine cage to refugees, disgracer of ? hostile *mandalikas*, a Râma in war with hostile *mandalikas*, the champion who put to flight Arasuganḍarâma, fierce in war, breaker of all the pride of Viśâlamudri, favorite of the lady Fame, unapproachable to the wicked, worshipper of the lotus feet of the god Allâlanâtha, subduer of hostile forces, receiver of boons from Parâsara-parama-bhattâraka, devoted to the K'kâdaśi observance, sole warrior, paramour of the goddess of heroism, a perennial stream of ? *karnâkarpûra*, lover of cows and Brahmans, a brother to others' wives, lord of the excellent city of Svastipura, *Immadi-Râvuttarâya*, son of Perumâle-dannâyaka,—srî-vîra-Mâdhava-dannâyaka was in the residence of Terakanâmbi, governing the Padinâlku-nâḍu (or 14 nâḍus) in peace, in the year Sâdhârâṇa corresponding to the S'aka year 1232 (A. D. 1310), he made a grant of a village to certain prominent S'rîvaishnavas of Terakanâmbi, naming it Perumâlapura after his father. Among the donees only a few names can be made out—Gôvindadâsa, Râmadâsa and S'rîrangadâsa. Mâdhava-dannâyaka was a feudatory of Ballâla III. (*Report* for 1907, para 24; last year's *Report*, para 93). Among other inscriptions that mention him are E.C. 4, Gundlupet 58 and Chamarajanagar 193. His father, who was a renowned general under Nârasimha III, has already been referred to in para 83 above. Another inscription on an oil-mill to the west of the tank at Kandâgâla, Gundlupet Taluk, which bears the date A. D. 1334, tells us that during the rule of the *mahâ-pradhâna*, *Immadi Râvuttarâya*, Kêteya-dannâyaka, Râma-gauḍa Râya-gauḍa Kêta-gauḍa and Kaḷe-gauḍa, sons of Bamma-gauḍa of Kandavangala, granted the oil-mill for a perpetual lamp to be burnt before the god Sômanâtha for the spiritual merit of their father. From E.C. 4, Gundlupet 69, of 1321, we learn that Kêteya-dannâyaka was the son of the above-mentioned Mâdhava-dannâyaka and that he also governed the Padinâlku-nâḍu with the seat of his government at Terakanâmbi. Another inscription on an oil-mill

near Trattayya's house at Dodda-Tuppûra in the same Taluk, dated 1505, records the grant of the oil-mill for the god Chôla-Râmanâtha by the son (name not given) of Appa-gauḍa of Tuppûr. The engraver was Gengana.

#### VIJAYANAGAR.

88. There are only a few records of the Vijayanagar period. They begin in the reign of Harihara II and end in the reign of S'ri-Ranga-Râya II, covering a period of nearly 280 years from about 1380 to 1661. Three of the records are copper-plate inscriptions of Harihara II and S'ri-Ranga-Râya II.

##### *Harihara II.*

89. Of the records of this king, two are copper-plate inscriptions, one of them received from Gubbi, Hole-Narsipur Taluk, and the other from Sâgare, Heggadevankote Taluk. Only a hand copy of the former is available, the original plates having been lost. The Sâgare plates are in the possession of Venkatasubba-bhatta of that village. They are three in number, each measuring  $10\frac{1}{4}$ " by 8", and are strung on a circular ring which is  $2\frac{3}{4}$ " in diameter and  $\frac{1}{4}$ " thick. The ends of the ring are secured in the base of a square seal, which measures 1" and bears the figure of a boar standing to the proper left. The plates are engraved in Nâgari characters, all of them on one side only. After invocation of Gaṇêśa, Sarasvati, S'iva, Vâmana and Parabrahma in separate verses, the inscription proceeds to give the date and a eulogistic account of Harihara II. The date given is Siddhârthi falling within the two hundred years after one thousand years of the S'âlivâhana-S'aka. Further on it is stated in another place that the grant was made on the occasion of a solar eclipse in the month of Kârtika of the year Siddhârthi. Harihara is described as the occupant of the throne of the great city Vidyânagarî on the bank of the Tungabhadra—a splendid wreath of jewels to the Karuṇâta country pre-eminent in the circle of the earth, the birth place of all the *dharma* and *adhurma*, and superior to all the other *tîrthas*; râjâdhirâja râja-paramêśvara vîra-pratâpa; a victorious Dhananjaya (Arjuna) in the battle-field; a Harischandra in speaking the truth; possessor of three thrones borne on the heads of hostile kings; breaker of the pride of hostile kings; protector of kings who take refuge with him; taker of all the *durgas* in war; worshipper of the gods, Brahmans and gurus; proficient in *nîti-sâstra*; clever in archery; well versed in the 64 arts; an ornament of the A'trêya family; having his feet illuminated by the jewels on the crowns of *mahâ-mandalêśvaras*; and regulator of *dharma* and *adhurma* as determined in *śruti* and *smṛiti*. Then follow further praises of Harihara's valour, liberality and learning. He was the sole lord of *gaja*, *as'va* and *nara*; and by his grace certain kings obtained three thrones with the titles Gajapati, Aśvapati and Narapati. It was for this reason that he was known as *mâru-râyara-gaṇḍa*. The inscription then records that king Harihara of the A'trêya-gôtra and A'svalâyana-sûtra, son of Bukka, grandson of Praudha-Râya and great grandson of Dêva-Râya, on the occasion of a solar eclipse in the month Kârtika of the year Siddhârthi, on the application of Mâdhavarâja, granted, with pouring of water, the village Sâgara situated on the bank of the Kapilâ in Baya-nâḍu of the Hôsana kingdom, with all the usual rights, to Vibudhêndrasarasvati of the Jâmadagnyavatsa-gôtra, A'svalâyana-sûtra and Rik-sâkhâ, son of Rakhupâdhya, grandson of Nanjinâtha and great grandson of Bhûtanâtha. The donee is said to have made a deep study of the three Vêdas, to have grasped the essence of all the *sâstras* and to have been a regular performer of the five sacrifices. The village granted had also six hamlets (named) attached to it. The record concludes with a number of the usual imprecatory verses. There is also a verse asking forgiveness of the readers for any orthographical mistakes that may be found in the grant. The signature of the king—*S'ri-Virûpâksha*—is given in Kannada characters.

It will be seen from the above that this grant is peculiar in several respects. It differs from all the published copper-plate inscriptions of Harihara not only in the arrangement of facts but also in giving the king's titles and genealogy and in the mode of giving the date. The genealogy is not supported by any inscription that we know of. The intended date is perhaps S'aka 1302 (A. D. 1379), but there was no solar eclipse in that year. There was an eclipse in Kârtika of Siddhârthi corresponding to A. D. 1319, but this year is too early for either Harihara of the Vijayanagar dynasty. Further, the record is disfigured by numerous grammatical and orthographical errors. These circumstances are sufficient to raise a reasonable doubt as to the genuineness of the grant.

90. Of the other records of Harihara II, the hand copy of a copper-plate grant referred to at the beginning of the previous para is in the possession of Mysore Srikanthaiya, a resident of Gubbi, Hole-Narsipur Taluk. After invocation of S'iva, Gaṇeś'a and the Boar incarnation of Vishnu, the record proceeds to give the genealogy of Harihara II thus:—In the race of the Moon was born Yadu whose descendants became renowned as Yādavas. Among these was Sangama. His son was Bukka. To him and Gauri was born Harihara. Then follow a few verses in praise of Harihara. In the three former *yugas* Paraśurāma, Rāma and Krishṇa were born for punishing the wicked. In the Kali-yuga, however, Hari himself incarnated as Harihara for the purpose. The inscription then records that the rāja-paramēśvara, sole lord of the eastern, western, southern and northern oceans, a Garuḍa to the serpents the kings who break their word, *suratrāṇa* of the Hindu kings, an adamantine cage to refugees, establisher of the path of the Vēdas, a traveller in the paths of *karma* and Brahma, a brother to others' wives, learned in literature, a Vālmiki among kings, a Vyāsa among kings, śrī-vīra-Harihara-Mahārāja, on a Friday corresponding to the first lunar day of the bright fortnight of Vaiśākha in the year Durmati, which is wrongly coupled with the S'aka year 1332, on the holy occasion of setting up the god Bukkarājēśvara, granted, in the presence of the god Virūpāksha, the village Gubbi *alias* Bukkarājēśvarapura situated in Konga-nāḍu of the Hoysala country, making it an *agrahāra* of 40 *vrittis*, to 39 Brahmans of various *gōtras*, śākhās and names. Then follow details about the donees and the boundaries of the village granted. The S'aka year intended is evidently 1304 (A. D. 1381), corresponding to Durmati. The god Bukkarājēśvara was set up by Harihara apparently in the name of his father Bukka. An epigraph at Arekal Hosahalli in the same Taluk makes the simple statement that the village belongs to Mādharma-dēva of Hariharapura. This Mādharma-dēva is no doubt identical with the Mādharma mentioned in para 22 as having built the Mādharvāya temples at Halekōte and Hariharapura. From E C, 5, Hole-Narsipur 7, of 1396, we learn that he was granted Hariharapura, Tavanidhi and a few other villages by Harihara II.

#### *Sāluva Narasinga II.*

91. An inscription to the east of the Basavanna temple at Uyyamballi, Heggadevankote Taluk, dated in 1497, tells as that the *mahāmēdanimiseyara-gaṇḍa* Kathāri-Sāluva Narasimha-Rājavarma-Rāya's minister Tipparasa granted Uyyamballi to provide for offerings of rice and lamps for the god Rāmayadēva of Kittūr. After a few usual imprecatory sentences the epigraph closes with the statement that if any customs-officials violate the grant, they shall incur the sin of having killed *this* cow, the figure of a cow being sculptured before the word *this*. The king mentioned in this record is Immaḍi Narasinga or Sāluva Narasinga II, who belonged to the Second Vijayanagar Dynasty, properly so called (see my *Report* for 1903, para 63), and ruled from 1493 to 1504. He was the son of Sāluva Narasinga I, who was minister and general of the last weak rulers of the First Vijayanagar Dynasty, which he supplanted in the end (*Ibid.*, para 64). Tipparasa is also mentioned in EC, 4, Heggadevankote 74, of 1498, as the house minister of Sāluva Narasinga II and as making a grant for his merit. This minister appears to have also served under Vira-Narasimha of the next Vijayanagar Dynasty in 1506 (*Ibid.*, para 67). Another inscription in front of the Ranganātha temple at Haradūrpura, Arkalgud Taluk, which is dated in the cyclic year Raudri, records the grant of certain taxes for the god by Tipparasa's man (*manusa*) Huluse Dēvarasayya. The Tipparasa of this epigraph is probably identical with his namesake mentioned above and, if so, Raudri may be taken to represent A. D. 1500.

#### *Narasana-Nāyaka.*

92. An inscription at Hairigo, Heggadevankote Taluk, dated in the year Nala, tells us that, for the merit of Narasana-Nāyaka, some one (name gone) granted certain lands to Kāmayya as a *sarvamānya*. Narasana-Nāyaka was the father of Krishna-Dēva-Rāya and the second usurper of the Vijayanagar throne. The year Nala of the record corresponds to A. D. 1497.

#### *Nārasimha-Rāya.*

93. A much worn epigraph in front of the Iśvara temple at Chigalli, Hole-Narsipur Taluk, records that during the rule of Nārasimha-Rāya the *gaṇḍu-prajegaḷ* of Chikkahalli in Maravūtr-sthala made a grant of land to provide for offerings of rice for the god Mallikārjuna of their village. Unfortunately the portion containing

the date is completely defaced. It is very probable that the king referred to is Vira-Narasimha, elder brother of Krishna-Dêva-Râya. The date of the record may be about 1506.

*Krishna-Dêva-Râya.*

94. An inscription at Hale Bhîmanabîdu (EC, 4, Gundlupet 62), which has now been revised, says that on the auspicious occasion of the birth of a son (*putrôt-sava*) to the mahâ-maṇḍalêsvara śrî-Krishna-Râya in Bahudhânya (A. D. 1518), by order of....., a grant was made.

*Sadâśiva-Râya.*

95. A record of Sadâśiva-Râya outside the north *navaranga* entrance of the Lakshmînarasimha temple at Hole-Narsipur registers a grant to barbers in 1545 by the mahâ-maṇḍalêsvara Râma-Râjayayya-Viṭhalêsvarayya-mahâ-arasu by order of the mahârâjâdhirâja râja-paramêsvara śrî-vîra-pratâpa śrî-Sadâśiva-Râya-mahârâya. The epigraph closes with the statement that those who violate the grant shall be sons of barbers.

*Venkaṭapati-Râya I.*

96. There is only one inscription of this reign. It was found near a ruined *maṇḍapa* on the way to the bathing ghât of the Vaiśyas at Hole-Narsipur. The epigraph tells us that when (with usual titles) śrî-vîra-Venkaṭapati-Dêva-mahârâya, seated on the jewel throne at Penugonḍa, was ruling the earth, Sakhare Lakshmarasu of the Parâśara-gôtra A'svalâyana-sûtra and Riksâkhâ, son of Basavaiya and grandson of Tipparasaiya, caused to be erected in 1606 a *maṇḍapa* for use during the floating and car festivals and the final sacred bath of the god Lakshmînarasimha; and that (Lakshmappa)-Nâyaka of the Kâśyapa-gôtra, son of Venkaṭapa-Nâyaka and grandson of....., granted certain lands to meet the expenses of the above festivals. The donor Lakshmappa-Nâyaka was one of the chiefs of Hole-Narsipur.

*S'ri-Ranga-Râya II.*

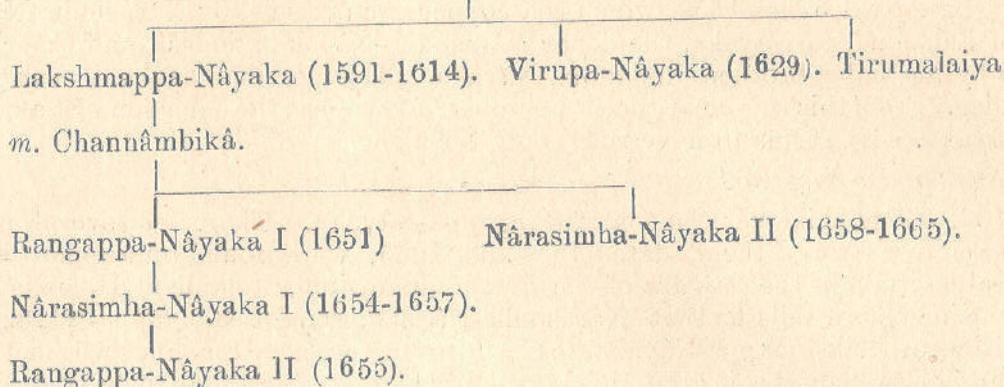
97. There are two records of this king, one a stone inscription at Kallu Byâdarhalli, Hole-Narsipur Taluk. and the other a copper-plate inscription in the possession of Yôgam-bhaṭṭa at Hole-Narsipur. The former, dated in A. D. 1657, records that during the rule of the râjâdhirâja râja-paramêsvara, śrî-vîra-pratâpa śrî-vîra-S'ri-Ranga-Nâyaka, Nârasimha-Nâyaka of the A'pastamba-sûtra, son of Rangappa-Nâyaka and grandson of (Lakshma)ppa-Nâyaka, granted the village Nârasimhasamudra belonging to Nârasimhapura to Hari-paṇḍita of the A'svalâyana-sûtra. The signature of Nârasimha-Nâyaka-S'ri—*Jayanarasimha*—comes at the end. There is also a figure of Vâmana sculptured on the stone at the close of the inscription. The suffix *Nâyaka* instead of *Râya* in the name of the Vijayanagar king deserves notice. The donor in this record was also a Hole-Narsipur chief. The other inscription, dated 1661, consists of 2 plates, each measuring 6½" by 5". They are written in Telugu characters, both being engraved on one side only. After invocation of S'iva and the Boar incarnation of Vishnu the inscription proceeds to say that while (with usual titles) śrî-vîra-S'ri-Ranga-Râya-Dêva-mahârâya-ayyavâru of the lunar race, lord of the throne at Ghanagiri (Penugonḍa), son of Gôpâlarâjayya and grandson of A'riviṭi Râmarâju-Rangaparâjaiya of the A'trêya-gôtra A'pastamba-sûtra and Yajus'sâkhâ, was ruling the earth in peace at Vêlâpuri (Belur), he granted with all the usual rights the village Konḍagala-vâḍi belonging to Udûru of the Hunisemande-sime to Nârâyana-śâstri of the Kaundînya-gôtra A'pastamba-sûtra and Yajus'-sâkhâ, son of Raghunâtha-bhaṭṭa and grandson of S'ambhulinga-bhaṭṭa. The signature of the king—*S'ri-Râma*—is given in Kannada characters. The grant was written by Râyasam Vâbanna,.....of Lakhkharasu. (See last year's *Report*, para 114.)

HOLE-NARSIPUR.

98. A number of inscriptions copied mostly in Hole-Narsipur Taluk relates to the Hole-Narsipur chiefs, who appear to have been an independent branch of the Belur chiefs with their capital at Hole-Narsipur. They had the same titles as those of the Belur chiefs and were of the same *gôtra*, *sûtra* and *sâkhâ*. They were also of the solar race and ruled from Hole-Narsipur for several generations in the 16th and 17th centuries. Several inscriptions tell us that the Narasimhapurada-sime or

Narsipur District was granted to these chiefs as an *umbaji* by the Vijayanagar king Krishna-Dêva-Râya. The newly discovered records enable us to make up the following list of the succession of these chiefs:—

Venkatâpa-Nâyaka or Venkatâdri-Nâyaka m. Padmâmbikâ.



*Venkatâpa-Nâyaka.*

99. This is the first of the Hole-Narsipur chiefs as indicated by the records of the dynasty copied during the year. An inscription at Hâragoṇḍanhalli, Hole-Narsipur Taluk, records a grant by him for the spiritual welfare of his parents. A portrait statue of his stands in the *navaranga* of the Lakshminarasimha temple at Hole-Narsipur, with his name engraved on the pedestal. There are also a few inscriptions on the floor of the same *navaranga* telling us that Venkatâpa and his son Tirumalaiya did obeisance to the god. It is probable that he built or renovated the *navaranga* or patronised the temple by making some endowment for its upkeep. His name is likewise engraved on two door-sills of the Ankanâthêsvara temple at Ankanâthapura, Hole-Narsipur Taluk, as also on a door-sill of the Râmânujâchârya temple at Sâligrâma, Yedatore Taluk. He may have restored or endowed these temples also. Judging from the published inscriptions of this chief, the period of the above records may be about 1580.

*Lakshmappa-Nâyaka.*

100. There are several records of this chief. His figure is sculptured on a pillar of the Koṭâra-mantapa in the *prâkâra* of the Lakshminarasimha temple at Hole-Narsipur with the name Lakshmappa-Nâyanivâru engraved over it. A grant made by him in 1606 was referred to when speaking of the Vijayanagar king Venkatapati-Râya I (para 96). An inscription in front of the A'njanêya temple at Gangûr, Hole-Narsipur Taluk, which begins with obeisance to Râmânûja, records the grant of the village for some god by Lakshmappa-Nâyaka. Another to the east of Channâpura in the same Taluk, which appears to be dated in 1614, tells us that Krishnappa-Nâyaka's Lakshmappa-Nâyaka granted Chennâpura for the god Chennamallikârjuna set up by Junjappa-setti. A third in front of the A'njanêya temple at Niḍuvani in the same Taluk, which appears to be dated 1591, records that Krishnappa-Nâyaka's Lakshmappa-Nâyaka granted Niḍoni *alias* Lakshmanapura, belonging to his Narasimhapura-sîme, for the god Narasimha, in order that Chikka-Nâyaka might attain Vaikunṭha (or the abode of Vishnu). In the last two records the donor's grandfather's name occurs before his instead of his father's name as usual, probably because the grandfather was a celebrated chief who was supposed to be the founder of the family.

*Virupa-Nâyaka.*

101. This chief was another son of Venkatâpa-Nâyaka. An inscription to the south of Mâchigoṇḍanhalli, Hole-Narsipur Taluk, dated 1629, says that Venkatâdri-Nâyaka's son Virupa-Nâyaka granted, on the occasion of a solar eclipse, for the spiritual merit of his father, the village Mâchigoṇḍanhalli *alias* Narasigalapura for the god Tiruvengalanâtha of Mâvinakere.

*Tirumalaiya.*

102. This chief appears to have been another son of Venkatâpa-Nâyaka. An inscription on the floor of the *navaranga* of the Lakshminarasimha temple at Hole-Narsipur mentions him as the son of Venkatâpa; and another at the same place tells us that he along with his father did obeisance to the god (para 99).

*Rangappa-Nâyaka.*

103. A label over a male figure sculptured on the right jamb of the *navaranga* doorway in the Lakshminarasimha temple at Hole-Narsipur informs us that the figure represents Kichchayya, bearer of the betel-bag of Rangappa-Nâyaka. In EC, 5, Arkalgud 57, of 1659, which is a copper grant issued by Nârasimha-Nâyaka, son of Lakshmappa-Nâyaka, the donor Nârasimha-Nâyaka alludes to a former grant made by his elder brother Rangappa-Nâyaka. This portion is not translated by Mr. Rice. From this it is clear that Rangappa-Nâyaka was the elder son of Lakshmappa-Nâyaka. He seems to have ruled only for a short period.

*Nârasimha-Nâyaka I.*

104. This chief was the son of Rangappa-Nâyaka. There are several records of his reign. Two of them, dated 1654 and 1655, were found on a pillar of the Kotâra-maṅṭapa in the *prākâra* of the Lakshminarasimha temple at Hole-Narsipur. The earlier record tells us that Nârasimha-Nâyaka, son of Rangappa-Nâyaka and grandson of Lakshmappa-Nâyaka, caused to be erected, for his own merit, the Lakshmivilâsa-maṅṭapa for the Mahânavami festival and granted some land to meet the expenses of that festival. We thus learn that what is now known as the Kotâra-maṅṭapa in the above temple was named Lakshmivilâsa-maṅṭapa at the time of its erection by Nârasimha-Nâyaka I. The other record says that Nârasimha-Nâyaka of the Kâsyapa-gôtra, son of etc., granted the village Ankaballi, belonging to the Narasimhapura-sîme, on the auspicious occasion of the birth of a son to him. The name of the donee is defaced. Another inscription at Ankanhalli, Hole-Narsipur Taluk, which is likewise dated 1655, records the grant of a village by him for his own merit. Another grant made by him in 1657 was already referred to when speaking of the Vijayanagar king S'rî-Ranga-Râya II (para 97).

*Rangappa-Nâyaka II.*

105. An epigraph at Ankavalli, Hole-Narsipur Taluk, dated 1655, tells us that Rangappa-Nâyaka of the Kâsyapa-gôtra, grandson of Rangappa-Nâyaka and great grandson of Lakshmappa-Nâyaka, on the auspicious occasion of the birth of a son to him, granted the village Ankaballi, belonging to his Narasimhapura, for the god Narasimha. Though the record does not name the donor's father, the pedigree given makes it clear that he was the son of Nârasimha-Nâyaka I.

*Nârasimha-Nâyaka II.*

106. This chief was the younger son of Lakshmappa-Nâyaka (para 103). He was a devout Vaishṇava and appears to have been a most prominent member of the family. The large structure at Hole-Narsipur now occupied by the Uttarâdi-maṭha is said to represent his palace and the present O'nkârêśvara temple his Durbar hall. He built several subsidiary shrines in the *prākâra* of the Lakshminarasimha temple, a pond called Chandrasaras and a tank named Narasâmbudhi after himself. There are five inscriptions of this chief, one of them being a copper grant. The latter gives several details about himself and his family. All his records are composed both in Sanskrit and Kannada. One of them near the shrine of the goddess A'ṅḍâl in the *prākâra* of the Lakshminarasimha temple at Hole-Narsipur, dated 1658, records the erection of a shrine in the above *prākâra*, the setting up in it of S'ûḍikkudutta-nâchchâr and the grant of a village to provide for offerings of rice for the goddess, by Nârasimha-Nâyaka of the Kâsyapa-gôtra, son of Lakshmappa-Nâyaka, grandson of Venkaṭâdri-Nâyaka and great grandson of Baiyappa-Nâyaka's (son) Krishnappa-Nâyaka. A'ṅḍâl was one of the twelve S'rivaishṇava Saints and the authoress of two Tamil hymns forming a portion of the *Nâlâyiraprabandham*. She was the daughter of Saint Periyâlvâr and was also known by the names Gôḍâ-dêvi and S'ûḍikkudutta-nâchchiyâr. The latter name, which occurs in the present inscription, is thus accounted for:—It means "the lady who gave (garlands of flowers) after wearing (them)." Periyâlvâr used to prepare garlands of flowers for the god Vaṭapatraśâyi of his village S'rîvilliputtûr, but, in his absence, A'ṅḍâl used to take up the wreaths of flowers intended for the god, wear them in her locks, and, placing herself before a mirror, admire herself with a view to make sure if she would, in that decorated condition, be a proper match to the Lord whom she always regarded as her would-be-husband and Master, taking care, however, to put them back in their place afterwards. One day Periyâlvâr, noticing this desecration of the holy garlands, scolded the girl and refrained from taking them to the temple as usual. But the god appeared to him in a dream and told him

that the garlands which, according to him, were polluted, were all the more acceptable to him by reason of the sincere devotion of the wearer. Another inscription, also dated 1658, on a pillar of the veranda in front of the Rāmānujāchārya shrine in the same temple, tells us that Nārasimha-Nāyaka, for his own prosperity and increase of merit and wealth, built separate shrines in the *prākāra* of the Lakshminarasimha temple, set up in them figures of Chakrālvār, Kūratālvār, Vēdāntāchārya, Periya-Jiyar and Mudaliyāṇḍār and granted certain lands to provide for the services in these shrines. Chakrālvār is a personification of the discus of Vishṇu. Kūratālvār and Mudaliyāṇḍār were the immediate disciples of Rāmānujāchārya, Vēdāntāchārya and Periya-Jiyar were renowned teachers and authors who flourished in the 13th and 14th centuries. The latter is commonly known as Maṇavālamahāmuni. Another on a stone near the pond known as Kalyāṇi in the fort of Hole-Narsipur, dated 1659, records that Nārasimha-Nāyaka, son of etc., constructed the pond and gave it the name of Chandrasarasu. The signature of the king—*S'rī-Jayanarasimha*—is given at the end. This epigraph, though mostly similar in its contents to EC, 5, Hole-Narsipur 1 which stands by its side, has a Sanskrit introduction which is not found in the other. A fourth inscription near the tank at Malapanhalli, Hole-Narsipur Taluk, also dated 1659, records the construction by the same chief, who is given several titles here (see next para), of a tank called Nārasāmbudhi after his own name.

107. The record that remains to be noticed of this chief is a copper-plate inscription received from Jodidar Venkatasubbaiya of Kanchēnhalli, Arkalgud Taluk, who is said to be a lineal descendant of the recipient of the grant. It consists of 5 plates, each measuring  $8\frac{1}{2}$ " by  $6\frac{3}{4}$ ". The plates, which are engraved in Nāgari characters, are strung on a circular ring which is 2" in diameter and  $\frac{1}{4}$ " thick. The ring had no seal when the plates came to me. The inscription is similar in contents to E C, 5, Arkalgud 22 and bears the same date, *viz.*, A. D. 1665. After invocation of Ś'iva and the Boar incarnation of Vishṇu, the genealogy of Nārasimha-Nāyaka is thus given:—In the line of Kāśyapa was born Rāmādāsa of the solar race. His son was Giriśa; his son, Yarra-bhūpa; his son Timma-bhūpa; his son, Bayya-nṛipa; his son, Kriṣṇa-bhūpa; his son, Venkaṭa-bhūpa; his wife was Padmāmbikā and their son, Lakshma-bhūpa. The latter had a lofty building erected at Kāśi for the god Paśupati and performed *vājapēya* and other sacrifices. His wife was Channāmbikā and Vishṇu himself was born as their son in Narasa-bhūpa. Then follow a few verses in praise of Narasa-bhūpa or Nārasimha-Nāyaka. He presented many golden ornaments such as breast-plates, conchs, discuses, crowns, bracelets and pendants together with necklaces of precious stones to the gods Janārdana and Narasimha and to the goddess Lakshmi. Having erected stone buildings, he set up in them A'muktamālyapradā (or A'ṇḍāi) and Sudarśana or the discus of Vishṇu. He constructed the tank named Nārasāmbudhi and the pond named Chandrasaras. A'muktamālyapradā is the Sanskrit rendering of the Tamil name S'ūdikkodutta-nāchchiyār (see previous para) and Sudarśana is Chakrālvār mentioned above. The inscription then records that the lord of Maṇināgapura, *śiṅhu-Gōvinda, dhavaḷāṅka-Bhīmu, dinakara-gaṇḍa, birida-saptāṅga-haraṇa*, a Dhānanjaya (Arjuna) in war, a Vikramārka in courage, a Rādhēya (Karna) in making gifts, gratifyer of the gods and Brahmans by his incessant sacrifices, protector of all the *dharma*s, supporter of the gods and Brahmans, Nārasimha-Nāyakaraiya of the Kāśyapa-gōtra, son of Lakshmappa-Nāyaka, grandson of Venkaṭādri-Nāyaka and great grandson of Bayyappa-Nāyaka's (son) Kriṣṇappa-Nāyaka, on the 12th lunar day of the bright fortnight of A'shāḍha in the year Viśvāvasu<sup>c</sup> corresponding to the Ś'aka year 1587, granted to 12 Brahmans (named with their *gōtras*, etc.) with all the usual rights, as a tax-free *agrahāra*, the village Kanchanahalli in Habbālesthala belonging to the Narasimhapura-sīme which has come down to him from of old as a gift from [Kriṣṇa]-Rāya, in order that his parents Lakshmappa-Nāyaka and Chennājiyamma, Raugappa-Nāyaka and daughter Koṇḍamma may attain Vaikunṭha, and that he, his son, friends and wife may obtain great prosperity and the fulfilment of all their desires. The village was to be divided into  $12\frac{1}{2}$  *vrittis*, 12 of them going to the 12 Brahmans referred to above, and of the remaining  $\frac{1}{2}$  *vritti*,  $\frac{1}{4}$  was to be given to Basavaṇa-hebāruva for his share as *yajamāna* of the village and  $\frac{1}{4}$  to the village temple. The signature of the chief *S'rī-Jayanarasimha* is given at the end in Kannada characters. The labels on the pedestals of the 10 figures of A'lvārs in their shrine in the *prākāra* of the Lakshminarasimha temple at Hole-Narsipur

may belong to the same period, as it is probable that the figures were set up by or during the rule of this chief. The names given are (1) Poyge-âlvâr, (2) Pûdatt-âlvâr, (3) Mahadâhvaya (or Pêy-âlvâr), (4) Tirumališaiy-âlvâr, (5) Namm-âlvâr, (6) Kulašekhhar-âlvâr, (7) Periy-âlvâr, (8) Tonḍaradippoḍiy-âlvâr, (9) Tiruppân-âlvâr and (10) Tirumangaiy-âlvâr. These together with A'ndâl and Madhurakaviy-âlvâr form the twelve "canonised Saints in the Church of the Śrivaishnavas."

108. An inscription to the west of the Basavaṇṇa temple at Môtanâyakanhalli, Hole-Narsipur Taluk, which is dated in the cyclic year Manmatha (1655) and records the grant of the village for the god Nârasimha by P Bayachapa-Nâyaka, may belong to the same dynasty. It is not clear who this Bayachapa-Nâyaka was. He does not seem to be identical with the Bayya-nripa (see previous para) of this dynasty.

#### UMMATTUR.

109. An epigraph to the north-west of Bommanhalli, Gundlupet Taluk, dated 1492, records a grant of land by Parvata-dêva, a subordinate of the *mahâ-maṇḍalêśvara* Nanja-Râya-Oḍeyar. This chief ruled from 1482 to 1494.

#### NUGGIHALLI.

110. An inscription on the lintel of the *sukhanâsi* doorway of the Tirumaladêva temple at Nuggihalli, Channarayapatna Taluk, tells us that Râya-nripa, son of Timmarâja and Virupâmbikâ, set up the god Tiruvengalanâtha and made a grant of the village Kattigeyahalli. The donor, who is described as a great warrior, was of the lunar race and had the titles Bhuvanaikavîra and Gajabête-râja (hunter of elephants). From EC, 5, Hassan 117, of 1573, we learn that he was of the A'trêya-gôtra A'pastamba-sûtra S'âvâśva-pravara and Yajus-śâkhâ, and that his father was the son-in-law of the Vijayanagar king Dêva-Râya II (1419-1446). Râya-nripa may have set up the god in the name of his father. Linga-mantri, the author of a metrical lexicon in Kannada styled *Kabbigarakaipidi*, says that he was the minister of this chief of Nuggihalli. The date of the epigraph may be about A.D. 1500.

A few labels found on the pedestals of certain metallic images in the Lakshminarasimha temple at Nuggihalli, which were referred to in para 9 above, may also be noticed here. They are inscribed on 5 metallic images, namely, the *utsava-vigraha* of Kêśava and its consorts, the seated metallic image of the goddess and the *utsava-vigraha* of the Kêśava temple at Hebbalalu, and seem to tell us that the images were caused to be made or presented by Gôpâla. We are not told who this Gôpâla was; but, according to local tradition, he was a Pâlegâr of Nuggihalli. Judging from the characters, the period of the labels may be about 1600.

#### HEGGADADEVANKOTE.

111. An inscription on the gilt *kalâśa* or knob of an umbrella in the Varadarâjasvâmi temple at Heggadadevankote is of some interest as it is engraved in inverted characters and has to be read with the help of a mirror. It bears the date S'aka 820, though the characters are pretty modern, and tells us that the *kalâśa* was presented by Heggode. An inventory of the temple articles found in the records of the Taluk office gives the name of the donor as Heggade Dêvarâja-Oḍeyar. It is said that Heggadadêvankôte is named after him. Mr. Rice gives the tradition that Heggade Dêva rebuilt the fort and restored in his own person the ancient line of rulers about the 10th century (*Mysore*, II, 249). But the characters of this inscription appear to be of about the 16th or 17th century.

#### MAHAPATRE.

112. An epigraph to the north of the Mâri temple at the *bêchirâkh* (ruined) village Lakkere, Gundlupet Taluk, dated 1540, tells us that the *mahâ-maṇḍalêśvara* Koṇḍayyadêva-Chôla-mahâ-arasu, agent for the affairs of Tevudâchehâra-Mahâpâtre and Sômašilâdêva-râhutarâya-Mahâpâtre-arasu, granted a village, as a *sarvamânya*, to a resident (name defaced) of Terakanâmbi. The signature of the donor—*Kondarâju* is given at the end. A Vidyâdhara-Mahâpâtre-arasu is mentioned in EC, 4, Gundlupet 36, of 1550, as a feudatory of Sadâśiva-Râya of Vijayanagar, who is said to have bestowed on him the Terakanâmbi-sime for the office of Nâyak. So, these Mahâpâtres appear to have had their seat of government at Terakanâmbi.

Konḍayyadēva-Chōḷa-mahā-arasu is also mentioned in Gundlupet 7 as having repaired the Lakshmi-varadarāja temple at Terakanāmbi. For other Chōḷa-mahā-arasus see para 45 of my *Report* for 1907.

MYSORE.

113. Only a few records relating to the Mysore kings were copied during the year. Several of them belong to Krishna-Rāja-Oḍeyar III. A few more of the same period which do not name the king will also be noticed under this head.

*Krishna-Rāja-Oḍeyar II.*

114. Two inscriptions of Kaḷale Nanja-Rāja, who lived in this reign, were found on the metallic images of Tāṇḍavēśvara and his consort Chaṇḍikāmbikā in the Mallikārjuna temple on the hill near Beṭṭadapura, Hunsur Taluk. They inform us that the images were presented by Nanja-Rāja-Oḍeyaraiya of the Bhāradvāja-gōtra A'svalāyana-sūtra and Rik-śākhā, son of Kaḷule Vira-Rāja-Oḍeyaraiya and grandson of the Mysore Dalavāyi Dodḍaiya. For other images presented by him, see para 130 of last year's *Report*.

*Krishna-Rāja-Oḍeyar III.*

115. There are several records of this king. An inscription in Pāpaṇṇi's field opposite to the Chippalagattamma shrine at Hole-Narsipur records a grant of land by the king to the cowherd, *sērvēgāra* Mailāraiya, as a *kodagi*. The inscription is engraved on four separate stones, which apparently once formed the boundary stones of the land granted. A similar grant to *sērvēgāra* Durgaiya is recorded in EC, 5, Hole-Narsipur 5. The date of the record may be about A.D. 1820. Another inscription on the pedestal of the metallic image of Satyabhāmā (Plate VII, 2) in the Narasimha temple at Sāligrāma, Yedatore Taluk, tells us that the image was presented by Krishna-Rāja-Oḍeyar III to the Prasannakrishnasvāmi temple at Mysore. The inscription is exactly similar to the ones found on the metallic images in the above temple and noticed in para 133 of last year's *Report*. The image in question is said to have been found in a pond known as Gautama-tīrtha in front of the Narasimha temple. It is not clear how or when this image which was in, or was intended for, the Prasannakrishnasvāmi temple, found its way into the above pond. As this temple was built in 1829 (*Report* for 1908, para 80), the date of the record may be about the same. Two inscriptions on the Nandi and peacock vehicles in the temple at Beṭṭadapura, Hunsur Taluk, in which the *utsava-vigraha* of the Mallikārjuna temple on the hill near Beṭṭadapura is kept, tell us that the vehicles were presented in 1867 and 1868 respectively to the temple of Siḍḷi Mallikārjuna (para 33), whose lotus feet are illuminated by the rays of the jewels in the crowns of all the demi-gods, by Hajūru Mōdikhāne *sāvākār* Mēgala-mane Lingaṇṇa's son Nāga-setṭi of Beṭṭadapura, a humble servant of Ś'ri-Krishna-Rāja-Oḍeyar of Mahiśūrapura.

116. A few inscriptions recording gifts of jewels, vessels, etc., to temples which belong to the same period, may also be noticed here. Four of the silver ornaments in the Lakshminarasimha temple at Hole-Narsipur bear inscriptions stating that the ornaments were presents from Satyadharma-yati. The latter was a svāmi of the Uttarādi-maṭha, being 28th in spiritual descent from Mādhvāchārya. His period is given as A. D. 1797 to 1830. He is said to have been a great Sanskrit scholar, being the author of a commentary called *Durghatārthadīpikā* on the Bhāgavata-purāna, and guru to Dewan Purnaiya. It is said that on the invitation of Krishna-Rāja-Oḍeyar III the svāmi, who had been at S'ravanūr, came to Hole-Narsipur and that the present Mādhva-maṭha, which was originally the palace of the chief Nārasimha-Nāyaka, was assigned for his residence. His *brindāvana* or tomb is said to be at Holehonnur. A silver cup in the same temple was the gift of *sērvēgāra* Durgaiya, the same individual to whom a grant by Krishna-Rāja-Oḍeyar III is recorded in Hole-Narsipur 5; another, of Lingaiya's son Javarāyi-gaṇḍa of *tōshakhāne* or the Treasury; and another still, of *sērvēgāra* Gollaiya Guruvaiya's younger brother Siddappa of the king's own Treasury. Further, a silver pitcher in the same temple was a present from the men of the local (?) garrison (*thānya*). In the Rāmēśvara temple at Kittūr, Heggadadevankote Taluk, a silver ornament, a bell and a water-vessel were presents from Aḷiya (son-in-law) Lingarāja Arasu; and in the Pārśvanātha-basti at the same village a few brass vessels were the gifts of Lakshmi-matiyamma, wife of Lakshmi-pati-paṇḍita of the

palace; of Dēvamā, wife of S'ānta-pāṇḍita of Belukere; of Dēvarāja Arasu of Bilikere; and of Jayāvattiyamma, wife of Jinnaiya. In several of these records, the old name of Kittūr, *viz.*, Kirtinagara, is mentioned. An inscription on a palankeen in the Arkēśvara temple at Yedatore tells us that the palankeen was presented to the temple by Basavarāja Arasu of Turuvēkere. A few brass vessels in the Gōpālasvāmi temple on the Gōpālasvāmi-bēṭṭa in Gundlupet Taluk bear inscriptions stating that they were presents from Gōpālarājaiya Arasu, Kṛishnē Arasu's wife Dēvājamma, Guruvaiya of Haradanahaḷi and Gurikāra Nanjapa of Guṇḍlu. An epigraph on an ornamental gateway called Sūle-tōraṇagamba at the foot of the hill near Bēṭṭadapura, Hunsur Taluk, which tells us that the gateway was caused to be made by Muddumallājamma, may also belong to the same period. Judging from the name of the gateway, the donor was apparently a dancing girl.

#### MISCELLANEOUS INSCRIPTIONS.

117. We may notice here a few of the records copied during the year which cannot be assigned to any specific dynasty of kings or chiefs. Two inscriptions found on the pedestal of the image of A'dinātha in the ruined Jaina basti at Chikka Hanasōge, Yedatore Taluk, refer to the construction and renovation of the basti. One of them tells us that the Tirtha-basadi at Hanasōge which, having been originally endowed by Rāmasvāmi of the Mūla-sangha Dēsi-gaṇa and Pustaka-gachchha, son of Daśaratha, elder brother of Lakshmaṇa, husband of Sītā and a descendant of Ikshvāku, was afterwards successively endowed by the Sākas, Naḷas, Vikramāditya, the Gangas and Changālvās, was renovated by Nāgachandradēva's disciple Samayābharāṇa Bhānukīrti-pāṇḍita-dēva of the Balātkāra-gaṇa. We are also told that having been born as Abhinava-Rāmachandra he re-set up A'ditīrthakara. EC, 4, Yedatore 25, 26 and 28 also state that Rāma built and endowed the bastis at Hanasōge. Yedatore 25 alludes to a former grant by the Ganga king Mārasimha and Yedatore 28 to a grant by Vikramāditya. The reference to the Sakas and Naḷas is worthy of notice. The other inscription on the pedestal of the same image records that the Jina-mandira or basti was caused to be erected by Jayakīrti-bhaṭṭāraka's disciple Bāhubali-dēva in the Pustaka-gachchha of the Dēsi-gaṇa and Mūla-sangha. Yedatore 28 also mentions Jayakīrti-dēva and gives his spiritual descent. The period of these two records may be about the close of the 11th century. Another epigraph on a pillar in the *navaranga* of the same basti gives 64 as the number of the basadis of the Pustaka-gachchha and Dēsi-gaṇa in the village. This number is also given in Yedatore 26. A *vīraḡal* at Doḍḍa Kūtanūr, Gundlupet Taluk, which appears to be dated in 1345, makes the simple statement that it is a memorial to S'ānda-gavuḍa, son of Nanja-gavuḍa of Dēvasamudra. The record makes no reference to any fight, nor does it give any information about the cause of death. Two inscriptions on the pedestals of the marble images of Chandraprabha and Pārśvanātha in the Nēminātha-basti at Hole-Narsipur, which are dated in Vikrama Samvat 1548 (A.D. 1490), tell us that the images were presented by a disciple of Bhaṭṭāraka Jinasata-dēva of the Mūla-sangha. An inscription on the door-sill of the south *mahādvara* of the Triyambakēśvara temple at Triyambakapura, Gundlupet Taluk, simply mentions the name Gōparasa. He may have been the builder or renovator of the *mahādvara*. In case he is identical with the Sāluva chief Gōparāja mentioned in EC, 10, Malur 1-3, the period of the record would be about 1430. Another inscription in Paṭel Chikkalingappa's field at Heḍiyāla, Nanjangud Taluk, dated 1514, records the grant of the village Chillaḷi by Bhaṇḍāri Basavappa-oḍeyar, disciple of Parvata-oḍeyar of the Sūttūr throne, to provide for the services in the temple of the god Sangamēśvara newly set up by him on the southern bank of the confluence of the rivers Kapilā and Kauṇḍini at Nanjelugūḍu and for the livelihood of Sirigiridēva-oḍeyar and his associates residing in the temple. The village granted is said to have been purchased from Nanjinātha, Bandiyappa and Chikkananjayya, sons of Virupaṇṇa-oḍeyar, the *prabhu* of Muḷūr in Heḍeyāla-sthāla. Sūttūr was the seat of a Lingāyat maṭha, whose svāmis were great scholars and authors of several works. Another on a metallic image of S'italanātha (Plate IV, 1, middle figure) in the possession of Pandit Dōrbali Sastri at Sravana Belgola, dated 1518, says that the image was caused to be made by the religious mendicant Vilasa for the merit of Singhāri, son of (?) Sōnisi and Dharmāyi. The record is dated in both the Vikrama and S'aka eras. Another on the *gōmukha* in the *garbha-grīha* of the A'dinātha-basti at Chikka Hanasōge, Yedatore Taluk,

which seems to be dated in 1585, states that Paṇḍitayya, son of the chief of Brahmans, Chikkanayya, and disciple of Chârukîrti-paṇḍita-dêva, caused to be set up the images of A'dîśvara, S'ântîśvara and Chandranâtha. From the inscriptions on the pedestal of the image of A'dinâtha noticed above, it is, however, clear that this image at least was in existence several centuries before the time of Paṇḍitayya. He may have caused the images to be re-consecrated when the basti had gone to ruin.

118. Of the records that remain to be noticed, an epigraph on a rock to the north of Hamsa-tîrtha on the Gôpâlasvâmi-betta, Gundlupet Taluk, names the tîrtha and makes the curious statement that a crow became metamorphosed into a swan on plunging into the tîrtha (*kâge biddu hamseyâyitu*). The greatness of this hill is described in the *Kshêtra-kânda* of the Bhavishyôttara-purâna, where its name is given as Kamalâchala. It is likened to a lotus having for its petals eight hills in the eight directions: on the east Triyambakagiri, on the south-east Kumudagiri, on the south S'ambararipugiri, on the south-west Garudagiri, on the west Nilâdri, on the north-west Pallavagiri, on the north Mangalâdri, and on the north-east Mallikâchala. At the instance of the Mysore king Chikka-Dêva-Râja-Oḍeyar (1672-1704), this Sthala-purâna in Sanskrit was rendered into a Kannada *champu* work styled *Kamalâchala-mâhâtmya* in 1680 by his minister Chikkupâdhyâya, a voluminous author in Kannada. I give below two *kanda* verses from this work which explain the incident alluded to in the present inscription. They inform us that two crows, which were flying in the sky holding bits of flesh in their beaks, on being attacked by a hawk, fell into the pond and that when they emerged from water they had become swans to the great astonishment of the sages on the bank of the tîrtha.

kâgegal erad âgasadoḷ pôguttire palalam-ânt ivam kaṇḍ oḍan â-  
vêgade giḍigam poḍeye dal â-gagana-sthaḷadin alki keḍeduvu koḷadoḷ ||  
taḍiyol tâpasa- nivaham saḍagaradoḷ nôḍi kaṇḍud â-kâgegal â-  
jaḍadoḷ muḷgird oḍan êḷv eḍeyol hamsangal-âdudam vismayadim ||

IV, 16 and 17.

The date of the record may be about 1600. A short inscription on a rock to the west of the Venkaṭaramanasvâmi temple on Huligana-maraḍi in the same taluk records the visit to the place of a man named Lakshmipati. As we know from the works of Chikkupâdhyâya that his real name was Lakshmipati and that he was a resident of Gundlupet, it is very likely that the inscription records his name. Three inscriptions on rocks to the east of Channaṇṇa's pond at Sravana Belgola tell us that Channaṇṇa made not only the pond but also a garden and a *manṭapa*. We also learn that he was the younger brother of Chikana. The period of these records is about 1673 (*Report* for 1909, para 106). Three more records in Tamil and Grantha characters found on the images of Chandranâtha, Vardhamâna and Nêminâtha in the Jaina maṭha at Sravana Belgola, which are dated in both the Mahâvîra and S'aka eras, tell us that the images were presented to the maṭha by Appâsâmi of S'empiyampakkam in the Kânci country and by Nekkâ and S'âtanna-srêshṭhi of Kumbhakôṇam. The date of two of the inscriptions is 1857, that of the third being 1858. Mahâvîra year 2521 is said to correspond to the S'aka year 1780. One of the records is in the Tamil language, the remaining two being in Sanskrit. All of them state that the gifts were made at the instance of Sanmatisâgara-varṇi, disciple of Chârukîrti-guru. Two of them tell us that Belguḷa was renowned as the Southern Kâśi. An inscription on one of the *dvârapâlakas* in the Râma temple at Chunchankatte, Yedatore Taluk, says that the image was a present to the temple from Narasamma, daughter of Lingê-gauḍa of Kâlimuddan-halli. The latter is said to be situated near Sâligrâma. The *dvârapâlakas*, which are elegantly executed, are said to have been made about 100 years ago. Another on a big bell in the Narasimha temple at Melkote, French Rocks Sub-Taluk, tells us that the bell was the gift of S'rînivâsa-dêśikêndra-Brahmatantra-Parakâla-svâmi, the supreme guru of the Mysore State. The weight of the bell is given as 6 maunds. As the present Parakâla-svâmi is said to be the third in spiritual succession from the above guru, the period of the record is about 1870.

## 2. Numismatics.

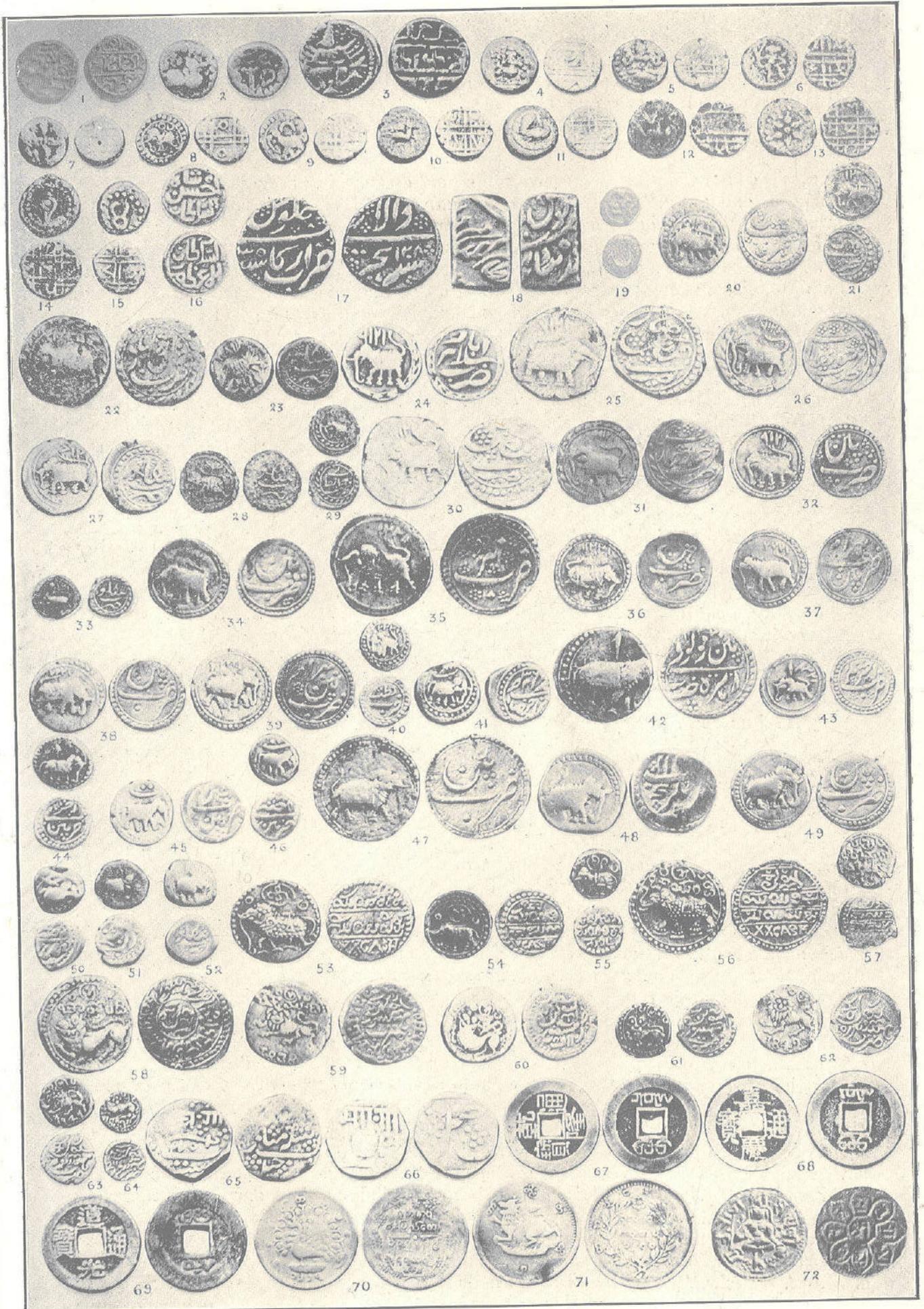
119. The coins dealt with during the year under report were briefly referred to in paras 26 and 41 above. They consist of 495 and 75 coins respectively in the possession of Messrs. N. Narasimhiya and B. Singa Iyengar of Hole-Narsipur; 5 received from the Treasury Officer, Chitaldrug; 1 received from a resident of Belur; and 972 in the fine collection of Mr. M. S. Narayana Rao, Retired Deputy Commissioner, thus making a total of 1,548 coins. Of these, 15 were gold pieces, 23 silver, 18 brass and the rest copper. They were found on examination to consist mostly of Hoysala, Vijayanagar and Mysore coins, coins of the British and other East India Companies, coins of the Native States of India such as Baroda, Indore, Hyderabad, Cutch and Travancore, and coins of Ceylon, Burma, China, Turkey, Persia, Arabia, Borneo, England, Italy, Denmark and Holland. As it is not possible to give more than one plate of coins in this *Report*, a portion only of the coins examined during the year will be described below, leaving the remaining portion to be dealt with, if possible, in the next Report.

120. *Hoysala*.—In the collection of Mr. N. Narasimhaiya of Hole-Narsipur was found a gold coin of the Hoysala king Vishṇuvardhana (Plate IX, Figure 1). It bears on the obverse a *śārdūla* or mythical tiger standing to right with the standing figure of a deity above flanked by the sun and moon. The reverse has the legend *S'ri-Nonambavādi-gonḍa* in three horizontal lines in old Kannada characters. There are also specimens of this king's coinage bearing the legend *S'ri-Talakādu-gonḍa*. He ruled for 1111 to 1141.

121. *Vijayanagar*.—The 5 coins received from the Treasury Officer, Chitaldrug, which are said to have formed a portion of a treasure found at Kyāsēnhalli, Jagalur Taluk, and consist of a varaha and four half-varahas or *honnus*, relate to Vijayanagar. The reverses of all the coins as well as the obverse of one of them are completely worn. Of these, a varaha and a half-varaha represent Achyuta-Rāya (1530-1542), as indicated by the insessorial *Gaṇḍabhērūḍa*, holding an elephant in each beak and each claw, on the obverse and of the remaining half-varahas, one whose obverse appears to bear the figure of a seated female deity represents Krishna-Dēva Rāya (1509-1529) and another with figures of Lakshmi and Nārāyaṇa on the obverse Sadāsiva-Rāya (1543-1567). See last year's *Report*, para 139. Seven copper coins in Mr. M. S. Narayana Rao's collection relate to Vijayanagar, 5 representing Dēva-Rāya and 1 each Krishna-Dēva-Rāya and Sadāsiva-Rāya. The coins of the first and third kings are 1-pie pieces, while that of the second is a 4-pie piece. One of Dēva-Rāya's coins shows on the obverse an elephant to right, two a bull to left with the sun and moon above and two more a bull to right with the sun and moon above (Plate IX, figure 2), while the reverses of all the coins bear the legend *S'ri-Dēva-Rāya* in two lines of Kannada characters, one at the top and the other at the bottom, with an upright sceptre flanked by a discus and a conch between them. Krishna-Dēva-Rāya's coin has on the obverse a kneeling Garuḍa to left and on the reverse the legend *S'ri-Pratāpa-Krishna-Rāya* in three lines of Nāgari characters (Figure 3). The coin of Sadāsiva-Rāya bears a lion to left on the obverse and the legend *S'ri-Sadāsiva-Rāya* in three lines of Nāgari characters on the reverse.

122. *Mysore*.—Of the 377 Mysore coins examined during the year, one is a gold piece issued by Hyder and the rest copper. They may be divided into three classes—Pre-Muhammadan, Muhammadan and Post-Muhammadan.

(1) *Pre-Muhammadan*.—There are 123 specimens of this class, all of them being 1-pie pieces. The reverses of all these are more or less similar, having double cross lines with or without certain symbols in the interspaces, while the obverses are different. Of these specimens, 11 bear on the obverse a seated figure of Gaṇēsa on a plain field (Figure 4); 2 a seated figure of Lakshmi in a circle of dots (Figure 5); 7 a figure of Hanumān standing to right on a plain field (Figure 6); 3 a figure of Garuḍa kneeling with folded hands on a plain field (Figure 7); 23 an elephant to left with the sun and moon above, in a double-lined circle with a ring of dots between (Figure 8); 10 an elephant to left as the above, but with the Kannada numeral ೨, which some numismatists have taken for the moon, above it (Figure 9); 4 an elephant to left again, but with neither the sun and moon nor the Kannada numeral above it; 5 an elephant to right with the tail raised, but with nothing above the elephant; 1 a deer galloping to right in a circle of dots (Figure 10); 2 a peacock to right in a lined



MISCELLANEOUS COINS

circle (Figure 11); 4 a gryphon to left with the tail and right paw raised (Figure 12); 1 a star or flower in a circle of dots (Figure 13); 1 a conch-shell in a circle of dots (Figure 14); 47 Kannada numerals ranging from 1 to 31 in a ring of dots (Figure 15); 1 a horse to left on a plain field; and 1 a figure of (?) Kâmadhênu or the cow of plenty.

(2) *Muhammadan*.—There are 107 coins of this class, one of them being a gold piece and the rest copper. The gold coin (Figure 19) was issued by Hyder. It bears on the obverse the figure of a seated deity and on the reverse Hyder's initial, *H*, on a granulated surface. The obverse of Hyder's gold issues has generally the figures of S'iva and Pârvati, which he copied from the coins of the Ikkêri chiefs. This coin is therefore of some interest as it bears on the obverse the figure of a seated deity like the issues of Krishna-Dêva-Râya (last year's *Report*, Plate V, figures 49, 50, 55 and 56). The remaining coins were issued by Tipu. They consist of 4-pie, 2-pie, 1-pie and  $\frac{1}{2}$ -pie pieces. From the fifth year of his reign (1786-87), he introduced the Maulûdi era dating from the birth of Muhammad and dated his coins according to it. Another innovation introduced in the same year was the writing of the numerals from right to left instead of from left to right. Both the obverse and reverse of his coins have generally a double lined circle with a ring of dots between. Coins struck in A. M. 1224 (1795-96) have the letter *alîf* above the elephant, while those struck in the succeeding three years have the succeeding letters of the Persian alphabet *bê*, *tê* and *sê* respectively. Further, from A. M. 1222 (1793-94), 4-pie pieces begin to be designated *Zahrah* or *Zahrâ* which means Venus, 2-pie pieces *Bahrâm* or Mars, 1-pie pieces *Alhtar* or Star, and half-pie pieces *Qutab* or Polestar. The coins represent the issues of all the years from A. M. 1215 (1786-87) to A. M. 1226 (1797-98). They will be dealt with in chronological order.

A. M. 1215 (1786-87).—Of the 5 coins of this year, 1 is a 4-pie piece, 4 are 2 pie pieces and one a 1-pie piece. The obverse of the 4-pie piece has an elephant standing to left with the date above it; the reverse, which has an ornamental field, tells us that the piece was minted at Paṭan or Seringapatam. Of the 2-pie pieces, on 2 struck at Paṭan the numerals run from left to right, but on the remaining 2 struck at Paṭan (Figure 20) and Faiz Hisâr or Gooty respectively they run from right to left. The reverse of the 3 coins struck at Paṭan have an ornamental field and the elephant stands to left on all the four. The 1-pie piece (Figure 21) was minted at Paṭan. It has likewise the elephant standing to left and the numerals running from right to left on the obverse and an ornamental field on the reverse.

A. M. 1216 (1787-88).—There are 5 coins of this year: two 4-pie pieces and three 2-pie pieces. The former (Figure 22), minted at Khâlaqâbâd or Chandagâl, have the elephant standing to left and a ring of dashes. Of the latter, on one struck at Bangalore (Figure 23) the elephant stands to right and the numerals run from left to right, while on another minted at Islamâbâd (Figure 24), the elephant stands to left and the numerals run from right to left. The remaining piece, which was struck at Paṭan, has also the elephant standing to left.

A. M. 1217 (1788-89).—Of the 16 coins of this year, five are 4-pie pieces, nine 2-pie pieces, one a 1-pie piece and 1 a  $\frac{1}{2}$ -pie piece. Of the 4-pie pieces, 3 were minted at Farkhi or New Calicut, 1 at Paṭan and 1 at Faiz Hisâr or Gooty (Figure 25). The last has the elephant standing to right, while the others have it to left. The remaining issues of this year have likewise the elephant standing to left. Five of the 2-pie pieces were struck at Bangalore (Figure 27) and three at Farakhbâb Hisâr or Chitaldrug (Figure 26). The latter have a ring of dashes. All the 2-pie pieces have an ornamental field on the reverse. The 1-pie piece was minted at Bangalore (Figure 28) and the  $\frac{1}{2}$ -pie piece, struck at Farakhbâb Hisâr or Chitaldrug (Figure 29), has a ring of dashes.

A. M. 1218 (1789-1790).—There are 8 issues of this year—four 4-pie pieces and four 2-pie pieces—all with the elephant standing to left. Of the 4-pie pieces, 3 were minted at Farkhi or New Calicut and 1 at Faiz Hisâr or Gooty (Figure 30). Three of the 2-pie pieces were struck at Paṭan and 1 at Farakhbâb Hisâr or Chitaldrug (Figure 31). The latter has a ring of dashes.

A. M. 1219 (1790-91).—There are two 2-pie pieces and one  $\frac{1}{2}$ -pie piece of this year, all the three having the elephant to left. The 2-pie pieces were struck at

Paṭan (Figure 32) and the  $\frac{1}{2}$ -pie piece at Bangalore (Figure 33). The former have an ornamental field, while the latter has a ring of dashes.

*A. M. 1220 (1791-92).*—There are 2 coins of this year, 1 a 4-pie piece and the other a 2-pie piece. Both of them have the elephant to left. The former struck at Nagar, is similar to Figure 29 on Plate V of last year's *Report*. The latter (Figure 34), minted at Paṭan, has an ornamental field on the reverse.

*A. M. 1221 (1792-93).*—Of the five issues of this year, one is a 4-pie piece and the rest 2-pie pieces. The elephant stands to left on the former and to right on the latter. The 4-pie piece (Figure 35), struck at Nagar, has an ornamental field. The mint place of all the 2-pie pieces (Figure 36) was Paṭan.

*A. M. 1222 (1793-94).*—Three 4-pie pieces, five 2-pie pieces and one  $\frac{1}{2}$ -pie piece belong to this year. On two of the 4-pie pieces struck at Paṭan the elephant stands to right and on the remaining piece struck at Nagar it stands to left. These are similar to Figures 31 and 33 on Plate V of last year's *Report*. Of the 2-pie pieces which were all minted at Paṭan, 4 have the elephant standing to right (Figures 38 and 39) and 1 to left (Figure 37). The name of the coin, *Bahrâm* or Mars, is given on the reverses of only 4 of them (Figures 37 and 39). The  $\frac{1}{2}$ -pie piece (Figure 40) which has the elephant standing to left, is named *Qutab* or Polestar on the reverse. The mint-place is not named.

*A. M. 1223 (1794-95).*—The only coin of this year is a 2-pie piece minted at Faiz Hisâr or Gooty (Figure 41). The obverse shows the elephant standing to right with the word *Maulûdi* written above it. The reverse gives the date and the name of the coin, *Bahrâm* (Mars).

*A. M. 1224 (1795-96).*—There are 8 coins of this year: two 4-pie pieces, four 2-pie pieces and two 1-pie pieces. Both the 4-pie pieces, which were struck at Paṭan, have the elephant standing to right with the Persian letter *alîf* above it (Figure 42). The reverse gives the Maulûdi date and the name of the coin, *Zahrah* or Venus. The 2-pie pieces with the elephant standing to right are similar to Figure 36 on Plate V of last year's *Report*. Of the 1-pie pieces, one struck at Nagar (Figure 43) has the elephant to left with the letter *alîf* and the date above it, while the other struck at Paṭan (Figure 44) has the elephant to right and gives the date on the reverse. The obverse of the former shows only a double-lined circle without the usual intervening ring of dots. Both the coins are named *Akhtar* or Star on the reverse.

*A. M. 1225 (1796-97).*—Of the 13 coins of this year, two are 4-pie pieces, eight 2-pie pieces and three 1-pie pieces. They are respectively similar to Figures 37, 38 and 39 on Plate V of last year's *Report*.

*A. M. 1226 (1797-98).*—There are 8 coins of this year: one 4-pie piece, two 2-pie pieces and five 1-pie pieces. The 4-pie piece and one of the 2-pie pieces are respectively similar to Figures 40 and 41 on Plate V of last year's *Report*. The other 2-pie piece (Figure 45), which was minted at Paṭan, has the elephant standing to right with the Persian letter *tê* above it and gives the date and the name of the coin, *Bahrâm* (Mars), on the reverse. Of the 1-pie pieces, 3 were struck at Paṭan (Figure 46) and 1 at Faiz Hisâr or Gooty, the mint-name of the remaining coin not being given. The date and the name of the coin, *Akhtar* or Star, are given on the reverse. The elephant stands to right with the letter *tê* above it on all of them.

There are 22 more coins of Tippu without, or with illegible, dates. Eight of them are 4-pie pieces, five 2-pie pieces and nine 1-pie pieces. Of the 4-pie pieces, 3 were minted at Paṭan (Figure 47) and 4 at Nagar (Figure 48); the mint-place of the remaining coin not being legible. The elephant stands to right on 6 of the coins and to left on the remaining 2. Two of the 2-pie pieces were struck at Paṭan (Figure 49), 2 at Faiz Hisâr or Gooty and 1 at Bangalore. On four of them the elephant stands to right, but on the remaining one it stands to left. Of the 1-pie pieces, 6 were minted at Faiz Hisâr or Gooty (Figure 50) and 1 at Bangalore (Figure 52). One does not name the place of mintage, and the mint-place is illegible on the remaining coin (Figure 51). The name *Akhtar* or Star occurs on three of the coins. The elephant stands to right on all the specimens.

(3) *Post-Muhammadan.*—There are 147 specimens of this class. All of them were issued by Krishṇa-Râja-Oḍeyar III. Both the obverse and reverse of these

coins have generally, like those of Tippu, a double-lined circle with an intervening ring of dots. The coins may conveniently be dealt with under four heads.

A.—Those which have on the obverse a caparisoned elephant standing to left with the syllable *S'rî* between the sun and moon above it and give on the reverse the value of the coin in Kannada and English. Of the coins under this head, fifty are 4-pie or XX Cash pieces (Figure 53), one a 2-pie or X Cash piece (Figure 54) and seven 1-pie or V Cash pieces (Figure 55). The legends on the reverses run thus :—

Mayili kâsu yipatu XX CASH.

Châ Mayili kâsu 10 X CASH. (*Châ* stands for Châmunḍi.)

V CASH Mayili kâsu 5.

B.—Those which have the same obverse and reverse as those of *A* with the addition, however, of the word Châmunḍi between the syllable *S'rî* and the elephant on the obverse, and of the word Krishṇa, the king's name, on the reverse. Nine coins come under this head : eight 4-pie pieces (Figure 56) and one 1-pie piece (Figure 57). It will be observed that the elephant has its trunk elevated.

C.—Those which have the same obverse as that of *B* with this difference, that there is a lion in place of the elephant. The reverse has the word Krishṇa within a circle in the centre and the legend—Mayili kâsu 25 XXV CASH zerb Mahisûr—in the margin. *Zerb Mahisûr*, which is in Persian characters, means 'struck at Mysore.' Five coins, which are 5-pie pieces (Figure 58), come under this head. We may also consider under this head some 4-pie pieces of this king which have the same obverse, only with the date of issue added on in the exergue, though their reverse slightly differs from that of the above in having the word Krishṇa and the Persian words giving the name of the mint-place in the middle and the words—MEILEE XX CASH Mayili kâsu 20 in the margin. There are 15 such coins (Figure 59) ranging in date from A. D. 1836 to 1843.

D.—Those which bear on the obverse a lion to left with the syllable *S'rî* between the sun and moon above it and on the reverse the word Krishṇa and the Persian words *Zerb Mahisûr* which mean 'minted at Mysore.' In some specimens, the obverse bears the date in the exergue and the reverse gives the value of the coin. Of the issues that come under this head, two are  $2\frac{1}{2}$ -pie pieces (Figure 60), seven  $1\frac{1}{4}$ -pie pieces (Figure 61), twenty 2-pie pieces (Figure 62), fifteen 1-pie pieces (Figure 63) and sixteen  $\frac{1}{2}$ -pie pieces (Figure 64). On the reverses of Figures 60, 62, 63 and 64 the figures  $12\frac{1}{2}$ , 10, 5 and  $2\frac{1}{2}$  representing the values of the pieces in terms of the cash are clearly visible. The 2-pie pieces range in date from 1833 to 1843, the 1-pie pieces from 1839 to 1843 and the  $\frac{1}{2}$ -pie pieces from 1833 to 1843. No coins were struck by the Mysore kings after 1843.

123. *Malabâr*.—A Muhammadan coin issued by A'hasan Shâh of Malabâr (Figure 16) was found in Mr. M. S. Narayana Rao's collection. A'hasan was appointed as the ruler of Malabâr by the Emperor Muhammad bin Taghlak (1324-1351). He was the father-in-law of the famous traveller Ibn Batûtah. His rule over Malabâr began in about A. H. 738 (A. D. 1337). The coin in question, which is a copper 2-pie piece, bears on the obverse the name of the ruler, A'hasan Shâh al Sultân, and on the reverse the words al Sultân Allâh âzam. It bears no date.

124. *The Carnatic*.—A copper coin of Muhammad Ali, the Nawab of the Carnatic, found in the same collection (Figure 17), gives on the obverse his title (Wâlâ-jâh) and the Hijri year 1208 (A. D. 1793). The reverse tells us that the coin was struck at Arkât in the *jalûs* or regnal year 35.

125. *Hyderabad*.—Fifteen oblong and square copper pieces called dubs (Figure 18) belong to Hyderabad. Only a few words of the legends are found on the obverse and reverse. When complete, the legends would read thus :—

*Obverse*.—Asaf Jâh Nizâm ul Mulk M. Bahâdar

*Reverse*.—Jalûs maimanat mânûs Farkhanda bunyâd zerb Haiderâbâd

M is the initial of the 9th Nizam Mir Mahbub Ali Khan, whose rupee is dated A. H. 1286 (A. D. 1869). The reverse means 'struck at Hyderabad, of happy foundation, in the year of his auspicious reign.'

126. *Baroda*.—Three copper coins examined during the year relate to Baroda. One of them was issued by Khande Rao Gâyakavâd (1856-1870) and the remaining

two by Malhar Rao Gâyakavâd (1870-1875). The former (Figure 65) has on the obverse the Nâgari letters *kha* and *gâ* standing for Khande Rao Gâyakavâd, a scimitar lying lengthwise with hilt to right and point to left, the Hijri date 1275 (A. D. 1858) in Arabic numerals and the mint place Baroda in Persian characters. The legend on the reverse, when complete, would run thus :—

sikka mubâarak Khâs Khail Sênâ Shams'hér Bahâdar

meaning 'auspicious coin of the Commander of the Special Band, the Illustrious Swordsman.' The other two coins (Figure 66) show on the obverse the Nâgari letters *mâ* and *gâ*, which stand for Malhâr Rao Gâyakavâd, a round shield in relief, the first three figures (128) of the Hijri date and the scimitar, their reverse being identical with that of the above.

127. *China*.—Eighteen brass coins relating to China were examined during the year. They have a square hole in the middle around which are engraved four Chinese characters on the obverse and two on the reverse. Photographs of these coins were sent to Mr. Taw Sein Ko, Archæological Superintendent of Burma, for favor of examination, and he has kindly sent the following interesting report on them :—

The coins are bass pieces of the lowest value struck by the Emperors of the late Manchu dynasty (1583-1911) of China. They are known as "cash" among the Europeans residing in China, and from 800 to 1100 of them are changed for a silver Mexican dollar, whose value has fallen from Rs. 2-4-0 to Re. 1-8-0.

The obverse face of each coin bears the name, in Chinese, of the Emperor, and the words "T'ung Pao" signifying "the current coin of the realm." The reverse face bears the name of the Emperor in the Manchu language. Ten of the coins (Figure 67) were struck during the reign of Ch'ien Lung (1796-1796). Six (Figure 68) were minted during the reign of Chia Ch'ing (1796-1821). Two (Figure 69) were issued by Tao Kuang (1821-1851).

128. *Burma*.—Fifteen copper coins of Burma were dealt with during the year. They consist of two types, four having a peacock on the obverse (Fig. 70) and 11 a gryphon (Fig. 71). Photographs of these coins were also sent to the same scholar, Mr. Taw Sein Ko of Burma, for favor of examination. He kindly writes to me :—Four of the coins (Fig. 70) were struck by King Mindon (1852-1878). These bear the figure of a peacock, the national emblem of the Burmese, which was also the emblem of the Maurya dynasty. The remaining 11 were minted by King Thibaw, who ascended the throne in A.D. 1878, and was dethroned by the British in 1885. These bear the figure of a mythical lion, which represents Saturn, the presiding planet of Saturday, on which the King was born.

My thanks are due to Mr. Taw Sein Ko for his kind assistance in dealing with the above Chinese and Burmese coins.

129. There is only one piece (Fig. 72) that remains to be noticed. It is a silver talisman or medal, said to have been issued by Satyabôdha-guru, a svâmi of the Uttarâdi-mâtha. He was the 24th in apostolic succession from Madhvâchârya and was the svâmi of the Uttarâdi-mâtha from 1742 to 1782. Khande Rao, the Dewan of Savanur, was one of his favorite disciples. His *brindâvana* or tomb is said to be at Savanûr. The obverse bears the figure of the svâmi in the centre and his name *S'ri-Satyabôdha-guru-râja*, in Nâgari characters, in the margin. The reverse has a lotus flower of eight petals with a Nâgari letter in the centre and on each one of the petals. The letters, when put together, give us the Sanskrit expression *S'ri-guru-râjô vijayatê*, which means "the prince of gurus is victorious." This medal was received for examination from Mr. B. N. Kesavamurti Rao of Belur.

### 3. Manuscripts.

130. The manuscripts that were examined during the year under report have already been briefly referred to in paras 16, 26 and 50 above. Rev. W. H. Thorp, B.A., sent me a pile of palm leaf and paper manuscripts found in the United Theological College, Bangalore, for examination. The manuscripts were carefully examined and were found to contain mostly literary and religious works in Kannada, Sanskrit, Tamil and Telugu. The palm leaf manuscripts, 19 in number, contain among others these works :—

(1) Nannayya-bhaṭṭa's Bhārata in Telugu with an incomplete Telugu commentary, (2) the Amarakōśa with a Telugu commentary, (3) Hitōpadēśa with a Kannada commentary, (4) a Tamil poetical lexicon, (5) a work on Tamil prosody, (6) Christian songs, prayers, *mantras*, etc., in Tamil, (7) a dictionary of medical terms with Kannada meanings, (8) Kannada Bhāgavata by Nityātma, (9) Viraśaivā-mṛita-purāṇa by Gubbi Mallanārya, (10) Girijākalyāṇa by Hariśvara, (11) Tarka-saṅgraha with Sanskrit commentaries, and (12) Mālatimādhava with Tripurāri's commentary.

The paper manuscripts, 35 in number, are in the majority of cases written in a beautiful hand, some of them being about a hundred years old. They contain among others the following works :—

(1) A Kannada prose version of the Mahābhārata, different from the published work, (2) Kannada Bhārata by Kumāra-Vyāsa, (3) Jaimini Bhārata, (4) S'abaraśankara-vilāsa, (5) a Kannada prose version of a portion of the Vishnu-purāṇa, (6) Vivēkacintāmaṇi, (7) Jñānasindhu, (8) Basavapurāṇa, (9) Chōrabasava-charitre by S'ankara, (10) Daiva-parīkṣhe, a Christian work criticising Hinduism, (11) Girijākalyāṇa by Hariśvara, (12) Mōhanatarangīni by Kanakadāsa, (13) a Kannada prose version of the Rāmāyana, different from the published work, (14) Battisuputtalikathe, (15) Anubhavāmṛita, a Kannada prose work, (16) Nakshatra-chūḍāmaṇi, (17) Bhāvachintāratna by Gubbi Mallanārya with a Kannada commentary, (18) Panchatantra, (19) Anubhavaśikhāmaṇi by Narasimha, (20) Rudra-Bhārata, (21) Torave-Rāmāyana, (22) Jyōtisha, (23) Dēṭālapanchavimsati-kathe, (24) Mūlastambha, (25) Anubhavāmṛita by Mahālinga Ranga; Kannada prose versions of (26) Mudrārākshasa, (27) S'uka-saptati, (28) Viśvagunādarśa and (29) the Gospel of Luke; (30) S'uka-saptati in Sanskrit, (31) Svarachintāmaṇi with a Kannada gloss, (32) Amarakōśa with a Kannada commentary, (33) Māgha with a Sanskrit commentary, (34) Kavikaumudi by Lakṣmīnarasimha, (35) Viśvakarma-purāṇa with a Kannada gloss, and (36) Nakshatra-chūḍāmaṇi in Sanskrit.

This collection of manuscripts, representing some of the important literary and religious works in Sanskrit and the Vernaculars, bears eloquent testimony to the deep interest evinced by the Mission in the literature of the country. A few of the works are not printed.

On communicating the results of my examination of the manuscripts, Rev. Thorp kindly wrote to me thus :—At a meeting of the Staff of the United Theological College it was resolved to invite you to keep for the library of your Department or for the Oriental Library, Mysore, as many of the manuscripts sent for your inspection as you care to retain. We wish to express to you our very profound sense of obligation for the great care and pains with which you have examined the manuscripts and for the full and accurate classification you have made of the confused mass we submitted to your scrutiny. The gift of as many of the books as you care to keep is, we feel, a small return for the great trouble you have taken on our behalf.

Accordingly, a good number of the manuscripts was retained in the office. Some of them, though printed, will prove useful for collating purposes when bringing out new editions. Two Tamil manuscripts were sent to the Oriental Manuscripts Library, Madras, and several Kannada and Sanskrit manuscripts to the Oriental Library, Mysore. The thanks of the Government are due to the Staff of the United Theological College for their generous gift of these manuscripts.

131. Of the other manuscripts examined during the year, *Jinēndra-kalyāṇābhyaṅgāya* by Ayyappārva is a Sanskrit work treating of the mode of Jina worship. The work was completed in A.D. 1319 at E'kaśilānagara (*i.e.*, Warangal) in Rudrakumāra's kingdom. The author was the son of Karuṇākara and Arkamāmbā and a disciple of Dharasēnāchārya. He was of the Kāśyapa-gōtra and came of the Jainālapāka lineage. Among the authors who have treated of the same subject before him, he mentions Virāchārya, Pūjyapāda, Jinasēna, Gaṇabhadra, Vasunandi, Indranandi, A'sādharma, Hastimalla and E'kasandhi. *Rāmānujasiddhāntarījya* is likewise a Sanskrit work written at the close of the 17th century by a svāmi of the Aḷagiya-maṇavāla-maṭha of Kānchi, named S'rīnivāsa-Rāmyajāmātri-Rāmānujamuni. It is a criticism of the Mādhva work called *Chandrikā* by Vyāsātīrtha, who flourished in the early part of the 16th century. The author mentions Vādhūla

Venkatārya as his teacher and Doddayāchārya, author of the *Chandamāruta*, as his guru. From a work called *Vaibhavaprakāśa*, recently published, we learn that the author was born in 1680, became a *sannyāsi* in 1697 and visited Seringapatam in 1702. *Chandraprabha-shatpadi* is a Kannada work, giving an account of Chandra-prabha, the eighth Tirthankara, by Dodḍana, who belonged to Niṭṭūr in the Hoysala country and was the son of Beṭṭada Gummi-seṭṭi and grandson of A'di-seṭṭi. The work was composed in 1578.

### General Remarks.

132. It is gratifying to note that authorities on Indian art and sculpture have begun to take greater interest in the artistic works of Mysore. One authority writes to me: "Clearly Mysore possessed a remarkable school of sculpture, which deserves attention. Elsewhere the names of artists are very rarely recorded. The habit that the Mysore sculptors had of signing their works is of special value to the historian of art. But nobody yet has taken the trouble to publish a single signed work, much less to study the styles of individual sculptors. In that direction much might be done. It would be interesting to have photos of some of the signed images of good artistic quality; also of some of the portrait statues. The *modanakai* figures of the Belur temple are charming. I should be glad for you to pay more attention to individual works of art. All Survey Reports are full of views of temples but the sculpture has been much neglected. Mysore is the only country in which it was customary to record the names of sculptors." Another authority writes: "I am glad to see that you continue to give details regarding the names of sculptors but for artistic purposes it is necessary to have photographs to illustrate the works of these artists. The information given regarding the names of sculptors is especially interesting to me. If it is possible I should be very grateful for any photographs you could send me of their work as there is at present a great deficiency of material for fixing the dates of Indian sculpture." In obedience to the desire of these and other scholars greater attention has been paid to individual works of art in this Report. Plates II and III contain six signed images of the Lakshminarasimha temple at Nuggihalli. Plates IV, V and VII show not only some inscribed images in stone and metal but also a few others of some artistic quality. Plate I is also of some interest as containing a fine group of Jina figures with their attendants.

A sculpture which has attracted considerable attention is that of a soldier using a telescope, found in the Purānic frieze on the outer walls of the Hoysalēśvara temple at Halebid (*Report* for 1911, para 19). The period of this sculpture may be taken to be about the middle of the 12th century, since EC, 5, Belur 239 leads us to infer that the temple was completed in the reign of the Hoysala king Nārasimha I (1141-1173). With regard to this sculpture, a scholar in England, to whom a photograph was sent, writes: "The use of a telescope is a surprise. The principle of the instrument was known to Roger Bacon, who died about 1294, but the instrument was not used until 1608, in Holland (*Encycl. Brit.*, latest edition). You might have some faint hint given by the sculpture. Is there any mention of the subject in Sanskrit literature?"

It may also be added here that the Gummareddipura plates of the Ganga king Durvinita, which I discovered last year (last year's *Report*, paras 65-69), have aroused considerable interest among scholars in Europe. One scholar writes from France:—"The discovery which you announce is very interesting. It shows beyond doubt the existence of Sanskrit versions of the Brihatkathā anterior to all those we know." Another writes from England:—"The inscription of Durvinita is of special value on account of its literary references, and it will no doubt hereafter play a part in discussions relating to dates." Another again writes:—"From their appearance the plates of Durvinita seem to be obviously genuine; and if so they are most important, because they would prove the existence of Durvinita." Another still writes:—"Your Report is especially interesting on account of the inscription of Durvinita." One more scholar writes:—"The new record of Durvinita is an interesting document."

BANGALORE,  
22nd October 1913.

R. NARASIMHACHAR,  
Officer in charge of Archaeological  
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