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ANNUAL REPORT

OF THE

MYSORE ARCHÆOLOGICAL DEPARTMENT

FOR THE YEAR 1937

BANGALORE
PRINTED BY THE SUPERINTENDENT AT THE GOVERNMENT PRESS
1938

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Mysore District.

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

ARCHAEOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1937.

PART I—ADMINISTRATIVE.

Staff.

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

Tours

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

Exploration and Conservation.

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

Epigraphy.

The total number of inscriptions collected during the year is about seventy-five, the majority of which have been edited by the Assistant, Mr. R. Rama Rao, with the help of the Pandits and under the Director's instructions Among the important finds may be mentioned an epigraph on the Dhvaja-stambha of the Kēsava temple at Bēlūr stating that the golden Khaga-dhvaja-stambha was set up by Jakkarasa,

son of Timmarasa, subordinate of the famous king Krishnarāya of Vijayanagar. Another inscription at the same temple records a grant made to some Śiva temple near Bēlūr by Ballāḷa I, the Hoysaḷa king in 1106 A D. The Basavanpur copper plates of the Punnād King Skandavarman, which were published as No. 53 of 1936, were purchased for the department.

Manuscripts.

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

Numismatics.

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

Publications.

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

Library.

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

Exhibition.

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

Finance.

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

The work of the Department.

The members of the staff and the Superintendent, Government Printing, Bangalore, co-operated enthusiastically in the production of the publications. The Director gratefully acknowledges the appreciative opinions and reviews that have been sent to him by various scholars and journals.

PART II—STUDY OF ANCIENT MONUMENTS AND SITES.

MATAKERI

Situation

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

RĀMĒŚVARA TEMPLE

History

The temple of Rāmēśvara[1] at the confluence of the rivers appears to have been constructed in three different stages

The linga with the main temple housing it, but excluding the front porch may be assigned, at the latest, to the reign of Kulōttunga Chōla whose inscription[2] has been found in the village. To this period may also be ascribed the Nandi, the bahipītha and the dīpastambha, as also the five lingas and the Śankaranārāyana image enshrined in a row of cells at the north-western corner of the temple yard. The images of Durgā or Kāpālikā, Ganapati, Sūrya and Chandra kept in the navaranga of the main temple seem to belong to the same period

The Pārvatī shrine with the beautiful image of the goddess, the mukhamantapa and the kalyāna-mantapa belong to the Vijayanagar period

The brick tower of the garbhagriha, the compound wall and other brick structures within the area hail from the 19th century.

Importance.

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

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

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

1 It has been briefly noticed by the late R Narasimhachar in the Mysore Archæological Report for 1913.

2 Ibid, page 34, also see supplement to Epigraphia Carnatica, Mysore District.

Veṅkatēśa figure, it furnishes another example of the Harihara form of images popular in the Chōla period.

Conservation.

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

HEGGADADEVANKOTE.

ANCIENT TIMES.

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

Chandranatha.

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

Hoysala Pillars.

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

Mediaeval Fort.

The mediæval town which is about 300 yards square had a fort with four straight sides having corner aud intermediate bastions. The wall about 15 feet high including the parapet above, was of earth and was defended by a deep outer moat. The main gate was near the Ūramundala-Āñjaneya temple and led to the chief street or *Rājavīdi* which extended to the Lakshmī-Varadarāja temple just behind which was the west gate with its Kōtebāgilu-Āñjanēya temple. The Ūramundala

Āñjaneya is a relievo figure in the striking attitude, about 4½ feet in height. In the north-east corner of the fort are the ruins of a deep and large kalyāni or pond.

SŌMĒŚVARA TEMPLE.

Close by the Kalyāṇi pond stands a granite temple of Sōmēśvara

History and General Description.

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

Images.

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

VARADARĀJASVĀMI TEMPLE.

History and General Description.

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

Outer wall.

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

Niches.

An interesting feature of this type of temple is that on the outer wall, the south-west and north faces of the navaranga, sukhanāsi and garbhagriha have shallow ornamental niches with canopies bearing lion-headed kīrtimukhas and surmounted by boat-shaped śikharas. Between the sukhanāsi and the garbhagriha on the outer side is a pillar arising out of a kalaśa and on the pilaster is a fine canopy with a śikhara.

Eaves. The eaves have a sharp curve and bear a row of lion-headed kīrtimukhas, while above the eaves is a row of lions and sea-horses. These horned sea-horses with crocodile snouts and fish bodies are an interesting feature peculiar to this type of temples.

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

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

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

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

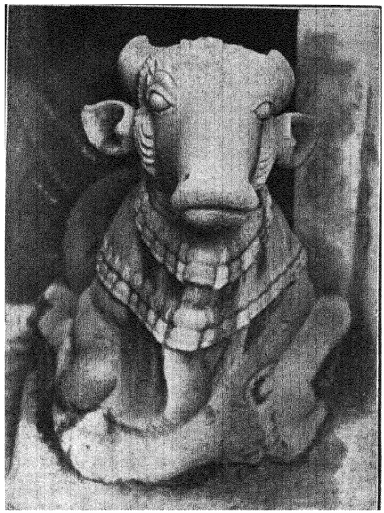
Garbhagriha. The garbhagṛiha ceiling has a rounded cornice and rows of garlands carved on the faces of the corner stones and is finely designed and flat with a creeper and a padma in the centre.

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

Lakshmi. The Lakshmī shrine contains an image of Lakshmī of the late Vijayanagar period

Conservation. The surroundings of the temple are overgrown with vegetation. But the courtyard and the rest of the temple are in good condition. The temple is an ancient structure with a beautiful image and deserves to be looked after. The peepul and other plants growing over the roof should be removed. The structure is quite sound and will not involve much expenditure. It may be given a compound wall all round

1 RAMESVARA TEMPLE, KITTUR—BASE OF LION PILLAR (p 7)



2 RAMESVARA TEMPLE KITTUR—BULL (p 8)

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

and conserved as a second class monument The yāgaśāla and pākaśāla for the temple may be constructed in the south-east corner of the enclosure The priest must be told not to live inside the navaranga as he is doing now. The goddess' shrine may be provided with a battened wooden door to prevent the bats from entering.

KITTUR.

RĀMĒŚVARA TEMPLE.

History.

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

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

General Description.

The Rāmēśvara temple is a granite structure facing east, standing in the middle of Kittūr Its compound of modern bricks is entered by two small porches on the south and the east These porches contain old elephant bases and fluted pillars mixed up with modern materials. In the compound are the main temple, the Pañchalinga shrine on the west, the Pārvatī shrine on the north and the Nandi shrine on the east.

Main Temple

The main temple consists of a garbhagriha, a sukhanāsi with a middle cross beam, a navaranga of six pillars and a northern sanctum and an eastern porch of three ankanas and a southern porch of one ankana.

Its Navaranga Doorways.

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

Images

In the navaranga are a number of sculptured figures mostly belonging to the 18th or 19th century Sūrya, Chandra, Ganēśa, Nāgas, etc Three of the most interesting figures are Annapūrnā seated with bowl in left hand and ladel in right, Mahishāsuramardinī standing in samabhanga on the head of buffalo, and Bhringi with horse's head. In the north cell of the navaranga are kept three sets of copper images.

1 Tāndavēśvara—an old image with a modern consort. (Pl II, 3).

2. Chandraśēkhara and consort—modern

3. Chandrasēkhara and consort—an old image in *tribhanga*, greatly worn out. The pose is fine It may be acquired for the museum

Minor Shrines.

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

Nandi.

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

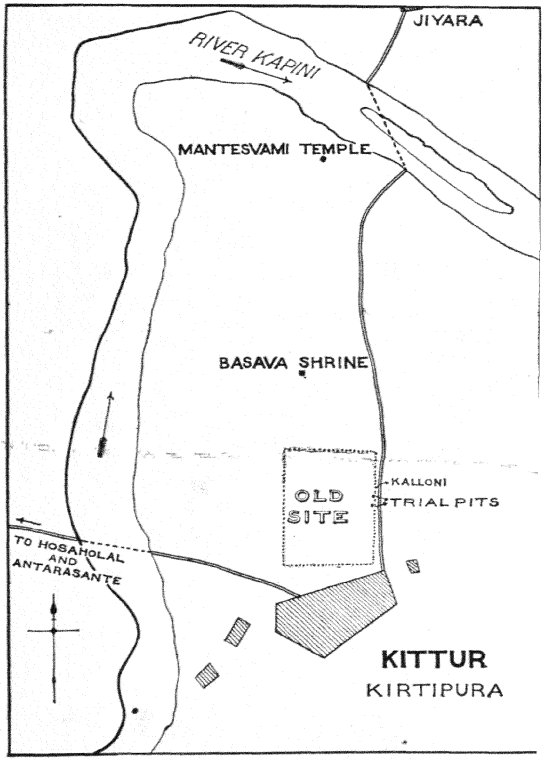
Conservation.

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

JAIN BASTI.

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

1 See also notes on the bull at Narasamangala, p 35



1 (P. 9.)

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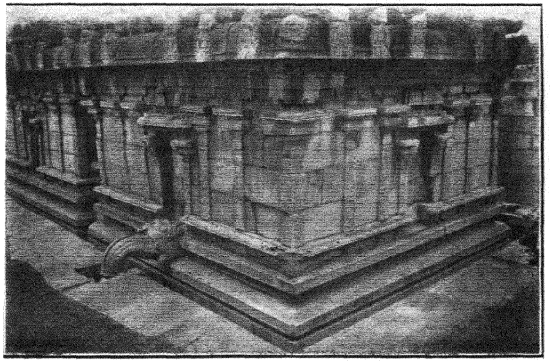
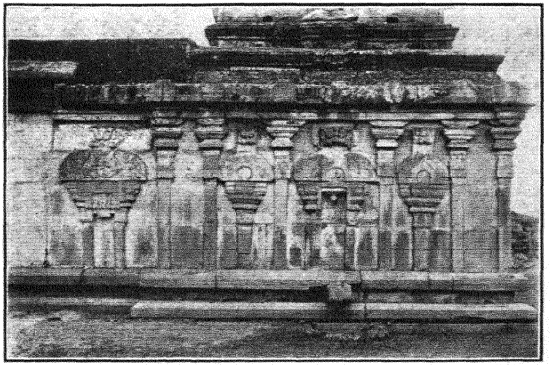


2. LAKSHMINARAYANA TEMPLE, RAGHAVAPURA—NORTH-WEST VIEW (p. 14).



3. VARADARAJA TEMPLE, HANGALA—NORTH WALL (p. 17).

PLATE III.

image is lying in front of it in the bushes It has two hands and one face, not three faces as stated in M. A. R., 1913, P. 23 and appears to be the figure of a Śaiva dvārapāla, not Kubera, as stated by R. Narasimhachar Its pair was found near the Basavannana-gudi.

ANCIENT SITE OF KĪRTIPURA

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

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

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

The finds extend to Basavannana-gudi on the northern slopes where appears to have existed an old temple of about the Chōla times. Its round-headed linga, damaged trap stone bull, round pillar of the bali-pītha and one dagger-bearing dvārapāla with a damaged face are yet standing without any roof or cover over them The Saiva image lying in the bushes near the Pāiśvanātha basti appears to be the pair of this dvārapāla.

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

SARGUR.

SOMĒŚVARA TEMPLE.

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

General Description.

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

Age.

There is very little evidence of any antiquity in the temple except a small mantapa of four pillars on the east which perhaps contained an image of Nandi. The pillars are of the round

Chōla type with the pot moulding. On the north is an old damaged image of Durgā Very probably the temple dates from the Chōla times, though it is unimportant as a piece of art work

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

LAKSHMÎ-NARASIMHA TEMPLE.

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

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

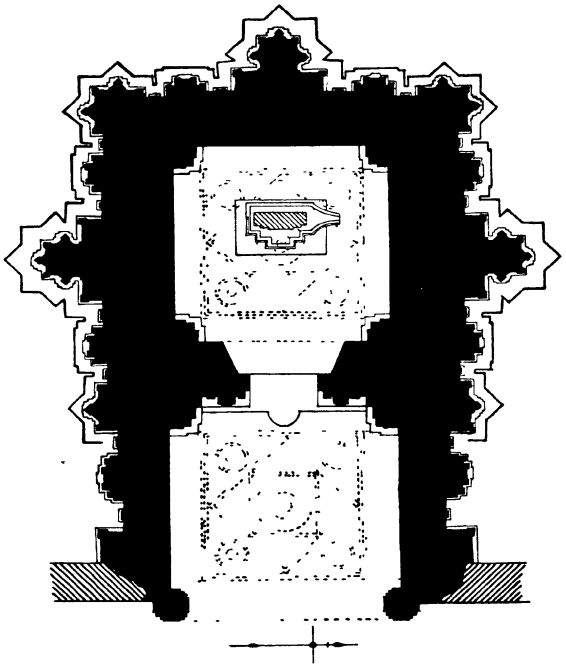
Conservation. Archæologically the temple is not important, but since it is the largest Hindu temple in the neighbourhood and Sargūr is a large prosperous place with a good Vaishnava population and many weavers, the temple deserves a more generous muzrai grant It has been recently repaired The Lakshmī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

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

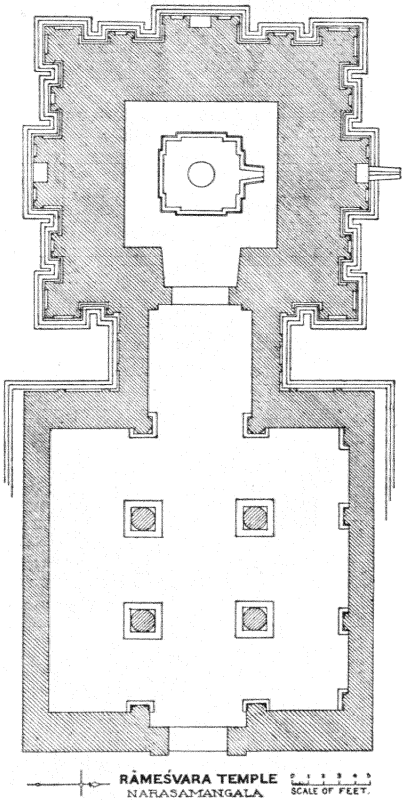
MULLURU

LAKSHMIKĀNTASVĀMI TEMPLE.

Situation. About two furlongs to the south of the village of Mullūr stands on a high ground the temple of Lakshmīkānta in the centre of what was originally a fort.



1 (P 11.)



2. (P. 28.)

Mysore Archæological Survey]

PLATE IV

General Description and History.

The structure as it stands has an ornate garbhagriha of soapstone in the Hoysala style and a navaranga and mukhamantapa (Pl IV 1) of granite evidently constructed about 1625 A D when the lamp pillar and gateway were put up as shown by an inscription upon the lamp pillar

Outer View

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

Basement

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

Wall.

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

Eaves

The eaves have dentils and nail-headed drops.

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

Wall Images

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

Dancing Kubja
Lakshmī-Nārāyana with female attendants
Tāndava-Ganapati with drummers
Nārāyana standing—(śankha, padma, gadā and chakra)
Mōhinī
Three partly worked figures, of which the central one is perhaps Dhanvantari (?)
Kōdanda-Rāma (partly worked)
Kēśava (partly worked)
Pānduranga
Tāndava-Sarasvatī
Yaksha, dancing
Lakshmī-Narasimha
Ugra-Narasimha at back of temple
Vishnu standing
Mōhinī and monkey
Sūrya (unworked)
Amara-Nārāyana
Bali and Vāmana
Trivikrama

Mōhinī with mirror
Arjuna shooting fish
Nāga with shield and sword
Indra on elephant
Dakshiṇāmūrti
Vēnugōpāla
Kālingamardana
Brahma seated, holding rosary and phala
Lakshmī-Nārāyana on Garuda
A couple at love
Vishnu standing, unfinished
Ratī with attendant
Manmatha
Kōdanda-Rāma or Lakshmana

Above Hayagrīva under the tower is an image of Vēnugōpāla

Tower. The tower is said to have been standing about 20 years ago and to have been struck by lightning and brought down.

Mukhamantapa and Navaranga. The mukhamantapa is one of three ankanas north to south and one east to west and is a 17th century structure. So also appears to be the navaranga inspite of its cylindrical roughly shaped granite pillars

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

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

Vahanas, etc. In the navaranga are kept the vāhanas of the deity, *viz.*, Hanumān, Garuḍa and the Horse, an image of Nammāḷvār and two Nāga groups

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

Garuda Pillar

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

Oil Mill.

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

Utsava Vigraha.

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

Conservation.

KOTEKERE.

About three miles north of Bēgūr is the village of Kōtekere in the Gundlupet Taluk. There are four temples in it, *viz*, of Vēnugōpāla, Chandramaulēsvara, Ganēsa and Rāmēśvara

Temples.

VĒṆUGŌPĀLA TEMPLE.

The largest of the temples is that of Vēnugōpāla It is entered by a large granite mahādvāra The building has a narrow mukhamantapa of 1 × 3 ankanas and a navaranga of the Vijayanagar type with pillars bearing images of Yōgānarasimha, Garuda and Hanumān and having three towered cells at the back. The south and north cells have a sukhanāsi and a garbhagriha.

General Description.

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

South Cell.

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

North Cell.

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

Main Cell.

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

Main Image.

Above the dvārapālas and over the doorway is a stucco of Ranganātha with Śrī, Kāvērī and Gautama. The temple is said to have been constructed by two Vaiśyas, Chinnada Kōmāḷa Setti and Bellıya Kōmāla Setti and their families. It is a large structure in good condition. The three vimānas over the temple are peculiar in a Vijayanagar structure.

Stucco Image.

OTHER TEMPLES.

The Chandramaulēśvara and Ganēśa temples are small one-ankana structures having a triśūla and a Ganēśa image, respectively.

Chandramaulesvara and Ganesa

The Rāmēśvara temple is an insignificant structure of Vijayanagar times consisting of a garbhagriha, sukhanāsi and navaranga of six ankanas The structure is very much dilapidated

Ramesvara

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

Chaluvaraya.

RAGHAVAPURA.

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

LAKSHMÎ-NĀRĀYANA TEMPLE.

The largest temple of the village is called the Lakshmī-Nārāyana temple and occupies an important place in the centre of the village and is visible from the road. It has no tower but has a garbhagriha, two sukhanāsis, a navaranga, a prākāra wall and a dvāramantapa (Pl. V, 2). The temple consisting of the grabhagriha and the inner sukhanāsi is almost a twin of the corresponding part of the Varadarāja temple at Heggadadēvanakōtē Its outer wall has several interesting features.

General Description

The basement is formed of three finely twisted cornices among which the octagonal cornice is conspicuous The wall has ornamental niches bearing ornamental śikharas of the boat or square shape and pilaster-bearing kalaśas, while at regular intervals its face is relieved by square-planned pilasters bearing biscuit-shaped mouldings (Pl III, 2) These pilasters have ornamental creeper ornamentation, above which are, in order, the pot-shaped, the biscuit-shaped and the lotus-shaped mouldings, and the ribbed bracket.

Wall.

Eaves.

The eaves are sharply curved and relieved at every two or three feet by lion faces from which flow out creeper designs which appear to be leading on to kīrtimukha arches. Above the eaves on the sides of the roof are rows of lions, śarabhas (long snouted and having horns) and makara heads The roof has now disappeared

Somasutra.

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

Outer Sukhanasi Vishvaksena.

There is a fine image of Vishvaksēna (?) seated in sukhāsana and placed on a Garuda pedestal in the north cell of the outer sukhanāsi and is an example of high class workmanship (Pl II, 4) It is only about 4 feet high and the god (who holds abhaya with padma, chakra, sankha and gadā) has his foot resting upon a lotus flower whose leaves and stalk are also seen The dignified and peaceful face, the beautiful contour of the body, the finely contrasted chest and waist and the elegant limbs, the drapery with conventional folds and subdued ornamentation show that the sculpture is not inferior to the best Hoysala workmanship The tiara is conical instead of rising in tiers and the tōrana is well designed, though not exuberantly carved Since three of the fingers of the left hand holding the mace are broken, it is not being worshipped Any museum ought to be proud to have it in its collection.

Garbhagriha: Main Image.

In 1321 A D. Nārāyana Danāyaka made the village which was originally called Gommatahalli into an agrahāra named Rāghavāpura after his father Rāghava Danāyaka and set up the inscription which is about 80 yards to the east of the temple He appears to have set up the soapstone image of Nārāyana (sankha, padma, gadā and chakra) perhaps since he bore the god's name. The image stands in samabhanga with a consort on each side under a tōrana bearing the ten avatāras after the usual Hoysala fashion It has a hooked nose and a mouth whose corners are turned up giving the centre of the upper lip an arc-like projection and the mouth a kind of archaic smile This smile is characteristic of the images produced in the early Vijayanagar period. All the three gods wear visible lower clothes and one of the goddesses has a breast-band This shows that the influence of the Dravidian style was already becoming conspicuous in Hoysala sculptures Among the ten avatāras, Vēnugōpāla takes the place of Buddha between Balarāma and Kalki.

Other Architectural Features.

The dome over the head of the god bears a shallow padma The inner sukhanāsi has the characteristic partition beam and the underground cellar with its slab sliding on grooves The outer aspect of the mantapa has nothing remarkable. But the pillars inside are peculiar. Out of the square

bottom rises an octagon ornamented with petal designs and from it arises a slightly tapering cylinder which is surmounted by a bracket bearing ribbed ornamentation. The prākāra wall of granite appears to have been intended to make the front into a large cross-mantapa with a verandah around the temple serving as a kattale-pradakshina. Corresponding to the sōmasūtra of the main temple this verandah has an outlet for water which is made to fall upon a pot-bellied relievo figure which appears to represent either Nārāyaṇa Daṇāyaka or his father The prākāra has on the south wall a pierced stone window Outside the mahādvāra there is a 'T' shaped dvāramantappa with three sets of steps guarded by lions from whose mouths spring ornamented creepers. The pairs on the north and south are remarkable for their fine execution

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

Lakshmi Image

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

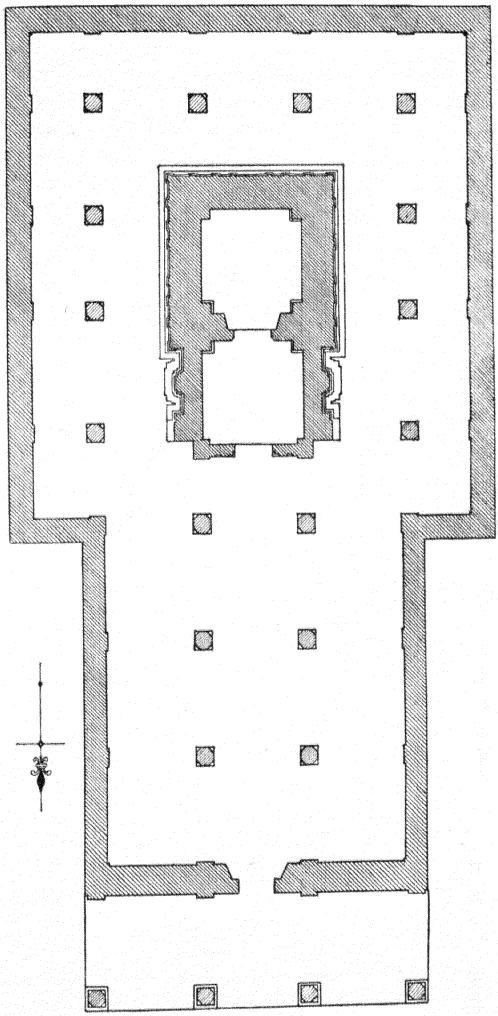
RĀMĒŚVARA TEMPLE.

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

Lakshmana-samudra

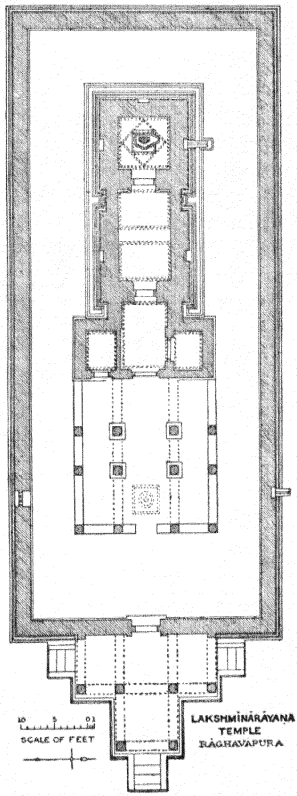
To the north of the village is a long, narrow and deep tank called Lakshmana samudra by Nārāyana Danāyāka and provided with three shrines, one of which bears Gaja-Lakshmī on the lintel and evidently hails from the Hoysala times. It obtains its water from the rainfall on the hills to the west and has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

Near the Rāmēśvara temple appears to have been the old north gate or water gate of the village and here are a large number of slabs some of which bear māstikals and vīragals among which may be mentioned a relief of Rāvana with ten heads and four hands. A new inscription of nine lines engraved on a granite slab, about $4\frac{1}{2}'' \times 3''$, was also found. The characters are of the 16th century.



GOPÄLA TEMPLE
GOPÀLASVÀMI HILL

1. (P. 18.)



2. (P. 14.)

Mysore Archæological Survey.]

HANGALA.

VARADARĀJA TEMPLE

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

Description.

It has a garbhagriha, a sukhanāsi, two four-pillared inner navarangas and a narrow mantapa in front. Structurally it belongs to at least three periods

Outer Walls.

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

Eaves.

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

Main Image

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

Madhava

Could it be possible that in this sanctum originally stood the image of Mādhava (Varadarāja) now kept in the navaranga along with two images of Nammālvār? The image has abhaya-hasta and is in meso-relief. It now stands against the south wall of the inner navaranga. It is not very beautiful but it reminds us of the large image of Mādhava kept in the Madhukēśvara temple at Banavāsi. Its hands are thus worked front right - abhaya with padma, the gadā being shown in the field to the right, right back and left back holding chakra and saṅkha with two fingers, left front-the image appears to hold a lump of butter, which is very peculiar and has no parallel.

History of Temple.

Since images of this type appear commonly in the temple at Talkāḍ and at Banavāsi, the date 10th century may be suggested for the image and this may also be the date of the garbhagriha and sukhanāsi. The inner navaranga appears to be definitely of the Hoysala period since it has round cylindrical pillars with wheel-shaped mouldings and domed ceiling and a doorway with projecting top cornices and indented square pilasters About 1300 A D. in front of this navaranga stood very probably a small porch with two sixteen-fluted pillars These appear to have been used later in the Vijayanagar days for the south porch of the outer navaranga which with its pillars of cubical mouldings and octagonal connecting shafts and its eastern porch of a similar character is of about the 16th or 17th century. A new inscription was discovered on the outer octagonal cornice on the north side of the inner navaranga referring to the erection (?) of the tower in the year Śukla The brick vimāna which now stands over the garbhagriha could thus perhaps be assigned to about the year 1629 A D.

Conservation

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

HIMAVAD-GOPALASVAMI HILL.

GŌPĀLASVĀMI TEMPLE.

Situation

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

Age

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

General Description.

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

Eaves

Over the upper part of this mantapa is a shortly curved set of eaves bearing kīrtimukha ornamentation with a band above it carved with a procession of lions and śarabhas as at Heggaḍadēvankōṭe

and other places in this area where we come across temples of the type having motifs suggesting affinity with the Chōla ones

Date.

But in view of the fact that the rest of the temple is Hoysala and that there is no other Chōḷa vestige in the neighbourhood and in view also of the occurrence of a complete temple of this type at Terakanāmbi[1] where occur these motifs profusely on monuments built by the Ummatūr Chiefs, the inference has to be made that the sharply curved eaves and the bands of lions and śarabhas were features copied by the late Hoysalas after their conquest of and contact with the Tamil country. The brick tower is of the Vijayanagar period

Navaranga

In the navaranga there are three niches containing Garuda, Rāmānujāchārya, Vishvaksēna, Nammālvār and Hanumān

Sukhanasi and Garbhagriha.

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

Main Image

Prospect from the Hill

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

GUNDLUPET.

VIJAYANĀRĀYANA TEMPLE

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

1. See *Infra*, p. 24.

Garbhagriha.

The garbhagṛiha and the long sukhanāsi with a middle cross beam have a character of their own On the outer walls we see the octagonal cornice and the basement, the pilasters bearing vase and pillar-shaped mouldings, shallow niches surmounted by canopies of boat-shaped sikharas and kalaśas of the indented square type bearing ribbed ornamentation and supporting pilasters with ornament top.

Eaves.

The eaves have a sharp curve and bear ornamental kīrtimukhas. Above there is a frieze of lions and śārdūlas.

Somasutra.

The sōmasūtra is shaped like a tiger face from which shoots out a tapering ribbed duct.

Main Image.

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

Navaranga.

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

Kattale Pradakshina

Connected with the navaranga and running around the temple is the *kattale-pradakshinā* In front of the navaranga was originally a mantapa of 1 x 3 ankanas

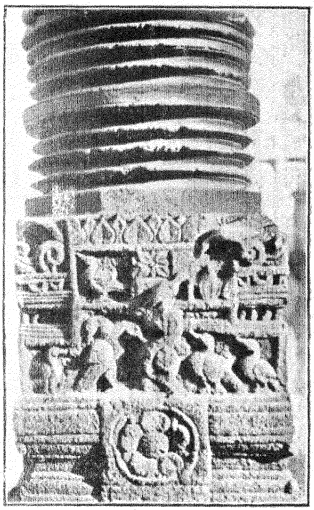
Materials of the Paravasudeva Temple : Porch; Images.

When the Paravāsudeva temple fell into ruin about 20 years ago its mukhamantappa was removed and built as the pātālānkana of the Vijayanārāyana temple. The images of Paravāsudeva, of Lakshmī and of Āndal and also two groups of metallic images belonging to that temple and one stone group of Ālvārs were brought over and housed in the navaranga hall of this temple

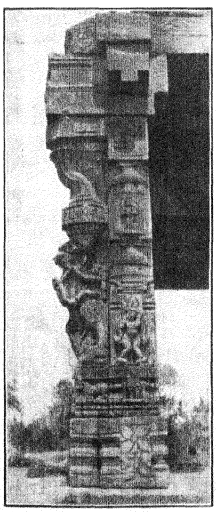
Tower.

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

1 DESESVARA TEMPLE, HALE-ALUR - DURGA (p 15 AND p 52)

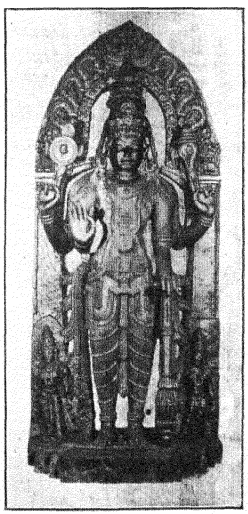


2 POND, SANTEBENNUR—GANDABHERUNDA ON A PILLAR (p 60 AND p 61)



3. PARAVASUDEVA TEMPLE, GUNDLUPET—PILLAR (p. 22).

4. PARAVASUDEVA TEMPLE, GUNDLUPET—CHIKRADEVARAJA WODEYAR (p. 22).



5. VARADARAJA TEMPLE, HANGALA—VARADARAJA (p. 17).

Conservation.

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

RĀMĒSVARA TEMPLE

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

Comparison with the Vijayanarayana Temple.

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

Conservation

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

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

Over the south door above the cornice is a Kannada inscription measuring 2½′ x 4″ (characters about 3″ square) It is perhaps of the 14th century

1. See M. A R 1934

PARAVĀSUDĒVA TEMPLE.

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

TRIYAMBAKAPURA

TRIYAMBAKĒŚVARA TEMPLE.

Situation

Triyambakapura is a small village about 1½ miles south-west of Terakanāmbi. It contains a large temple of granite dedicated to Triyambakēsvara (Pl VIII, 1).

General Description

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

Main Temple.

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

Kalyanamantapa

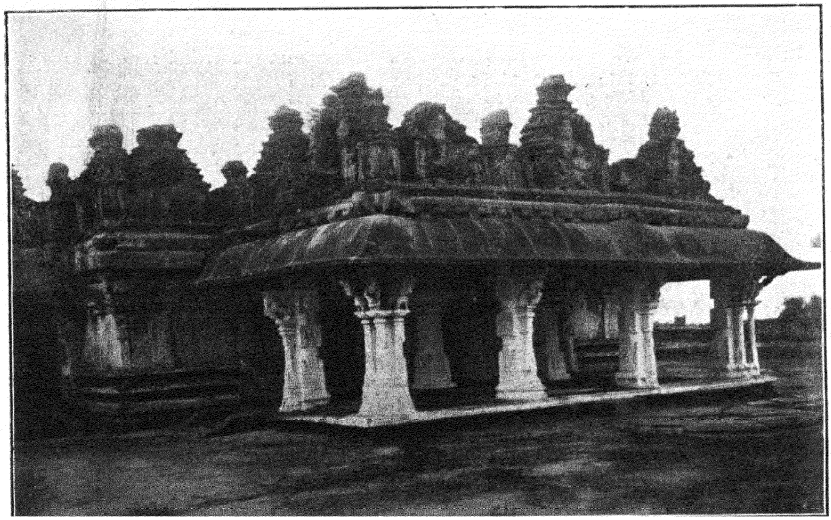
The south-west corner of the quadrangle has been converted into a large kalyānamantapa of heavy pillars.

Verandah

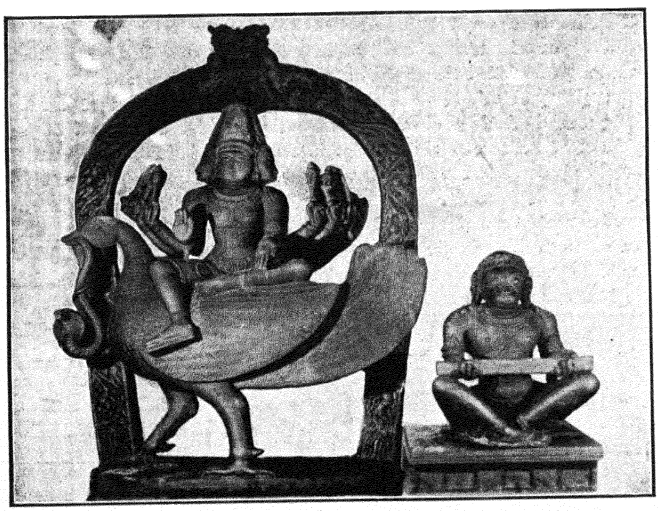
The verandah of the prākāra which surrounded the courtyard formerly has now disappeared, the wall itself being visible on the south on which side is said to have existed the King's Street.

Porches

The navaranga has a doorway to the south which has a porch of three ankanas. Its eastern doorway has a porch of six ankanas, some of the pillars being composite ones. The eaves of this porch are heavy and 'S' shaped, while the rest of the eaves of the temple are sharply curved.



1 SOUTH-EAST VIEW (p 22).



2. SUBRAHMANYA HANUMAN (p. 22).

Mysore Archæological Survey.]

Homogeneity of Structure.

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

Chandrasila.

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

Age of Temple.

There is no doubt that the temple existed about 1490 A D when the Ummattūr chiefs put up their earliest inscription But when exactly the temple was constructed is an open question. The garbhagriha and sukhanāsi suggest the late Hoysala period, while the composite pillars of the east porch and the high mahādvāras with their plantain-bud pendants suggest the middle Vijayanagar period Possibly the temple was constructed somewhere between 1250 and 1350 It is worthy of note that the cylindrical pillars with ribbed brackets, as in the Gopālasvāmi temple at Terakanāmbi are to be found here. On the north basement slab next to the east mahādvāra on the outside is an inscription in two lines in mid-Vijayanagar characters (size 2′ 6″ x 1½″) reading —

1 *Honnamam Nā*
2 *garasiru*

This shows that the mahādvāra was constructed in the Ummattūr period

Parvati Shrine.

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

TERAKANAMBI

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

LAKSHMĪ-VARADARĀJASVĀMI TEMPLE

History and General Description.

The Varadarāja temple is a large structure which must have been built in at least two different stages. The garbhagriha and sukhanāsi with their ornamental pilasters, wall niches, octagonal cornice, sharply curved eaves, etc., is definitely of the Hoysala period. So also is the image of Varadarāja or Janārdana which is worshipped in the main cell. As in the other temples

of this school a large many-pillared navaranga and a *kattale-pradakshinā* with a fine mahādvāra bearing round and square pilasters, biscuit-shaped pillar mouldings, kalaśas, etc., also belong to the Hoysala period, perhaps to a very late date, including the tall Garudagamba

An extension has been made of the navaranga on the south where is kept an image of Lakshmana made in the days of Krishnarāja Wodeyar II of Mysore It was about this time the pātālānkana and repairs to the northern wall and other parts must have been made by Jagapati or some similar pāllegār.

Images

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

Yaśōdā suckling baby Krishna (Pl XVIII, 1).

Pārthasārathi group—the god standing with his right hand in chinmudrā

Rāma group brought from the Rāma temple It has the Sudarśana chakra at the back and a small image in front, etc

Conservation.

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

GŌPĀLASVĀMI TEMPLE.

About a furlong to the south-east of the Varadarāja temple and facing north stands the Hande-Gōpālasvāmi temple

Value.

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

General Description.

The temple has a garbhagriha and a sukhanāsi with a cross-beam and bears, on the outer walls, the niches, pilasters, octagonal cornice, lion-mouthed spout, and sharply curved eaves bearing kīrtimukhas and row of sea-horses Around this structure runs the *kattale-pradakshinā*, while to their front is a large-pillared hall of 25

ankanas (5 x 5 each). In front of the temple is a mukhamantapa of 3 ankanas to which 2 sets of steps lead from the sides and are flanked by creeper-bearing lions. The pillars are all of granite and cylindrical and have ribbed brackets

Main Image

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

Conservation.

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

MŪLASTHĀNĒŚVARA TEMPLE

Situation

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

Age of Temple

The garbhagriha, sukhanāsi and inner navaranga are of the Hoysaḷa period, while the outer navaranga and its eastern porch are the works of Ummattūr Pāḷḷegārs

Images.

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

ĀNJANĒYA TEMPLE

History.

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

Description.

The structure is an example of Mysore Art during the period. It contains a garbhagriha, an open sukhanāsi and a mantapa of three aṅkanas open in front

Image.

The image is carved in the round, in the striking attitude and is very much better than the rude relievo images of Vijayanagar times

Porch Pillars

The finest sculptural pieces in the temple are the four front pillars which have frontal ridden rearing lion brackets supported on sixteen-sided fluted minor pillars. The cubical mouldings bear carved images and are connected by sixteen-sided shafts having ornamental jewelled bands. Among the carved images may be noted the following .—

Pillar Sculptures

Man with rudravīnā
Yogī with kamandalu
Hanumān
Hanumān bringing tidings of Sītā to Rāma
Vēnugōpāla
Garuda
Kambha-Narasimha
Yōgānarasimha
Varadanarasimha-abhaya, chakra, śankha and dāna.
Narasimha pursuing Hiranyakasipu
Ugra-Narasimha
Narasimha standing with katihasta
Lakshmī-Narasimha
Lakshmī-Narasimha seated on the coils of Ananta
Lakshmī-Hayagrīva
Matsya
Kūrma
Varāha
Nārasimha
Kalki
Vāmana
Buddha
Paraśurāma
Śrī Rāma
Varadarāja (abhaya, chakra, śankha and dāna)
Kālingamardana
Vidyā-Ganapati
Baby Krishna moving on fours
Vidyādharī

The central aṅkana of the verandah has a raised ceiling underneath which, on the architrave, rows of figures are carved:

Sculptures on Ceiling.

East—

(*a*) Viśvāmitra receiving charge of Rāma and Lakshmana

(*b*) Rāma slays Tātakā, Mārīcha and Subāhu

(*c*) Release of Ahalyā

South—

(*a*) Rāma breaks Siva's Bow and he and his brothers are married

(*b*) Defeat of Paraśurāma

West—

Rāma, his brothers and their brides meet Daśaratha.

ĀNJANEYA TEMPLE No 2

To the east of the Ānjanēya temple, described above, there is another temple of Āñjānēya just outside the fort wall, with a colossal image about 8 feet high. The image is finer than even Kanthīrāya's Āñjanēya, its face being particularly realistic Its forehead has only the *vīra-rekhā*. Could it be ascribed to the Ummattūr chiefs ? The portraits of a couple are carved on the inside of the navaranga doorway.

HULIGANAMARADI

VENKATARAMANASVĀMI TEMPLE.

Situation.

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

Temple and Images.

It contains a garbhagriha, a sukhanāsi, a navaranga and a mukhamantapa. The mukhamantapa is said to have been constructed by one Dāsa Keśava Setti about 200 years ago The image of the god Venkatēśa in the sanctum is a good one In the sukhanāsi are kept several metal images of which the present *utsava-vigraha* is said to be in use from about 1799 A.D In the two cells on either side of the garbhagriha are enshrined Āndāl on the left and Gōdādēvi on the right. In the long and narrow cell to the north of the navaranga is kept an image of Vaikuntha-Nārāyana.

Ponds and Inscriptions.

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

NARASAMANGALA

Situation.

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

RĀMĒŚVARA TEMPLE.

History.

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

General Description.

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

Outer View.

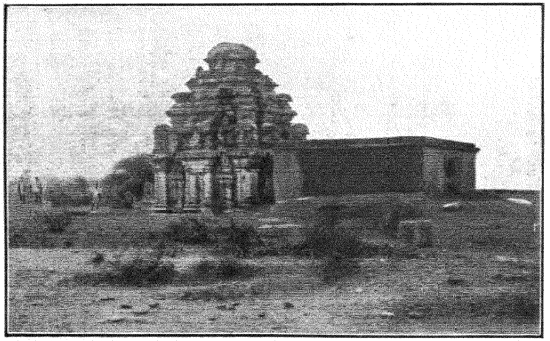
The outer view is unimportant so far as the navaranga is concerned, (Pl. IX, 1) since it is enclosed by walls of bricks whose size appears to be $12'' \times 6'' \times 2\frac{1}{2}''$ But the outer wall of the garbhagriha and the vimāna above it are objects of great interest and deserve detailed study. It is remarkable that this brick structure with its elegant ornamentations and stucco sculptures has been standing for over a thousand years.

Vimana.

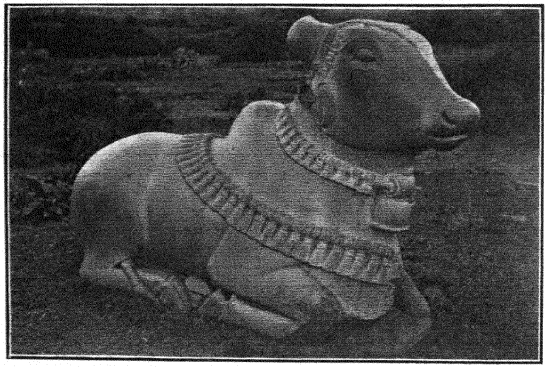
The general look of the vimāna suggests a parallel with the Dharmarāja-ratha of Māmallapuram and it appears to be midway between it and the Nandi temple. There can be little doubt that Pallava architecture had great influence upon the architect who designed this temple.

Basement.

The basement has the ancient rounded cornice which is present in Pallava and Ganga architecture and the topmost basement cornice has rows of lions, sea-horses, makara-headed fish, etc.



1. SOUTH-EAST VIEW (p. 28.)



2. BULL (p. 35).

3. PILLARS IN THE NAVARANGA (p. 30).

Mysore Archæological Survey.]

Wall. Above the basement the wall is broken up by pilasters which are either square or octagonal. These octagonal pilasters are used more especially for shallow niches over whose canopies stand images of the great gods in various attitudes.

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

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

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

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

South Face.—(From the bottom upwards).—(Pl XI, 1)

Andhakāsuramardana
Śiva standing with foot on Nandi's head
Two-armed Siva seated.
Tāndavēśvara with Umā seated in state.
Gajāsuramardana (the pose is peculiar, since the face and chest are seen while the back of the hips is turned towards us)
Dakshiṇāmūrti with a smiling face.

West Face—(Pl. XI, 2).

Vishnu on Garuda.
Vishnu treading on Bali's head.
Ugra-Narasimha in two poses with Kayādū and Hiranyakaśipu.

North Face—(Pl. I, Frontispiece).

Śiva and Pārvatī.

Two-armed Śiva standing with phālāksha

Durgā seated with Rākshasa on pedestal and flanked on the west by a Sun group and Durgā dancing and on the right by seated Brahma, dancing Vīrabhadra and seated Vishnu.

Seated Bhairavī.

Above, Brahma seated.

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

Somasutra.

Navaranga Doorway.

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

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

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

Left Side—Yaksha tearing his mouth, Yaksha flying and in striking attitude like Garuda

Navaranga.

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

Beams.

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

The details of these figures are given below —

Figures in the outer ankanas

1. MAHISHASURAMARDINI (p. 36).

2. JANARDANA (p. 37).

Mysore Archæological Survey.]

East—

1. Yaksha cymbalist } both playing
2. ,, drummer }
3-6. ,, dancers in different poses.
7. ,, cymbalist playing.
8. ,, drummer.
9. Babe Krishṇa lying on the Banian leaf with the left toe in his mouth.
10. Yaksha dancing with sword and buckler (or is it Kamsa coming to kill Kṛishna?)
11. Another Yaksha with a mace and in the attitude of striking the above figure. Note the characteristic drapery of the sculpture
12. Wrestling Yakshas—scene full of life.
13. Dancing Yaksha
14. Yaksha cymbalist.
15. Dancer.
16. Drummer
17. Cymbalist

South—

18-22. Dancers
23. Yaksha with elephant's head, dancing (Ganēśa?)
24. Dancer.
25. Drummer
26 Dancer.
27. Dancer.
28. Drummer dancing.
29. Dancer with snake.
30-32. Dancers.
33. Drummer.
34. Cymbalist.

West—

35 Yaksha cymbalist with monkey's head.
36 Yaksha drummer.
37 Yaksha Vīnā player
38. Yakshas with heads of monkeys wearing kirīṭa and dancing or fighting (is it a fight between Vāli and Sugrīva?)
40. Yaksha dancing with cobra in the left hand.
41. Yaksha dancer
42. Yaksha dancer in a different attitude showing his back—nice figure.
43. Yaksha cymbalist.
44. Yaksha dancer.

45. Cymbalist.
46. Dancer with cobra
47 Drummer.
48. Flutist.
49. Yakshas with heads of monkeys wearing kirītas and dancing
51 Drummer with monkey's head
52. Yaksha sitting with something in his right hand.
53. Yaksha dancer with monkey's head.

North—

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

Outer row of figures on beams below the ceiling in the central ankana of the navaranga –

East--

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

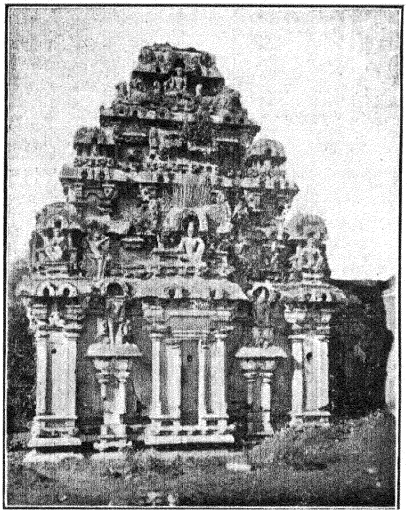
South—

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

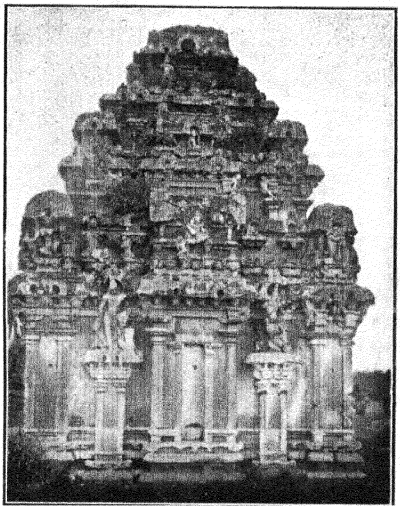
West—

9. Two swans—one proceeding forward, the other lying on ground
10. Ranganātha lying on a five-hooded serpent Ādiśesha; Yaksha dancers and drummer to left.

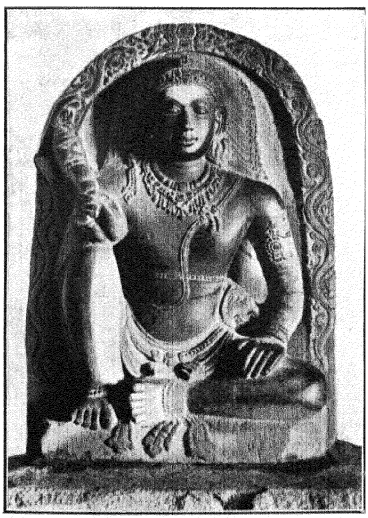
RAMESVARA TEMPLE, NARASAMANGALA.



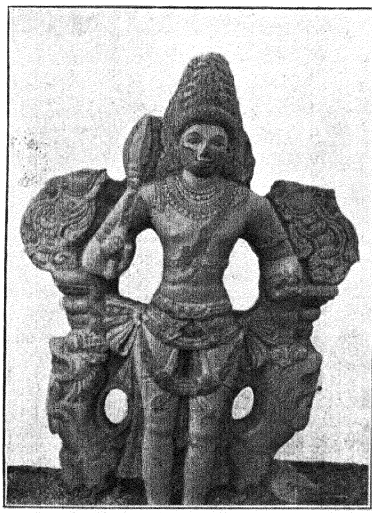
1 SOUTH VIEW OF TOWER (p 29)



2 WEST VIEW OF TOWER (p 29)



3. PARASURAMA (p 33).



4. KUMARA (p. 36).

Mysore Archæological Survey.]

11. Two ducks.

North.—

12. A row of four female figures—one of whom rests her head on her right hand as if in grief, while a little further is a group of Rākshasas. The representation is evidently of Sītā in Aśōkavana.
13. Monkey riding on crocodile as in the Pañchatantra story. The crocodile is sculptured like a fish.
14. Corner figure—A Yaksha is in the attitude of widening his mouth with his hands.

Inner row of figures on the beams below the ceiling of the central ankana —

East.—

1. Figure wearing kirīta and having chāmara in his right hand
2. Two elephants followed by two lions of which one is maneless

South.—

3. Indecent figure of a Yakshī.
4. Three elephants.

West.—

5. Swans, five in number.

North.—

6. Indecent attitude of a Yaksha couple
7. Yaksha.
8. Indecent
9. Bird

Central Ceiling

The central ceiling which is flat and divided into nine panels is a beautiful piece of workmanship second only to that of Aralaguppe. In the central panel eight-armed Śiva is dancing on the body of Andhakāsura while an attendant is beating on a triple-vase-shaped *ghara*. Around Śiva are the eight Dikpālakas, each mounted with his consort on his characteristic mount and followed sometimes by attendants Agni's sheep, Nirṛti's human vehicle, Vāmana's makara with fish tail and elephant's trunk and without legs, and Kubera's horse which looks very much like a goat with his long ears drooping down are noteworthy.

Parasurama.

Against the north wall in the navaranga is now seated on a high damaged pedestal a large two-handed image of what appears to be Paraśurāma, seated with one knee resting on seat and the other folded up (Pl XI, 3) His right hand holding a small mace-axe rests on the right knee. His left hand rests on the left thigh. His hair is loose and ends in ringlets. He wears the makara-kundala in his long ear-lobes and a jewelled diadem and necklets one of which has beaded pendants and

hangings. He wears also the yajñōpavīta and a jewelled loin-band on the lower breast. His waist cloth is not prominent. As in the sculptures in Ellora and Elephanta the god's lower lip is thick while the upper one is thin. He has a light smile.

Ganesa.

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

Sukhanasi

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

East —

(1) Yaksha dancers, one of them in the attitude of flying in the air.

(2) Wrestlers

South.—

(3) Yaksha playing with cobra

(4) Yaksha sitting in yōgāsana

(5) Yaksha drummer playing on a pot-like *tabala* placed vertically on the ground.

(6) Dancer.

(7) Drummer.

(8) Cymbalist.

(9) Dancer.

West.—

(10) Yaksha playing with cobra.

(11) Naked Yakshī

(12) Two Yakshas—one holding the other.

(13) and (14) Elephant pursued by a lion

(15) Mane less Purushamriga.

North—

(16) Drummer.

(17) Dancer.

(18) and (19) Drummers.

(20) Wrestlers.

(21) Dancer.

SAPTAMATRIKA SHRINE, NARASAMANGALA.

1 VARAHI (p. 35).

2 CHAMUNDA (p. 36)

3. VIRABHADRA (p. 35).

4. DAKSHABRAHMA (p. 36).

Mysore Archæological Survey.]

Garbhagriha. The garbhagṛiha which is about 10 feet square and about 7 feet high is low and has a large rosette on the ceiling. Under it on a huge pāni-pītha of darkish stone is a large linga about 22″ in diameter with a flat top and rounded edges. It is of about the size of the Hoysalēśvara linga of Halebīḍ.

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

SURROUNDINGS

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

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

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

(1) Vīrabhadra playing on the Rudra-vīnā, and holding triśūla and damaruga. Nandi behind He wears sarpakundala and beautiful jewelled diadem in front of the jatāmakuta which reminds us of the diadems occurring in the Ajanta frescoes (Pl. XII, 3)

(2) Brāhmī (three heads visible) with swan on pedestal She holds abhaya, pāsa (?), and stylus, the fourth hand of every goddess generally rests on her left thigh.

(3) Māhēśvarī—Bull on pedestal, triśūla and damaruga in the hands

(4) Kaumārī with peacock on pedestal and spear and peacock in the hands

(5) Vaishnavī with Garuda on pedestal and prayōgachakra and śankha held between two fingers in each of the back hands

(6) Vārāhī—Buffalo on the pedestal (very peculiar) and a sceptre and pāsa in the back hands (Pl XII, 1).

(7) Indrānī—With elephant on the pedestal and vajrāyudha (double trident) and goad in the back hands

1. See Part V, *infra*, Inscription No. 48

(8) Chāmundā—With a prostrate man on the pedestal and flames darting from her head. Her eight hands are thus disposed, *right*—abhaya, sword, death's head mace, and damaruga, *left*—index finger pointing to head, holding Rakshasa's head, holding kapāla, and resting on thigh. (Pl. XII, 2).

(9) Ganēśa—helping himself to sweets

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

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

Stray Images: Surya

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

Kumara.

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

Mahishasuramardini.

fashion. The nose and lips of the image are damaged Out of the severed head of the buffalo issues forth the demon Mahisha whose tuft is held by the goddess.

Janardana.

In the *lantana* bushes to the north of the temple was found lying an image of Vishnu as Janārdana (?) holding a *mātunga* fruit in the right lower hand which rests on a mace just beneath the elbow, prayōgachakra in the upper right hand and śankha in the upper left hand, the left lower hand being in *katihasta* (Pl X, 2). The image was originally about 6 feet high. The portion beneath the knees is now broken The god wears yajñōpavīta, necklaces, armlets and wristlets, makara-kundalas and kirīta-makuta with halo behind There is no phālāksha Beneath the floral tōrana on either side are seen the avatārs of Vishnu On the right side the Matsya and Kūrma are missing, but the Varāha, Narasimha and Vāmana avatārs are visible On the left side of the tōrana (the broken piece was however found among the ruins) are Paraśurāma, Srī Rāma, Balarāma, Krishna, Buddha and Kalki—all sculptured in the convolutions of the tōrana. The image is similar in technique to the other images lying round about and described above. It also belongs to the same period It has now been removed to the west of the main temple where the other images are lying Very probably the donation mentioned in the newly discovered Tamil inscription of Immadi Rāhutta Rāya[1] is to this god. Behind the inscription a portion of the brick basement of the old Janārdana temple was found while excavating round about the inscription stone and it is near this spot in the bushes that the image was discovered Very likely it was also one of the images belonging to the Pañchāyatana group

All the images are fully worthy of preservation in a museum

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

Conservation.

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

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1 See part V No. 48

Inscriptions

Among the inscriptions published in E. C. IV, Ch 204 and 205 were revised and found to be two parts of one inscription Three new inscriptions were found in the vicinity of the temple, one on a stone oil mill to the south-east of the Rāmanātha temple, another on one of the ceiling slabs in the verandah of the Saptamātṛikā temple and a third, which is in Tamil characters, to the north of the main temple as already stated

HARADANAHALLI

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

ANILÊŚVARA TEMPLE

History.

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

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

Paintings.

The ceiling paintings at the back of the temple are worthy of study since they are examples of later Vijayanagar period parallel with those at Lēpākshi and elsewhere. Among these paintings may be noted the following —

First panel.— Śiva seated with 10 hands —abhaya, vajra, sword, padma, triśūla, sarpa, sarpa, ghantā, flame, and flower. He is seated in padmāsana and has five heads in two tiers, one of three and the other of two Around the panel are groups of parrots, rows of swans and caparisoned elephants and on the beams are various gods like baby Krishna, dancing Krishna, Gajalakshmī, Vishnu, Umāmahēśvara, Ganeśa, etc A *bhakta* wears a long white coat and a cloth cap with an *uttarīya*

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

Third panel —Worn out, with a border of birds

Fourth panel —Andhakāsuramardana

Fifth panel —Gajāsuramardana.

Sixth panel —Large padma with border of parrots

Seventh panel —Vīrabhadra, greatly damaged.

Eighth panel —Śrī Rāma seated on throne with Sītā and Lakshmana by his side On the beams are depicted Krishna's love scenes.

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

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

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

Lofty Pillar

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

GŌPĀLAKRISHNA TEMPLE.

History and General Description.

About a hundred yards to the west of the Anilēśvara temple is the temple of Gōpālakrishna which appears to have been constructed in two different stages The garbhagriha and the sukhanāsi with their pilastered and niched walls, their octagonal cornices, etc., appear to date from about the 14th century. The sukhanāsi doorway has got two moustached dvārapālas On the lintel is an

image of Venkatēśa. On the battened wooden door of the sukhanāsi is a Kannada inscription reading *Dēvarāja*. This is probably the name of Chikkadēvarāja Odeyar in whose time the extension of the temple was made with materials brought from Śaiva temples.

Main Image

In the garbhagriha stands instead of Venkateśa, a beautiful image of Vēnugōpāla of undoubted Hoysala workmanship (Pl. XIII, 1) The listening cows, the groups of cowherds, the finely worked tamāla tree, the prabhāvali though without the ten avatāras and the general figure itself, are beautifully worked. Tradition says that the temple was originally intended for Venkatēśa but that Chikka Dēvarāja Odeyar who fished out the Vēnugōpāla image from the kalyāni at Melkōte got it installed in this temple in the place of Venkatēśa which is now kept in the navaranga. Other images kept in the navaranga are Varadarāja (Janārdana) and Krishna, (Pl. XIII, 2) Viśvaksena, Nammālvār, Rāmānujāchārya, Śrī Dēvī and Bhū Dēvī.

Images in Navaranga.

Description of Temple

Around the original temple has been constructed the *kattale pradakshina*. The navaranga is of 20 ankanas in front of which is a mukhamantapa of 3 x 5 ankaṇas. The prākāra is well cloistered with verandahs. The pillars of the temple have nothing remarkable In the sukhanāsi are kept a fine Janārdana group and the god's image has a very oldish look. There is also an image of Tāndava-Krishna.

VENKATAYYANA CHATRA.

Venkatayyana Chatra is a large village about a mile and a half to the south of Haradanahalli It has a medium-sized temple of Venkatēśa constructed about 1676 A.D. by one Venkatayyangār who endowed the temple and a number of Brahman families connected with it

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

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

HARALAKOTE

Manipura

Haraḷakōṭe is an ancient site three and a half miles south of Chāmarājanagar and one and a half miles south-west of Rāmasamudra. In the inscriptions, of which there are five in number, it has been called Hattalakōṭe. This name probably became corrupted into Haralakote which is the name by which the site is now known. This name Haralakote or Haraḷukōte has been sanskritised into Manipura and since

1. VENUGOPALA (p. 40).
Mysore Archæological Survey.]

ADARAJA AND KRISHNA (p. 40).

Maṇipura was the capital of Babruvāhana, Hattalakōte is popularly described as the capital of that prince.

Fortification

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

ĀÑJANEYA TEMPLE

At the north entrance to the outer line of fortification stands the temple of Kōtebāgilu Āñjanēya, an unimportant structure of the Vijayanagar period with a colossal image of Hanumān sculptured in the round which resembles the Sugrīva image at Terakanāmbi and faces to the front with all the teeth showing

JANĀRDANA TEMPLE.

Chola-Dravidian Type

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

General Description.

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

Main Image

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

Garuda Pillar.

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

VĪRABHADRA TEMPLE.

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

Hoysala Image.

ANCIENT SITE.

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

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

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

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

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

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

Inscriptions

CHAMARAJANAGAR

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

Janana Mantapa.

HOMMA

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

JANĀRDANASVĀMI TEMPLE

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

History

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

General Description

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

Images

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

Conservation

In front of the temple lies the large inscription of Vīra-Ballāla III. Above the inscription is an anthropoid Gandabherunda flanked by a dagger, damaruga and a sun on the left and the Tamil letter *ka*, a pillar, etc., and a crescent moon on the right

Ballala's Inscription.

RĀMĒŚVARA TEMPLE

The Rāmēśvara temple is a small ruined structure with modern brick walls and old octagonal pillars of a very plain type. It has a

Ruined Temple.

small Nandi without trappings except for necklaces and head bands. The temple shows no definite traces helpful for dating it.

Ancient Inscription.

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

BHŪTĒŚVARA TEMPLE.

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

ALUR

Situation.

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

DĒŚĒŚVARA TEMPLE.

History and General Description.

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

Bull Mantapa.

The small bull mantapa stands opposite the temple. But the bull itself is in the navaranga. The two western pillars of this mantapa, which are wrongly paired, of course, belong to the Chōḷa or pre-Chōḷa work. One of them is of black stone and has the cubical base, the sixteen-fluted shaft, the beaded and creeper bands, and

the vase mouldings, while the other is a grey granite with the bell and vase shape mouldings rather ornamentally treated The grey pillar has a Tamil Grantha inscription on its base.

Conservation.

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

Inscriptions.

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

Sculptures in the Compound.

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

ARKĒŚVARASVĀMI TEMPLE

Age of Temple.

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

General Description.

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

1 See Pt V No 42

Navaranga Doorway.

The navaranga doorway (Pl. XVII, 3) has on the jambs and the lintel a scroll band with dancing *Apsaras* as at Narasamangala. On each side of the doorway is a dark stone slab with four vertical panels containing groups of musicians playing on drums, cymbals, flutes, rudravīnā and a violin-like instrument. (Pl. XIV, 2)

Sculptures on Pillars.

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

SCULPTURES ON THE PILLARS OF THE PORCH —

South-East Pillar:

Square base and round shaft

Sculptures on base

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

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

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

North Face—A royal couple proceeding on elephant

Sculptures on shaft containing three panels

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

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

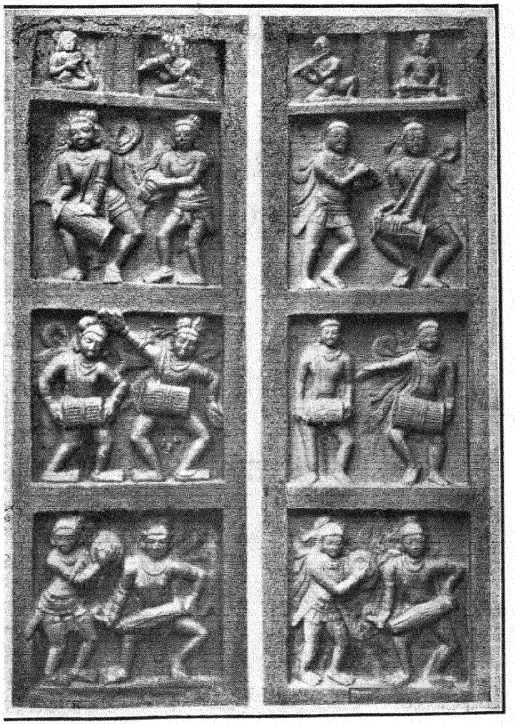
The Top Panel has a row of Vidyādharas

South-West Pillar:

Sculptures on base—

East Face—A king and queen seated in state with a bearded figure (rishi Vyāsa ?), also seated, giving the royal couple instructions, while a priestly attendant stands to further left.

1. PILLARS OF NANDI MANTAPA (p. 46).



2. PANELS ON EITHER SIDE OF THE DOORWAY (p. 46).

Mysore Archæological Survey.]

South Face—A king proceeding on horseback with umbrella-bearers and attendants.

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

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

Sculptures on the shaft—three panels

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

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

The Top Panel once again has a row of flying Vidyādharas

North-West Pillar:

Square base and round shaft

Sculptures on base —

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

South Face—A royal personage proceeding on horseback with attendants

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

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

Sculptures on shaft—three panels —

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

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

The Top Panel—Has a row of Vidyādharas.

North-East Pillar:

Square base and round shaft. Sculptures on base

East Face—A palanquin is borne along.

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

West Face—Damaged, but perhaps similar to above.

North Face—A standing queen with attendants, receiving something from a warrior

Sculptures on shaft—three panels

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

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

Top Panel—Row of Vidyādharas.

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

SCULPTURES ON THE PILLARS IN THE NAVARANGA :—

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

The faces of the base have sculptures as follows —

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

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

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

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

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

Lowermost Panel—On the east face is a king (has he yajñōpavīta?) seated with his queen An attendant stands before him. On the south face is a royal person (perhaps the same) seated with a boy before him. A lady attended by several persons reports to him something A procession on foot begins and on the west face we find three persons, all royal in rank, lying on ground—one, that is, the lady by a river, the king by a

mountain, and the third by a river, with the attendants standing to further right In the next compartment the royal couple are seated on throne with attendants to the right (This scene perhaps refers to the adventures of a king on receipt of some information from a lady and the termination of the incidents by a marriage alliance).

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

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

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

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

The topmost panel—Contains a group of flying Vidyādharas.

South-West Pillar:

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

North-West Pillar:

Square base and round shaft.

Sculptures on base.—

East Face—Sculpture in two panels. The lower has an army of palanquin bearers carrying perhaps the queen of the king who follows on horseback behind.

In the upper panel are two elephantmen having bows and arrows, while trumpeters march in front blowing their trumpets

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

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

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

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

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

Second Panel from the bottom—On the south face a royal person is seated amidst his courtiers, with an attendant massaging his left leg. The next compartment shows (on west face) the queen mother and her valiant son seated with their attendants standing On the north face of the next compartment a couple are seated. The east face depicts a pot-bellied woman lying on couch. A tremendous mythical bird is sculptured above her in the attitude of carrying her away. The last compartment depicts on the south-east face a boat in which are several soldiers and the pot-bellied woman.

The Third Panel—From bottom depicts on the east face a king seated in state with attendants on either side standing and a dancing celebration going on The next compartment also depicts on the south the king enjoying a dance. Next, is a row of two swans (with long floriated tails like Mayūras) flying over hills to a temple enshrining a linga (north face)

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

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

North-East Pillar:

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

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

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

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

North Face—This is also divided into two panels—an upper and a lower, the lower depicting perhaps a wood with wild beasts like the deer and the boars, and the upper, a group of hunters with their bows and arrows led by a king and queen on elephant. This is evidently a hunting scene.

The shaft is divided into five panels of sculpture running round it. From the bottom upwards they are as follows:—

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

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

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

Fourth Panel—A row of three horizontally running compartments each consisting of seated royal personages with attendants. The first compartment on the east has a royal couple seated on the throne, the king having something resembling a vīnā in his

hands and the queen with her right hand pointing upwards, perhaps in the attitude of singing. In the next compartment the queen alone is seated playing on a vīnā and having attendants on either side In the third compartment the royal couple are once again seated on throne holding something between them, while a lady to further right attended by a fan-bearer and two spearmen pays homage in squatting attitude and with folded hands. This latter person appears to be the queen of the vanquished enemy and praying for pardon.

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

Conservation.

The four pillars of the navaranga, the ceiling, and the Nandi-mantapa pillars are fit to be shown in a museum. The sculptures show perhaps the victorious exploits of Rājēndra Chōla [1] The temple deserves to be protected, repaired, and provided with a door and a compound wall.

BHADRAVATI

LAKSHMÎNARASIMHA TEMPLE.

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

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

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

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

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

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

1 Cp C. Hayavadana Rao, *Mysore Gazetteer*, Vol. II, Part 1, pp 161 ff

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

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

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

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

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

Electric lights may be installed so as not to be obtrusive to the view

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

The broken right index finger of Vēnugōpāla and the broken left hand of his left consort and the damaged kirīta of Lakshmī in the Lakshmīnarasimha group may be repaired by a sculptor

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

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

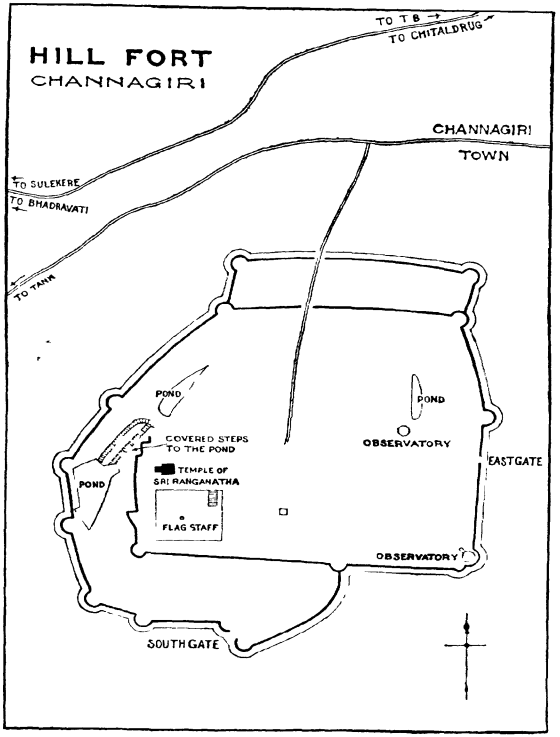
CHANNAGIRI

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

KĒTĒŚVARA TEMPLE.

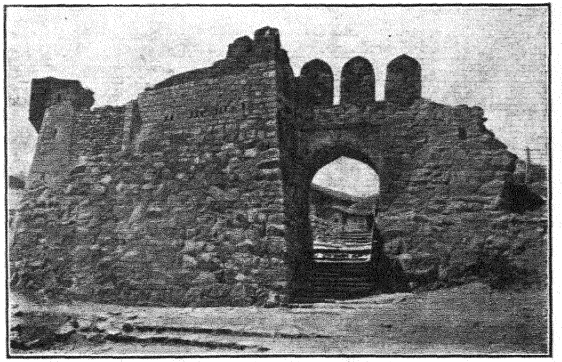
Age of Temple

The temple of Kētēśvara known also as Kallēśvara is a small and unimportant structure of the Chālukyan style. It is said to have been restored by a pious lady in C. 1142 as seen in the inscription to the south of the building. This record calls the liṅga inside the temple 'Kētēśvara.'

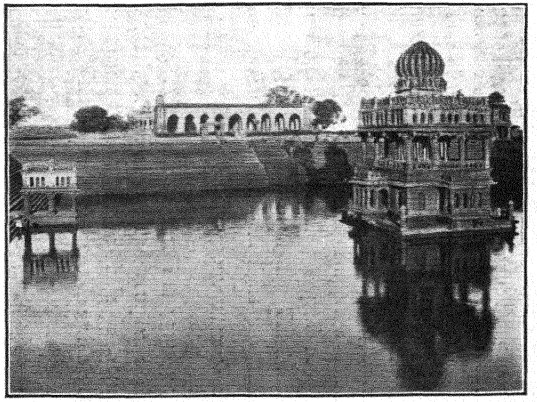


1 (P 55)

Mysore Archæological Survey]



2 FORT WALL AND GATE, HONNALI (p. 62).



3. POND, SANTEBENNUR—VIEW FROM SOUTH-EAST (p. 60).

PLATE XV.

General Description.

The building has a small navaranga of four pillars, a sukhanāsi and a garbhagṛiha on the west, a simple cell on the north and an open ankana on the east. (Pl. XVII, 1). The west cell contains a linga which is of course the old Kēṭēśvara Since it is split into two, the pieces are kept together by a metal band. In the north cell stands Kēśava about 4 feet high, a fine image resembling the Hoysaḷa type with the ten avatāras on the prabhāvalī Its nose is damaged and its kirīta is peculiar The open ankana on the east appears to have housed a Nandi image which has now disappeared. At its back is a perforated stone window The outer wall of the temple shows three plain cornices below, while the wall is ornamented with plain right-angled pilasters The towers of the temple have completely disappeared.

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

Conservation

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

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

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

3. The flooring may be cement-pointed

THE HILL FORT.

Hill

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

Fort.

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

Buildings.

On the top of the hill is an area about a hundred and fifty yards in diameter in which are found a number of rubble basements of old buildings. Of these a round cavalier exists on the south-east

Ranganatha Temple.

On the peak stands a temple dedicated to Śrī Ranganātha. Architecturally the structure is quite unimportant though the two doorways might have been brought from some unimportant Hoysala temple The structure is all of brick and mortar with stone pillars of the Ikkeri type having square base, octagonal shaft, wheel moulding and a capital of dentil drops. The image which may after all date from the 18th century is interesting iconographically It is called Bēte-

Peculiar Main Image.

Ranganātha and depicts Vishnu standing in samabhanga holding chakra and śankha in his back hands and arrow and bow in his front hands with a low Garuda pedestal below him and a consort in relievo on the prabhāvalī on each side. The image is not handsome but is peculiar.

Panch-Mukhi Anjaneya.

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

Tower.

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

Modern Inscription.

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

Bhutappa

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

KALLUMAṬHA.

Situation

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

General Description.

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

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

SULEKERE.

SIDDHĒŚVARA TEMPLE

Situation.

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

Mahadvara.

General Description

The temple consists of a garbhagriha, a sukhanāsi, a navaranga and a front porch and is enclosed by a prākāra of rubble masonry

Outer Walls.

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

Eaves

The sloping eaves, however, run uniformly around the temple and at the four corners of the garbhagriha have dentil projections upwards The parapet is relieved at short intervals by stone rings and provided with stone conduits of simple design.

Tower.

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

Porch.

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

Navaranga.

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

Navaranga Pillars.

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

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

Ceiling and stone Benches.

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

Sculptures.

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

Sukhanasi and Garbhagriha.

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

Date of Temple

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

Shrine of Goddess.

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

KERE-BILACHI.

Ancient Site.

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

hundred Muslim families in Kerebilachi whose ancestors are said to have come from Raya-Vellūr about 120 years ago.

Overground Survey of Site.

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

Coins.

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

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

Śrī pra
Kri shna
rā ya

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

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

4 Ae. Small
Obverse - Reclining bull to left
Reverse —Nāgārī legend
First line not clear
Second line perhaps *Dēva*

5. Ae Small
Obverse —Umāmahēśvara (?)
Reverse —Not clear.

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

7. Ae. Small
Obverse .—Bull moving to left.

Reverse.—Plough. This is said to be characteristic of many coins found in this place.

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

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

SANTEBENNUR.

Modern Temple.

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

Site of old Temple.

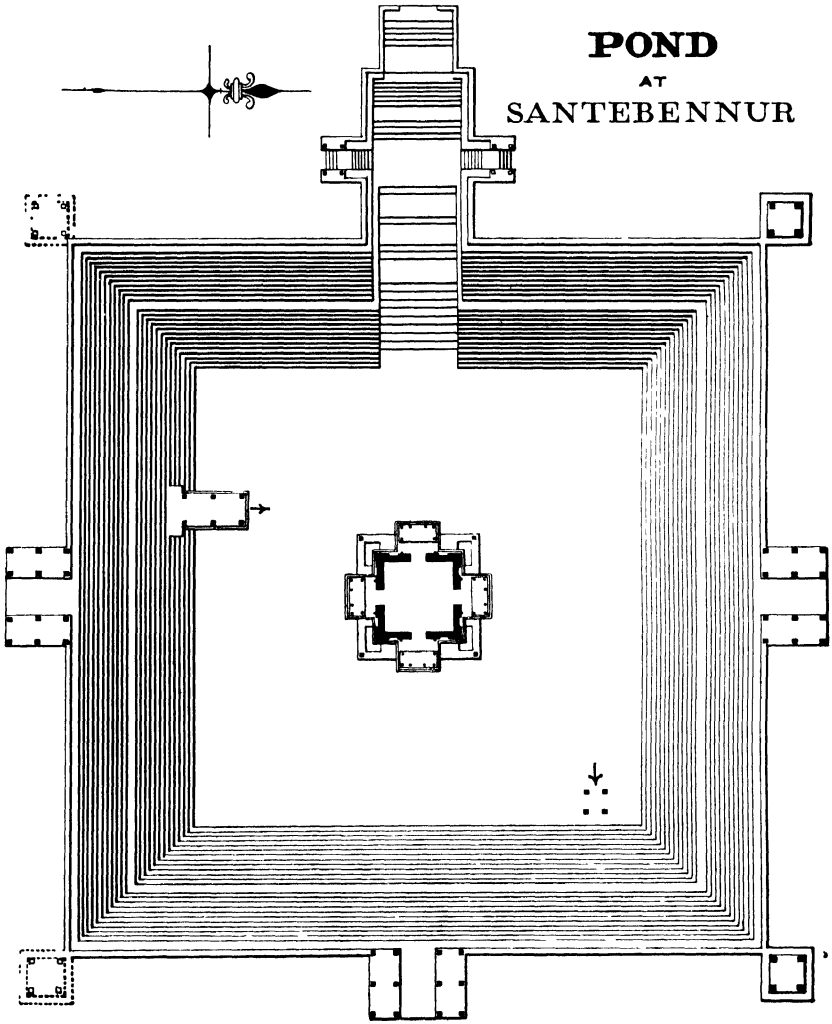
Just to the south of the temple is said to have stood the old temple of Śrī Rāma which was dismantled by the Moslems. Its Garuda-kamba, having been struck by lightning, was used for making the pillars of the new temple On the site of the old temple is now the Idga In the interest of public peace it could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

The Musafirkhana

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

The Pond.

The most interesting piece of architecture in the place is the beautiful and large pond which is about 100×100 yards with the sides completely built of granite steps (Pl XVI). Its main entrance is from the west while it has entrances also from the north, east and south At each of the eight cardinal points stood a tower formerly, but six of them only are standing now, and there is a fine tower built on a rock in the centre of the pond and reached only by swimming. (Pl XV, 3.) These several towers have a peculiar character. The structure of the first floor is invariably of granite stone with the pillars bearing numerous Hindu sculptures like Hanumān (north-west tower), lotuses, figures of donors (north-east tower) Ganda bhērunda, (Pl. VII, 2) dancing Krishna, etc. But the structure on the first floor and the towers are all built in the mixed Hindu-Saracenic style so familiar to us in some of the Vijayanagar buildings like the Lotus Mahal, the Elephant Stables and the Zenana compound towers at Hampe.



(P 60)

The bricks are typically of the 18th century being broad and thin. Pointed arches are freely used as also projecting balconies. At the corners appear lotuses bearing cucumbers as in Masjids But the central towers are invariably of the *Kūshmānda* type. This clearly shows an attempt of the Hindu builders to build on a mixed style. There can be no doubt that the structures are Hindu primarily.

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

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

Conservation.

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

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

The decision of Government to use the building strictly for a non-religious purpose appears to be the best under the circumstances. The niche and the stepped seat near the west wall may be removed, thus preventing the provocation of

sentiments. A separate place for the Idga may be provided and the Moslems of the village may be encouraged to construct a good Masjid in some other quarter.

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

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

HONNALI.

MALLIKĀRJUNA TEMPLE.

History.

Honnāli is an ancient place which appears to have been ruled by Permādi, a Ganga chief of Yedatore and a subordinate of the Chālukya Trailokyamalla Sōmēśvara The latter's chief queen, Hoysaladēvī (perhaps the daughter of Nripakāma Hoysala) got constructed a small stone shrine for Mallikārjunēsvara in the place which she calls in the inscriptions as Mallikēsvara Tīrtha (1055 A.D).

General Description

The temple which has a tower of the Pāllegār period and whose outer walls have been recently covered over with plaster, is a small structure, architecturally unimportant. It has a small garbhagriha housing a natural linga on a low round pedestal, an open sukhanāsi and a low-roofed navaranga with an open extra ankana on the north and an extension ankana on the east.

Sculptures.

It houses now a Saptamātrikā group with the face of Chāmundā broken and supported by Vīnādhāri Vīrabhadra and Ganēśa, a larger figure of Ganēśa with tusk, goad, trident and apūpa, nāga stones, Bhairava with the left front hand broken and dancing Bhētālas partly mutilated, a Sūrya figure supported by Chhāyas and having a serpentine tōrana with mango-drops and a Nandi which is not completely worked.

Ceilings and Pillars

The ceilings are all plain except the central one which has a relievo padma. The four central pillars have cubical mouldings connected by an octagonal shaft the corner faces of which have two flutings each and a roughly chiselled wheel moulding.

Importance.

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

HONNĀLI FORT.

(Pl XV, 2).

The old town which extends close upon the left bank of the Tungabhadrā has a ruined fort wall roughly oblong in shape A moat runs around it but the stone facing of the wall has been almost completely removed. The east gate near the

river, however, is intact. It is built of rough stones without mortar and has a pointed arch and pointed arch-like battlements strongly resembling Bijapur structures. By the side of the gate is a round bastion with a cannon platform.

Conservation.

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

Viragals.

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

KURUVADAGADDE

RĀMĒŚVARA TEMPLE

Situation.

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

General Description.

The temple appears to consist of two parts The earlier one consists of the small garbhagriha with a small sukhanāsi with perforated windows supporting the jambs, and a navaranga of four pillars having cubical mouldings connected by octagonal shafts and circular mouldings above. The central ceiling has only a shallow padma

Early Structure.

There is nothing remarkable on the outer walls and the whitewashed vimāna may be of a later date The sukhanāsi and navaranga doorways are plainish Chālukyan pieces.

In the navaranga are kept a number of interesting images —

Sculptures.

1. About a dozen nāga stones rather plain.
2. Three bearded Śaiva yōgis in padmāsana with hands in yōga-mudrā, with pointed beard and hair dressed in jatā like turbans tied round their heads. They wear *rudrāksha* garlands, *rudrāksha* armlets, bracelets, large pendent ear-rings. On the side of each is the *danda*

and *kamandalu*. The first has a serpentine tōrana with *simhalalāta*. The second has the moon and sun near head, while the third has also a *simhalalāta* The identity of these figures would be interesting.

3. Sūrya standing.
4. Vīrabhadra.
5. Ganēśa.
6. Durgâ seated.
7. Mahishāsuramardinī.
8. A small linga
9. Small Nandi

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

Later Structure

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

Inscriptions

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

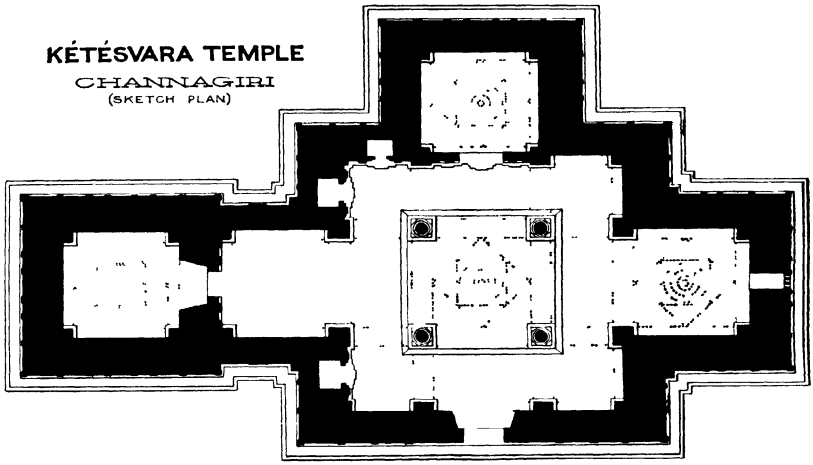
To the right of the south doorway has been built into the wall a fine large soap-stone slab bearing a Hale-Kannada inscription of probably the Yādavas.

The Mahratas appear to have had their share in the reconstruction of the temple as evidenced by a Marathi inscription on a pavement slab in the navaraṅga reading 'Sankarji Kāśirāmji Venkatâdri', by the lamp pillar in front of the temple; and by the figure of Hanumān on the front face of the projection over the sukhanāsi in front of the tower.

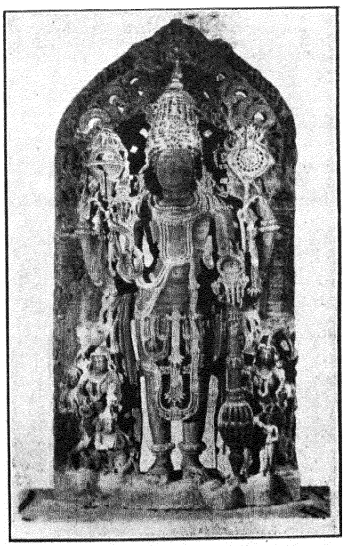
NANDITĀVARE.

Situation.

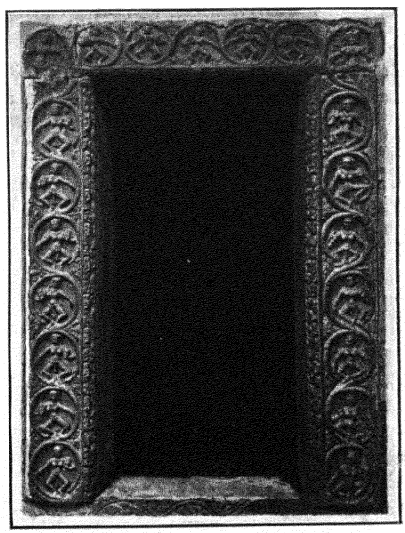
Nanditāvare is a village about half a mile east of the high road from Harihar to Male-bennur, the deviation being about eight miles



1 (p. 55)



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



3. ARKESVARA TEMPLE, HALE-ALUR—DOORWAY (p. 46).

from Harihar. It has a Hoysaḷa temple dedicated to Śiva known as Amṛita-liṅga-mānikēśvara.

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

Age of Temple.

General Description.

The structure is of soapstone and finely ornamented with beautiful sculptures. It has a garbhagṛiha, a sukhanāsi and a navaranga of four pillars with a small northern cell. But the porch which ought to have been in front of the navaraṅga doorway and the outer walls of the navaranga have all been covered over with a recent structure in the shape of a mantapa which is now used as a school At the east end of the mantapa is a linga room containing a beautiful bull of soapstone. The vimāna and its frontal projection which must have been very ornate, have all disappeared and a damaged Sala group is lying in the revetment to the south-west of the temple

Outer Walls.

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

Cornices

Wall Images.

The upper wall has a row of images almost two feet high without canopies. They are proportionally shaped and show high class sculpture, though mutilated. They are, in order commencing from the south-east —

1 Indra with vajra, goad, mace and phala with elephant in the right corner.
2. Four-handed and skeleton-bodied Śiva (or Bhairavī ?) dancing
3. Bhairava.
4. Brahma (?) with lotus, sruk, sruva and phala with an elephant-like animal near foot.
5. Dancing Ganēśa
6. Ratī.
7. Manmatha.
8, 9. Two chāmara-dhārinīs guarding a vacant niche over which rises a curvilinear turret of about nine tiers.
10, 11, 12. Kōdaṇḍarāma with Lakshmana and Hanumān. The last who is in the striking attitude and much damaged must have been a beautiful piece of sculpture judging by the pose of what remains now.

13. Standing god (perhaps Harihara)—sword, javelin, padma and phala with Garuda near the right foot.

West Wall—

14. Ardhanārīśvara with hands broken and bull and mangoose near feet.
15. Mōhinī at toilet, mirror in hand.
16. Mōhinī standing in tribhanga.
17. Dakshināmūrti.
18, 19. Attending figures on either side of the west niche similar to the south one
20. Mōhinī with monkey.
21. Mōhinī with mango bunch
22. Mōhinī with parrot.
(All these are fine sculptures but damaged)
23 Harihara (broken, trident, chakra, broken) with bull and Garuda near feet.

North Wall—

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

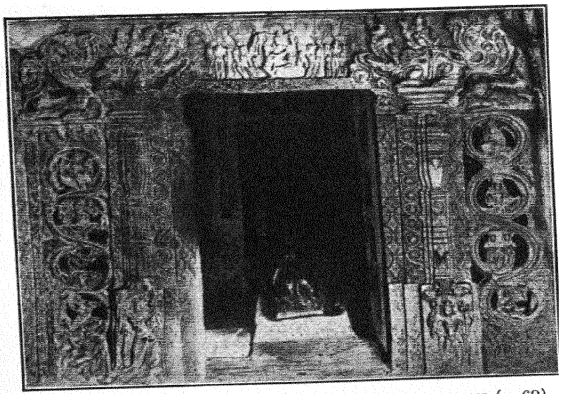
Above the double cornice is a row of rearing lions fighting Sala.

The parapet and the tower are completely lost.

Since the front of the temple is covered up by a recent wall only the doorway is visible It has two chunam covered dvārapālas and ornamental pilasters with an unworked lintel. The navaraṅga which is about 17′ × 17′ has four pillars of the round

Inner View.

1. LAKSHMIVARADARAJA TEMPLE, TERAKANAMBI—METALLIC FIGURE OF TANDAVA-KRISHNA AND YASODA—KRISHNA (p. 24.)



2. ISVARA TEMPLE, NANDIGUDI—SUKHANASI DOORWAY (p. 69). *Mysore Archæological Survey.*]

3. HARIHARESVARA TEMPLE, HARIHAR—HARIHARA (p. 71).

PLATE XVIII.

lathe-turned type whose beading sculptures have not been completed The pilasters against the walls are of the indented square pattern. The ceilings are all blank, except the central one which is a beautifully carved piece, though flat in character. It is divided into nine squares by finely ornamented bands. In the centre is Tāndavēśvara dancing on the body of Andhakāsura with Brahma to right and Vishnu to left. The god is eight-handed. In the panels around are beautifully carved figures of the eight Dikpālakas some of which deserve to be studied individually A special feature of these nine panels is that the ground around each main sculpture is minutely carved into a large number of soldiers and attendants consisting of musicians, trumpeters, drummers, dancers, etc. Special mention may be made of Indra's fine elephant and Nirutī's demon flying in the air But Kubera's horse has an unnaturally long body.

Navaranga Doorway.

Pillars.

Ceilings.

In the navaranga are kept a number of fine sculptures —

Sculptures.

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

The small cell to the north of the navaranga is entered by a door with perforated screens In it on a simple padma pedestal stands a beautiful image of Kēśava about five feet high. (Pl. XVII, 2) It is in samabhanga and is finely ornamented with

North Cell.

padma, śankha, chakra, and gadā—particularly the first one finely chiselled out On each side of him stands a group On his right is Bhūdēvī holding garland (?) and kalaśa. Garuda kneels in front of her, while a female attendant holds up from behind her a chāmara to the god. On the god's left near the mace stands Lakshmī with phala and padma, a chāmaradhārinī behind her and young prahlāda with uplifted right hand in front of her. Behind Lakshmī's attendant is an elephant Around the god's head is a fine tōrana of the serpentine type with a simhalalāta above and the ten avatāras around.

Kesava.

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

Talismanic Betel Grower.

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

Sukhanasi

Garbhagriha.

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

Bull Mantapa

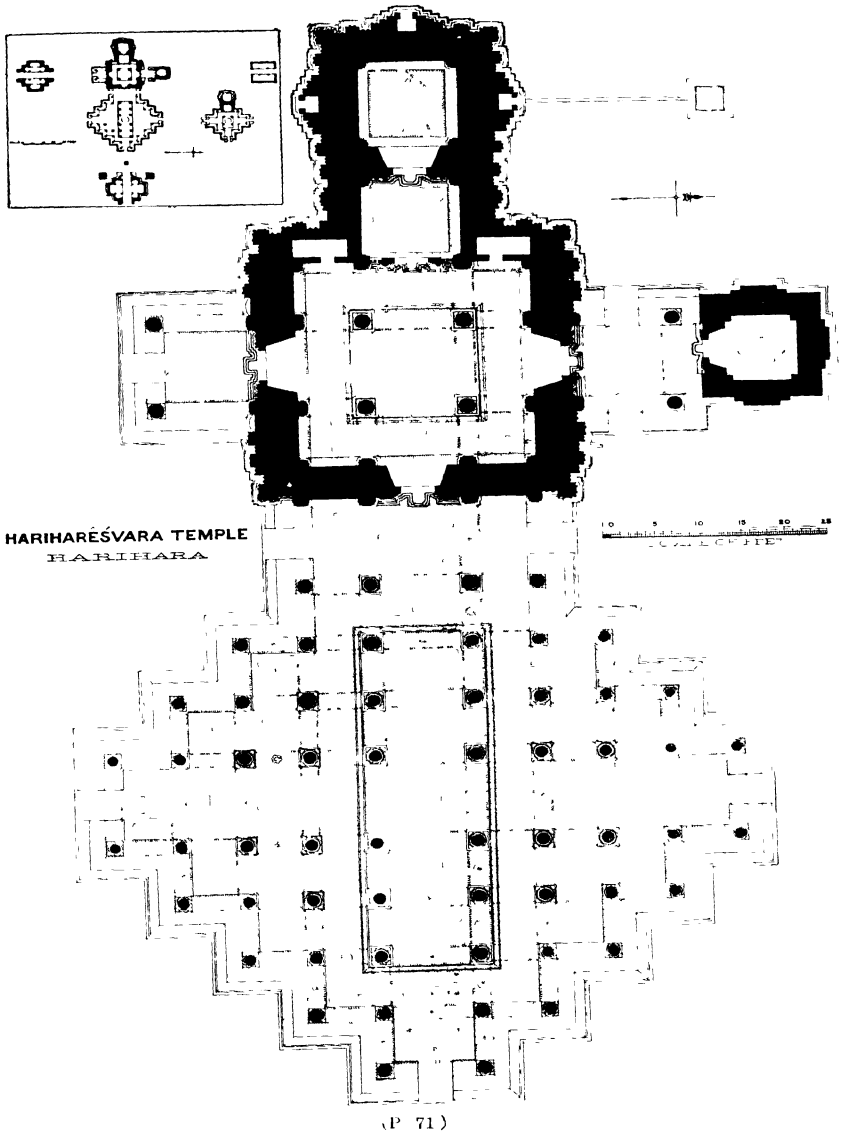
To the south of the temple near the village well lie some more worked stone pieces like the perforated screens, etc

Worked Pieces.

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

Conservation.

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



HARIHARESVARA TEMPLE
HARIHARA

NANDIGUDI.

ÎŚVARA TEMPLE

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

Situation.

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

Age of Temple.

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

General Description.

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

The sukhanāsi which contains a small Nandi is unimportant except for its beautiful doorway of hardish black stone (Pl XVIII, 2). Its jambs have each a Śaiva dvārapāla above whom rise an indented square pillar and three vertical floral scroll bands On the outer side of each jamb, but carved in the same slab, is a perforated screen carved in the form of a creeper scroll as in the windows at Nandi. The right or south screen has four flying Vidyādharas, two of whom are trumpeting and two others, a male and a female, are carrying flowers.

Sukhanasi Doorway

Perforated Screens.

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

The lintel piece which is about 7 feet long is interestingly carved. In the centre under an elongated serpentine tōrana with hanging mangoes and without the lion face is Śiva dancing as Gajāsuramardana, though the elephant is absent. He is supported by a goddess and Brahma on the right and a goddess and Vishnu on the

Lintel.

left. On each side is a four-footed makara ridden by a god while to further north is a conventionally manned lion and to further south a human-headed manned lion or sphinx.

Dvarapalas.

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

Sculpture.

Against the western part of the navaranga wall are placed a number of sculptures two Saptamātrikā groups—one of them with Chāmundā shown as goblin Durgā, two Ganēśas, and one Mahishāsuramardinī treading on the buffalo with her right foot and spearing the demon emerging from its neck. The buffalo's head and horns are realistically shaped The image of a seated Durgā is worn out.

Navaranga Pillars and Ceilings

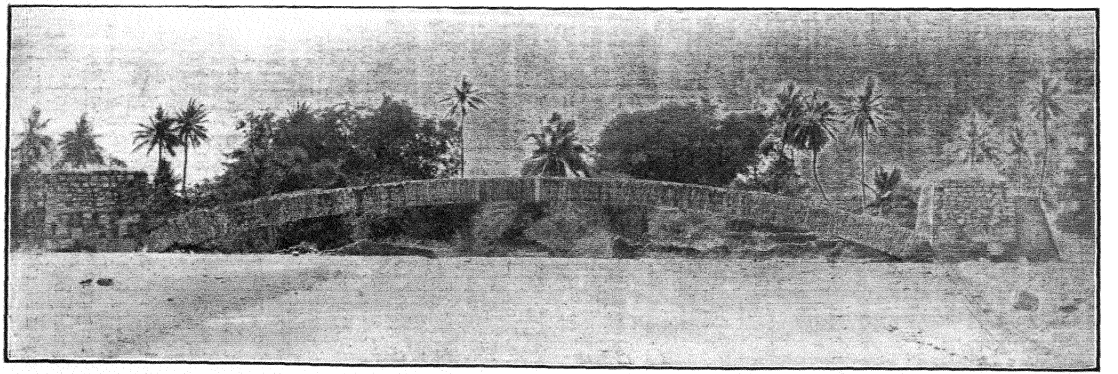
The four main pillars of the navaranga are round lathe-turned ones of definitely Chālukyan character. The rope, the bulging bellied bell and the pot are finely done, though the wheel and upper portions are unpolished The pilasters on the north wall and a beam above them suggest that ancient renovators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

Bull.

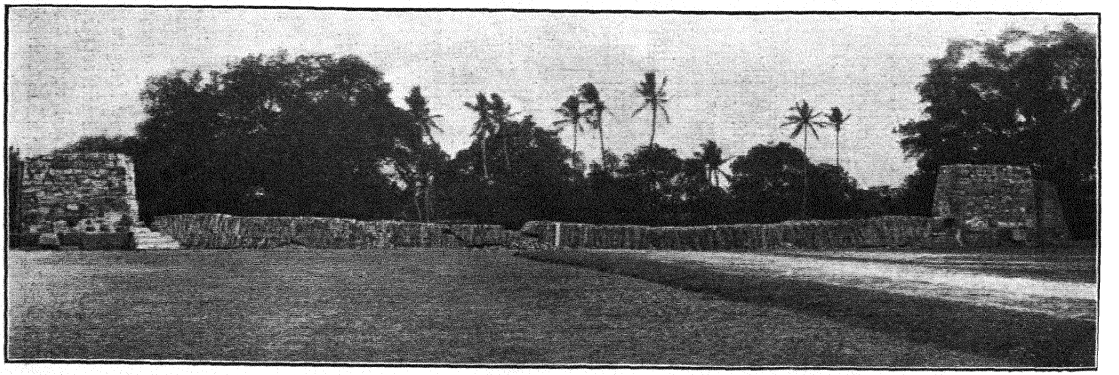
The largest object in the navaranga is a large finely carved black stone bull. It is eight feet long and six feet high and faces the linga It wears an ornamental headband, belled necklets and garland of bells, etc. Its snout is very narrow, its teeth showing and its tail slightly lifted in joy.

Surya Cell and Image

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



1. SWINGING ARCH, SERINGAPATAM (p. 72).



2. SWINGING ARCH SERINGAPATAM—AFTER COLLAPSE (p. 72).

Mysore Archæological Survey.]

HARIHAR.

HARIHARĒŚVARA TEMPLE[1].

The Harihara Image A close study.

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

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

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

Navaranga Doorway.

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

Conservation.

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

1. Described in M A.R. 1932

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

SERINGAPATAM.

Swinging Arch

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

NEW STONE IMAGES.

Garuda.

The image of Garuda facing the Vijayanārāyaṇaswāmi Temple at Bēlūr was found to be cracked horizontally. A new image was got prepared at the hands of Mr. Javarāyāchari and sent to Bēlūr for being set up. It is illustrated on Plate XXI, 1.

1. GARUDA, KESAVA TEMPLE—BELUR (p. 72).
Mysore Archæological Survey.]

2. BHERUNDESVARA, BELGAMI (p. 73).

Bherundesvara

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

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PART III—NUMISMATICS.

PĀNḌYA COINS.

(Pl. XXII)

Before 1200.

PANDYA FEUDATORIES OF THE CHOLAS (?)

TYPE A —Standing and seated King, Fish and Crozier[1].

1. Ae. In two different sizes.

Obverse —Rude standing king of the Chōla type with sceptre to left, and uncertain pellets under moon to right.

Reverse :—Chōla type seated king with large fish and crozier to right.

In the absence of a legend, the rudeness of the king's figure compared with the Chōḷa issues suggests the date C 1120.

TYPE B:—Standing King and Tamil legend.

2. Ae 7

Obverse —As on 1, rude standing king.[2]

Reverse —Under moon, three-line Tamil legend, read by Elliot as *Korkai Āndār*

Korkai Āndār or 'Ruler of Korkai' is an old Pāndya title as the Pāndyas were formerly rulers of the great part of Korkai.

TYPE C —Standing King, Fish and Tamil legend.

3 Ae . 75

Obverse —In circle of dots, standing king with pelleted lozenge and Tamil *su* reversed, to right

Reverse —Fish with lamp on each side and Tamil legend around, reading *Sa ma ra Kō lā ka la*

Type D (1)

Standing King, two Fish and Tamil legend.

4. Similar to 3, but two upright fish on the reverse in place of fish and lampstands.

Legend *Sa ma ra Kō lā ka la*

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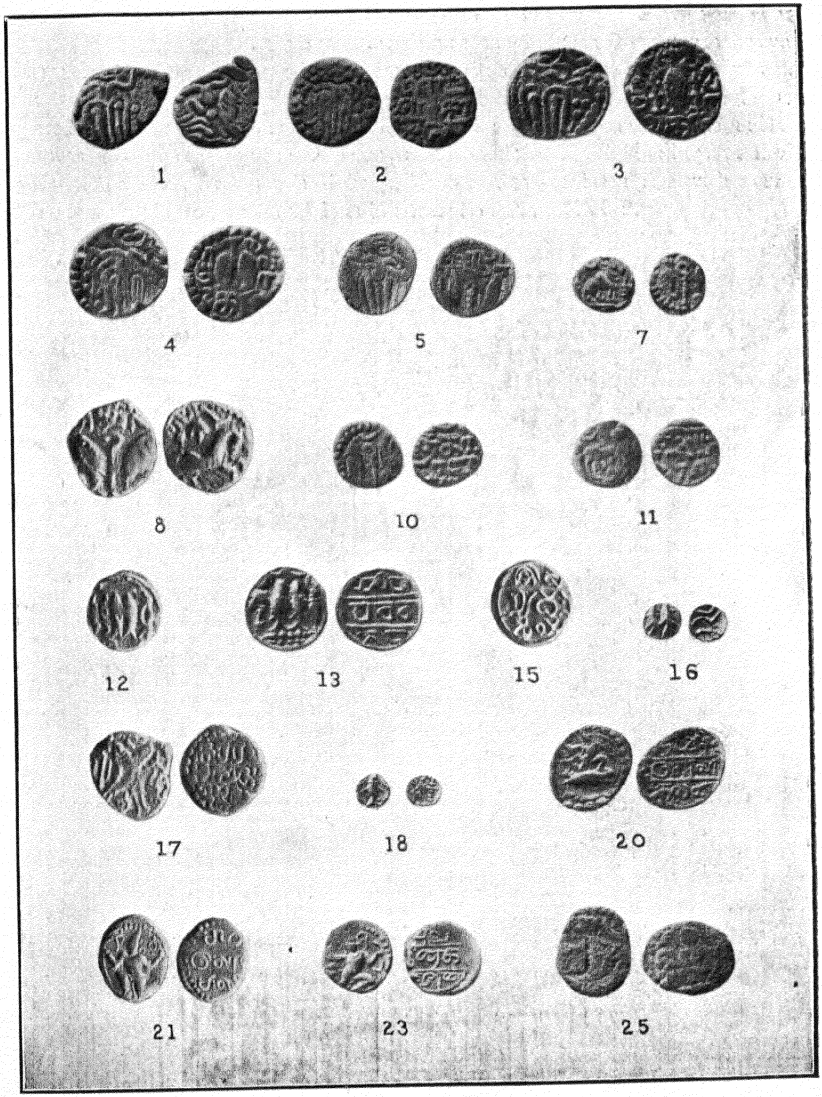
1. Illustrated in M A. R 1934 Pl XVIII, 21.
2. ECSI. No 139.



PANDYA COINS (p 74)

Mysore Archæological Survey.]

Type D (ii)

Standing King, Fish and Vira Pandyan.

5. . 65 Half value.

Obverse.—In ring of dots standing king of the Chōla type.

Reverse – In ring of dots between two lampstands, two fish with crozier between them and above, Tamil legend

Vī ra Pā

n (ta) ya n

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

Type E —Standing King and Elephant.

6. Ae 6

Obverse —Very rude standing king

Reverse —In rude circle of dots, tusker elephant to left with lowered trunk and lifted tail, and Tamil *Ma* between conch and discus on top

The rudeness of the king's figure would place the coin C 1170 It is doubtful if the elephant has any Ganga associations. *Ma* may stand for some Māravarman, perhaps the one preceding Jatāvarman Kulasēkhara I, who reigned from 1190 to 1217.

Type F —Bull and Fish.

7 Ae . 45

Obverse —In rude ring of dots, humped bull standing to right, with moon above and lampstand in front

Reverse —In ring of dots crozier between two upright fish.

The Chōla bull would indicate the reign of Kulōttunga Chōla III (1178-1218)

Type G —Horse and Fish

8. Ae . 75

Obverse -In circle of dots horse with arched neck prancing to right with royal umbrella supported by two chāmaras above.

Reverse.—In ring of dots, crozier between two fish bending outwards. Above, small couchant bull supported by chāmaras.

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

LATER PĀṆḌYAS

(After 1210)

MARAVARMAN SUNDARA PANDYA I ?

1216-39.

9. Ae . 55 TYPE A —**King and Fish.**

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

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

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

TYPE B —**Fish and Tamil legend.**

10. Ae 55

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

Reverse —Under crescent three-line Tamil legend

Su (n) ta ra
Pā n
ti ya n

This coin may be that of Māravarman Sundara Pāndya I or that of one of his subordinate contemporaries.

TYPE C.—**Boar and Fish.**

11. Ae . 5

Obverse —Boar to right with moon and sun above.

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

Su (n) ta ra Pā
. . . . *ya*

Probably a coin of Māravarman Sundara Pāndya I. But the boar cannot be explained unless it is assumed that as seen on some coins of Rāja Rāja, it had been adopted by the Chōḷas after their conquest of Vengi. This boar of the Madura Pāṇḍyas reappears on the (Madura ?) issues of Tirumala Rāya of Vijayanagar.

MARAVARMAN SUNDARA PANDYA II 1238-53.

OR

JATAVARMAN SUNDARA PANDYA I 1251-70.

TYPE D.—Fish, Bow and Nagari legend.

12. Al . 6. Wt. 59·2.

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

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

Śrī Pā
nda va na
ra (?) pa

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

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

13. Al . 65. Wt 5 7.

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

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

Śrī Pā
nda (gha ?) va na
ra pa

14. Al . 65 Wt 57·6.

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

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

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

15. Al . 65. Wt 57 2.

Obverse:—Similar to 13, but conch and discus clear and spring out of two floral creepers.

Reverse —In linear ring three-line Kannada legend with interlinear rules

Śrī Pā
ndya da na (m)
ja ya

Māravarman Sundara Pāndya II was a son of a sister of Vīra Sōmēśvara Hoysaḷa. At this time Kannada influence was great at Madura[1] and this appears to be the reason for the existence of a Kannada legend on a Pāndya coin more than any later conquest of the highlands by the Pāndyas. The legend *Pandya Dhanamjaya* means "Arjuna of the Pāndyas" The Pāndyas claimed descent from Arjuna's son by a Pāndya Princess.

Type G —Two Fish and Kannada letter.

16 Ai 3 Wt. 6·6 (some specimens weigh 6·7).
Obverse —Two fish to left
Reverse —Some doubtful lines, perhaps Kannada.

Sa (mvatsara)
13

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

Jatavarman Sundara Pandya I (?) (1251-70)
Maravarman Sundara Pandya I (1216-39)
Type H

17. Ae 65
Obverse —In circle of dots, two fish crossed, with dagger, discus, trident and conch in the fields.
Reverse —In ring of dots, four-line Tamil legend.

Ka ch chi va
lu n ku m
pe ru (m)
ā n

1. S K Aiyangar, Muh. Inv p 46

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

Type I —**Fish and standing Garuda.**

18. Ai 25. Wt. 6 3 Fanam ?

Obverse. Upright fish between discus and conch.

Reverse —Anthropoid Garuda with hands joined standing to right in front of a sacred lampstand

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

Type J —**Fish and Tamil letter.**

19 Ai 25. Wt 5 5

Obverse —Upright rude fish (between discus and conch ?)

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

Maravarman Kulasekhara I ? 1268-1311.

Type K :—**Garuda on Fish.**

20 Ae . 7. Well made.

Obverse :—In circle of dots, kneeling to right on a fish moving to right with open mouth, is a fine anthropoid Garuda in vīrāsana or heroic kneeling posture, with wings and arms open as when flying through the air, and wearing tall crown, armlets, bracelets, anklets and earrings.

Reverse:—In ring of dots three-line Tamil legend with interlinear rules, fragmentary on most specimens.

Sa ma ra
kō lā
ka la n

The legend means 'Tempestuous in battle.'

Type L —Garuda to left and Tamil legend.

21 Ae .65

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

Type M —Garuda to right and Fish

22 Ae 5

Obverse —Similar to 21 but Garuda to right.

Reverse —Crozier between two horizontal fish.

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

Type N.—Garuda to right and Tamil legend.

23. Ae .6

Obverse —Similar to 22.

Reverse —In ring of dots, three-line Tamil legend with interlinear rules·

Bhu va
nē ka
vī ra n

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

Type O.—Feet and Tamil legend.

(I)

24. Ae . 7. Irregular outline.

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

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

. . . . .

Ka l (i yu)

ka Rā (man) ?

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

(II)

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

ha la

n

May the specimen refer to the Kōlāhala type of coins ?

PART IV—MANUSCRIPTS.

MEMOIRS OF HYDER ALLY FROM THE YEAR 1758 TO 1770.

BY

ELOY JOZE CORREA PEIXOTO.

THE MANUSCRIPT

(Pl. XXIII.)

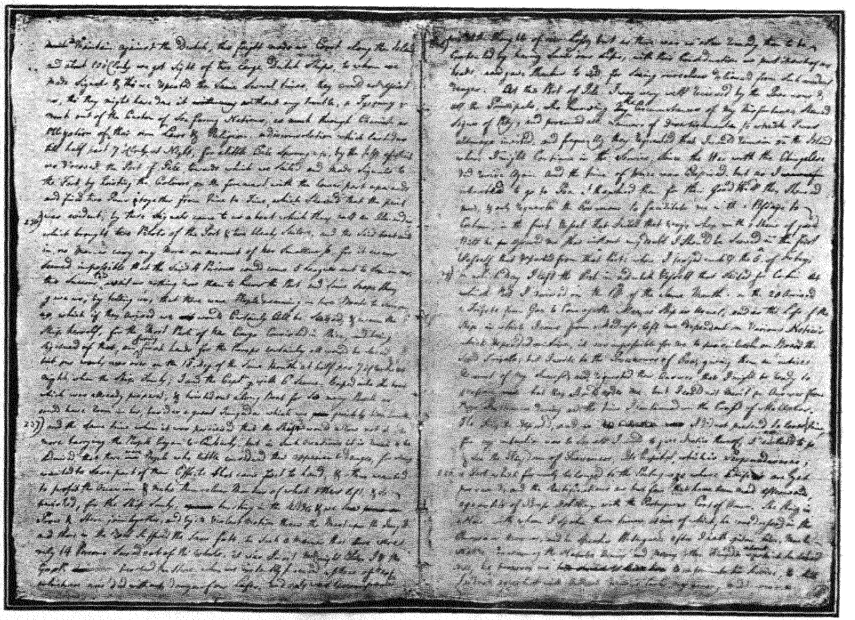
This manuscript was purchased in London by the late Sardar M. N. Balaraj Urs when he visited England. It is understood that another manuscript in English which is perhaps a fair copy of this manuscript exists in the British Museum and contains 176 pages The present manuscript was kindly lent to the Director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

Description

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

Date of Manuscript.

There is no doubt that the manuscript is old as evidenced by the hand-made paper and the ink used as also by the eighteenth century spelling and language employed The first two volumes have been written on a thicker variety of paper on which three different water marks appear One of them is the *fleur-de-lis* The second is also the *fleur-de-lis* placed on the top of a horse-shoe arch with the letters AVON inverted above the flower. The third one has a *fourche* perched on a shield which is supported by a flag on each side The *fleur-de-lis* has a crown ornamentation at the top and monograms below which appear to contain the letters G M G in some cases and LABRIGA in others. The third volume of the Manuscript is written on a thinner variety of paper bearing a different water mark from those described above Three circular designs are placed vertically and are surmounted by a *fourche.* The circle at the top has further the design of an inverted crescent, while the other two circles have the letters T G I of which the first two appear inside the middle circle and the last inside the bottom one Thus the paper is of French make, probably of the monarchical period. The uniformity met with in the ink used suggests that the entire manuscript must have been written continuously during several days probably immediately after the translator started his task.



SPECIMEN PAGES OF PEIXOTO'S MEMOIRS OF HYDER ALLY (p. 82).

PLATE XXIII

The original was however written in 1770 as the author himself says so on page 141 'this present year in which we write, 1770.' The last para giving information about the author's leaving India for good has probably been added by the translator who was at Tellichery at the time when the author came down there leaving Hyder's service. To him, in all probability, the manuscript must have been handed over Though his name is not known, it may be presumed by the circumstance that the manuscript is in English and was purchased in England that he was a European, most probably an Englishman.

Contents.

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

A few points bearing on the character of Hyder are new, as, for instance, his unscrupulousness in killing his mother with his own hands This matricide, which is not recorded elsewhere, requires corroboration, it is true But it must be admitted that the author was not prejudiced against his hero inasmuch as he had great admiration for him with all his faults. Though he had left Mysore service once before the Treaty of Madras and could have with advantage made his fortune elsewhere by serving Hyder's enemies, he returned again to Hyder and even put up with the awkward situation of waiting to meet him for about two months and of again being appointed on only half of his former pay. Likewise we have to consider the fact of the murder of king Nañjarāja Wodeyar at Hyder's hands as almost true, though the Hyder-Nāma and the Annals of the Mysore Royal Family do not mention it. Hyder was certainly acting like a usurper throughout his career. Wilks says that the king was strangled in the bath at Hyder's instigation. If that were so other chronicles would have mentioned it, for the fact would have become public Peixoto says that the king was poisoned and there was no enquiry instituted beyond effecting the arrest of the surgeon who attended the king during the previous night. Hence the fact of the murder could not be talked of so well as to be known universally. Since the author of the manuscript was a contemporary serving in Hyder's army, we may believe in his statement. Moreover the date of the king's death as given by him tallies with the one mentioned in the Annals of the Mysore Royal Family, while that given in the Hyder-Nāma is a year later and therefore not credible[1]

1 See *infra* page 118, foot-note 1

Dates of Events.

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

The last item has been dealt with above and in foot-note 1 on page 118. It would appear that Peixoto's account is correct. The second, too, is negligible as there is only a difference of about two months between the date mentioned by Peixoto—10th January 1763—and that mentioned by Wilks—close of March the same year. Such as it is, the Hyder-Nāma gives the date 19th January 1763 for the event and is nearer the date mentioned by Peixoto than to the one mentioned by Wilks The first item, however, shows a difference of about three months between the date known hitherto from the several sources (12th August 1760) and that mentioned by Peixoto. The Mahratas were asked to come to Khanderao's help at a time (June 1760) when the major portion of Hyder's army was absent at Pondichery under Mugtum, Hyder's brother-in-law. It is stated by Peixoto that, during the Ramzan (Jamzan), the Mahratas appeared one morning and so on Wilks states that Hyder escaped from Seringapatam on 12th August 1760;[1] while the Hyder-Nāma gives the date S' 1682 Pramādi Śrāvaṇa śu 13 which corresponds to 24th August 1760.[2] The difference between these two authorities is only by a few days and not controverting the period narrated by Peixoto. It is just possible that Peixoto has mistaken the Mohurrum for the Ramzan[3]. He, however, states in agreement with other writers that the river was impassable on account of the rains. This could only have been in August But we need not suppose that Peixoto was a mere casual observer recording events mainly from hearsay, though we need not, at the same time, think of him as a correct recorder of dates either, since he wrote his manuscript, according to his own statement, in 1770 which was the year in which he left Mysore Service

Importance.

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

1 History of Mysore, Vol I, p 256

2 M. A R 1930, p. 85

3 The Ramzan itself fell in April during 1760, not in June as stated by Peixoto.

guese author While chronicling the events he has in no way exaggerated and where he has given his opinions he has been judicious He has praised and condemned the Europeans and Indians alike. An account of Hyder from a pen of such an unbiassed person as the author of this manuscript would set at naught the writings of English critics and Indian euologists who have made much of their own and too little of their enemies' activities or achievements.

The Author.

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

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

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

He had thus to sail back to the Coromandel coast The English had now made peace with Hyder to the latter's great advantage. At Pondichery the author was prevailed upon by some French officers to return to Hyder's service He left for Kolar

with them and eventually was taken in May 1769 back to Hyder's service, though on half of his original pay with charge over all the Europeans with firelocks.

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

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

Anecdotes relative to the rise of Hyder Ali.

Hyder's Early Life.

Hyder Ali's father, Fatte Nāyak (Fatenaique) was born at Dēvanhalli (Deunaly)[1] Hyder himself was born at Kolar (Cular)[2] The latter's name was first Hyder Nāyak (Aidernaique) when he entered the services of 'the 2nd king at Seringapatam[3], a kingdom as great as Mercara in the south [4].

Seven years' War in India.

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

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

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

3 *i e.* Dalvoy Karāchūri Nañjarāj. He was actually the Sarvādhikāri. He was so powerful that the author mistakes him for a king

4. For the early history of Hyder see Wilks' History of Mysore, Vol I, and Hyder-Nāma (M A R. 1930).

Nañjarāj was now preparing to attack Mohamet Alı who was an ally of the English. Hyder was but a commander of a small detachment of 300 men consisting of Horse and Foot[1]. Durıng the three years that the sıege of Trıchınopoly lasted, he proved hımself 'ındefatıgable' by the serıes of attacks and 'robberıes' whıch he dırected agaınst the convoys of the Englısh. The sıege, however, was raısed by the rāja ın dısgust, and he broke off from the French on account of the dıfficultıes encountered[2].

Reduction of Dindigul.

Before leavıng for Serıngapatam the Rāja ordered Hyder to proceed to Dındıgul (Dındıngal) for subduıng the place, as also others ın ıts neıghbourhood to the authorıty of thıs provıncial capıtal Hyder's army now amounted to 1,300 men[3] He was gıven the authorıty to 'appoınt and dısplace any governors or chıefs' ın those parts and was appoınted as the General of the Provınce[4]

'With such good fortune' Hyder executed hıs duty that he not only brought to subjectıon powers whıch were not expected before to be subdued but also got 'much spoıls and rıches' of whıch the major portıon he reserved for hımself and sent the rest to the Rāja wıth the request that he mıght be allowed to augment hıs troops. The Rāja complıed wıthout lımıtıng the number

Preparations against the invading Mahratas

Hyder was asked to come over to Serıngapatam ımmedıately, sınce ıt was gıven out that the Mahratas threatened an ınvasıon[5] On the 15th of Aprıl 1758 he arrıved accordıngly wıth an army whıch now numbered '3,000 men wıth Fıre Arms, 1,200 Horse, and people wıth match-locks and lances about 1,000 men' Preparatıons went on brıskly durıng the raıny season and some months of the dry season too and troops were further ıncreased The author of the manuscrıpt, Peıxoto, now entered Hyder's servıce For the preparatıon of powder,

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1 Thıs number agrees wıth the one stated by Wılks, Hıstory of Mysore, Vol I, p 167

2 For detaıls see Wılks, ıdem. Theıe was domestıc dangeı, too, whıch ınduced hım to retıre Salabat Jung had now ınvaded Mysore to collect the arreaıs of tıibute (p 214)

3 Wılks gıves a dıfferent number (ıdem p 217) Hyder's resources had ıncreased before he left Trıchınopoly Besıdes the usual appendages of a chıef of ıank, ın elephants, camels, tents and magnıfıcent appoıntments he was rated on the ıeturns and receıved pay for 1,500 horse, 3,000 regular ınfantry, 2,000 peons and foui guns wıth theır equıpments See also M A. R 1930 p 82

4 Dınḍigul ıs about 65 mıles south-east of Trıchınopoly. Thıs appoıntment, accordıng to Wılks, 'may perhaps be consıdered as the epoch at whıch the germ of that ambıtıon began to unfold whıch terminated ın Hyder's usurpatıon of the Government of Mysore' (op cıt Vol I, p 216) The desıgnatıon of the appoıntment was 'Foujedar of Dındıgul' (ıdem p 218) Hyder's occupatıon ın these parts was for the greater portıon of the years 1755-1756 (ıdem p. 219)

5 Thıs Mahrata ınvasıon was for the second tıme Foı detaıls see Wılks, ıdem pp 221-222 In addıtıon to thıs danger there was also the mutıny of the army at the capıtal, whıch requıred Hyder's presence (ıdem p 225).

cannon balls and arms, Hyder had the best of the English and the French smiths and carpenters.

March against Chennapatna.

Chennapaṭna was now in the possession of the Mahratas who held it for non-payment of some tribute due to them. It was now the season for them to raid territories out of their jurisdiction and lay them under contribution. Hyder sent in December 1758[1] an advance party of 1,100 under Kabir Khan (Kabircam) to occupy the place and by the time another party sent by him arrived there on the 5th of the month, the place had been taken Hyder despatched the Mahrata garrison in the place and even offered several of them service under him. Those who left the place were sent out in safety to inform the Mahrata ruler at Poona of what happened[2]

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

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

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

1. It would appear from Wilks' account that the capture of Chennapaṭna by the Mahratas was early in 1759

2. This account differs from the one given by Wilks, (idem p. 229). See also Hyder-Nāma (M A R. 1930, pp. 84-85)

now been shifted to a place farther off from the first At last peace[1] was concluded at Seringapatam and the Mahratas retired on the 23rd of February (1759 A.D). When Hyder returned to Seringapatam he was received with 'much grandeur and honoured with the post of General in Chief.'[2]

The 'two Kings' at variance.

Misunderstandings arose between the 'two royal brothers'[3] at Seringapatam as a consequence of which the second rāja left for Mysore (Mancur) where he stayed with his army inside the strong fort. The 'first king', whom now Hyder served as a matter of policy in preference to the 'second king' whose service he undertook first, ordered Hyder to drive his 'brother" out of the kingdom and even to destroy him, if necessary. Accordingly Hyder marched against Mysore with an army of about 10,000 men consisting of 180 Europeans of different nations The 'second king' had the support of an army which numbered nearly 6,000 of whom there were two detachments of 600 and 400 commanded respectively by two Europeans Manoel Alves and Bento de Campos. Had it not been for Hyder's intrigues with the yielding foreigners through the author, there would have been perhaps some difficulty in taking possession of the fort Though one European was completely won over to his side, the fort was ably defended for upwards of three months In the long run the rāja was obliged to quit for Konanūr[5] (Cunur) where he intended to take up his residence Hyder, when he returned to Seringapatam, was well rewarded for his success and given the title of 'Hyder Aly' with the injunction that whosoever should address him as Nāyak thenceforth would have his tongue cut off. A poor man's tongue was actually cut off the very next day for his having, perhaps in ignorance, disobeyed this proclamation.

Khanderao's plot.

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

1 For the terms of the peace see Wilks' op cit Vol I, p 229

2 Wilks (idem p 230) says that on this occasion the Rāja welcomed Hyder by the name of '*Futte Hyder Behauder*' and made him the commander-in-chief

3 Peixoto has obviously mistaken Nañjarāj as the brother of the pageant Rāja, while he was in fact his father-in-law and in that capacity was virtually exercising great authority caring little for the Rāja himself He was almost considered a usurper when through Khanderao and Hyder and by the intervention of the old dowager of Dodda-Dēvarāj he was compelled to retire from public life and Hyder was made to serve in his stead For details see Wilks, idem pp 230 ff, see also M A R. 1930, p 85. Certainly the expression 'two royal brothers' cannot refer to Devarāj and Nañjarāj since they were not 'royal' and since Devarāj had expired in June 1756 long before Peixoto joined Hyder's service

4 *i e* Nañjarāj, the father-in-law, not 'brother'

5 About 30 miles north-west of Mysore.

of spying upon the Rāja. However, as he grew in riches and in confidence and esteem with the latter, he explained to him the real state of affairs that obtained in the kingdom and how powerful Hyder[1] had become so that the very commands of the Rāja would not be obeyed unless they were ratified by Hyder. The Rāja realised only too late his plight of incapacity and willingly left in Khanḍerao's hands the matter of rectifying the situation.[2]

Alliance with Mahratas.

Khanderao convoked the Mahratas so that they might so regulate their march that they might arrive in Seringapatam in June.[3] At this time Hyder's camp was here, but the greatest part of it had gone to Pondicherry with Mugtum Saib, a brother-in-law of Hyder Ali[4]. The author and another brother-in-law of Hyder, by name Ismail (Esmal) Saib had also gone from thence, with the result that Hyder remained only with about 2,000 men in all, horse and foot, including the Europeans.

Hyder's Flight

During the Ramzan (Jamson) the Mahratas arrived suddenly on a morning and after closing the gates of the city began firing at the house of Hyder[5] who, however, commanded the inmates not to make even the slightest noise. A ball however rolled and struck his old mother on the leg She cried out in pain and Hyder at once smote off her head[6] making thereby an example of her for others to keep

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

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

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

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

5 The Mahratas had not yet arrived It was Khanḍerao who opened the fire in expectation of them (*idem* p 256)

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

rigidly still. For three days and nights he remained in this manner and then fled away leaving his whole family[1] taking with him '30 horse and 11 camel with some money and jewels'. Manœl Alves was killed and the other Europeans entered the service of Khanderao

Hyder at Anekal.

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

Occupation of Bangalore

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

Ineffective persecution of Hyder.

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

1 For discussion of the date of Hyder's flight from Seringapatam see *supra* p 84

2 Peixoto says 'it was rumoured that if he (the governor of Bangalore) had known it he would not have come out' (to meet Hyder). But the governor of the place was Kabir Beg, a Mahomedan and a true friend of Hyder (See M A.R. 1930, p. 86) M M D.L T says that he was Hyder's uncle.—History of Hyder Shah, p. 41.

with orders to invade and subdue or even 'burn and raze' such of the villages as would not yield readily Hyder, however, was able to confound them all on various occasions with his 'sallies' effectively The peasants as, for instance, at Yelahanka (Yelavanka) were ruthlessly dealt with so that they might thenceforth defend themselves against these foreigners who were not suffered to come within 8 leagues from Bangalore On the 11th October (1760) above the 'Gatt de Chocallo' in the neighbourhood of the 'Fort Sheldurgo' the Mahrata camp—huge as it was, consisting of 35,000 men and 30 guns—was worsted by the two brothers-in-law of Hyder, Ismail (Esmal) Saib and Mir Saib. Further 'sallies' were, however, seemingly checked by Hyder in expectation of his brother-in-law Mugtum Saib from Pondichery, whom he sent for almost as soon as he arrived in Bangalore. With him were also expected four European commanders, 150 private Europeans, 400 Topasses and a huge army of Seapoys

Faizulla Khan of Kolar

Kolar (Cular) was now almost a kingdom and Faizulla Khan (Farzulacam) was the Nawab[1] thereof by reason of his having been the husband of the heiress. To his misfortune this queen died at this time and he was no longer claimed as a ruler He had therefore to leave the place immediately. Hyder was very hospitable to him when he came up for succour. Indeed in the early stages the Khan was held in as much reverence as Hyder himself. He was also appointed to repel the onslaughts of the Mahratas, which were being made almost daily into the villages even within the neighbourhood of Bangalore. The author of the manuscript had also been engaged in driving out the hordes of these Mahrata 'Pindares' On one occasion when he captured several of them at a village and brought them in bonds before Hyder, the latter, instead of thanking reprimanded him strangely' and, having liberated them, prohibited him from marching out again without his orders.

Arrival of Mugtum Saib

Ineffectual struggles with the Mahratas were being carried on for over three months when, one day, the author received orders to march the next morning to a place which was not made known at first The fort of Anekal was reached by him in this manner and here he was informed that Hyder's brother-in-law Mugtum Saib had been surrounded[2] by the Mahratas and the king's forces from Seringapatam. The latter numbered about 8,000 men and Mugtum Saib's camp suffered

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

2. He had been compelled 'to take post under Anchittydroog' (Wilks, *idem* p 261) about 48 miles south by east of Bangalore and 25 miles from Anekal.

much for want of adequate supply of ammunition, etc. For four days it was made impossible for the author to carry succour to him. Faizulla Khan (Farzulla cam), Ismail (Esmal) Saib and Mir Saib[1] were in command of the author's camp consisting of 1,400 Foot, 330 Horse, coolies with powder and ball 250, oxen laden with victuals 400, camels laden with money 12, and workmen to level the road and cut the bushes 500. With an ordered disposition this army marched between the advanced 'piequits' of the enemy to Tellemangal[2] where Mugtum Saib was encamped Mallerow[3] also had now come to help the enemy with his whole force, so that the three camps consisted of nearly 50,000 men and 40 pieces of cannon. Though it was possible for Hyder and his men to enter the fort of 'Tellemangal,' yet Mugtum was not to be found there and in the meanwhile the enemy began to give much trouble and create great confusion However, it was not very long before it was known that Mugtum Saib, with wisdom, sought a stronger place of refuge about a league in distance from the fort as a result of his having narrowly escaped from being utterly routed

The allies determined first on reducing 'Tellemangal' and then on beating Mugtum Saib so that it might be easier for them to force Hyder to surrender by himself. The troops of Mallerow suffered much and their Portuguese chief was taken prisoner with 16 private Europeans of different nations. In the meanwhile the fort of 'Tellemangal' had to be evacuated owing to the indiscriminate decision of 'Inebra Beg' (? Kabi baig), a former governor of Bangalore There was great loss consequently with much disorder among the troops Hyder therefore had to entreat the Mahratas for peace and in this he was successful.[4] The three parties left for their respective territories to the disappointment of Khanderao.

Reduction of Patana (Seringapatam).

Hyder now sought once again the help of the '2nd king'[5] of Mysore, who was residing in Konanūr (Cunur) Fort and asked of him his seal[6] with which he began to subdue the whole kingdom in his name by saying that the first king was only the king of the State and that it was the authority of the second to govern according to long-established custom. Thus Hyder went on conquering the provinces and changing the governors Those who offered to fight were ruthlessly dealt with and hanged, for *e g*, the governor of Māgadi (Magari). Within a short time the whole kingdom excepting Seringapatam was subdued In

1 According to Wilks 'Fazl Ulla Khan' was in command of the whole force (History of Mysore, Vol I p 261)

2. Anchitty—See note 2, p 92

3. Is it Murari Rao? See *infra* p 96 and footnote 1

4. For the terms of peace, etc, see Wilks, op cit. p. 262

5. *i.e*, Nañjarāj, the father-in-law of the king.

6. His seal as Sarvādhikāri, which title he had not yet given up, though he had retired from public life.

the latter place there was an army of 14,000 men consisting of 8,000 good Mahrata Horse, and 6,000 Infantry amongst whom were many Europeans, Artillery and Infantry whose chief was a Portuguese, Joze Rodrigues by name. These Europeans were all in the service of Hyder at first before his flight from Seringapatam.

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

While Khanderao was encamped at Mysore, Hyder marched from fort to fort augmenting his troops and at Tāyūr (Tairur) there accidentally arrived the Bishop D Fres. Antonio De Noronha, Mons Alain (Alem) and Mons. Hugel (Higel) with succour, at which Hyder was greatly satisfied.[1]

From Tāyūr (Tairur) Hyder went to Haradanahalli (Ardenaly) from where, at the Bishop's suggestion, the latter was sent to ' Irur ' with a detachment of 4,000 men to intimidate the forts belonging to the kingdom of Mysore. Spreading a false report that he was descending the Ghats to attack Rāmarao and thus drawing Khanderao to the fort of ' Reginagor ', Hyder once again occupied Tāyūr (Tairur) and leaving the camp in the charge of Faizulla Khan (Farzullacam) and Mugtum Saib, he marched with the Bishop to Konanūr (Cunur) to see the Rāja (Nañjarāja) While he was coming back with him Kanderao got notice and marched with a large army to meet the allies But the manoeuvres of Hyder were too much for him and leaving the army in charge of a ' moorist general ' he fled back to Seringapatam Hyder destroyed his army putting to flight a great number. While he was at ' Tipur,' Khanderao was drawing his troops together at Seringapatam Thg greater part of his men being at ' Madrapur,' Hyder thought of capturing this place tactfully. Eleven platoons were ordered to advance upon the bulwark and 3 were sent into the streets of ' Madrapur ' with orders not to fire unnecessarily, but to rob and disturb Khanderao's people. The bulwark was stormed and many were taken prisoners. But Hyder was obliged to march to Satyagāl (Setegal) where, however, the king sought his peace by laying all the blame upon Khanderao and yet saying that no harm should be done to him. Hyder consented with ' words of great maxim'[2].

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

1 Cp. Wilks, History of Mysore, Vol I, p 264

2. Cp the account given of the wars between Hyder and Khanderao by Wilks (*idem* pp. 263 ff). Hyder practised on Khanderao certain stratagems not related by Peixoto.

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

Execution of Ramarao.

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

Helplessness of the Raja.

The places stipulated in the articles were governed by Mugtum Saib for Hyder The king's name was worth nothing. Even the Rāja[2] in whose name he had subdued all, was prevented from entering Seringapatam 'for he feared he should not be able to expulse him again as the place is very strong and he wanted to govern himself as rightful lord'

Reduction of Hoskote and Sira.

Basalat Jung (Barsala Seng), brother of Nizam Ali, had now besieged Hoskote (Eskote) which was in the possession of the Mahratas. He found it impossible to capture the place and so asked Hyder for help. Hyder accomplished the task so soon that Basalt Jung in appreciation of his ability, gave him the title of Nawab Hyder Jung Bahadur (Nabob Hyder Senga bader)[3] and asked him to take the fort of Sira which also was in the possession of the Mahratas.[4] With little difficulty this place also was conquered and garrisoned.[5]

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1. The establishment of Hyder once again in full power was in June 1761
2. *i e*, Karāchūri Nañjarāj
3. But cp. Wilks, History of Mysore, Vol I, op. cit p 270
4. Wilks says (*ibid*) 'The distress of this chief, and the whole character of the negotiation, may be inferred from the fact that for a nezer of three lacs of rupees, he agreed to invest Hyder with the office of Nabob of Sera, an office, a country and a capital, which were yet to be conquered'
5. After capturing Hoskote, Hyder first marched to Doddaballāpura (Great Ballapur) which he annexed and then proceeded to Sira. (Wilks, idem p. 271).

Chikkaballāpura (Chikka Balapor) was a very strong fort governed by a valorous rāja of the 'Telinga' caste. Many generals and chiefs had attempted in vain to conquer it Even the king of Seringapatam once aimed at subduing it and had failed at which he taxed the kingdom very heavily and set apart a large amount as reward for him who should at any time take the place. Hyder, moved by this hope of gain and the gain of fame, marched upon the place accompanied by the Bishop Noronha The citadel was very well defended and it took about 11 days for Hyder to gain the citadel. But those within the fort took care to see that all the works of Hyder and 'the approaches which he made against the fort served for nothing'; whereupon Hyder decided upon making mines and blasting the walls About 13 mines were dug up and just when he was about to set fire he sent word to the rāja to surrender himself. But the rāja did not care. The explosion was effective partly in making about three breaches. The people, however, rose up to the occasion without minding the loss they sustained, and both the Nawab and the Bishop were amazed at their firmness and constancy. The next day, they made up with the rāja and proceeded towards Dēvanahalli (Deunaly).

Conquest of Chikkaballapura.

Here Hyder remained for some time expecting some money due from the aforesaid rāja, and was soon told of the rāja's intention to refresh himself for which purpose he was going to one of his two forts in the mountains It was also said that Mallerow[1] was coming to help him Hence Hyder, though he gave out that he was going to Sira, marched back to Chikkaballāpura, and easily captured the place since the rāja had left the place The latter found it difficult to reclaim it It was garrisoned and put in order by Hyder in a few days[2]

The territory of Mallerow was next attacked. He tried to help the rāja of Chikkaballāpura and Hyder wanted to wreak vengeance upon him. At the very first encounter Mallerow was worsted as a result of the wonders effected by the French Horse led by Monsr Hugel (Huegle). Mallerow was dislodged from all his forts and after sustaining a heavy loss he retired to the fort of Kodikonda (Curcunda). Hyder followed him up and utterly defeated him here. Mallerow left some garrison at the place and fled to bring succour.

Relations with Mallerow.

Capture of Kodikunda

1. The name given by Wilks is Murari Row (idem p 274)

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

The place was taken in the meanwhile and it was not possible for him to reclaim it.

Fall of Madakasira.

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

Capture of Penugonda.

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

Misunderstanding between Hyder and the Bishop.

While Hyder stayed at Madakasira, one day he did not send for the Bishop for the customary walk The Bishop therefore went up to him but found a principal person of the kingdom of 'Patana' occupying the seat which was usually being occupied by him When the two rose to receive him, the bishop went up straight to his usual seat and occupied it. The other person had therefore to sit down at another place. This enraged Hyder but he strove to hide his feelings.

1. Hyder's conquests of Kodikonda, Madakasira, Penugonda, Gooti and other places are simply mentioned by Wilks (op. cit. p. 275) But the details are known for the first time from Peixoto.

The consequent indifference with which the bishop was treated on this occasion and, further, his having been asked not to stretch his legs which privilege he was usually allowed if he desired, irritated the Bishop who at once got up from his seat and asked if Hyder had no more business with him. Hyder bluntly replied in the affirmative and even went to the extent of granting him the pass when it was asked for to leave his territories. The Bishop left immediately and in spite of Hyder's attempts to frighten him on his way, he managed to reach the kingdom of Sunda safely. Learning that he was safe 'Hyder repented of having permitted him to depart.' However he treated the other Europeans in his army well, and they were glad that the Bishop had left them for good.

Relations with the Raja of Chitaldrug

Hyder marched to Sira with the idea of proceeding therefrom to the dominions of the Rāja of Chitaldrug in order to bring him to his own terms regarding the differences between them. Faizulla Khan (Farzullacam) was sent in advance with an army of 8,000 men to take some forts belonging to the Rāja. Hiriyur (Irur) was captured and here their differences being settled, Hyder sent for Faizulla Khan to join his camp [1]

Annexation of Bednur.

The territories of the kingdom of Bednūr (Bedenur) were next attacked by Hyder. Sante-Bennūr (Santa Bedenur) was first captured. The kingdom of Bednur was now ruled by a woman unworthy of being a queen Her husband had, during his life time, adopted his nephew whom she did not like The prince was sent out of the town with some people who were ordered to kill him. But out of compassion they left him in the woods instead. He was taken to the Rāja of Chitaldrug, who gave him protection and recommended him to Hyder when their differences were settled. A principal article of their treaty was that Hyder should subdue Bednūr (Bedenur) and deliver the kingdom to the prince. Since the people of Bednūr were content with this information, Hyder had no 'difficulty in reaching the gates of Bednūr. The queen quitted the town and retreated to a hill called Durga[2], leaving the place with a mine which was set on fire as soon as Hyder took the first gates. The principal places were all garrisoned by Hyder and most of those who had fled away, were caught. Bednūr was annexed on the 10th of January 1763.'[3]

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1. These details are not mentioned by Wilks.

2 Ballālarāyanadurga, 70 miles to the south of Bednūr.

3 The account, as given by Wilks, of the annexation of Bednūr differs slightly in certain details (op cit. pp 275 ff) According to him a jetti, who used to shampoo the prince daily, was asked to kill him by dislocating his neck. The jetti on the other hand took him under his protection for 5 years, at the end of which period the Poligar of Chitaldrug was approached by the prince for help to regain his patrimony. The prince was thus recommended to Hyder who marched to Bednur

While the Rāja of Chitaldrug remained at Bednūr with the prince, Hyder proceeded as far as Mangalore subduing the provinces. He had no intention of giving the kingdom to the prince, when he saw that only this place could serve him 'for a refuge if the wheel of Fortune should turn and he having against him powers with which he could not contend in the field'.[1]

The queen with her paramour Lingiah (Limboia)[2] was captured She therefore resolved to come to Hyder's presence. The Nawab received her with ceremony and ordered her with her women to be lodged in his own house together with the other women who belonged to him.[3]

Siege of Yenur.

While at Mangalore Hyder subdued many forts as far north as Gōkarna At Kundāpur (Cundapoor) he stayed for a few days and then proceeded to Bednūr. The author of the manuscript was some days later sent again to Mangalore with orders to execute all such orders as he might receive from the governor 'Mirzam Lute Fih'.[4] The latter took him to Kumbla (Comelong) where the fort was besieged by Uda-Purssu,[5] a prince of the woods near Nileshwar (Nelliaseram) with an army of about 1,000 Nairs who, 'though they were good soldiers,' did not keep any order The object of this expedition was to drive out the besiegers. As soon as the Nairs perceived their approach, they retired into a pagoda and fought terribly, though the walls were scaled on all sides. More than 400 of the author's people were killed by

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about the close of January 1763 The queen offered to purchase Hyder's retreat several times which he refused being guided by one Linganna, a former minister It was not before the beginning of March 1763 that he ordered a noisy but feigned attack on the posts in his front, while he himself, guided by Linganna, entered the city before any alarm was given The conquest of Bednūr formed a new era in the History of Hyder (Wilks *op cit* p 281 Cp. M A R 1930, p 87)

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

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

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

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

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

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

Surrender of 'Uda Purssu.'

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

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

Reduction of Savanur

After taking Bednūr[1] Hyder ordered Mir Faizulla Khan to subdue all the forts and places belonging to the Nawab of Savanūr[2] who was counted as a great Lord in the neighbourhood. A contingent of 6,000 to 7,000 men was despatched for this purpose. The fort held out till the 17th of June and Hyder himself marched to the place. That very midnight the fort was completely surrounded and early next morning firing began violently. The enemy's camp was routed and taken with all its baggage and colours. The Nawab of Savanūr retired to the fort of 'Avari' immediately but was pursued by Hyder's men. The same night he therefore marched

1 Wilks adds the conquest of Soonda after that of Bednūr (*op cit* p 280–1)

2. See Wilks (idem p 282) for the reasons which induced Hyder to invade Savanūr Savanūr formed a deep indentation into the territory of Hyder after his conquest of Bednūr and Soonda. The Nawab of the place had bent to the interests of the Mahratas (idem p 235) and had even refused alliance with Hyder

back to Savanūr leaving his garrisons at 'Avari' which were all captured It was now thought that Savanūr would certainly fall. Many chiefs did not desire the total destruction of the Nawab of Savaṇūr. Hence they began to treat for terms of peace. The old mother of the Nawab herself came to Hyder[1] and was received with great respect. Hyder agreed to raise the siege if her son would consent to his terms and come to his camp. The conditions were then proposed and a certain sum of money[2] was demanded of which it was stipulated that a part should be paid immediately and the balance some months later when Hyder would come back after capturing Bankāpūr from the Mahratas. Though the Nawab of Savanūr added himself a condition to the treaty to the effect that he would help Hyder in the siege of Bankāpūr with an army of 6,000, there was no attempt made on his part to fulfil the conditions and Hyder had to waste several days in the expectation of men and money from the Nawab At last Hyder sent some Brahmans under the care of one Bhīma Rao (Bimi rao) to demand money in rough terms from the Nawab The errand was carried in such excess that the Savanūr sepoys killed several of the guard, wounding Bhima Rao himself in the right arm Hyder was enraged at this to such an extent that he declared he would chastise every body in the enemy's fort if the money was not paid within 3 days This determination procured for him the amount[3] soon and when the Nawab of Savanūr came to his camp to see him he was made to wait for several days and when finally he admitted him into his presence he scolded him by saying that he was not a worthy son of his mother and that for her sake he preserved him for that time

Capture of Bankapur

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

Relation with Mahratas.

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

1. These details are not mentioned elsewhere
2. Two lakhs of rupees (Wilks, *op. cit* p 283)
3. The Nawab of Savaṇūr, Abdul Hakeem Khan, was a Pathan. Wilks (idem p 283) says that he had not hoarded any treasure, nor had any credit with the Sowcars so that he was obliged to make payment in shawls, silks, gold clothes, carpets and other valuables equal actually to four times the amount demanded

intelligence that the Mahratas were approaching with a big army of 20,000 horse. As was usual with him he ordered his troops to advance by platoons towards the enemy. When thus they marched close upon the Mahratas, Hyder found out to his consternation that their horse alone numbered more than 50,000. That whole day Hyder's army had to stand a terrible fire and suffer considerably, being surrounded on all sides. Though Hyder wanted to march out to the plain, he could not do so for fear of being molested by the Mahratas. He therefore made 'battery's' and pretended to fight when Mādhava Rao, the Mahrata leader, wrote to him a letter praising the heroic actions said of him and desiring to meet him the next day in case he was a good soldier as he had heard. Hyder conferred with Mir Faizulla Khan and at midnight marched with his whole camp to the fort of 'Mencur' which was about two leagues from the place. The Mahratas were not slow in following him up, though the hilly region gave them, particularly to the Horse, great difficulty in marching. But it was not long before the Mahratas discovered that Hyder was encamped in an advantageous place and that it would be futile for them to fight him They therefore broke up with the intention of attacking Bednūr Hyder however quickly marched to Anekal to wait for them there. But the approach of the rainy season compelled Mādhava Rao to retire leaving a portion of his camp under the care of Gōpāl Rau and Segipanta

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

Mir Faizulla Khan and entrenched himself 'in a situation defensible of itself.' On many occasions the Mahratas experienced loss and resolved therefore to adjust the terms of the peace which was concluded on the 23rd May 1765 [1]

Invasion of Coorg and Kadapa.

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

Invasion of Malabar.

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

The army marched by way of 'Mangiseram, Combelom, Decalla and Tekal[2] to Maday[3]' the fort of which place was captured easily after passing a pretty large river in spite of this passage being defended by the Nairs. The whole country was disturbed by robbing, setting the houses on fire and killing the Nairs without discretion. The inhabitants ran away to the woods and some to Travancore Though the kings of 'Colastria, Samorin, Cotiote' (?) and others tried to conclude peace, Hyder would not hear The fort of Valarpattanam (Ballhapatam) on the banks of a river was then attacked and captured. Chirakkal (Cherrika) the capital of 'Colastria,' next fell to Hyder's hands as the Nairs had themselves abandoned the place. The Moplahs were enlisted in his army and the Nawab of Cananore was made the governor of the place The kingdom of Kōttayam (Cotiote), said to be about 60

1 The Mss. Hyder-Nāma, (M.A R 1930 pp 87 88, cp also Wilks op cit p 287) states that Hyder suffered a great deal in these wars and was placed in such desperate circumstances that he had to treat for peace All his conquests of the Mahrata territories were restored, his claims on Abdul Hakim Khan were relinquished and he agreed to pay the Peshva thirty-two lakhs of rupees Wilks says that the peace was concluded about the end of February, the date mentioned in the Hyder-Nāma is 23rd March 1765 (Ś 1687 Pārthiva Chaitra śu 2)

2 May be Bekal which has a fine fort built by Śivappa Nāyaka of Bednūr

3. Mádáyi or Pazhayangádi which has also a fort said to have been a canarese redoubt till about 1736.

leagues in extent was then captured. The Nair inhabitants of the place fled to Tellichery (Teley) or Mahé (Mohie) where the English and the French, respectively, protected them. A detachment was sent from Tellichery on behalf of the chief of Tellichery, which Hyder accepted He was glad to meet the chief with presents

The country of the four Nambiars was then attacked and abandoned. The king of Zamorin (Samorin) was captured at an annual feast to which Hyder sent 500 of his men dressed as Brahmans. At Calicut he was lodged in a Pagoda for some days and was then told that Nizamaly khan, 'Suba of Dodecam' was the lord of all these territories and that he ought to obey him and pay annual contributions to him. The king replied that he would arrange for this with his nephew and though it was already the beginning of May nothing was accomplished. In fact his nephew had been fighting Hyder's men all this time Hyder eventually found out that the king was deceitful and was contemplating on how to deal with him, when the king's people set fire to the house in which the king and most of his people were burnt. The Nairs were attacking Hyder's men every moment as they were waiting only for his retreat Hyder was obliged to leave the kingdom in charge of a governor and quit the place. After being in possession of it for about two years[1] he received from the king of Zamorin (Samorin) Rs 12,00,000 and delivered the kingdom on the 8th of March 1768

Towards the end of May 1766 Hyder left Calicut and retired to Coimbatore (Guimatur) belonging to the kingdom of 'Mencur' But in July he had to come back to chastise the Nairs who besieged Mādanna (Madaña)[2] in a pagoda as soon as Hyder had left the place The entire Nair country was plundered, their houses were burnt and a universal massacre of the Nair caste was ordered. The Nairs were hunted down and butchered. Hyder gave 'Rupees 5 to any one who brought him the head of a Nair that was able to fight; if it was of an old man, he gave four, and if of a boy he gave three rupees.' A price of three rupees was also paid for every Nair woman captured alive. Many women were thus captured and transported to distant places as presents to governors and chiefs Several incidents are related in the manuscript which recount the military trials of Nairs and the indignities they suffered from at the hands of Hyder.[3]

By the end of August Hyder returned to Coimbatore (Guimatur) leaving almost all the troops at Palghat (Palicatcherry)[4]. There was some trouble with some of the chiefs of the Horse here who complained against 'Chamerao.' Since they could not be accommodated with good words and were also somewhat

1 Wilks gives a different account about Hyder's dealings with the Zamorin, for which see op cit pp 291-2

2 This was 'a civil governor to whom Hyder had entrusted the fiscal arrangements of Malabar (idem p 293).

3 Cp. also Wilks, ibid

4 Wilks says (op cit p 294) that Hyder now ordered the erection of the fort at Palghat.

rebellious in their replies they were oppressed for some days and finally turned away.[1]

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

Return to Seringapatam.

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

The Raja, in protest, began conniving with the Mahratas to regain his territories Hyder therefore pleaded some excuse for his not having met him earlier In the mean time the Mahratas had captured a great part of Mir Saib's baggage and two great guns and forced him to Sira which also they took before long making Mir Saib himself a prisoner The news disturbed Hyder who was thus constrained to treat for peace with them. He tried to bring the Rāja to Seringapatam under some pretext. The Rāja suspecting foul play evaded him though Hyder himself came over to him personally with the request Hence Hyder managed to send a messenger 'Pindecam' by name to him with orders to bring him or to remain in the fort so that he may not stir out. The Rāja seeing there was no other go accompanied the messenger but did not enter Seringapatam for several days until he was almost forced to enter[3] By the end of April 1767 Hyder succeeded in making peace with the Mahratas on payment of Rs. 36,00,000[4]

The people at Seringapatam now began talking all sorts of things about Hyder, that he wanted the kingdom for his son and so on To silence them Hyder placed a son of the 'first king' on the throne[5]. All the same nothing was being executed but by Hyder's orders[6].

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1 This is not mentioned by Wilks

2 i e the *de jure* Rāja Chikka Krishṇa Rāj Woḍeyar.

3 Hyder's dealings on this occasion with Nañjarāj are not mentioned by Wilks, though he says (op cit p. 307) that he was made a state prisoner a little later. He says that while Hyder was absent in Malabar the pageant Rāja died and that he sent orders to place Nañjarāj Waḍiyar, his eldest son, on the throne, which formality had been observed long before Hyder's arrival at Seringapatam (idem p. 294)

4. Wilks says (idem p 294) that the peace was concluded in March for 35 lakhs of rupees

5 i e Nañjarāj Waḍiyar

6. Cp. Wilks op cit p. 294 A reduced establishment of the royal household was now enforced and Hyder's spies were posted within the palace gates.

Alliance between Hyder and Nizam Ali

Nizamalı (Aly) was a son of Nızamulmulk (Nızame of Maluco), brother of Nazır Jang (Narzazenagar) who was killed by the French on the coast of Coromandel ın 1751. He had entered ınto an agreement wıth Mādhava Rao to make war agaınst the Nawab. He now detested the Mahratas for havıng made peace wıth Hyder leavıng hım alone to act as he pleased. Whıle he was encamped near Bangalore the Mahratas retıred to Poona and Hyder went on fortıfyıng the ısle of Serıngapatam. Nızamalı receıved from 'Mohamat aly cam' succour consıstıng of 6,000 seapoys, 500 Europeans and many European officers under the general command of Colonel Smıth. Mohamed aly had also sent a detachment to take some of the Nawab's terrıtorıes and thıs detachment took Cauverıpatam (Quabrıa Patana), Trıpatur (Trepatur), 'Anaubarım,' etc. He wanted to annex all the terrıtorıes below the Ghats and he proclaımed hımself the Subadar (Suba) of Carnatıc (Carnate) though Nızamaly was the acknowledged Suba of the Deccan (Dodecam) When Hyder began to treat for peace wıth Nızamalı, the latter dısmıssed Mohamet aly's troops and sent word to Hyder to meet hım Nızamalı broke hıs camp and came close to the fort of Chennapatna (Chına Patana) where he remaıned many days negotıatıng wıth Hyder. Hyder however dıd not come ın person but sent hıs son ınstead on 11th June 1767 wıth Mır Saıb and others. Thıs party was receıved well by Nızamalı and returned to Serıngapatam on the 19th of the same month. Hyder was satısfied at the negotıatıons and ın accordance wıth the agreement enteıed ınto marched to help Nızamalı agaınst Mohamet aly [1]

Capture of Cauveripatam.

The army descended the Ghat of 'Chocalho' on the 28th of July. Mugtum Saıb was sent agaınst Ambūr whıle Hyder hımself marched to Cauverıpatam (Quabrıa Patana) whıch had belonged to hım formerly and whıch was now ın the possessıon of Mahomet aly The fort was surrounded and the ınmates surrendered themselves to Hyder who now garrısoned the place wıth hıs own troops

Battle of Changama.

Informatıon was receıved that Mahomet aly broke up hıs camp at Ambūr and was marchıng straıght to Arcot. Word was ımmedıately sent to Nızamalı about thıs and both the armıes ınstantly left Cauverıpatam (Quabrıa Patana) to prevent Mahomet aly from arrıvıng at Arcot At Changama Mahomet aly's army was overtaken whıle pretendıng to attack the enemy. Hyder marched to the strong pagoda of Tıruvannāmalaı (Trınamally). In the meanwhıle certaın partıalıtıes and treasons were notıced by Hyder ın Nızamaly's army. Thıs dısturbed hım for a whıle. The enemy began to move now and Hyder ordered his whole camp to

1 These details are not mentioned by Wilks.

march upon the two flanks and engaged upwards of 20,000 of Nizamali's Horse to take possession of a little hill which was close to the road where the army was to pass. Though the hill was taken, the cavalry could hold it only for a short time, for the enemy regained it soon from them. In the battle that ensued there was great loss on both sides and the Nawab himself was wounded a little

Battle of Tiruvannamalai.

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

Ravages of Tipu

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

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

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

The Author Leaves Hyder's Service.

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

1. Cp Wilks (op cit pp. 312-21) for the account of the battles of Changama and Tiruvaṇṇāmalai (Trinomalle).

for the European prisoners committed to his care by Hyder. Through these prisoners he had obtained the permit for his passage through the English territories.

The Author in Madras.

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

Prepares to Leave.

Some time later, having been prevailed upon by the counsel of a certain St. Luberm[1], the Governor desired him to send to his presence such of Hyder's spies as happened to be in Madras. When the author expressed in disgust his desire to leave Madras immediately and even asked to be sent to Pondichery, the Governor posted a guard to watch his movements particularly during night, since it was suspected that he may without notice go away to Pondichery and from there back again to Hyder's service The author was greatly disconcerted at this and the next day he saw the Governor in person and told him that he was prepared to go to any place where he might be pleased to send him The Governor now promised to send him to Bombay on the ship that was expected from Bengal on the 9th.

Ill Requitted by the English

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

Dangers of the Voyage.

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

1 St Lubin, Wilks calls him an impostor (op cit. p 338).

At about 7 o'clock in the night the port of Gale was discovered towards which the ship sailed and signals were made to the port Two boats arrived for help and suddenly the ship sank. The author, the captain and six seamen jumped into the boats and helped others in the ship to the boats. But with all their efforts they could save only about fourteen of them, for the ship burst before half of it was in water.

In Ceylon.

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

At Cochin and Travancore.

On the 5th of February he embarked on a Dutch vessel for Cochin and arrived there on the 18th A Frigate from Goa arrived in Cochin on the 20th, but he was not taken on board. He therefore wrote to the governors of the place giving an account of his career and anxiously waited for an answer which never came

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

Enroute to Bengal

From Cochin he went to Cannanore and from there to Tellichery The rainy season was approaching and the author now resolved not to go to Goa but to Bengal instead. The governor of Tellichery helped him with passage in a ship At Nicobar he alighted for some time to see the island The 'Deanes' were building a factory there. Almost all were sick with bad colour and swelled legs. The natives had now become civilized, but their actions were more apish than human. They went about naked and were extremely distrustful in their bargains. By way of the 'Andaman, Channbao, and Babasor' isles he arrived at 'Angelin' on the 26th November Here he disembarked in a 'Bagera for fear of the scarbuc' and arrived in Calcutta on the 27th.

Nicobar.

Other Isles

In Bengal.

He stayed in Calcutta till the end of December viewing the edifices belonging to the English and other nations. He saw the governor Mr. Varelle who invited him to dinner of which he writes: 'It is impossible that there can be made greater

Daily Expenses at any other place or Nation than what I saw in Bengal, for the country seats are magnificent, adorned in the English manner with all the Neatness; the plates are Numerous and abundant and the victuals are so many that nothing is wanting what might be desired as if it was in Europe.'

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

Again in Coromandel

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

In Pondichery

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

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

The author left Pondichery on the 10th and after visiting Tranquebar on the 13th left for Negapatam on the 26th. In the meanwhile he came to understand that Hyder was near Pondichery. Tranquebar was a small place which had a very pleasant situation beaming with gardens and places of recreation, though it was a port of little commerce. Negapatam was a Dutch place of great commerce

but situated 'in a place of no view, nor is it defendable, neither do the Dutch think of fortifying it. The Governor is only inclined to his commerce and the same are the rest of officers.' 'Their infantry make themselves unworthy of the name of Military.' The same was the case in Ceylon, Cochin and other Dutch places

Negapatam.

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

The Treaty of Madras.

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

How the English viewed the Treaty.

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

Back to Hyder's Service.

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

Hyder had now made many kingdoms tributary to him. Even the powerful Nawab of Kadapa (Carpe) had become subordinate The sum that Hyder received as tribute was enormous The destruction that Hyder caused in the territories conquered by him was also considerable. It resulted in the greatest ruin of these countries like Kadapa (Carpe), Kurnool (Carnur), etc. Only the fort of Bellary (Balarim) had held on and the inhabitants were encouraged in this behalf since the

Extent of Hyder's Conquests

Mahratas were now threatening Hyder with invasion. Hence Hyder entered into a treaty with the Fort and after receiving Rs. 1,25,000 he marched from the place.[1]

A Curious incident.

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

At Organim

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

Hyder's views on the English

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

Struggle with Mahratas.

In the meanwhile news of encounter of Hyder's son with the Mahratas arrived. He was reported as being besieged at Magdi (Magary). But some time later news arrived that the Mahratas had broken the siege and that Hyder's son had gone to Seringapatam in obedience to his instructions.

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

2 It would appear from Wilks' account (idem p 374) that Hyder made incessant demands of assistance from the English for the expulsion of the Mahratas in conformity with the Treaty of Madras, which the English refused Hence, perhaps, his allusion to their infidelity.

Hyder left 'Organim' to beat the Mahratas back, since they were molesting the country and taking 2 or 3 forts on some days. On the way he gave exercise to his army in firing At Chennarāyapatna (Sankarpatna), a fort in the kingdom of Mysore (Mencur), he stayed for 4 days and then left the place by way of 'Garedrugo' to another small fort in the vicinity of which the Mahratas were encamping. At night their camp was attacked and robbed They were put into such confusion that they retreated early next day. Hyder thereafter returned to Chennarāyapatna in triumph, though the Mahrata camp consisted of 15,000 Horse commanded by 'Gopal Rao, Rastia Golporia and Ranojee Cancor' and though Hyder's Horse and Foot together were only 8,000 (2,000 and 6,000 respectively).

Return of Mir Sahib.

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

Mahrata Successes.

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

Arrival of Raja Saib.

Hyder became thoughtful. He went to Bēlūr and Hāssan making preparations. While thus he was engaged Raja Saib arrived, having been all this time in the Mahrata army and now reconducted to Hyder.[1] He explained that he wanted to persuade the Mahrata not to give succour to Mahomet aly. Hyder however paid him little attention at which Raja Saib was disgusted, though he was under obligation to Hyder. Hyder had even thought of giving him in marriage his only living daughter who had been preserved by Modin Saib in spite of his custom of killing his daughters as soon as they were born[2].

Return to Seringapatam.

The Nawab's son now 'diverted' the Mahratas in the vicinity of Chikkaballāpur and retired to Bangalore with the loss of 4,000 Horse. He then arrived at Seringapatam and received his father who arrived there by way of Narsipur[3] after

1 Cp. Wilks op. cit p 376.

2 Cp. Hyder-Nāma, M.A R. 1930, p. 102

3. Hole-Narsipur.

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

Discord with Faizulla Khan

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

Hyder's Private Life.

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

Nanjaraj.

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

Hyder's Sports.

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

1. Cp. Hyder-Nāma's account, M A. R 1930, p. 102

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

Fortifications.

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

Tipu

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

More Victories of the Mahratas

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

A Moor Feast.

During the month of May the annual feast[1] of the ' Moors ' consisting of penitence was held at Seringapatam Hyder ordered the celebration with more moderation than usual But on the fourth day it was carried to some excess which Hyder in sportive spirit condoned.

Oppression at Bednur.

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

1. *i.e.*, the Mohurram.

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

Hyder, a Usurper.

During the period that Hyder remained as regent of the kingdom, he constituted Moorish Governors and only his orders and seals were obeyed in a manner that it was construed as 'Zeal for the common good of the people.' Every fort was garrisoned and governed by Moor chiefs. In Seringapatam Mugtum Saib, Hyder's brother-in-law, was the Governor and absolute lord who received his orders only from the Nawab. The income of the royal family 'hardly served for the Daily expenses'[1] and yet none ventured to speak in this behalf. To a certain prisoner who cured the king of an ulcer, the king could give nothing but a billet to take from a merchant a piece of white linen of little value and even this under promise that the matter would be kept secret and the cloth asked of the merchant when he was alone Thus the great kingdom and the greatness of the king in 1756 had dwindled into insignificance now

Degenerate Europeans.

The author sadly records that the Europeans whose service was sometime ago highly valued, had now become corrupted and disgraceful in the army. They had no fear of god or precepts of religion. 'The great pays that are gained are expended with much more liberality, the whole usually keep women and are given to all other vices that they not only lose their bodies but their souls likewise . .
there are so many examples that not one happens to enjoy these money's
. . .... '

Hyder and the Raja.

On the 27th of February (1770) Hyder visited the king eleven days after he arrived at Seringapatam. He was received with all attention When he fell at his feet, the king tried to prevent him from that formality. There was also the Queen Mother[2] present at the meeting and she looked very grave. Hyder reported of the Mahrata invasion and of the havoc committed by their force and also informed that they were demanding a great sum of money. The king replied that he was not afraid of such invasions as long as Hyder guarded the country's interests He said 'The security and Defence of the kingdom is in your hand, and in me the confidence that you will prosper in everything.'

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1. Cp Wilks *op cit.* p 294
2 Maharānī Lakshmammannī who lived up to 1808

The Mahratas took Maddagiri (Madegary) and garrisoned it[1]. They took the king of Bednūr and his queen mother with them and treated them well. The queen died ten months later of a terrible melancholy, though the Mahratas promised to put her once again in the possession of her kingdom. The king was staying with them in the same hope of being reinstated. There was a plot to hand over Nāgamangala to the Mahratas On the 12th of April three Brahmans, were carrying a letter to them. Hyder's men found them out and their noses were cut off

Other victories of the Mahratas.

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

A Terrible War Expected.

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

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

Hyder's Youngest Son.

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

Movement of Mahomet Aly

Information about Mohamed Aly.

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1 This, according to Wilks, was in 1767 A D (*op cit* p. 279)

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

Death of Nanjaraja Wodeyar.

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

Grief of Nanjaraja.

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

Mahrata Force *vs* Hyder's.

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

2 *i.e.*, Chāmarāja Woḍeyar.

Hyder's Concubines.

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

The Author takes Leave.

With Hyder's leave to procure Europeans for the army, the author left Seringapatam on the 6th (August) intending not to return again to the army 'on account of its present incapacity'

PART V.—NEW INSCRIPTIONS FOR THE YEAR 1937.

HASSAN DISTRICT.

ARSIKERE TALUK.

1

At the village Kanikatte in the hobli of Kanikatte, on the east face of the pillar to the west in the Sandhyâmantapa behind the Śringanâthêśvara temple.

Kannada language and characters.

ಅರಸೀಕೆರೆ ತಾಲ್ಲೂಕು ಕಣಿಕಟ್ಟೆ ಹೋಬಳಿ ಕನಬಾ ಶೃಂಗನಾಥೇಶ್ವರ ದೇವಸ್ಥಾನದ ಹಿಂದೆ ಸಂಧ್ಯಾ ಮಂಟಪದ ಪಶ್ಚಿಮ ಕಂಬದ ಪೂರ್ವ ಮುಖದಲ್ಲಿ

1. ದೇವಣ ಹೆಬರುವರ | 2 ಮಗ ನಾರಸಿಹದೇವನು

Note.

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

2

At the same place, below the above record.

Kannada language and characters.

ಇದರ ಕೆಳಭಾಗದಲ್ಲಿ

1 ಯಿವ ಸವಧರದ ಪಾಲುಗುಣ
2 ಬ ೧೦ ಲು ದೇವಣ ಹೆಬರವರ
3 ನಾರಸಿಹ್ಯದೇವನು ತಿಂಮಣ
4. ಗಳದೇವರು ಯಿ ಸಂಧ್ಯ ಮಂಟಪ
5 ವ ಕಟಿಸಿದರು ಶ್ರೀ ಗುರುಬೆ ನಮಃ

Note

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

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

3

In the same mantapa, on the west face of the pillar to the east
Kannada language and characters

ಅದೇ ಮಂಟಪದ ಪೂರ್ವದಕಡೆಯ ಕಂಬದ ಪಶ್ಚಿಮ ಮುಖದಲ್ಲ

1 ಶಂಕರ ಭಾ | 2. ರತಿ

Note

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

According to the local tradition at Kanikatte, a guru of the famous Smârta Matt at Śringêrı named Sankara Bhâratı resided for some time in the above Sandhyâmantapa at Kanikatte. In the list of the pontifs of the Śringêrı Matt published in Rice's Mysore Gazetteer, 1897, Vol. I, p 474, we find a name Śankarânanda after Purushôttama Bhâratı and the date 1428—1454 is given to him. In one of the kaditas of the same Matt dated 1451, a guru named Śankara-bhâratı is mentioned as the head of the Matt (M A R 1934, p. 130) Evidently this Śankarabhâratı or Śankarânanda may have resided for some time at Kanikatte. The record may hence be assigned to about 1450

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

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

4

On a vîragal in front of the same Sandhyâmantapa

Size 4′ × 2′.

Kannada language and characters.

ಅದೇ ಸಂಧ್ಯಾ ಮಂಟಪದ ಮುಂದುಗಡೆ ಇಟ್ಟಿರುವ ವೀರಗಲ್ಲು

ಪ್ರಮಾಣ 4′×2′

1. ಶ್ರೀಮತು ಕಳಿಕಟ್ಟೆಯ ಪುರದ ದನ ಸೆಱೆ ತುಱುಹೋಪಲು
2. ಆಣುವ ಕೆಱೆಯ ಸೇನದೋವ ಜಕ್ಕಯನ ಅಳಿ

ಎರಡನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

3. . . . . ಯ ಮಾರಯ
4 . . . . , . ತಳಿ ತಿಱುದು

Note.

Several letters in this vîragal on which are engraved the usual sculptures of warriors fighting with sword, celestial nymphs and Kailâsa, are quite worn out and lost. The bottom lines are also lost as the vîragal slab is broken below.

The record mentions the fighting and death of Mâraya, aliya (son-in-law or nephew) of Jakkaya, *sênabôva* of the village Ânuvakere during a cattle-raid at Kaḷikatte (same as Kanikatte).

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

5

At the same village Kanikatte, on the pedestal of the stone image of Kêśava standing in the navaranga of the Śringanâthêśvara temple.

Kannaḍa language and characters.

ಅದೇ ಕಣಿಕಟ್ಟೆಯ ಶೃಂಗನಾಥೇಶ್ವರ ದೇವಸ್ಥಾನದ ಕೇಶವ ದೇವರ ಪೀಠದಲ್ಲಿ ಕೆತ್ತಿರುವುದು.

1 ಚನ್ನಿಕೇಶವ ದೇವರ ಪ್ರ | 3. [ಚವು]ಡ ಸೆಟ್ಟಿ
2 ತಿಷ್ಟೆಯ ಸೇವೆಯ ಮಾಡಿಸಿ [ದ] |

Note.

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

The name Chavudasetṭi is however not quite clear as the letters before dasetṭ in line 3 are worn out and are quite indistinct

6

To the east of the same Śringanâthêśvara temple, on the 3rd vîragal.

Size 4′ × 2′-6″.

Kannada language and characters.

ಅದೇ ಕಣಿಕಟ್ಟೆ ಗ್ರಾಮದ ಶೃಂಗನಾಥೇಶ್ವರ ದೇವಸ್ಥಾನದ ಪೂರ್ವ 3 ನೆಯ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 4′ × 2½′.

1. ಶ್ರೀ ಮನ್ಮಹಾ [ಸಾಮಂತ] ಮಾಚೆಯನ ಮಗಂ ಮಸಣ
2 ಯ ತುಱುವಂ ಮಗುಚ್ಚಿ ಸ್ವರ್ಗಲೋಕ ಪ್ರಾಪ್ತನಾದ ॥ ನಮಃ ಶಿವಾಯ

Note.

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

It records the death of a warrior named Masaṇaya, son of mahâ [sâmanta ?] Mâcheya while recovering cattle from a raid. A prayer to the god Śiva comes at the end of the inscription.

No king is named nor any date given. The characters seem to belong to the 13th century when Kaṇikatṭe was subject to the rule of the Hoysaḷas.

7

On a 4th vîragal at the same place

Size 6′ × 4′.

Kannada language and characters

ಅದೇ ಸ್ಥಳದಲ್ಲಿ 4 ನೆಯ ವೀರಗಲ್ಲು

ಪ್ರಮಾಣ 4′ × 1½′

1 ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

1. ಶ್ರೀ ನಮನ್ತುಂಗ ಶಿರಸ್ತುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರೈ ೞೋಕ್ಯ [ನಗ]
2 ರಾರಂಬಂ ಮೂಲನ್ತಂಧಾಯ [ಶಂಧವೆ] ಶ್ರೀ ಜಗತೇನ್ವರದ ದೇ[ವ]

2 ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

3 ರ ಪಾದಾರಾಧಾಕರಪ್ಪ ಬಾಸೆ ದೋವನ ಮಗ ಹರೆಯ
4 ತುಂಬುಳಲು ತುಱುವ ಹುತ್ತಿಯ ಕಾದಿ ತುಱುವಂ ಮಗು

3 ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

5. ಚ್ಚಿರ್ ತಾಂಬಿದ್ದಲ್ಲಿ ದೇವ ಕಂನ್ನಿಕೆಯರು ದೇವಲೋ
6 ಕಕ್ಕೆ ಉಯ್ದರು ಶ್ರೀ ಜಗತೆನ್ವರ [ದೇ]

4 ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

7. ವರ ಪಾದಾರಾದಕರಪ್ಪಜಗತಿಗಳ ಪ್ರಸತ್ತಿ
8 ಎಂತೆಂದಡೆ ಬೆಚ್ಚಿಱು ಮಿತ್ತುವಂಕರೆವರು

Note.

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

The record abruptly ends here.

No date is given. The characters seem to belong to the 13th century A.D.

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

The village Tumbulu cannot be definitely identified. There is a village Tumbula in the T.-Narsipur Taluk, Mysore District. Perhaps the place Tumbulu of the present record may be the same as the above Tumbula

8

At the same village Kanikaṭṭe, on a slab lying broken to the south of the Kamathêśvara temple.

Size 3′ × 1′-6″.

Kannada language and characters.

ಅದೇ ಕಣಿಕಟ್ಟೆ ಗ್ರಾಮದಲ್ಲಿ ಕಮಠೇಶ್ವರ ದೇವಸ್ಥಾನದ ದಕ್ಷಿಣದಕಡೆ ಒಡೆದು ಎರಡು ತುಂಡಾಗಿ ಬಿದ್ದಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3′ × 1½′.

1. ಶ್ರೀ ವಿಕ್ರಮ ಸಂವತ್ಸರದ
2. ಶ್ರ ಬ ೧೩ ಸೊ ಚಂದಪ್ಪಬು
3. ತಪ್ಪ ವೀರಪ್ಪನವರು ಅಗು
4. ಂ ದದ ವೀರಪ್ಪನವರಿಗೆ ತ
5. ಂ ಮ ವಳಿತ ಬಗದ ಸೋ
6. ಮೇಶ್ವರದ ಮುಂದಣ ಮನೆ
7. ೧೫ ಕಯ್ಯನು ಧರ್ಮ ಸಸನ
8. ಮನು ಹೊಸಧಾರೆಯ ನೆ
9. ಱದು ಕೊಟ್ಟರು ಶ್ರೀ

Note

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

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

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

9

At the village Chikka Kôdihalli in the hobli of Kanikatte, on a vîragal to the south.

Size 5′ × 2′.

Kannada language and characters

ಅದೇ ಕಣಿಕಟ್ಟೆ ಹೋಬಳಿ ಚಿಕ್ಕಕೋಡಿಹಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ದಕ್ಷಿಣದಲ್ಲಿ ನಾರಾಯಣಸ್ವಾಮಿ ದೇವಸ್ಥಾನವಿದ್ದ ಮಾಳದ ಎದುರಿನಲ್ಲಿರುವ ಮನೆಯ ಬೇಲಯಬಳಿ ನಿಂತಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 5′ × 2′

1 ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

1 ಶ್ರೀ ಸ್ವಸ್ತಿಸಕವರು ೧೧೮೧ ಕಾಳಾಯುಕ್ತ ಸಂವತ್ಸರದ ಪಾಲ್ಗುಣ ಸು ೧ ಲು
2. ನಮಸ್ತ ಪ್ರಶಸ್ತಿಸಹಿತಂ . . . . ಪೋಲಗದೊಳು

2 ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

3 ತಂನ ತಾಂ ಪೊಗಳೆಯಾ . . . . . ಸೋವಿಯ ನಾಯಕ ಚಿಕ್ಕ
4. ಗೊಂಡಿಯಲು ಬಾಚ ಸಮುದ್ರವಂ ಕಟ್ಟಿಸಿ ಸುಖದಿಂದ ವಿರಲು ನಾರಸಿಂಘ ದೇ

ಬಲಗಡೆ ಪಕ್ಕದಲ್ಲಿ ಸುತ್ತಲೂ ಬರೆದಿರುವದು.

4. ಮನ ಸ್ವಾಮಿಕಾರ್ಯ್ಯಕ್ಕೆ ತ್ಯಾದಿ ಜಯದಿ ಕೋಪದಿಂ ಬಲದೊಡನೆ ಕಾದಿ ಸುರ
ಲೋಕಪ್ರಾಪ್ತನಾದ ಆತನ ಸತಿ ಮಾಚಿಯಕ್ಕ
. . . . ನಂಗಳನೇಕ ಮಣಿ

3 ನೆಯ ಪಟ್ಟಿಯಲ್ಲಿ.

6 ರತುನ ಖಚಿತ ಮಪ್ಪ ಮಣಿಮಯ [ಮಂ] ಟ

ಬಲ ಪಕ್ಕದಲ್ಲಿ

ಪದಲು ಈಕಲು ನಿಱಿಸಿದಳು

Note.

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

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

10

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

Size 4′ × 2′.

Kannada language and characters

ಆದೇ ಕಣಿಕಟ್ಟೆ ಹೋಬಳಿ ಹೊನ್ನಗಟ್ಟದ ಸೇರಿದ ಕೆರೆಯ ಕೋಡಿಯಬಳಿ ಗೊಲ್ಲರ ಹಟ್ಟಿ ಹತ್ತಿರ ನಟ್ಟಕಲ್ಲು

ಪ್ರಮಾಣ 4′ × 2′

1. ನಮಸ್ತುಂಗ ಶರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೆ ತ್ರೈ್ಯಲೋಕ್ಯ ನಗರಾ ರಂ
2 ಧಂ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ॥ಶಂಕರನ್ಯ ಕಥಿತಾಂ ಕಥಾರಸಂ ಚಂದ್ರಸೇಖರ
3. ಗುಣಾನು ಕೀರ್ತ್ತನಂ ನೀಲಕಣ್ಠ ತವಪಾದ ಸೇವನಂ ನಂಭವನ್ತು ಮಮ ಜನುಮ ಜನ್ಮನಿ॥
4. ಕೊಂಡಂ ತಳಕಾಡಂ ಕ್ಕೆಕೊಂಡಂ ಮೇರೆತ್ತಿ ಕೊಂಗ ನವಯವದಿಂದಂ ಕೊಂಡಂ ವಿಷ್ಣುವೆ ಚೋಳನ ಮಂಡಳಿಕ
5. ರ ಮಂಡೆಗೊಂಡು ತನು ಮಂಡಳಮಂ॥ಆ ವಿಷ್ಣುವರ್ದ್ಧನಂಗಂ ಭಾವೋದ್ಭವೆ ಯೆನಿಸಿ ನೆಗಳ್ದ ಪೆಂಪಿ
6. ನ ಲಕ್ಮಾ ದೇವಿಗೆ ಸುತನುದಯಿಸಿದಂ ಭೂವಿದಿತ ಯಶೋವಿಳಾಸಿ ನರಸಿಂಹ ನ್ರಿಪಂ॥
7 ಪಟ್ಟದ ಸತಿ ಪಟಲೆಗಂ ನೆಟ್ಟನೆ ನರಸಿಂಹ ನ್ರಿಪತಿಗತಿ ಮುದದಿಂದಂ ಹುಟ್ಟಿದ ನದಿಕ
8 ವಿಳಾಸಂ [ವೊಟ್ಟಜೆ] ಭುಜಗಲ ವೀರ ವಿಕ್ರಮಂ ಬರ್ಲಾಳಂ॥ವ್ರಿ॥ನರಧಿ ವ್ಯಾವೇಪ್ತಿತೋರ್ವ್ಯೀ ನಮವೆ
9 ನಿಸಿ ನುಖಂ ಬಾಳ್ಗೆ ಚಂದ್ರಾರ್ಕ್ಕ ತಾರಂ ಸ್ಥಿರ ನತ್ಯಂ ಕ್ಷತ್ರಪುತಾ್ರ ಗ್ರಣಿವಿಮಳಯಶಂ ಪಾಂ
10. ಡ್ಯ ವೇದಂಡ ಸಿಂಹಂ ಸ್ಮರ ರೂಪಂ ಹೊಯ್ಸಣೇಶಂ ಯದುಕುಳ ತಿಳಕಂ ವೀರ ನಂಗ್ರಾಮ ರಾ
11. ಮಂ ವರವೀರ ಶ್ರೀ ಸಖಂ ವಿಕ್ರಮಗುಣ ನಿಳಯಂ ವೀರಬರ್ಲಾಳ ದೇವಂ॥ ಸ್ವಸ್ತಿನಮನ್ತ
12 ಧುವನಾಶ್ರಯಂ ಶ್ರೀ ಪ್ರಿಥ್ವೀ ವಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿ ರಾಜಂ ಪರಮೇಶ್ವರ ಪರಮಭಟ್ಟಾರ
13. ಕಂ ಯಾದವ ಕುಳಾಂಬರದ್ಯುಮಣಿ ಸಮ್ಯಕ್ತ ಚೂಡಾಮಣಿ ಮಲೆರಾಜ ರಾಜ ಮಲಪರೊ

14. ಳು ಗಂಡನಸಹಾಯಶೂರ ನಿವಾರ ಸಿದ್ಧಿ ಗಿರಿ ದುರ್ಗ್ಗಮಲ್ಲ ಚೆಲದಂಕ ರಾಮ ನಿಸ್ಸಂ
15. ಕ ಪ್ರತಾಪ ಭುಜಬಳ ಚಕ್ರವರ್ತ್ತಿ ಹೊಯ್ಸಣ ವೀರ ಬರ್ಲಾಳ ದೇವನು ಸಕಳ ಮಹೀ ಮಂಡಳ
16. ವಂ ದುಷ್ಟನಿಗ್ರಹ ಶಿಷ್ಟ ಪ್ರತಿ ಪಾಳನಂ ಗೆಯ್ದುದೋರನಮುದ್ರದ ನೆರೆ ವೀಡಿನೊಳು ಸುಖಸಂ
17 ಕಥಾ ವಿನೋದದಿಂ ಪೃಥ್ವೀ ರಾಜ್ಯಂ ಗೆಯುತ್ತ ಮಿರ್ದ್ದು ತತ್ಪಾದ ಪದ್ಮೋಪಜೀವಿ॥ಕುಲಕಾನ್ತಾ ವ
18. ದನಾರವಿಂದ ಹಮ . . ಕರ್ಣ್ಣ ಕುಂಡಳ ನತ್ಯೊರ್ಜ್ಜಿತ ತೇಜ ರಂಜಿತ ನೆನಿಪ್ಪಾ
19 ಮಚಿ ದೇವಂಗ ವಾಲಲನಾರತುನ ಮಿಳಾವಿನೊತೆ ಯೆನಿಪಾ ಕೂಚವ್ವೆಗಂ ಪುಟ್ಟಿದಕ್ಕುಲ
20. ಲಕ್ಷುಮೀ ಪತಿ ಸಿಂಗನಾಥ ವಿಮಲ ಪ್ರಖ್ಯಾತನಾದಿಚ್ಛೆಯಂ॥ ಸಿಂಗಳೆಯ ಹರಿಗೆ ಗಾಂ
21. ಗಂ ? ಸಿಂಗಂ ನಿಜವಿಜಯ ಲಕ್ಷುಮಿ ರಮಣಾ ಸಂಗಂ ಸಿಂಗ ಜಯನಾಟ್ಯರಂಗಂ ಸಿಂಗಂ
22. ರಿಪುಭಂಗ ನಲ್ತೆ ಘಂಟೆಯ ಸಿಂಗಂ॥ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾ ಪಸಾಯ್ತಂ ಅತಿ ವಿಶಮಹಯಾ
23 ರೂಢ ಪ್ರಾಢ ರೇಖಾ ರೇವನ್ತಂ ವೀರ ಲಕ್ಷ್ಮೀಕಾಂತಂ ಕಂಡು ನುತ್ತ ಬಳಸುವರಗಣ್ಡ।ಆಳಂ ಕಂ
24 ಡು ಕೆಳಕಿಡಿವರಗಣ್ಡಂ ವೈರಿವೇದಂಡಂ।ನೀತಿ ಚಾಣಕ್ಯಂ ಅಚಳಿತವಾಕ್ಯ।ಶ್ರೀ ಸೋಮ
25. ನಾಥ ದೇವರ ಪಾದಾರಾಧಕಂ ಪರಬಳ ಸಾಧಕನುಮಪ್ಪ ಹಿರಿಯಭೇರುಣ್ಡನ ಪೊತ್ತ ದ ಕೂ
26 ನ ಘಂಟೆಯ ಸಿಂಗಯ ನಾಗಯಂಗಳು ಸಾತಿಯಬ್ಬೆಗೆದಯಂಸಬ್ಬ ಬಾಧಾಪರಿ
27 ಹಾರವಾಗಿ ಮೆಯ್ವೀವಿಗೆ ನ್ದಾಳುತ್ತವಿದ್ದು ತಂನ ಹೆನರಲು ಹಳ್ಳಿಯಂಮಾಡಿ ಮಾಚಸಮು
28. ದ್ರವೆಂದು ತಮ್ಮಯ್ಯನ ಹೆಸರಲು ಕೆದೆಯಂ ಕಟ್ಟಿಸಿ ಶ್ರೀಸೋಮನಾಥ ದೇವರ ಪ್ರತಿಷ್ಟೆಯಂಮಾಡಿ
29 ಆ ದೇವರ ಅಂಗ ರಂಗ ಭೋಗ ನೈವೇದ್ಯ ನಂದಾದೀವಿಗೆ ಖಂಡ ಸ್ಫುಟಿತ ಜೀರ್ಣೋದ್ಧಾರ ಮರ
30 ಪತಿ ತಪೋಧನರಾಹಾರ ದಾನಕ್ಕಂ ಆ ಚಂದ್ರಾರ್ಕ್ಕ ತಾರಂಬರಂ ಸಲ್ವಂತಾಗಿ ಸಾತಿಯಬೆಗೆಡ
31 ಯ ಮಾಳಗೌಡ ನಂನಗೌಡ ರಾಮಗೌಡ ನೊಳಗಾದ ಸಮಸ್ತ ಪ್ರಜೆ ಗಾವುಂಡುಗಳುಂ ಸಿಂ
32 ಗಯ್ಯ ನಾಗಯ್ಯನು ವಿದ್ದು ಸಕವರ್ಷ ೧೧೩೬ ನೆಯ ಧಾವ ನಂವತ್ಸರದ ವೈಸಾಖ ಸು
33 ೧೦ ಸೋಮವಾರ ವ್ಯತೀಪಾತ ನಂಕ್ರಮಾಣ ದಂದು ಸ್ವಸ್ತಿಯಮನಿಯಮ ಸ್ಯಾಧ್ಯಾ
34 ಯ ಧ್ಯಾನ ಧಾರಣ ಮೌನಾನುಷ್ಠಾಣ ಜಪ ಸಮಾಧಿ ಶೀಲ ಗುಣ ಸಂಪನರಪ್ಪ ರುದ್ರಸ
35. ಕ್ತಿ ದೇವರ ಪುತ್ರ ಕಲ್ಯಾಣ ನಕ್ತಿಯ ಕಾರಲಂಕಚ್ಚಿ ಧಾರಾಪೂರ್ಬ್ಬಕಂಮಾಡಿ ಬಿಟ್ಟದತ್ತಿ ಹಳೆ
36 ಯ ಕೆದೆಯ ಹಿಂದೆ ಗದ್ದೆಸಲಗೆ ೪ ಸಾಂತ್ಯಬೆಗೆದೆಯ ಹಿಂದೆ ಮೊದಲೇರಿಯಲ್ಲಿ ಗ
37. ದೆ ನ ೧ ಬೆದ್ದರೆ ಬಡಗ ಗೋಡಿಯ ಕಾಲೇರಿಯ ಮೂಡಸಲಗೆ ೨ ಕೊ ೧೦ ಪ್ರಿಯದಿನ್ನಿ
38 ದನೆಯ್ದೆ ಕಾವ ಪುರುಷಂಗಾಯುಂ ಜಯಶ್ರೀಯುವಕ್ಕೆ ಇದಂ ಕಾಯದೆ ಕಾಯ್ಯ ಪಾಹಿಗೆ ಕುರುಕ್ಷೇತ್ರಂಗ
39 ೊಳು ವಾರಣಾಸಿಯೊಳೆಳ್ಕೋಟಿ ಮುನೀಂದ್ರರಂ ಕವಿರೆಯಂ ವೇದಾಧ್ಯರಂ ಕೊನ್ದುದೊನ್ನಯನಂಹೊರ್ದ್ದುಗು ವೆಂ
40 ದು ನಾಱುದಪುವೀ ಸ್ಯೆಳಾಕ್ಷರಂ ಧಾತ್ರಿಯೊಳು॥ಸ್ವದತ್ತಂ ಪರದತ್ತಂ ವಾ ಯೋ ಹರೇತ
41 ವಸುಂಧರಾಂ [ಷಷ್ಟಿ] ವ್ಷರುಷ ಸಹಸ್ರಾಣಿ ವಿಷ್ಠಾಯಾಂ ಜಾಯತೆ ಕ್ರಿಮಿ ಗುರು ಶ್ರೀ

Transliteration

1. namas tunga-śiraś-chumbi-chandra-châmara-châravе trailôkya-nagarâ ram-
2. bham mûla-staṃbhâya Śambhave ‖ Śamkarasya kathitâṃ kathâ-rasaṃ Chandrasêkhara-
3. gunânu-kîrttanam Nîlakantha tava pâda-sêvanaṃ sambhavaṃti mama janma-janmani ‖
4. komdam Talakâdam kaikomdaṃ mêletti Komga navayavadimdaṃ komdaṃ Vishnuve Chôlana maṃdalika-
5. ra mamdegomdu tanu-maṃḍalamaṃ ‖ ā Vishnuvarddhanaṃgaṃ bhâvôdbhave yenisi negalda pempi-

6. na Lakmâdêvige sutanudayisidaṃ bhûvidita-yaśô-vilâsi Narasimha-
7. nripam ‖ pattada sati Êchalegaṃ nettane Narasimhanripatig ati-mudadimdaṃ huttidan adika-
8. viḷâsaṃ [vottaje] bhuja-gali vîra vikramaṃ Ballâlaṃ ‖ vri ‖ saradhi-
9. vyâvêshtitôrvvî-samave-
10. nisi sukhaṃ bâlge chamdrârkkatâram sthira-satvam kshatria-putrâgrani
11. vimala-yaśam Pâṃ-
12. dya-vêdamda-simham Smara-rûpaṃ Poysanêśam Yadukulatilakam vîra-
13. saṃgrâma-Râ-
14. maṃ vara-vîra-śrî-sakham vikrama-guna-nilayam Vîraballâladêvaṃ ‖
15. svasti samasta-
16. bhuvanâśrayam śrî-prithvîvallabham mahâ-râjâdhirâjam paramêsvara
17. paramabhattâra-
18. kaṃ Yâdavakulâṃbara-dyumani samyakta-chûdâmani malerâjarâja mala-
19. paro-
20. lu-gamdan asahâya-śûra samivârasiddhi giridurggamalla chaladankarâma
21. nissaṃ-
22. kapratâpa bhujabala-chakravartti Hoysaṇa Vîraballâla-dêvanu sakala-
23. mahî-mamdala-
24. vam dushta-nigraha-śishta-pratipâlanam geydu Dôrasamudrada nelevîdi-
25. nolu sukha-sam-
26. kathâ-vinôdadim prithvî-râjyaṃ geyuttam irddu tat-pâda-padmôpa-jîvi ‖
27. kula-kântâ-va-
28. danâravimda-hima · · · karnna-kumḍalan atyûrjjita-têja-ramjitan
29. emppâ
30. Machidevamga vâ lalanâ-ratunam ilâ-vinûte yenipâ Kûchavvegam puttidar
31. Kkula-
32. Lakshumî-pati Singanâtha vimala-prakhyâtan â-Bitteyam ‖ Singaliya ?
33. Harige Gâm-
34. gam Simgam nija-Vijayalakshumi-ramanâ- saṃgam singa-jaya-nâtya-
35. ramgaṃ Simgaṃ
36. ripu-bhangan alte Ghanteya-simgam ‖ svasti srîman mahâ-pasâytaṃ
37. ativiśama-hayâ-
38. rûdha-praudha-rêkhâ-Rêvamtaṃ Vîra-Lakshmî-kântaṃ kandu sutta bala-
39. suvara-ganda ! âlaṃ kaṃ-
40. ḍu kela-hidivara gamḍaṃ vairi-vêḍamḍam ! nîti-Châṇakyam achalita-
41. vâkya ! śrî Sôma-
42. nâtha-dêvara pâdâ-râdhakaṃ para-baḷa-sâdhakarum appa Hiriya-
43. bheruṇḍana Mottada Kû-

26. sa Ghanteya Singaya-Nâgayamgaḷu Sâtiyabbegereyam sarbba-bâdhâ-pari-
27. hâravâgi mey-jîvigendâluttav-irddu tamna hesaralu hallîyam mâḍi Mâchasamu-
28. dravemdu tanimayyana hesaralu kereyam kattisi Śrî-Sômanâtha-dêvara pratishteyam mâḍi
29. â devara amga-ramga-bhôga naivedya nandâ-dîvige khanda sphutita jîrnnôddhâra matha-
30. pati tapôdhanar-âhâra-dânakkam â-chandrârkka-târambaram salvamtâgi Sâtiyabegere-
31. ya Mâḷagauda Namnagauda Râmagaudan olagâda samasta-praje-gâvundu-galum Sim-
32 gayya Nâgayyanu virddu saka varsha 1136 neya Bhâva-samvatsarada Vaisâkha su
33. 10 Sômavâra vyatîpâta samkramânadamdu svasti yama-niyama svâdhyâ-
34. ya dhyâna dhârana maunânushṭâna japa samâdhi śîla-guna-sampannarappa Rudrasa-
35. kti-dêvara putra Kalyânasaktiya kâlam karchchi dharâ-pûrbbakam mâḍi bitta datti hale-
36. ya kereya himde gadde salage 4 Sântyabegereya himde modalêriyalli ga-
37. de sa 1 beddale badaga-gôdiya kâlêriya mûda salage 2 ko 10 priyadind int i-
38. dan eyde kâva purusharng âyum jayasrîyum akke idam kâyade kâyva pâpige Kurukshêtramga-
39. lolu Vâranâsiyol elkôti-munîmdraram kavileyam vedâdhyaram kondudond ayasam porddugu vem-
40. du sâridapuv î-sailâksharam dhâtriyolu ‖ sva-dattam para-dattam vâ yô harêta
41. Vasumdharâm [shashṭi] r-vvarusha-sahasrâni vishtâyâm jâyate krimi guru śrî

Translation

Lines 1-12

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

Vishṇu conquered Talakâd and marching upon Kongu captured it with all its elements (of sovereignty) and seizing by their heads the mandalikas (subordinate chiefs) of the Chôla subdued their bodies To that Vishnuvardhana and the famous Lakmâdêvi who was praised as if she had issued from the mind (of Vishnu, bhâvôdbhave) was born the king Narasimha, possessed of fame spread all over the earth. King Narasimha had to his joy by his anointed wife Êchale a son Ballâḷa

endowed with great charm, prowess and heroism. May Vîra Ballâla Dêva, possessed of steady prowess and pure fame, the chief of princes, a lion to the elephant the Pândya, handsome like Manmatha, lord of the Hoysanas, an ornament of the Yadu race, Râma in heroic battles, companion of the excellent goddess of prowess, abode of valour, live in happiness for ever, to last for as long as the moon, sun and stars endure, as the ruler of the earth surrounded by seas

Lines 12-17

Be it well. While the refuge of the whole universe, favourite of fortune and earth, king of kings, supreme lord, supreme master, a sun in the firmament the Yâdava race, crest-jewel of righteousness, king over Male chiefs, punisher of the Malepas, unassisted hero, Samvârasiddhi, Giridurggamalla, a Râma in moving battle, nissanka-pratâpa bhuja-bala-chakravarti Hoysana Vîra Ballâladêva was ruling the earth in peace and wisdom from his capital Dôrasamudra, punishing the wicked and protecting the righteous —

Lines 17-20

To that Machidêva shining with great lustre and possessed of ear-rings which . . . . . the lotuses the faces of women of good birth and Kûchave, a jewel among women, and famous over the world were born Singanâtha, a Vishnu to his family, and Bitteya of pure fame.

Lines 20-37

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

Be it well When the illustrious mahâpasâyta, a bold Rêvanta versed in riding the most vicious horses, lord of the goddess of valour, punisher of those who on seeing a man hang around him, destroyer of those who when they see a person begin to beg him for favours (?), a Chânakya in polity, never swerving from his word, worshipper of the feet of the god Sômanâtha, destroyer of the enemy troops, —Kûsa Ghanteya Singaya Nâgayya of Hiriya Bhêrundanamotta having received Sâtiyabbegere, free from all imposts for his maintenance (meyjîvige) was ruling it he set up a village in his name and constructed a tank in his father's name calling it Mâchasamudra, consecrated the god Sômanâtha (within the village) and for the decorations and illuminations of the god, for the food offerings and perpetual lamps to the god and for repairs and renovations (of the temple) and for the feeding of the heads of matts and ascetics, for as long as the moon and sun and stars last, Mâlagauda, Nannagauda, Râmagauda and other praje-gavundus of Sâtyabegere• together with Singayya Nâgayya, made a grant in the śaka year 1136 the year Bhâva, on the 10th lunar day of the bright half of Vaiśâkha, on Monday with Vyatîpâta and Sankramana (of the lands herein specified) to Kalyânaśakti, son of Rudraśakti-deva, possessed of the qualities of restraint, control of passions, vedic

studies, meditation, concentration of mind, silence, repetition of mantras, and absorption of mind in God, and washing his feet made the grant of land with pouring of water.

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

Lines 37-41.

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

Guru srî —

Note

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

The Hoysala genealogy down to Ballâla II (1173-1220) is next given After this comes the eulogy of a subordinate of that king named Ghanteya Singa and it is next stated that he ruled over the village of Sâtiyabbegere (now Sâtangere near Honnagatta) and built a village in his name and a tank in his father's name (Mâchidêva) and a temple of Sômanâtha and made a grant of land for services in that temple. The Praje-gâvundus of the village Sâtiyabbegere joined in this grant.

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

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

The date of the grant is given as Ś 1136 Bhâva sam. Vaisâkha śu 10 Sômavâra Vyatîpâta Sankramana and corresponds to 21st April 1214, a Monday. But no Sankramana takes place on that date.

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

11

At the village Doḍḍagaṭṭa, in the hobli of Kamkaṭṭe, on the 1st vîragal near the ruined Iśvara temple.

Size 3' × 2.

Kannaḍa language and characters.

ಅದೇ ಕಣಿಕಟ್ಟೆ ಹೋಬಳಿ ದೊಡ್ಡಗಟ್ಟದ ಪಾಳು ಈಶ್ವರ ದೇವಾಲಯದ ಬಳಿ ನಟ್ಟ 1ನೆಯ ವೀರಗಲ್ಲು

ಪ್ರಮಾಣ 3'×2'.

Iನೆಯ ಅಡ್ಡಪಟ್ಟಿ

1 ಸ್ವಸ್ತಿ ಚಿತ್ರಭಾನು ಸಂವತ್ಸರ ಭಾದ್ರಪದ ಬ ೩ ಆದಿವಾರದಂದು ಶ್ರೀಮನು . . .

2 ರನ ಮೇರೆ ದಂಡೆತ್ತಿ ನಡದಲ್ಲ ಶ್ರೀಮತು ಣನ ಮಗ ದಂಣಾಯ್ಕನ ಮನೆಯ

3 ಬಲುನಾಯಕ ಮಾರೆಯನಾಯಕನು ಅಗುಂದದ ಮೇಲೆತ್ತಿನಡೆವಲ್ಲ ಮಾರನ ಮಾಳೆಯಂ

IIನೆಯ ಅಡ್ಡಪಟ್ಟಿ

4. ಕಾದಿ ರಣದಿ ಸ್ವರ್ಗ್ಗಸ್ತನಾದನು ನಾಗವೆಡಿಯ ಗ್ರಾಮದ ಗವುಡನ ಮಗ ಮಾಳೆಯ ನಾಯಕ್ಕಂಗೆ

5 ಅಶರ ಮಣ್ಣ ? ಬೊಮ್ಮರಸನು ಮಡಿಸಿದ ವೀರಗಲು ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Note.

Some letters in lines one and two are worn out and lost The record states that a general named Mâreyanâyaka, *maneya balunâyaka* (the strong warrior of the house' under the same *danâyaka* (officer or general) marched upon the village Agunda during a military expedition by some enemy (not named) against the Hoysala country It is next stated that during this attack on Agunda, a warrior named Mârana Mâleya (Mâleya son ? of Mâra) fought and died and that a person named Bommarasa of Asaramannu ? set up this vîragal in memory of Mâleva Nâyaka (evidently the same as Mârana Mâleya referred to before), son of the headman (gavuda) of the village Nâgavêdi

Nâgavêdi is a village very near Doddagaṭṭa and Aggunda is not far off from Nâgavêdi. No king is named nor Śaka year given. The record is dated Chitrabhânu sam Bhâdrapada ba. 3 Âdivâra. The characters seem to belong to the end of the 13th century when there were frequent battles between the Yâdavas and the Hoysalas. Chitrabhânu of this record may therefore be taken as Ś 1204 Chitrabhânu and the whole date may be regarded as equivalent to 23rd August 1282 A D , a Sunday as stated in the grant.

12

On a 2nd vîragal at the same place

Size 3 ×2

Kannada language and characters

ಅದೇ ಸ್ಥಳದಲ್ಲಿರುವ 2ನೆಯ ವೀರಗಲ್ಲು

ಪ್ರಮಾಣ 3′ × 2′

1ನೆಯ ಅಡ್ಡಪಟ್ಟಿ—ಕಾಣುವುದಿಲ್ಲ. ಅಕ್ಷರಗಳು ನಪೆದು ಹೋಗಿವೆ.

2ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

1. ಕಾಳೆಯನ ಹೆಟ್ಟಣದಲು ಕದನವಾದಲ್ಲ . . . . ಹೆಗ್ಗ್ಡೆಯ ಪ್ರಸ್ತಾವದಲು

2. ತರೆಗೊಟ್ಟು ಮ್ರಿತನಾದ ಅತನ ಕುಲವಧು ಮನಣಕ್ಕ ಕಲ್ಲ ನಿಲಸಿದಳು

Note.

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

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

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

13

At the village Halkûr, in the same hobli of Kaṇikatte, on the 1st vîragal.

Size 3 ×1'—6".

(Arsikere 64 Revised).

Kannada language and characters.

ಅದೇ ಕಣಿಕಟ್ಟಿಯ ಹೋಬಳಿ ಹಲ್ಕೂರು ಗ್ರಾಮದ ಪಾಳು ಕಲ್ಲೇಶ್ವರ ದೇವಸ್ಥಾನ ಬಳಿಯಿರುವ 1ನೆಯ ವೀರಗಲ್ಲು.
(ತಿದ್ದು ಪಾಟಾದ ಆರಶೀಕೆರೆ ತಾಲ್ಲೂಕು 64ನೆಯ ನಂಬರಿನ ಶಾಸನ)

1ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

1. ಜಿತೇನ ಲಭ್ಯತೇ ಲಕ್ಷ್ಮೀರ್ಮೃತೇನಾಪಿ ಸುರಾಂಗನಾ
2 ಕ್ಷಣ ವಿಧ್ವಂಸನೇ ಕಾಯೇ ಕಾಚಿಂತಾ ಮರಣೇರಣೇ

2ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

3. ಸ್ವಸ್ತಿ ಶ್ರೀಮತು ಸಾಧಾರಣ ಸಂವತ್ಸರದ ಪಾಲ್ಗುಣ ಸು
4 ಧ ಪಂಚಮಿ ಬ್ರಿಹವಾರ ದಂದು ಹಿಱಿಯಬೆಗೆಱೆಯ

3ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

5 ಮಲ್ಲಿಸೆಟ್ಟಿ ತುಱು ಹರಿವಲ್ಲಿ ಕಾದಿ ನುರಲೋಕ ಪ್ರಾಪ್ತನಾದ
6 ಆತನ ಪುತ್ರ ಮಯಿಲಸೆಟ್ಟಿ ಅವರ ಬಾವ ಕಾಮಿಸೆಟ್ಟಿ ಅ

4ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

7 ತನ ತಂಮ್ಮ ಬೋಕಸೆಟ್ಟಿ ಇಂತಿವರಿಗೆ ಪರೋಕ್ಷ ವಿನೆ [ಯ] ವಾಗಿ ಬೋ
8 ಕಿಕಬ್ಬೆಯ ಮಗಳು ಮಹಾದೇವಿ ನಿಲಿಸಿದ ವೀರಸಾಸನ ಮಂ
9. ಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. jitêna labhyatê Lakshmîr mritênâpi surânganâ
2. kshana-vidhvamsanê kâyê kâ chintâ maraṇê raṇê
3. svasti śrîmatu Sâdhârana-samvatsarada Pâlguṇa su-
4. dha panchami Brihavâradandu Hiṛiyabegeṛeya
5. Mallisetṭi turu-harivalli kâdi sura-lôka-prâptanâda
6. âtana putra Mayilisetṭi avara bâva Kâmisetṭi â-

7. tana tanima Bôkisetṭi intivarige parôksha-vine[ya] vâgi Bô-
8. kikabbeya magalu Mahâdêvi nilisida vîrasâsana mam-
9. gaḷa mahâ śrî śrî śrî

Translation

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

Be it well On Thursday 5th lunar day of the bright half of Phâlguna in the year Sâdhârana, Mallisetti of Hiriyabegere fought during the attack on cattle and attained the region of gods. For his son Mayilisetti, his brother-in-law Kâmisetṭi and his younger brother Bôkisetṭi—in memory of these deceased, Mahâdêvi,' daughter of Bôkikabbe set up this *vîraśâsana* Good fortune.

Note.

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

It begins with the usual verse in praise of fighting in battle and records the death of Mallisetti of Hiriyabegere and others in defending the cattle and erection of the vîragal in their memory by a woman named Mahâdêvi.

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

14

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

Size 3′ × 2′.

Kannada language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿರುವ 2ನೆಯ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 3′ × 2′.

Iನೆಯ ಅಡ್ಡಪಟ್ಟಿ

1. ಜಿತೇನ ಲಭ್ಯತೇ ಲಕ್ಷ್ಮೀರ್ಮೃತೇನಾ[ಪಿ ಸುರಾಂಗನಾ]
2. ಕ್ಷಣ ವಿಧ್ವಂಸಿನೇ ಕಾಯೇ ಕಾಚಾಂತಾಮರ[ಣೇ ರಣೇ]

IIನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

3 ವಿಕ್ರಮಸಂ। ಭಾದ್ರಪದ ಬ ೧೪ ಮಂ। ದಿನ ಹಲುಕೂರಮ

4 ಲ್ಲ ಗುರುಗಳ ಮಗ ಮಲ್ಲಯನು ಹಲುಕೂ

IIIನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

5 ರ ಬಾಗಿಲಲು ಕಾದಿ ಕವಿಳಾಸ ಪ್ರಾಪ್ತನಾದನು

Note.

This also is similar to the previous record and begins with the same verse in praise of fighting in battle

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

15

On a third vîragal at saine place.

Size $3' \times 2'$

ಅದೇ ಸ್ಥಳದಲ್ಲಿ ಮತ್ತೊಂದು ವೀರಗಲ್ಲು (3ನೆಯದು).

ಪ್ರಮಾಣ $3' \times 2'$

ಮೊದಲನೆಯ ಅಡ್ಡಪಟ್ಟಿ

1 ಜಿತೇನ ಲಭ್ಯತೇ ಲಕ್ಷುಮೀ ಮ್ರಿತೇನಾಪಿ ಸುರಾಂಗನಾ

2. ಕ್ಷಣ ವಿದ್ಯುಮನನಿಕಾಪಿನ ಕಾಚಿಂತಾ ಮರಣೇರಣೆ ॥

ಎರಡನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

3. ಸಕ ವರಿಷ ೧೨೧೬ ವಿಜೆಯ ಸಂವತ್ಸರದ ಮಘ ಸು ೧೧ ವ ಅರಸಾಳುಮ

4. ದಯ್ಯಮಗ ಬಯಿಚಯ್ಯನು ಅರಸಿಯ ಕೆರೆಯ ದಾರಿಲಿ ಕ

ಮೂರನೆಯ ಅಡ್ಡಪಟ್ಟಿ

5 ಳರು ತಾಗಿದಲ ರಣರಂಗ ವೀರನಾಗಿ ಕಾದಿ ಸುರಲೋಕ ಪ್ರಾಪ್ತನಾದ

Note

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

16

On a 4th vîragal at the same place

Size $3' \times 1' - 6''$.

Kannada language and characters.

ಆದೇ ಹಲ್ಮೂರು ಗ್ರಾಮದ ಕಲ್ಲೇಶ್ವರ ದೇವಸ್ಥಾನದ ಬಳಿ ಇರುವ 4ನೆಯ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 3′ × 1½′

Iನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

1. ಜಿತೇನ ಲಭ್ಯತೇ ಲಕ್ಷ್ಮೀ ಮೃತೇನಾಪಿ ಸುರಾಂಗನಾ ಕ್ಷಣ ವಿಧ್ವಂಶ
2. ನೇ ಕಾಯೇ ಕಾಚಿಂತಾ ಮರಣೇರಣೇ ಸ್ಯನ್ತಶ್ರೀಮತು

IIನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

3. ಸೊಭಕ್ರುತುಸಂವತ್ಸರ ಮಾರ್ಗಶಿರ ಸು ೧॥ ಸೋ । ಹಲು

IIIನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

4 ಕೂರದುಱುಹರಿವಲ್ಲಿ ಮಾಳಿಯ ಜಕ್ಕಗವುಡನು ಕಾದಿನುರ

IVನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

5. ರೋಕ ಪ್ರಾಪ್ತನಾದ ಆಜಕ್ಕಗವುಡನ ಮಕ್ಕಳು ಹಿರಿಯಚೀಯ
6 ಬಯಚಯ ಮಾಳೆಯ ಚಿಕ್ಕಬಂಮಯ ತಂಮಯ್ಯಗೆ
7. ಪರೋಕ್ಷ ವಿನಯವಾಗಿ ನಿಲಸಿದ ವೀರಗಲ್ಲು ಮಂಗಳ ಮ
8 ಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Note

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

17

On a slab lying buried near the tank bund of the village Râmapura in the same hobli of Kanikatte

Size 4′ × 2′—6″

Kannada language and characters.

ಕಣಿಕಟ್ಟೆಹೋಬಳಿ ಹೊಳಲ್ಕೆರೆಗೂ ರಾಮಪುರಕ್ಕೂ ಮಧ್ಯೆ ಮುತ್ತುಗದ ಕೆರೆ ಏರಿಯ ಬದುವಿನಲ್ಲಿ ನಟ್ಟಕಲ್ಲು.

ಪ್ರಮಾಣ 4′ × 2½″

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಡಾಮರ ಡಾರವೇ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಧ
2. ಮೂಲಸ್ತಂಭಾಯ ನಂಧವೇ ॥ ಯದುವಂಶಕಳ್ಪ ವೃಕ್ಷದೊಳೊದವಿದ ನಿಜಶಾ
3. ಖೆತಾನೆನಲು ಕುದಯ್ದುದಂ ಸದಮಳ [ಕೀ] ರ್ತ್ರಿ ವಿಳಾನಂ ಮುದದಿಂ ಧುವನ್ಮೈಕವೀರ ವಿನೆಯಾದಿತ್ಯಂ ॥ ಪೊ
4. ದವಿದ ಕ್ಷೀರಾಂಬುಧಿಯೊಳಗುದಿತೋದಿತವಾದ ಕೌಸ್ತುಧಂ ತಾನೆನಲೆ ಯದುವಂಶದೊಳುದಯ್ದು

5. ದಂ ಸದಮಳ ಕೀರ್ತ್ಯ್ ವಿಳಾಸ ವಿನೆಯಾದಿತ್ಯಂ ॥ ಸೆಳೆ ನಡುವಿನುರುಳಿ ಗುರುಳಿನ ತೊಳಪಧರದ ಬೆಳಪ
6. ಕಣ್ಗಳಬುಜಾನನದಿ ಕಳನಕುಚದ್ವಯದಾಕೆಯೆ ವಿಳಸಿತ ವಾದರಸಿ ಕೆಳೆಯಬರಸಿಯೆ ತನಗಂ ॥ ಯೆ
7 ದಯನಖಿಳೋರ್ವ್ಯಿಗೆ ನಸಿರ್ದ್ದೆಡೆಯಂಗ ನ್ರಿಪಾಳ ತಿಳಕನಂಗನೆ ಚಲುವಿಂಗೆದವಟ್ಟು ಶೀಲಗುಣದಿಂನೆಡದೇ
8 ಚಲದೇವಿ ಯಂತು ನೋಂತರು ಮೊಳರೆ ॥ ಜೆಟ್ಟಿಗರದುರ ನಡುಲೆ ಪೊಟಜೆ ಕಲಗಳು ಮಹಾನುಭಾವಮ್ಮರ್ದ
9. ದಿಂ ಹುಟ್ಟಿದರೇಡಲು ದೇವಿಗೆ ನೆಟ್ಟನೆ ಬರ್ಲಾಳ ವಿಷ್ಣುಉದಯಾದಿತ್ಯರು ॥ ಕೊಂಡಂ ತಳಕಾಡಂಕಯಿಕೊಂಡಂ
10 ಮೇಲೆತ್ತಿಕೊಂಗ ನವಯವದಿಂದಂ ಕೊಂದಂ ವಿಷ್ಣುವೆ ಚೋಳನ ಮಂಡಳಿಕರ ಮಂಡೆ ಗೊಂಡು ತನುಮಂಡ
11. ಳಮಂ ।। ತಲೆಮಲೆಕೊಂಗು ನಂಗಳ ವಿರಾಟಪುರಂ ತಳಕಾಡು ಕೊಯತೂ(ರು)ಬ್ಬಿಲುಹನಕಂಚಿರಾಯಪು
12 ರ ಪೇಳುಮಲೆಕೊಂಕಣಚೇದಿಮಾಳವಂ ಸುಲಲಿತ ಚಕ್ರಗೊಟ್ಟತುಳುದೇಶಮ ನಶ್ರಮದಿಂದಕೊಂಡಧೂಲ
13. ಲನೆಗಧೀಶ ನಪ್ರತಿಮನೋವದೆ ವಿಷ್ಣು ನ್ರಿಪಾಳನುರ್ವ್ವಿಯೊಳು ॥ ವಿಷ್ಣುವ ಲಕ್ಷ್ಮಿ ಯ ಕು [ಲ] ವರ್ದ್ಧಿಷ್ಣು ವೆನಲು ನೆಗಳ್ದ
14 ನಿಕ್ಷು ಚಾಪನವೊಲು ಭ್ಯಾಜಿಷ್ಣುವೆ ಸಿಂಘದ ತೆಱದಿಂ ವಿಷ್ಣುಗೆ ಪನರಿಸಿದ ಜಸಧನಂ ನರಸಿಂಹನ್ರಿಪಂ ॥
15 ಮಾನಿನಿ ಯೇಡಲುದೇವಿಗ ಆ ನರಸಿಂಹಕ್ಷಿತೀಶ್ವರಂಗಂ ನೆಗಳ್ದಂ ಧೂನಿಧಿ ವಿಕ್ರಮನಿಧಿಯೆನೆ ಭಾನುಸುತ
16 ಪ್ರತಿಮನತಿ ಬಳಂಬರ್ಲಾಳಂ ।। ಮೂಡಲು ಸಂಚಳಿಸಿತ್ತು ಕಂಚಿ ಪಡುವಲು ಘಳಿಟ್ಟು ದಂಭೋಧಿ ಯೆದ್ದೋ
17 ಡಿ ತಗ್ಗದ ಚೇರದೇಸವನಿತುಂ ಪಾಂಡ್ಯಾವನೀ ಮಂಡಳಂ ಕಾಡೊಳು ಕೂಡೆ ತಗುಳ್ದುಹೊಕ್ಕಡಗಿದತ್ತು ದ್ದಾಮ
ಸಂಗ್ರಾಮ
18 ದೊಳು ಕಾದಿಟ್ಟಾಂತು ಬ್ರದುಂಕುವಂನರೊಳಿರೇ ಬರ್ಲಾಳ ಧೂಪಾಲನೊಳು ॥ ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಧುವನಾಶ್ರಯ
ಶ್ರೀ ಪ್ರಿಥ್ವೀವ
19 ಲ್ಲಭ ಮಹಾರಾಜಾಧಿರಾಜಪರಮೇಶ್ವರ ಪರಮ ಭಟ್ಟಾರಕ ಯಾದವ ಕುಳಾಂಬರದ್ಯುಮಣಿ ರಾಯಚೂಡಾಮಣಿ ವಾಸ
20 ನ್ತಿಕಾ ದೇವೀಲಬ್ಧವರ ಪ್ರಸಾದ । ಅಶ್ರಾಂತ ವಿದ್ಯಾವಿನೋದ ರಾಜನರ್ವಜ್ಞ ನ್ರಿಪರೂಪ ಕಂದರ್ಪ ಅಸಹಾಯ
ಶೂರ ಶನಿವಾರ
21 ಸಿದ್ಧಿ ಗಿರಿದುರ್ಗ್ಗ ಮಲ್ಲ ಡ [ಲ] ದಂಕರಾಮ ನಿಶಂಕಪ್ರಾತಪ ಹೊಯ್ಸಳ ವೀರ ಬರ್ಲಾ [ಳದೇ] ವರಬರೆಗೆಯ
ನೆಲವೀಡಿನೊಳುರಾ
22 ಜ್ಯಂಗೆಯ್ಯುತ್ತ ಮಿರೆ [ತ] ತ್ಪಾದ ಪದ್ಮೋಪ ಜೀವಿ ॥ ಸ್ವಸ್ತಿ ಶ್ರೀಮತು ಹೊಯ್ಸಳ ನಾರಸಿಂಹ ದೇವನ ಮೊನೆಯ
ನಾಯಕ ಜ
23 ಯ ಗೊಂಡ ನಾಯಕನ ಸತಿ ಮರವೆನಾಯಕಿತಿಯ ಪುತ್ರ ಮಾಚಿಯನಾಯಕ ಕೂಡಿ ಕೂಟಕ್ಕೆತುಪುವನಾ
24. ಯಕರ ಗಂಡ ತೊಡರ್ದ್ದರಗಾಳ ಬಿರುದ ಬಂಗಾಳ ಶಾಮಂತಗನಣಿ ತಪ್ಪೆ ತಪುವ ತಗುರ್ದ್ದಟ್ಟಿ ಟಿಪುವಮಾಚೆ
25. ಯ ನಾಯಕನ ಸತಿ ಗಂಗವ್ವೆಯಿ ಪುತ್ರ ರಾಮಿಯ ನಾಯಕನ ಕೀರ್ತ್ತಿಯೆಂತೆಂದಡೆ ।। ಹುಟುವುದು
26. ವೊಡನೆ ಧರ್ಮಂ ಹುಟ್ಟಿದು ದಳವದಟು ಕಲತನಂ ಕ್ರಮದಿಂದಂ ಹುಟ್ಟಿದ ನಧನವ ಕಾಮಂ ನೆಟ್ಟನೆ ಕಾಂತೆ
27 ಯರ ನೊಲೆಸ ನಾಯಕ ರಾಮಂ ॥ ಎಡೆಯವದಂದಿರಿಗಂಕುನ ಕಡುಚೆಲುವಂ ಧರೆಗೆ ಮಾಚಿದೇವನ ಪುತ್ರಂ ತೊಡರ್ದ್ದಂ
28 ಗೆ ಗಂಡ ನಂಕೊರ ಬಡವರಿಗಾಧರ ವಲುತೆನಾಯಕ ರಾಮಂ ॥ ಸ್ವಸ್ತಿ ಸಮಸ್ತ ವತ್ತುಗುಣ ನಂಪನಂರಪ್ಪ
29. ಹುಲ್ಲುರಾದಿಯಾಗಿ ಜಿಯಗೊಂಡ ನಾಯಕನ ಹುಲ್ಲುರಾದಿಯಾಗಿ ಪದ ಮೂಲ ಪರಿಗ್ರಹರಾದ ಮಾಳ
30 ಗಂವ್ಹಂಡ ಚಿಕ್ಕಗವುಂಡ ಚಿಕ್ಕಮಾಳಗಾವುಂಡ ನ [ಕೀ] ರ್ತ್ತಿ ಯೆಂತೆಂದಡೆ ಕೆಡೆ ಬನ ಆರವೆ ಯೆಂಬವ ನೆಡೆ ಧರಿತಂ
31. ಮಾಡಿ ಕೂಡೆ ಮಾಳಗವುಂಡಂ ಪಱವಡಿವೆತ್ತಂ ಜಗದೊಳು ಕಱುಕೆಂರಳ ಪದಾಂಬುಜಭ್ರಿಂಗ ನೀವರ ದೇವಂ ॥ ಹೊಯ್ಸ
32. ಳವೀರ ಬರ್ಲಾಳುದೇವನ ಅಮರಾವತೀ ಕೋಚೆಯ ಹೆರ್ಗಡೆ ಕೇತಯ್ಯನ ಸತುಕೀರ್ತ್ತಿಯೆಂತೆಂದಡೆ ॥ ಎನೆನೆಗೆಳ್ದೀಬ
33 ರ್ಲಾಳನ ಸನುಮಂತ್ರಿಗಳೆನಿಪ ಮಂತ್ರಿವರ್ಗ್ಗದೊಳಾ ನ್ವರ್ಜ್ಜನ ವಿನುತಂ ಘನಪ್ರಾರ್ಯ್ಯಂ ಮನು ಮಾರ್ಗ್ಗಂ
ಕೇತ ಮಲ್ಲನೀ
34 ವನಃಮತಿಯೊಳು ॥ ಸ್ವಸ್ತಿ ಯಮ ನಿಯಮಸ್ವಾಧ್ಯಾಯ ಧ್ಯಾನ ಧಾರಣ ಮೋನಾನುಷ್ಠಾನ ಜಪ ಸಮಾಧಿ ಶೀಲ
35. ಗುಣಸಂಪನರಪ್ಪ ಅಮರಾವತೀ ಕೋಚೆಯ ನರ್ಬ್ಬಬಾದೆ ಪರಿಹಾರವೆನಿಸಿ ನೆಗಳ್ದ ಹೊಳಲಕೆಱಯ ಅರುವತ್ತ
36 ಆಱು ಮಹಾಜನಂಗಳ ಕೀರ್ತ್ತಿ ಯೆಂತೆಂದಡೆ ಪ್ರಿಯದಿಂದಂ ಕೊಟಿನೀ ಕೋಚೆಯ ವಿಮಳ ವಿಪ್ರರ್ಗ್ಗೆ ವಿದ್ಯಾ ವಿಳಾಸೋದ
37. ಯಸೋಧರ್ಗುದ್ಧ ತೇಜರ್ಗ್ಗನುಪಮ ಮಹಿಮರ್ಗ್ಗಾರ್ತ್ತ ದಾನರ್ಗ್ಗೆ ಕೇಳು ಹೊಳಲಕೆಱಯ ಗ್ರಾಮವಂ ವಿಶ್ರುತ
ವಿಪುಳಯ

38. ಶೋರಮಮಂ ಕೀರ್ತ್ತಿ ಕಾಂತಾಶ್ರಯನಾ ಬಲ್ಲಾಳ ಧೂಪಂ ಯದುಕುಳ ಕುಳದೀಪಂ ದಿನೇಸಂ ಪ್ರತಾಪ ॥
ಸ್ಥಸ್ತಿ ಸಮಸ್ತಪ್ರ
39 ಗುಣಸಂಪಂ[ನ]ರುಂ ಸರಣಾಗತ ಜಲನಿಧಿಗಳುಂ ನುಡಿದಂತೆ ಗಂಡರುಂ ಆಶ್ರಿತಜನ ಕಲ್ಪಪ್ರಿಕ್ಷರುಂ ಮಡಿಯೊ
40. ಕ್ಕರ ಕಾವರುಂ ತಪ್ಪೆತಪ್ಪುವರುಂ ರಾಜ್ಯಪೂಜ್ಯರುಂ ಸಿವಧರ್ಮ್ಮ ನಿರ್ಮ್ಮಳರುಮಪ್ಪ ಹೊಯ್ಸಣ ದೇಶಕೆ ಪೆಸರುವೆತ್ತ
41. ಹೊಳಲಕೆಱೆಯ ಸಮಸ್ತಪ್ರಜೆ ಗಾವುಂಡುಗಳುಂ ಜಯಗೊಂಡ ನಾಯಕನುಂ ಮಾಚಿಯ ನಾಯಕನುಂ ಚಿಕ್ಕ
42. ಗಾಳುಂಡನು ಮಾಳಗಳುಂಡನು ವಿದ್ದು ಶಕ ವರುಷ ನಾಸಿಱದನೂಱುಹದಿನೇಳನೆಯ ರಾಕ್ಷಸ ಸಂವತ್ಸರದ ಮಾ
43. ಘ ಸುದಪವುರ್ನ್ನಮಿ ವಡ್ಡವಾರ ಉತ್ತರಾಯಣ ಸಂಕ್ರಮಾಣ ದಂದು ಮೂಲಸ್ತನ ದೇವರ ನಿವೇದ್ಯ ನಂದಾ ದೀವಿಗೆ
44. ಖಂಡಱುಟಿತ ಜೀರ್ನ್ನೋದ್ಧಾರಕ್ಕಂ ಮರಪತಿ ತಪ್ಪೋಧನರ ಆಹಾರ ದಾನಕ್ಕವಾಗಿ ರಾಕುಳಾಗಮ ಸಮಯಸಮು
45 ದ್ಧರಣರುಮಪ್ಪ ಕರಿಯಜೀಯನ ಮಗ ಸೋಮರಾಸಿಯ ಮಗ ಬಂಮ ರಾಸಿಯ ಕಾಲಂಕರ್ಚಿ ಧಾರಾಪೂರ್ವ್ವಕ
46. ಂ ಮಾಡಿಬಿಟ್ಟದಕ್ಕೆ ಹಿ[ರಿ]ಯತುಂಬಿನ ಬಾಯಿಕಲ್ಲುಮೂಡ ದೆಸೆಯ ಮೊದಲೇರಿಯ ಗದ್ದೆನಲಗೆ ಪೊಂ
47 ದುಕೊ ೫ ಅತ್ತಿಯ ಮಣಲುಗದ್ದೆ ೩ ೧ ಕೊ ೫ ಹೊಲಗಟ್ಟುದ ಬಡಗಣ ಕೊಡಿಯಗದ್ದೆ ಕೊ ೧೦ ಪುರಿಂಪ
48 ಡು[ವ] ಲು ಹಲುಕೂರದಾರಿಯ ಬೆದಲೆಮತ್ತರೊಂದು ನಾಯಕರ ಕೊಡುಗೆಯೊಳಗೆ ಬೆದ್ದಲೆ ಕೊ ೧೦ ಇಂತೀಧ
49. ರ್ಮ್ಮವಂ ಪ್ರತಿ ಪಾಳಿಸದವರು ಗಂಗೆ ವಾರಣಾಸಿ ಕುರುಕ್ಷೇತ್ರದಲು ಸಹಶ್ರ ಬ್ರಾಹ್ಮಣರು ಕವಿರೆಯು
50 ಮಂ ಕೊಂದ ದೋಶಕೆ ಹೋಹರು

Transliteration

1. namas tunga-śiraś-chumbi-chandra-châmara-châravê | trailôkya-nagarârambha-
2. mûla-stambhâya Saṃbhavê || Yaduvaṃśa-Kalpa-vṛishadol odavida nija-śâ-
3. khe tânenaluk udayasidam sadaṃala [kl rtti-vilâsaṃ mudadim bhuvanaika-vîra Vineyâdityam || vo-
4. davida Kshîrâmbudhiyolag uditôditavâda Kaustubham tânenale Yaduvamsadol udaysi-
5. dam sad-amaḷa-kîrtti-vilâsa Vineyâdityam || sele-naduvin uruḷi-gurulina toḷapa-dharada belapa
6. kangaḷ-abujânanadi kalasa-kucha-dvaya-dâkeye vilasita-vâdarasi Keleyabarasiye tanagam | ye-
7. reyan akhiḷôrvvig-enisirdd Ereyamga-nṛipâla-tilakanamgane chaluvimg eṛevaṭṭu śîla-guṇadim neṛed
8. Êchaladêviyantu nôntarum olare || jettigaradaṭaran adatalev oṭaje kaligaḷu mahânubhâvar minuda-
9. dim huṭṭidar Êchaladêvige neṭṭane Ballâla Vishnu Udayâdityaru || komḍaṃ Taḷakâḍam kayikomḍam
10. mêlettı Komgan avayavadimḍam komḍaṃ Vishnuve Chôḷana mamḍalikara mamdegomdu tanu-mamḍa-
11. ḷamam || Talemale Kongu Nangaḷi Virâṭapuram Talakâdu Koyatûr baluhina Kanchı Râyapu-
12. ra Vêḷumale Komkaṇa Chêdi Mâlavam sulalita-Chakragotta Tuludêśaman aśramadimḍa konḍa bhû-la-

13. lanegadhîśan apratîman ôvade Vishnu-nripâlan urvvîyolu ‖
Vishnuva Lakshmîya ku [la] va rddhishnuv enalu negaldan
14. Ikshuchâpana volu bhrâjishnuve simghada teradim Vishnuge pasarisida
jasa-dhanam Narasimha-nripam ‖
15 mânini Yêchaladêviga â-Narasimha-kshitîśvarangam negaldam bhûnidhi
vikrama-nidhi yene Bhânu-suta-
16. pratîman atibalam Ballâlam ‖ mûdalu samchalisittu Kanchi paduvalu
ghûlittud ambhôdhi yeddô-
17. dit aggada Chêradêsavanitum Pândyâvanî-mamdalam kâdolu kûde taguldu
hokkadagi-datt uddâma-samgrâma-
18. dolu kâdittâmtu biadumkuvamnar olarê Ballâla-bhûpâlanolu ‖ svasti
samasta-bhuvanâśraya śrî prithvî-va-
19. llabha mahârâjâdhi-râja paramêśvara parama-bhattâraka Yâdava-kulâm-
bara-dyumani râyachûdâmani Vâsan-
20. tikâ-dêvî-labdha-vara-prasâda ' aśrâmta-vidyâ-vinôda râja-Sarvajña nri-
parûpa-kamdarppa asahâyaśûra Sanivâra-
21. siddhi giriduirgga-malla cha [la] damka-Râma nisamka-prâtapa Hoysala
Vîra-Ballâ [la dê] va Erabaiegeya nelavîdinolu râ-
22 jyam-geyyuttamire [ta' tpâda-padmôpajîvi ‖ svasti śrîmatu Hoysala
Nârasimha-dêvana moneya nâyaka Ja-
23. yagomda Nâyakana sati Marave-nâyakitiya putra Mâcheyanâyaka kûdi
kûtakke tupuva nâ-
24. yakara gamda todarddara gâla biruda-bamgâra sâmamta-gasani tappe
tapuva tagurddattî repuva Mâche-
25. ya-nâyakana sati Gangavveya putra Râmeya-nâyakana kîrtti yemtemdade‖
hutuvudu
26 vodane dharmmam huttidud alavadatu kalitanam kramadimdam huttidan
abhinava-Kâmam nettane kâmte-
27. yaran olesa Nâyaka Râmam ‖ edaruva-vamdirig amkusa kadu-cheluvam
dharege Mâchidêvana putram todarddam-
28. ge gandasamkole badavarig âdharavalute Nâyaka Râmam ‖ svasti samasta-
vattuguna-sampannar appa
29. Hullur-âdiyâgi Jayagonda Nâyakana Hullur-âdiyâgi pada-mûla-
parigrahar âda Mâla-
30. gamvumda Chikkagavumda Chikkamâla-gâvumdana [kî] rtti yemtendade '
kere bana ârave yembiva nere bharitam
31. mâdi kûde Mâlagavumdam paravadivettam jagadolu Karekorala-padâm-
buja-bhringan îvara dêvam ‖ Hoysa-
32. la Vîraballâludêvana Amarâvatîkôteya hergade Kêtayyana satu-kîrtti
yemtendade ‖ ene negald î-Ba-

33. llâlana sanu-mantrigal enipa mantrivarggadol âr ssajjana vinutam ghana-
shauryyam Manu-mârggam Kêtamallan î-
34. vasumatiyolu ‖ svasti yama niyama svâdhyâya dhyâna dhârana mônâ-
nushthâna japa samâdhi śîla
35. guna-sampannarappa Amarâvatîkôteya sarbbabâdhe-parihârav enisi ne-
galda Holalakereya aruvatta-
36. âru mahâjanamgala kîrtti yentendade priyadimdam kotan î-kôteya vimala-
viprargge vidyâvilâsôda-
37 ya-sôbharg udgha-têjargg anupama-mahimargg âritta-dânargge kêlu Ho-
lalakereya grâmavam visiruta-vipula-ya-
38. śô-ramamam kirtti-kântâsrayan â-Ballâla-bhûpam Yadu-kula-kula-dîpam
dinêsa [m] pratâpa ‖ svasti samasta-vastu-
39 guna-sampannarum saranâgata-jalanidhigalum nudidamte gamdarum
âśrita-jana-kalpa-vriksharum mereyo-
40. kkara kâvarum tappe tappuvarum râjyapûjyarum Siva-dharmma-nirmmal-
arum appa Hoysanadêsake pesaruvetta
41. Holalakereya samasta-prajegâvumdugalum Jayagomda Nâyakanum
Mâcheya Nâyakanum Chikka-
42. gâumdanu Mâlagaundanuv irddu Saka varusha sâsirada nûra hadinêlaneya
Râkshasa-samvatsarada Mâ-
43. gha suda pavurnnami Vaddavâra uttarâyana-samkramânadamdu Mûlas-
tanadêvara nivêdya namdâdivige
44 khamdaphutita jîrnnôddhârakkam mathapati tapôdhanara âhâra-dânak-
kavâgi Lâkulâgama-samaya-samu-
45. ddharanarum appa Kariyajiyana maga Sômarâsiya maga Bammarâsiya
kâlam karchchi dhârâ-pûrvvaka-
46 m mâdi bita datti hi[ri]ya tumbina bâyikalla mûda deseya modalêriya
gadde salage vom-
47. du ko 5 Attiyamanala gadde sa 1 ko 5 holagattada badagana kôdiya gadde
ko 10 vurim pa-
48. du [va] lu Halukûra dâriya bedale mattar omdu nâyakara kodageyolage
beddale ko 10 imt î-dha-
49. rmmavam pratipâlisadavaru Gamge Vâranâsi Kurukshêtradalu sahasra-
brâhmanaru kavileyu-
50. mam komda dôsake hôharu

Translation.

Lines 1-2. (Invocation to Śambhu).

Lines 2-18.

As if he were a branch springing forth in the Kalpa tree that is the Yadu race, was born Vineyâditya possessed of pure and spotless glory and charm, the sole hero

of the universe. Like Kaustubha rising up from the Milky ocean was born from the Yadu lineage Vineyâditya of good and pure fame. His queen was the brilliant Keleyabbarasi of slender waist, curly locks, shining lips, bright eyes, lotus face, and breasts resembling water-pots (kalaśa) Is there any one who has performed such meritorious acts of devotion (in previous births) as Êchaladêvi, an abode (ĕrevaṭṭu) of beauty, full of virtues and the wife of Ereyanga, an ornament of kings and spoken of as the lord of the whole earth? To Êchaladêvi were born Ballâla, Vishnu and Udayâditya, great heroes, overwhelmers of strong combatants and magnanimous. Vishnu conquered Taḷakâd, marched against Kongu and captured it with all the elements of sovereignty and seizing by their heads the chiefs (mandalika) of the Chôla subdued their bodies The matchless lord of the earth, king Vishnu conquered without effort Talemale, Kongu, Nangali, Virâtapura, Taḷakâd, Koyatûr, the mighty Kanchi, Râyapura, Elumale (Tirumale?), Konkana, Chêdi, Mâḷava, the beautiful Chakragotta and Tuludêśa. An augmenter of the progeny) of Vishnu and Lakshmi was born King Nârasimha, who was the wide-spread treasure of the fame of Vishnu and who resembled Manmatha and shone like a lion. To that king Narasimha and the queen Êchaladêvi was born the powerful Ballâla, a treasure on earth and full of prowess and an equal of Karna Kanchi (people of Kanchi) moved eastwards, the sea to the west produced great noise, the whole of the great kingdom of Chêra ran away, the Pândya kingdom entered into forests and became hidden. Who could encounter and fight against king Ballâḷa and still live?

Lines 18-22.

Be it well while the refuge of the whole universe, favourite of the goddess of good fortune and earth, mahârâjâdhirâja, supreme lord, supreme master, a sun to the firmament the Yâdava race, crest-jewel of kings, obtainer of boons from the goddess Vâsantikâ, indefatigable delighter in learning, all-knowing among kings, a Manmatha in the form of a king, unassisted hero, Śanivârasiddhi, Giridurgamalla, a Râma in moving battle, of undoubted valour, Hoysala Vîra Ballâladêva was ruling the kingdom from his residence at Erabarage —

Lines 22-28.

A dependant on his lotus feet be it well —Mâcheyanâyaka son of Jayagondanâyaka, leader in battles of Nârasimhadêva and of his wife Marave Nâyakiti.— the fame of Râmeyanâyaka, son of Mâcheyanâyaka, a punisher of those who join an assembly and prove traitors, a fish hook to opponents, destroyer (bangâra) of the titled, causer of anxiety (gasana) to *sâmantas*, cuffer and striker of those who misbehave and of his wife Gangavve.—

Dharma is born with man and regularity (alavu), strength and heroism were born one after another (when Nâyaka Râma was born). A new Kâma (Manmatha) was born in Nâyaka Râma who would not make women fall in love with him.

Mâchidêvaś son Nâyaka Râma was an elephant spear to wrong doers, and very handsome. He was a strong chain for opponents and a refuge to the poor.

Lines 28-34.

Be it well The fame of Mâlagavunda, Chikkagavunda, and Chikka Mâlagavunda who were endowed with all the wealth and good qualities and who received Hullûr and other places belonging to Jayagonda Nâyaka from him as his dependants ---

Mâḷagaunḍa, a bee at the lotus feet of Śiva, and master of donors, shone on earth, setting up tanks, groves and gardens in plenty.

The good fame of Kêtayya, *hergade* of Amarâvati-kôte belonging to the king Hoysala Viraballâludêva :—

Who among these ministers of the great Ballâḷa known to be good ministers is eulogised by the righteous, is possessed of great prowess and follows the path of Manu ? It is Kêtamalla

Lines 34-38.

Be it well. The fame of the sixty-six mahâjanas of Hoḷalakeṛe which belongs to Amarâvatîkôte and is free of all imposts and who are possessed of the qualities of *yama* (control of passions), *niyama* (restraint), svâdhyâya (Vedic studies), *dhyana* (contemplation), *dhâraṇa* (abstraction of mind), *mauna* (silence), *japa* (meditation) *samâdhi* (absorption of mind) and other good qualities —

King Ballâla, a lamp to the Yadu race and bright like the sun, and a refuge of the damsel of fame gave away lovingly the village Holalakere beautiful on account of its great fame spread far and wide to the pure Brahmans of this Kôte, adorned with learning and charming manners, and possessed of great splendour and matchless fame and liberal to the afflicted

Lines 38-46.

Be it well. All the praje-gâvundus of Hoḷalakeṛe, renowned in Hoysanadêśa, possessed of all wealth and good attributes, oceans to those who take shelter, champions who keep to their word, Kalpa trees to dependants, defenders of those who seek their protection, false to those who are traitors, worshipped throughout the kingdom, and pure in their devotion to Śiva, —and Jayagonda-nâyaka, Mâcheyanâyaka, Chikkagâvunda and Mâlagavunda joined and on the full moon day of Mâgha in the year Râkshasa, 1117th year of Śaka, on Vaddavâra with Uttarâyaṇa-sankrânti made the (following) gift with pouring of water and washing the feet of Bammarâsi, son of Sômarâsi who was the son of Kariyajîya, upholder of the Lâkulâgama doctrine, for the food offerings, perpetual lamps, repairs and renovations of the Mûlasthâna God and for the feeding of the heads of mathas and ascetics.

Lines 46-50.

[Details of the gift made]. Rice land of the (sowing capacity of) 1 salage and 5 koḷagas in the first bund to the east of the channel from the chief weir · a rice

land with the sowing capacity of 1 salage and 5 kolagas known as Attiya Maṇala Gadde a rice land of the sowing capacity of 10 kolagas in the northern weir of Holagatta one mattar of dry land to the west of the village, on the way to Halukûr: dry land of the sowing capacity of 10 kolagas in the kodage land (rent-free land granted for the services) of the nâyakas

Those who do not maintain this charity will incur the sin of killing a thousand Brahmans and tawny cows in Gange, Vârauâsi and Kurukshêtre

Note

This record contains the usual verses in praise of the Hoysala dynasty up to Vîra Ballâla II (1173-1220) to whose reign it belongs

A chief named Jayagonda Nâyaka, *moneya-nâiyaka* of King Narasimha and his son Mâcheya Nâyaka and Mâcheya Nâyaka's son Râma and certain gâvundus who were ruling various villages like Hullûr in subordination to Jayagonda Nâyaka are next named. A person named Kêtamalla, is next praised as the *pergade* of Amarâvatikôte. Next comes the eulogy of the sixty-six mahâjanas (Brahmans) of Amarâvati-kôte to whom its hamlet Holalakere had been granted as an agrahâra free of taxes by the King Ballala II.

We next learn that Jayagondanâyaka, Mâcheyanâyaka, Chikkagâvunda and the praje-gâvundus of Holalakere made a gift of some lands at that village for services in the Mûlasthâna Siva temple therein The Lâkula priest Bammarâśi son of Śômarasi was entrusted with the management of lands The donors are all praised as Saivas

The date of the grant is given as Ś 1117 Râkshasa sam. Mâgha śu 15 Vaddavâra Uttarâyaṇa Sankramaṇa day It is equivalent to 17th January 1196 A.D which is however a Wednesday and not a day of uttarâyaṇa-sankramana or Vaddavâra. If we take the solar month corresponding, the date coincides with 15th February 1196, a Thursday but not a day of Uttarâyanasankramaṇa

18

At the village Nâgavêdi, in the same hobli of Kanikaṭṭe, on a slab set up to the south of the Sômêśvara temple

Size $5' \times 1' - 9''$

Kannada language and characters.

ಆದೇ ಕಣಿಕಟ್ಟಿ ಹೋಬಳಿ ನಾಗವೇದಿ ಗ್ರಾಮದಲ್ಲಿರುವ ದೊಡ್ಡ ಶಾಸನ

ಪ್ರಮಾಣ $5' \times 1\frac{1}{4}'$

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರ ಚಾರ
2. ವೇ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ
3. . . . . .

4 ಸದಮಳ ಕೀರ್ತ್ತಿವಿಳಾಸಂ ಮುದದಿಂ ಧುವನ್ಮೈಕ ವೀರ . . .

(5 ರಿಂದ 20ನೆಯ ಪಙ್ತಯವರೆಗೆ ಚಿಕ್ಕೆಯಿದ್ದು ಹೋಗಿದೆ)

20. . . . ಗಂಗವಾಡಿ

21 ನೊಳಂಬವಾಡಿ ಉಚ್ಚಂಗಿ ಹಾನುಂಗಲ್ಲು ಗೊಂಡ ಧುಜಬಳ ವೀರ ಗಂಗನನ

22 ಹಾಯ ಸೂರ ಸನಿವಾರ ಸಿದ್ಧಿ ಗಿರಿದುರ್ಗ್ಗಮಲ್ಲ ನಿಸ್ಸಂಕ ಪ್ರತಾಪ ಹೊಯ್ಸಣ ವೀ

23 ರ ಬಲ್ಲಾ [ಳ] ದೇವರಸರು . . ವರಮುಂ ದುಷ್ಟನಿಗ್ರಹ ಶಿಷ್ಟಪ್ರತಿಪಾ

24. ಳನಂಮಾಡಿ ರಕ್ಷಿಸುತ್ತಂ ದೋರಸಮುದ್ರದ ನೆಲೆವೀಡಿನೊಳು ಸುಖನಂಖ

25 ಥಾ ವಿನೋದದಿಂ ರಾಜ್ಯಂಗೆಯುತ್ತಮಿರೆ ॥ ತತ್ಪಾದ ಪದ್ಮೋಪಜೀವಿ ॥ ವಂಮಾಲ

26 ಗೆಯ ಮಾರಯಂಗೆ ಇನಾಗವೇದಿಯಂ ಮೆಯಜೀವಿತಕ್ಕೆ ಕೊಟ್ಟಲ್ಲಿ ಆ ಮಾರ

27 ಯನು ಯುಂ ಸರ್ವ್ವನಮನ್ಸ್ಸದ ಗ್ರಾಮದ ಗ್ರಹಾರಂ ಮಾಡಿ ಚಕ್ರವರ್ತ್ತಿ

28. ಯ ಕೆಯ್ಯಲು ಆಯ್ಪುತ್ತ ಅಯ್ಪರಿಗೆ ಧಾರೆಯನೆದಿಸಿ ಕೊಟ್ಟನು ॥

29 ಆ ತಂಗಂ ಪಟ್ಟದ . ವಿಖ್ಯಾತಂ ಪುಟ್ಟಿದಂ ನ್ರಿಸಿಂಹ ॥ ಆ

30. . . . .

31 . . ಎನಿಪವೀರ

32 ನಾರಸಿಂಘದೇವರು ದೋರಸಮುದ್ರದ ನೆಲೆವೀಡಿನೊಳು ಸುಖನಂಖತಾ

33 ವಿನೋದದಿಂ ರಾಜ್ಯಂಗೆಯುತ್ತಮಿರೆ ನಾಗವೇದಿಯ ಅಶೇಷ ಮಹಾಜನಂಗಳುಂ

34 ವಂಮಾಳಿಗೆಯಸಿವನೆಯದಂಣ್ಣಾಯಕನುಂ ನಾಗವೇದಿಯು ಗವುಂಡುಗಳುಂ ಆಪ್ರ

35 ಧುಗಳುಂ ಇದ್ದು ನಕವರ್ಷ ೧೨೧೧ ವಿರೋಧಿನಂವತ್ಸರ ಮಾರ್ಗಶಿರ ಬ

36 ಹುಳ ೧೦ ಸುಕ್ರವಾರದಂದು ಆ ಬಮೇಸ್ವರ ದೇವರ ಅಂಗಭೋಗ ರಂಗಭೋಗ ನೈ

37 ವೇದ್ಯ ನಂದಾದೀವಿಗೆಗಂ ತಪೋಧನರ ಆಹಾರ ದಾನಕ್ಕಂವಾಗಿ ಬಿಟ್ಟಕ(ದ)ತ್ತಿ ಹಿರಿ

38 ಯ ಕೆಯ ಹಿಂದೆ ಮೊದಲೇರಿಯು ಗದ್ದೆಪೂರ್ವ್ವ ಮರಿಯಾದೆಯಸಲಗೆ

39 ಮೂಱುಗವುಮ ಗದ್ದೆಯಿಂ ಪಡುವಲು ಸಲಗೆ ಒಂದು ಆಱಿರಿಯ ಕೆಯ ಗ

40. ಟ್ಟದ ನರುಗದ್ದೆಯಿಂ ಪಡುವಲು ಸಹ ಒಂದು ತೋಟದ ಸ್ತಳಕೆ ಸೆಲವಾಗಿ

41 ಕೊಟ್ಟ ಗದ್ದೆ ಮೂದಲೇರಿಯ ಹದುಗಿಂ ತೆಂಕಲು ಕೊಳಗ ೨(೦)

42 ಂಟು ಆ ವೂರಿಂ ಮೂಡಣ ಹಿರಿಯ ಕೆಯ ಒಳಗಣ ದೊ

43 ದುಕೆಯು ಕಿರಿಯ ಕೆಯು ಮೂಡಗೋಡಿಯ ದೊಂದುಕೆಯಿ ಹಡವಿನವಡ

44 ನುಂ ಬಡಗಣಕೋಡಿಯದೊಂದು ಕೆಯಿ ಇಂತೀ ದೇವದಾನದ ಧೂಮಿಯಂ

45 ಕಾಳಕನ ಮಗ ಬೈರಂಗಂನಾಗಜೀಯಂಗಂ ದೇವೇಂದ್ರ ಜೀಯಗಂ ಧಾರಾಪೂರ್ವ್ವಕಂ ಮಾಡಿ

46 ಕೊಟ್ಟರು ॥ ಇದರ್ಮ್ಮವಂ ಪ್ರತಿಪಾಳಿಸಿದವರು ಸಹಸ್ರ ಕವಿಲೆಯಂ ವೇದಬ್ರಾಹ್ಮಣರಿ

47. ಗೆ ಕೊಟ್ಟ ಫಲಮಕ್ಕು । ಇ ಧರ್ಮ್ಮನಳಿದರು ಬ್ರಾಣರಂ ಕವಿಲೆಯಂ ಕೊಂದ ಮಹಾಪಾ

48. ತಕನಕ್ಕು ಸ್ವದತ್ತಂ ಪರದತ್ತಂವಾ ಯೋಹರೇತಿ ವಸುಂಧರಾ ಶಷ್ಟಿ ವರ್ಷ ಸಹಶ್ರಾ

49. ಣಿ ವಿಷ್ಠಾಯಾಂ ಜಾಯತೆ ಕ್ರಿಮಿ ॥ ಬಂಮಗವುಡನುಂ ಜಕ್ಕಗವು

50. ಡಂಗಳಿಗೆ ನಂದ ಕೊಡಗಿ ಸಲಗೆ ಗದ್ದೆ ಹಂನೆರಡು ಬೆದ್ದಲಸ

51 ಲಗೆ ಯಾಱು ॥ ಓಂ ನಮಃ ಶಿವಾಯ

52 ಸವನೆಯನಹಳಿಯ ದೋಮನ ಕೆಯ ಕ [ಂದೆ] ಸ ೧

Note

The inscription is full of lacunae as line 3 and lines 5 to 20 have peeled off and are illegible.

The usual verse in praise of Śambhu and the verses in praise of the Hoysala genealogy up to Ballâla (II) are found in lines 1 to 20.

Next comes the statement that Ballâla gave the village Nâgavêdi for the maintenance (*meyyîvrta*) of his dependant named Mâraya of Vammâlige and that Mâraya converted it into an agrahâra village and had it granted by the king to 55 Brahmans.

We next find it stated that in the reign of the Hoysaḷa king Narasimha III a descendant of Ballâla II, all the mahâjanas of Nâgavêdi, Śivaneyadanṇâyaka (a descendant of Mâraya?) and the gavundus of the village and the prabhus made a grant of certain lands for the services of illuminations and decorations, food offerings, perpetual lamps and the feeding of ascetics in the temple of Bammêśvara at the village Nâgavêdi

The date of the gift of lands for the temple is stated to be Friday 10th lunar day of the dark half of Mârgaśira in the year Virôdhi Ś 1211 and corresponds to 9th December 1289 A. D

The lands granted consisted of (1) 3 salages of wet land near the principal bund of Hiriyakere tank, (2) 1 salage of rice land to the west of the rice land of Gaudus, (3) another salage ? of wet land to the west of the wet land near the channel from the embankment of the same tank, (4) 8 kolagas of wet land to the south of the first bund given for planting a garden ? (5) one *keyi* of wet land inside Hiriyakere to the east of the village, (6) one *keyi* of wet land near the east weir of the Kiriyakere tank, (7) one *keyi* of wet land near the weir to the north of Hadavinavaddu

All these lands are stated to have been made over to the Śaiva priests Baira, son of Kâlaka, Nâgaḷiya and Dêvêndraḷiya for the temple services.

The usual imprecations follow next.

Certain plots of land are next said to have been granted as *kodagi* to Bammagauda and Jakkagauda—12 salages of wet land and 6 salages of dry land. also 1 salage of land behind the Bôvanakere tank in the village Śivaneyanahaḷḷi.

19

On the left side (north side) of the inscription slab.

Kannada language and characters.

ಆದೇಕಲ್ಲಿನ ಎಡಪಾರ್ಶ್ವದ ಮೇಲ್ಭಾಗದಲ್ಲಿ.

1. ವಿಕ್ರಮನಂವತ್ಸರದ
2. . . . ಶ್ರೀಮತುಗ
3. . . . . ಯನು
4. . . . . .
5. . ಯ . . .
6. . . . . ಯ
7. . ಚಿಟ್ಟಯ . .
8. ಬಲಾಳಜೀಯ
9. ನು ಕೊಂಡು ಧಾರಾಪೂರ್ವಕ
10. ವಾಗಿ ಕೊಟ್ಟನು

Note.

The record is very incomplete as several letters are lost being chipped off. It seems to register the sale of some land by Ballâlajîya to some person (Chettaya ?) in consideration of the price received The transaction is stated to have taken place in the year Vikrama and as the letters in this record seem to resemble those of the previous one, Vikrama may stand for Ś 1262 or 1340 A. D

20

At the same place, below the above inscription.

Kannada language and characters

ಅದೇ ಪಾರ್ಶ್ವದ ಕೆಳಭಾಗದಲ್ಲಿ

1 ಶ್ರೀ ಮಹಾದೇವ ॥ ಬೊಂಬೇಶ್ವರ ದೇವ
2 ರ ಸ್ಥಾನಿಕರು ಬೈರಜೀಯ ನಾಗಜೀಯ
3 ದೇವೇಂದ್ರಜೀಯ ಅಂತು ಮೂಱುಧಾ
4 ಗೆ ಒಳಗೆ ಅದೇವೇಂದ್ರಜೀಗುನ ಪೊಂ
5 ದು ಭಾಗವನು ಅದೇವೇಂದ್ರಜೀಯನ
6 ಮೊಂಮಗ ದೇವಜೀಯನು ಹಲುಕು
7 ರ ಚಿಕಜೀಯನು ಹಚಿಕೊಂಡು
8 ಯಿನ್ನರ ಸಂವಧರದ ಅನು ೨ ಬ್ರಿಹದಂದು
9 ಆ ಚಿಕ್ಕಜೀಯ ತಂನ ಭಾಗೆಯ ಗದ್ದೆ ಬೆದ
10 ೆ ಕಳಮನೆ ಅಷ್ಟಭೋಗ ತೇಜಸಾಂಮ್ಯಮನು
11 ಆ ಚಿಕ್ಕಜೀಯ ತಂನತಂಗೆ ಸಾಂತವೆ
12. ಗೆವು ತಂನ ಆಳಿಯ ದೇವಂಣಗೆವುಧಾ
13 ರಾ ಪೂರ್ವ್ವಕವಾಗಿ ಕೊಟ್ಟ ದತ್ತಿ ಶ್ರೀ

Note

This short record engraved on a side of the main inscription is probably of a slightly later date, *viz.*, Îśvara sam. Âśvayuja śu 2 Brihavâra, the former being dated in Ś1211 Virôdhi, 48 years earlier.

It records that the sthânikas Bairajîya, Nâgajîya and Dêvêndrajîya, (who were the donees in the main inscription) divided their shares in the property of the Bommêśvara temple at Nâgavêdi. Of the one-third share that thus went to Dêvêndrajîya, his grandson Dêvajîya and Chikajîya of Halukur are stated to have become owners Chikajîya is stated to have given over his share of the wet and dry lands, threshing-floor, house and the eight rights of possession and property to his younger sister Sântave and his aliya (nephew ?) Dêvanna with pouring of water on Thursday 2nd lunar day of the bright half of Âśvayuja in the year Îśvara.

No Śaka year is given but as the grant by a grandson of the original donee referred to in the main record could only have taken place several years later, Îśvara of the present record may be taken as Ś 1259 which gives about 50 years for two generations from the original donee. The date would then correspond to 26th September 1337, a Friday and not Thursday as stated in the grant

It may be remarked that this record seems to be earlier than the incomplete inscription which was carved later on above.

21

At the village Kalgundi, on a vîragal to the north of the village.

Size 6′ × 3′

Old Kannada characters and language.

ಅದೇ ಕಣಿಕಜ್ಜಿ ಹೋಬಳಿ ಕಲ್ಗುಂಡಿ ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರದಲ್ಲಿರುವ ವೀರಗಲ್ಲು.

ಹಳಗನ್ನಡಕ್ಷರ ಮತ್ತು ಭಾಷೆ

1 ಸ್ವಸ್ತಿ ಶ್ರೀ ಸತ್ಯವಾಕ್ಯ ಪೆರ್ಮ್ಮಾ
2 ಡಿ ಪ್ರಥುವಿರಾಜ್ಯಂಗೆಯುತ್ತಮಿರೆ
3. ಸ್ವಸ್ತಿ ನಮಧಿಗತ ವಿಕ್ರ
4. ಮ ಸತ್ಯತ್ಯಾಗ ಮಾನನಕ್ತಿ
5 ಚರಿತ ವೀರಲಕ್ಷ್ಮೀಮನ
6. ಪಾತ್ರ ಪ್ಪೆಗ್ಗಡೆ ನಾಯ
7. ಕ ಕಲ್ಲು
8. ಣ್ಡಿಪುರ

ಅಡ್ಡಪಟ್ಟಿಯಲ್ಲಿ

9 ದೂರಟಿವಿನೊಳು
10. . . ತುಱುಗೊಳೊ ಸತ್ತ

Note

This vîragal belongs to the reign of the Ganga King Satyavâkya Permâḍi and records the death of a warrior named Peggade Nâyaka while fighting during a cattle raid in Kalgundipura (same as Kalgundi).

No date is given The characters seem to belong to the end of the 9th century and Satyavâkya may be the Ganga king Satyavâkya Râchamalla II (870-907). Two inscriptions of the same king are found in the Hassan District (E .C V. Hassan 28. and Arsikere 99). The first of them is dated Ś 818 or A. D. 896. The present inscription seems to belong to the same period

Belur Taluk.

22

At the town Bêlûr in Bêlûr Hobli, on a slab in the western face of the platform round the flagstaff (garudagamba) in the Chennakêśava temple

Size 1′ × 5′

Kannada characters and Sanskrit language.

ಬೇಲೂರು ಚೆನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಮುಂದೆ ನಿಲ್ಲಿಸಿರುವ ಗರುಡ ಗಂಬದ ಕಟ್ಟೆಯ ಪಶ್ಚಿಮ ಮುಖದ ಕಲ್ಲಿನಲ್ಲಿ

ಪ್ರಮಾಣ 1′×5′.

1. ಶುಭಮಸ್ತು ಪ್ರತ್ಯರ್ತ್ಥಿ ಪೃಥ್ವೀಶ ಯಶೋಽಂಬುರಾಶಿ ಕುಂಭೋದ್ಭವನ್ಸಂಧ್ಯತಧರ್ಮ್ಮಕೀರ್ತ್ತಿಃ ಶ್ರೀಕೃಷ್ಣ ಧೂಮೀ
ಶ್ವರ ಧೃತ್ಯರ್ಯ್ಯಃ ತಿಮ್ಮಾತ್ಮಜೋ ಜಕ್ಕನ್ಯಪೋ ವಿಧಾತಿ।ಪ್ರಯಾಣವಾರ್ತ್ತಾ ಶ್ರವಣಾಚ್ಚಕೇಚಿತ್
2 ಪ್ರಸ್ಥಾನಭೇರೀ ಶ್ರವಣಾತ್ತಥಾನ್ಯೆ।ಜಕ್ಕಕ್ಷಿತೀಪಾಲ ವಿಪಕ್ಷ ಧೂಪಾ ವಿಶಂತಿ ಮುಕ್ತ್ವಾನ್ಯಪುರಂ ಮನಾನಿ । ೨ । ಶ್ರೀ
ಮದ್ಧೊಯಿಸಳದೇಶಮಧ್ಯವಿಲಸದ್ವೀರಾಪುರೀ ಕೇಶವಸ್ಯಾಗ್ರೇ ಭಾವಸಮೇ ರುತಾ ಶರದಿ ತನ್ಮಾಸೇದ
ಶಮ್ಯಾಂ
3. ತಿಥಾ।ಶ್ರೀಮತ್ಕೃಷ್ಣ ನ್ರಿಪಾಲ ಧೃತ್ಯನಿವಹೆ ಶ್ರೀಷ್ಣುತಿಮ್ಮಾತ್ಮಜೋ ಜಕ್ಕೇಂದ್ರಃ ಕನಕಂ ಖಗಧ್ವಜವರ ನ್ತಂಭಂ
ನಮಸ್ಕಾಪಯತ್।ಸ್ವಸ್ತಿಶ್ರೀಜಯಾಭ್ಯುದಯ ಶಾಲವಾಹನ ಶಕ ವರುಷ ೧೪೩೬ನೇ ನಂದುವರ್ತ್ತಮಾನ.

Transliteration.

1. śubham astu pratyartthi-pṛithvîśá-yaśômburâśi-Kumbhôdbhavas sambhṛita--dharmma-kîrttih Śrî-kṛishṇa-bhûmîśvara-bhṛitya varyyah Timmâtmajô Jakka-nṛipô vibhâti | prayâna-vârttâ-śravanâch cha kêchit
2. pṛasthâna-bhêrî-sravanât tathânye | Jakka-kshitîpâla-vipaksha-bhûpâ višanti muktvâ sva-puram vanâni |2 | śrîmadd Hoyisala-dêśa-madhya vilasad-Vêlâpurî–Kêśavasyâgrê Bhâva-samê rutau śaradi tan-mâsê daśamyâm
3. tithau | śrîmat-Krishna-nṛipâla-bhṛitya-nivaha-śrêshthas tu Timmâtmajô Jakkêndrah kanakam Khaga-dhvaja-vara-stambham samasthâpayat‖ svasti śrî jayâbhyudaya Śâlivâhana śaka varusha 1436 sandu varttamâna

Translation

Good fortune. There shines Jakkanṛipa, son of Timma, an Agastya to the sea of fame of the hostile kings, obtainer of great merit and glory, and the foremost of the servants of the king Krishṇa. The kings who are enemies of Jakka-Kshitipa abandon their cities and enter forests, some on hearing of the news of his expedition, and some on hearing the sound of drum at the time of his starting. In the year Bhâva, in the ritu (season) of sarad (autumn), in the month (of Âśvayuja) on the 10th lunar day, Jakkêndra, son of Timma and the foremost among the assemblage of servants of the illustrious king Krishna set up the excellent golden pillar with the sign of Garuda (Garudastambha) in front of (the god) Kêśava in Vêlâpurî which shines in the middle of the great Hoysala-dêśa Be it well. In the year 1436 of the auspicious Śâlivâhâna era —

Note.

This records the setting up of the Garudastambha (pillar with the image of Garuda engraved thereon) in the Chennakêśava temple at Bêlûr in the reign of the Vijayanagar king Kṛishṇarâya (1509-1529 A. D) by his subordinate Jakkanṛipa, son of Timma (Sâluva Timmarasa ? the famous minister of the above king). The date is given as Ś 1436 Bhâva samvatsara Âśvayuja (śaradi tan mâsê) śu 10 and corresponds to September 28, 1514 A D. The pillar is described as of gold and was probably covered with gold plate at the time it was set up.

23

On a vîragal originally found in the pavement of the Krittikôtsava-mantapa of the same Chennakeśava temple at Bêlûr and now kept in the northern mantapa.

Size 5′ × 2′—6″

Kannaḍa language and characters.

ದೇಲೂರು ಚೆನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಕೃತ್ತಿಕೋತ್ಸವದ ಮಂಟಪದ ಬಳಿ ನೆಲಕ್ಕೆ ಹಾಸಿದ್ದ ವೀರಗಲ್ಲು.

ಇದು ಈಗ ಉತ್ತರ ದಿಕ್ಕಿನ ಕೈಸಾಲೆ ಮಂಟಪದಲ್ಲಿ ಇಡಲ್ಪಟ್ಟಿದೆ

ಪ್ರಮಾಣ 5′×2½′

Iನೆಯ ಅಡ್ಡಪಟ್ಟಿ

1. ನಮಸ್ತುಂಗ ಸಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೆ ತ್ರೈ ಲೋಕ್ಯ ನಗರಾರಂ [ಭ]
2. ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ ॥ ಶಕವರ್ಷ ೧೧೯೯ನೆಯ ಧಾತುಸಂವತ್ಸರದ ಜೇಷ್ಠ ಬ ೯ ವ ದಂದು
3. ಶ್ರೀಮತ್ಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ತಿ ಹೊಯ್ಸಳ ಭುಜಬಲವೀರ ನಾರಸಿಂಗರಾಯನ ರಾಜಧಾನಿ ದೋರಸ
4. ಮುದ್ರಕ್ಕೆ ಸೇವುಣದಳ ಮುಖ್ಯ ಸಾಳುವತಿಕಮನೆತಿ ಬಂದು ಬಿಟ್ಟಲ್ಲಿ ಖಂಡೆಯರಾಯ ರಾ

IIನೆಯ ಅಡ್ಡಪಟ್ಟಿ

5. ಣಿಯ ಮಾಡಿದ ವೀರವೆಂತೆಂದಡೆ ॥ ಅದುಟಿಂದಂ ಸಾಳುವಂ ಸೇಉಣನ್ರಿಪತಿಗಣಂ ಬಾಸೆಗೊಚ್ಚೆಯ್ದಿ ಬಂದಂತಿದ
6. ದೋರಾಂ ಭೋಧಿಯಂ ಮುತ್ತಿದಡುಱದೆ ಕಳಕ್ಕೆಯ್ದಿ ಮಾಡಾಂತು ಹೊಯ್ದಂ ಯದು ರಾಯಂ ನಾರಸಿಂಹಂ ಪೊಗಳ್ಪಿನ ಸುಧ
7. ಟಂ ಗೋಪನುದ್ಯನ್ಮದೇಭಂ ಮದದಿಂ ದೀರಾಱು ಸಾಸಿಕ್ಕುದುರೆಯ ದಳಮಂ ದುಮ್ಮಿ ಮುಟ್ಟುಟ್ಟಿ ಕೊಂದಂ ॥ ಅತಿ
8. ಬಳದೆ ಮಾರ ರಾಣಿ ಯಸುತ ಸಿಂಗನ ಕುವರರಾಣಿಯಂ ಹೊಣರ್ದಿಱುಯಲ್ಕೆ ೃತರೆ ಕೋಟಿಭಟಕ್ಕರ್ಳ್ಕತ ಖಂಡೋಚ್ಚಂಡಮಾಗಿ ಪಂ
9. ದಲೆಗೆಕ್ಕಿದರು ॥ ಅಟ್ಟಿದ ಮುಟ್ಟಿದಂತಿಱುದ ಸಾಳುವನಂ ಹರಿಪಾಳನೇಱುರಾ ಭಟ್ಟುಮನೊಕ್ಕಲಕ್ಕಿದನು ಪೋವ
10. ದೆ ಕಾಯ್ದು ಕಡಂಗಿ ಪೂಯ್ಕೆ ಮ್ಮೆಗೊಟ್ಟನನುಯ್ಕೆ ದೇವತತಿ ಖಂಡೆಯ ರಾಯನು ಸಿಂಗನಾತ್ಮಜಂ ನೆಟ್ಟನೆಮೆ

IIIನೆಯ ಅಡ್ಡಪಟ್ಟಿ

11. ಟ್ಟುತೀ ಮನೆದ ರಾಣಿಯ ನಾಂತಿಱುಯಲ್ಕೆ ಯಾಜಿಯೊಳು ॥ ಧೊರೆ ಧೊರೆಯೆಂದು ಮೂದಲಸಿ ಬಿಟ್ಟಡೆ ಖಂಡೆಯ
12. ರಾಯ ರಾಣಿಯಂ ಧುರಗಲ ಹೊಯ್ದಡಾಹವದೊಳಚ್ಚಿಗಳಾಡಿದವೆಯ್ದೆ ಬಲ್ಬಿಣಂ ಪೊರೆದವು ನೆತ್ತರೆಂಟು ದೆಸೆಗಂಕಳ
13. ರಾದುದು ಖಂಡದಿಂಡಿಗಳ್ಬರಿದವು ಕಾಳಿಜಂ ಕರುಳ ಮಾಲೆಗಳು ವ್ಪಿದವೆತ್ತನೋಳ್ಪಡಂ ॥ ಅರಿಬಿರುದ ಬಸವಸಂಬರ
14. ಧುರಗಲ ಖಂಡೆಯದ ರಾಯರಾಣಿಯ ನಱುಯಲ್ತರ ಪಱುದು ನುಧಟರಚ್ಚಗಳುರವಣಿಯಿಂದಿಱುದುವ
15. ಮ್ಮ ಸಮರಾಂಗಣದೊಳು ॥ ಅಲಗಲಗಂ ಪಳಂಚೆ ದೆಸೆಯೊಳ್ಕಿಡಿಗಳ್ತವೆ ಸೂಸೆ ಸೀಸಕಂ ತಲೆಗಳ ಸಿಪ್ಪುಗಳ್ಗ
    ನದಿಂದವು
16. ಗಳತೀವಿಡೆಯೇಱುನಿಂದಿಳೆಗೆ ಮುಳ್ಗಿ ಕರಂ ಕಲಸಿಂಗ ಸೂನುದೋರ್ವ್ವಲ ಭಟರಾಣಿಯಂಸೇ

IVನೆಯ ಅಡ್ಡಪಟ್ಟಿ ಹೋಗಿದೆ.

Transliteration.

I. Band.

1. namas tunga-siras-chumbi-chandra-châmara-châravê trailôkya-nagarâraṃ-[bha]-
2. mûlastaṃbhâya Śambhave‖ Śaka-varsha 1199 neya Dhâtu-saṃvatsarada Jêshṭa ba 9 Va daṃdu
3. śrîmat-prâtâpa-chakravarttı Hoysala bhujabala-Vîra-Nârasiṃgarâyana râjadhânı Dôrasa-
4. mudrakke Sêvuna-dala-mukhya Sâluva Tikaman etı baṃdu bitallı Kha-ṃḍeyarâya-râ-

II. Band.

5. neya mâdıda vîravemtemdade‖adaṭımdam Sâluvam Sêuna-nrıpatıganam bâsegotṭeyde bamdamtıda Dôrâm-
6. bhôdhıyam muttıdaduṛade kaḷakkeydı mârâmtu hoydam Yadurâyaṃ Nârasımbham pogalvına subha-
7. tam gôpan udyanmadêbham mudadımd îrâṛu sâsır kkudureya dalamam Dummı-muttattı komdam‖atıbaḷade Mârarâne-
8. ya-suta Sımgana kuvara Râneyam ponardırıyalkaıtare kôtı bhatarkkal ṡatakhamdôchchamdamâgı pam-
9. dalegekkıdaru ‖ attıda muttıdamtırıda Ṡâluvanam Harıpâḷan êral â-thattuman okkalıkkıdanu vôvade kâydu
10. kadamgı poyye maıgottanan uyye dêva-tatı Khamdeyarâyanu Sımganât-maḷam nettane me-

III Band

11 ttut ı-maseda Râneyan âmtıṛıyalke yâḷı-yolu ‖ dhore dhore yemdu mûdalısı bıttade Khamdeya
12 râya Râneyam dhuragalı poydadâhavadol attegal âdıdav eyde balpenam moredavu nettar emtu-desegam kala-
13. lâdudu khamdadımdegalparıdavu kâlıjam karulamâlegaḷ urvvıdav etta nôlpadam ‖ arı-bıruda-Basava-Samkhaıa
14. dhuragalı Khamdeyada Râya Râneyan ıṛıyal sıra parıdu subhaṭar-attegal uravaneyımd ırıduv a-
15. mma samarâmganadoḷu ‖ alagalagam palamche deseyolkıdıgal tave sûse sîsakam talegaḷa sırppugal gaganadımdavu
16. . . gaḷatîvıde ' yêrınımdılege mulge karam kalı Sımgasûnu dôrvvala bhata Râneyam Sê

IV. Band ıs broken and lost

Translatıon

Salutatıon to Śambhu In the Ṡaka year 1199 Dhâtu, on the 9th lunar day of the dark halt of Jyêshtha, beıng Vaddavâra, Sâḷuva Tıkkaına, the general of the Sêvuṇa army marched upon Dôrasamudra, the capıtal of the ıllustrıous Pratâpachakravartı Hoysaḷa Bhujabala Vîra Nârasıngarâya. Thereupon Khandeya Râya Râneya dısplayed hıs prowess thus .—

When Sâḷuva (Tıkkaına) heroıcally gave hıs word to the Sêvuna kıng and marchıng wıth troops attacked Dôrasamudra, the brave warrıor gôpa (hıt protector perhaps another name of Khandeya Râya), a powerful ruttıng elephant (to enemıes) went to battle boldly, fell upon the enemy and kılled an army of twelve thousand horse pursuıng them as far as Dummı whıle the Yadu kıng Nârasımha praısed hım.

When Râneya (Khandeya Râya), son of Siṅga, who was the son of Mâra Râneya fought with great force and pierced the enemy, a crore of warriors belonging to the enemy were broken up and their heads were severed from their bodies.

When Sâluva was chased, encountered and pierced, Harıpâla marched to battle. Therupon this Râṇeya killed his army (also) and with great rage and zeal fell upon him and he (Harıpâla) exposed himself to his attacks and was carried off by the gods, while Khandeyarâye Râneya, son of Singaya trampled upon the enemy in anger and encountered and pierced the enemy in battle (the meaning of the stanza is not very clear)

When the enemy taunted him king, king (dhore), Khaṇdeyaráya Râṇeya, brave in war, struck hard with the result that headless trunks played freely, the corpses produced great noise, the blood scattered in eight directions, heaps of muscles moved down and the liver and entrails were found in large numbers. When Khandeyada Râya Râneya, a hero in battle and a Sankara to the Bull the titles of the enemies pierced (the enemy), the heads of the warriors were cut off and the headless bodies smote fiercely in the battle field When sword opposed sword and sparks fell in all directions and the visors and the skulls of heads fell down from the sky ....

Note.

This belongs to the reign of the Hoysaḷa king Narasimha III and describes an attack on his capital Dôrasamudra by the Sêvuna general Sâluva Tikama and the fierce battle that waged for its defence. A warrior named Khandeya Râya Râneya is stated to have fought hard on the side of the Hoysalas and died in the battle. As the vîragal on which the record is inscribed is partly broken and the bottom is lost, some letters in the record cannot be made out and the inscription at the end is lost. The record is dated Ś 1199 Dhâtu saṁvatsara Jyêshtha ba 9 Va corresponding to Saturday, 6th June 1276 A. D. Sâluva Tikkama, the general of the Sêvuṇa king Râmadêva is stated in several other records to have advanced against Dôrasamudra and to have been utterly routed and driven beyond Dummi with great slaughter along with the Sêvuna general Harıpâla (E C. V Belur 164, 165).

24

On a slab brought from the fort wall at the back of Nâgappâchâr's house at Bêlûr and now placed in the northern mantapa of the same Chennakêśava temple.

Size 3′—6″ × 2′

Kannada characters language partly Sanskrit and partly Kannada.

ಬೇಲೂರು ಚೆನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಉತ್ತರ ಕಡೆ ಕ್ಯೆಸಾಲೆಮಂಟಪದಲ್ಲಿ ತಂದಿಟ್ಟಿರುವ ಉವಾಧ್ಯ ನಾಗವ್ವಾಡಾರ್ಯರ
ಮನೆ ಕಿತ್ತ ಲ ಕೋಟೆಯಲ್ಲಿ ಬಿದ್ದಿದ್ದ ಕಲ್ಲು
ಪ್ರಮಾಣ 3½′ × 2′

1 ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರ. . . . . .

2 ಯ ಶಂಧವೇ ॥ ಬ್ರಹ್ಮಾ ಲಕ್ಷ್ಮೀಪತೇ ರ್ಭಾತಸ್ತ ಸ್ಮಾದತ್ರಿರಥೋತ್ರಿಜಃ ಸೋಮಸ್ತ . .

3. ದವೊ ಬಹವೋನ್ರಿ ವಾಃ ॥ ಶಶಪುರಮನವದ್ಯಂ ಪ್ರಾಪ್ಯ ಕಶ್ಚಿದ್ಭಯದೂನಾಂ ಮುನಿಪ . .
4. ಪೊಯ್ಸಳೇತಿ ಸ್ವಭುಜಬಲವಶೇನ ದ್ವೀಪಿಲಕ್ಷ್ಮೋರು ಕೀರ್ತಿರ್ವ್ವಿಜಯತಿ ಮಹಿತಾನಾ . . . . .
5 ಖ್ಯಾಯತೋ ಭೂತ್ ॥ ತಸ್ಯಾನ್ವಯೇ ಮಹಾಧಾಗೊ ವಿನಯಾದಿತ್ಯ ಭೂಪತಿಃ
6. ಬಧೂವಾನಾ ವುದಯಾದ್ರೇ ರಿವಾಂಶು ಮಾನ್ ಪುತ್ರಸ್ತಸ್ಯ ಮಹಾನಾಸೀ [ದೆದಯಂ]
7 ಗಾಖ್ಯ ಭೂಪತಿಃ ಪ್ರಥವಾದ್ಯಸ್ಯ ಧರ್ಮ್ಮೋರ್ಯಂ ಚತುಷ್ಪಾದಾ ಧವತ್ಕರೌ ॥ ತಸ್ಯ .
8 ದಿತ . ಧೈರ್ಯ್ಯಾಯಕೋವಿತಾನಂ ತ್ರೈವಿಕ್ರಮಾಖಲ ಭುವೋ ನಿಜ ಧರ್ಮ್ಮ ಗುಪ್ತೈರ್ಯ್ಯತೆ॥
9. . . ತ್ರಯಿ ಯವ ಶ್ರಯಃ ಉತ್ತಮ ಗುಣಬ್ರಾತೋ ದಯೋಕಿನ ಸಮಾನ್ವಮಿತಿ
10. ಪ್ರಶಸ್ತರುಚಿರುಚ್ಚಿತವೀರ್ಯ್ಯ ಶಾಲೀ ಶ್ರೀವಿಷ್ಣುವರ್ದ್ಧನ ನೃಪೋನ್ಯಪಮೌಳಿ
11 . . . . . ಆರಾಧಿತಾಂಪ್ರಿಯುಗಳನ್ಸತತಂ
12. ಸ್ಪೀತರೋಚಿರುದಾರವೀರ್ಯ್ಯಧೈರ್ಯ್ಯಾತಿರೇಕದಳತಾ ಖಳವೈರಿವರ್ಗ್ಗಃ . . .
13. ನೃಪತಿರ್ವ್ವಿಜಿತಾ ಖಿರಾರಿಷು .
14 ಹಾಸತೀ ಪಟ್ಟ ಮಹಾದೇವೀತಿವಿಶ್ರುತಾ ದೇವಸ್ಯತ್ರಿಪುರಾ . ಮಹಾ
15. . . . ಪ್ರತಿತೋರು ಕೀರ್ತಿರ್ ।
16. . . . . .
17 . . .
18 ಕಾನ ನಂಬಿಧ್ಯತ್ಮಾನನ ಮಧ್ಯ ಮೇತ್ಯವಿಸಂನ್ತತ್ರಾಪಿತೂ . .
19. . . ವಿಜಯತೇ ಬಗ್ಗಾಳ ಧೂಪಾಳಕ । ವೃತ್ತ ॥ ನೆಟು ೮
20. . . . , ...
21 . . . ಕಾದಿದಂತಿಱಿದು . .
22. ನತಿಪ್ರ ಬಳನೋ ಬಲ್ಲಾಳ ಧೂಪಾಳಕಂ ಶ್ರ ಸ್ವಸ್ತಿಸಮಧಿಗತ ಪಂಚಮಹಾ [ಶಬ್ದ ಮಹಾ]
23 ಮಂಡಳೇಶ್ವರನುಂ ದ್ವಾರವತೀ ಪುರವರಾಧೀಶ್ವರಂ । ಯದುಕುಳಕಳ ತನ್ರಿವಾ [ಳಹಮ್ಮರ್ಯ]
24 ಮೂಳಸ್ತಂಭನುಂ । ಅಪ್ರತಿಹತ ಪ್ರತಾಪ ವಿದಿತ ವಿಜಯಾರಂಧನು । ವಾ [ಸಂತಿಕಾದೇವೀರಲಬ್ಧ]
25 ವರಪ್ರಸಾದನು । ಶ್ರೀ ಮನ್ಮುಕುಂದ ಪಾದಾರವಿಂದ ವಂದನ ವಿನೋದನು ಮೆನಿಸಿ
26 ದ ಆಸಹಾಯ ಶೂರ ಶನಿವಾರ ಸಿದ್ದಿ ಗಿರಿದುರ್ಗ್ಗಮಲ್ಲ ಚಲದಂಕರಾಮ ನಿಶ್ಯಂಕ ಪ್ರತಾಪ ಚ [ಕ್ರವರ್ತಿರ್]
27 ವೀರಬಲ್ಲಾಳ ದೇವರು । ಶ್ರೀಮದ್ರಾಜಧಾನಿ ದ್ವಾರ ಸಮುದ್ರದ ನೆಲೆವೀಡಿನೊಳು ಸು [ಖಸಂಖತಾ]
28. ವಿನೋದದಿಂ ಪೃಥ್ವಿರಾಜ್ಯಂ ಗೆಯ್ಯುತ್ತ ಮಿರ್ದ್ದು ಸಕವರ್ಷ ನಾಯರದ ನೂಱಿ ಮೂಱು
29 ಪ್ಲವ ಸಂವತ್ಸರದಾಶಾಡ ಶುದ್ಧ ದ್ವಾದಸಿ ಬ್ರಿಹವಾರದಲು . .
30 ರಂಗಭೋಗ ಪೂಜಾರಿ ಶ್ರಿಂಗಾರಿ ಮಾರೆಗಾಱಿ
31 . ದಳ್ತಿಯಿಂದಂ ನಡೆಸುವ ಧರ್ಮ್ಮ ಬಳವಿನನಾಡ .
32 . . ಗಟ್ಟುಮುಮಂತಸ್ಸಿಮೆ .

Note

This record is full of lacunæ as several letters are considerably damaged and cannot be deciphered and some letters are lost.

Some verses in praise of the genealogy of the Hoysaḷa dynasty up to the reign of Vîra Ballâla II are given in Sanskrit up to line 19 and a Kannada poem (full of lacunæ) comes next in praise of that king.

The record next gives the titles of Vîra Ballâḷa II obtainer of the band of five musical instruments, mahâmaṇḍaḷêśvara, lord of the excellent city of Dvârâvati, foundation pillar for the palace ornamented with the finial that is the Yadu race,

famous for his victorious expeditions with invincible valour, obtainer of the boons from Vâsantikâdêvi, delighter in bowing before the lotus feet of the god Mukunda, unassisted warrior, Śanivârasiddhi. Giridurggamalla, a Râma in moving battle, niśśankapratâpa-chakravarti.

The king is stated to be residing at his capital Dôrasamudra and is described as having made a gift of a village..... gatta in Baḷavinâdu for the services of illuminations, decorations, livelihood of the priests and decorators and garland-makers.

The date is given as Ś 1103 Plava sam-Âshâdha śu 12 Thursday and corresponds to June 25, 1181 A.D. but the letters after sâyirada nûṟa in line 29 are not quite clear

Baḷḷavinâd is a district which included parts of the present Bêlûr and adjacent taluks and is often referred to in inscriptions (See E. C. V. Belur 58, 71, 85, VI Kadur 9, etc)

The remainder of the inscription is lost as the stone is broken off after the line 32.

The verses at the beginning contain the praise of the god Śambhu and the genealogy of Sôma from Vishnu, Brahma, and Atri The story of Sala is next given After this Vinayâditya is praised as the sun arising from Udaya mountain. The birth of his son Ereyanga is said to have made Dharma stand on four legs in the Kali age. After this the letters in the lines up to 22 cannot be made out clearly.

25

On another slab found in the fort at Belur at the back of Nâgappâchâr's house and now placed in the north mantapa of the Chennakêśava temple at Bêlûr.

Size $3' \times 1'-6''$

Kannada language and characters

ಅದೇ ಚೆನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಉತ್ತರದಿಕ್ಕಿನ ಕೈಸಾಲೆ ಮಂಟಪದಲ್ಲಿಟ್ಟಿರುವ ಉಪಾಧ್ಯ ನಾಗಪ್ಪಾಚಾರ್ಯರ ಮನೆ ಹಿಂದುಗಡೆ ಕೋಟೆಯಲ್ಲಿ ಬಿದ್ದಿದ್ದ ಕಲ್ಲು

ಪ್ರಮಾಣ $3' \times 1\frac{1}{2}'$

Iನೆಯ ಅಡ್ಡಪಟ್ಟಿ

1. ಸಕವರುಷ ೧೦೩೧ ವಿರೋಧಿ ಸಂವ
2. ಧರದ ಬಾದ್ರಪದ

IIನೆಯ ಅಡ್ಡಪಟ್ಟಿ

3. ಸು ೩ ವಾರದಂದು ತಗರೆನಾಡ
4. ಕಾಳೆಗದೆ ಸೋವಣ್ಣ ಗಾವುಣ್ಡನ
5. ಮರಕಗವುಂಡ ಕಾದಿಸಕ್ಕೊಂ ಮಂಗಳ
6. ಮಹಾ ಶ್ರೀ ಶ್ರೀ

Note.

This record describes the death of a warrior named Marakagavuṇḍa, son of Sôvanṇagâvuṇḍa in fighting in Tagarenâd. It is dated 3rd lunar day of the bright

half of Bhâdrapada in Ś 1031 (the figure however is not very clear) Virôdhi corresponding to August 1, 1109 A D No king is named but fighting for Tagarenâd is often referred to in early Hoysala inscriptions and the record may belong to the beginning of the reign of Vishnuvardhana, the Hoysala king Tagare is a village near Bêlûr and Tagarenâd consists of the district round that village.

26

On the slab found in the western fort wall at Bêlûr and now preserved in the northern mantapa of the Chennakêśava temple at Bêlûr

Size 5′ × 3′

Kannada langauge and characters

ಬೇಲೂರು ಪಶ್ಚಿಮದಿಕ್ಕಿನ ಕೋಚೆ ಗೋಡೆಯಲ್ಲಿದ್ದು ಈಗ ಚೆನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಉತ್ತರ ದಿಕ್ಕಿನ ಕೈಸಾಲೆ ಮಂಟಪದಲ್ಲಿ ಟ್ಟಿರುವ ಶಾಸನ.

ಪ್ರಮಾಣ 5′×3′

ಕಲ್ಲು ಾಧ್ಯೆ ಪುಢ್ಯೆ ಚಕ್ಕೆಯೆದ್ದುಹೋಗಿದೆ

1. ರಸಿಜನಾ . . ಹದಿಂದೆ ತಂದ ತಾಮರೆಯೊಳೆ ನಾಲ್ಕು ತಾಮರೆಯ ಪೂವೊಗೆದಂತೆ ಚತುರ್ಮು
2. ಖಪ್ಪಿರೆ ‘ ವಾತನ ಪುತ್ರನಿನತ್ರಿಯಿಂ ನುಧಾಕರಕುಲ ಮಾದುದಲ್ಲಿ ಯದುಃಪುಟ್ಟಿ ದೊಡಾದುದು
3. . ಪೊಯ್ದುದುಂ ಪೊಯ್ಸಳ ಯೆನೆ ಮುನಿ ಶಶಕಪುರದ ದೇವ್ಯಾಲಯದೊಳ್ ನಳನೆಂಬ ಯಾದವಕು
4. ಳ . . . ಯೀ ಹೊಯ್ಸಳ ವಂಶಂ ॥ ಅಲಗಿಂ ಸಿಂಗಮಃನಿಱಿದನ ಕಲತನಮಂ ನಗುವತೆಱಿದೆ ಮೆಱಿವುದು ನೆಳೆ.
5. . ಯ ಯ್ಸಳ ಕುಳತಿಳಕನ ಮತ್ತ ಗಜದ ಟಕ್ಕೆಯದೊಳೀಗಳ್ ॥ ವೃ ॥ ಎನೆಪೆಂಪಂ ತಳೆದಿದ್ದರ್ ಯಾದವ ಕುಲಂ ದ
6. ತ್ರಿಯಂ ದಿತ್ಯ ನೃಪಾಳನುದ್ಭವಿಸಿದಂ ಧೂರೋಕದಾತ್ಯ ವೆಂಬಿನೆಗಂ ಕಬ್ಬರೆ ಕಣ್ಗಿ ಕೂಡೆಕವಿದತ್ತ ನ್ಯಾ ವನೀಶರ್ಗ್ಗೆ ತೊ
7. ಂಡುದ . ಯಂತಾತನಿಂ ಕೌತುಕಂ ॥ ಕೆಳೆನಡೆಯಿಂ ಕಳಹಂಸೆಗೆ ಕೆಳೆನುಡಿಯಿಂ ಕೋಕಿಳಕ್ಕೆ ಸೋಗೆಗೆ ಮುಡಿಯಿಂ
8. . . ಮೂರ್ತಿ ಯನುತನೆಱಿಯಂಗಂ ॥ ಚಲದೆಱಿಯಂಗೆ ಚಾಗದೆಱಿಯಂಗೆ ಜಸಕ್ಕೆಱಿಯಂಗೆ ಮಿಕ್ಕ ದೋರ್ವ್ವ . .
9. ಯಗೆ . ರೋಂನತಿ ತಂನೊಳೊಪ್ಪುವೇ ಚಲೆಯೆಱಿಯಂಗೆ ಪೆಂಪಿನೆಱಿಯಂಗೆಱಿಯಂಗ ನೃಪಂಗೆ ನಂದನಂ ಜಲ ಧಿಪರೀತ .
10. ಯವ . . ದನಂ ॥ ಬರ್ಲಾಳನ ತಂಮಂಗೇಂ ಬರ್ಲಾಳ್ತನವೆ ರವಿತೇಜ ಮೆಂಬುದು ಪೆಱಿಗಿಂ ನಿಲುದಯಾದಿತ್ಯ ಮಹೀವಲ್ಲಭನಂಣ್ಮಂಗೆ
11. ಜಗದೊಳು . . ಲಕುಮಾದೇವಿಗಮಾ ವಿಷ್ಣುವರ್ದ್ಧನಂಗಂ ತನಯಂ ಧೂವಿದಿತೆಯೆನಿಸಿದೇಚಲದೇವಿಯ ಪತಿ ನಿಜ . ,
12. . ಹನರೆ . ಹನೃಪಾಳನ ನೂನುಚಳಚ್ಚಟುಳ ಬಳ್ಗಲತಿಕಾಕಳಿತೋತ್ತಾನರಿಪು ನೃಪಚತುರ್ವ್ವಳ ಕಾನನದವ
13. ರ್ಲಾಳ ತೇಜ . . [ವಿಳ್] ನತ್ಕೂರ್ಮ್ಮ ಪದಂ ಫಣಿಪ್ರಭು ನಭೋದ್ಯದ್ದೀರ್ಘಹಸ್ತಂ ಕುಳಾಚಳ ಧೀರಂ ದಿಗಿ ಭೋನ್ನತಂ ಧುಜಬಳಾವಷ್ಟಂಬದೆ

14 ತಳಿಕಾ . . ರುಚಿರಕಾಂಚೀಯುಕ್ತೆಯಂ ಲೀಲೆಯಿಂ ತಳಿದಂ ಸುಸ್ಥಿರಮಾಗೆ ಧೂರಮಣಿಯಂ ಬರ್ಲಾಳ ಧೂಪಾಳ

15 . . ನರಿ ಗೂರ್ಜ್ಜರರಾಯ ರಾಜ್ಯನಿರ್ಮ್ಮೂಳನ ನಂಧ್ರರಾಯ ಮದಮರ್ದ್ದನ ನಾಹಿರ ರಾಯ ಕೈಳ ದಂಭೋಳಿಮ

16 ಯರ ರಾಯಮೇರು ಬರ್ಲಾಳ ಧರಾಧರಾಧಿಪತಿ ಹೊಯ್ಸಳ ರಾಯ ಕುಳಪ್ರದೀಪಕಂ ॥ ವಿನಮದ್ಭೂ ಪಾಳ .

17. ಮಣಿರುಚಿ . ಪ್ರಿದ್ವಯಂ ವೀರಬರ್ಲಾಳ ನೃಪಂಬೋಳಯ್ವವೇಳ್ಬುಡ್ಡಮರ ? ದ . ದಡಾಂ ತಾಂದ ದೊಂದಾ ? ಪನಿಗಳ್ ತ . .

18. ಮಾರ್ತಾಂಪ ಜದೇಶಾಂತ ಕಾಂತಾರ ಮಧ್ಯಸ್ಥ ನಗಶ್ರೇಣಿಗುಹಾಗಹ್ವರ ವಿಹಾರ ಮೃಗೀ ರೂಪರು ಗ್ಯಾರಿ ಧೂಪರ್ ॥ ವಚನ

19 ಸ್ವಸ್ತಿ ನಮಸ್ತ ಧುವನಾಶ್ರಯ ಶ್ರೀ ಪೃಥ್ವೀವಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿರಾಜಂ ಪರಮೇಶ್ವರಂ ದ್ವಾರವತೀ ಪುರವರಾ ಧೀಶ್ವರಂ ಯಾದವಕು . .

20. ದ್ಯುಮಣಿ ನಮ್ಯಕ್ಷ್ಮ ಚೂಡಾಮಣಿ ಮಲೆರಾಜರಾಜ ಮಲೆಪರೊಳುಗಂಡ ಕದನಪ್ರಚಂಡ ಗಂಡಭೇರುಂಡ ನನಹಾ ಯಶೂ [ರ]

21. [ಶ] ನಿವಾರ ಸಿದ್ಧಿಗಿರಿ ದುರ್ಗ್ಗಮಲ್ಲ ಚಲದಂಕರಾಮ ನಿಶ್ಶಂಕಪ್ರತಾಪವಿನ್ರನೇಕನಾಮಾದಿ ಪ್ರಶಸ್ತಿ ಸಹಿತಂ ಕೊಂಗುನಂಗಲು ತಳಿಕಾಡು ಬನ [ವಸೆ]

22. ಹಾನುಂಗಲ್ಲು ಹಲುಸಿಗೆ ಹ.ಲಗೆಱಿ ನೊಣಂಬವಾಡಿ ಬೆಳುವಲ ಬಾಗಡಗೆ ಎಱಿಂಬರಿಗೆ ಕಿಸುಕೋಡು ಕುಂಮಟ ಬಲ್ಲಕುದೇರಿ . . .

23 ಡಿ . ಆಯ್ಯಣವಾಡಿ ಮಾನವಾಡಿ ಕೆಳವಾಡಿಸಿಂದಱಿಗೆ ಯುಚ್ಚೆಂಗಿ ಲೊಕ್ಕಿಗುಂಡಿ ಗೊಂಡ ಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ತಿ ಶ್ರೀಮತ್ ಹೊಯ್ಸ

24 ಳ ಬರ್ಲಾಳ ದೇವರು ದುಷ್ಟನಿಗ್ರಹ ಶಿಷ್ಟಪ್ರತಿಪಾಳ ನಾರ್ತ್ಥ ಪುತ್ತರ ದಿಗ್ವಿಜಯದೊಳು ಸುಖಸಂಕಥಾ ವಿನೋದದಿಂ ಪೃಥ್ವೀರಾ

25. ಜ್ಯಂಗೆಯ್ವುತ್ತು ಮಿರೆ ತತ್ಪಾದ ಪದ್ಮೋಪ ಜೀವಿ ॥ ಶ್ರೀ ತನಗಯ್ಯಂ ವ್ಯವಹಾರಿ ಮಾರ ರೋಕಾ ? ಧಾರಂ ಮಹೀ ರೋಕ ಮಂಡನೆ ರೋಕಾಂಬಕೆ

26 . ರೂಪಮಾಣಿಕ್ಯಂ ಲನದ್ಯಾಕ್ಯನಜ್ಜನುದಾರಂ ರಣಧೀರ ನಬ್ಕಱಿನ ತಮ್ಮಂ ಚಿಕ್ಕತಂಮಂಗಡಾ ತನಪೆಂಪಂ ಪೊಗಳ್ಪಾತನಾವನೆ .

27 ಸಾಮಂತನೇಂಧನ್ಯನೊ ॥ ಸೆರಗಂನೋಳ್ಪರ ಗಂಡನುದ್ಧತರ ಗಂಡಂ ಬಾಸೆಯಂಮಾಡಿ ಮಾಣ್ಬರಗಂಡಂ ಬರುದಿಂ ಗೆಪ್ಪುಂಗುವರ ಗಂಡಂ ಬೇಡಿತ [ಪ್ಪುವ]

28. ರ ಗಂಡಂ ಸರೆಕೂಡಿ ತಪ್ಪುವರ ಗಂಡಂ ಗಂಡರೊಳು ಸ್ವಾಮಿದ್ರೋಹರ ಗಂಡಂ ಪೆಸರ್ವೆತ್ತ ಗಂಡರೊಳರೇ ಸಾಮಂತ ಮಾರಂಬರಂ ॥ ತೊಡವಾ

29. ದಾಳ್ವನಿಚ್ಚೆ ಗೆಡೆಯಾಗಿರ್ದ್ದಪ್ಪುದಂದಿಂಗೆ ಬಂಡಡಗೊಂಡಪ್ಪುದು ಹೊಂದೊಡಂಕಿಡಿಪುದೇ ಎಂದಿಕ್ಕಿ ನಲ್ವಂನನೇ ನುಡಿ ಹೊಯಿಕಯ್ವಂ

30. ಕಲತನಕ್ಕೆಂಬನ್ತು ಪೂಣ್ದಿಕ್ಕಿದಂ ತೊಡರಂ ತಕ್ಕನೆಕೊಂಡು ನಚ್ಚಿನಣುಗಾಳು ಸಾಮಂತನೇಂಧೀರನೋ ॥ ಪೆಸರಂ ಚಾಳಿಸ

31. . ದನೇ ದಾತಾರಂಗೆ ಮಾತಿತ್ತು ಸಂಚಿಸದಡೇತಱಪಾಳಿಯೆಂದು ಧನಮಂಕಯ್ನೋಡ ದಾಂತಿತ್ತು ಕಟ್ಟಿಸಿದಂ ಪುರ್ನ್ನತಟಾಕಮಂಧ್ವಿಜರ್ಗೆ ಬಾ . .

32. ಡಮುಮಂ ಕೂಡೆಮಾಡಿಸಿದಂದೇವ ನಿವಾನಮಂ ಚತುರ ರಾಸ್ಯಾಮಂತಮಾರಂ ಬರಂ । ಅನ್ತೆನಿಸಿ ನೆಗಳ್ದ ಪಡಿಯಱಿ ಸಾಮನ್ತಮಾರತತ್ಕು

33. ಲವಧು ॥ ವಿನಯಕ್ಕಾಗರಮಾದ ಲಕ್ಷ್ಮಿನಯಮಂ ಕಯ್ಕೊಂಡ ಸೌಧಾಗ್ಯವೋಪನ ಪೆಂಪಿಂಗನುವಾಗಿ ತೋರ್ಪ್ಪಳಿ ಮಾನಲಕ್ಷಣ ಶ್ರೀ [ಮಂ]

34. ಡನ ವಿಪ್ರರ್ತ್ತೆ ವೊಲಿಪ್ರ್ಪ ರೂಪು ಜಸಮಂಕಯ್ಕೊಂಡ ಸಾವನ್ತಮಾರನ ಚಿತ್ತಪ್ರಿಯೆ ಬೀರೆಯಕ್ಕನೆವಲಂ ಗೋತ್ರಕ್ಕೆ ನೇತೊ್ರೀತ್ಸವಂ [ರಾವ]

35 ಣ್ಯದ ಕುಲನಿಧಿ ಪರಿವಾರ ಸುರಭಿ ಬಾನ್ಧವ ಜನವತ್ಸಲೆ ಸಾವಂತನ ಸರ್ವ್ವಾಂಗ ಲಕ್ಷ್ಮಿಪಡಿಯಱಿತಿ ಬೀರೆಯಕ್ಕಂ ಮೆಱೆವಳ್ ,

36 ತುಸಾಟ . ವರಾಂಗನಾಜಯನ್ತನ ನಿಜವಿಕ್ರಾನ್ತನ ವೀರ ವಿರೋಧಿಕೃತಾನ್ತನ ತಂಮ್ಮಂಗೆ ಚಿಕ್ಕತಮ್ಮಂಗೆಣೆಯಾರ್ ॥ ನುಡಿ ಕಣ್ಗಳ್ಗೆಕನ

37 ವೋಡು , . ಮನಕ್ಕೆ ರಂನಗನ್ನಡಿಯೆನಿಸಿತ್ತು ರೂಪು ನಯನಕ್ಕಮೃತಾಂಜನ ಪುಂಜಮಾರಯೆ ಬೆಳ್ವ ಡರೆಪ್ಪೊದಳ್ದ ಕೀರ್ತ್ತಿ ಪುಂಜ ಮಂ

38 ಡನ ಮಾದುದು ಧರಿತ್ರಿಗೆಂಬನಂ ಪಡಿಯಱಿಚಿಕ್ಕತಮ್ಮ ನೆಸೆದಂಸರೆಹೊಯ್ಸಳ ರಾಜ್ಯಧುರೀಣಂ ॥ ಮೊನೆಯೊಳೆ ಖಳ್ಗ

39 . ನಾಗಿನೆಗಳ್ವ ತ್ತ ಚಾಗಕ್ಕೆ ತಾರ್ಮ್ಮನೆ ಯೊಲ್ಕೀರ್ತ್ತಿಸಹಾಯನಾಗಿ ನೆಗಳ್ವಂ ದಾನಕ್ಕೆ ಧರ್ಮ್ಮಕ್ಕೆ ವರ್ತ್ತನೆಯೊಳ್ ಪುಣ್ಯಸಹಾ [ಯನಾ]

40 ಗಿನೆಗಳ್ದಂ ಸಾವನ್ತ ಮಾರಂಗೆ ಮಯ್ದುನರೊಳ್ ಪಾಂಡ್ಯನ ಬರ್ಮ್ಮನೊರ್ವನೆ ವಲಂ ನಿತ್ಯಪ್ರಮೋದಾಸ್ಪದಂ ॥ ದೇಮಬ್ರಾಹ್ಮಣ ದತ್ತಿಗೆ ಚಾ

41 ಹಸಿವೇ ಬರ್ಮ್ಮಂ ಸಾವನ್ತಘಟ್ಟದೆಣೆಯೆನೆ ಕೀವಿದಪೆಗ್ಗೆರ್ [ಱು] ಯನಟ್ಟಱಿಂಕಟ್ಟಿಸಿದಂ ॥ ತನ್ನ ಕುಲಜಾತರೆಲ್ಲಂ ತಾನಿಂಪೆಸರ್ವೆತ್ತ ರಕ್ಕ

42 ಲ್ಲಂನೆಱೆಯೆ ಮಹಿಮೋಂನತಿ ಸಾವನ್ತ ಮಾರನೊಳ್ನೆಲಸಿದುದೊ ॥ ಶ್ರೀ ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾ ಪ್ರಧಾನ ಮಹಾಪಸಾಯ್ತ [ಪರ]

43 ಮವಿಶ್ವಾಸಿ ಪರಿವಾರ ವಜ್ರಸಂನಾಹಂ ಪರಚಕ್ರಮಕರಗ್ರಾಹಂ ಅಹಿತಾರಿ ಭೈರವಂ ಸಮರ ಕಂರೀರವಂ ಸತ್ಯ ಸಂಧಾಪಣಂ

44 ಬರುದರ ಮಾರಿ ವೈರಿತಳಪ್ರಹಾರಿ ಮಱತಹೊಗೆಕಾವ ಮತ್ತೆನಿಸಿದೀವಂ ವೀರಬರ್ಲಾಳದೇವ ದಕ್ಷದಕ್ಷಿಣ ಭುಜಾದಂಡ

45 ಪ್ಪುವರ ಗಂಡಂ ಕಟಕನಾಧಾರಂ ಪಡಿಯಱನಾವನ್ತ ಮಾರಯ ಸಕವರ್ಷ ೧೧೧೮ನೆಯ ನಳ ಸಂವತ್ಸರದಮಾ .

46 ಬ್ರಿಹಸ್ಪತಿವಾರದಂದು ಶ್ರೀವಜ್ರೇಶ್ವರ ದೇವರ ಸಂನ್ನಿಧಾನದೊಳು ಪಾದಪೂಜಾಪುರಸ್ಸರವಾಗಿ ವೀರಬರ್ಲಾಳ ದೇವರ

47 ಂಮಱೆಯ್ಸನಾಡೊಳಗಣ ಎಲಹಕ್ಕವ ಮುಂನವಗ್ರಹಾರವಂ ಮಾಡಿ ಚೆಂನಕೇಶವ ದೇವರಂ .

48 ತಂಮಾಡಿ ಆದೇವರ ಅಂಗಭೋಗಕ್ಕಂ ಅಲ್ಲಿಯ ಉಚಿತಬ್ರಯಕ್ಕಂ ಅಣ್ಣ ಕಡಿಕಿಕ ಕೆಱೆಗಳಂ ಕಟಿಸಿ ಈಆಗ್ರ

49 ಂಬಡಗಣಮತ್ತಿಯ ಹಳವಂ ಸಾವನ್ತ ಸಮುದ್ರವಾಗಿ ಕಟ್ಟಿಸಿದಾಕೆಱೆಗಸಾ ಹಳ್ಳಿಯಗದ್ಯಾಣ ಹತ್ತು

50 ಯ್ಯ ತೆಂಡೆಯ ಕೆಱೆಯಂ ಬ್ರಹ್ಮಸಮುದ್ರವಾಗಿ ಕಟ್ಟಿಸಿದಾಕೆಱೆಗಮಾ ಹಳ್ಳಿಗಂ ಗದ್ಯಾಣ ಹತ್ತು

51 ಗ+ನ+ದ್ಯಾಣಂ ಇಪ್ಪತ್ತುವನೆಲಹಕ್ಕದ ಮೊದಲ ಸಿದ್ಧಾಯಂ ಗದ್ಯಾಣ ಹತ್ತು ೩ ಱೊಳಗೆ ಸರ್ವಬಾ . ,

52 ಹಾರವಾಗಿ ಅರಮನೆಯ ಕುಳದೊಳಗಿಳಿಕಿ ದೇವರಿಗಾಚಂದ್ರಾರ್ಕ್ಕ ತಾರಂಬರಂ ಸಲುವನ್ತು ಧಾರಾಪೂರ್ವ್ವಕ .

53 ತ್ತಿಪಾಂಡ್ಯನ ಬಮ್ಮಯ್ಯಂಗೆ ತನ್ನಕೆಱೆಯ ಮೊದಲೇರಿಯಲ್ಲಿ ಕೊಡಗೆಯಾಗಿ ಎಂದೆಂದಿಂಗಂ ಸಲುವಗದ್ದೆ ಸಲಗೆ

54 ಬೆದ್ದಲೆ ಸಲಗೆ ಹಂನೆರಡು ಆಹಳ್ಳಿಗಳ ಚತುಸ್ಸೀಮೆ ಗೌಡು ಗೊ ಕಂಮರಿಯ ಕೋಡಿಯ ತೆಂಕಣ

55 ಗಲ್ಲಿಂ ಪಡುವಲು ನಡದು ಬರಲು ತ್ರಿವಿಕ್ರಮ ಸಮುದ್ರದ ಬಡಗಣಕೋಡಿ ಬಸುರಿಯ ಮರ ಆಕೆಱೆಯು

56 . ದಲಗದ್ದೆ ವ್ಯಂದಾವನಕ್ಕೆ ಸ ೧ ಆ ಬಸುರಿಯಿಂ ಪಡುವಲುದಿಂಡದ ಮರ ಕ . ನಕ್ಕುಂಮರಿಯ ಬಡಗ

57 ಸೆಟ್ಟಿ ಆಕುಂಮರಿಯ ಬಡಗಣ ಆದಿಂಡದ ಮರನಾಕುಂಮರಿ ಹಳ್ಳದ ಬಡಗಣಕೆಱೆ ಆ

58 ನಡೆದು ಬರಲು ಮೂಗರಳಿಯ ಮರ ಹಲವು ಕಲ್ಲುಹೊಂನೆಯ . . .

59 ವಲು ನಡದು ಬರಲು ಚಿಲುಕೂರದಾರಿ . ದೊಡಿಪ್ಪ್ರಕಗ್ಗಲ್ಲುನೇಱುಲದ . . .

60 ತೆಂಕಣ ಮಟವಿಕ್ಷ ಅಲ್ಲಿಂ ಬಡಗಮುನ್ಸಾಗಿ ನಡೆದು ಬರಲು

61 ಕೊಡಿಸಿದಾಯ ಮರಬ್ಯೆಸೆಯ ಮ . ಲ್ಲು ದೊಡ್ಡಬನು

ಮುಂದೆ ಹೋಗಿದೆ

Note.

This record belongs to the reign of the Hoysaḷa king Ballâla II

A short account of the genealogy of the Hoysalas up to Ballâla II is given in the first eighteen lines of the inscription But as several letters are chipped off and lost in each line it is not easy to make out the full purport of the verses contained therein

The Hoysala genealogy is traced from Brahma who is said to have sprung out of the lotus-like navel of Vishnu like four lotus flowers issuing from a single lotus stalk. The story of Saḷa killing the lion with his dagger while staying in the temple of the goddess at Śaśakapura and his adopting the lion (tiger) as his crest is also alluded to When Vinayâdítya, his descendant was born, it is stated, that the eyes of the other kings were covered by darkness (namely, they became bewildered), though he was named Âdítya (sun). His queen had the gait of a swan and the voice of a cuckoo and the tresses like a peacock's feathers. Their son was Ereyanga, a master in firmness of character, in liberality, and in renown

Vishnuvardhana, son of Ereyanga by the queen Êchale is next praised. As younger brother of Ballâla (lit strong person) he never lacked prowess and as elder brother of Udayâdítya (lit rising sun) he never lacked in brilliance. His son by Lakumâdêvî was Narasimha and Ballâla was Narasimha's son by Êchaladêvi.

The praises of Ballâla (II) are sung next He had feet like the tortoise, long arms shining like the king of snakes and he was steady like a great mountain, and lofty like the elephants in the cardinal directions. He ruled the earth with the might of his arm having sway over Talakâd and Kânchi. He was the uprooter of the Gûrjara king, vanquisher of the pride of the Ândhra king, a thunderbolt to the mountain the Âbîra king and a light to Hoysala lineage The fierce kings who were hostile to him were like deer playing in the caverns of mountains in the wild parts of their kingdoms.

From line 19 onwards up to line 46 there are only a few lacunae in the inscription

The usual titles are given to Ballâla II. He is said to be ruling over Kongu, Nangali, Talekâd, Banavase, Hânungal, Halasige, Huligere, Nolambavâdi, Beḷuvala, Bâgadage, Erambarage, Kisukôdu, Kummata, Balla, Kudêri, Ayyanavâdi, Mâsavâdi, Kelavâdi, Sindarige, Uchchangi and Lokkagundi and at the time of the inscription he is described as engaged in a northern expedition.

A subordinate of the king named Sâmanta Mâra is next praised. His father is said to be the *Vyavahâri* (merchant) Mâra, supporter of the people, his mother Lôkâmbike, an ornament to the world, his grandfather Rûpamânikya, and his younger brother, the noble heroic Chikka Tamma. Sâmanta Mâra is described as punisher of those who wait for help, and who are haughty, of those who promise and then

break their promise, of those who are traitors to their masters, of those who swell with pride at titles, of those who seek a favour and then prove traitors to their helpers, of those who mingle with others and then do evil to them, of those warriors who prove treacherous to their masters He bound a *todar* of gold to his leg to show his fidelity to his master.

We next learn that the above Sâmanta Mâra who was a *padiyara* (attendant) to the king spent freely the money amassed by him and built a tank and an agrahâra and also erected a temple. His wife Bîreyakka is next praised She is said to be a dwelling-place of politeness, faithful to her lord, full of good qualities, beauty and fame She is also praised as a Surabhi (celestial cow) for her dependants and a favourite of her relations. His younger brother Padiyara Chikka Tamma is next praised. He is said to be a Jayanta to good women, strong in arms, death to enemies, and an ornament to the Hoysala kingdom His brother-in-law (mayduna) Pâṇḍyana Bamma is also eulogised as strong in battle, very liberal and full of fame He is said to have made several gifts to gods and Brahmans and constructed a big tank resembling Sâvantaghatta

We are next given the titles of Sâmanta Mâra the illustrious mahâpradhâna, *mahâpasâyta*, *paramaviśvâsi* (highly trusted), an adamantine cage (sannâha) to his followers, a destroyer of the *Makara* that is the enemy territory, a Bhairava to enemies, a lion in battle, truthful in speech, death to the titled, striker of enemies with his hand, succourer of those who take refuge in him, bestower of gifts without changing his mind later, right arm to Vîraballâla and protector of the army

We next learn that in the year Nala, Śaka year 1118, Sâmanta Mâra created an agrahâra named Elahakka in Maysenad district with the permission of the King Ballâla in the presence of the god Vajrêśvara, set up the god Channakêsava? and for the expenses of decorations of that god and other expenses (uchita-braya) constructed some new tanks and also converted Mattiyahala to the north of the agrahâra into Sâvantasamudra tank and Tendeyakere into Brahmasamudra tank and granted ten gadyânas from the income of the village Matti and Sâvantasamudra, 10 gadyânas from the income of Tendeyakere village and the tank Brahmasamudra and 10 gadyânas from the original Siddhâya (fixed income) of Elahakka for the temple services. This amount was deducted from the income due to the State for those villages and tanks and was made free of taxes Further for the service of building a tank, Pâṇḍyana Bammaya was directed to be granted some wet lands behind the tank and dry lands to the extent of 12 salages.

Next come the boundaries of the villages abovenamed.

Owing to the lacunae in lines 46, 47 and 48 it is difficult to decide where Sâmanta Mâra built his temple and whether Vajrêśvara or Channakêśava was the name of the deity set up by him. Elahakka now called Yelahanka is the name of a village near Bêlûr.

The dating is incomplete. Ś 1118 Nala corresponds to A. D. 1196. The other details given are the month Mâ (Mâgha or Mârgaśira) and Brihavâra. The date falls within the reign of Ballâla II (1173-1220) A. D.

27

On a slab found in the north-east part of the fort at Bêlûr and preserved in the northern mantapa of the Chennakêśava temple.

Size 3′ × 2′-6″

Kannada language and characters.

ದೇಲೂರು ಕೋಟೆಯಲ್ಲಿ ಈಶಾನ್ಯ ದಿಕ್ಕಿನಲ್ಲಿ ಸಿಕ್ಕಿ ಈಗ ಚೆನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಉತ್ತರ ದಿಕ್ಕಿನ ಕ್ಯೆಸಾಲೆಯಲ್ಲಿ ತಂದಿಟ್ಟಿರುವ ಶಾಸನ

ಪ್ರಮಾಣ 3′×2½′.

ಮೂಲೆಮೇಲೆ ಕಲ್ಲು ಅರ್ಧಭಾಗ ಒಡೆದುಹೋಗಿದೆ

1. ಮೆನಿ .
2. ರ್ಬ್ಬಧರದಿ . . . . .
3. ಳ ಧೂಪಾಳ
4. ಳ ಸಿತಾರ್ಕ್ಕನುಗ್ರತೆ .
5. ಹವಧೀರಸ್ವಕೀಯ ಕುಳ .
6. ಶ್ವರ ನಂಪತ್ತಂ ಪ್ರಕಟಿಸಿದನುರ್ಬ್ಬಿ ಯೊ .
7. ಳಧಿ ವರ್ದ್ಧಿತನುರುಚಿರ ಪೂರ್ಣ್ಣೇಂದು ದ .
8. ನಾಕ॥ಅಥವ ಮತಪ್ರವೇಶ ಮಣ ಮಿಲ್ಲ . . .
9. ಮಹೇಶ್ವರ ಪ್ರಭೆಯಿನ ನಾಕುಳಂಬೆಳಗಿರಂಜಿ . .
10. ಯತಿರಾಜ ರಾಜ ನಾಜ್ಞಾಸ್ಪತ ದೀಕ್ಷಾಪ್ರೋಕ್ಷಣಾದಿಪಟ್ಟ . .
11. ನಿಮಾತ್ರ್ಕಂಡ॥ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾಮಣ್ಡಳೇಶ್ವರಂ ಮಂಡಲೀಕ . .
12. [ಶಂ] ಖರದೇವ ಲಬ್ಧ ವರಪ್ರಸಾದಂ ವಿ೨ಗಮದಾಮೋದಂ ವಿದಗ್ಧ ವಿದ್ಯಾ [ಧರ]
13. ಮಂ ದೇವಾತ್ಪರ್ಕ್ಕ ಗುರುಪಾದಾರಾಧಕಂ ವಿರೋಧಿಮಂಡಳ ಸಾಧಕಂ ಮಲಪ .
14. ಳಂ ಕ್ರಿತರಪ್ಪ ಶ್ರೀಮನ್ಮಹಾಮಂಡಳೇಶ್ವರ ತ್ರಿಭುವನಮಲ್ಲ ಬರ್ಮಾಳ ಪೊಯ್ಸಳದೇವ . .
15. ಕುಳವಾಳುತಿದ್ದು೯ ನಕಕಾಲ ಸಾಯಿರದಿಪ್ಪ೯ ತೆಂಟೆನೆಯ ವ್ಯಯ ಸಂವತ್ಸರದ ಮಾ . . .
16. ಲೇಶ್ವರ ದೇವರ ಪೂಜಾವಿಧಿಗೆ ಬಿಟ್ಟೆಱಪಳ್ಳಿಯುಮಂ ಪಟಲೇಶ್ವರ ದೇವರ ಪೂಜಾವಿಧಾನಕ್ಕಂ .
17. ಡು ದೇವಗ್ಗೆ೯ಗೀತವಾದ್ಯ ನ್ರಿತ್ಯಕ್ಕಂ ಶಾಸ್ತ್ರವ್ಯಾಖ್ಯಾನಕ್ಕಂ ನ್ಯೆಮಿತ್ತಿಕ ಪೂಜೆಗಂ ಗ್ರಾಮಜಪುರ. . .
18. . ಪೂಜೆಗೆ ಗುಂಡಿಯುಮ ಮತ್ತಮೆರಡು ದೇವಗ್ಗೆ೯ ನಂದಾದೀಪಿಗೆಗಾಱಿ ಗ . . .
19. ಜ ಸೂಟ್ಟರು ಮಂಗಳ ಮಹಾಶ್ರೀ ಶ್ರೀ॥ಸ್ವದತ್ತಂ ಪರದತ್ತಂವಾಯೋಹರೇತ ವಸುನ್ಧರಾ ಷಷ್ಟಿರ್ವ್ವರಿಷ ನ . . .
20. ಕ್ರಿಮಿ॥ನವಿಷಂ ವಿಷಮಿತ್ಯಾಹು ದೇವಸ್ವಂ ವಿಷಮುಚ್ಯತೆ ವಿಷಮೇಕಾಕಿನಂ ಹನ್ತಿ ದೇವಸ್ವಂ ಪು . . .

Note.

The slab on which the inscription is carved is broken across diagonally and a part of the stone is lost. The result is that several lines are missing and many letters in each line especially at the top are wanting and the record is incomplete.

It belongs to the reign of the Hoysala king Ballâla I (1100-1106) here called mahâmandalêśvara Tribhuvanamalla Ballâla Poysaladêva and is dated S1028 Vyaya corresponding to 1106 A. D. The titles given to the king are mahâmandalêśvara, obtainer of boons from the god [Śam] kharadêva, delighter in musk, a Vidyâdhara among the learned, worshipper of the feet of gods, supplicants and gurus, conqueror of the territories of the enemies, [punisher of] Malapas We have also at the beginning some incomplete lines which would seem to refer to the same king in one of them (line 8) we find the phrase abhava-mata-pravêśam anain illa, which might mean the religion of Śiva does not find any place here. Ballâla is known to have been a Śaiva from other inscriptions Hassan, 65, 116, etc The next line (9) also refers to the halo or splendour of Mahêśvara (Mahêśvara-prabhe) Hence it is likely that the line 8 which is incomplete had some more words which probably altered the meaning of the phrase abhava-mata, etc The line after that refers to the dîkshâ and prôkshana meaning initiation and sprinkling with holy water and yati-râja-râjanâjnânvita, one who has the orders of the emperor of ascetics It is usual to call Râmânujâchârya, the Vaishnava reformer, as Yatirâja but whether Yatirâjarâja also refers to him cannot be determined No connection has been established so far between Râmânujâchârya and the Hoysala rulers up to Vishnuvardhana.

The object of the record is to register the gift of the village Erapalli for the daily worship of the god Mâ . . lêśvara and of the villages Gaumanjapura and . . . . gundi for the daily worship of the god Échalêśvara and for the services of offering music, vocal and instrumental, dance and recitation of śâstras and for worship on special occasions to both the gods A sum of six gadyânas was also granted for the perpetual lamps to both the gods.

The record ends with the usual imprecatory verses sva-dattam paradattam vâ and na visham visham ityâhur

28

At Bêlûr, on a slab brought from the north wall of the fort at Bêlûr and preserved in the north mantapa of the Chennakêśava temple.

Size 6′ × 3′.

Kannada language and characters

ಅದೇ ದೇಲೂರು ಕಸಬೆಯಲ್ಲಿರುವ ಚೆನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಉತ್ತರ ದಿಕ್ಕಿನ ಕೈಸಾಲೆಯ ಮಂಟಪದಲ್ಲಿ
ಉತ್ತರದಿಕ್ಕಿನ ಕೋಚೆಯಿಂದ ತಂದಿಟ್ಟಿರುವ ಶಾಸನ.

ಪ್ರಮಾಣ 6′×3′.

1. ನಮಸ್ತುಂಗ ಶರಶ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರ ಚಾರವೇ ತ್ರೈ ೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ ತತೋ
ದ್ವಾರಾ [ವ]
2. ತೀನಾಥಾಃ ಪ್ರೊಯ್ಸಳಾ ದ್ವೀಪಿ ರಾಂಧನಾಃ ಜಾತಾಶ್ಮಸಪುರೇ ತೇಷು ವಿನಯಾದಿತ್ಯ ಧೂಪತಿಃ॥ಅವಿನ ಯಾ [ದಿ]

3. ತ್ಯಂಗಂ ಪಾವನ ಚಾರಿತ್ರೆ ಕೆಳೆಯ`ಬರಸಿಗ ಮಿಳೋವ್ವೀರ್ ವರನುದಯಂಗೆಯ್ದಂ ಶ್ರೀವರ ಪದಪದ್ಮ ಧೃಂಗ ನೆಱೆಯ [ಂಗ]
4. ನೃಪಂ॥ಎಱಗದವಂದಿರ ತಲೆಗಳ ನೆದಗಿಪ ನೆಱಗಿಪ ನರಾತಿ ಲಕ್ಷ್ಮಿಯ ನಿದಿರಿಂ ಗೆಱಗದ ಬಲುಪಿಂದಂ ತನಗೆಱಗಿಪ ನೆದೆಯಂಗನ ತುಳವಜೀಯ
5. ಶ್ರೀಯಂ ॥ ಅನರಪತಿ ಗಂಭೋಧಿಗ ನೂನ ಗಭೀರತೆಯೆ ಸಮನಿಸಿರ್ಪಂತಿರೆ ಸನ್ಮಾನಿನಿ ಯೇಚಲ ದೇವಿ ಮನೋನಯನ ಪ್ರೀತಿ ಸಮನಿಸಿರೆಸಮನಿ
6. ಸದರ್॥ಎನೆನೆಗಳ್ದಾ ಯಿರ್ವ್ವರ್ಗ್ಗಂ ತಮತಜರ್ಜ್ಜನಿಯಸಿದ ರರ್ತ್ತಿಬರ್ಪಾಳಂ ವಿಷ್ಣು ನೃಪಾಳಕನು ದಯಾದಿತ್ಯನೆಂಬ ವಂವರು ಮುದಾರ ರಾಹವಧೀರರ್
7. ವೃತ್ತ॥ಅವರೊಳ್ ಮಧ್ಯಮನಾಗಿಯುಂ ಧರಣಿಯಂ ಪೂರ್ವ್ವಾಪರಾಂಭೋಧಿಯೆಯ್ದುವಿನಂ ಕೂಡೆ ನಿಮಿರ್ಚ್ಚೆ ಯೊಂದು ನಿಜನಿಃಪ್ರತ್ಯೂಹ ವಿಕ್ರಾಂತ
8 ದುದ್ಧವದಿಂ ದುತ್ತಮನಾದ ನುತ್ತಮಗುಣ ಭ್ರಾಜಿಷ್ಣು ಲಕ್ಷ್ಮೀವಧೂಧವನುದ್ಭೃತ್ತ ವಿರೋಧಿ ದೈತ್ಯಮಥನಂ ಶ್ರೀ ವಿಷ್ಣುಧೂಪಾಳಕಂ। ಜವನುಂ ತಂನಯ ಗಂಡ
9 ಲಚ್ಚಿಣ ಮೆನಿಪ್ಪಾ ಮೀಸೆಯಂತಿರ್ದ್ದ ಲಂಜುವಿನಂ ಕಂದುಗುವೆಂದು ಕಾಲುಗುರ್ಗರ್ಳಾ ನಮ್ಮೂರಿಗಳು ಸುಯ್ಯಲಂಜು ವಿನಂ ತೇಜದ ಸೊಂಕಿನಿಂದವೆಮೆಸೀಗೆಂ
10. ದುದ್ಧತನ್ನೊರ್ವಡ ಲಂಜುವಿನಂ ವಿಕ್ರಮ ವಿಧ್ರವಿಂ ಸೊಗಯಿಸಿತ್ತೀ ವಿಷ್ಣುಧೂಪಾಳನೊಳ್॥ಧನದಂ ದಕ್ಷಿಣ ವಾಯುವೇಕೆ ತಡೆದತ್ತೋತೀರ್ತಿ
11 ಲ್ಲಿಂನುವೆಂಬಿನೆಗಂ ವೈರಿ ಕರೋಟಿ ಕೋಟಿ ಮುಖನಾಸಾರಂಧ್ರ ದೊಳ್ಕಂದ್ರ ನಿಸ್ಪರ ಮುಣ್ಮರ್ ಮಳಯಾನಿಳಂ ಸುಳಿದು ಕಾಲಕ್ಷೇಪಮಂ ವಿಷ್ಣು ಧೂ
12. ಪನ ದೈತ್ಯೋರ್ವ್ವರೆಯ`ಲ್ಲಿ ಮಾಡಿವುದು ಕಾವೇರೀ ನದೀತೀರದೊಳ್॥ಇನನೋರ್ವ್ವಂ ಪೊಱಗಾಗಿ ಪೇಳು ಪುದುವೇ ತೇಜಂ ಕ್ಷತ್ರಿಯಂ ಗರ್ಕ್ಕನಂದನ ನೊರ್ವ್ವಂ ಪೊಱಗಾಗಿ
13 ಪೇಳು ಪುದು.ನೇ ದಾನಂ ಧೂಧುಗಂಗಬ್ದ ಗರ್ಭ್ಬನು ಪೊರ್ವ್ವಂ ಪೊಱಗಾಗಿ ಪೇಳು ಪುದುವೇಚಾತುರ್ಯ್ಯಂ ನೃಪಂಗೆಂದು ಪೆಚ್ಚೆನಿವಂ ಮತ್ತಿನ ಧೂಪರಂ ನೃಪವರಂ
14. ಶ್ರೀರೂಪ ನಾರಾಯಣಂ॥ಸ್ಥಿರನೇ ಕೈಯೊಳೆ ಧಾತ್ರಿಯಂ ನಿಲಿಸಿದಂ ತೇಜಸ್ವಿಯೇ ವಹ್ನಿಯಂ ಕೊರಗಿರ್ಪ್ಪಂ ಕುಡ ರಾರ್ಪ್ಪನೇ ಕನಕ ಶೈಳಂ ದೂರವಾಗಿ
15. ರ್ದ್ದಂತ್ತರಿಸಿತ್ತು ಶುಚಿಯೇ ನಿರೀಕ್ಷಿಸಿದವರ್`ನಃ ಪಾಪಿಗಳ್ ಜೆಲುವನೇ ಹರನಂ ವೋಹಿಸರೆಂತು ವಾರ್ಪ್ಪನಧಿಕಂ ಶ್ರೀ ವಿಷ್ಣು ಧೂಪಾಳಕಂ॥ಪೊದ
16 ರೊಳ್ ಪೊಯ್ಸಳ ರಾಜ್ಯ ಲಕ್ಷ್ಮಿ ಯೊದವಂ ತೋಳ್ಬಲುಪಿ ನಿನ್ತಾಳ್ದಿ ತನ್ನುದಯಂ ರಂಜಿಸೆ ತಂನ ಬಲುಪೊದವೆ ತಂ ನಾರ್ಪ್ಪೇಪೆ ತಂನಾಜ್ಞೆ ಮೀಪೆ ದಿಶಾಚಕ್ರ
17. ಮ ನೊತ್ತಿಕೊಣ್ಡು ತಳಕಾಡಂ ಗಂಗ ರಾಜ್ಯಕ್ಕೆ ತಾಂ ಪೊದರಾದಂ ಯದುವಂಶ ವರ್ದ್ಧನ ಕರಂ ಶ್ರೀ ವಿಷ್ಣು ಧೂಪಾಳಕಂ॥ದುರ್ವ್ವಾರಾತಿಧರಾ
18 ಧರೇಂದ್ರ ಕುಳಶಂ ಶ್ರೀವಿಷ್ಣು ಧೂಪಾಳ ನಾರ್ದ್ದರ್ದಿಟ್ಟಲು ಚೀಱುತೋಡಿಪೋಗಿ ಧಯದಿಂದಾ ಬಂದುನೀ ಬಂದ ನೆಂದು ನ್ರಪಾಳರ ಕಣ್ಗಿಲೋಕವನಿತುಂ
19. ತದ್ರೂಪ ಮಾಗಿಪ್ಪುದುಂ ಸರ್ವ್ವಂ ವಿಷ್ಣುಮಯಂ ಜಗತ್ತೆನಿಪುದೇಂ ಪ್ರತ್ಯಕ್ಷಮಾಗಿರ್ದ್ದುದೇ॥ಪದದೊಳು ಕೂರ್ಮ್ಮ ಸ್ವರೂಪಂ ನಯನ ಯುಗಳದೊಳ್ ಮ
20. ತ್ಸ್ಯರೂಪಂ ಪನ್ರಿಗೀವದೊಳಾದಿ ಕ್ರೋಡರೂಪಂ ನಡುವಿನೊಳ್ ನೃಸಿಂಹತ್ವ ವಾತ್ಮಪ್ರಭಾವಾಸ್ಪದದೊಳ್ ರಾಮ ತ್ರಯತ್ವಂ ಮತಿವಿಕಸನದೊಳು
21 ಬುದ್ಧರೂಪಾಗಿ ಗುಜ್ಜಾಗದ ಕಲ್ಕತ್ವಕ್ಕೆ ಮೆಯ್ದೋರದ ಹರಿಯೆನಿಪಂ ವಿಷ್ಣು ಜಿಷ್ಣುಪ್ರತಾಪಂ॥ಜಳನಿಧಿಯಂಕೆಸ ಮ್ಮೆನಗೆ ಕೂಡೆಕಲಂಕು
22. ವ ಬಾಡವಾಗ್ನಿಯನ್ತರ್ಗ ದೊಳಗಿರ್ದ್ದರಾಗಿ ಪೊಸದಿಕ್ಕುವ ಶೇಷನ ಕರ್ನ್ನಾಳ ಸಂಚೆಳನದೆ ನಿಂನನಂಜನು ಮುಳಿಂದು ಮುಳಿಪ್ಪ ಪೊಡಪ್ಪ್ರ ನಾವಗಂ

23. ಮುಳಿದಡೆ ತೋಱುಗುಂ ವಿಜಯವರ್ದ್ಧನ ನೀಕಲ ವಿಷ್ಣು ವರ್ದ್ಧನಂ॥ಇವನೀ ದಕ್ಷಿಣ ಬಾಹುದಣ್ಡದೊಳೊಡಂಬುಟ್ಟಾಗಿ ತೋಱುಪ್ಪ ಮತ್ತೆ ಪೊರಾಯಾದಿ ವ

24 ರಾಹನೆತ್ತಿದ ಧರಿತ್ರೀ ಮಂಡಳಂ ತೇಜದಿಂದ ವರಲ್ದಂಬುಜದುನ್ತರಂಬರ ದೊಳಿರ್ದ್ದತ್ತುಷ್ಣರುಗ್ಮಂಡಳಂ ಸವನೇ ಸಾಹಸದೊಳ್ ನಳಾದಿನರಪಾಳರ್ವ್ವಿಷ್ಣು ಧೂ

25. ಪಾಳನೊಳ್॥ಎಲೆ ಕಾವೇರಿಯ ವಾರಿಕೂಡೆ ಪೊಲಸಾದತ್ತೆಂದು ಹೇವಯ್ಸುತಂ ಕೆಲದೊಳ್ ಕೂಪ ಜಳಾಸಿಯಪ್ಪನೆ ಗವಾ ರಾಜೇಂದ್ರ ಚೋಳಂ ಧು

26. ಜಾ ಬಳದಿಂ ವಿಷ್ಣು ನೃಪಾಳ ಸೇನೆಯ ಪೆಣಂಗಳ್ ತಂನದೀಪೂರದೊಳ್ ಕಲಸಲ್ ವಿಕ್ರಮ ಕೇಳಿಯಂ ಮೆದದ ನತ್ಯುಗ್ರಪ್ರತಾಪೋದಯಂ॥ಬಳಸು

27 ತ್ತಂ ಕೀರ್ತ್ತಿ ಸುತ್ತಂ ಸುಳಿದು ಸುಳಿದು ತೆಕ್ಕೆಯ್ಸುರರ್ ಕೂಡೆ ಶೇಷೋಜ್ವಳ ಕಾಯಂ ತೀವಿದಾ ಪೇಳಿಗೆಯೊಲರೆ ಸರೋಜಾತ ಜಾಣ್ಮಂ ಧರಿತ್ರೀತಳ ವೆಲ್ಲಂ

28 ತಂನದೀರ್ಗ್ಗಾಯು ಪೆನೆಪರಸಿ ಪರ್ದ್ದಳ್ದಿನಂ ಕ್ಷತ್ರ ಧರ್ಮ್ಮೋಜ್ವಳರಮ್ಯೋತ್ತುಂಗ ಹರ್ಮ್ಮ್ಯಾಪ್ಪಿತ ಮಣಿಕಳಶಂ ವಿಷ್ಣು ವೆತ್ತಂದೆಡಂಗಂ॥ ಧಾರಾ ಧಾ

29. ರೋ ಭುಜಬಳವತಾಂ ಮಾಳವಾಧೀಶ್ವರಾಣಾಂ ಭೋಜೇನಾಜೌ ವಿಜಿತರಿಪುಣಾ ವರ್ದ್ಧಿತಾ ಯಾ ಪ್ರಸಿದ್ಧಾ ಸಾಧೂತಾಹ್ಲೋಶನ ಮಹಿತ

30 ಭೂಭೋಜನೇ ಯಸ್ಯ ಪೂರ್ವ್ವಂ ಕೌದೇರಾಶಾ ವಿಜಯ ಸಮಃಯೇ ವರ್ಣ್ಯತೇ ಕಿಂಸವೀರಃ॥ಭೂಸೀಮಾಚಳ ಡಕ್ಕ ಪೂರ್ಣ್ಣಯಶಸಾ

31 ಸಂಪೂರ್ಣ್ಣ ಬಿಂಬೋದಯಃ ವಿಷ್ಣುಃ ಬೇಚರಮಿಂದು ಮೇಣತಿಳಕಂ ಶಾರ್ದ್ದೂಲ ನಲ್ಲಾಂಧನಃ ತೇಜಸ್ತೀವ್ರತರೋಪ್ಯ ಪೂರ್ವ್ವ ಹಿಮಕೃತ್ ಪೂ

32 ರ್ವ್ವಂ ಹನನ್ ಸರ್ವ್ವದಾಃ ಏಕಸ್ಥಾನ ಶಿಖಾಮಣಿಂ ವಿಜಯತೇ ಲೋಕ್ಯಕ ಚೂಡಾಮಣಿಃ॥ಜಯತಿ ಧರಣಿ ಲೋಕೋತ್ಕಂಸಿತಾತ್ಮೀಯ ಪಾದಃ

33 ಚತುರ ವಿಬುಧಗೋಷ್ಠೀ ಪ್ರೌಢ ವಾಣೀ ವಿನೋದಸ್ಸ ಕಳ ಧರತವಿದ್ಯಾ ಹೃದ್ಯ ಗಂಭೀರ ಭಾವಃ ವಿಪುಳ ವಿಜಯ ಲಕ್ಷ್ಮೀವಲ್ಲಭೋ ವಿಷ್ಣು ದೇ

34 ವಃ ಗಕಂದ॥ಆ ವಿಷ್ಣುವರ್ದ್ಧನಂಗಂ ಶ್ರೀವಧುಗೆ ಸಮಾನ ಮೆನಿಪ ಪೆಂಪಿನ ಲಕ್ಷ್ಮಾದೇವಿಗೆ ನುತನುದಯಿಸಿದಂ ಧೂವಿದಿತ ಯಶೋವಿಲಾಸಿನರ

35. ಸಿಂಹ ನೃಪಂ॥ವೃತ್ತಂ॥ತರಳ ವಿಳೋಚನಾಂಚಳಕೆ ಕೆಂಪಿನಿತುಂಬರೆ ಬಿಕ್ಕುವಾಗಳಂತರಿ ನರಪಾಳ ಸಂಕುಳದ ಪಂದಲೆ ಕ್ಕೈಗೆ ತುರಂಗ ರಾಜಿ ಮಂ

36 ದುರಕ್ಕೆ ಗಜಾಳಿ ಸಾಲೆಗೆ ಧನಂ ನಿಜಕೋಶ ಗೃಹಾನ್ತರಕ್ಕೆ ತದ್ದರೆ ಕಡಿತಕ್ಕೆ ಪುಂಡಿಗೆಗವ್ಗೋರೆಗವೀ ನರಸಿಂಹ ದೇವನ॥ಅರಿಭೂಪಬ್ಬರ್ಂದುಮೆಯ್ದೋ

37 ಱಿದಡ ವಯವದಿಂ ತೋಱಿನೇ ಕ್ರೂರ ದೈತ್ಯೇಶ್ವರ ವಕ್ಷ ಕ್ಷೇತ್ರ ನಿರ್ದ್ದಾರುಣ ನಖನಿಕರೋಚ್ಚಂಡ ದೋರ್ದ್ದಂಡ ಮಂ ಭೀಕರ ಜಿಹ್ವಾಕೀರ್ನ್ನ ಗೀರ್ಣ್ಣಾ

38 ನನಮನೊಗೆದ ಕೂರ್ದಾಡೆಯ ಸಂಚಳ ತ್ಕೇಸರ ಧಾನ್ಯದ್ ಕಣ್ಮಮಂ ಘರ್ಗ್ಘರ ಘನರವಮಂ ನಾರಸಿಂಹ ಕ್ಷಿತೀಶಂ॥ವಿಧವೇಂದ್ರಂ ಶುಧದಂಡ ದಾ

39 ತನಹಿತ ಪ್ರಧ್ವಂಸ ರಕ್ಷಾಧಿಪಂ ಶುಧರತ್ನಾಕರ ನಾಯಕಂ ನತಜಗತ್ ಪ್ರಾಣಂ ಬುಧ ಶ್ರೀಧನ್ಯೆಶ್ವಧವಂ ತಾನೆನೆ ಲೋಕಪಾಳತೆಯನೇಕಾ

40. ಯತ್ತಮಂಮಾಡಿ ನಿಂದಭಿ ರೂಪಸ್ತುತ ನ . . ನರಸಿಂಹ ಕ್ಷೋಣಿ ಪಾಳೋತ್ತಮಂ॥ ಅರಿದೈತ್ಯಾಧಿಪ ವಕ್ಷಮಂಖರನ ಖಾನೀಕಂ ಗಳಿಂಪೋ

41. ಳ್ದು ಬಲ್ಗರುಳಂತೋಡಿದ ನಾರಸಿಂಹ ನೆನಲಕ್ಕುಂ ಪೈರಿ ವೀರಾವನೀಶ್ವರ ವಕ್ಷಸ್ಥಳಮಂ ಸ್ವಖಡ್ಗನಖರ ವ್ಯಾಘಾತದಿಂ ಪೊಳ್ದುಬರ್ ಗರುಳಂ ತೋಡು

42. [ವ ನಾರಸಿಂಹ ನ್ರಿ]ಪನಂ ಸಂಗ್ರಾಮ ರಂಗಾಗ್ರ ದೊಳ್॥ಮಿಸುಗುವ ತಾರಕಾದ್ರಿ ರುಚಿಯಿಂ ದುರ್ಗ್ಗಾರ್ಣ್ಣವ ಫೇನರೋಚಿಯ ದೆಸೆಗಳನಾವಗಂ

43. . . . ಮಮರೇಂದ್ರ . . . . . ಯಿಂಮಿಗಿರೆನಿಸಿ ಶೋಭಿಸುವುದು . . . . . (ಕಲ್ಲು ಮಧ್ಯಕ್ಕೆ ಒಡೆದಿರುವುದರಿಂದ ಒಂದೆರಡು ಪಙ್ತಿಗಳು ಹೋಗಿವೆ)

44. ದ ಮರಾಳ।ಮಂಡಳಿಕ ಘಟಾನರ್ಪ್ಪ।ರೂಪಕಂದರ್ಪ್ಪ ನಾಮೂದಿ ಪ್ರಶಸ್ತಿ ಸಹಿತಂ ಶ್ರೀಮತ್ತ್ರಿಭುವನಮಲ್ಲತಳೆಕಾಡು ಗಂಗವಾಡಿ ನೊಣಂಬವಾಡಿ

45. ಬನವಸೆ ಹಾನುಂಗಲ್ ಹಲಸಿಗೆ ಬೆಳ್ವಲಂಗೊಂಡ ಭುಜಬಳ ವೀರಗಂಗ ಪ್ರತಾಪ ಹೊಯ್ಸಳ ನಾರಸಿಂಹ ದೇವರ್ ದೋರನಮುದ್ರದ ಬೀಡಿನ

46. ಲ್ ಪೃಥ್ವೀ ರಾಜ್ಯಂ ಗೆಯ್ಯುತ್ತ ಮಿರೆ ತತ್ ಪಾದಪದ್ಮೋಪ ಜೀವಿ ಬಿಟ್ಟಿದೋಮನನ್ವಯ ವದೆಂತೆನೆ ೯ ಕಂದ॥ಎಳೆ ಯೊಳಗೆ ನೆಗಳ್ದನಾ ಹೊಯ್ಸಳ ದೋವಂ [ಗಂ]

47 ಮಾದಿಕವ್ವೆಗಂ ಪುಟ್ಟಿದ ನಿರ್ಮ್ಮಳ ಮತಿಯನೇಕ ಗುಣಗಣ ನಿಳಯಂ ತಾನೆನಿಸಿ ಬಿಟ್ಟಿದೋವಂ ಧರೆಯೊಳ್॥ಪಲವುಂ ಶಿವಾಲಯಂಗಳ

48. ಪಲವು ಸರೋವರ ಮನಖಿಳ ವಿಶ್ವಾಮನಿಯೊಳ್ ಪಲವುಂ ಜೀರ್ಣೋದ್ಧಾರ ಮನೊಲವಿಂ ಮಾಡಿಸಿದ ಬಟ್ಟಿದೋವಂ ಕೃತಾರ್ತ್ಥಂ॥ವೃತ್ತ॥ಜನವಿನುತಂ

49 ವಿವೇಕನಿಧಿ ಸಚ್ಚರಿತಾನ್ವಯ ನಾತ್ಮವಂಶವರ್ದ್ಧನ ನಭಿಮಾನ ಮೇರು ಸುಜನಾಗ್ರಣಿ ದಾನವಿನೋದಿ ಪುಣ್ಯಭಾಜನ ನನವದ್ಯ ನೆಂದು ಧರೆ

50. ಬಣ್ಣಿಪುದಕ್ಕಟಿಯೆಯ್ದೆ ಬಿಟ್ಟಿ ದೋವನ ನಿನ ತೇಜನಂ ಗುಣ ಸಮಾಜನನಾ ಸೃತ ಕಲ್ಪಭೂಜನಂ॥ನಿರುಪಮ ಚಾರಿತ್ರಂ ಮಂದರ ಧೈರ್ಯ್ಯ ನಪಾರ

51 ಗುಣಗಣಾಧಾರಂ ಶಂಕರ ಪಾದಪದ್ಮಭಕ್ತಂ ನರರಳವೆ ಬಿಟ್ಟಿದೋವ ನೂರ್ಜಿತ ತೇಜ॥ಹರನಲ್ಲದಂನ್ಯದೆಯ್ವವ ನಿರುತಂ ತಾನಱಿಯ ಧರ್ಮ್ಮಬುದ್ಧಿ

52. ಯ ನಱಿವಂ ಪರಮಾರ್ತ್ಥ ಬಿಟ್ಟಿದೋವಂ ಧರೆಯೊಳ್ ಸತ್ಕೀರ್ತ್ತಿ ಯಿಂದೆ ಪೆಸರಂ ಪಡೆದಂ॥ವೃತ್ತ॥ರನವರತ್ ಚಿತ್ರ ವನೇಕಪತ್ರ ಪಲವುಂ ಕೂಟುಂಗಳಿಂ ಗೋತ್ರ ಶೈ

53 ಳ ಸಮಾನೋನ್ನತ ಮಾಗಿ ದೇವಕುಳಮಂ ತಾನಿನ್ತಿದಂ ಕೂಡೆಮಾಡಿಸಿದಂ ಬೆಲ್ವುರ ದೊಳ್ಪಿಚಿತ್ರ ಮೆನಲೀಗಳೆ ಬಿಟ್ಟಿ ದೋವಂಕರಂ ವಸುಧಾ ಚಕ್ರದೊಳೆಂ

54 ದು ಬಣ್ಣಿಸು ವರೊರ್ವಾನಂದದಿಂ ನಂತತಂ॥೯ ಅಲ್ಲಿ ಶ್ರೀಮನ್ಮಹಾ ಬಿಟ್ಟೀಶ್ವರ ದೇವರಂ ಶುಭದಿನದರಂ ನುಪ್ರತಿಷ್ಠಿತಂ ಮಾಡಿ ಯಾಸ್ಥಾ

55. ನದ ಖಣ್ಡಸ್ಫುಟಿತ ಜೀರ್ಣೋದ್ಧಾರಕ್ಕಂ ದೇವಪೂಜೆಗಂ ರಂಗ ಭೋಗಕ್ಕಂ ಪೂಜಕಾದಿ ದೇವ ಪರಿಚಾರಕ ಜನಕ್ಕಂ ಬ್ರಾಹ್ಮಣ ಪರಿವ್ರಾಜ ದೇಶಾಂತರಾ ಶ್ಯ

56 ತಾ ಹಾರ ದಾನಕ್ಕಂ ಶ್ರೀಮತ್ ಪ್ರತಾಪ ಹೊಯ್ಸಳ ನಾರಸಿಂಹ ದೇವರ್ಗೆ ಪಾದಪೂಜೆಯಂ ಕೊಟ್ಟು ಬಿಟ್ಟಿದೋವಂ ಧಾರಾ ಪೂರ್ವ್ವಕಂ ಬಿಡಿಸಿದ

57. ದತ್ತಿ ತೆಂಕದೆಸೆಯಲು ಹಳಮರ್ಯ್ಯಾದೆ ಬಡಗಲು ಕೋಚೆಯಗಳು ಗಡಿ ಮೂಡಲು ಸುಗ್ಗಲೇಶ್ವರ ದೇವರ ಗದ್ದೆವರಂ ಸೀಮೆ ಹಡುವಲು

58 ಹೊಯ್ಸಳ ಸಮುದ್ರದ ಬಡಗಣ ಕೋಡಿಯಲುಬಿಟ್ಟಿದೋವಂ ಕಲ್ಲತುಂಬಂ ಲೇನಾಗಿ ಗೆಯ್ಸುಕೆಜಯ ಹಳೆವೊಡವುಗಳಂ ಹೊಳೆ

59. ಸಲು ಸಾವಿರಹೊನ್ನಂ ಕೊಟ್ಟು ಗೊರಿಸಿದ ಮೊದಲೇರಿ ಮರ್ಯ್ಯಾದೆ ನನ್ದಾದೀವಿಗೆಗೆ ಗಾಣವಾಳು ಹತ್ತೊಕ್ಕಲಕಳ ತೆಱೆ ದೇಗುಲಕ್ಕೆ ಬಡಗಲಂಗಡಿ

60. ಯಂ ತೆಂಕಲು ಚಾವಟಿ ದೊಳಗಣೆರಡುಕೇರಿ ದೇವರಿಗೆ ರಾಜ ವೀಧಿ ಪ್ರತಿಷ್ಠೆಯಲು ಬಿಟ್ಟಿದೋವಂ ಶ್ರೀನಕರವಂ ಕರೆಯು ಲಟ್ಟಿತಂಬು

61. ಲಂಗೊಟ್ಟು ಸೆಡೆಯಕ್ಕಿಯಂಗಡಿದಂಬುಲ ಹೇಱುಂಗೆ ನೂದರೆ ಧರ್ಮ್ಮ ಪತ್ತುಗೆ ಎನಿತಾದೊಡಂ ದೇವರಿಗೆ ನಡವಂ ತಾಗಿ ದೇಡಿಕೊಂಡಸೆಡೆಯೆ

62. ಣ್ಣಿ ತೆಲ್ಲಗ ರೊಕ್ಕಲು।ಮೂವರಸಗರು ಶ್ರೀಜಗತೇಶ್ವರಕ್ಕಂ ಬಿಟ್ಟೀಶ್ವರ ದೇವರ್ಗ್ಗಂ ಸಲುವಂತು ಸಕವರ್ಷ ಸಾಸಿರ ದೆಂಧತಾಱನೆಯ ಪ್ರಧವ ಸಂ

63. ವತ್ಸರದ ಪುಷ್ಯ ಸುದ್ಧ ಚತುರ್ದ್ದಸಿ ಸೋಮವಾರ ದುತ್ತರಾಯಣ ಸಂಕ್ರಮಣ ದಂದು ಶ್ರೀವ್ಯಸ್ತ್ರಯಮನಿಯಮ ಸ್ವಾಧ್ಯಾಯ ಧ್ಯಾನಧಾರಣ

64 ಮೌನಾನುಷ್ಠಾನ ಜಪನಮಾಧಿ ಶೀಲಗುಣ ಸಂಪಂನರಪ್ಪ ತೇಜೋನಿಧಿ ಪಂಡಿತಗ್ಗಿರ್ಗೀ ಸ್ಥಾನವಂ ಧಾರಾಪೂರ್ವ್ವಕಂ ಮಾಡಿಬಿಟ್ಟಿದೋವಂ ಕೊಟ್ಟ ೮

65 ಸ್ವದತಾ್ಂ ಪರದತಾ್ಂ ವಾಯೋಹರೇತ ವಸುಂಧರಾಸ್ಪಷ್ಟಿರ್ವ್ವರುಷ ಸಹಶ್ರಾಣಿ ವಿಷ್ಠಾಯಾಂಜಾಯತೇ ಕ್ರಿಮಿಃ॥ ನವಿಷಂ ವಿಷಮಿತ್ಯಾಹು

66 ರ್ದೀ[ವ] ಸ್ವಂ ವಿಷಮುಚ್ಯತೆ ವಿಷಮೇಕಾಕಿನಂ ಹನ್ತಿದೇವಸ್ವಂ ಪುತ್ರಪೌತ್ರಿಕಂ॥ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮ್ಮಸೇ ತುನ್ನ್ರ್ ಪಾಣಾಂ ಕಾಲೇಕಾಲೇ ಪಾಲನೀಯೋ

67. ಭವದ್ಭಿಃ ಸರ್ವ್ವಾನೇತಾಂ ಭಾವಿನಃ ಪಾರ್ತ್ಥಿವೇಂದ್ರಾನ್ ಭೂಯೋ ಭೂಯೋ ಯಾಚತೇ ರಾಮಚಂದ್ರಃ॥ ಪ್ರಯದಿಂ ದಿನ್ತದನೆಯ್ದೆ ಕಾ

68. ವ ಮನುಜಂ ಗಾಯುಂ ಜಯಶ್ರೀ ಯುಮಕ್ಕೆ ಯಿದಂ ಕಾಯದೆ ಕಾಯ್ವ ಪಾಪಿಗೆ ಕುರುಕ್ಷೇತ್ರಂಗಳೊಳ್ ವಾರ ಣಾಸಿಯೊಳೆಕ್ಕೊಟಿ ಮುನೀಂ

69 ದ್ರರಂ ಕವಿಲೆಯಂ ವೇದಾಧ್ಯರಂ ಕೊಂದ ದೊಂದಯನಂ ಪೊದ್ದುರ್ದುಗುವೆಂದು ಸಾಱುದಪುವೀಶ್ವೆಳಾಕ್ಷರಂ ಧಾತ್ರಿ ಯೊಳ್॥ಸೂರ್ಯ್ಯಣ್ಣನ ಮಗ ಮಹದೇವನ ಬರಪ॥

Transliteration.

1. namas tunga-śiraś-chumbi-chandra-châmara-châravê trailôkya-nagarâram-
bha-mûla-stambhâya Śambhave tatô Dvârâ [va]-
2. tînâthâh Poysaḷâ dvîpi-lâmchhanâh jâtâś Śasapurê têshu Vinayâdita-
bhûpatih ‖ â Vinayâ [di]-
3. tyamgam pâvana-châritre Keleyabara-sigav akhilôrvvîvaran udayam
geydam Śrîvara-pada-padma-bhrimgan Ereya [mga]
4. nripam ‖eṛagadavamdira talegalan eragipan eṛagipan arâti-lakshmiyan
idirimgeragada balupimdam tanageragipan Ereyamgan atulavajêya-
5. śrîyam ‖ â-narapatig ambhôdhig anûna-gabhîrateye samanisippamtire san-
mânini Yêchaladêvi manônayana-ppritu samanisire samani-
6. sidal ‖ene negaldâ yirvvarggam tanujar jjaniyisidat alte Ballâlam Vishnu-
nripâḷakan Udayâdityanemba mûvarum udârar âhavadhîrar
7. vritta ‖ avarol madhyamanâgiyum pûrvvaparâmbôdhiyeyduvinam kûde
nimirchchuvomdu nija-nih-pratyûha-vikrâmta-
8. dudbhavadind uttamanâdan uttama-guna-bhrâjishnu Lakshmîvadhûdha-
van udvritta-virôdhi-daitya-mathanam srî Vishnu-bhûpâlakam ‖
Javanum tamnaya gamda-
9. lachchanam enippâ mîseyam tirddalamjuvinam kamduguvemdu kâlugurgal
â namrârigalu suyyalamjuvinam têjada somkinimdav emesîgem-
10. duddhatar nnôdalamjuvinam vikrama-vibhramam sogayisitt î-Vishnu-
bhûpâlanol ‖ Dhanadam dakshiṇa-vâyuvêke tadedattô tîditi-
11. llimnu vembinegam vairi-karôti-kôti-mukha-nâsâramdhradol mamdra-
nisvaram unmal malayânilam sulidu kâlakshêpamam Vishnu-bhû-

12. pana jaitrôrvvareyallı mâduvudu Kâvêrî-nadî-tîradol ‖ Inan ôrvvam poṛa-
gâgı pêlu puduvê têjam kshatrıyamg Arkka-namdanan orvvam poṛagâgı
13. pêlu puduvê dânam bhûbhujamg Abja-garbbhanu vorvvam poṛagâgı pêḷu
puduvê châturyyam nrıpamgemdu mechchan ıvam mattına bhûparam
nrıpavaram
14. śrî-rûpa-Nârâyanam ‖ sthıranê kaıyole Dhâtrıyam nılısıdam têjasvıyê
Vahnıyam koragırppam kudalârppanê Kanakaśaılam dûravâgı-
15 rddamttarısıttu suchıyê nırîkshısıdavar nıh-pâpıgaḷ cheluvanê Haranam
môhısal emtuvârppan adhıkam sıî Vıshṇu-bhûpâlakam ‖ moda-
16. lol Poysalaıâjya-lakshmıyodavam tôlbalupının tâḷdı tannudayam ramjıse
tamna balupodave tamnarpp êıe tamnâjñe mîre dısâchakra-
17. man ottıkondu Talakâdam Gamgarâjyakke tâm modalâdam Yaduvaṃ-
sa-varddhanakaram Śrî Vıshnu-bhûpâlakam ‖ durvvârâtıdharâ-
18. dharêmdra-kulıśam Śrî Vıshnu-bhûpâlan ârdderbeṭṭalu chîrutôdıpôgı
bhayadımd âbamdan îbamdan emdu nrıpâlara kange lôkavanıtum
19. tad-rûpam âgırppudum sarvvam Vıshnumayam jagatt enıpudêm pratyak-
shamâgırddudê ‖ padadolu Kûrmma-svarûpam nayanayugaladol Ma
20 tsyaı ûpam ghana-grîvadol Âdıkrôda-rûpam naḍuvınol Nrısımhatvav âtma-
prabhâvâspadadol Râmatrayatvam matı-vıkasanadolu
21 Buddharûpâgı gujjâgada Kalkıtvakke meydôrada Harıyenıpam Vıshnu
jıshnu-pratâpam ‖ jalanıdhıyaṃ kesar mmasage kûdekalamku-
22 va bâdavâgnıyan taladolag ırddalâgı posadıkkuva Sêshana karṇnanâla-
saṃchalanade nımna namjanu mulemdu mulıppa podarppan âvagam
23. mulıdade tôṛugum vıjayavarddhanan î-kalı Vıshnuvarddhanam ‖ ıvan-î-
dakshına-bâhudaṇdadol odambuttâgı tôrıppa matte volâ yâdıva -
24 râhan ettıda dharıtrî-mamdalaṃ têjadımdav araldambujadantır ambaradol-ı-
rddatt ushnarugmamdalam savanê sâhasadol Nalâdı-naıapâlarv Vıshnubhû-
25. pâlanol ‖ ele Kâvêrıya vârı kûde polasâdattemdu hêvaysutam keladol kûpa-
jalâsıyappınegav â Râjêṇdra Chôlam bhu-
26. jâ-baladım Vıshnu-nrıpâla-sêneya peṇangal tan-nadî-pûradol kalasal
vıkrama-kêḷıyam meredan atyugra-pratâpôdayaṃ ‖ balasu-
27 ttam kîrttı suttam sulıdu sulıdu tekkeysıral kûde śêshôjvala-kâyam tîvıdâ
pêḷıgeyol ıre saıôjâtajâṇḍam dharıtrî-talavellam
28 tamna dîrgghâyuvene parası parddaḷpınam kshatra-dharmmôjvala-ram-
yôttuṃga-haı mmyârppıta-manı-kaḷaśam Vıshṇu pettaṃ bedamgam ‖
Dhârâdhâ-
29. rô bujabalavatâm Mâlavâdhîśvarânâm Bhôjên âjau vıjıta-rıpunâ vard-
dhıtâ yâ prasıddhâ sâ bhûtâpôśana-mahıta-
30. bhû-bhôjanê yasya pûrvvaṃ Kaubêrâśâ-vıjaya-samayê varṇnyatê kıṃ sa
vîrah ‖ bhû-stmâchaḷa-chakra-pûrnna-yaśasâ

31. saṃpûrnna-biṃbôdayah Vishnuh khêcharam ındum êna-tılakaṃ śârddûla-
sal-lâmchhanah têjas-tîbı atarôpy apûrvva-hımakrıt pû-
32 rvvaṃ hasan sarvvadâ (h) êka-sthâna-śıkhâmanım vıjayatê lôkaıka-
chûdâmanıh ‖ jayatı dharanı-lôkôttaṃsıt-âtmıya-pâdah
33. chatura-vıbudha-gôshthî-praudha-vânî-vinôdas sakala-Bharata-vıdyâ-hrı-
dya-gambhîra-bhâvah vıpula-Vıjaya-Lakshmî-vallabhô Vishnu-dê
34 vah ‘ kanda ‖ â Vishnuvarddhanaıngam śrî-vadhuge samânam enıpa
pempına Lakshmâdêvıge sutan udayısıdam bhûvıdîta-yaśô-vılâsı Nara-
35. sımha-nrıpam ‖ vrıttam ‖ tarala-vılôchanâmchalake kemp ımıtum bare
bakkuv âgalant aıı-narapâla-samkulada pandale kaıge turaıga-râjı
maṃ-
36. durakke gajâlı sâlege dhanam nıja-kôśa-gṛhântarakke tad dhare kadıtakke
vundıgegav ôlegavî Narasımhadêvana ‖ arı-bhûpaı bbamdu ıneydô-
37. rıdad avayavadım tôrane krûra-daıtyêśvaıa-vaksha-kshêtra-nırddâruna-
nakha-nıkarôchchamda-dôıddamdamam bhîkara-jıhvâkîrnna-gîrnnâ-
38. nanamam .. . nogeda kûrddâdeya samchalat kêsara bhâsvad
kanthamam gharg-ghara-ghana-ravamanı-Nârasımha-kshıtîśam ‖ vıbha-
vêndram śubha-danda-pâ-
39. tan ahıta-pradhvamsa-rakshâdhıpam subha-ıatnâkaranâyakam nata-jagat-
prânam budha-śrî-dhanaısva bhavam tân enc lôkapâlateyan êkâ-
40. yattamam mâdı nınd abhırûpa-stutana Narasımha-kshônıpâlôt-
tamam ‖ arı-daıtyâdhıpa-vakshamam khaıa-nakhânîkaıngalım pô-
41. ldu bal-garulaṃ tôdıda Nârasımhan enal akkum vaırı-vîrâvanısvara-vak-
shasthalamam sva-khadga-nakhara-vyâghâtadım pôldu bal-gaıulam tôdu-
42. va Nârasımhanrıpanam samgrâma-ramgâgradol ‖ mısuguva tâıakâdrı-
ruchıyım Dugdhârnnava-phêna-rôchıya desegalan âvagam
43 · amahêndra · yîm mıgil enısı sôbhısuvudu · ··
[Some lines are lost here due to the slab being broken in the middle].
44 da-marâla ‖ mamdalıka-ghatâ-saıppa ‖ rûpa-Kamdarppa nâmâdı praśasta-
salıtam śrîmat Trıbhuvanamalla Talekâdu Gamgavâdı Nonambavâdı
45. Banavase Hânumgal Halasıge Belvalam-gomda bhujabala Vîragamga
Pratâpa Hoysala Nârasımhadêvar Dôrasamudıada bîdına-
46. l prıthvî-râjyaṃ geyyuttam ıre tat-pâda-padmôpajîvı Bıttıbôvan-anvayav
ademtene ‘ kamda ‘ eleyolage negaldan â Hoysala-bôvam [gam]
47. Mâdıkavvegam puttıda nırmmala-matıy anêka-guna-gana-nılayam tân
enısı Bıttıbôvam dhareyol ‖ palavuṃ śıvâlayamgala
48. palavu sarôvaraman akhıla-vıśvâvanıyol palavum jırnnô-ddhâraman olavim
mâdısıda Bıttıbôvaṃ kṛtârttham ‖ vrıtta ‖ jana-vınutaṃ
49. vivêkanıdhı sachcharıtâsrayan âtma-vamśa-varddhanan abhımâna-Mêru
sujanâgranı dâna-vinôdı punya-bhâjanan anavadyan emdu dhare

50. bannıpud ṛrkkaṛol eyde Bıttıbôvanan ına-têjanaṃ guna-saṃâjanan âsṛıta-
kalpa-bhûjanam ‖ nırupama-châritram Mamdara-dhaırıyyan apâra-
51. guṇa-ganâdhâram Śamkara-pâda-padma-bhaktam narar alave Bıttıbôvan
ûrjjıta-têja ‖ Haran allad amnya-deyvava nırutam tân arıya dharmma-
buddhı-
52. yan aṛıvam paraınârttha Bıttıbôvam dhareyol sat-kîrttıyımde pesaraṃ
padedam ‖ vrıtta ‖ rasavat-chıtrav anêka-patra palavum kûtamgalıṃ
gôtra-śaı-
53. la-samânônnatamâgı dêvakulamaṃ tân ıntıdaṃ kûde mâdısıdam Belvuradol
vıchıtram enal îgale Bıttıbôvam karam vasudhâ-chakradol em-
54. du bannısuvaı old ânaṃdadıṃ saṃtatam ‖ allı śrîman mahâ Bıttîśvara-
dêvaraṃ śubha-dınadal su-pratıshthıtam mâdıy â-sthâ-
55. nada khaṇda-sphutıta-jîrnnôddhârakkam dêvapûjegam ramga-bhôgakkaṃ
pûjakâdı-dêva-parıchâraka-janakkam brâhmana parıvrâja dêśântar âsrı-
56. tâhâra-dânakkam śrîmat Pıatâpa Hoysala Nârasımgha-dêvamge pâda-
pûjeyam kottu Bıttıbôvam dhârâ-pûrvvakam bıdısıda
57. dattı temka-deseyalu hala maryyâde badagalu kôteyagalu gadı mûdalu
Suggalêśvara-dêvara gadde varam sîme haduvalu
58. Hoysala-samudrada badagana kôdıyalu Bıttıbôvam kalla tumbam lêsâgı
geysı keṛeya hale vodavugalam hûlı-
59 salu sâvıra honnam kottu gorısıda modalêrı maryyâde nandâdîvıgege
gânav âṛu hatt okkala kala-tere dêgulakke badagal aṃgadı-
60. yım temkalu chauvatadolagan eradu kêrı dêvarıge râja-vıdhı pratıshteyalu
Bıttıbôvam śrî-nakaravam kareyalattı tambu-
61 laṃ gotṭu sedeyakkıy-amgadı dambula hêrımge nûr ele dharmma pattuge
enıtâdodam dêvarıge nadavamtâgı bôdıkoṃda sedeye-
62. nne tellıgar okkalalu ‖ mûvar asagaru śrî Jagatêsvarakkam Bıttîśvara-
dêvarggam saluvamtu Saka varsha sâsırad embhatâṛaneya Prabhava-
saṃ-
63 vatsarada Pushya suddha chaturddası Sômavârad uttarâyana-
saṃkraınanadamdu svastı yama nıyama svâdhyâya dhyâna dhârana
64 maunânushthâna japa samâdhı śîlaguna sampannar appa Têjônıdhı-
paṃdıtargg î-sthânavam dhârâ-pûrvvakam mâdı Bıttıbôvam kotta
65 sva-dattâm para-dattâm vâ yô harêta vasumdharâ ssashţır vvarusha-
sahasrânı vıshthâyâm jâyate krımıh ‖ na vısham vısham ıty âhu-
66. r dê[va]svam vısham uchyate vısham êkâkınaṃ hantı dêvasvam putra-
pautrıkam ‖ sâmânyô ' yam dharmma- sêtur nṛıpâṇâm kâle kâle
pâlanîyô
67. bhavadbhıh sarvvân êtân bhâvınah pârtthıvêndrân bhûyô bhûyô yâchate
Râmachamdrah ‖ prıyadımd ınt ıdan eyde kâ-

68. va manujaṃg âyum jayaśrîyum akke yidam kâyade kâyva pâpige Kurukshêtramgaḷol Vâranâsiyol ekkôṭi-munîm-

69 draraṃ kavileyam vêdâdhyaram komd adoṃd ayasam pordduguvemdu sâṛidapuv ṭ śaiḷâksharaṃ dhâtriyol ‖ Sûryaṇnana maga Mahadêvana barapa ‖

Translation.

Then the Poysaḷas, lords of Dvârâvati, with the tiger as their crest were born in (ruled in) Śaśapura Among them was the king Vinayâditya

To that Vinayâditya and Keleyabbarasi of pure character was born king Ereyanga, lord of the whole world and a bee at the lotus feet of Vishnu

King Ereyanga would pounce on the heads of those who would not bend before him. He would subdue the goddess of prosperity (Lakshmî) of the enemies. With a prowess which made him not to bow down before others he would force the goddess of victory to come to him.

Like the sea getting great depth, that king got as his wife the good lady Êchaladêvi who brought delight to his mind and eyes

To that famous couple were born the glorious sons Ballâla, Vishṇu-nripâlaka and Udayâditya, generous, possessed of liberality and heroism in battle. Of them, though the middle one, Vishnu-bhûpâlaka became prominent by the play of the unobstructed prowess of his arms which extended his kingdom from the eastern to the western ocean. He was dazzling with good qualities and (like the God Vishnu) was the husband of Lakshmi and the destroyer of the demons, the enemies. Even Yama feared to straighten his (own) moustache, the sign of his manhood, enemies prostrate at his feet feared to breathe lest his toe-nails might scorch up, the proud feared to look lest the flame of his glory should consume their eyelids —such was the brilliance of his valour

Kubêra.—Why is the south wind delayed? Why has it not set in yet? "Because the breeze from Malaya is impeded by blowing into the nostrils of the myriad skulls of his enemies slain in king Vishnu's expeditions along the banks of the Kâvêri"

Is there brilliance in any kshatriya excepting the sun? Is there liberality in any kshatriya with the exception of Karna? Is there wisdom in any king with the exception of Brahma? Thus thinking this foremost king, and a Nârâyana in form does not appreciate other kings

Is he constant? He has the earth in his arms. Is he bright? He makes fire lose its brightness. Is he liberal? The Golden Mountain hid itself at a distance. Is he pure? Those who behold him will be free from sins. Is he handsome? He excels Manmatha who is able to infatuate Hara.

First holding by the might of his arms the wealth of the Poysala kingdom which was his inheritance, his prosperity increasing, his might and prowess rising,

his authority spreading he brought all the regions under his control and capturing Talakâd became supreme in the Ganga kingdom—the promoter of the Yadu-vamśa, the king Vishnu.

When king Vishnu, an irresistible thunderbolt to the mountains, the kings, roaring pursues them, kings fly panic-stricken crying with fear 'there he comes, here he comes' and the whole world seems filled with his form to their eyes, thus affording a clear illustration of the saying that all the world is pervaded by Vishṇu.

The victorious king Vishnu is really Hari, having the form of Tortoise in his feet, and the Fish in his eyes, the primeval Boar in his big neck, Narasimha in his waist, the three Râmas in the expanse of his glory and Buddha in the brightness of his intellect, but is not a Dwarf and has not assumed the form of Kalki (Cruel).

This heroic Vishnuvardhana, ever victorious, will whenever he gets angry exhibit his power of rage by telling Śêsha that owing to the blood circulation in the veins of his ears, his poison is powerless - Śêsha who stirs (hosadikku) the dead embers of submarine fire which shakes the waters of the sea when they are full of mud. (The meaning of this stanza is not very clear)

In his right arm the earth which the Primival Boar lifted up sits at ease and looks like a lotus expanding by his brilliance and the sun remains (steady) in the sky. Are kings like Nala equal to king Vishnu in power?

Behold, in order that Râjêndra-chôla, disgusted at the water of the Kâvêri suddenly becoming polluted, should be driven to the use of water from wells in the vicinity, Vishnu by the power of his arm threw all the corpses of his army into the stream of the river and caused his valour to shine forth

His fame spread everywhere and moving round and round embraced all regions. Thereby the universe looked like a box filled with the bright body of Śêsha The whole earth seemed to bless him that he might live long Such was the greatness of Vishnu who was a finial set up with gems on the lofty, fine and bright mansion of kingly duties (dharma)

Dhârâ which was the stronghold of the Mâlava kings and which had been brought to great fame by king Bhôja, a conqueror of enemies, he swallowed, as if the preliminary sip (*apôśana*) before devouring the whole earth in his expedition to the north —who can describe such a hero?

Vishnu excels moon in every way his fame filling all the limits of earth up to the mountains, Vishnu is always fully bright and thus surpasses the moon who moves (only) in the sky Vishnu has tiger as his crest while the moon has the deer as his ornament Though filled with dazzling brilliance, Vishnu is a unique moon smiling always first (before speaking to others). Being the sole crest-jewel of the universe he excels the moon who is a crest-jewel only at one place (*i.e.*, Śiva's head).

Victorious is Vishṇudêva, favourite of the Goddess of victory, whose feet are borne over the heads of all the people in the universe, delighter in skilful talks in the assemblies of the learned men and deeply versed in the mysteries of the Bharatavidyâ (dancing, dramaturgy, etc.) To that Vishnuvardhana and the famous Lakshmâdevi skilled in arts (bhâvôdbhave) was born king Narasiṃha, possessed of fame extending over the whole earth The court of this Narasimhadêva is such that as soon as a slight redness comes to his tremulous eyes (when he gets angry), immediately the lifeless heads of the hostile kings come to his hands, their horses come to his horse-stables, their elephants to his elephant stables, their money to his treasure-house, their kingdoms to his registers (kadita) and seal

When hostile kings appeared before him would not king Narasimha show by the parts of his body that he was a Man Lion—the huge arms terrible on account of the nails piercing the breasts of the cruel chief of demons, the fierce mouth distended with protruding tongue, and the sharp tusks, the neck shining with bristling mane and the great fierce roar ?

The foremost of kings, Narasimha is an embodiment of all the guardians of regions in himself and is worthy of praise —He is an India in splendour, he is a dispenser of proper justice (Yama), destroyer of enemies (Agni), lord of protection (Nairuti), master of rich mines of gems (Varuna), succourer of those who bow to him (Vâyu), a wealth to learned men (Kubêra) and a supreme lord (Śiva).

One should call king Narasimha who in the field of battle, cuts through the chests of powerful enemy kings by the play of his sharp sword and pierces through their entrails as (the god) Narasimha who with his sharp finger-nails rent asunder the breast and took out the entrails of the king of the demons (Hiranyakasipu), his enemy.

Lines 42 43 —This stanza is full of lacunæ and the meaning cannot be made out

Lines 44—46

While a huge serpent to the mandalikas a Manmatha in beauty · possessed of these and other attributes, the illustrious Tribhuvanamalla, conqueror of Talekâdu, Gamgavâdi, Noṇambavâdi, Banavase, Hânumgal, Halasige, and Belvala, bhujabala Vîraganga Pratâpa Hoysala Nârasimhadêvar was ruling the earth in his residence at Dôrasamudra —

Lines 46—52.

A dependant on his lotus feet, Bittibôva's genealogy is as follows —Son of Hoysala Bôva, and Mâdikavve, the pure-minded Bittidêva prospered on earth being spoken of as the abode of numerous good qualities. The clever Bittidêva set up with great love several Śiva temples and constructed lakes and renovated temples and lakes in the whole earth. The world praises lovingly Bittibôva possessed

of the splendour of sun, full of good qualities and a Kalpa tree to dependants as a treasure of wisdom, eulogised by people, shelter of good conduct, elevator of his family,, a Mêru in self-respect, the leader of good people, delighter in gifts, receptacle of virtues and free from faults. Bittibôva of great splendour is possessed of unrivalled good conduct, is a Mandara in courage, endowed with unfathomable assemblage of good qualities, a devotee of the lotus feet of Śankara· Can men equal him? He does not ever know any god other than Hara, he is versed in the knowledge of dharma which is the highest object to be attained (in the world) — Bitṭidêva won a name on earth with good fame

Lines 52—57.

People constantly praise with great delight Bitṭidêva for having built at Belvura a temple full of fine figures, numerous leaf-like designs (anêka-patra), several pinnacles, and lofty like a mountain and very beautiful on earth. Within that temple he set upon an auspicious day the god Bittiśvara and for the repairs and renovations of that temple, for the worship of the god, for the illuminations, for the (livelihood of) the priests, attendants, etc, of the god, for the feeding of the Brahmans, ascetics, strangers, and dependants gave *pâdapûje* to the illustrious Pratâpa Hoysaḷa Nârasimghadêvar and with pouring of water got the following grant (for the temple)

Lines 57-62

(The boundaries of the land granted) —To the south the channel (halla) to the north the moat of the fort to the east the rice field of Suggalêśvaradêvaru: to the west the first bund in the northern weir of Hoysaḷasamudra, constructed by Bittibôva at a cost of thousand hons, after setting up a well-made stone sluice and filling up old pits (vodavu) of the tank He also set up six oil-mills to defray the expenses of a perpetual lamp (in the temple) and he also granted *kalu-tere* (tax on threshing-floor) on six farmers and also two rows of houses in the square to the south of the shop to the north of the temple. (The meaning of this sentence is not clear). While the god was being consecrated (taken in procession for the first time) in the principal street of the town, Bittibôva sent for the nakara and honouring them with betel leaves he requested that for every shop of rice the merchants should give to the gods Jagatêśvara and Bittiśvara one *sede* of rice and for every load of betel-leaves the merchants should give the god 100 leaves and the oil-mongers should give one *sede* of oil for each separate family. This collection had to be given to the god whatever the total quantity might be. Three washermen ..... (it is not specified what these washermen gave).

Lines 62-64.

On Monday, the day of Uttarâyana-sankramana and the 14th lunar day of the bright half of Pushya in the year Prabhava being the Śaka year 1086 Bittibôva, in

order that these services might be offered to the gods Jagatêśvara and Bittiśvara, bestowed with pouring of water this *sthana* (trusteeship of the temples) to Têjônidhi-pandita, possessed of the qualities of yama, niyama, etc

Lines 65-69.

The usual imprecatory verses.—sva-dattâm paradattâm vâ, na visham visham ityâhur, sâmânyô' yam dharma-sêtur nripânâm, priyadind intidan eyde kâva manujang, etc.

Line 69

The writing of Mahadêva, son of Sûryanna.

Note

This record gives an account of the setting up of the god Bittîsvara at Bêlûr by a subordinate of the Hoysala King Nârasimha I named Bittibôva He is also said to have made a grant of lands for this and another temple Jagatêśvara and even induced the *nakara* (merchants) of Bêlûr to give a small tax in kind on the merchandise sold for the services of the above gods It is interesting to note that in another inscription at Bêlûr, Bittêśvara is said to have been set up by Bittibôva within the precincts of the Vishnu temple of Chennakêsava at Bêlûr (M A R 1934, p 82).

Bittibôva is said to be the son of Hoysalabôva and Mâdikabbe and is said to have constructed and repaired several Śiva temples and tanks.

The date of the grant is given as Ś 1086 Prabhava sam. Pushya su 14 Sômavâra, Uttarâyana Sankramana day S 1086 is Târana The nearest Prabhava is Ś 1069 Pushya su 14 of this year corresponds to Monday 5th January 1148 A D. It is not a day of sankramana.

The donee Têjonidhi Pandita is also referred to in the other inscription of Bittibôva (M A. R 1934, p. 82)

29

At the village Kônêril in the hobli of Arehalli, on a vîragal standing in front of the temple of Basavanna

Size 2′ × 1′

Kannada language and characters

ಅರೇಹಳ್ಳಿ ಸೋಬಳಿ ಕೋನೇರಿಲು ಗ್ರಾಮದ ಬನವಣ್ಣ ದೇವಸ್ಥಾನದ ಮುಂದೆ ನಟ್ಟ ವೀರಗಲ್ಲು

ಪ್ರಮಾಣ 2′×1′

1 ಬಿಟಿದೇವನ ರಾಜ್ಯದಲು | 3. ಗೌಡನ ಆಳಿಯ ದೇಡಗೌಡ ತುಱುಮ

2 ಕೋನೇಱಿಲ ಮಸಣ | 4 ಗ.ಳ್ದು ನತ್ತ

Note

This records the death of a warrior named Bêḍagauda, *aliya* (nephew or son-in-law) of Masaṇagauda of the village Kônêril during a cattle-raid after recovering

the cows. The event is stated to have taken place in the reign of Biṭṭidêva same as Vishnuvardhana, Hoysaḷa king (C. 1111-1141 A.D.).

No date is given. The characters belong to the 12th century A.D.

30

At the village Tagare in the hobli of Bikkôdu, on an inscription slab set up in the temple of Basavannadêvaru and worshipped as god Śiva.

Size 3′ × 1′-6″.

Kannada language and characters.

ಬೇಲೂರು ತಾಲ್ಲೂಕು ಬಿಕ್ಕೋಡು ಹೋಬಳಿ ತಗರೆಯ ಬಸವಣ್ಣ ದೇವರ ದೇವಸ್ಥಾನದಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3′×1′-6″.

1 ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೆ
2. ತ್ರೈಳೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ
3 ಶಂಭವೆ
4. ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾಮಣ್ಡಳೇಶ್ವರಂ ತ್ರಿಭುವನಮಲ್ಲ ತಳಕಾಡು
5 ಗಂಗವಾಡಿ ನೊಣಂಬವಾಡಿ ಬನವಸೆ ಹಾನುಂಗಲುಗೊಣ್ಡ ಭು
6 ಜಬಳವೀರಗಂಗಪ್ರತಾಪ ಹೊಯ್ಸಳ ನಾರಸಿಂಹ ದೇವ
7 ಸುಖಸಂಕಥಾ ವಿನೋದದಿಂ ರಾಜ್ಯಂಗೆಯ್ಯುತ್ತಿರೆ ತಗರೆ ಹ
8 ನ್ನೆರಡ ಅಣ್ಮಿಯಕುಲದ ಗವುಡುಗಳು ಟಿಣ್ಣಗೌಡ ತಿ
9 ಪ್ಪಗೌಡ ಪರನಾರೀ ಪುತ್ರಚಹಡಗೌಡ ಮುನ್ತಾಗಿ ಅಣ್ಣ
10 ದೇಶ್ವರ ದೇವರ ಪೂಜಾವಿಧಾನ ನಿತ್ಯನಿವೇದ್ಯಕ್ಕವಾಗಿ ತ
11 ಗರೆಯ ತಾವರೆಯ ಕೆರೆಯೊಳಗ ಕಾಲೆಯಗದೆ ಸ
12 ಲಗೆ ಹದಿನೆಯ್ದು ಪೊಡಗದೆಯ ಕಾಲಯಗದೆ ನಲಗೆ ಮೂ
13 ಱು ಹಿರಿಯ ಕೆದೆಯ ಕೆಳಗೆ ಕಾರಗದ್ದೆ ಸಲಗೆ ಎರಡಂ ಸರ್ವ್ವ
14 ನಮಸ್ಯವಾಗಿ ಬಿಟ್ಟುದತಿ ತಗರೆ ಹನ್ನೆರಡಱೊಳಗೆ ಮಣ್ಣಿಂಗೆ
15 ಆ ನಂದಿಯಯ್ಯುಗ್ಗಳ ಧತ್ತ ಒಂದು ಹೊರೆಕೆಯ್ಯ
16 ಕಲ್ಲಲು ? ಸಲನುವರು ಈ ಧರ್ಮ್ಮಮಂ ಪ್ರತಿಪಾಳಿಸಿ
17 ದವರು ವಾರಣಾಸಿಯ ಲೆಕ್ಕೋಟಿ ತಪೋಧನರುಮಂ ಕವಿ
18 ಲೆಯುವಂ ರಕ್ಷಿಸಿ [ದ] ಪಳ ಕಿಡಿಸಿದವಂ ಪಞ್ಚ ಮಹಾಪಾ [ತ] ಕ
19 ವನೆಯ್ದವರ್ ಸಕವರ್ಷ ೧೦೮೪ ನೆಯ ಚಿತ್ರಭಾನು ಸಂವ
20 ತ್ಸರದಲು ಭೂಮಿಯಂ ಬಿ [ಟ] ರು॥ಇನ್ತೀ ಭೂಮಿಯಂ ತಗ
21. ರೆಯಸ್ತನಮಂ ರಾಜಜೀಯ ಐವತು ಗದ್ಯಾಣ ಹೊನ್ನ
22. ಯಿಕ್ಕನ್ತನವ ಕಡದರು॥ಶ್ರೀ ಅಣ್ಣತೇಸ್ವರ ದೇವರ ಪೂ
23 ಜಾವಿಧಾನ ನಿತ್ಯಪಡಿ ನಾಲ್ಕಡಕೆ ಹತ್ತೆರೆಯ ವೀಳೆಯ ನಲುವಂ
24. ತಾಗಿ ಹಿರಿಯ ಕೆದೆಯ ಕೆಳಗೆ ಆಸಂದಿಯಲಯ್ಯುಗ್ಗಳದ ಬಿ
25. ತ್ತುಗಟ್ಟುಣಿಯ ಗಣವಕೊಟ ಕೂನ ಬೋಕನ ಸುಪುತ್ರ
26. ಚಂದಗೌಡ ಯಿಂತೀ ವೀಳೆಯವ ಜೀಯರು ನಡಸುವ
27. ರು ಮತ್ತಂಚನ್ದಗೊಂಡ ನಿತ್ಯಾನಿಕ ಎರಡು ಸೊಡರೆ
28. ಣ್ಮಿಗೆ ಕೊಟಗದ್ಯಾಣ ೧ ಆ ವ್ರಿಧಿಯಲ ಜೀಯರು ದೀ
29. ವಿಗೆಯ ಬೆಳಗುವರು ಅಣ್ಣತೇಸ್ವರ ದೇವರಿಗೆ ಶ್ರೀ ಗಂ

30. ಧಕ್ಕೆ ಕರಿಯಮನೆಯ ಚಲುಡಗೌಡ ಕೊಟ್ಟ ಪ ೫
31. ವ್ರಧಿಯಂದ ಜೀಯರು ನಡಸುವರು ಸೌಭಾಗ್ಯ ಪು
32 ರದ ಹಾರುವ ರಾಮಯ್ಯ. ಸೊಡರೆಣ್ಣೆಗೆ ಕೊಟ್ಟ ಪ ೫
33. ಮಾಕಸೆಟ್ಟಿ ಸೊಡರೆಣ್ಣೆಗೆ ಕೊಟ್ಟಗ ೧ ಪ ೫ ವ್ರಧಿ ಯಂ
34. ದ ಜೀಯರು ನಡಸುವರು ಇಂತೀ ಧರ್ಮ್ಮವ ಪ್ರತಿಪಾ
35 ಳಿಪುದು ಕಡಿಸಿದವಂ ಪಂಚ ಮಹಾಪಾತಕ॥

Note.

This record was incised on a slab set up upright in a Basavanna temple and as the figure of a linga, and that of a priest with matted hair were also carved in thick relief above the inscription to indicate a grant to the god Śiva, the villagers were worshipping the stone as Śiva The figure with the matted hair was ignorantly identified with Nîlamma, wife of the famous Vîraśaiva reformer Basavanna and an additional sanctity attached itself to the stone in the minds of the villagers. Hence it was coated with oil and worshipped This practice has gone on apparently for several years and the letters of the inscription were covered with a thick coating of oily dirt and only the bottom lines were visible. It was with great effort that the villagers who belonged to the Vîraśaiva sect could be persuaded to permit the stone to be cleaned The process of cleaning took some time and caused considerable difficulty but a free use of soap, soapnut powder, and caustic soda for some hours removed the oily dirt thoroughly and the dirt inside the carvings of the letters was scraped out and an estampage of the inscription was taken and the letters were deciphered

The record begins with the usual invocation to Śambhu and belongs to the reign of the Hoysala King Nârasimha I (C. 1141-1173)

Certain gaudas of the Tagare twelve division including Chinnagauda, Tippagauḍa, Chahadagauda are said to have made a gift of lands for the services of daily worship and food offerings to the god Annabêśvara (called Annatesvara in lines 22 and 29) This was probably the name of the deity in the temple wherein the inscription slab is set up.

The lands given are said to consist of 15 salages of rice land in the field called Lotus Field (Tâvareyakey) in Tagare, three salages of rice land below the channel of Vodagere, two salages of rice land below Hiriyakere tank The gift was made rent-free. It was laid down that 1 bundle of straw containing 5 kolagas of paddy in Âsandi should be given for mannu (meaning not clear) in Tagare 12. These lands and the right of the management of the temple are stated to have been acquired by a priest named Râjajîya for the payment of 50 gadyânas.

In connection with the daily services to the god Annatêśvara it was laid down that 10 betel-leaves and 4 arecanuts should be offered. For this Kûsabôka's son Chandagauda is said to have made a grant. The details of the grant as

recorded cannot be clearly made out He is said to have made over the *gana* of the *bittugattaṇe* of 5 kolagas in Âsandi below Hiriyakere tank and from this the priest Râjajîya had to offer the betel-leaves and arecanut daily. Further Chandagauda is said to have deposited a sum of 1 gadyâna from the interest on which 2 oil-lamps were to be offered daily to the god Two other persons, named Hâruva Râmayya of Saubhâgyapura and Mâkisetti are said to have given 5 panas and 1 gadyâna and 5 panas, from the interest on which the priests had to offer more oil-lamps. Another person named Hiriyamaneya Chaudagauda is said to have deposited five panas for offering sandal paste to the god daily. The interest on this sum was to be utilised by the priests for the above purpose.

The usual imprecation that those who protect the charity would get the merit of protecting seven crores of ascetics and tawny cows at Vârânâsi and those who violated would be guilty of five great sins is contained in the grant

The date is given as Ś 1084 Chitrabhânu-samvatsara and corresponds to A. D. 1162. No other details of the date are found

31

At the village Halebîd, in the hobli of Halebîd on a slab lying in the bund to the east of the old weir of the tank.

Size 5′ × 2′-6″

Kannada language and characters.

ಅದೇ ಹಳೇಬೀಡು ಕೆರೆಯ ಮಧ್ಯದ ತೂಬಿನ ಪೂರ್ವಕ್ಕೆ 50 ಗಜ ದೂರದಲ್ಲಿ ದೊಡ್ಡ ಶಾಸನದ ಪಕ್ಕದಲ್ಲಿ ಒಳಗೆರೆಯಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 5′×2½′

1 ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

1 ಸ್ವಸ್ತಿಶ್ರೀಮನುಮಹಾ ಮಂ[ಡ]ಳೇಶ್ವರಂ ತಳೆಕಾಡು ಕೊಂಗು ನಂಗಲಿ ಗಂಗವಾಡಿ ನೊಣಂಬ ವಾ

2. ಡಿ ಬನವಸೆ ಹಾನುಂಗಲು ಗೊಂಡ ಧು[ಜ ಬಳ] ವೀರಗಂಗ ಸನಿವಾರಸಿದ್ಧಿ ಗಿರಿದುರ್ಗ್ಗಮಲ್ಲ ಚಲ

3 ದಂಕರಾಮ ನಸಹಾಯ ಶೂರ ನಿನ್ಸಂಕ ಪ್ರತಾಪ ಹೊಯ್ಸಳ ವೀರಬಲ್ಲಾಳ ದೇವರು

4 ಬೆಸಸಿ ವೀಳೆಯವ ಕೊಟ್ಟಡೆ!ನಂಕಮ ದೇವನೊಡ್ಡಂ ಮ[ಗು]ಳ್ಳಿ ಆನೆಯನಾನೆಯಮೇಲ

5 ಕ್ಕಿ ಕುದುರೆಯ ಕುದುರೆಯಮೇಲಕ್ಕಿ ಆಳನಾಳಮೇಲಕ್ಕಿ ಹೆಣನುಯವಾಗಿ

2 ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

6. ಕೊಂಡಟ್ಟಿಗಳನಾಡಿ ತನ್ನಕಯ್ಯ ಹನಪೂಪಿನಂ ತಱಿದು ನೆತ್ತರಕಡಲಂ ಹರಿಸಿ ಬ

7 ಲ್ಲಾಳ ದೇ[ವ]ನ ಬೆನ್ನಮೆಟ್ಟಿ ನೋಡಿ ಮೆಚ್ಚಿ ಮುಯ್ವಂಕೊಂಡಾಡೆ ಮಡೆವಳ್ಳಿಯ ಕಾಳಗದ

8 ರಣರಂಗದಲಿ ಬಿಳ್ಪಾಗಳು ಅಚ್ಚರಗಣಿಕೆಯರು ವಿಮಾನವ ಕೊಂಡುಬಂದು

9. ಸುರಲೋಕಕ್ಕೆ ಒಟ್ಟೆಯಪಟ್ಟ ಸಾಹಣಿ ಅಚ್ಚಯ ಸಾಹಣಿ ಸುರಲೋ

10 ಕ ಪ್ರಾಪ್ತನಾದನು!ಹೆಸರಿಂದಂ ಕುಲದಿಂದ ವೀಚಲದೊ? ಳಂ ವಿಖ್ಯಾತವೆತ್ತಳುಂಬದ?

3 ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

11. ಸನ್ಮಾನದಾನೆ ತನ್ನಮಗಂ ಮಾಯಿದೇವನೆನೆ ನೆಗಳ್ದಳು ಪಟ್ಟನಾಹಣದಚ್ಚಿ

12 ನಾಹಣಿಯಂಗನೆ ಮಾಡಿಸಿದಳು ವೀರಶಾಸನವನಾ ಚಂದ್ರಾರ್ಕ್ಕತಾರಂಬರಂ॥

Transliteration.

I. Band.

1. svasti śrîmanu mahâmam [da] ḷêśvaram Talekâdu Komgu Namgalı
Gamgavâdı Noṇambavâ-
2. dı Banavase Hânumgalu-gomda bhu [jabala] vîragamga Sanıvârasıddhı
gırıdurggamalla chala-
3. damka-Râman asahâya-śûra nıssamka-pratâpa Hoysala Vîra Ballâla-
dêvaru
4. besası vîleyava kottade ı Samkamadêvan oddam ma [gu] lchı âneyan
âneyamelı-
5 kkı kudureya kudureyamêlıkkı âlan âla mêlıkkı henamayavâgı

II. Band

6. komd aṭtegalan âdı tanna kayya hasa vopınam tarıdu nettara kadalam
harısı Ba-
7. llâla dê [va] na benna mettı nôdı mechchı muypam komdâde Madevallıya
kâlagada
8 ranaramgadalı bılpâgalu Achchara-ganıkeyaru vımânava komdu bamdu
9 suralôkakke otteya-patta sâhanı Achchaya- Sâhaṇı suralô-
10 ka prâptanâdanu ı pesarımdam kuladımdav î-chaladoḷam vıkhyâtı-vett-
alumbada ?

III. Band

11 sanmânadâne tanna magam Mâvıdêvanene negaldalu pattasâhan-
ad Achcha-
12. Sâhamy-amgane mâdısıdalu vîra sâsanavan â-chamdrârkka-târambaram ‖

Note

This records a terrible battle at Madavallı between the forces of the Hoysala kıng Ballâla III (1291-1342) and the army of the Sêvna kıng Sankama (1309-1312).

It ıs stated that the mahâmandalêśvara, conqueror of Talekâdu, Kongu, Nangalı, Gangavâḍı, Nonambavâdı, Banavase, and Hânungal, Bhujabala Vîraganga, Śanıvârasıddhı, Gırıdurggamalla, a Râma ın movıng battle, unassısted heıo, nıśśanka-pratâpa Hoysala Vîraballâladêvar gave the oıder for battle and the betel-leaf (vîleyava kottade) to hıs general

The chıef of the camel force ın the Hoysala sıde named Achchayasâhanı ıs next stated to have dıstınguished hımself ın the battle He drove back the army of Sankamadêva, threw elephants over elephants, horses over horses, warrıors over warrıors, strewed the battle field wıth corpses, played wıth the headless trunks, cut off the enemy troops, hıs hand lookıng beautıful ın the act and made oceans of blood flow. Hıs kıng Ballâladêva stroked hıs back (bennamuṭṭı nôdı, meṭṭı beıng a mıstake for muṭṭı ın lıne 7), was pleased wıth hıs valour and praısed ıt.

The above warrior is said to have fallen in the battle-field after thus displaying his prowess and celestial women are stated to have carried him to heaven in a *vimâna* (car).

We next learn that the dead warrior had a son named Mâyidêva and a wife who was highly respected for her birth and firmness and fame and that liberality she set up this vîra-sâsana.

No date is given but the record may be assigned to about 1310 A D.

The battleplace Madevalli cannot be identified.

32

At the same village Halebîd, on a slab lying below the tank bund to the east of the old weir. [Plate XXIV]

Size 5′ ×3′

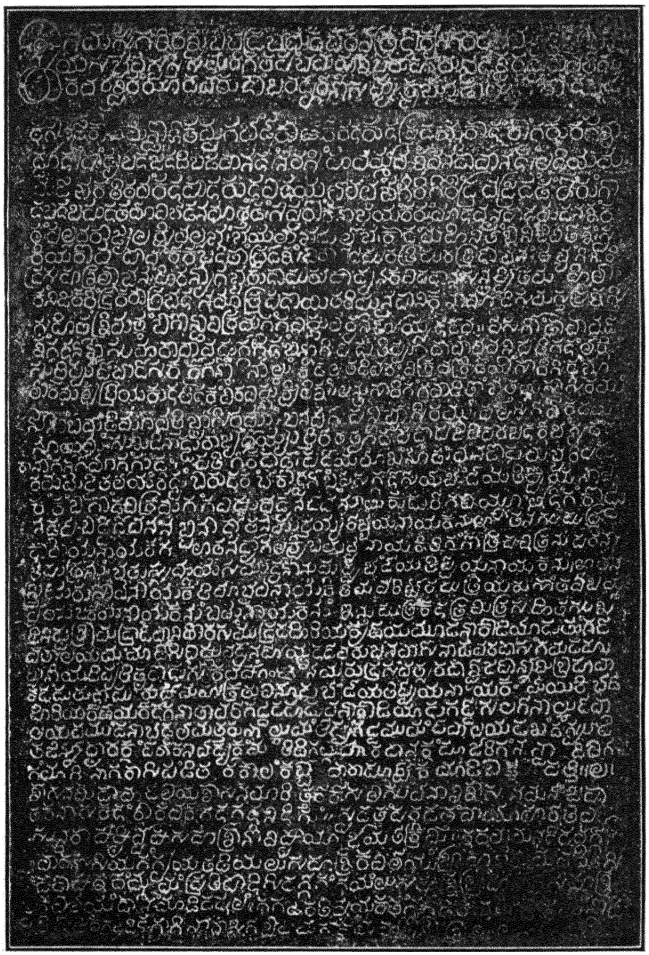
Kannada language and characters.

ಹಳೇಬೀಡು ಕೆರೆಯ ಪೂರ್ವದ ತೂಬಿನ ಪ್ರೇರ್ವಕ್ಕೆ 50 ಗಜಗಳ ದೂರದಲ್ಲಿ ಏರಿಯ ಕೆಳಭಾಗದಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 5′ ×3′

1. ನಮಸ್ತುಂಗ ಶರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೇ ತ್ರೈಳೋಕ್ಯ ನಗರಾರಂಧ್ರ ಮೂಲಸ್ತಂಭಾ
2 ಯ ನಧವೆ ನ್ವಸ್ತಿ ನಮಧಿಗತ ಪಂಚ ಮಹಾಶಬ್ದಮಹಾ ಮಣ್ಡಳೇಶ್ವರ ದ್ಯಾರಾವತೀಪು
3 ರ ವರೇಶ್ವರಂ ಯಾದವ ಕುಳಾಂಬರದ್ಯುಮಣಿ ನಮ್ಯಕ್ತ್ವ ಚೂಡಾಮಣಿ ಜೋಳ ಕಟ
4 ಕ ಸೂಪಕಾಱಂ ಮಣ್ಡಳಿಕ ಮ್ಯಗ ಬೇಂಟೆ ಕಾಱಂ ಕೇರಳ ಕುಳಪ್ರಳಯ ಕಾಳಂ ಕೊಂಗ ಕುರಂಗ ಶಾ
5. ದ್ರೂರ್ಳಂ । ಪಾಂಡ್ಯ ಬಳ ಜಳಧಿ ಬಡವಾನಳಂ ನರಸಿಂಹವರ್ಮ್ಮ ವಂಶವನ ದಾವಾನಳಂ । ಆದಿಯಮ
6 ಮದೇಧ ಕಂಠೀರವಂ ಕಳಪಾಳ ಕುಳವಿಳಯ ಭೈರವಂ ಚೆಂಗಿರಿ ಗಿರೀಂದ್ರ ವಜ್ರದಂಡಂ ಇರುಂಗೊ
7 ಳ ಬಳಬಹಳ ತಮೋವಿಭೇದನ ಮಾರ್ತ್ತಂಡಂ । ಸಪ್ತಕೊಂಕಣ ಧಯಂಕರಂ । ಮಾಳವ ನೃಪಾಳ ಮದನ ಶಂಕ
8 ರಂ । ಪಲ್ಲವ ರಾಜ್ಯ ಲಕ್ಷ್ಮೀವಲ್ಲಭಂ । ಧಯಲೋಧ ದುರ್ಲ್ಲಭಂ । ಕಾದಂಬ ಮಹೀನಿತಂಬಿನೀ ಜೀವಿತೇಶಂ ಸ್ವ
9 ಕೀಯ ಕೋಪ ಪಾವಕ ಕಬಳಿತಾಂಧ್ರದೇಶಂ । ವಿರಾಟಪುರ ತ್ರಿಪುರ ತ್ರಿಳೋಚನಂ । ಉಚ್ಚಂಗಿ ಗಿರೀಂ
10 ದ್ರ ಸಹಸ್ರಲೋಚನಃ । ಕಿರಣ್ಯಗರ್ಭ್ಭರ್ಚಿತುಳಾ ಪುರುಷಾರ್ದ್ಧನೇಕ ವಿಧ ದಾನ ನನ್ತರ್ಪ್ಪಿತ ಮಹೀಲೋ
11. ಕಂ ನಿಜಕರೀಂದ್ರ ಕರಾಗ್ರ ಚಳನ ಮಾತ್ರ ಪಳಾಯಿತ ರಿಪುನೃಪಾನೀಕ ನಾಮಾದಿ ಸಮಸ್ತ ಪ್ರಶಸ್ತ
12. ಸಹಿತಂ ಶ್ರೀಮತ್ಕಂಟಿಗೊಣ್ಡ ವಿಕ್ರಮ ಗಂಗ ವಿಷ್ಣುವರ್ದ್ಧನ ಹೊಯ್ಸಳದೇವ ॥ ಪೆಸರ್ಗೊಂಡಾವಾವದೇ
13 ಶಂಗಳ ನೆಣಿಸುವುದಾವಾವ ದುರ್ಗ್ಗಂಗಳಂ ಬಣ್ಣಿಸಿ ಪೇಳು ತಿಪ್ಪುದಾವಾವವನಿಪತಿಗಳಂ ಲೆಕ್ಕಿ
14 ಸುತ್ತಿಪ್ಪುದೆಂ ಬೊಂದೆನಕಂ ಕೈಗಣ್ಮಿ ನಾಲ್ಕುಂ ಕಡಲತಡಿವರಂ ವಿಕ್ರಮ ಕ್ರೀಡೆಯಿಂ ಸಾಧಿಸಿದಂ ಧೂ
15 ಲೋಕಮಂ ಕ್ಷತ್ರಿಯ ಕುಳತಿಳಕಂ ವೀರ ವಿಷ್ಣುಕ್ಷತ್ರೀಶಂ ॥ ಅನ್ತು ಸಾಧಿಸಿ ಗಂಗವಾಡಿ ತೊಂಭತ್ತಱು ಸಾಸಿರಮುಂ
16 ನೊಣಂಬವಾಡಿ ಮೂವತ್ತಿರ್ಱಾಸಿರಮುಂ । ಬನವಸೆ ಪನ್ನಿರ್ಱಾಸಿರಮುಂ । ಪರುಸಿಗೆ ವೆರಡಱು
17 ನೂಱುಮಂ । ನುಬದಿನಾಳ್ವು ರಾಜ್ಯಂಗೆಯ್ಯುತ್ತಿರೆ ತತ್ಪಾದ ಪದ್ಮೋಪಜೀವಿ ಪರಬಳಕ್ಕೆ ಬೆಂಗುಡಂ ಪ
18 ರಾ (ನಾ) ಂಗನೆಗೆ ಮೊಗಂಗುಡಂ । ಪತಿಗೆ ಕದಾಡಂ । ಪಡೆಯ ಪೊಱಂ ನೋಡಂ । ಮನದೊಳು ಮಚ್ಚರಿಪರು
19 ರಮಂ ಮೆಟ್ಟಿ ತಲೆಯಂ ಕಿಳ್ವಂ । ಬಿರುದರಂ ಬೆಂಕೊಳ್ವನೆಂಬ ಪೆಸರ್ಗಳ್ವೆಸೆಯೆ ಬೇಂಟೆಯತಿಪ್ಪೆಯ ನಾಯ
20 ಕಂ ಕಂಚಿಗೊಂಡ ವಿಕ್ರಮಗಂಗ ವಿಷ್ಣುವರ್ದ್ಧನ ದೇವಂ ನೂಱು ಕುದುರೆಗವಯ್ನೂ ಹಾಳಿಂಗಂ ಕೊಟ್ಟು
21 ನಡಪೆ ಬಿಟ್ಟಿದೇವನ ನಟ್ಟಿನಾಳಾತನ ಮಿತ್ತಯ್ಯ ರೆಚ್ಚೆಯ ನಾಯಕನು ಆತನ ಸುಪುತ್ರಂ
22. ಕಾಮೆಯ ನಾಯಕಂಗಂ ಆತನರ್ದ್ಧಾಂಗ ಲಕ್ಷ್ಮಿ ಬಮ್ಮವ್ವೆ ನಾಯಕತಿಗಂ ಗೋತ್ರ ಪವಿತ್ರನುಂ ಪರನಾ

STONE INSCRIPTION OF THE HOYSALA KING VISHNUVARDHANA AT HALEBID.



(No. 32—p. 176.)

23. ರೀ ಪುತ್ರನುಂ । ಚತುಸ್ಸಮಯ ಸಮುದ್ಧ [ರ] ಣನುಮಪ್ಪ ಬೇಂಟೆಯ ತಿಪ್ಪೆಯ ನಾಯಕನು । ಅತನ
24. ಸ್ತ್ರೀಯರು ಸೋವೆ ನಾಯಕತಿ ಮಾಚವೆ ನಾಯಕತಿಯವರಿರ್ವ್ವರ ಪುತ್ರಿಯರು ಸಾಂತವೆ ಬಮ್ಮ
25. ವೆಯುಂ ಚಕೆಯ ನಾಯಕನುಂ ಬಮ್ಮೆಯ ನಾಯಕನುಂ ಇನ್ತು ಪುತ್ರ ಕಳತ್ರ ಮಿತ್ರ ಸಹಿತ ಸುಖ
26. ದಿ ನಿರ್ದ್ದು ಶ್ರೀಮದ್ರಾಜಧಾನಿ ದೋರಸಮುದ್ರದ ಕಿರಿಯ ಕೆರೆಯ ಮೂಡಣ ಕೋಡಿಯೊಳಗತ್ತುಂಗ ದೇ
27. ವತಾಲಯವುಮಂ ಮಾಡಿಸಿ ವಿಷ್ಣುವರ್ದ್ಧನ ಹೊಯ್ಸಳದೇವರು ಬನವಾಸಿ ನಾಡ ಪರದಾನಂಗಮುದಹು
28. ಲ್ಲುಣಿಯ ದಿವ್ಯತೀರ್ತ್ಥದೊಳು ಸಕವರ್ಷ ೧೦೩೩ನೆಯ ರುದ್ರ ಸಂವತ್ಸರ ದಾಶ್ವೀಜ ಪೌರ್ಣ್ಣಮಿ ಬ್ರಹವಾ
29. ರದಂದು ತುಳಾ ಪುರುಷ ಮಹಾ ಕ್ರತುವಿನೊಳು ಬೇಂಟೆಯ ತಿಪ್ಪೆಯ ನಾಯಕಂ ಮೆಯಿಕೆ ಬೇಡಿ
30. ಕಿರಿಯ ಕೆರೆಯ ಕೆಳಗಣ ತಾವರೆಗಟ್ಟದ ಹಡುವಣ ಕೋಡಿಯೊಳು ಗದ್ದೆ ನಲಗೆ ನಾಲ್ಕು ದೇವಾ
31. ಲಯದ ಮುಂದಣ ಬೆದ್ದಲೆ ಮತ್ತರು ನಾಲ್ಕುಮಂ ತಿಪ್ಪಗಟ್ಟಮುಮಂ ದೇವಾಲಯದ ಖಂಡನ್ಪುಟ
32. ತ ಜೀರ್ನ್ನೋದ್ಧಾರಕ್ಕಂ ದೇವರ ನಿವೇದ್ಯಕ್ಕಂ ಮಹಿಧಗದಾಗ್ಗಾಹಾರ ದಾನಕ್ಕಂ ಪೂಜಾರಿಗಂ ನನ್ನಾ ದೀವಿಗೆ
33. ಗಂ ಮಾಗಿ ನಾಗರಾಸಿ ಪಂಡಿತರಕಾಲಂ ಕಟ್ಟಿ ಧಾರಾಪೂರ್ವ್ವಕ ಮಾಡಿ ಬಿಟ್ಟದತ್ತಿ ॥ ಶ್ರೀ ॥
34. ಶಾಸನ ಮಿದಾವುದೆಲ್ಲಿಯ ಶಾಸನಮಾರಿತ್ತ ರೇಕೆ ನಲನುವೆ ನಾನೀ ಶಾಸನ ಮನೆಂಬ ಪಾ
35. ತಕ ನಾಸಕಳಂ ತಾರವಕ್ಕೆ ಗಳಗಳನಿಳಿಗುಂ ॥ ಸ್ವದತ್ತಂ ಪರದತ್ತಂ ವಾ ಯೋಹರೇತಿ ವ
36. ಸುನ್ಧರಾ ಷಷ್ಟಿರ್ವ್ವರ್ಷ ಸಹಸ್ರಾಣಿ ವಿಷ್ಠಾಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿ ॥ ಈ ಧರ್ಮ್ಮ ಮನಳಿದವರ್ಗ್ಗೆ
37. ವಾರಣಾಸಿಯ ಗಂಗೆಯ ತಡಿಯಲು ಸಹಸ್ರ ಕಪಿಲೆಯುಂ ಬ್ರಾಹ್ಮಣರುಮಂ ವಧಿಸಿ
38. ದ ದೋಷ ಈ ಧಂಮ್ಮಮಂ ಪ್ರತಿಪಾಳಿಸಿದರ್ಗ್ಗೆ ಗಂಗೆಯಂಲು ಸಹಸ್ರ ಬ್ರಾಹ್ಮಣರ್ಗ್ಗೆ ಸಹಸ್ರ
39. ಕಪಿಲೆಯಂ ದಾನಂಮಾಡಿದ ಫಲಂ ॥ ಗಗಗುರತಿಪ್ಪೆಯಕ ತಂನ್ನ ಗೌಂಡಿಕೆಯ ಒಂದಾರಮಂಣ್ಣಂ ದೇ
40. ವರಿಗೆ ಜಕ್ಕಗ ಉ [ಡಿ] ಒಳಗಾಗಿ ನಾ [ಗ] ರಾಸಿಗೆ ಬಿಟ ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ॥

Transliteration.

1. namas tunga-siraś chumbi-chandra-châmara-châravê trailôkya-nagarâ-
   rambha-mûla-stambhâ-
2. ya Sabhave svasti samadhigata-pañcha-mahâ-sabda mahâmandalêśvara
   Dvârâvatî-pu-
3. ravarêśvaram Yâdava-kulâmbara-dyumani samyaktva-chûdâmani Chôla-
   kata-
4. ka-sûrekâram mandalika-mṛiga-bêntekâram Kêrala-kula-pralavakâlam
   Komga-kuranga-sâ-
5. rddûlam | Pândya-bala-jaladhi-badavânalam Narasimhavarmma-vamsavana-
   dâvânalam Adiyama-
6. madêbha-kanthîravam Kalapâla-kula-vilaya-Bhanavam Chemgani-girîndra-
   vajradamdam Irumgo-
7. la-bala-bahala-tamô-vibhêdana-mârttandam | saptakomkana-bhayamkaram |
   Mâlavanripâla-Madana-Śamka-
8. ram Pallava-râjya-Lakshmîvallabham | bhaya-lôbha-durllabham | Kâdam-
   ba-mahî-nitambini-jîvitêśam sva-
9. kîya-kôpa-pâvaka-kabalit Ândhra-dêsam | Virâtapura-Tripura-Trilôchanam |
   Uchchamgigirîm-
10. dra-Sahaśralôchanam | Hiranyagarbhbha-Tulâpurushâdy-anêka-vidha-
    dâna-santarppita-mahîlô-

11. kaṃ nija-karîndra-karâgra-chalana-mâtra-palâyita-ripu-nripânîka nâmâdi samasta-prasasti-
12. sahitam śrîmat Kanchi-gonda Vikrama-ganga Vishṇuvarddhana Hoysaḷa-dêva ‖ pesar-gondâ-vâva dê-
13. śaṃgaḷan enisuvud âvâva durggamgaḷam bannisi pêlutirppud âvâv-avanipatigaḷam lekki-
14. suttirppud embomd esakam kaiganme nâlkuṃ kadala tadivaram vikrama-krîdeyim sâdhisidam bhû-
15. lôkamam kshatriya-kuḷa-tilakam vîra-Vishnu-kshitîśaṃ ‖ antu sâdhisi Gangavâdi-tombhattaru-sâsiramum
16 Noṇaṃbavâdi mûvattir-chchhâsiramum | Banavase-pannir-chchhâsiramuṃ Palasige-veradaṛu-
17 nûru-mam | sukhadin-âldu râjyam geyyuttire tat-pâda-padmôpajîvi parabalakke bemgudam pa-
18 râ (nâ) mganege mogaṃ gudaṃ | patige kadâdam | padeya mokham nôdam | manadolu machcharipar-
19. uramam meṭṭi taleyam kilvam | birudaram bemkolvan emba pesargal eseye | Bênteya Tippeyanâya-
20. kam Kamchigonda Vikrama-ganga Vishnuvarddhanadêvam nûru kuduregav ainûrâlim-gam koṭṭu
21 nadape Bittidêvana nachchinâl âtana muttayya Rechcheya-nâyakanu âtana suputram
22. Kâmeya-nâyakamgaṃ âtan ardhdhâmga-lakshmi Bammavve-nâyakitigam gôtra-pavitranumparanâ-
23. ri-putranum | chatussamaya-samuddha [ra] nanum appa Bênteya Tippeya-nâyakanu âtana
24. striyaru Sôvenâyakiti Mâchavenâyakitiy avar-irvvara putriyaru Sântave Bamma-
25. veyum Chakeyanâyakanum Bammeya-nâyakanum intu putra-kaḷatra-mitra sahita sukha-
26. din irddu śrîmad-râjadhâni-Dôrasamudra-da Hiriyakereya mûdana kôdiyol uttunga-dê-
27 vatâlayamam mâdisi Vishnuvarddhana Hoysaladêvaru Banavâse-nâda Varadâ-samgamada Hu-
28. liniya divya-tîrtthadolu sakavarsham 1063 neya Rudra-saṃvatsarad-Âśvîja paurnnami Brihavâ-
29. radaindu Tulâpurusha-mahâ-kratuvinolu Bênteya Tippeyanâyakaṃ meyiki bêde
30. Hiriyakereya keḷagana Tâvaregaṭṭada haḍuvana kôdiyoḷu gadde salage nâlku dêvâ-

31. layada muṃdana beddale mattaru nâlkumam Tippagattamumam dêvâla-
32. yada khamda sphuṭi-
ta jîrnnô-ddhârakkam dêvara nivêdyakkaṃ matithigaḷ âhâra-dânakkam
33. pûjârigam nandâdîvige-
gam mâgi Nâgarâsi-pandiṭara kâlam karchchi dhârâ-pûrvvakam mâdi biṭṭa
34. datti ‖
śâsanam idâvud elliya śâsanam âriṭṭar êke salisuve nân î-śâsanaman emba
35. pâ-
takan â-sakalam Rauravakke galagalanilugum sva-dattam para-dattam vâ
36. yô harêti va-
sundharâ shashtiṃr-vvarsha-sahaśrâni vishthâyâm jâyate kṛimi ‖ î-
37. dharmmaman alidavargge
Vâranâsiya Gangeya tadiyalu sahaśra-kavileyum Brâhmanarumam
38. vadhisi-
da dôsha î dhammamam prati-pâlisidaṃgge Gangeyalu sahaśra-
39. Brâhmanargge sahaśra-
kavileyam dânam mâdida phalam ‖ Gagavura Tippeyaka tamna gaumḍi-
40. keya ondâra mam-nnam Dê-
varige Jakkagau [ḍi] olagâgi Nâ [ga]-râsige biṭa mamgala mahâ śrî śrî
śrî.

Translation.

(Salutation to Śambhu)

Be it well Obtainer of the band of five musical instruments, mahâmandalêśvara lord of the excellent city of Dvârâvati, a sun in the firmament the Yâdava race crest-jewel of righteousness, plunderer of Chôla army, hunter of the beasts the mandalikas, the god of death in the destruction of the Kêrala family, a tiger to the deer the Konga, a submarine fire to the sea the Pândya army, a wild fire to the forest Narasimhavarma, a lion to the rutting elephant, Adiyama, a Bhairava of destruction to the family of Kalapâla, a thunderbolt to the great mountain Chengiri, a sun in piercing the dense darkness the Irungola army, a terror to the Seven Konkanas, a Śiva to the Manmatha the Mâlava king, favourite of the goddess of fortune the Pallava kingdom, free from fear and greed, lord of the damsel the Kâdamba territory, swallower of Ândhradêśa by the fire of his anger, a Śiva to the Tripura that is Virâtapura, an Indra to the great mountain Uchchangi, causer of joy to the world by numerous gifts including Hiraṇyagarbha and Tulâpurusha, putter to flight of the army of hostile kings by the mere play of the tip of his great elephant's trunk —possessed of these and other good attributes, the conqueror of Kanchi, Vikrama-Ganga, Vishnuvardhana Hoysaladêva —

The heroic king Vishnu, an ornament to the kshatriya race, conquered by the play of his prowess the whole earth to the borders of the four oceans, winning the

glory of conquering all the countries of renown, all the hill forts which are extolled and all the kings that are considered important.

Thus conquering he ruled in peace the Gangavâdi Ninety-six Thousand, Nonambavâdi 32,000, Banavase 12,000, Palasige 1,200

His dependent Bênteya (hunter) Tippeya Nâyaka, possessed of the titles of one who never retreated from the enemy troops, never gazed at others' wives, never deceived his master, never cared for the army, trampled on the chests of those who hated him in their thoughts, plucked off their heads, and pursued the titled.

On Vikrama-Ganga Vishnuvardhanadêva, conqueror of Kanchi, giving Bênteya Tippeya Nâyaka, command of 100 horses and five hundred infantry troops —

His grandfather a warrior of Bittidêva was Rechcheya Nâyaka, his son Kâmeya Nâyaka, had by his wife Bammavve Nâyakiti, the son Bêṇteya Tippeya Nâyaka, purifier of his race, a son to others' wives, protector of the four faiths.

While Bênteya Tippeya Nâyaka, whose wives were Sôve Nâyakiti and Mâchave Nâyakiti and whose daughters were Sântave and Bammave and (sons) were Chakeya Nâyaka and Bammeya Nâyaka lived in peace with all his sons, wives and friends.—

Bêṇteya Tippeya Nâyaka built a lofty temple in the eastern waste weir of Hiriyakere in his capital Dôrasamudra and after paying obeisance to the king Vishnuvardhana Hoysaladêva while he was residing at the sacred place Hulluni at the confluence of Varadâ in Banavâsenâd prayed to him (for a grant to the temple), Thereupon in the Saka year 1063 Raudri, on Thursday 15th lunar day of Âśvija, while engaged in the great Tulâpurusha sacrifice, Vishṇuvardhana Hoysaladêvaru granted with pouring of water 4 salages of rice land in the west weir of Tâvaregatta below Hiriyakere and 4 mattars of dry land in front of the land and Tippagatta for the repairs and renovations of the temple, for the food offerings to the god, for feeding guests, for the officiating priest and for perpetual lamps to Nâgarâsi-paṇḍita after washing his feet

The evil man who asks what is this śâsana, whence is this śâsana, who gave it and why should I continue it will drop down quickly into Raurava. He who takes away land given by oneself or by others will be born as a worm in ordure for sixty thousand years

Those who violate this charity will incur the sin of slaying thousand tawny cows and Brahmans on the banks of the Ganges Those who protect this grant will acquire the merit of giving away to thousand Brahmans, thousand tawny cows. Tippeyaka of Gagavûr gave away a mannu of land belonging to her office of gauḍa along with Jakkagaudi to Nâgarâsi for the god. Good fortune.

Note.

This belongs to the reign of the king Vishnuvardhana of the Hoysala dynasty (C. 1111 to 1141) and is dated Ś 1063 Raudri sam, Âśviyuja śu 15 Thursday. Ś 1062

is Raudri and Ś 1063 is Durmati. In neither of these years the tithi given coincides with Thursday. Taking the cyclic year as correct, the date corresponds to 28th September 1140 A.D., a Saturday

The king is said to have been residing at Hullunitîrtha at the confluence of Varadâ in Banavâsenâd. Hulluni is also referred to in another record at Belgâmi (E. C. VII Shikarpur 100) as the place where Sômêśvara Bhûlôkamalla, the Western Chalukyan king is said to have encamped in his southern expedition The place has not been identified The additional information in the present record that it is situated at the confluence of the Varadâ river should help in locating it

The king is also stated to have been engaged in the performance of the Tulâpurusha gift.

The object of the record is to register a grant for a Śiva temple set up by a subordinate of the king named Bênteya Tippeya Nâyaka near the eastern weir of the tank called Hiriyakere in Dôrasamudra Hiriyakere is evidently the same as the tank Dôrasamudra at Halebîd and no Śiva temple is now found therein But various dismantled remains of a Śiva temple are found strewn throughout the tank bund of Dôrasamudra tank and this would indicate that a Śiva temple once stood at the spot referred to in the record but has now disappeared.

33

On the broken cross-beam lying by the side of the middle sluice of the tank at Halebîḍ

Size 2′ × 1′

Kannada language and characters

ಅದೇ ಹಳೇಬೀಡಿನ ಕೆರೆಯ ಮಧ್ಯದ ತೂಬಿನ ಪಕ್ಕದಲ್ಲಿ ಬಿದ್ದಿರುವ ಮೋದಿಗೆ ಕಲ್ಲು

ಪ್ರಮಾಣ 2′ × 1′

1 ಬಲದೊಡೆ ಮಲೆದೊಡೆ ಮಲೆಪರ ತಲೆಯೊಳ್ ಬಾಳಿಡುವ ನುದಿತಥನು
2 ರಸವಶದಿಂ ಬಲಯದ ಮಲೆಯದ ಮಲೆಪರ ತಲೆಯೊಳು ಕೈಯ್ಯಿಡು
3 ವನೊಡನೆ ವಿನಯಾದಿತ್ಯ ॥ ತೊಡೆಯನಿತುಂ ಕುಳಿಯನಿತುಂ ಕೆದಯಾ

ಕೆಳಭಾಗ

4. ದ ಮನೆಗಳ್ದ ಗಂಗವಾಡಿಯ ತೊಂಬತ್ತಱು ಸಾಸಿರೂರೊಳಂ ಬಾಪ್ಪೆದಯಂ
5 ಗನಜನಕ ನನ್ತು ಧರ್ಮ್ಮಗಳೊಳರೆ ॥ ಘನಶೌರ್ಯಂ ಯದುನನ್ದನವನಂಜೇ
6. ಳ ಸತ್ಯವಾಕ್ಯ ವಿನಕ್ಕತ್ತನಯ ವಿನಯಾದಿತ್ಯ ನೃಪಾಳಕ ನನುಪಮನೀ
7. ತುಂಬ ನಿಂಬಿನಿಂ ಮಾಡಿಸಿದ ॥ ಚಾಳುಕ್ಯ ವಿಕ್ರಮಾಂಕನ ಕಾಳ ಮದೊಂದಧಿಕಮಾ
8 ದ ವಿಂಶತಿ ಸರೆ ತತ್ಕಾಳದಲೀಶ್ವರ ವರ್ಷದೊಳಾ ಳಿಮ್ಮಣ್ಣಿಱವ ನೆಸೆಯೆ ?
9. ಮಾಡಿಸಿದನಿದಂ । ವಿನಯಾದಿತ್ಯ ಸ್ಥಿರಂಜೀಯಾತ್

ಪಕ್ಕದಲ್ಲಿ

10 ಅನುಪಮ ಕೀರ್ತ್ರಿ ಮೂಱನೆ
11. ಯ್ದೆನೆಯ ಸಮುದ್ರ
12 ಶನೆಂಟನೆಯಕುಳಾ
13 ಯ ನಧಿ ಪ್ರಭಾವ
14. ದಶರಥ ಭೂ
15. ತ್ರಿಗುಣ
16. ತ್ರಂಗೆ ಭೂ

Transliteration.

1. balidode maledode malepara taleyol bâḷiḍuvan uditabhaya-
2. rasavasadim baliyada maleyada malepara taleyolu kaiyyidu-
3. van odane Vinayâdityaǁ toṛeyanitum kuḷiyanitum keṛeyâ....
4. dama negalda Gangavâdiya tombattaru-sâsirm ûrola bâpp Eṛeyam-
5 gana janakanantu dharmimigal olare ǁ ghana-śauryam Yadunandana-vanam pê-
6. la satyavâkya-Dinakrittanaya Vinayâdityа-nripâlakan anupaman î
7. tumban imbinim mâdisida ǁ Châḷukya Vikramâmkana kâḷam adomd adhi-kamâ-
8. da vimśati sale tat-kâladal Îśvara-varshadolu lirmmannaṛiva neseda (?)
9. mâdisidam Vinayaditya sthiram jîyât
10. anupama kîrtti mûraneya Mâruti a·
11. ydeneya samudra
12 śan entaneya kula
13 [pattane] ya nidhi prabhâva
14. Dasaratha bhû
15. triguna
16. tramge bhû

Note

The inscription is incomplete as several lines are lost between ll. 3 and 4 and several letters are wanting in lines 10-15 and the rest of the inscription is completely lost as only a portion of the cross-beam has been found

The record belongs to the reign of the Hoysala king Vinayâditya and states that he set up the sluice for the tank in the 21st year of the Châlukya Vikrama era being the cyclic year Iśvara This year corresponds to 1097 A.D. A similar record of his setting up a sluice for the same tank Dôrasamudra at Halebîd is found in the tank bund further off and is dated 1062 A.D. (*See* M.A.R. 1929, p. 73)

Vineyâditya is praised as one who would put his sword into the heads of opponents who grew insolent or opposed but would lay his hands over the heads of those who would not prove turbulent or hostile. All the streams and the pits dug are said to have become tanks in his reign.

He is praised also as the father of Ereyanga and the ruler of the 96,000 villages of Gangavâdi, None is said to be so charitable as he. Further he is spoken of as possessed of great valour, delighter of Yadu, a Karna in truth-speaking and of matchless glory and a third (son of Vâyu) and a fifth sea and eighth mountain and

the 10th treasure (nidhi) and is compared to Daśaratha (or Râma). The number 96,000 occurring after Gangavâdi is expressly stated here to indicate the number of villages in the kingdom.

34

At the same village Halebîd, on a pillar lying near the bund of the tank in the middle

Kannada language and characters

ಆದೇ ಹಳೇಬೀಡು ಕೆರೆಯ ಮಧ್ಯಭಾಗದಲ್ಲಿ ಒಳಬರಿಯಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಂಬದಲ್ಲಿ ಬರೆದಿರುವುದು

1. ನಮಸ್ತುಂಗ ಸಿರಶ್ಚುಂಬಿ
2. ಚಂದ್ರಚಾಮರ ಚಾರವೇ೫ತ್ರೈ
3. ಳೋಕ್ಯಂ ನಗರಾರಂಭ ಮೂ
4. ಲ ಸ್ತಂಭಾಯ ಶಂಭವೆ ।
5. ಸ್ವಸ್ತಿ ಸಮಧಿಗತ ಪಂಚ
6. ಮಹಾ ಸಬ್ದ ಮಹಾ ಮಂ
7. ಡಳೇಸ್ವರ ತ್ರಿಭುವನ ಮ
8. ಲ್ಲ ಭುಜಬಳ ಚಕ್ರವರ್ತ್ತಿ
9. ಹೋಸಳ ನಾರಸಿಂಹದೇವರುಸು
10. ಕ ಸಂಕತಾ ವಿನೋದದಿ
11. ರಾಜ್ಯಂಗ್ಯೆಯುತ್ತಿರೆ ॥ ಶ್ರೀ ಮ
12. ನ್ಮಹಾ ಪ್ರಧಾನಂ ದಂಡನಾಯಕ
13. ಕೇಸಿಮಯ್ಯಂಗಳ್ ದಂಡನಾಯಕ
14. ಧರತಿಮಯ್ಯಂಗಳು ದಂಡ
15. ನಾಯಕ ಉದಯಿಮಯ್ಯಂಗಳು
16. ಇನ್ತಿ ನಿಬರುಂ ಧರ್ಮ್ಮಕ್ಕೆ ನಹಾಯ
17. ರಾಗಿ ಹೊಯ್ಸಳ ದೇವನ ದೇಹಾರದ
18 ನಮಯದಲರ್ದು ದುಂದುಭಿ ನಂವ
19 ತ್ಸರ ಜ್ಯೈತ್ರ ಸುದ್ಧ ಪಂಡಮಿ ಸೋಮ
20. ವಾರದನ್ದು ಶ್ರೀಮತು ಮಲ್ಲಿಕಾರ್ಜ್ಜು
21 ನ ದೇವರ ನ್ಯೆವೇದ್ಯಕ್ಕಮಂಗ ಭೋ
22 ಗಕ್ಕಂ ಶ್ರೀಮತು ಹೊಯ್ಸಳ ದೇವ
23. ರು ಶ್ರೀಮತು ಮರ್ಲೆಯಂಗಳು ಪಂಡಿ
24 ತ ದೇವರಿಗೆ ದಾರಾಪೂರ್ವ್ವಕಂ ಮಾ
25 ಡಿ ಬಟ್ಟ ಗದ್ದೆ ಬಿದಿರ ಕೆಬೆಯ ಕೆಳಗ
26 ಯ್ನೂಱುಕಂಭ ಈ ಧರ್ಮ್ಮಮ ನಾ
27 ವನೊಬ್ಬಂ ಪ್ರತಿಪಾಳಿಸುವಂಗೆ
28 ವಾರಣಾಸಿ ಕುರುಕ್ಷೇತ್ರ ಪ್ರಯಾ
29 ಗೆ ಅರ್ಬ್ಬ್ಯ ತೀರ್ತ್ಥದಲು ಕೋಟಿ ಕವಿಲೆ
30 ಯ ದಾನಗೆಯ್ದ ಫಲ ಈ ಧ
31 ರ್ಮ್ಮ . . .
32

Transliteration.

1. namas tumga-siraś-chumbi-
2. chaṃdra-châmara-châravê traı-
3. lôkyam-nagarârambha-mû-
4 la-stambhâya Śambhave ।
5. svastı samadhıgata-paṃcha-
6. mahâ-sabda mahâmaṃ-
7. daḷêsvara Trıbhuvanama-
8. lla-bhujabaḷa-chakravartti
9. Hôsala Nârasımha-dêvaru su-
10. ka-samkatâ-vınôdadı
11. râjyaṃgaıuttıre । śrîma-
12. nmahâ-pradhânam daṃdanâyaka
13. Kêsımayyamgaḷ daṃḍanâyaka

14. Bharatimayyamgaḷu damda-
15. nâyaka Udayimayyamgalu
16. int-inibarum dharmmakke sahâya-
17 râgi Hoysila-dêvana dêhârada
18. samayadalirddu Dumdubhi-samva
19. tsara Chaitra suddha panchami Sôma-
20. vâradandu srîmatu Mallikârjju-
21. na-dêvara naivêdyakkam amgabhô-
22. gakkam śrîmatu Hoysala dêva-
23. ru śrîmatu Malleyamgalu Pamdi
24. ta-dêvarige dâriâpûrvvakam mâ-
25 di bitta gadde Bidirakereya kelag a-
26 ynûru kambha î dharmmamanâ-
27. vanorbbam prati-pâlisuvange
28 Vâranâsi Kurukshêtra Praya-
29. ge Argghya-tîrthadalu kôti-kavile-
30. ya dânageyda phala î dha-
31 rmma . . . . . .
32. . . . . .

Note.

This inscription records that certain subordinates of the Hoysala king Narasimha (I) named Mahâpradhâna Dandanâyaka Kêsimayya, Dandanâyaka Bharatimayya, and Dandanâyaka Udayimayya induced Hoysaḷadêva, at the time of *dêhâra* (worship of gods?) and also Malleya to make a grant for the services of the illuminations and decorations and food offerings of the god Mallikârjuna, the donee being Panditadêvaru The grant consisted of 500 poles of rice land below the tank Bidirakere

The grant begins with the usual verse in praise of Śambhu and ends with the usual imprecation.

The titles given to the king Narasimha I (1141-1173) are obtainer of the band of five musical sounds, mahâmandalêśvara, tribhuvanamalla and bhujabala-chakravarti.

Mahâpradhâna Bharata is also referred to in an inscription at Kambadahalli dated 1145 in the reign of Narasimha I (M A.R. 1915, p 51) He is evidently the same as the Bharatimayya of the present grant. The date of the present grant is given as Dundubhi sam Chaitra śu 5 Monday. The only year Dundubhi occurring in the reign of Narasimha I is Ś 1064 and taking this year, the date corresponds to 4th March 1142 A D , the week day being Wednesday and not Monday as stated in the grant.

35

At the same village Halebîd, on a pillar in the room to the south of the garbhagriha in the same Hoysalêśvara temple (This was brought from the bed of the tank at Halebîd)

Kannada language and characters

ಹಳೇಬೀಡು ಹೊಯ್ಸಳೇಶ್ವರ ದೇವರ ಗರ್ಭಗುಡಿಯ ದಕ್ಷಿಣದಿಕ್ಕಿನ ಕೋಣೆಯಲ್ಲಿ ಹೊಸಕಂಬದ ಮೇಲೆ ಬರೆದಿರುವುದು
ಈ ಕಂಬವನ್ನು ಕೆರೆಯಿಂದ ತಂದುದಾಗಿ ಹೇಳುತ್ತಾರೆ.

1. ಸ್ವಸ್ತಿ ಶ್ರೀವ.ನ್ನಯ ಕೀರ್ತಿ ಸಿದ್ಧಾಂತ ಚಂದ್ರ ಯತಿದೇವರ್ಗ್ಗೆ ಕವಡೆಯರ ಜಕವ್ವೆಯರು ಮಾಡಿಸಿಕೊಟ್ಟ ಪಟ್ಟಶಾ
ಲೆಯ ಶಾಂತಿನಾಥದೇವರ ಅಷ್ಟವಿಧಾರ್ಚ್ಚ[ನೆ]ಗಂ ಖಂಡಸ್ಫುಟಿತ ಜೀರ್ನ್ನೋದ್ಧಾರಕ್ಕಂ .
2. ಶಿಷ್ಯರು ಸುರಭಿಕುಮುದ ಚಂದ್ರಾಪರ ನಾಮಧೇಯರಪ್ಪ ನೇಮಿಚಂದ್ರ ಪಂಡಿತದೇವರು ಜೀವಂಗಲ ಕೆರೆಯ ಕೆಡೆಯ
ದೋಳವಗಟ್ಟದೊಳಗೆಡೆಯ ಹುಣಸೆಯ .
3. ಲ್ಲಗೆ ಮೂಱು ಗಂಗವುರದ ಉತ್ತಮವಾಗಿ ? ಮೂನೂಱು ಬೆದ್ದಲೆಯಂ ನರ್ವ್ವ ಬಾಧಪರಿಹಾರವಾಗಿ ಚಂದ್ರಾರ್ಕ್ಕತಾ
ರಂಬರಂ ಸಲ್ವಂತಾಗಿ ಕೊಟ್ಟರು ಈ ಧರ್ಮ್ಮವಂ ಅವರ ಶಿಷ್ಯಸನ್ತಾನಗಳು ನಡೆಸುವರು

Note

This record is incomplete as several letters at the end of each line are lost

It seems to record the gift of 3 salages of wet lands below the Bôlavagatta tank belonging to Hiriyakere of Jîvamgal and three hundred measures of dry land in Gangavura for the services of worship, repairs and renovations of the god Śântinâtha set up in a pattaśâle by Kavadeyara Jakkavve on behalf of or under the direction of the Jaina guru Nayakîrti-siddhânta-chandra The donor is named Surabhi Kumudachandra *alias* Nêmichandrapandita, disciple of Nayakîrti The grant was to continue in priestly succession from the guru to his disciple.

No king is named nor any details of date given. The names Nayakîrti, etc., of the Jaina gurus are very common and it is difficult to distinguish Nayakîrti of this record from others of the same name

The characters seem to belong to the 12th century A D

36

At the village Halebîd, on a vîragal kept in a niche in the Nandimantapa of the Hoysalêśvara temple.

Kannada language and characters

ಹಳೇಬೀಡು ಹೊಯ್ಸಳೇಶ್ವರ ದೇವಸ್ಥಾನದ ನಂದಿಮಂಟಪದ ಮುಂದೆ ಗೂಡಿನಲ್ಲಿಟ್ಟಿರುವ ವೀರಗಲ್ಲು
(ಇದನ್ನು ಕೆರೆಯಿಂದ ತಂದಿಟ್ಟಿರುವಂತೆ ಹೇಳುತ್ತಾರೆ).

1 ಅಡ್ಡಪಟ್ಟಿ
1. ವಿಕಾರಿ ಸೊಂವತ್ಸರದ ವಾಲ್ಗುಣ ಬಹುಳ ಏಕಾದೆ ಸೋ
2 ಮ ವಾರದಂದು ಸೋಮೆಯ ನಾಹಣೆಯ ಅಳಿಯ

II ಅಡ್ಡಪಟ್ಟಿ

3. ಬೆನಕಯ ಸಾಹಣಿ । ಅರಿಯರ ಕದುರ ಹಿರಿಕೆದ ಬಳ

4. ಗೆ ಮೋಹರಿದಲ್ಲ ಕಾದಿ ನುರಲೋಕ ಪ್ರಾಪಿತನಾ

III ಅಡ್ಡಪಟ್ಟಿ

5 ದ ಆತನಮಾವ ಸೋಮಯಸಾಹಣಿ ಪರೋಕ್ಷ ವಿನಯವ ಮಾಡಿ ಕಲ

6. ನಲಿಸಿದ ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Note

This records the exploits and death of a warrior named Benakaya Sâhaṇi, *aliya* (nephew or son-in-law) of Sômeya Sâhani in a battle at Hirikere belonging to Âriyara Kadur (or in a battle with the Äreyas). This vîragal is stated to have been set up by Sômeya Sâhani.

The date is given as Vikâri sam. Phâlguṇa ba 11 Monday. The characters seem to belong to the 13th century and Vikâri may be taken as Ś 1161 and the whole date as equivalent to Monday 20th February 1240 A.D.

37

On a slab in the dark room of the same Hoysalêśvera temple at Halebîd.

Size 4′ × 1′ — 6″

ಅದೇ ದೇವಸ್ಥಾನದ ಕತ್ತರೆ ಕೋಣೆಯಲ್ಲಿ ಇದ್ದದ್ದು.

ಪ್ರಮಾಣ 4′×1½′

1 ಶ್ರೀ ವೀರಬಲಳ ವಿಜಯೆ.ಪ್ಪದಸ

2 ನರಯಣ[ನು] ಶ್ರೀ ಚನ್ದ್ರಮೌಲಿಯ

3. ನ ದೇವ ಯದ ಸಮೆ

Note

This inscription stone was originally preserved in a dark room used for the stores in the Hoysalêśvara temple. It bears the marks of discus and conch showing that it records a grant to a Vishnu temple. But it is very incomplete and some letters are lost being chipped off.

As it is it gives the names Vîra Ballâla, Vijeyappadasa Narayana and Chandramauliyanadêva. The letters yada-sime in line 3 would indicate that Vijeyappadasa Narayana (a Vaishnava devotee) obtained a grant of lands, probably from Chandramauliyanadêva, the minister of king Vîra Ballâla. Chandramauli, minister of Ballâla II is referred to in other inscriptions also (M.A.R. 1909, p. 21).

The characters of the record seem to belong to the close of the 12th or beginning of 13th century.

38

At the same village Halêbîd, on the lower side of the cross-piece in the doorway of the garbhagriha of the Ranganâtha temple

Kannada language and characters

ಅವೇ ಹಳೇಬೀಡು ರಂಗನಾಥಸ್ವಾಮಿ ದೇವಾಲಯದ ಗರ್ಭಗೃಹದ ಬಾಗಿಲ ಅಡ್ಡಪಟ್ಟಿಯ ಕೆಳಮುಖದಲ್ಲಿ

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಕ ವರುಷ ೧೧೬೧ನೆಯ ಹೇಮಳಂಬಿ ಸಂವತ್ಸರದ ಮಾಘ ಬ ಅಮಾಯ
2. ದ್ದೊಡ್ಡದಯದಲು ಲಖೆಯ ಸಾಹಣಿ ದೇವಾಲ್ಯವ ಆ ಸಾಹಣಿಯಮಂಮ್ಮ ಬೈಚಯ ಸಾಹಣಿಗ
3. ಗಳಂಕೆ ಗುರುಗಳು ಮಮ್ಮಕ್ಕಳು ವೈಜನಾಧ ಅಜ್ಜಯ ಗುಮ್ಮಣ್ಣಂಗಳಿಗೆ ಧಾರಾಪೂರ್ವ್ವಕವ ಮಾಡಿ ಕೊಟ್ಟ
4. ಆ ದೇವರ ವರ್ಕಾರದ ಚತುಸ್ಸೀಮೆ ಮೂಡ ರಾಜ ಬೀದಿ ತೆಂಕಲು ೩೦ ಮಾರು ಪಡುವಲು ಬಡಗಲು ರಾಜಬೀದಿ ದೇ
5. ವರ ವಾಯಬ್ಯದಲು ಮತೆಱಂ ವರ್ಕಾರವೊಂದು ಸುತ್ತಲೂ ನಟ್ಟ ಕಲ್ಲು

Note.

This records the gift of the above temple (the god thereof not being named) with the temple site by Baichaya Sâhani, grandson of Lakeyasâhani (who seems to have built the temple) to Vaijanâtha, Ajjaya and Gummanna, grandson of Ankegurugal (?) The boundaries of the temple court are specified as the *râjabîdi* (principal highway) to the east, west and north and empty space of 60 yards to south and another empty site to the north-west and all round boundary stones are said to have been set up.

The date of the grant is given as Ś 1161 Hêmalambi sam. Mâgha ba 30, the holy occasion of Ardhôdaya Ś 1159 is Hemalambi and taking this year the tithi given does not contain the elements necessary for Ardhôdaya. But if we take Pushya ba Amâvâsya, *viz*, the New Moonday on which Mâgha commences, the details will agree and the date corresponds to Sunday 17th January 1238 No king is named in the record. For Ardhôdaya see M A. R 1931, p 154

39

At the village Hulikere in the hobli of Halêbîd, on a stone to the north of the pond.

Kannada language and characters.

ಹಳೇಬೀಡು ಹೋಬಳಿ ಹುಲಿಕೆರೆ ಗ್ರಾಮದ ಹೊಂಡಕ್ಕೆ ಉತ್ತರ ದಿಕ್ಕಿನಲ್ಲಿ ಹಾಸಿರುವ ಕಲ್ಲು

1. ಸ್ವಸ್ತಿ ಪ್ರಜೋತ್ಪತ್ತಿ ಸಂವತ್ಸರದ ಚೈತ್ರ ಸು ೧ ಬ್ರದಂದು ಶ್ರೀಮತ್ಪ್ರತಾಪ ವೀರ ಹೊಯ್ಸಳ ಶ್ರೀ ವೀರನಾರಸಿಂ .
2. ವಾದುನಂ ಸೋಮೆಯದಣ್ಣಾಯ್ಕರು ಮೈಯ್ದುನ ಬಾಚೆಯ ದಂಣ್ಣಾಕರು ಹೊಂಕುಂದದ ಬಸದಿ ಜೀರ್ಣ್ಣವಾ .
3. ದಣ್ಣಾಯ್ಕರುಂ ಜೀರ್ಣೋದ್ಧಾರವಂ ಮಾಡಿಸಿ ಕೆಡಯ ನಿಡಿಸಿದರು

Note.

As the slab on which the record is engraved is broken and a portion of it is lost, the record is incomplete. It seems to register the repairs of the Jaina temple

(basadi) at Homkunda, (a village near Halêbîd), by Bâcheyadaṇṇâyaka, brother-in-law (*meyduna*) of Meyduna Sômeyadaṇṇâyaka in the reign of the Hoysaḷa king Narasimha. A tank is also said to have been repaired.

The characters seem to belong to the close of the 13th century. The date given, *viz.*, 'Prajôtpatti sam Chaitra śu 1 Bṛihavâra may be taken as belonging to Ś 1193 Prajôtpatti. It would then be equivalent to 12th March 1271 A.D., Thursday This falls within the reign of Narasimha III.

40

On a slab set up in the field of Marigauda to the west of the village Hulikere.

Size 2′—6″ × 1′—6″

Kannada language and characters.

ಅದೇ ಹುಲಿಕೆರೆ ಗ್ರಾಮಕ್ಕೆ ಪಶ್ಚಿಮದಲ್ಲಿ ಮರಿಗೌಡರ ಹೊಲದಲ್ಲಿ ನಟ್ಟಿ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2½′ × 1½′

1 ನಮನ್ತುಂಗ ಶಿರಚ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರ ಚಾರವೆ ತ್ರೈ ೞೋ
2 ಕ್ಯನಗರಾರಂಧಂ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭುವೆ ॥
3. ಸ್ವಸ್ತಿ ಶ್ರೀಮತ್ಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ತಿ ಪೃಥ್ವೀವಲ್ಲಭ ಮಹಾರಾ
4 ಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ದ್ವಾರಾವತೀ ಪುರವರಾಧೀ
5 ಶ್ವರ ಯಾದವ ಕುಳಾಂಬರ ದ್ಯುಮಣಿ ನಂಮ್ಯ
6. ಕ್ತ್ಯ ಚೂಡಾಮಣಿ ಮಲೆರಾಜ ರಾಜಮಲಪ
7. ರೊಳು ಗಂಡ ಗಂಡಭೇರುಂಡ ಕದನ ಪ್ರಚಂಡ ನನ
8 ಹಾಯ ಶೂರ ನೇಕಾಂಗ ವೀರ ಶನಿವಾರ ಶಿದ್ಧಿ ಗಿರಿದು
9 ರ್ಗ್ಗಮಲ್ಲ ಚಲದಂಕ ರಾಮ ನಿಶ್ಯಂಬ ಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ತಿ
10. ಹೂಯ್ಸಳ ಭುಜಬಳ ವೀರ ನಾರಸಿಂಹದೇವ ಶ್ರೀ ಮ
11 ದ್ರಾಜಧಾನಿ ದ್ದೋರ ನಮುದ್ರದೊಳು ಸುಖಸಂಕಥಾ ವಿನೋ
12 ದದಿಂ ಪೃಥ್ವೀರಾಜ್ಯಂ ಗೆಯ್ವುತ್ತ ವಿದ್ದ್ ॥ ಶ್ರಿ ॥ ನಕವರ್ಷ
13 ೧೧೯೯ ನೆಯ ವ್ಯಯ ನಂವತ್ಸರದ ಭಾದ್ರಪದ ಶು
14 ದ್ಧಪಾಡಿವ ಸೋಮವಾರದಂದು ಶ್ರೀ ಅಮ್ರಿತ ಲಿಂಗ ದೇವ
15 ರ ಪಾದಾರಾಧಕರಪ್ಪ ನೀಲಕಂರಪಂಡಿತರ ಮಗನು
16 ರೆಹಕ ಹೆಗ್ಗಡೆ ಮಂಚಯ್ಯ ಬಳಗಿನಾಡ ಮೂವ
17 ತ್ತ್ರಿ ರಣಿಕಗುಟ್ಟದ ಮಾದಿಗೌಡ ತನ್ನ ತಂಮ
18 ನಮಗ ಬಲ್ಲಯ್ಯ ನನ್ನತವಾಗಿ ಉಡುಗಡ ನಹಿ
19 ತಗದ್ಯಾಣಂ ಹದಿನೆಂಟ ಕೊಂಡುಕಾರೆಯ ಮಂ
20 ಣುಸಲಗೆ ಏಳು ೭ ॥ ಮಾವಿನಮಣ್ಣು ನಲಗೆ ಎರ
21. ಡು ೨ । ಕ.ಂಮರಿನಲಗೆ ಒಂದು ೧ । ಅನ್ತು ನಲಗೆ ಹ
22. ತ್ತಂ । ೧೦ ಶ್ರೀಮದಾದಿ ಗುಂಮೇಶ್ವರದ ವಿಶ್ವನಾಥ ದೇವ
23 ರಿಗೆ ಆರೆಹಕ ಮಂಚಯ್ಯ ಚಂದ್ರಾರ್ಕ್ಕ ತಾರಂಬರಂ
24. ನಲುವಂತಾಗಿ ಧಾರಾಪೂರ್ಬ್ಬಕಂ ಗಂಧರ್ಬ್ಬರಾಸಿಗು

25. ರುಗಳಿಗೆ ನಬ್ಬ್ಬಾಧಾಪರಿಹಾರವಾಗಿ ಪಿಂಡಾದಾ
26. ನವಾಗಿ ಕೊಟ್ಟರು ॥ ಶ್ರೀ ॥

Translation.

PRAISE OF ŚAMBHU.

While the illustrious pratâpa-chakravartı, lord of the earth, king of kings, Paramêśvara, lord of the excellent city of Dvârâvatı, a sun to the firmament of the Yâdava race, crest-jewel of righteousness, king over Male chiefs, punisher of Malepas, Gandabhêrunda, terrible in battle, unassisted hero, single warrior, nisśanka-pratâpa-chakravartı, Hoysala Bhujabala Vîra Nârasimhadêva was ruling the earth in peace and wisdom from his great capital Dôrasamudra

On Monday 1st lunar day of the bright half of Bhâdrapada in the year Vyaya, 1149th Śaka year, Lehaka Heggade Mamchayya, son of Nîlakantha Paṇḍita, worshipper of the feet of Amrıtalingadêvaru, Mâdigauda of Ranakigatta in Balagi-nâd thirty and his younger brother's son Ballayya acting in unison received 18 gadyânas together with presents of clothes and gave away with pouring of water and free of all imposts and as pindâdâna, to last for as long as the moon, sun and stars continue, seven salages of earth called Kâreya-Mannu, 2 salages of Mâvina-mannu and 1 salage of Kummarı, to Gandharbbarâsı guru for the god Viśvanâtha-dêvaru belonging to Âdı Gummêśvara.

Note

This records the grant of some land for Viśvanâtha temple, by Lehaka Manchayya after receiving the price therefor of 18 gadyânas. The date of the record Ś 1149 Vyaya sam Bhâdrapada śu 1 Sômavâra is equivalent to 24th August 1226 A.D , a Monday as noted in the grant.

The king named in the record is Hoysala Nârasimha II.

41

MYSORE DISTRICT.

CHÂMARÂJANAGAR TALUK.

At Hale Âlûr in the hobli of Chandakavâdı, on a slab at the entrance of the Arkêśvara temple.

Size 6′—9″ × 2′—6″

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಡಂದಕವಾಡಿ ಹೋಬಳಿ ಹಳೆ ಅಲೂರು ಗ್ರಾಮದ ಬಳಿ ತೋಟದಲ್ಲಿರುವ ಅರ್ಕೇಶ್ವರ ದೇವಸ್ಥಾನದ ಮಹಾದ್ವಾರದ ಹಾಸುಗಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ $6\frac{3}{4}'' \times 2\frac{1}{2}''$

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ವೀರ ನಾರಸಿಂಗ ದೇವರಸರು ಪೃ
2. ಥ್ವಿ ರಾಜ್ಯಂ ಗೆವುತ್ತಿರೆ ಸಕನ್ರಿಪ ಕಾಳನಂವ
3. ತ್ಸರ ಗರ್ಗಿಲನೆ ಧಾತು ಸಂವಸರದ ಮಾಸಿ ಮ
4. ಸದ ಅಮಾವಾಸೆ ಗುರುವಾರದಂದು ತೆಂಕಣಯ್ಯೆ
5. ಯಾವಳೆಯಾ ಅಲೂರು ತೆಳ್ಳರು ದೇವ ಮೂವ
6. ರು ಕುಣಿಂ . . ಡೆಯರು ಇವರನಿ
7. ಬರ ನಂತತಿ . ಕೂ? ಡಿ ಅರ್ಕೇಶ್ವರ
8. ದೇವರಿಗೆ ಬಿ . . . ಹೊಲಗ[ದೆ] ತೋ
9. ಟ ವೊಳಗಾದ ದೇವ ದಾನಗಳನು ನರ್ವ್ವ ಮಾ
10. ನ್ಯವಾಗಿ ಬಿಟ್ಟು ಕಲ್ಲು ನಟ್ಟು ಕೊಟ್ಟೆವು ।
11. ಸುದತ್ತಾಂ ಪರದತ್ತಾಂ ವಾ ಯೋ ಹರೇತಿ
12. ವಸುಂಧರಾ ಷಷ್ಟಿರ್ವರಿಷ ಸಹಸ್ರಾ [ಣಿ]
13. ವಿಷ್ಠಾಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿ

Note

This record belongs to the reign of Vîra Nârasingadêvarasaru and is dated Ś 1198 Dhâtu sam Mâsi. ba. 30 Thursday corresponding to 4th February 1277. The date falls within the reign of the Hoysala king Narasimha III (1254-1291) who is named Vîra Nârasingadêvarasaru in the record

The inscription registers the grant of some lands, dry, wet and garden in the village Âlûr, free of taxes for services of the god Arkêśvara therein Âlûr is called Tenkanayyeyâvale, the southern Ayyâvale. The names of the donors cannot be clearly made out owing to some letters in the middle of lines 6, 7 and 8 being quite worn out.

The usual imprecation occurs at the end of the inscription

42

At the same village Haḷe Âlûr, on a slab in the navaranga of the Dêsêśvara temple

Size $4' \times 2' - 6''$

Tamil and Grantha characters—Tamil language.

Transliteration.

1. svasti śrî aśahâyśûra nissa [nka pra-]
2. tâpa Poyśala śrî Vîra Vallâ [ḷadê]
3. var pṛithivi-râjyam pannı yarulânirka . . . .
4. kkonda Sôḷamandalattu Kan [kaı]-
5. kkonda Śôḷavalanâttu Pitta
6. madu Âlur Tiru-mûlastânamudaıyâr . . . .
7. Têśınâtharkku Kunangil Mârakâvu-

TAMIL SUPPLEMENT

42

At the village Halo Âlûr in Chāmarājānagar Taluk, on a slab in the navaranga of the Dcśćśvara Temple.

Size 4′ × 2′-6″

Tamil and Grantha Characters Tamil Language

1 ஸ்வஸ்தி ஸ்ரீ அசதறாய சூசகிஸ்து.....

2. தாபபொயசள ஸ்ரீ வீர வலலா.....

3 வர்ப்பூயதிவிராஜுமு ப்ணணியருள ராதிபக.....

4 சகொணட சொழ மணடலதது சகு.....

5 சகொணட சொழவளநாடடு பிதத.....

6 மது ஆளுரா திருமூலஸ்தாந முடையார.....

7 தெசிநாயாகசு குணஙகில மாமகாவு

8. ணடந மகந அங்ககாமுணடந வ ம

9. வ சமமசசமதது ஸிஷ்டிராவஸதது அ

10. மவசெ சொமவாரதது காதது ை

11 சகநாள.....

12 .....செலவதாக வைதத

13. திரு நந்தா விளக கொனரு இதய

14. ஐத்தை அழிவு செயவாந கெங்கை

15. யிடை குமரியிடை குரா

16 பசுவைக கொனற ஸ்ரவஜ்ஞிக

17. கௌவான அறமறவர்ககறம அல்ல

18. தாதுஜ்ஞ இலஜ்ல தெசியாசாரிம

19. கன நாரஜ்ஞ சாரி

At the village Narasamangala in the hobli of Haradanahalli on a stone slab buried in the earth to the north of the Rāmalinga Temple. [Plate XXV]

Size 4′ × 2′-6″

Tamil and Grantha Characters and Tamil Language

Front Side

1. ஸ்வஸ்தி ஸ்ரீ பொசழ வீரவ
2. ல்லாள தெவன விர்யவிராஜ்
3. ம பணண்ணி யருளாநிகக
4. முடகுலேயரில ஸ்ரீமக
5. மஹாப்ரயாகன இமமடிர
6. ஹரதத ராயன நீலகிரி லர
7. யாரன சிதகர கணடன
8. பெருமா தேவ ஈண்ணு
9. யிககர் நரசிங்கமங்க
10. லதகில ஜகாயுக பெரு
11. மாளுககு ராமஸமுத்ரத்தி
12. ல் இழெ அறுது படிககாக

Back Side

13. தானிற முலேயிலெ விட
14. ட கழனி நாலு சலகை
15. ஜகதபபாழியிலெ மண
16 ஆயிரமும விடடேன
17. பெருமாதேவனென
18. இதிக விடையாட்டத்
19. தை இபம்தைதை
20. அழிபபிகவன கங்கை
21. க கரையிலெ ஸ்ர
22. வைவயிசச பாவதெபர
23. வன்
24. ಶ್ರೀ ಅಳಿದಥ

8. ndan makan Ankakkâmundan Pabha-
9. va-śammachcharattu Rishabha-mâsattu a-
10. mavase Sômavarattu Karttı-
11. kkaınâl . . . . . .
12. . . . . śelvadâga vaıtta
13. tirunandâvı|akk onṛu ıt-tha-
14. mmattaı alıvu-śaıvân Kenkaı-
15. yıdaı Kumarı-yıdaı kkurâr
16 paśuvaı kkonra brahmatık-
17. kelvan araın-aravarkkaṛam alla-
18. du tunaı yıllaı Têśıyâchârı-ma-
19. kan Nâranâchârı

Note.

This record is of the reign of Vîra Vallâla, probably the Hoysala king Vîra Ballâla II (1173-1220 A D) A certain gauda named Ankakkâmundan, son of Kunangil Mârakâmunḍan is stated to have set up a perpetual lamp in the temple of Dêśinâtha at Âlûr situated in Mudikonda-śôlamandala and Gangaikkonḍa Śôlavalanâdu The usual imprecation is contained at the end of the record The engraver of the grant is named Nâranâchârı, son of Dêsıyâchâıı

The date is given as Prabhava samvatsara, Vrishabhamâsa, Amâvâsye, Monday, with the constellation Krittikâ. No śaka year is given. Taking Vîra Ballâla II, Prabhava corresponds to 1207 A.D The New Moon Day of Vrishabha or Vaiśâkha in this year corresponds to Saturday April 28, with the constellations Bharani and Krittikâ. This would make the constellation correct but the week-day is wrong It is difficult to account for the mistake in the name of the week day.

Even if we take Ballâla III's reign, the year Prabhava corresponds to 1327 and Vrishabha Amâvâsyâ is neither a Monday nor has the constellation Krittikâ. Hence this day is not very probable. The former date, *viz.*, April 28, 1207 may be taken as the date intended though the week day is incorrect

43

At the village Udigâla in the hobli of Harave, on a slab set up in front of the Mantesvâmi shrine.

Size 2′-6′ × 1′-6″.

Kannada language and characters.

ಹರವೆ ಹೋಬಳಿ ಉಡಿಗಾಲ ಗ್ರಾಮದ ಮಂಜೇ ಸ್ವಾಮಿ ಗುಡಿಯ ಮುಂದೆ ನಟ್ಟಿದ್ದಕಲ್ಲು.

ಪ್ರಮಾಣ $2\frac{1}{2}' \times 1\frac{1}{2}'$.

(ಬಲಭಾಗದಲ್ಲೂ ಬುಡದಲ್ಲೂ ಕಲ್ಲು ಒಡೆದು ಹೋಗಿದೆ).

1.	ಸ್ವಸ್ತಿಶ್ರೀಜಯಾಭ್ಯುದಯ ಶಾ	8.	ಅರಸುಗಳೂ ಅರಿಕೊಂಠಾರದ ಶಿ
2	ನಶಕವರು ೧೪೭೩ ನಂದ ವಿರೋ [ಧಿಕೃತ್ಸಂ]	9.	ಯಕಗೆ ಕೊಟ್ಟಕೊಡಗಿಯ ಕ್ರಮವೆಂ
3.	ವತ್ಸರದ ಜೇಷ್ಠ ಶು ೧೦ ಲು ಶ್ರೀಮನ್ಮಹಾ	10.	ನಾಯಕತನಕ್ಕೆ ನಲುವ ಹದಿನಾಡ ಸೀ
4.	ಜ ರಾಜ ಪರಮೇಶ್ವರ ಶ್ರೀವೀರ ಸದಾಶಿ	11.	ಯ ಗಾಲದ ಗ್ರಾಮವನೂ ಆ ಕಾಲು
5	ಯರು।ರಾಮ ರಾಜಯದೇವ ಮಹಾರಾ	12	ರ ಸಹವಾಗಿ ನಿನಗೆ ಕೊಡ ಗಿ
6	ಪ್ಪಿ ರಾಜ್ಯಂ ಗೈವಲ್ಲಿ ಅಮಹಾರಾಯರ	13	ಗೆ ಪ್ರಾಕು ಪ್ರಮಾಣಿನಲ
7.	ಕಾರ್ತರಾದ।ನಂದ್ಯಾಲದ ತಿಂಮ ರಾಜ	14	ಗದೆ ಬೆದಲು

(ಮುಂದೆ ಕಲ್ಲು ಒಡೆದು ಹೋಗಿದೆ)

Note.

This inscription is incomplete as a portion in the right side and the bottom of the inscription slab are broken and lost

The record belongs to the reign of the Vijayanagar king Sadâśivarâya when Râmarâjayadêva or Râmarâya was ruling the earth as stated in the record. It is dated Ś 1473 Virôdhikrit Jyêshta śu 10, equivalent to May 15, 1551 A.D

It seems to register the grant of the village Udiyagâla (same as Udigâla) situated in Hadinâdu-sîme with its hamlets as a *kodagi* to a chief (whose name is lost except the initial letter Śi) of Arekothâra (same as the present Châmarâjanagar in the Mysore District) by Timmarâja Arasu of Nandyâla who is stated to be the agent of the king Râmarâjayadêva.

44

At the same village Udigâla, on a stone set up near the temple called Bommanagudi to the east

Size $2' \times 1'$.

Kannada language and characters

ಅದೇ ಉಡಿಗಾಲ ಗ್ರಾಮಕ್ಕೆ ಪೂರ್ವ ಬೊಮ್ಮನಗುಡಿಯ ಬಳಿ ನಟ್ಟ ಕಲ್ಲು

ಪ್ರಮಾಣ $2' \times 1'$.

1. ಲಿಂಗೆಯನ | 2 ಕೊಡಗಿ ಹೊಲ

Note.

This records the gift as kodagi (rent-free land granted to some one for services done) of a plot of land (probably the field near the inscription stone) to Lingeya. No further details are given. The characters seem to belong to the 17th century A.D.

45

At the village Uganedahundi in the same hobli of Harave, on a stone set up on the road to the south of the Basavêśvara temple

Size $2\frac{1}{2}' \times 1'$

Kannada language and characters.

ಅದೇ ಹರವೆ ಹೋಬಳಿ ಉಗನೆದ ಹುಂಡಿಗ್ರಾಮದ ಬಸವೇಶ್ವರನ ದೇವಸ್ಥಾನಕ್ಕೆ
ದಕ್ಷಿಣ ದಾರಿಯಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ $2\frac{1}{2}' \times 1'$

(ಮೇಲ್ಭಾಗದಲ್ಲಿ ಸೂರ್ಯ, ಚಂದ್ರ, ಹನುಮಂತ)

1 ಸ್ವಸ್ತಿ ಉಗೊನೆ ಕೊಟ ರಾಯರ ಕೊ
2 ನಯಗೆ ನಟು ಕೊಟ ಹನು
3 ಮನಕಲು ಇದನಳಿ
4 ಕಿದವ ಗಂಗೆಯ ತಡಿಯಲಿ
5 ಕವಿಲೆಯ ಕೊಂದ ಪಪಕೆ
6 ಹೋಹರು॥ ಮಂಗಳ

Note

This inscription records the setting up of the above slab called Hanumana-kallu (it has a figure of Ânjanêya above the inscription) for a person named Konaya by the chiefs of Uganekôte The usual imprecation that the destroyer of the above would be guilty of the sin of slaying cows on the banks of the Ganges is next given. No further details are found in the record

The characters seem to belong to the 16th century

The object of the record seems to be to grant some land rent-free to the donee and the relievo-figure of Ânjanêya carved appears to correspond to the Linga and Vâmana carved on stones set up in lands to mark the gifts of lands to gods or Brahmans

46

At the same village, on a slab buried in the land of Mâdappa to the east

Size $3' \times 3'$.

Kannada language and characters

ಅದೇ ಊಗನೆದ ಹುಂಡಿಗ್ರಾಮದ ಸಣ್ಣಮಾದಪ್ಪನ ಮಗ ಮಾದಪ್ಪನ ಹೊಲದ ತೆವರಿನಲ್ಲಿ ಹೂತಿರುವ ಕಲ್ಲು.

ಮುಂಭಾಗ

1. ಸ್ವಸ್ತಿಸಮತ ಪ್ರಸಸ್ತಿ ಸಹಿತ ಶ್ರೀಮ
2. ಮನ್ಮಹಾ ಮಂಡಲೇಸ್ವರ ಪೃಥಿವಿ ವಲ್ಲವ
3. ಮಹಾರಾಜಾಧಿರಾಜ ವೀರಗಂಗ ವಿಷ್ಣು
4. ವರ್ದ್ಧನ ಹೊಯ್ಸಳದೇವರು ಗಂಗವಾಡಿ ತೊಂ
5. ಬತ್ತಱು ಸಾವಿರ ರಾಜ್ಯ ಸುಕಸನ್ತತಾವಿನೋದದಿ
6. ಪ್ರಿತುವೀ ರಾಜ್ಯಂ ಗೆಯುತಮಿರೆ ನಕವರಿಷ
7. ಗತೇಷು ಶಾಸಿರದ ಅಱುವತ್ತೈದ್ನೆಯ ಸು
8. ಭಕ್ರತು ಸಂವಚ್ಚರ ಸ್ರವಣ ಬಹುಳ
9. ಪಞ್ಚಮಿ ಸೋಮವಾರದಲು ಎಣ್ಣೆ ನಾ
10. ಡ ಊಗುನೆಯದ ಹೇರೊಡೆಯರು ಚವು
11. ಣ್ಡಗವುಣ್ಡನ ಮಗ

ಹಿಂಭಾಗ.

ಲಿಂಗ, ಅದರ ಎಡಭಾಗದಲ್ಲಿ ಕೈಮುಗಿದುಕೊಂಡು ನಿಂತಿರುವ ಭಕ್ತ. ವಿಗ್ರಹದ ಚಿತ್ರವಿದೆ.

ಲಿಂಗದ ಪಕ್ಕದಲ್ಲಿ

ಬಾವಜಿ
ಯರ ಸೊ
ರೂಪ

12. ಡಟಿಗವುಣ್ಡ ಕಾಟಯ್ಯಗ
13. ವುಣ್ಡನ ಮಗ ದೇವಗವು
14. ಣ್ಡನು ರಾಮದೇವರ ದೇವಾಲ್ಯ
15. ವ ಮಡಿ ಅ ಒನ್ದು ಪಲಮಣ್ಣು ಗಣ
16. ದೆಣ್ಣಿಯುಮಂ ಡಾಳಿಕ್ಯ ವಂಸದ ದೇವಜೀ
17. ಯರ ಮಗ ರಾಮಲಿಂಗ ಪಣ್ಡಿತರ ಕಾ
18. ಲಂ ಕರ್ಚ್ಚಿ ಧಾರೆಯನೆದದು ಕೊಟರು (ಬಸವ ಮತ್ತು ಹೆಸು, ಕರು)

ಹಿಂಭಾಗದ ಎಡಪಕ್ಕದಲ್ಲಿ ಅಡ್ಡಲಾಗಿ ಬರೆದಿರುವದು.

1. ಸ್ವದತ್ಪಂ ಪರದತ್ಪಂ ಬ ಯೋ ಹ
2. ರೇತಿ ವಸುನ್ಧರಾ ಶಷ್ಟಿ ರೂ
3. ವರುಸ ಸಹಸ್ರಾಣಿ ವಿಷ್ಟಾಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿ

Front side

1. svasti samata prasasti-sahita śrîma-
2. man mahâmandalêsvara pruthivi-vallava
3. mahâ-râjâdhirâja Vîraganga Vishṇu-
4. varddhana-hoysala-dêvaru Gangavâdi Tom-
5. battaṛu-sâviṛa-râjya suka-santatâ-vinôdadi
6. prituvî-râjyam geyutamire Sakavarisha
7. gatêshu śâsirada aruvataidaneya Su-
8. bhakratu-samvachchara Sravana bahula
9. panchami Sômavâradalu Ennenâ-
10. da Uguneyada hêrodeyaru Chavu-
11. nda-gavundana maga

Back side.

(Linga with a man with folded hands to its left)

Bâvaji
yara so-
rûpa

12. Chatı-gavunda Kâṭayya-ga-
13. vundana maga Dêva-gavu-
14. ṇdanu Râmadêvara dêvâlya-
15. va madı â ondu pala mannu gana-
16. denneyumam Châlıkya-vamsada Dêvajî-
17. yara maga Râmalınga-pandıtara kâ-
18 lam karchchı dhâreyaneradu kotaru

Back sıde (across)

1. svadattam paradattam ba yô ha-
2. rêtı vasundharâ śashtı rû
3. varusa-sahasrâṇı vıshtâyâm jâyate krımı

Translation.

Be ıt well While the ıllustrıous mahâmandalêśvara, pṛıthvî-vallabha, mahârâjâdhırâja, possessed of excellent attrıbutes, Vîraganga Vıshnuvardhana Hoysaladêvaru was rulıng ın peace and wısdom the Gangavâdı Nınety-sıx Thousand kıngdom —

On Monday, the 5th lunar day of the dark half of Śrâvana ın the cyclic year Śubhakrıt, 1065 years havıng expıred ın the Śaka era

The senıor masters (herodeyaru) of the vıllage Ugune ın Ennenâd named Chaṭıgavunda, son of Chavundagavunda and Dêvagavunda, son of Kâtayyagavunda set up a temple of Râmadêvaru and after washıng the feet of Râmalıngapandıta, son of Dêvajîya of Chalıkya-vamśa, gave hım wıth pourıng of water, one *pala* of land? and the oil ın the oil mill

He who confiscates land gıven by oneself or by others wıll be born as a worm ın hell for sıxty-thousand years.

Note.

Thıs ınscrıptıon belongs to the reign of the Hoysala kıng Vishnuvardhana and records the erectıon of a temple of Râmadêvaru by the heads of the vıllage Ugune (same as Ugane-hundı) and the grant of some land and a measure of oil extracted from the oil mill set up ın front of the vıllage to the prıest Both the temple and the oil mill have now almost completely dısappeared Although the temple ıs called Râmadêvara-dêvâlya (temple of Râmadêvaru) the figure of a lınga ıs carved on the back of the ınscrıptıon and the local people also speak of ıt as a Śıva temple gone to ruıns recently To the left of the lınga ıs the figure of a person wıth folded hands and the letters Bâvajîyara sorûpa ın Kannada are carved by the sıde of the figure. Who thıs Bâvajîyaru was ıs not stated ın the record The donors are two gaudas, Chaṭıgaunḍa and Dêvagavunda. The donee ıs Râmalıngapandıta, son of Dêvajîya. Apparently Bâvajîya was a relatıve, perhaps a cousın of Dêvajîya

Another peculiar statement in the record is regarding the statement that Râmalingapaṇḍita, the donee was of Chalikya-vamśa. Which was this Chalikya family? Had this any connection with the well-known dynasty of the Châlukya kings? Probably not, as the donee seems to have been a priest, perhaps a Saiva or Kâlâmukha Brahman as his name denotes and certainly not a kshatriya like the Chalukyas.

Regarding the date of the record there is some confusion, although it is expressed in words and not in figures The date is given as Ś 1065 Śubhakṛit sam. Śrâv ba 5 Monday but Ś 1065 is equivalent to Rudhirôdgari and not Śubhakṛit according to lunisolar calendar. Even if we take the Jupiter cycle, the year Ś 1065 corresponds to Kshaya and not Śubhakṛit The nearest Śubhakṛit is Ś 1044 (A.D 1122). Taking this year Śrâv. ba. 5 is equivalent to 24th Monday July 1122 A D though the tithi commences late at night. Perhaps this is the date intended

The usual imprecatory verse occurs at the end of the record.

47

At the village Kottalavâdi, on a slab set up in a platform to the south of the Basava temple (E.C. IV, Chamarajanagar Taluk 191 revised).

Size 5′ × 2′-3″.

Kannada language and characters

ಕೊತ್ತಲವಾಡಿ ಹೋಬಳಿ ಕೊತ್ತಲವಾಡಿ ಗ್ರಾಮದಲ್ಲಿ ಬಸವನಗುಡಿಗೆ ದಕ್ಷಿಣದ ಜಗಲಿಯಮೇಲೆ ನಟ್ಟಕಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ 5′×2′-3″

(ತಿದ್ದು ಪಾಟಾದ ಚಾಮರಾಜನಗರದ 191 ನೆಯ ನಂಬರು ಶಾಸನ).

1 ಶ್ರೀಮದ್ಭಾಗವತ ಪ್ರೇಮಸಿದ್ಧಿಪ್ರದ ಜನಾರ್ದನಃ॥ಶ್ರೀ ಕಾ [ಞ್ಚೀಶ್ರೀ]
2 ಪುರೀನಾಥ ಶ್ರೀನಾಥೋಜಯತಿ ಪ್ರಥುಃ॥ಗಂಭೀರ ಮಧುರಂ ವ್ಯಕ್ತಂ
3 ಗವಜ್ಜನಃ ಸುಖಪ್ರದ ಶ್ರೀಮದಲ್ಲಾಳನಾಥಸ್ಯ ಶಾಸನಂ ಧರ್ಮ್ಮ ಶಾಸ [ನಂ]
4 [ಸ್ಯ] ಸ್ತುಸಮಸ್ತ ಭುವನಾಶ್ರಯ ಶ್ರೀ ಪೃಥ್ವೀವಲ್ಲಭ ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇ [ಶ್ವ]
5. [ರ] ದ್ವಾರಾವತೀಪುರ ವರಾಧೀಶ್ವರ ಯಾದವ ಕುಳಾಂಬರ ದ್ವಿಮಣಿ ನಂಯ
6 [ಕ್ಷ್ಮ] ಚೂಡಾಮಣಿ ಮಕರ ರಾಜ್ಯ ನಿರ್ಮ್ಮೂಲನ ಚೋಳರಾಜ್ಯ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯ್ಯ
7 ಪಾಂಡ್ಯ ಸಮುದ್ಧರಣ್ಯೇತ್ಯಾದಿ ಪಿತುರನ್ವಯಾಗತ ಗುಣಯು [ಕ್ತ]
8. ಶ್ರೀ ಸೋಮೇಶ್ವರ ಕುಮಾರ ನಾರಸಿಂಹ ದೇವಂ ವಿರಾಜಿಸುತ್ತಿರ್ಪ್ಪಿನಂ।ತತ್ಪುತ್ರಂ
9. ಕಾಂಚೀಪುರ ಸ್ಥಾಪಿತ ಶಿಲಾಸ್ತಂಧನುಂ ಅಬ ದೇಶಃ ದುರ್ಗ್ಗಾಂಬೋಧಿ ಕುಂಭೋದ್ಭ [ವ]
10 ನುಂ ಅಶೇಷಾನಂತ ವಿರಾಜಿತ ಚರಿತ್ರನುಂ ಶ್ರೀಮತ್ಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ತಿ
11. ಹೊಯ್ಸಳ ಧುಜಬಳ ಶ್ರೀ ವೀರಬಲ್ಲಾಳ ರಾಯಂ ದೋರಸಮುದ್ರದ
12. ಲ ಪೃಥುವೀರಾಜ್ಯಂ ಗೈಯ್ವುತ್ತಿರೆ।ತತ್ಪಾದ ಪದ್ಮೋಪಜೀವಿ ಶ್ರೀಮನ್ಮೊಡೆ
13. ಯ ಕುಲ ಕುವಳಯಾನಂದ ಚಂದ್ರನೆನಿಪ ಭೀಮದೇವನ ಕುಮಾ [ರ]

14 [ಸಿ] ತಗರ ಗಂಡ ನೀಲಗಿರಿ ಸಾಧಾರ ನಿಮಡಿ ರಾಹುತ್ತ ರಾಯನಪ್ಪ ಹೆರುಮಾಳ
15 [ದಂ] ಡ ನಾಥನ ಸುಪುತ್ರರುಂ ಶ್ರೀಮತು ಹೊಯ್ಸಳರಾಯ ರಾಜ್ಯ [ಪ್ರತಿ]
16 ಷ್ಠಾಕಾರರುಂ ಸಂಗ್ರಾಮ ರಾಮ ಕೊಂಗರಮಾರಿಯರನು
17 [ಗಂ] ಡ ರಾಮನಬೆಂಕೊಂಡ ಗಂಡ ವಿಶಾಲಮುದ್ರೆ ಸರ್ವ್ವ ಸ್ವಾಪಹ [ರಣ]
18 ಪಾಂಡ್ಯ ಬಳ ಕಮಳವನ ಕುಂಜರರುಂ ಶರಣಾಗತ ವಜ್ರಪಂಜರ [ರುಂ]
19 ಕೀರ್ತ್ಯಂಗನಾ ವಲ್ಲಭರುಂ ಅಲ್ಲಾಳನಾಥ ದೇವ ದಿವ್ಯಶ್ರೀಪಾದಪ [ದ್ಮಾರಾ]
20 ಧಕರುಂ ಪರಾಶರ ಪರಮ ಧರ್ತ್ತಾರಕ ಲಬ್ಧವರ ಪ್ರಸಾದರುಂ
21 [ಏಕಾ] ದಶೀವ್ರತ ನಿರತರು ಗೋಬ್ರಾಹ್ಮಣ ಪ್ರಿಯರುಂ ಕರ್ಪ್ಪೂರ ಕನ
22. ಕ ಪ್ರವಾಹರುಂ ಪರದೇಶಿಪರನಾರೀ ಸಹೋದರರುಂ ಸ್ವಸ್ತಿಕ ಪುರ [ವರಾ]
23 ಧೀಶ್ವರರು ವೆನಿಪ ಮಾಹಾ ? ಮಹಾಮಂಡಲಿಕನುಂ
24 ನಾಡಧೀಶ್ವರನುಂ ತೆರಕಣಂಬಿ ನೆರೆವೀಡಿನೊಳು ಸುಖಸಂಕಥಾ ವಿನೋದ [ದಿಂ]
25 ಪದಿನಾಲ್ಕು ನಾಡುವಂ ಪಾಲಿಸುತ್ತಮಿರ್ದ್ದು ।ಶ್ರೀ ಸಕವರ್ಷ ೧೨೨೫ ನೆ
26 ಯ ಶೋಧ ಕೃತ್ಸಂವತ್ಸರದ ಚೈತ್ರ ಬ ೧ ಪಾ ಶ್ನಿತಿ ನಕ್ಷತ್ರದಲು ತೆರಕ
27. ಣ್ಣಂಬಿಯೊಳು ಶ್ರೀವರದರಾಜ ಅಲ್ಲಾಳನಾಥ [ನಂ] ಸುಪ್ರತಿಷ್ಟಿಸಿ ಆ ದೇವರಿಗೆ

ಕಂಧಾಗ

28 ಯನಿತುಮಂ ಪಡೆದು ಆ ಮಾಧವದಂಣ್ಣಾ ಯ
29 ಕರುಂಕೇತೆಯದಣ್ಣಾಯಕರುಂ ಧಾರಾಪೂರ್ವ್ವ
30 ಕಂ ಮಾಡಿಕೊಟ್ಟ ದತ್ತಿ । ಶ್ರೀಸ್ವದತ್ತಂ ಪರದತ್ತಾಂ ವಾ
31. ಯೋಹರೇತ ವಸುಂಧರಾಂ ಷಷ್ಟಿವರ್ಷ ಸಹ ಸ್ರಾ
32 ಣಿ ವಿಷ್ಠಾಯಾಂಜಾಯತೇ ಕ್ರಿಮಿಃ

Translation

Victorious is Janârdana, who causes success to the Bhâgavatas that love him, the master of Kânchî puri and the lord of Śrî The sâsana of the auspicious Allâlanâtha which is the charter of righteousness is profound, sweet, clear, and brings happiness to those who bow to him.

Be it well While the refuge of the universe, favourite of the goddess of fortune and of earth, king of kings, supreme lord, lord of the city of Dvâravâti, sun to the firmament, the Yâdava family, crest-jewel of righteousness, uprooter of the Makara kingdom, establisher of the Chôla kingdom, the upholder of the Pândyas—possessed of these and other attributes descending to him from his paternal ancestors. the illustrious Sômêśvara's son Narasimhadêva was shining .—

His son setter up of a stone pillar at Kânchî, an Agastya to the ocean the eighteen (?) forts, possessed of a character shining everywhere with infinite lustre, pratâpa-chakravarti Hoysala bhujabala śrî Vîra Ballâlarâya was ruling the earth in Dôrasamudra —

A dependant on his lotus feet the great son of Perumâḷadandanâtha, who was a moon in causing delight to the blue lily the Modeya family, and was the son of

Bhîmadeva, and the punisher of adulterers, conqueror of Nîlagiri, Immadi Râhuttarâya —

While the establisher of the Hoysala kingdom, a Râma in battle, Death to Kongas, pursuer of Arasuganda-Râma, plunderer of the wealth of Viśâlamudre, an elephant to the lotus garden, the Pâṇḍya army, an adamantine cage to the refugees, favourite of the goddess of glory, worshipper of the holy lotus feet of the god Allâlanâtha, obtainer of boons from Parâśara, the great Bhattarâka, devoted to the vow of Êkâdaśi, lover of cows and Brahmans, bestower of camphor and gold incessantly, brother to strangers and to wives of others, lord of Svastikapura, mahâmaṇḍalika, and lord of · nâdu was governing the Paḍinâlku-nâdu in peace and happiness from his residence at Terakanâmbi —

Be it well In the year Śaka 1225, the cyclic year Śôbhakṛit, on the 1st lunar day of the dark half of Chaitra with the constellation Svâti, the above Mâdhava-dannâyaka and Kêtaya-dannâyaka set up the god Varadarâja Allâḷunâtha at Terakaṇâmbi and granted with pouring of water for services of the god (some lands the details of which are lost) after obtaining the same (land).

He who destroys the gift of land made by oneself or by others will be born as a worm in ordure for sixty thousand years

Note.

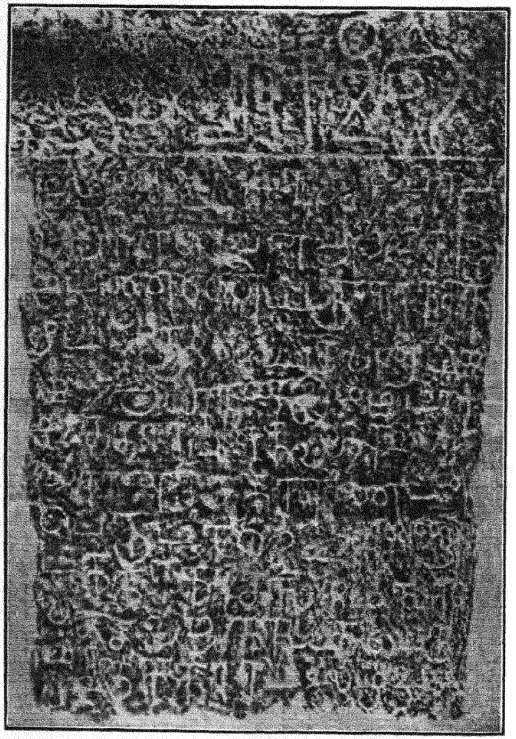
This record has been fully revised and re-published Some letters however at the end and beginning of many lines are lost due to carelessness while dressing the slab for setting up in the platform in the village Also one or two lines have been lost at the bottom probably due to the same cause

The inscription belongs to the reign of Ballâḷa III, son of Narasimha III, the Hoysala king It is dated Ś 1225, Śôbhakṛit Chaitra ba 1 with Svâti constellation corresponding to April 3, 1303 A.D. on which date we find the Svâti constellation after 35 ghatikas ending at sun-rise.

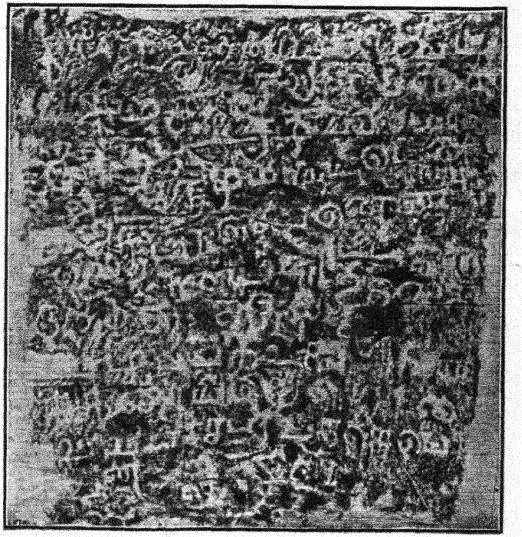
The epigraph records the setting up of the god Varadarâja called Allâlanâtha by Mâdhava-dannâyaka, governor of Paḍinâlkunâd at Terakanâmbi, his headquarters. This Mâdhava-dannâyaka was the son of Perumâludêva-dannâyaka, who was the governor of the same kingdom and minister under Narasimha III. The usual titles are applied to the king Kêtaya-dannâyaka, who is known to have been the son of Mâdhava-dannâyaka is stated to have been associated with his father in making a grant of lands to the god after obtaining the same probably from the king. But the details of these lands are lost

The usual imprecatory verse occurs at the end of the record. For Perumâladêvadannâyaka and his son and grandson see *E.C.* IV, Gundlepet 58, 69, etc.

STONE INSCRIPTION OF PERUMALU DEVA DANNAYAKA AT NARASAMANGALA.



FRONT.



BACK.

PLATE XXX.

Mysore Archæological Survey.]

(No. 48—p. 199.)

48

At the village Narasamangala in the hobli of Haradanahalli, on a stone slab buried in the earth to the north of the Râmalinga temple [Plate XXV]

Size 4′ × 2′-6″.

Tamil and Grantha characters and Tamil language.

Transliteration.

Front side.

1. svasti śrî Posala Vîrava-
2 llâladêvan prithivi-râjya-
3. m panni yarulâ nikka
4. Mudakkulaiyaril śrîman
5. maha-pradhânan immadi-râ-
6. huttarâyan Nilagiri-sâ-
7. dhâran śitakaragandan
8. Perumâ[la]dêva-dannâ-
9. yikkar Narasinga-manga-
10 lattil Janârdhdhana-peru-
11. mâlukku Râmasamudrattî-
12 l kîle amudupadikkâga

Reverse

13 Tânîramulaiyile vit-
14. ta kalani nâlu śalakai
15. Jagatappapâliyile man
16. âyiramum vittên
17. Perumâdêvanena
18 idin vidaiyâttat-
19. tai i-dhammattai
20. alippinavan Gan-
21 gai-karaiyile gô-
22. vai vadhichcha pâvatte pô-
23 van
24. śrî Alalanatha (Kannada characters)

Translation.

Be it well. While Pôsala Vîra Vallâladêva was pleased to rule the earth · Peruma[la]dêva-dannâyakkar of the Mudakkulaiyar, mahâpradhana, *immadi-râhuttarâya*, conqueror of Nîlagiri, punisher of adulterers made a gift for the services of offering food to the god Janârdana in Narasingamangala of four *śalakai* of rice land below the tank Râmasamudra in Tânîramulai and 1,000 mannu in Jagatappapâli. I, Perumâdêva.

He who destroys this temple court (vidaiyâttam) and this act of charity will incur the sin of killing cows on the banks of the Ganges.

Śrî Allâlanâtha

Note.

This belongs to the reign of the Hoysala king Vîra Vallâla-dêvan (Ballâla III) and records the grant of some wet and dry lands by his minister Perumâladêva-dannâyaka for services in the temple of Janârdana in Narasingamangala (same as Narasamangala). No Janârdana temple is now found at Narasamangala. But a

fine image of Janârdana was found buried to the south of the Râmalinga temple, and was taken out during the tour. Apparently a small temple of Janârdana stood to the south of the Râmalinga temple.

Though the inscription is in Tamil and Grantha characters the signature Allâlanâtha' signifying the god Varadarâja, the family deity of the donor Perumâlaadêva is given in Kannada characters. This indicates that Perumâladêva was a native of the Kannada country and was accustomed to sign his name in Kannada characters. Ever since the bifurcation of the Hoysala kingdom in the time of Râmanâtha, Tamil seems to have been often used for the inscriptions in the south and east of Mysore. Hence the use of the Tamil language and the Tamil and Grantha script for the record in a Kannada area

No date is given. The record belongs to the reign of Ballâla III (1291-1342) and its date may be put down at about 1300 A D.

49

On the right side of the same temple

Kannada language and characters

1 ನಂಬಿ ಜಿ
2 ಜ್ಜೆಯಪಭ
3 ಟ್ಟರಿಗೆ ದೇವರ
4 ಸ್ತನವಕೊಟ್ಟ
5 ರೂ

Note.

This records the grant of the sthâna (place of a trustee) in the temple (of Janârdana) to a person named Nambi Jittcyapabhatta.

No date is given nor is the donor named.

The characters seem to belong to the 14th century and the grant was probably made by Perumâla-dannâyaka of the previous record.

50

On a stone oil mill to the south of the same Râmalingêśvara temple at Narasamangala

Kannada language and characters.

ಅದೇ ಹರದನಹಳ್ಳಿ ಹೋಬಳಿ ನರಸಮಂಗಲದ ರಾಮಲಿಂಗೇಶ್ವರ ದೇವಸ್ಥಾನದಬಳಿ ದಕ್ಷಿಣದಿಕ್ಕಿನಲ್ಲರುವ ಕಲ್ಲಾಣದ ಮೇಲೆಕೆತ್ತಿರುವದು

ಕನ್ನಡ ಭಾಷೆ ಮತ್ತು ಲಿಪಿ

1. ಶ್ರೀರಾಮ [ನಾ]
2 ಥದೇವರಿಗೆ [ಮೇ]
3 ಲೂರಕಾಟ [ದೇ]
4. ಮನ ಮಗ ಕ [ವು]
5, ಟಗೌಡನ ಮ [ಗ ಕಾ]
6 ಡಗೌಡನ [ಕ್ಕಿದ]
7. ಗಾಣ ಶ್ರೀ [ರಾಮ]
8 ದೇವ

Note.

This is an inscription written on an oil-mill. Some letters at the end of each line are lost.

The epigraph seems to record the erection of the oil-mill by a person named Kâdagauda, son of Kautagauda, who was the son of Kâṭadêva of Mêlûr for services of the god Râmanâthadêvaru (same as the Râmalingêśvara temple).

The characters seem to belong to the 14th century.

51

At the same village Narasamangala, on a slab in the ceiling of the mukhamantapa in the shrine of the Saptamâtṛikas to the south-west of the same Râmalingêśvara temple.

Size $5' \times 2'\text{-}6''$

Kannada language and characters

ಅದೇ ರಾಮಲಿಂಗೇಶ್ವರ ದೇವಸ್ಥಾನಕ್ಕೆ ನೈರುತ್ಯದಲ್ಲಿರುವ ಸಪ್ತ ಮಾತ್ಯಕೆಯರ ದೇವಸ್ಥಾನದ
ಮುಖಮಂಟಪದ ಹೊದ್ದಿಕೆಯ ಕಲ್ಲಿನಲ್ಲಿ

ಪ್ರಮಾಣ $5' \times 2\frac{1}{2}'$

ಕನ್ನಡಭಾಷೆ ಮತ್ತು ಲಿಪಿ

1 ಭಾವ ಸಂವತ್ಸರದಂದು ಶ್ರೀ
2 ಮನು ಮಹಾಪ್ರಧಾನಂ ಮಾ
3 ದಪ್ಪದಂಣ್ಣಾಯಕರ ಮ
4 ಗ ಕೇತಯದಂಣ್ಣಾ ಯ
5. ಕರು ನರಸಿಹ ಮಂಗಲದ
6 ರಾಮನಾಥ ದೇವರಿಂಗೆ ಬ
7 ಟ್ಟ ಕೊಡಗಿಯ ಗದ್ದೆ ಬೆದೆಸ ೨೪
8 ಕಂ ನಡ್ಸಿದ ಕಲ್ಲು

Note

This records the gift of a rice land of the sowing capacity of 24 salages as *kodagi* (gift of rent-free land) for the god Râmanâtha of Narasimhamangala (same as Narasamangala) by the minister mahâpradhâna Kêtaya-dannâyaka, son of Mâdappa-daṇṇâyaka in the year Bhâva

Kêtaya-dannâyaka, governor of Padinâlkunâd and minister during the reign of the Hoysaḷa king Ballâla III has been referred to in a previous grant.

Regarding the date only the cyclic year Bhâva is given and no other details. The characters seem to belong to the end of the 13th century or beginning of the 14th century. As Kêtaya-daṇṇâyaka is the donor, the year Bhâva may be taken as equivalent to 1334 A.D. when Ballâla III was king.

52

At the same village Narasamangala, on a slab south of the Râmalingêśvara temple (E.C. IV, Chamarajanagar 205) revised

Size 2′-6″ × 2′-3″.

Kannada language and characters.

ತಿದ್ದುಪಾಟಾದ ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೋಕಿನ 205 ನೆಯ ನಂಬರಿನ ಶಾಸನ

(ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೋಕಿನ 204 ನೆಯ ನಂಬರಿನ ಶಾಸನದ ಅವಶಿಷ್ಟ).

1. ನು ಮಹಾಪಸಾಯಿತ
2. . . ಣ್ನನವರು ತೊಪನಾಡ
3. . ರವ ಮಾಡುತ್ತಿರ್ದಲಿ ನರಸಿಂಹ
4. [ಮಂಗ]ಲದ ಶ್ರೀರಾಮನಾಥದೇವರ ಶ್ರೀ ಕಾರ್ಯ್ಯ
5. ಕ್ಕೆ ಆ ನರಸಿಂಹ ಮಂಗಲವನು ಸಿದ್ಧಾಯ
6. ಹೊದಕೆ ಹೊಂಬಳಿ ಆಡುವಣ ಮಗ್ಗ ಕಾಣಿ
7. ಕೆ ಮುಂತಾದ ಎಲ್ಲ ಕಿಱು ಕುಳವನು ಬಿಟ್ಟುಸರ್ವ್ವ
8. ಮಾನ್ಯವಾಗಿ ತಗಡೂರು ಸರಗೂರು ಮುಕ್ಯ
9. ವಾದ ಆ ನಾಡ ಕ್ಕೆಯ್ಯಲು ಧಾರೆಯ
10. ನೆಱದು ಶ್ರೀರಾಮನಾಥ ದೇವರಿಗೆ ಸ
11. ಹಿರಂಣ್ಯೋದಕ ದಾನಧಾರಾ ಪೂರ್ವ್ವಕಂ ಮಾಡಿ ಕೊಟ್ಟು ಸ
12. ಕ ವರುಷದ ೧೨೫೮ ನೆಯ ಧಾತು ಸಂವತ್ಸ
13. ರದ ಮಾಘ ಬ ೧೪ ಬ್ರಿಹವಾರದ ಶವರಾತ್ರಿ
14. ಯ ದಿನದಕಾರ್ಯ್ಯಕೆ ಕೊಟ್ಟರು ಇಧರ್ಮ್ಮಕಾರು
15. ಕರವ ಕಟ್ಟಿ . ರಾಗಿ ಅಳಿಹಿ
16. ಕೊಂದವರು ಶ್ರೀ ಗಂಗೆಯ ತಡಿಯಲು ಗೋ
17. ಬ್ರಾಹ್ಮಣರ ಸಹಸ್ರ ವಧೆಯ ಮಾಡಿದವ
18. ರು ಸ್ವದತ್ತಂ ಪರದತ್ತಂ ವಾ ಯೋಹರೇತಿ ವ
19. ಸುಂಧರಾಷಷ್ಟಿವರ್ಷ ಸಹಸ್ರಾಣಿ ವಿ
20. ಷ್ಠಾಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿ ಮಂಗ
21. ಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Note.

This inscription is in continuation of the inscription No. 204 of Châmarâjanagar Taluk and is engraved on a slab adjacent to it. The characters are slightly worn out and the record as published before was full of lacunae. The inscription is now fully revised and re-published.

The record of which this is a continuation belongs to the reign of the Hoysala king Vîraballâla (III) and refers to his military expedition to the north. Then it gives the titles of some dannâyakas named Bila Chokkayya Dannâyaka, Cha ta Dannâyaka and Bôgayya Dannâyaka who are subordinates of the king and called mahâpradhâna and samasta-sênâdhipati.

The present record registers that during their rule of Toṛenâd the above persons made a grant of the village Narasimhamangala with all its revenues and rights including the *siddhâya* (fixed revenue), *hodake*, *hombali*, *aduvaṇa magga* (tax on looms), etc, for the services of the god Râmanâtha at Narasimhamangala. It is further recorded that the village was granted free of all imposts and

the donors poured water into the hands of the chief citizens of the *nâd* (district) including the villages of Tagadûr and Saragûr to mark the gift. The village was given away as gift to the god Râmanâtha with pouring of water and present of gold

The date of the gift is next stated to be the holy day of Sivarâtri corresponding to Thursday, 14th lunar day of the dark half of Mâgha in the year Dhâtu Ś 1258 and the income of the village given away was to be utilised for the services on that day (and thereafter). This date corresponds to 30th January 1337 A.D a Thursday on which day the 14th tithi commenced 20 ghatikas (8 hours) after sunrise.

The usual imprecation is given at the end of the record

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT, ARRANGED ACCORDING TO DYNASTIES AND DATES

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT

Page in the Report	Inscription number in the Report	Date	Ruler
			GANGA.
146	21	No date C. 9th Century A.D.	Satyavākya .... Rāchamalla II.
			HOYSALAS.
181	33	21st year of the Chālukya Vikrama era, Īśvara-1097 A.D.	Vinayādītya ....
158	27	Ś 1028 Vyaya-1106 A.D. ..	Ballāla I ...
152	25	Ś 1031 Virōdhi sam. Bhād. śu 3 —Aug 1, 1109 A.D.	(Vishṇuvardhana?) ....
193	46	Ś 1065, Śubhakṛit, Śrāv. ba. 5 Monday-24th July, 1122 A.D.	Do ....
176	32	Ś 1063 Raudri sam. Āśviyuja śu. 15 Thursday-28th Sept. 1140 A.D.	Do ....
171	29	No date C. 12th Century A.D.	Bittidēva or Vishnuvardhana.
183	34	Dundubhi Chaitra śu. 5 Monday (4th March 1142 A.D?)	Narasimha I ..
159	28	Ś 1086 Prabhava Pushya śu 14 Sōmavāra Uttarāyana Sankramana-? 5th Jan. 1148 A.D.	Do ....
172	30	Śaka 1084 Chitrabhānu— 1162 A.D.	Do ....
150	24	Ś 1103 Plava Āshādha śu 12 Thursday (June 25, 1181 A.D.)	Ballāḷa II ....
135	17	Ś 1117 Rākshasa sam. Māgha śu 15 Vaddavāra Uttarāyana sankrānti (A.D. 15th Feb. 1196?)	Do ....
153	26	Ś 1118 (1196 A.D.)	Do ....
190	42	Prabhava sam. Vṛishabha māsa Amāvāsye Monday (?) 28th April 1207 A.D.	Do ....
125	10	Ś 1136 Bhāva sam. Vaiśākha śu 10 Monday (21st April 1214 A.D.)	Do ...

Contents and Remarks

Records the death of a warrior named Peggade Nāyaka, while fighting during a cattle raid in Kalguṇḍipura.

States that the king set up the sluice for a tank and eulogises him.

Registers gifts to two Śiva temples, providing for the daily worship and other services including music both vocal and instrumental

Describes the death of a warrior while fighting in Tagare-nād.

Records the erection of a temple of Rāma by the heads of the village Ugune and some endowment to the priest who belonged to the Chalikyavaṁśa.

Registers grant to a Śiva temple erected by Bēnteya Tippeya Nāyaka, a subordinate of the king. The king is said to have been residing at Hulluni-tirtha in Varadā-sangama in Banavasenād.

Records the death of Bēda-gauda, son-in-law of Masana-gauda of Koneril during a cattle-raid.

Records that certain subordinates induced Hoysaladēva to make a grant for the services of the god Mallikārjuna below the tank Bidirakere

Records that Bittibōva, a subordinate of Narasimha set up the God Bittiśvara at Bēlūr and made a grant of lands to this god and to God Jagatīsvara also.

Records that certain gaudas made a gift of lands for the services and daily worship of the God Annatēśvara at Tagare

Records the gift of a village in Balavinādu for the services of the God Chennakēśava at Bēlūr? by Vīra Ballāla II.

Records that Jayagonda Nāyaka, Mācheya Nāyaka and Chikka-gaunda of Holalakere made a gift of lands for services of Mūlasthāna Śiva temple at that village

Records that Sāmanta Māra, a subordinate, created an agrahāra and also set up the God Chennakēśava at Yelahanka. He constructed two tanks called Sāvanta Samudra and Brahma Samudra and granted also 10 gadyānas from the income of the village Mattī.

Records that a certain Ankakkāmundan set up a perpetual lamp in the temple of Dēśinātha at Ālūr.

Records that Ghaṇṭeya Siṅga constructed a tank in the name of Māchi Dēva, his father. He got also a Sōmanātha temple constructed and made a grant of land for its services.

Page in the Report	Inscription number in the Report	Date	Ruler
188	40	Ś 1149 Vyaya Bhād. śu 1, Monday -24th August, 1226 A.D.	Narasimha II ....
124	9	Ś 1181 Kālayuktı sam. Phālguṇa śu. 1 (26th Jan. 1259 A.D.)	Narasimha III ....
186	37	C. close of the 12th Cent. ..	Vīra Ballāla II ....
187	39	Prajōtpattı Chaitra śu. 1 Bṛihavāra (12th March 1271 A.D.)	Narasimha III ..
147	23	Ś 1199 Dhātu, Jyeshtha ba. 9 Vaddavāra (6th June 1276 A.D.)	Do ....
189	41	Ś 1198 Dhātu, Māsı ba. 30 Thursday (4th Feb. 1277 A.D.)	Do ....
200	49	C. 14th Century ..	(Ballāla III?) ....
142	18	Ś 1211 Vırōdhı sam. Mārgaśira ba. 10 Śu (9th December 1289 A.D.)	Narasimha III ....
199	48	No date ...	Ballāla III ....
196	47	Ś 1225, Śobhakrıt Chaitra ba 1 (Aprıl 3, 1303 A.D.).	Do ....
174	31	No date, C. 1310 ..	Do ....
201	51	Bhāva, 1334 A.D. .. .	Do ....
202	52	Ś 1258, Dhātu, Māgha ba. 14, Brı. Śivarātrı, (30th January 1337 A.D)	Vīra Ballāḷa III ...
			VIJAYANAGARA.
143	22	Ś 1436, Bhāva sam. Āśviyuja śu 10 (September 28th 1514 A.D.).	Kṛishṇarāya ....
191	43	Ś 1473, Vırōdhikrıt Jyēshtha śu 10 (May 15, 1551 A.D)	Sadāśivarāya ....

arranged according to Dynasties and Dates—*contd.*

Contents and Remarks

Records a grant of land for the Viśvanātha temple.

Records the death of a warrior Sōviyanāyaka, Chief of the village of Chikkagondi.

Appears to record some grant of land.
Records repairs to a Jaina Basti by Bācheya Dannāyaka

Describes an attack on Dorasamudra, the Hoysala capital, by the Sevuna general Sāḷuva Tikama. A warrior named Khaṇḍeya Rāya Rāneya is stated to have fought hard on the side of the Hoysalas and died in the battle
Registers some grant of land at Ālūr for services of God Arkēśvara.

Records the grant of the sthāna or place of a trustee in the Janārdana temple at Narasamangala.

Records that the Mahājanas of Nāgavēdi along with Śivaneyadannāyaka made a grant of lands for services of illuminations, food offerings, and perpetual lamps of Bammēśvara at Nāgavēdi.

Records the gift of some wet and dry lands by the minister Perumāḷa Dēva Dannāyaka for services in the temple of Janārdana in Narasamangala.

Records the setting up of God Varadarāja by Mādhava Dannāyaka, Governor of Padināḷkunād at Terakanāmbi.

Records a battle at Madavalli between the forces of the Hoysala King Ballāla III and the army of the Sēuna King Sankama

Records the gift of a rice land for the God Rāmanātha of Narasamangala by the minister Mahāpradhāna Kēteya Dannāyaka.

Registers that some subordinates of the King Vīra Ballāla III, during their rule over Toṛenād, made a grant of the village Narasamangala with all its revenues for the service of the God Rāmanātha of that place

Records the setting up of the Garudastambha in the Chennakēśava temple at Bēlūr by a subordinate of Krishnarāya named Jakkanṛipa, son of Timma.

Registers the grant of the village Udiyagāla, situated in Hadināḍu-sīme by Timmarāja Arasu of Nandyāla.

Page in the report	Inscription number in the report	Date	Ruler
			MISCELLANEOUS.
185	36	Vikārī, Phāl. ba. 11, Monday—20th February 1240 A.D ?	....
133	14	Vikrama Bhād. ba. 14th Tuesday—24th September 1280 A.D.?	.
134	15	Ś 1216 Vijaya, Māgha śu. 11, Vaddavāra—Saturday, 9th January 1294 A.D	....
134	16	Śōbhakritu, Mārg. su 1, Monday—9th December 1303 A.D ?	...
132	13	Sādhārana, Phāl. śu. 5 Thursday—25th March 1311 A.D.?	.
121	3	C. 15th Century. ..	

arranged according to Dynasties and Dates—*concld.*

Contents and Remarks

A vīragal recording the exploits and death of a warrior named Benakaya Sāhani in a battle at Hirikere with the Āreyas

Records the death of one Mallayya of Halkūr while fighting at the entrance of the village.

Records the death of Bayichayya while fighting against an attack by robbers on the road to Arasiyakere.

Viragal recording that a certain Māliya Jakkagauda fought and died during a cattle raid at Halkūr.

Records the death of Malli Setti and others of Hiriyabegere and while defending the cattle of the place.

Merely mentions the name of Śankara Bhārati, a Śringeri Pontiff (?) It shows that this guru resided at Kanikaṭṭe for some time.

APPENDIX 'A'

Conservation of Monuments.

During the year 1936-37.

(*Based on the Annual Report of the Government Architect, Bangalore.*)

Inspection of Monuments.

The Government Architect and his Assistant toured in several districts and inspected in all 30 monuments The local officers in charge of the monuments were instructed then and there to rectify the defects and damages noticed in the monuments and to keep the premises perfectly clean and tidy.

Renovation

Renovation work of the temples at Bēlūr and Halebīd was carried on systematically and a sum of Rs 35,000 was spent for the work during the year Proposals for the renovation of the following monuments were also received during the year and were scrutinised —

(i) Temples and Bastis at Sāligrāma

(ii) Venkataramanasvāmi temple at Ālambgiri.

Reclassification of Ancient Monuments.

On the question of reclassification of monuments, Government ordered that suitable rules should first be framed under the Ancient Monument Preservation Regulation before any classification can be attempted, and directed that the Director of Archæology, the Muzrai Commissioner and the Chief Engineer should form members of the Committee for this purpose The Committee was not, however, able to meet during the year.

Expenditure on Conservation.

A statement of expenditure incurred during the year for the repairs and maintenance of Ancient Monuments is appended

STATEMENT SHOWING THE EXPENDITURE INCURRED FOR THE REPAIR AND MAINTENANCE OF ANCIENT MONUMENTS IN THE STATE DURING THE YEAR 1936-37

		Amount of estimate sanctioned			Amount spent		
		Rs	a	p.	Rs	a	p
HASSAN DISTRICT.							
Arsikere	Īśvara temple	620	0	0	581	8	0
Halebīd ...	Kēdārēśvara temple	100	0	0	92	6	0
Mañjarābād . .	Fort	1,000	0	0	411	0	0
KOLAR DISTRICT.							
Nandi	Bhōga-Nandīśvara temple ..	181	0	0	176	0	0
,, ...	Yōga-Nandīśvara temple .	170	0	0	170	0	0
BANGALORE DISTRICT.							
Doḍḍaballāpur	Ghāṭi Subrahmanya temple	4,409	12	6	3,824	9	0
Hoskote ...	Monuments	390	0	0	...		
Ānekal ...	Do	1,985	12	0	348	15	0
Dēvanhalli	Do	332	0	0	...		
Nelamangala ...	Do	120	0	0			
Chennapaṭṇa	Do ..	804	0	0	591	0	0
SHIMOGA DISTRICT.							
Bhadrāvati ...	Lakshmīnarasimhasvāmi temple	5,854	0	0	2,669	0	0
Keḷadi	Rāmēśvara temple .	3,200	0	0	2,515	0	0
Ikkēri	Aghōrēśvara temple	1,314	0	0	493	0	0
Belgāvi ...	Gaṇḍabhēruṇḍa Pillar	2,500	0	0	1,135	0	0
Tālgunda ...	Pranavēśvara temple ..	1,500	0	0	1,448	0	0
Udri ...	Lakshmīnarasimha temple	900	0	0	831	0	0
KADUR DISTRICT							
Amritāpūr .	Amṛtēśvara temple .	115	0	0	110	0	0
Devanūr ...	Lakshmīkāntasvāmi temple ...	280	0	0	105	0	0
CHITALDRUG DISTRICT.							
Heggere	Jain Basti	20	0	0	20	0	0
Moḷakālmūru .	Aśōka Inscriptions ...	60	0	0	60	0	0

MONUMENTS, ETC., INSPECTED BY THE DIRECTOR OF ARCHÆOLOGY AND HIS ASSISTANTS.

During the year 1936-37.

(Asterisk denotes Protected Monuments.)

MYSORE DISTRICT

Taluk	*Village*	*Monuments, etc.*
Heggaḍadēvanakōṭe ...	Maṭakēri .	Rāmēsvara temple
	Heggadadēvanakōṭe ...	Ancient site
		Sōmēsvara temple
		Varadarājasvāmi temple
	Kittūr ...	Rāmēśvara temple
		Jain Basti
		Ancient site of Kīrtipura
	Sargūr ...	Sōmēśvara temple
		Lakshmīnarasimha temple
	Mullūru	Lakshmīkāntasvāmi temple
Guṇḍlupet ..	Kōtekere ...	Vēnugōpāla temple
		Other temples
	Rāghavāpura ...	Lakshmīnārāyana temple
		Rāmēśvara temple
	Hangala ...	Varadarāja temple
	Himavad Gōpālasvāmi Hill ...	Gōpālasvāmi temple
	Guṇḍlupet .	*Vijayanārāyana temple
		*Rāmēsvara temple
		*Paravāsudeva temple
	Triyambakapura .	Triyambakēśvara temple
	Terakanāmbi	Lakshmī Varadarājasvāmi temple
		Gōpālasvāmi temple
		Āñjaneya temple
	Hulīganamaraḍi	Venkaṭaramanasvāmi temple
Chāmarājanagar	Narasamangala	Rāmēśvara temple and surrounding structures
	Haradanahalli .	Anilēśvara temple
		Gōpālakṛishna temple
	Veṇkaṭayyanachatra	Venkaṭēśa temple
	Haralakōṭe ..	Ancient site of Manipura Fort
		Āñjanēya temple
		Janārdana temple
		Vīrabhadra temple

	Chāmarājanagar	..	*Janana Mantapa
			*Chāmarājēśvara temple
	Homma	...	Janārdanasvāmi temple
			Rāmēsvara temple
			Bhīmēśvara temple
	Hale-Ālūr	..	Dēśēsvara temple
			Arkēśvara temple
			Vishnu temple
Seringapatam ...	Seringapatam	...	*Swinging Arch

SHIMOGA DISTRICT

Shimoga	Bhadrāvati	...	*Lakshmīnarasimha temple
Chennagiri ..	Chennagiri	.	Kētēśvara temple
			Hill Fort
			Kallu-matha
	Sūlekere	.	Siddhēśvara temple
	Kere-Bilachi	...	Ancient site
	Sante-Bennūr	...	Old and Modern temples
			*Musafirkhana
			*Honda
Honnāli	Honnāli	.	Mallikārjuna temple
			*Fort
	Kuruvadagadde		Rāmēśvara temple

CHITALDRUG DISTRICT.

Harihar	Nandi-Tāvare		Amritalingamānikēśvara temple
	Nandiguḍi		Īśvara temple
	Harihar	..	*Harihарēsvara temple

APPENDIX 'B'.

List of Photographs taken during the year 1936-37.

Serial No	Size	Description	View	Village	District
1	8½″×6½″	Rāmēsvara temple	Pārvatī	Matakeri	Mysore
2	6½″×4¾″	Do	Ganēsa	Do	do
3	Do	Do	Interior view	Do	do
4	Do	Do	Śaṅkaranārāyaṇa	Do	do
5	Do	Do	Durgā	Do	do
6	8½″×6½″	Varadarāja temple	Varadarāja	Heggadadevankōṭe.	do
7	6½″×4¾″	Do	South-west view	Do	do
8	Do	Do	North wall	Do	do
9	8½″×6½″	Rāmēśvara temple	South-west view	Kittūr	do
10	Do	Do	Interior view	Do	do
11	Do	Do	Mahishāsuramardhinī	Do	do
12	Do	Do	West doorway	Do	do
13	6½″×4¾″	Do	Annapūrṇā figure	Do	do
14	Do	Do	Metallic images	Do	do
15	Do	Do	Front doorway	Do	do
16	Do	Do	Bull	Do	do
17	8½″×6½″	Do	Lion pillar	Do	do
18	Do		Garagasa	Do	do
19	Do	Lakshmīkānta temple	Lakhmīkānta	Mullūr	do
20	6½″×4¾″	Do	South-west view	Do	do
21	Do	Do	Dīpastambha	Do	do
22	Do	Do	Utsavavigraha (Metallic figure)	Do	do
23	8½″×6½″	Lakshmīnārāyaṇa temple	Lakshmīnārāyaṇa	Rāghavāpura	do
24	Do	Do	Vishvaksena	Do	do
25	6½″×4¾″	Do	South-west view	Do	do
26	Do	Do	North-west view	Do	do
27	Do	Do	Water spout	Do	do
28	Do	Do	Stone steps	Do	do
29	Do	Varadarāja temple	Varadarāja	Hangala	do
30	Do	Do	North wall	Do	do
31	8½″×6½″	Gōpālasvāmi temple	Gōpālasvāmi	Himavad-Gōpālasvāmi hill.	do
32	Do	Do	Metallic image	Do	do
33	6½″×4¾″	Rāmēśvara temple	Side view	Gundlupet	do
34	8½″×6½″	Triyambakēśvara temple	South-east view	Triyambakapura.	do
35	Do	Do	Subramhanya and Hanumān.	Do	do
36	6½″×4¾″	Venkaṭaramaṇasvāmi temple	South-east view	Huligana-maradi	do
37	12″×10″	Rāmēśvara temple	Do	Narasa-maṅgala	do
38	10″×8″	Do	West view	Do	do
39	Do	Do	South view	Do	do
40	Do	Do	North view	Do	do
41	8½″×6½″	Do	Back view	Do	do
42	Do	Do	Side view	Do	do

APPENDIX B.—*contd.*

Serial No.	Size	Description	View	Village	District
43	8½″×6½″ ...	Rāmēsvara temple ...	South-east view	Narasa-mangala.	Mysore
44—45	Do ...	Do ..	Mahishāsuramardhinī ..	Do	do
46	Do ...	Do	Ceiling	Do	do
47	Do	Do ..	Vishnu figure	Do	do
48	Do	Do ...	Paraśurāma figure	Do	do
49	6½″×4¾″	Do .	Pillars in Navaranga	Do	do
50	Do .	Do .	Stone image in Navaraṅga	Do	do
51	Do	Do	Doorway (front)	Do	do
52	Do	Do	North view of tower	Do ...	do
53	Do	Do ...	Stone figure	Do	do
54	Do .	Do	Bull	Do	do
55	Do	Do .	Linga .	Do	do
56	8½″×4¾″ ..	Saptamātṛikā temple.	Images	Do	do
57—63	6½″×4¾″ .	Do	Do	Do	do
64	8½″×6½″	Gōpālakṛishna temple	Gōpālakrishna	Haradana-hallı.	do
65	Do ..	Do	Metallic figures	Do	do
66	Do	Anilēśvara temple	Doorway ..	Do .	do
67	6½″×4¾″ . .	Venkaṭaramana temple	Dīpastambha	Haralakote	do
68	Do	Vīrabhadra temple	Vīrabhadra .	Do	do
69	12″×10″	Arkēśvara temple ...	Central ceiling	Hale-Ālūr	do
70—71	10″×8″	Do .	Pillar in Navaranga	Do ...	do
72—76	8½″×6½″	Do .	Do ...	Do ...	do
77	Do .	Do ...	Doorway .	Do .	do
78—79	Do .	Do . .	Panels	Do	do
80—95	Do .	Do	Pillar in front of mantapa	Do ...	do
96	Do ..	Do .	Front view .	Do	do
97—98	Do ...	Do ..	Pillars	Do ...	do
99	6½″×4¾″ ...	Dēśēśvara temple ...	Pillar in front of mantapa	Do .	do
100	Do .	Do	Mahishāsuramardhinī ..	Do .	do
101	Do .	Do	Saptamātṛikā group	Do	do
102	8½″×6½″ ...	Lakshmīnarasimha temple.	Soutn-east view	Bhadıavatı	Shimoga.
103	Do ..	Hill	North-west view	Channagırı	do
104	6½″×4¾″ .	Do ...	Bēte-Ranganātha .	Do ...	do
105	12″×10″	Tank	View	Sulekere	do
106	6½″×4¾″ ...	Siddhēśvara temple ..	South-east view .	Do	do
107	Do	Do	Interior view	Do	do
108	10″×8″ .	Honda and Musafir-khana	View from North-east ..	Santebennur	do
109—110	8½″×6½″ ...	Honḍa and Tower	Do	Do	do
111	6½″×4¾″	Honḍa and base of a pillar representing Gaṇḍabhērunḍa bird		Do	do
112	Do ...	Fort gate and wall . .		Honnalı	do
113	Do .	Īśvara temple .	Sūrya	Do ...	do
114	8½″×6½″ ...	Rāmēśvara temple ...	Saints ...	Kuruvada-gaḍḍe	do
115	Do .	Īśvara temple .	Central ceiling . .	Nandıtāvare	do
116	Do .	Do	Kēśava figure	Do	do
117	Do ...	Do ...	Doorway ..	Nandıguḍı	do
118	6½″×4¾″ . .	Do .	Dvārapāla ...	Do ...	do

APPENDIX B.—*concld.*

Serial No:	Size	Description	View	Village	District
119	8½″ × 6½″	Harihareśvara temple	Harihara ...	Harihar	Chitaldrug
120	Do .	Chennakēśava temple	Kēsava	Bēlūr	Hassan.
121—122	Do ...	Do ...	New image of Garuḍa, front view	Do ..	do
123—124	Do	Do .	New image of Garuḍa, side and back.	Do	do
125	10″ × 8″	Do	Plan (portion)	Do	do
125	12″×10″ ..	Do .	Plan	Do	do
126	Do .	Bhērundēsvara image (new)	Front		...
127—128	6½″ × 4¾″ .	Do	Do .	.	
129	Do ...	Do ..	Back ...	..	
130	12″ × 10″ ..	Halmiḍi stone inscription of Kākutsthavarma	...	.	..
131	10″×8″ .	Do		.	.
132	6½″ × 4¾	Vijayanagar Centenary pillar	...		
133—136	12″×10″	Swinging arch at Seringapatam			...
137	10″×8″ ...	Stone inscription of the Gaṅga king Satyavākya, Tāṇḍya, Nanjangud Taluk	.	.	.
138	8½″×6½″	Punch marked coins	Obverse . .		...
139	Do	Do	Reverse ...	.	
140	10″×8″ .	Photograph of Tippu Sultan (in Zanana).	.	. .	. .

APPENDIX "C".

List of Drawings prepared during the year 1936-37.

1	Rāmanāthapūri	Rāmēśvara temple	...	Ground plan
2	Kūḍli	Rāmēśvara temple		Do
3.	Gorūr . .	Trikūtēśvara temple	.	Do
4.	Mañjarābad	Hill fort	..	Guide map (sketch).
5.	Nagar	Hill fort	.	Do
6	Marle . .	Chennakēśava temple	...	Ground plan.
7.	Do ...	Siddhēśvara temple	...	Do
8.	Mullūr	Lakshmīkānta temple		Do
9	Kittūr	Lakshmīkānta temple	.	Guide map
10.	Heggaḍadevankōṭe ...	Varadarājasvāmi temple	...	Ground plan.
11	Santebennūr ...	Pond		Do
12	Chennagiri	Kētēśvara temple	...	Do
13	Gopālasvāmī hill ..	Gōpāla temple	..	Do
14	Nagar ...	Dēvaganga ponds	.	Do

APPENDIX "D".

List of books acquired for the Library of the Office of the Director of Archæological Researches in Mysore, Mysore, during the year 1936-37.

Sl. No	Title of the book	Remarks
1	Ārōgya, its Jñāna and Sādhana by J A Isvaramurti	Received from the Registrar, University of Mysore, Mysore
2	The Mahābhārata by Dr V Raghavan M A , Ph D	Purchased.
3	Annual Bibliography of Indian Archæology for the year 1934, Kern Institute, Leyden	Sent in exchange by the Secretary, Kern Institute, Leyden.
4	Annual Report of the Rajaputana Museum for 1935	Presented by the Government of India
5	Annual Report of the Travancore Archæological Department, 1110 M E	Presented by the Superintendent of Archæology, Trivandrum
6	Epigraphia Indica, Vol XXII, Part V, 1934 January	Presented by the Government of India
7	Annual Report of the Watson Museum for 1935-36	Presented by the Honorary Secretary, Watson Museum, Rajkot
8	The Mysore University Calendar for 1935-36, Vol I.	Presented by the Registrar, University of Mysore
9	Do Vol II	Do do
10	Pamparāmāyaṇa Sangraha by Āsthāna Mahāvidvān T Srinivasaraghavachar and D. L Narasimhachar, M A	Do do
11	Question Papers of the Mysore University Examinations for 1936.	Do do
12	The Story of the Stupa by A H Longhurst	Presented by the Archæological Commissioner for Ceylon, Colombo
13	Iconography of Buddhist and Brahmanical sculptures in the Dacca Museum by N K Bhattasali.	Presented by the Curator, Dacca Museum, Dacca
14-15	Annual Report of the Mysore Archæological Department for the year 1933	Presented by the Director of Archæological Researches in Mysore
16	Acoustics by R K Visvanathan, B A	Presented by the Registrar, Annamalai University.
17	Tattvabindu with Tattvavibhāvana by V A. Ramaswamy Sastri	Do do
18	Svarasiddhānta Candrika by Srinivasayajvan ..	Do do
19-20	Picturesque Mysore (Printed at the Government Press, Bangalore 1936)	Presented by the Government of Mysore
21	Indian Pictorial Art as developed in Book-Illustrations by Dr Hirananda Sastri, M A , M O L , D Litt—Gaekwad's Archæological Series, No I	Presented by the Archæological Department, Baroda
22	Epigraphia Indica, Vol XX, Part VI (April 1934)	Presented by the Government of India Archæological Department
23	Epigraphia Zeylanica by S Paranavitana, Vol IV, Part 3.	Presented by the Archæological Commissioner, Ceylon
24	Annual Report of the Archæological Department of the Cochin State for 1934-35	Presented by the Government Archæologist Trichur.
25	Annual Report of the Curzon Museum of Archæology for the year ending with 31st March 1936	Presented by the Curator, Curzon Museum of Archæology, Muttra
26	Epigraphia Indica, Vol XXII, Part VII, July 1934	Presented by the Government of India Archæological Department.
27	The Report on the Twelve Copper-plate inscriptions found at Ghumli, Nawanagar State	Mahamahopadhyaya Harishankar Hathibhai Sastri, Jamnagar
28	Patna-Gaya Report, Vol I—Introduction and Books I and II by Buchanan.	The Curator, Bihar and Orissa Research Society, Patna.

APPENDIX I)—*contd.*

Sl No.	Tittle of the book	Remarks
29	Patna-Gaya Report, Vol II, Books III—IV, Appendices and Maps by Buchanan	The Curator, Bihar and Orissa Research Society, Patna
30-31	Annual Report of the Mysore Archæological Department for 1934	Presented by the Director of Archæological Researches, Mysore
32	Karnāṭaka Mahabhārata, Drōṇa Parva Vol. VIII (Kumaravyāsa)	Presented by the Curator, Government Oriental Library, Mysore,
33	Annual Report of the Archæological Survey of India for 1930-34 Part I, Section I—III	Presented by the Government of India Archæological Department.
34	Annual Report of the Archæological Survey of India, for 1930-34 Part II, Sections IV—IX	Presented by the Government of India Archæological Department
35	Dr. S Krishnaswami Aiyangar's Commemoration volume	Purchased
36	Memoirs of the Archæological Survey of India, No 49, Bijapur Inscriptions by Dr M Nazim	Presented by the Government of India Archæological Department
37	The Museums of India by S F Markham and H Hargreaves	Presented by the Museums Association, London.
38	List of Archæological Photo-Negatives, Part II—Corrected upto 31st March 1935—stored in the Office of the Director-General of Archæology in India, Simla	Presented by the Government of India Archæological Department
39	The Mysore Tribes and Castes, Appendix (Index and Bibliography).	Presented by the Curator, Government Oriental Library, Mysore
40	Śrī Mahābhārata of Kalale Virarajiah by N. K. Venkatesam Pantulu of Anantapur—Sabhaparvamu	Presented by the author.
41	Śrī Mahābhārata of Kalale Virarajiah by N K. Venkatesam Pantulu of Anantapur—Bhīshmaparvamu	Do
42	The Annual Report of the Baroda Archæological Department for 1934-35	Presented by the Director of Archæology, Baroda.
43	Gaekwad's Archæological Series, No II-The Asokan Rock at Girnar by Dr Hirananda Sastri	Do do
44	List of Archæological Photo negatives, Part I, Corrected upto 31st March 1935.	Presented by the Government of India Archæological Department
45	A Hand Book of Gwalior by M. B Garde (1936)	Presented by the Superintendent of Archæology, Gwalior.
46	Publications of the Washington University in Anthropology Vol I, No 2—The Distribution of Kinship systems in North America.	Presented by the University of Washington [Library.
47	Publications of the Washington University in Anthropology—Vol I, No 3—An analysis of Plains Indian Parfleche decoration	Do
48	Publications of the Washington University in Anthropology—Vol. I, No 4 Klallam Folk Tales.	Do
49	Publications of the Washington University in Anthropology—Vol I, No 5 Klallam Ethnography.	Do
50	Publication of the Washington University in Anthropology—Vol II, No 1—Adze, Canoe, and House types of the North-west coast	Do
51	Publications of the Washington University in Anthropology—Vol. II, No 2—The ghost dance of 1870 among the Kalmath of Oregon.	Do

APPENDIX D—*contd.*

Sl. No	Title of the book	Remarks
52	Publications of the Washington University in Anthropology—Vol II, No 3—Some tales of the Southern Puget Sound Salish	Presented by the University of Washington [Library.
53	Publications of the Washington University in Anthropology—Vol. II, No 4—The middle Columbia Salish.	Do
54	Publications of the Washington University in Anthropology—Vol II, No 5—A further analysis of the first Salmon Ceremony	Do
55	Publications of the Washington University in Anthropology—Vol II, No 6—North-west Sahaptin texts, 1	Do
56	Publications of the Washington University in Anthropology—Vol. III, No 1—Growth of Japanese children born in America and in Japan	Do
57	Publications of the Washington University in Anthropology—Vol III, No 2—Mythology of Southern puget sound	Do
58	Publications of the Washington University in Anthropology—Vol III, No 3—Wishram Ethnography	Do
59	Publications of the Washington University in Anthropology—Vol IV, No 1—The Indians of Puget sound	Do
60	Publications of the Washington University in Anthropology—Vol IV, No 2—A sketch of Northern Sahaptin Grammar	Do
61	Publications of the Washington University in Anthropology—Vol IV, No 3—Plains Indian Parfleche Designs	Do
62	Publications of the Washington University in Anthropology—Vol V The Sanpoil and Nespelem Salishan Peoples of North-eastern Washington	Do
63	Publications of the Washington University in the Social Sciences—Vol I, No 1—Studies in Matriculation statistics intelligence ratings and scholarship records at the University of Washington	Do
64	Publications of the Washington University in the Social Sciences—Vol. I, No 2—Causation and the Types of Necessity	Do
65	Publications of the Washington University in the Social Sciences—Vol. II, No 1—Tiberius Caesar and the Roman Constitution	Do
66	Publications of the Washington University in the Social Sciences—Vol. II, No. 2—The logical influence of Hiegel on Marx	Do
67	Publications of the Washington University in the Social Sciences—Vol II, No 3—A scale of individual tests	Do
68	Publications of the Washington University in the Social Sciences—Vol, III, No 1—A study of mobility of population in Seattle.	Do

APPENDIX D—*concld.*

Sl No.	Title of the book	Remarks
69	Publications of the Washington University in the Social Sciences—Vol. III, No 2—History and development of common school legislation in Washington	Presented by the University of Washington [Library.
70	Publications of the Washington University in the Social Sciences—Vol. IV, No 1—John III, Duke of Brabant and the French Alliance, 1345-1347	Do
71	Publications of the Washington University in the Social Sciences—Vol V, No. 1—Suicides in Seattle, 1914 to 1925 (An Ecological and Behavioristic study).	Do
72	Publications of the Washington University in the Social Sciences—Vol. V. No 2—Pupil mobility in the public schools of Washington	Do
73	Publications of the Washington University in the Social Sciences—Vol. V, No 3—The Unemployed Citizens' League of Seattle	Do
74	Publications of the Washington University in the Social Sciences—Vol V, No 4—County Finances in the State of Washington with particular attention to the financial problems of county welfare activities and unemployment relief	Do
75	Publication of the Washington University in the Social Sciences—Vol VI, No 1—History of Common School Education in Washington	Do
76	Publications of the Washington University in the Social Sciences—Vol VII, No 1—Utah and the Nation	Do
77	Publications of the Washington University in the Social Sciences—Vol. VIII, No. 1—The cost of Municipal operation of the Seattle Street Railway.	Do
78	Publications of the Washington University in the Social Sciences—Vol VIII, No 2 (A plan for regional administrative districts in the Washington State)	Do
79	Publications of the Washington University in the Social Sciences—Vol IX, No 3—An introduction to some problems of Australian Federalism	Do
80	South Indian Inscriptions (texts), Vol VIII, Miscellaneous inscriptions from the Tamil, Malayalam, Telugu and Kannada Countries	Presented by the Superintendent, Epigraphical Survey, Madras.
81	The Coinage and Meteorology of the Sultans of Delhi by H. Nelson Wright	The Government of India.
82	Kannaḍa Kaipiḍi, Vol, I (1936)	The Registrar, University of Mysore
83	Archaeological remains and excavations at Bairat by Rai Bahadur Daya Ram Sahni, C I E, M A.	The Director of Archaeology, Jaipur

APPENDIX 'E.'

Statement of Expenditure for the year 1936-37.

	Rs.	a	p.	Rs	a	p.
Salaries—						
Director's Allowance (Rs 50 per month)	600	0	0			
Assistant to the Director (200-20-300) ..	3,600	0	0			
Architectural Assistant (200-20-300 half)	1,800	0	0			
Establishment .	6,210	11	0			
Watchman for excavation area . .	55	0	0			
				12,265	11	0
Travelling Allowance				778	11	0
Office Expenses—						
(i) Contingencies . .	699	15	6			
(ii) Museum	250	0	0			
(iii) Printing charges	2,075	14	0			
(iv) Clothing to menials	...					
(v) Furniture . . .						
(vi) Photographs for sale . . .	185	0	0			
				3,210	13	6
Library				11	11	8
Receipts remitted to the Treasury—						
(Sale proceeds of publications	367	7	0			
Do photographs	149	6	0			
Do unserviceable articles	9	8	4			
				526	5	4
Grand Total .				16,793	4	6

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