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University of Mysore

ANNUAL REPORT

OF THE

MYSORE ARCHÆOLOGICAL DEPARTMENT

FOR THE YEAR 1936

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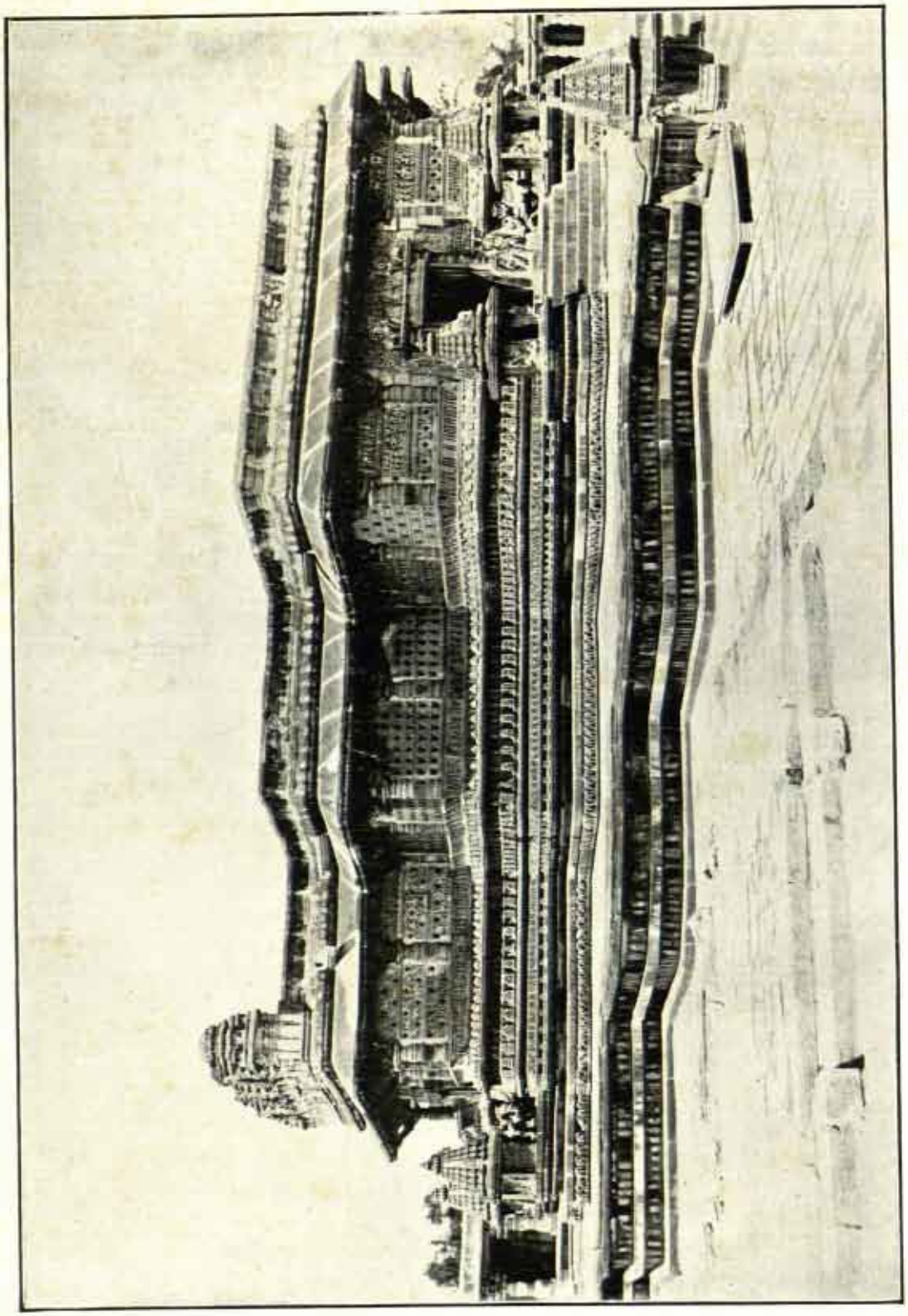

CHENNAKESAVA TEMPLE, BELUR.—SOUTH-EAST VIEW (p. 18).

Mysore Archæological Survey.]

ARCHAEOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1936.

PART I—ADMINISTRATIVE.

Staff.

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

Tours.

The Director toured in the Yeḍatore taluk of the Mysore District, Arkalgūḍ, Hāssan, Saklēśpur and Bēlūr taluks of the Hāssan District, Mūḍgere, Chikmagaḷūr and Koppa taluks of the Kaḍūr District and the Tīrthahaḷḷi, Nagar and Shimoga taluks of the Shimoga District for the purpose of studying the archæology of the Maḷnāḍ tracts, for collecting epigraphs and information about architecture and for inspecting the monuments for conservation purposes. The Assistant to the Director toured in the Guṇḍlupet and Nanjangūḍ taluks of the Mysore District, Hāssan and Bēlūr taluks of the Hāssan District, the Madhugiri and Kuṇigal taluks of the Tumkur District and the Channapaṭṇa taluk of the Bangalore District mainly for the study and collection of inscriptions.

Exploration and Conservation.

Among the ancient sites studied were Manjarābād, Angaḍi, Mēḷige and Nagar. The conservation of monuments was attended to and the work of conserving the temples at Bēlūr and Haḷebīḍ was pushed on with the co-operation of the Public Works Department and of the Committee appointed by Government for the renovation of these two temples.

Epigraphy.

The total number of inscriptions collected during the year was about seventy. A good number of these have been edited by Mr. R. Rama Rao, the Assistant with the help of the Pandits and under the guidance of the Director. Among the important finds may be mentioned a rare copper plate grant of the ancient Punnāḍ dynasty and an interesting Kadamba inscription (found at Halmiḍi, Bēlūr taluk) of about the middle of the 5th century A. D. in the Kannaḍa language. The latter is the earliest authentic lithic record in Kannaḍa now extant.

Manuscripts.

An interesting manuscript obtained for study during the year is an English translation of the 'Memoirs of Hyder Ally from the year 1758 to 1770' by Eloy Joze Correa Peripoto, a Portugese in Hyder's service. The work of copying it has been taken in hand. Another manuscript studied during the year is an account of the early Mysore kings obtained from Tumkur.

Numismatics.

Among the coins examined the most interesting are two sets of *purānas*, which are the oldest type of coins known in India and are generally considered to be more than 2,000 years old.

Publications.

During the year the annual Reports of the department for the years 1931 and 1932 were published, that for 1933 was submitted to Government for approval, the printing of the report for 1934 was completed and the report for 1935 was prepared and sent to the press. The reports were thus brought up to date. Special acknowledgments are due to the Archæological Office staff and to the Government Central Press, Bangalore, for their co-operation in clearing the arrears. Hereafter it is hoped to publish the report for each official year in the course of the following year.

Exhibition.

An important event for the success of which the Archæological Department contributed its whole-hearted service was the Eighth Session of the All-India Oriental Conference which was held at Mysore during the Christmas of 1935. The department took a prominent part in the Conference and in the exhibition of antiquities connected therewith and the members of the staff worked in various capacities for its success, the Director being the Local Secretary and the Secretary of the Reception Committee.

Visitors.

Among the distinguished visitors to the Exhibition were Amin-ul-Mulk Sir Mirza Ismail, KT. C.I.E., Dewan of Mysore, Rāja Sēvāsakta Dewan Bahadur Dr. S. Krishnaswamiengar, M.A., Ph.D., Mr. K. P. Jayaswal, M.A., Bar-at-law, and Rao Bahadur K. N. Dikshit, M.A., Deputy Director-General of Archæology in India.

Director-General.

In July 1935, Mr. J. F. Blakiston, the Director-General of Archæology in India, visited Haḷebīḍ, Bēlūr, Śravaṇabeḷagoḷa, Seringapatam and Sōmanāthapur and the Archæological Office at Mysore, and gave many valuable suggestions, particularly about conservation.

PART II—STUDY OF ANCIENT MONUMENTS.

YEDATORE.

ARKĒŚVARA TEMPLE.

An undated inscription, No. 64 of Yeḍatore taluk, Mysore District Supplement, which is in Tamil and Grantha characters and belongs probably to the time of Kulōttuṅga Chōḷa I[1], mentions that a certain Aṅkakkāṟan, son of Ponnāṇḍān, erected a temple named Aṅkakkāṟēśvara for the god Nāyaṟukiḷavar, lord of Aiyampoḷil *alias* Uyyakkoṇḍa-Śōḷapaṭṭaṇam in Turaināḍu and granted lands to it. There is no doubt that Aṅkakkārīśvara is the same as Arkēśvara or the sun god (Nāyaṟukkiḷavar) for whom the temple is built in Yeḍatore.

The main shrine of Arkēśvara is very different in character from the surrounding structures. It is a small low roofed temple without a pradakshiṇā and with right-angled plain pilasters and octagonal cornices on the outside of its walls. To the south, west, and north of the garbhagṛiha shallow niches break the monotony. The navaraṅga has a porch to the south as in the Talkāḍ Vaidyēśvara temple and elsewhere.

Inside the navaraṅga are kept relievo images of Gaṇapati, Sūrya, Mahishāsuramardinī, Janārdana and Bhairava. These, though rude, appear to be of old workmanship. The inside of the temple is very plain. The navaraṅga and its eastern doorway, however, appear to be of the Vijayanagar times.

The liṅga is of natural stone. The metallic image is of Sadāśivamūrti with consort.

In front of the navaraṅga stands a mukhamaṇṭapa of nine aṅkaṇas borne on tall pillars of the Vijayanagar type. The mahādvāra is high with a tall door, adorned with Gajalakshmī on the lintel and with vertical scroll bands on the jambs[2]. Around the compound runs a cloistered verandah with niches enshrining liṅgas at the back. To the north there is a shrine of the late Vijayanagar style, for the goddess Mīnākshī, whose image of the late Vijayanagar type is a fine one with the tōraṇa carved in the same stone.

The shrines of Kalimādhava and Chaṇḍikēśvara are also later structures architecturally unimportant.

To the north of the mahādvāra, on the inside, built into the wall are two small octagonal pillars of good workmanship. The central band of these pillars consists of

1. See M. A. R. 1913, p. 34.
2. Cp. the Gaṅgādharēśvara temple at Seringapatam, the Tirumalanatha temple at Ālambgiri, etc., and cp. also the tower.

various mouldings (vase, etc.), with ornamentations of rudrāksha. The panels contain figures of Yakshas, lions seated back to back, etc.

The pillars behind the well in the house of Kempu Rāmaṇṇa, one of which is reported[1] to have had the inscription[2] of Aṅkakkāṛa who built the original structure of the Arkēśvara temple, are now missing. It is said that the pillars were given away to some persons of Keggere by one Gopalakrishna Sastri, whose house is to the east of the temple at Kṛishṇarājanagara. Since the inscription is an important one and not yet published, it must be secured.

Wooden Car.

The wooden car of the Arkēśvara temple is of about the 18th century and is full of sculptures some of which are interesting.

Conservation.

In recent years the temple appears to have been conserved and the prākāra walls provided with buttresses.

VIGHNĒŚVARA TEMPLE.

Close to the river (Pl. II, 1) on the platform above the steps is a small shrine of Vighnēśvara now having six aṅkaṇas. It appears to have been washed away during the floods of 1924 and rebuilt carelessly without any consultation of the Archæological Department. Four of the pillars and the image, however, remain. The pillars are of the cylindrical type with brackets of the ribbed pattern[3]. The image of Vidyā-Gaṇapati also is perhaps very old. The god is seated holding tusk, goad, conch (?) and bowl of sweets. The details are not visible since they are covered over with sandal paste and dirt.

An inscription[4] of 1087 A.D. and connected with the Chōḷas was engraved on three pillars all of which have now disappeared.

KAISĀLE MAṆṬAPA.

Near the large Aśvattha tree there was formerly a large maṇṭapa of twelve aṅkaṇas of which only a portion now remains. The original maṇṭapa appears to have been damaged by the floods of 1924, and the pillars and other materials were taken away to Kṛishṇarājanagara for constructing the Īśvara and other temples. An inscription of 1715 A. D. recording the construction of this maṇṭapa has now disappeared.

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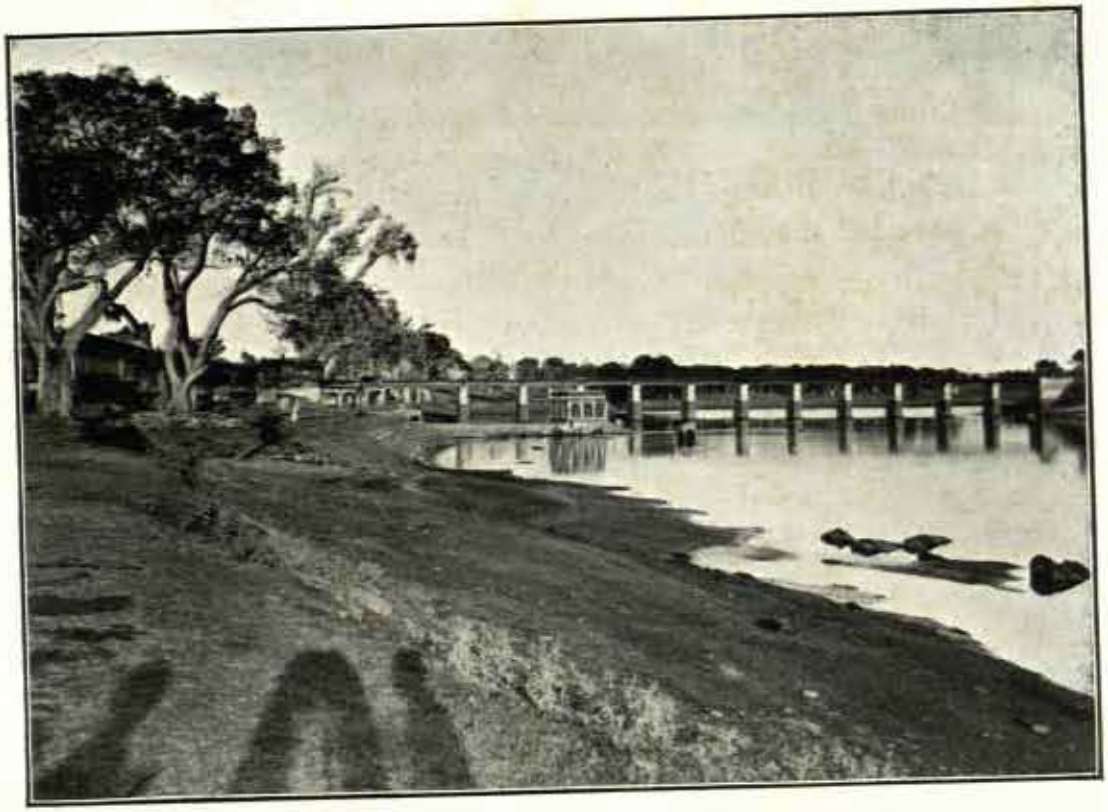
1. M. A. R. 1913.
2. Mys. Dist. Suppt. 64, Epigraphia Carnatica.
3. Cp. Binnamangala.
4. Epigraphia Carnatica ; IV, Yedatore, 2.



1. VIGHNESVARA TEMPLE AND KAVERI RIVER, YEDATORE (p. 4).

2. LAKSHMIKANTA TEMPLE, BASAVAPATNA—LAKSHMI-NARAYANA (p. 9).

3. YOGANARASIMHA TEMPLE, GORUR—YOGANARASIMHA (p. 15).

Mysore Archæological Survey.]

To the north of the remains of this maṇṭapa is a peninsula edged by well-built steps and adorned at its north end by a stone pavilion of nine aṅkaṇas constructed out of the materials of other ruined maṇṭapas. This maṇṭapa is finely situated and is expected to be almost submerged whenever the Kannambāḍi dam water rises above 110 feet.

KRISHNARAJANAGARA.

In Kṛishṇarājanagara or New-Yeḍatore, on the east face of the ridge two modern temples have been built very recently, from materials brought from the temples of the Vijayanagar period in the old town. The two temples are symmetrically placed side by side.

Images.

Of these the Chandramauḷīśvara temple has a fine metallic processional image of Tāṇḍavēśvara and another of his consort. In the Nārāyana temple the images of Nārāyaṇa (really Janārdana) and Lakshmī are of the middle Vijayanagar type of workmanship. In one of the cells is placed the utsavamūrti group of the Śrī Rāma temple of Chunchankaṭṭe, consisting of Rāma, Sītā, Lakshmaṇa and Hanumān. They are also of middle Vijayanagar workmanship, and the image of Rāma is beautifully done. These images support the view that in the days, probably, of the Tuḷuva emperors of Vijayanagar beautiful metallic images were being produced, though workmanship in stone was inferior to that of the earlier periods, particularly of the Hoysaḷa.

SALIGRAMA.

YŌGĀ-NARASIMHA TEMPLE.

History.

The temple of Yōgā-Narasimha is a complex structure which appears to have been constructed in two or three stages. The main cell and the sukhanāsi which are both comparatively plain except for the well-worked shallow domes of their ceilings and the inner navaraṅga of nine squares with its granite pillars of cylindrical shafts, wheel-shaped mouldings and Chōḷa type bracket capitals, are definitely old structures of the Hoysaḷa times at the latest. The central navaraṅga ceiling is also domed with a pendent flower in the centre. On the outside, the basement of the temple has five cornices separated by deep shadowy lines and the walls are ornamented with plainish right-angled pilasters bearing well-worked capitals. The general look is that of a poorly worked granite structure of the Hoysaḷa times.

The outer navaraṅga which is a large one resembles similar structures at Hoḷe-Narsipur and Toṇṇūr and has a large number, about twenty-four, of granite pillars with cylindrical shafts. But this portion of the building and also the small

cloistered courtyard around the back of the temple are of Vijayanagar times, though the pillars themselves are older; while the mahādvāra, the Janārdana shrine and the many images of the Āḷvārs, Rāmānujāchārya, Āṇḍāḷ and Lakshmī kept in the temple are all definitely of the late Vijayanagar period. The image of Kēśava, however, is a Hoysaḷa piece, perhaps brought from some other temple. The main image of Yōgā-Narasimha is at the latest a Hoysaḷa piece, though with unusually light ornamentation, slim body and a natural-looking lion face. Its tōraṇa bears the usual ten avatāras. On its pedestal is a Garuḍa image.

RĀMĀNUJĀCHĀRYA TEMPLE.

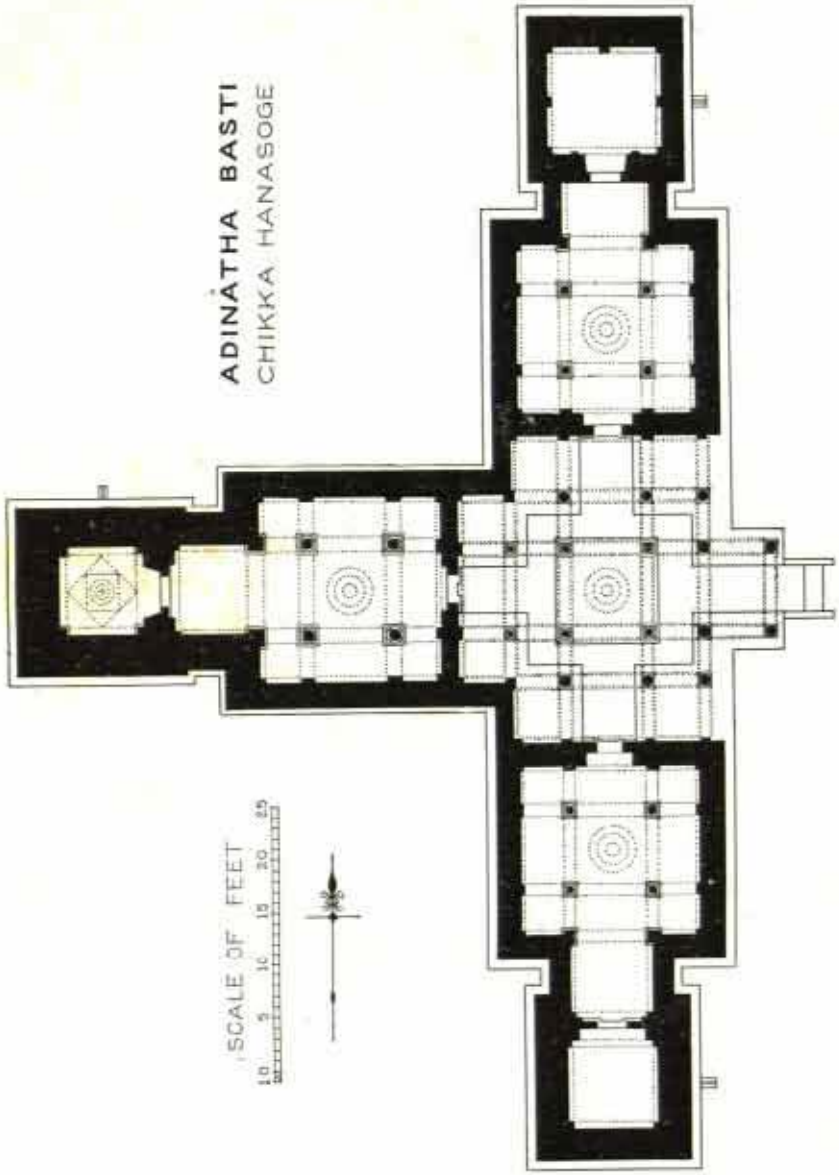
The temple of Rāmānujāchārya is a very plain structure with a garbhagṛiha, a sukhanāsi, and two navaraṅgas of round granite pillars, similar to those in the Narasimha temple. The first three parts appear to be Hoysaḷa, though the outer wall is plain. In the centre of the garbhagṛiha is a pedestal of peculiar form bearing, all round, eight images of the disciples of Rāmānuja, *viz.*, Mudaliyāṇḍān, Vaḍuganambi, Toṇṇūr-Nambi, etc. This reminds us of the pedestal of the double liṅga at Beṭṭadapur. On the pedestal is a panel having two relievo impressions of Rāmānuja's feet. On the back wall is a panel with the Teṅgale Śrī-Vaishṇava caste-mark flanked by śankha and chakra. On the side of the sukhanāsi is an inscription *Vem ka pa* in Telugu characters (perhaps Venkaṭappa Nāyaka of Hoḷe-Narsipur). The most interesting feature of this temple is the prākāra wall having a parapet of round discs as at Amṛitāpura but with plain faces.

The temple is of no architectural importance. Its value consists in its connection with Rāmānuja's name and thus its historical importance. However, since it is a Second Class monument, it ought to be kept in a better condition. The compound should be levelled and kept clean, and the Śrīpāda-tīrtha rid of its plant and properly cement-pointed. A cobra lives here.

JYŌTIRMAYĒŚVARA TEMPLE.

'Jyōtirmayēśvara' is a name more recently given to a fine temple known in the inscriptions as that of Aṅkanāthēśvara and called also Paṇabēśvara or Lord of the Bridge generally. In front of the temple is an inscription on a granite slab which appears to belong to the 14th century.

The main shrine is similar to the Narasimha temple in the look of its outer walls and its inner pillars; but in addition it has nine fine ceilings consisting of shallow domes. Numbers 1 and 9 of them are really beautiful. Further the outer front wall of this navaraṅga has a row of large images like Vīrabhadra, etc. The jambs have finely carved doorkeepers while the lintel has between two makaras



(P. 8.)

Mysore Archæological Survey.

and under a lion tōraṇa the image of Tāṇḍavēśvara attended by Vishṇu and Brahma. The four pillars of the navaraṅga are all round and lathe-turned ones of potstone and the wheel moulding has flying Yakshas and ṛishis. This temple is the most artistic in Sāligrāma. It may be protected and put under Class II for conservation.

Ancient course of the Kaveri.

To the north of the temple is a wide valley with a sandy bed which was evidently a river bed. It is possible that a branch of the Kāvērī was flowing here and contributed to the prosperity of old Sāligrāma or Avichārapura; very probably the latter was on the river bank. These features perhaps attracted Rāmānujāchārya to the place where he is said to have stayed for twelve years. Further the name of Paṇabēśvara or Lord of the Bridge shows that this Śiva was considered to have been the guardian of the bridge or the ford across this branch of the river.

Ancient Site.

To the south-west of this temple on the high ground can be collected potsherds and iron slag pieces which indicate the site of the ancient town.

CHUNCHANKATTE.

Chunchankaṭṭe is a beautiful spot in the midst of a well wooded country. The chief attraction is a series of cascades and a fall in the Kāvērī river about 30 feet high. The river cuts through a mass of bed-rock and the sight is beautiful when there is sufficient water.

RĀMA TEMPLE.

To the south of the falls on the bank is situated the temple of Śrī Rāma, which has sculptured pieces of three different periods. To the south of the eastern gate and in the south-east corner are a doorway, some pillars, two ceilings and the portion of a navaraṅga outer wall, all of soap-stone bearing difinitely Hoysaḷa motifs, like the domed ceilings, pyramidical turrets made of dentil cornices, etc. Evidently these belong to some Hoysaḷa temple of the 13th or 14th century and the materials of the ruin were utilised for a later structure. The images of Śrī Rāma, Lakshmaṇa and Sītā are good ones which appear to be of the Vijayanagar times. They were probably set up somewhere about 1550 or 1600 A.D. in a temple consisting of a garbhagṛiha, sukhanāsi, etc. The dvārapālas with their detailed carvings have a Kannaḍa inscription on the pedestal and appear to hail from the period of the old Mysore dynasty. The brick prākāra wall is a recent one, while the mahādvāra with a Garuḍa-kambha bears an inscription of Kṛishṇarāja Voḍeyar III.

On the eastern outer wall of the navaraṅga there are two old panels bearing two *nāgabandha* designs.

CHIKKAHANASOGE.

ĀDINĀTHA BASTI.

History.

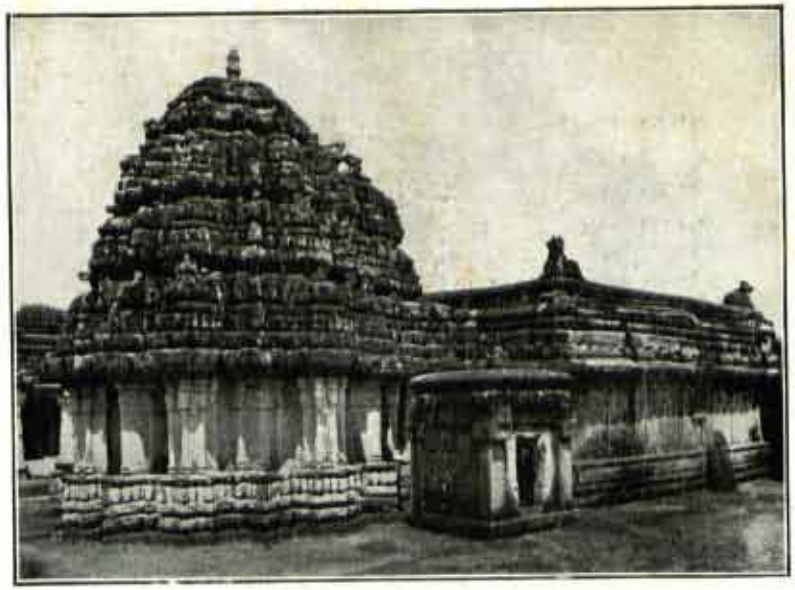
Hanasōge or Panasōge appears to have been an important place in the 11th century A. D. and to have played a prominent part in the struggles between the Hoysaḷa and Chōḷa powers at the commencement of the 12th century. In the 11th century it must have been an important Jaina centre where dwelt an ancient line of Jaina gurus belonging to the Kundakundānvaya, Mūla-Sangha, Dēsiga-Gaṇa and Pustaka-Gachcha. The place was under the rule of the Changāḷvas from the 11th century to about the 16th. Vīra-rājēndra Nanni Changāḷva caused to be erected the Ādinātha basadi of the Pustaka-Gachcha,[1] which was called the Rājendra-Chōḷa Jina temple[2] early in the 11th century. Earlier than this date the tradition of Śrī Rāma had no doubt a strong hold on the neighbourhood of the locality since the inscriptions record that the gods of these temples were worshipped by Rāma himself.[3]

General Description.

The temple is a three-celled one in the pre-Hoysaḷa Chāḷukya style with the walls, pillars and ceilings of granite and the images and doorways of soapstone. The building is cross-shaped (Pl. III) with the main shrine of Ādinātha on the west and with Śāntinātha in the south shrine and Chandranātha in the north. Its pillars are mostly of the pre-Hoysaḷa type, resembling those of the Maraḷēśvara temple at Talkāḍ. They are of granite and chiselled into round shapes, not lathe-turned, and show the rudiments of the various motifs, like the bell, pot and wheel which become elaborated in Hoysaḷa architecture. A mukhamaṇṭapa of the indented square pattern leads through three beautifully carved soap-stone doorways into the navaraṅgas of the three shrines. These doorways remind us of those in the Tripurāntēśvara temple at Belgāmi and also, on a smaller scale, of the garbhagṛiha doorway in the Bēlūr temple. The north doorway, *i.e.*, of the shrine of Chandranātha (also called Nēminātha) is the most elaborate and typical of these (Pl. IV, 1). The jambs have the following five vertical bands from inside out: floral scroll, floral scroll with Yakshas, sixteen-fluted round pillar, lions and gryphons, and foliage. On the lintel is a fine Gajalakshmī group flanked by the lines of a Kannaḍa inscription above which are a row of finely carved swans with aquatic broad beaks, and a cornice ornamented with kīrtimukhas. The other doorways are modifications of this design. The broken images of two chāmara bearers and the Yaksha and Yakshī of Ādinātha are also found in the temple. Of the three Jina images Nēminātha has a broken *mukkoḍe* instead of his

1. Epigraphia Carnatica, IV, Yeḍatore 22. 2. *ibid*, yd. 21. 3. *ibid*. yd. 26.

1. ADINATHA BASTI, CHIKKAHANASOGE—DOORWAY OF CHANDRANATHA SHRINE (p. 8).



2. RAMESVARA TEMPLE, RAMANATHAPURA—SOUTH-WEST VIEW (p. 10).

3. LARSHAMANESVARA TEMPLE, MALLARAJAPATNA—WALL PANEL (p. 11).

PLATE IV.

original tōraṇa, while Śāntinātha and Ādinātha have elaborate tōraṇas with attendants and simha-pīṭhas as in the Ādinātha temple at Bastihaḷḷi near Haḷebīḍ.

The temple is in ruins and there are no Jainas at the place to conduct worship.

Conservation.

Some Jainas may be encouraged to settle in the village and start worship with Muzrai grant so that the temple may be kept free from its present dirt and filth. Otherwise its seven images and three doorways may well be removed to a museum. Near the Ādinātha image was found kept an extraneous granite relievo of some ruler on horseback going forth to battle, spear in hand. Since it does not belong to the temple and none knows where it came from, it may well be transferred to a museum.

The image at the so-called Chennigarāya temple, which is described by Mr. R. Narasimhachar[1] as Kēśava peculiar and identified as Kēśava is only a dvārapāla figure whose pair has now been found on the inner side of the tank bund and is said to have been recently unearthed out of the debris near a private man's house at the village. The two figures are beautifully carved and Vaishṇava in character proving the existence of a Vishṇu temple at the place at the time to which they belong, namely, about the 13th century.

Three new inscriptions of the 12th century were discovered on the tank bund of the village. They are all vīragals of the Hoysaḷa period, which had been built into the tank bund.

BASAVAPATNA.

Basavāpaṭṇa, on the left bank of the Kāvērī and opposite to Rudrapaṭṇa, is an old place, whose original name is not known. It has the remnants of an old fort with the Vishṇu and Śiva temples showing that it was very probably an old agrahāra town of the days of Rāmanātha and Narasimha of the later Hoysaḷas. When it was in Rāmanātha's hands an inscription was set up in front of the Sāntīśvara temple. To the north of the Śāntīśvara temple is another Śiva temple now known as the temple of Praṇatārthiharēśvara, probably identical with Āñjanēya-Hanumantēśvara of the inscriptions. It has a stone oil mill to the south-east with an inscription. Against the south-east wall now stands a vīragal of three panels bearing two inscriptions, one recording the death of a hero when Rāmanātha, the Hoysaḷa, was fighting his brother Narasimha III in 1281 A. D., and the other referring to the death of another hero while the Niḍugal fort was being captured by Narasimha III in 1286 A. D.

Corresponding to the Śiva temple there is a Lakshmīkānta temple in the centre of the old town, with Lakshmīnārāyaṇa seated in sukhāsana. The image is a good one of the Hoysaḷa period (Pl. II, 2). Close to the Śāntīśvara temple on the south stands the temple of Shaḍbhāvarahitēśvara with an oval and rather peculiar liṅga;

1. *See* Mysore Archæological Report, 1913, p. 18.

and in the centre of the new town is the temple of Sandalēśvara. None of these temples has any ancient vestiges. Except the liṅgas and the Lakshmīnārāyaṇa image and the inscriptions, everything appears to be modern.

A new inscription was found near the dīpastambha of the Shaḍbhāvarahitēśvara temple among the slabs of a stone compound. The figure of a cow is carved in low relief at the bottom, which probably indicates that the inscription is of the Gaṅga period (c. 10th century A. D.).

RAMANATHAPURA.

RĀMĒŚVARA TEMPLE.

The Rāmēśvara temple (Pl. IV, 2) is the most important structure in Rāmanāthapura. It was evidently an old Hoysaḷa temple to which accretions have been made in the Vijayanagar and Pāḷḷegār periods.

The original temple is a smallish structure completely of soap-stone with a star-shaped garbhagṛiha, a small sukhanāsi, a navaraṅga of nine squares and a porch (Pl. V). The outer walls are ornamented with the usual right-angled pilasters, and deep-cut cornices appear on the basement. On the south and north walls of the navaraṅga are small niches. The tower which is also of soap-stone is broad-based and low. But it is typical of the Hoysaḷa style and bears on its front projection a fine group of Saḷa fighting the lion. Of the original porch, only two cylindrical pillars remain, since the original front walls have been knocked down and an extension is made giving the navaraṅga eighteen squares. The pillars of the original navaraṅga are of the round lathe-turned Hoysaḷa type; and the ceilings are all domed with ordinary lotus designs. The sukhanāsi doorway has perforated jambs, Umā-mahēśvara on the lintel and Gaṇēśa supported by makaras on the top panel. The garbhagṛiha doorway has a Tāṇḍavēśvara group and in the garbhagṛiha on a low pedestal is placed a small natural liṅga of dark trap stone. In the navaraṅga are kept Gaṇapati, Mahishāsuramardinī, Bhairava, Kēśava and Sūrya. The Bhairava image with its slim body is a beautiful piece of sculpture. There are also kept metallic images of a Tāṇḍavēśvara group and a Sadāśiva group.

At a later date a further extension was made and another navaraṅga of nine aṅkaṇas added. In the south-west corner is the temple of Mīnākshī with an image of the late Vijayanagar period. The mahādvāra with its high ornamental granite doorway and its tall brick tower and the cloistered prākāra with the rows of liṅga cells at the back, of course, belong to the late Vijayanagar or early Pāḷḷegār times.

In the south-west corner of the temple is a Vēṇugōpāla group, also of the Hoysaḷa period[1].

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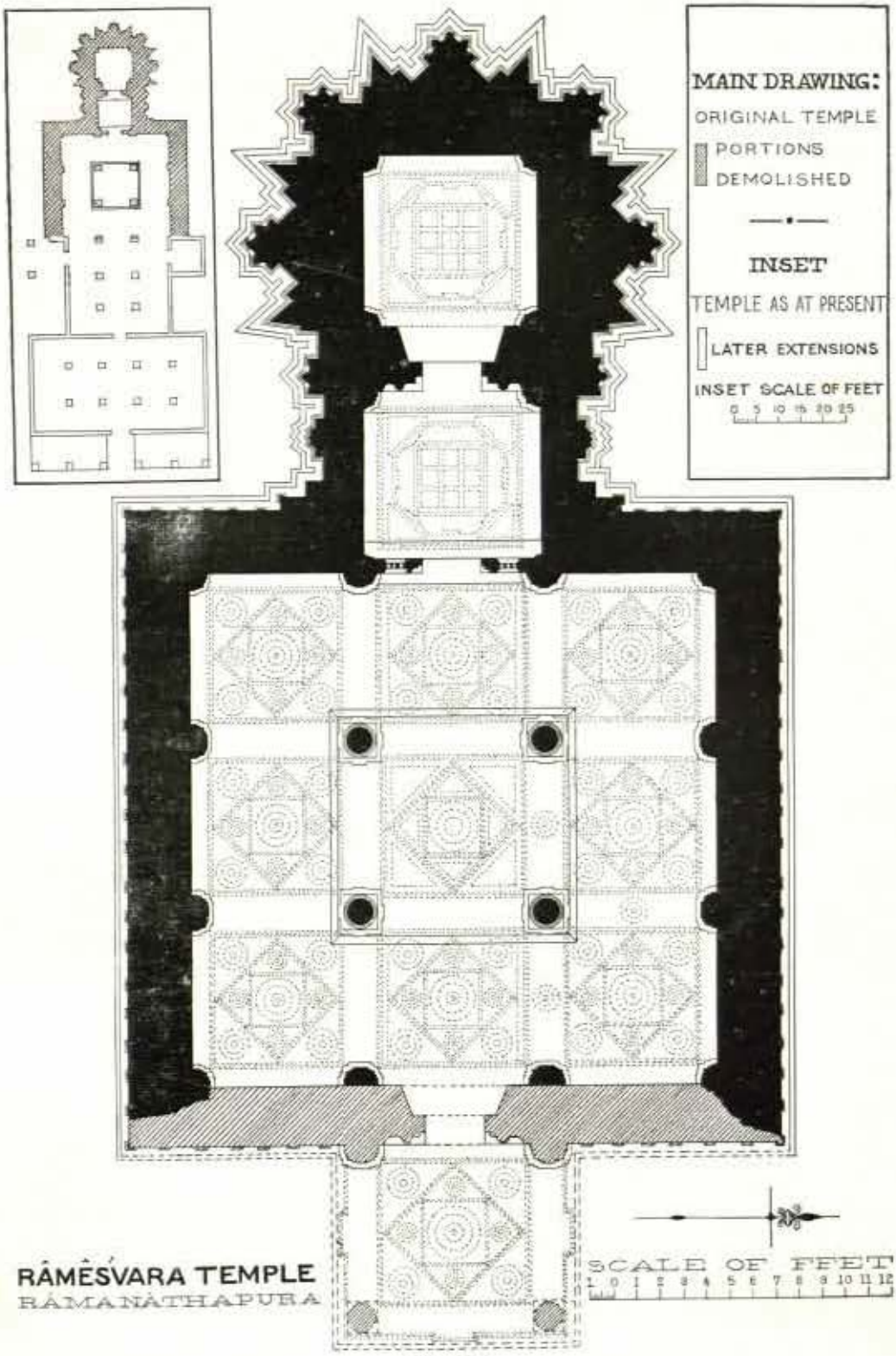
1. See *infra*, p. 15.



RÂMÊSVARA TEMPLE
RÂMANÂTHAPURA

(P. 10.)

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Above the verandah is a very heavy ornamented parapet of brick and mortar of the Pāḷḷegār times with post-Moslem designs and rows of birds, elephants, camels, etc.

Conservation.

The original Hoysaḷa temple is a neat structure, quite intact and deserving of preservation, though it is not ornamental. This structure as also the prākāra cells above which are inscriptions are completely covered over with a thick coat of chunām which should be carefully scraped off. The prākāra parapet is cracked in many places and out of plumb in a few. It should be examined by engineers with a view to its fitness to stand. Its heavy cornices appear to be pulling it forward.

The rocks leading to the Gōgarbha from near the Agastyēśvara temple are carved with numerous inscriptions. Of these many are published in the Epigraphia Carnatica or printed in the unpublished Supplement. A few have now been revised and several more collected and published for the first time.

MALLARAJAPATNA.

LAKSHMAṆĒŚVARA TEMPLE.

On the right bank of the river, opposite to the Rāmēśvara temple of Rāmanāthapur, and inside the area of Mallarājapaṭṇa, stands the temple of Lakshmaṇēśvara. Inside a modern prākāra of brick and stone work of the 18th century is a courtyard in the centre of which is an old and dilapidated temple which appears to be a granite version of the Hoysaḷa style of Sōmēśvara's time. But in some respects it appears to be even earlier.

It consists of a garbhagṛiha enshrining a liṅga of dark natural stone, a sukhanāsi and a navaraṅga of nine squares and four pillars having cylindrical shafts and wheel-shaped top mouldings. A small porch in front is borne on two cylindrical granite pillars. The roofs are mostly shallow domes. The basement is peculiarly bereft of the usual five cornices; but the outer wall has the thin pilasters and niches. The eaves have a particularly sharp 'S' form and a curious feature of the temple is that on the outer walls and under the small arches adorning the eaves there are a number of carved panels of sculptures in low relief among which may be mentioned the following :—

Cow and calf; Vēṇugōpāla group; Hanumān presenting Rāma, Sītā and Lakshmaṇa with a bunch of plantains (Pl. IV, 3); Dancing Gaṇapati; Vyāghrapāda; man riding on lion; Kirātārjunīya; man riding on tiger; ṛishi riding on fish; Sītā sending Lakshmaṇa to rescue Rāma at the hunt of Māyāmṛiga; lady worshipping liṅga; elephant slaying man; monkey fighting cobra; ornamental kīrtimukha design

formed by a pair of yāḷis and a pair of swans, the latter having heads in two positions; monkey acrobatics; ram fight; liṅga worship; wrestlers and spectators; another ornamental niche with two lions heading each other; dancing groups; four lions revolving with a lion face in the middle; Hanumān meeting Rāma and Lakshmaṇa for the first time.

Conservation.

The temple is a good one deserving of preservation. It is badly overgrown with plants and is leaky. The materials are all there and the temple will have to be rebuilt from the basement upwards.

To the north of the Āñjanēya shrine on the rocks, are carved in three panels the following in relief :—

(1) A liṅga with Basava to its right.
(2) Standing Dēvī—two-handed; right in abhaya and left holding lotus.
(3) Four-handed Gaṇapati.

There is a defaced and illegible Nāgari inscription in front of the figures.

The Āñjanēya shrine is of brick and mortar and of recent times. The image is a small relievo in potstone and is placed on a pedestal which has on its front face the figures of two devotees with folded hands.

ARKALGUD.

The three temples at Arkalgūḍ, namely, those of Lakshmī-Narasimha, Amṛitēśvara and Vīrabhadra, were mentioned in the Annual Report for 1909. They were again inspected in the year 1924 and a descriptive note has appeared in the report of the department for that year. During 1935-36 the temples were again visited. and the following further notes have been made :—

The pillars of the navaraṅga and two of the pillars of the mukhamaṇṭapa of the Lakshmī-Narasimha temple are of the simple lathe-turned type.

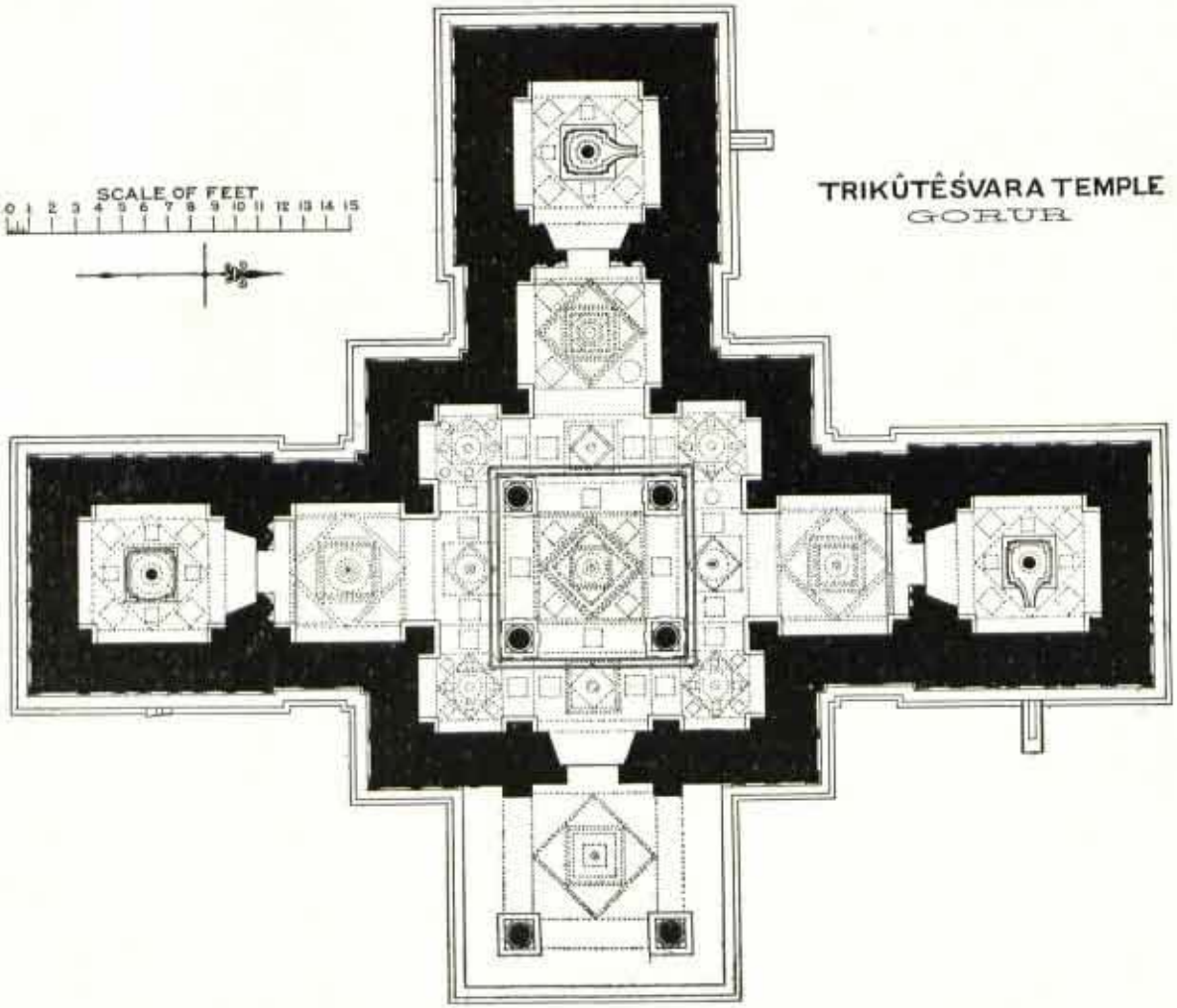
Among the ceilings of this temple a minority only are flat.

It is doubtful if the temple is wholly in the Hoysaḷa style. The tower, and not the temple itself, is after the Doḍḍagaddavaḷḷi type, that is, square and pyramidical with dentil cornices—a type which has been incorrectly attributed by some writers to the Kadambas.

While the garbhagṛiha, the sukhanāsi, the navaraṅga and the porch are of the Hoysaḷa period, the mukhamaṇṭapa, the mahādvāra and the prākāra appear to be of the Pāḷḷegār period.

The Amṛitēśvara and Lakshmī-Narasimha temples appear to belong to the same period.

The bull in front of the east entrance of the Śiva temple is much damaged.



(P. 13.)

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PLATE VI.

The image of Vīrabhadra inside the navaraṅga is a good specimen of Hoysaḷa sculpture and is about 3½ feet high.

The Vīrabhadra temple is in a very dilapidated condition.

The original wooden car of the Lakshmī-Narasimha temple was broken about eight years ago. At the request of the people who offered more than Rs. 500, an estimate for about Rs. 1,090 is said to have been sanctioned. It is suggested that the car may be prepared early and the festival revived.

SAMBHUNATHAPURA.

A note on the temple of Svayambhunāthēśvara has appeared in M. A. R. 1924, pp. 3-4. The temple stands by the side of the Hassan road and about 2 miles to the north of Arkalgūḍ. It is a Hoysaḷa structure in the Draviḍian style of a date not later than 1290 A.D. which is the real date of the inscription in front of it. In the Epigraphia Carnatica, Vol. VII, and also in M. A. R. 1924, the date has been wrongly read.

The temple has a garbhagṛiha, a sukhanāsi, a navaraṅga of nine squares and an outer navaraṅga of nine squares also. Its outer walls have plain octagonal cornices and at the back the usual plain pilasters. The tower is a brick structure of the Pāḷḷegār period. The eaves have a sharp 'S' curve and at the back are ornamented with kīrtimukha arches. The outer navaraṅga pillars are round. The inner navaraṅga pillars are also round with pot—and wheel-shaped mouldings.

The outer navaraṅga seems to be a later addition of about the 14th century.

GORUR.

TRIKŪṬĒŚVARA TEMPLE.

History.

Gorūr is known in the inscriptions as Goravūr and it is stated that its sacred name was Śatarudrīyapura and that it was named Vijayādityapura by Vijayāditya-Heggaḍe who got the Trikūṭaliṅgas installed in the Trikūṭēśvara temple in the year Vyaya (1166 A.D.) when Narasimha I Hoysaḷa was ruling.

General Description.

The structure is a typical Hoysaḷa building with three cells, three open sukhanāsis, a navaraṅga of nine squares and an open porch of one square. (Pl. VI.) The cornices are deeply cut, but not remarkable. The walls are ornamented with right-angled pilasters bearing bell-shaped mouldings, and there are no sculptures on the walls. The three towers which are intact are square in plan and formed of stepped dentil cornices which are otherwise plain. (Pl. VII, 1.) Their frontal projections

have ost their Saḷa groups. The two pillars of the porch are cylindrical with wheel mouldings on top; while the four navaraṅga pillars have cubical mouldings with sixteen-fluted shafts and wheel-shaped mouldings on top. The navaraṅga doorway is guarded by two damaged Śaiva dvārapālas and on the lintel panel Tāṇḍavēśvara dances between two makaras.

The ceilings are either flat or shallow carved domes. Those of the front porch and the three sukhanāsis and the garbhagṛiha have fine designs, as also the central one. In the navaraṅga are kept images of Gaṇapati and Mahishāsuramardinī and a damaged Sūrya and Saptamātṛika panel. The main garbhagṛiha doorway has Lakshmī on the lintel. The liṅgas of all the garbhagṛihas are round-headed and of natural stone.

Conservation.

The temple is a fine one and deserves preservation. It may be protected and entered into class II of the conservation list. Its roof needs immediate repairs, as it is badly damaged. The flooring slabs may be reset.

KAILĀSĒŚVARA TEMPLE.

Close to the Trikūṭēśvara temple on the north-east stands the Kailāsēśvara temple, a single-celled structure built probably in the Pāḷḷegār period out of the materials brought from some ruined Hoysaḷa temple, probably that of Narasimha or Vāsudēva. The navaraṅga pillars, the garbhagṛiha doorway and some of the ceilings are Hoysaḷa and the stones have been built in a confused fashion. In the navaraṅga are kept Umāmahēśvara, Gaṇapati, Pārvatī, Kumārasvāmi and Kēśava some of which are Hoysaḷa pieces. The temple is badly out of repair. It is said that it has Rs. 300 at its credit. The repairs may be undertaken.

VĀSUDĒVA TEMPLE.

The Vāsudēva temple is a large and popular structure which is mostly of the late Vijayanagar period. The image of Vāsudēva which is covered with a thick coat of wax and whose face is much worn appears to be of Hoysaḷa workmanship though the tōraṇa is plain.

The temple is three-celled; but only the north cell is of soapstone with the Hoysaḷa pilasters on its walls. This part appears to be the only ancient portion of the temple. The rest of the temple appears to have been almost completely reconstructed about the year 1586 A.D. according to an inscription now covering the ceiling of the garbhagṛiha of the Narasimha temple near the river. The original

1. TRIKUTESVARA TEMPLE, GORUR—NORTH-EAST VIEW (p. 13).

2. RAMESVARA TEMPLE, DEVAVRINDA—SOUTH-WEST VIEW (p. 18).

3. MARKANDESVARA TEMPLE, KHANDYA—ELEPHANT (p. 24).

4. FORT-GATE, MANJARABAD—CEILING (p. 16).

Mysore Archæological Survey.]

PLATE VII.

Hoysaḷa temple also was very probably a three-celled structure with right-angled garbhagṛihas similar in form to the Trikūṭēśvara temple and probably of the same age. These three old cells perhaps housed the present Vāsudēva image in the main cell, the Yōgānarasimha image of the village in the north cell and the third image was possibly that of Vēṇugōpāla. Could it be that the extraneous Vēṇugōpāla now worshipped in the south-west shrine of the prākāra of the Rāmēśvara temple at Rāmanāthapura[1] originally belonged to the Vāsudēva temple of Gorūr?

NARASIMHA TEMPLE.

The Narasimha temple near the river is situated in a beautiful grove but faces west. The temple was built definitely after about 1586 A.D., since an inscription slab of the Vāsudēva temple now covers the ceiling of the garbhagṛiha of this temple. The image of Yōgā-Narasimha (Pl. II, 3) is a good one of Hoysaḷa workmanship but is covered with a thick coat of wax.

Inscriptions.

The inscription just mentioned is a new find. That numbered as Hn. 179 in the Epigraphia Carnatica, Vol. V, was revised. It is included in the Hassan District Supplement as No. 192. Another inscription which is stated to be similar to Hn. 179 and is inscribed on the four pillars of the navaraṅga of the Trikūṭeśvara temple was also revised and some differences in its reading noted.

HALE-BELUR.

About four miles south-west of Saklēśapur is the village of Hāḷe-Bēlūr, called in the inscription[2] as Hāruva-Beluhūru. In the village a modern gable-roofed temple of wooden pillars and beams is built enshrining an image of Vāsudēva which originally belonged to a temple of the times of the late Kadambas who were subordinate to the Chālukyas. The doorway of the garbhagṛiha is of the same period and of potstone and similar to those of the Hoysaḷa period. The image of Vāsudēva (Pl. VIII, 2) is damaged and looks much worn out. It is in a standing posture and holding gadā, śankha, chakra and padma. The tiara over the head reminds us of that over the image of Yogā-Narasimha in Sāligrāma since the angle of the cone is acute. The floral prabhāvaḷi does not contain the daśāvatāras carved on it.

To the south-west of the temple is the inscription Manjarābād 18 which refers to the original temple. On the top of the inscription slab (Pl. VIII, 1) is a fine kīrtimukha panel with the figure of Kēśava flanked by a two-handed figure to the right standing in *tribhaṅga*, and a cow and its calf to the left.

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1. See *supra*, p. 10. 2. Manjarabad 18, Epigraphia Carnatica, Vol. V, Hassan District.

MALALI.

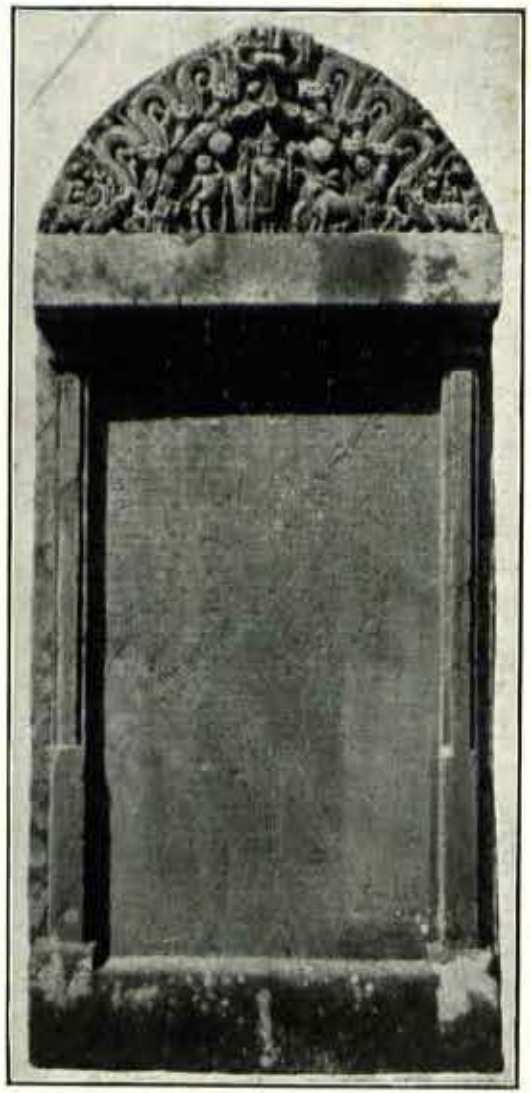
At Maḷali by the side of the waste weir to the north of the village stand two temples of soapstone, one of which is in a bad state of ruin. The larger one, however, is still standing. It is an ornate structure (Pl. VIII, 3) of about the Hoysaḷa period, perhaps of the thirteenth century, and appears to have had a stepped pyramid tower of dentil cornices, which has now almost disappeared. The temple does not appear to have had a navaraṅga, since there are no signs of it. Two small elephants lead up to the platform and the sukhanāsi doorway with its perforated jambs, Vaishṇava dvārapālas and eight-pointed star-shaped pilasters. On the pillars and lintel are also carvings of Vēṇugōpāla, Kāḷiṅgamardana, Gōvardhanadhāri and Ugra-Narasimha. The sukhanāsi has a square domed ceiling. The garbhagṛiha doorway has a Gōpālakṛishṇa lintel. On the Garuḍa pedestal inside now stands a small liṅga with its own pīṭha and in the garbhagṛiha are also kept images of Gaṇēśa and Vāsudēva which appear to belong to very late Hoysaḷa times. The image of Vāsudēva with its broken head appears to be a late Hoysaḷa piece meant more for the Pañchāyatana of a Śiva temple than for the main image of a Vaishṇava temple.

MANJARABAD.

Four miles to the north of Saklēśapur, on a hill commanding the highway leading from Mysore to Mangalore, Tippu built a fortress of a rather fanciful shape which he named Manjirābād. It covers the top of a mud and laterite hill, about 200 feet high, and is very small in dimensions, being about 120 yards in diameter. Its gate is guarded by an outer fort line so that it has an outer, a middle and an inner gateways. A steep ascent leads to the outer gate (Pl. XVII, 2) which has a pointed arch and stone jambs bearing ornamental creeper bands growing out of narrow-necked jugs and bands also of tiger stripes.

In the ceiling of this gateway (Pl. VII, 4) is shown the plan of the fortress with its gates and a round battery in the centre. Probably this proposal was not carried out.

Another foliated gate leads into the fort yard (Pl. IX, 2 and 3) in the centre of which is a cross-shaped tank and two structures of brick and mortar, having steps. In the north-east wall commanding the pathway up the hill are several vaulted guard-rooms equipped with an underground cell and what looks like a latrine. The fort is in the shape of an eight-pointed star (Pl. IX, 1) and the parapet which is thick and about 10 feet wide, is well provided with cannon mouths and musket holes. At the outer corners there are round guard rooms with musket holes. A moat and an outer wall surround the fortifications. The prospect on all sides and, particularly, on the south towards the Kumārasvāmi hills, on the north towards the Bābābuḍan,



1. VASUDEVA TEMPLE, HALEBELUR—INSCRIPTION STONE (p. 15).

2. VASUDEVA TEMPLE, HALEBELUR—VASUDEVA (p. 15).

3. VISHNU TEMPLE, MALALI—EAST VIEW (p. 16).

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and on the west where the road to Mangalore winds through the dense vegetation of forests and plantations, is most beautiful. To the north, half a mile away, is a higher peak from which a battery could perhaps easily command this fort. Perhaps the range of cannon in Tipu's days was shorter, or it may even be that the fort was built on a hill where water could be stored.

ANGADI.

Vasantika Temple.

The temple of Vāsantikā is a very modern structure recently repaired by the villagers and has a roof of Mangalore tiles with inner wood work. In the garbhagṛiha there is a group of colossal Saptamātṛikās in stucco consisting of Vaishṇavī-śakti or the so-called Vāsantikā (Pl. X, 2) as the central figure facing east, and to her right Kaumārī with a small image of Shaṇmukha on the pedestal, Brāhmī with three visible heads to further right facing north, and to her left Vārāhī with a cow's head and to further left facing south Māhēśvarī with four hands, the back hands holding triśūla and ḍamaruga. Vaishṇavī holds in her back hands chakra and śankha and has a prabhāvaḷi with a seven-hooded snake rising up over her head. On the pedestal of each of the goddesses is the head of a rākshasa; on each thigh of each, a cobra. The other three goddesses have two hands only and appear to hold a sword handle in the right hand and a bowl in the left. They wear breast bands, tight fitting bodices and skirt-like lower cloth, large ear-rings and kirīṭa or crown of the conical type. These figures remind us of similar images at Kōlār and Śeṭṭigere near Bēlūr and appear to belong to Draviḍian workmanship. They are probably of about 1000 A. D., though not of high sculptural beauty. The sanctum walls have been more recently painted as also the west wall of the anti-chamber with the Śaiva dvārapālas. It is said that the goddess declares oracles to one of the local devotees. There is no vestige of a stone building near this temple. Its present dīpastambha pillar evidently belongs to the Kēśava temple.

The identification of Vāsantikā with Vaishṇavī Śakti is noteworthy in view of the widespread belief that this patron-deity of the early Hoysaḷas was a Jain goddess.

Bastis.

The tōraṇa of Nēminātha is well ornamented and resembles that of Ādinātha at Bastihaḷḷi near Haḷēbīd. Behind the two beautiful chāmara bearers, it has the images of the eight Dikpālas. The pillars of the shrine to the east are of granite with cylindrical shafts and hemispherical mouldings. The Yaksha and Yakshī (Pl. X, 3 and 4) standing in the sukhanāsi are beautiful. The Yakshī holds in her right hand a bunch of flowers, while her left rests on the head of a boy. In the sanctum there are three standing figures. The west shrine has been repaired recently and is now out of danger. The repairs to the east shrine should be taken up immediately.

DEVAVRINDA.

RĀMĒŚVARA TEMPLE.

Dēvavṛinda is an important local place of pilgrimage in the south-west corner of the Mūḍgere Taluk, close to the Ghāts, and belongs to the Goṇībiḍu hobli. It appears to have been a place important for the worship of Lakshmī as early as the Gaṅga days.

It has a well-known temple of Rāmēśvara (Pl. VII, 2) whose mahādvāra, prākāra, etc., appear to belong to the Vijayanagar period. The main temple, however, appears to date from the late Hoysaḷa times. It is a granite structure with a garbhagṛiha, a sukhanāsi and an inner navaraṅga with pilasters on the outer walls and a square stepped pyramid tower of dentil cornices, all of which belong to the late Hoysaḷa times. The mukhamaṇṭapa is now enclosed and the cubical mouldings of the pillars are all ornamented with figure sculptures which appear to belong to the Vijayanagar period. The outer walls have shallow niches also in addition to the pilasters. But for the stepped pyramid tower, the temple has little to distinguish it from the early Vijayanagar structures. The mukhamaṇṭapa is now approached by a flight of steps which is supported by two yāḷis. Among the pillar sculptures are found indecent figures, Kṛishṇa and the Yamaḷārjuna tree, Śiva as Nandivāhana, Kapila-ṛishi, etc. The canopies over several of the figures in the mukhamaṇṭapa have chain ornamentation which was very prevalent in the 14th century. In the prākāra are the shrines of Kēśava—a late Hoysaḷa image—Vīrabhadra, Āñjanēya, a small Vijayanagar period image, and Dēvī. The Vīrabhadra shrine has also a stepped pyramid tower. The Dēvī image (Pl. X, 1) is a good piece of work with a well ornamented crown and a breast band. It has two hands, one of which holds a lotus bud and wears a *sari* tied up in the middle Vijayanagar fashion.

The prākāra of the temple is greatly damaged, the major part having disappeared. It is worth while to repair the temple properly, since it appears to be important from the Muzrai point of view.

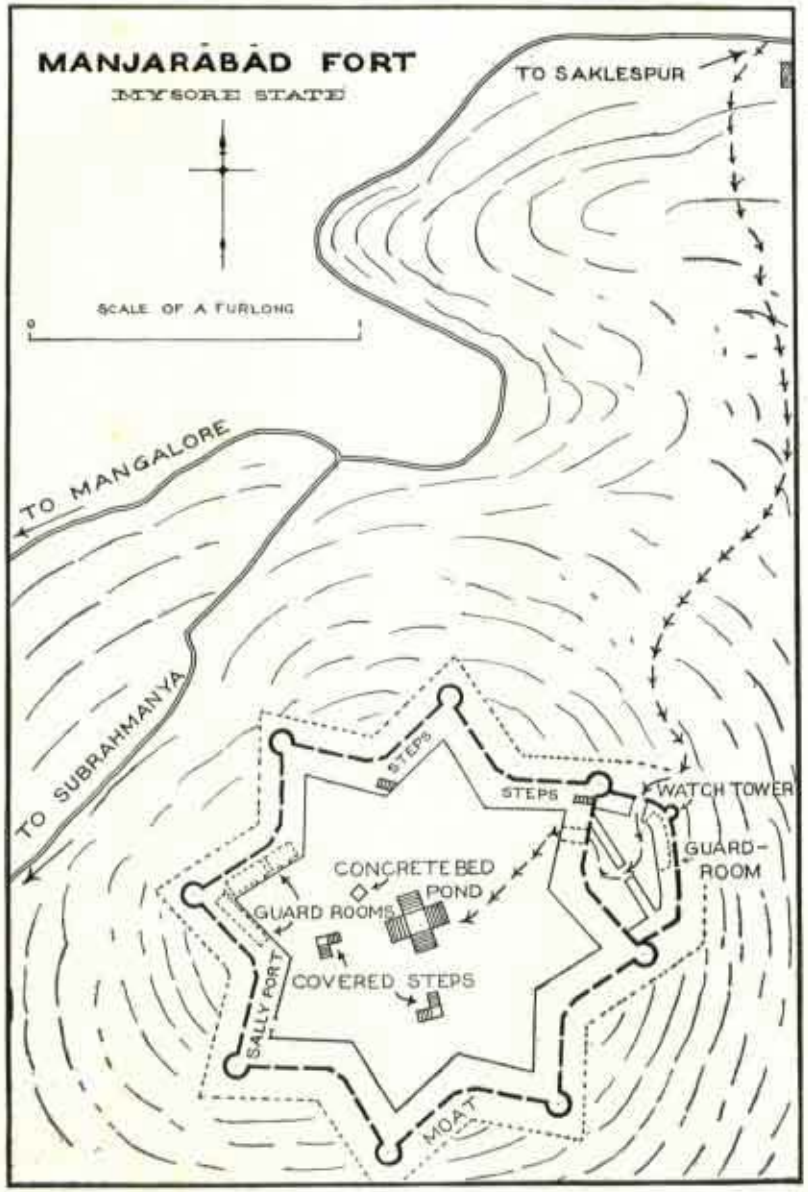
BELUR.

The renovation work at Bēlūr is in good progress. The kalyāṇamaṇṭapa and the Nāganāyakana-maṇṭapa which were dilapidated were removed, so that a good view of the Chennakēśava temple is obtained from the south-east (see *frontispiece*).

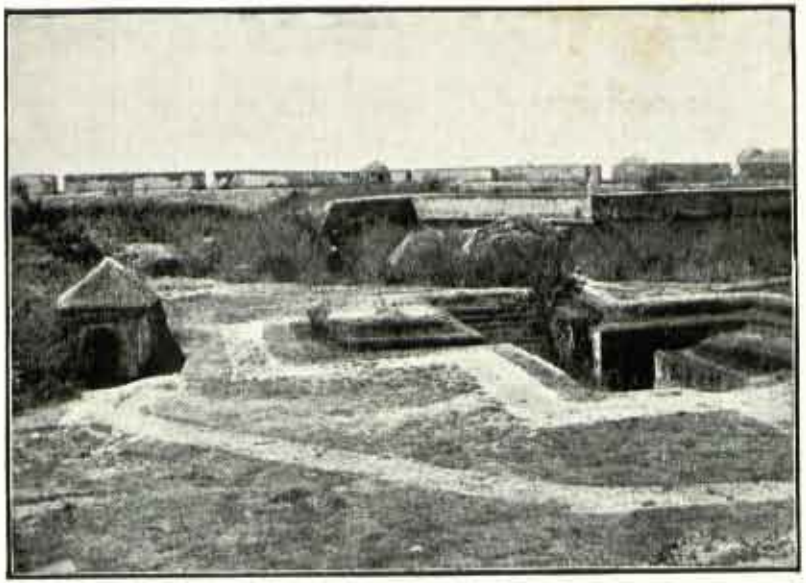
Some new inscriptions have been discovered, and copied.

SETTIGERE.

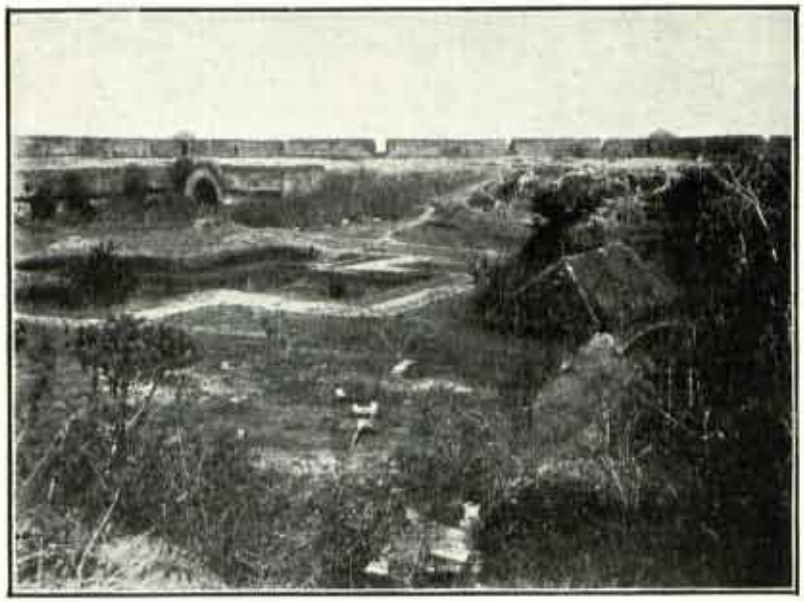
About four miles north of Bēlūr is the village of Śeṭṭigere with two temples situated a little south of the tank by the road side. The bigger building facing east



1. (P. 16).



2. FORT YARD, MANJARABAD—VIEW FROM EAST (p. 16).



3. FORT YARD, MANJARABAD—VIEW FROM WEST (p. 16).

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PLATE IX.

has the stucco image of Durgā called Dēvīramma, which, in certain respects, resembles the Māhēśvarī of the Saptamātṛikā group at Aṅgaḍi, though the *tiara* and the folds of the *sari* are different here. The occurrence, however, of the parrot motif on the prabhāvaḷi as also the yāḷis is suggestive of the probability that the image might be as old as the parapet of the Subrahmaṇyēśvara temple in Rāmanāthapura which has an inscription of the 17th century. Perhaps stucco images were made even during this late period. The only inscription found in this village is on the lamp pillar, perhaps of the utsavamūrti, inside the village and is dated in Sādhāraṇa corresponding to about 1611 A. D. The goddess sits in sukhāsana holding in her four hands the handle of a sword, triśūla, drum and bowl. There is no figure on the pedestal to indicate what type of Śaktī the image is. The eyes are large, the eyebrows conventional, the nose is acquiline and the face wanting in beauty.

A little to the north-east of the Dēvīramma temple is another smaller structure enshrining in its garbhagṛiha a small stone image of Mahishāsuramardinī.

Both the shrines are architecturally insignificant.

KARAGADA.

Further north, about two miles from Śeṭṭigere, is the village of Karagaḍa in which is situated a modern building enshrining Āñjanēya, a relief figure of the Vijayanagar period. In the front aṅkaṇa are kept two inscription slabs and some Nāga stones. One of the inscriptions relates to Mārasinga, the Gaṅga king, and his battle with Rājāditya who besieged Uchchangi in Śaka 893. The inscription has been included in the unpublished Hassan Supplement as No. B1. 308. The top panel contains, in relief, the figure of a tame and caparisoned elephant standing to left before a conch. Below the panel are other relief figures of a crescent, sun and goad. On the other inscription slab below the sun and moon is a panel with a Śrī-Vaishṇava tripuṇḍra supported by śankha and chakra. Below the panel there appears to have been an inscription which is now completely effaced.

Inscriptions.

Two mutilated images, one of a Śaivaite dvārapāla and the other of Sūrya, are standing close by the Āñjanēya temple and on either side of what is called the Bhūtadaguḍi. They prove the existence of a Hoysaḷa Śiva temple in the village.

Images.

MARALE.

Marale is a village about nine miles to the south-east of Chikmagaḷūr. It has an old tank on the north-west side, of which on a high ground and in a commanding position stand two temples side by side. The larger or northern one is dedicated to

Kēśava and was, according to epigraphical records, constructed by Rāyaṇa-Daṇḍanātha in 1130 A. D. and visited and endowed with lands, etc., by Vishṇuvardhana Hoysaḷa. The southern and slightly smaller temple is dedicated to Siddhēśvara according to the inscription No. 141, Chikmagalur Taluk, though in the inscription No. 140 the original name of the liṅga appears to have been Kali-dēva. This temple is also said to have originally been constructed, possibly about the same time, by Rāyaṇadaṇḍanātha in the reign of Narasimha I Ballāḷa. Both the structures are of soap stone and are well ornamented, though the temple of Kēśava is the larger and better executed of the two. In their general appearance they remind us of the twin temples at Mosaḷe to the south of Hāssan.

KĒŚAVA TEMPLE.

The Kēśava temple has a garbhagṛiha, a closed sukhanāsi, a navaraṅga of nine squares and a porch of one square. (Pl. XI). The basement is on the outside cut up horizontally into four cornices without ornamental designs (Pl. XII, 1). One of these bears the dentil mouldings meant for the makara faces and the cross designs. The navaraṅga and also the garbhagṛiha are square in form with projecting centres on the outer sides. The upper portions of the walls are ornamented with a number of ornamental turrets, some being of the stepped pyramid kind with dentil cornices, borne on pilasters of the indented square pattern. The others are of the multi-turreted type borne on tall double pilasters. Some of these have exquisite designs. Those on the north and south sides have standing groups of Vishṇu (gadā, chakra, śankha, padma) and Kēśava. Their flanking turrets are surrounded by beautiful serpentine bands. The three niches on the outside of the garbhagṛiha are specially beautiful, the one on the south being perhaps the best. It has a row of lions on the basement, floral relievos in imitation of perforation on the sides and beaded work hanging from the eaves. Under the north niche is a well carved sōma-sūtra ornamented with makaras. The double eaves have beaded hangings and the old parapet is missing. The present tower is one of brick and mortar constructed in the last century.

The porch is entered between two elephants bearing ornamental trappings including head bands, chains, jingled necklaces, bells and anklets, and offering lotus flowers with their trunks. The two pillars of the porch are of the thirty-two fluted Hoysaḷa type with all the classical mouldings of the disc, the bell, the pot, the wheel, etc. The low stone benches on either side of the porch and their railings have now disappeared. The porch ceiling is a flat one with nine squares, the central one bearing a Lakshmīnārāyaṇa group with the guardians of the points around. On the beams below it are the twenty-four forms of Vishṇu, etc., and on the corner stories further down are carved groups of dancers. The navaraṅga doorway which

1. RAMESVARA TEMPLE, DRVAVRINDA—DEVI (p. 18).

2. VASANTIKA TEMPLE, ANGADI—VASANTIKA (p. 17).

3. BASTI, ANGADI—YAKSHA (p 17).

4. BASTI, ANGADI—YAKSHI (p. 17).

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is comparatively plain has, above the lintel, a panel with Lakshmīnārāyaṇa flanked by elephants and supported by two images of Vishṇu seated in padmāsana.

The navaraṅga has four fine round pillars bearing beaded work. Above their umbrella mouldings which have flying Yakshas there were formerly bracket images four for each, *i. e.*, sixteen in all. Out of this number five only now remain. They are finely shaped and beautiful with well designed creeper tōraṇas. Probably they come from the same sculptors as carved the bracket images at Bēlūr. Those that now remain are :—

South-East Pillar.—

(1) Lady with parrot—damaged.

(2) Boy dancing while playing on flute ; hands broken.

North-West Pillar.—

(3) Abhinaya or gesture. The lady stands finely poised in *tribhaṅga*. Her face is beautifully moulded, but her expressive hands are broken.

North-East Pillar.—

(4) The Dance. Both hands and one foot of the lady are missing.

(5) The Dance begins. The lady has commenced to beat time with her left toe which is slightly raised.

The ceilings are all flat and divided into several panels each. They generally bear relievo flowers with a Dikpāla in the centre. The central ceiling only has a Lakshmīnārāyaṇa group in the centre, surrounded by the Dikpālas, each group being placed in a circle. On the corner stones are sculptured groups of male and female dancers with accompaniments. In the upper band are carved the twenty-four forms of Vishṇu.

The sukhanāsi doorway which is covered over with a coat of lime-wash has a Lakshmī-Nārāyaṇa group in the centre between two makaras and two Śakti goddesses. On the jambs are carved two fine dvārapālas (slightly mutilated). The sukhanāsi ceiling is elegantly designed with a pendent circle in which is carved a very fine Lakshmīnārāyaṇa group. Above the garbhagṛiha doorway between Nārāyaṇa and Kēśava is an Ugranarasimha group with Garuḍa and Prahlāda. Inside the garbhagṛiha under a flat ceiling finely ornamented with a padma surrounded by knobbed bands is a pedestal bearing a fine image of kneeling Garuḍa with his wings opened, his fangs showing and his hands joined in reverence under a serpentine canopy. On the pedestal stands a well carved image of Kēśava (Pl. XII, 2) of about six feet in height in all excluding the pedestal. Its nose and chin are slightly damaged and mar the beauty of its face. The latter with its chubby cheeks is more like Vijayanārāyaṇa of Bēlūr than Kappe-Chennigarāya. The emblems, however, are finely designed and deeply carved as also the two-handed goddesses. Bhū holds pāśa and kalaśa while Śrī holds kalaśa and padma. The tōraṇa is finely

designed and around its serpentine band, etc., are the ten avatāras of Vishṇu in good relief. As usual the fish and tortoise are in their natural form; Buddha is seated in yōgāsana; but Kalki appears sword in hand, riding on a spirited horse.

The temple is intact. The whitewash in the interior, particularly that covering the sculptures, should be carefully scraped off by skilled hands. The porch in the north-east corner has been provided with props.

SIDDHESVARA TEMPLE.

The Siddhēśvara temple is in general plan and design similar to the Kēśava temple, being square in form (Pl. XIII). It is slightly smaller and has more of figure sculptures. Its basement is similar, though the turrets of its niches have other and perhaps slightly inferior designs. The figure sculptures on the walls are standing from near the porch and running clockwise:

East Wall—right side.—Vidyā-Gaṇapati; Śrī-Rāma with four hands, an ugly and extraneous piece, perhaps introduced in the late Vijayanagar times.

South Wall.—Mahishāsuramardinī; Sarasvatī dancing with accompaniments; (a vīragal of 1110 A. D. has been introduced into the wall); Vīrabhadra dancing, bearded Brahma; Rati and Manmatha; Sūrya (8 horses instead of 7 on the pedestal) with a goddess; Bhiravī; Bhairava;

West Wall.—Shaṇmukha on peacock, Tāṇḍavēśvara, Pārvatī (rosary, trident, mirror and fruit);

North Wall.—Brahma, Ugranarasimha, Dharaṇī-Varāha group; Pārvatī; Tāṇḍavēśvara; Vishṇu (unfinished), Trivikrama (with the right leg broken); Trivikrama (gadā, chakra, śankha and padma); Bali and Vāmana, Gajāsuramardana; Gajēndramōksha; Vishṇu (broken); Kēśava (padma, śankha, chakra and gadā).

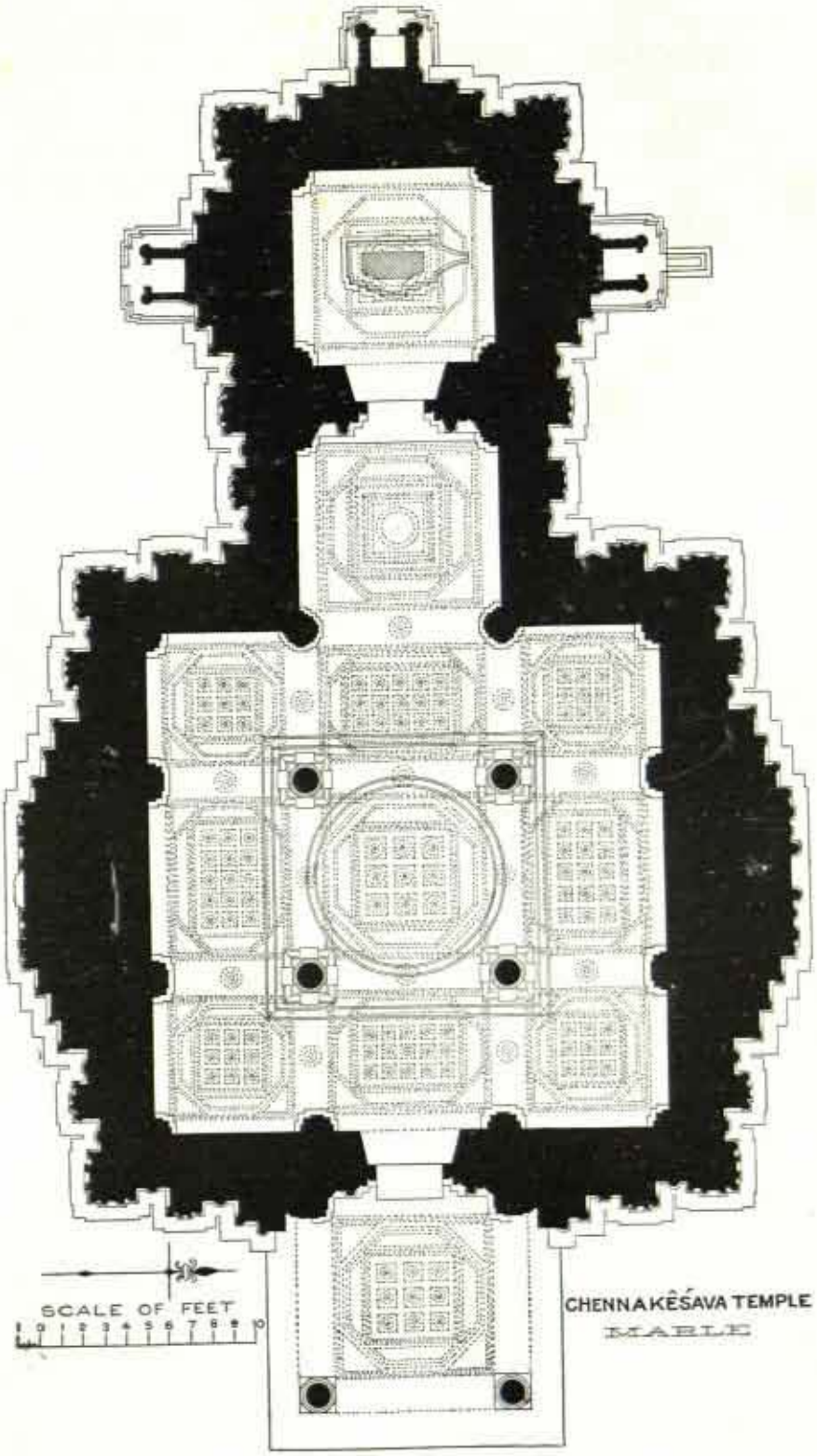
East Wall—left side.—Bhairava and Bhairavī.

The eaves, parapet, etc., are similar to those of the Kēśava temple; but the modern brick tower has been given a very inelegant shape which is out of harmony with the surroundings.

The porch is similar to that of the other temple with Umāmahēśvara flanked by Gaṇēśa and Sarasvatī on the lintel and Tāṇḍavēśvara surrounded by Dikpālas in the ceiling.

The navaraṅga pillars are less ornamental than those in the Kēśava temple; and each ceiling except the central one is flat and bears a Dikpāla surrounded by eight flowers on a flat slab. The central ceiling is, however, a fine one. The pillars have no bracket images. On the beams and corner stones appear three rows of sculptures:—

Bottom: *East*—a dancer dancing with drummers and musicians accompanying; one of the dancers has her cloth pulled off by a monkey;



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South—(1) the Dēvas and Asuras churn the milky ocean;
(2) a king and queen, Emperor Narasimha and his queen perhaps, hold durbar, while wrestlers wrestle and women exhibit acrobatics;

West—a man and a woman dancing with accompaniments.

North—(1) Umāmahēśvara group;
(2) a pot-bellied Yaksha dancing with accompaniments;
(3) the story of Śiva as Kirāta fighting Arjuna.

Second band: *East*—Dancing group.
South-East—Dancing Gaṇēśa with accompaniments.
South—Drummers and musicians.
South-West—Goddess dancing.
West— do
North-West—Śiva holding court.
North—Goddess dancing.
North-East—Śiva's attendants like Vīrabhadra, etc.

Top band: Twelve goddesses resembling the Saptamātṛikās.

Ceiling slab—On this are nine circular panels with the Dikpālas around and Tāṇḍavēśvara in the centre.

The sukhanāsi is open and now contains an image of Vidyā-Gaṇapati, etc. The sukhanāsi ceiling has Tāṇḍavēśvara surrounded by padmas. The garbhagṛiha doorway has on the top panel Lakshmī seated between elephants. The garbhagṛiha ceiling is a shallow dome. The Siddhēśvara liṅga appears to be a much worn natural stone.

The temple is not kept so clean as the other one. Its flooring slabs have been lost and the ceiling appears to be leaking. It deserves these small repairs.

An inscription was found below the figure of Sarasvatī on the south outer wall of the navaraṅga. It mentions a certain Kuḷḷayya.

MINOR TEMPLES.

The Kamaṭhēśvara and Bhairava shrines are ruined structures to the north of the village. They are architecturally unimportant with plain square pillars and brick towers plastered over. Inside the navaraṅga of the Kamaṭhēśvara shrine are kept the images of a bull, Vishṇu, Gaṇapati, Durgā and Sūrya. The Bhairava image in the dilapidated Bhairava temple is ugly and supported by independent images of rude goblins on either side.

There are three vīragals and an uyyāle-kamba in front of the Bhairava temple. Another vīragal stands a little to the south of the Kamaṭhēśvara shrine, while to the west stand two māstikals, one of them showing in relief three hands.

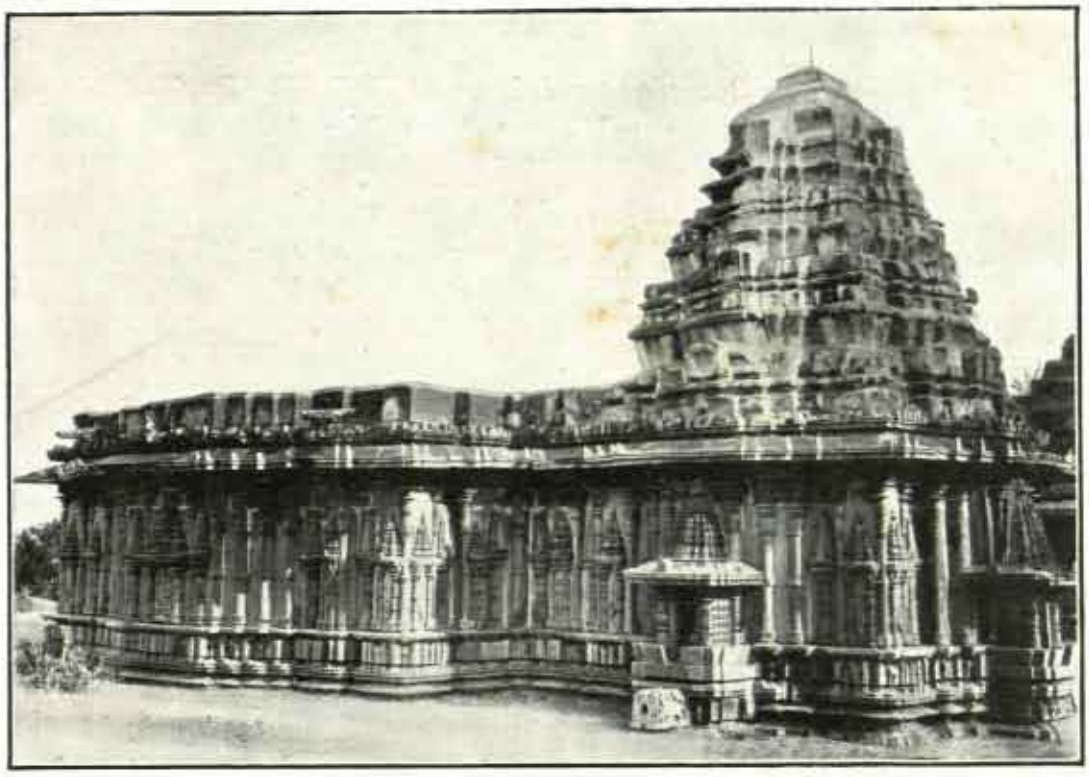
The Kāḷammā temple which is in the heart of the village is a structure of the Pāḷḷegār times and unimportant architecturally. The wooden car is dilapidated and the car festival has, therefore, been suspended since over twenty years.

KHANDYA.

Khāṇḍya is a little village on the right bank of the Bhadrā about two miles to the north of Sangamēśvarpet which is about six miles east of Bāḷehonnūr. It has been described in brief in the M. A. R. 1929, p. 7.

According to the inscriptions, which are four in this place, there existed in the days of Vīraballāḷa II, three temples, *viz.*, Mārkaṇḍēśvara, Janārdana and Bīredēva. The last of these is said to exist in the forest on the other side of the river. Of the first two the only portions that can be ascribed to the Hoysaḷa or any earlier period are the two elephants, one of which has been illustrated in Pl. VII, 3 in front of the Mārkaṇḍēśvara temple and the Janārdana image and a few pieces of soapstone beams, etc., which are now lying behind the Janārdana temple. The rest of the Mārkaṇḍēśvara temple appears clearly to be a simple but homogeneous structure of the Malnāḍ or Keḷadi type belonging to the 16th century A. D. It consists of a garbhagṛiha enshrining an old and worn out liṅga, and having a padma ceiling, of a sukhanāsi with a pradakshiṇā as at Śringeri, Banavāsi and elsewhere, a navaraṅga with four granite pillars of cubical mouldings, octagonal shafts and wheel-shaped tops, and a porch flanked by stone benches provided with round-topped railings. On the navaraṅga pillars are carved Vīrabhadra, Bhairava, Garuḍa, Hanumān, etc. A common ornamental design is the wheel with curved spokes or padma peculiarly arranged and so prominent at Keḷadi (M. A. R. 1932, pl. XIV, 1). There can be little doubt that the present temple was constructed in the late Vijayanagar period by either Venkaṭapa-nāyaka of Bēlūr or his contemporary of Ikkēri. Temples of a similar type are found at Kaḷasa and elsewhere. The steps leading to the porch and the elephants guarding them are good pieces of Hoysaḷa work.

The Janārdana temple with its garbhagṛiha, sukhanāsi and long navaraṅga is also a structure of about the Vijayanagar period. The Janārdana image, however, though much mutilated and broken into pieces, is an interesting one. It is really not Janārdana at all; but Venkaṭēśa of the old type seen at Talkāḍ and on the west wall of Binnamaṅgala. It is a standing figure with long conical kirīṭa, the jaṭā falling behind the neck, no phālāksha, a prayōga-chakra in the right back hand and a śankha held between two fingers of the left hand, the left forehand looking as if in kaṭihasta. The right forehand is unfortunately broken, but appears to have been in the dāna-mudrā with the fingers somewhat drawn up. The image may well be attributed to the Chōḷa period or about the 11th century A. D.



1. CHENNAKESAVA TEMPLE, MARLE—NORTH-WEST VIEW (p. 20).

2. CHENNAKESAVA TEMPLE, MARLE—CHENNAKESAVA (p. 21).

3. GOPALA KRISHNA TEMPLE, AGUMBE—VENUGOPALA (p. 37).

Around its legs is a stone box and tradition says that it was the sacred box of Agastya from a sāligrāma in which 'Janārdana' manifested himself while the sage was taking a bath in the Bhadrā. The mahādvāra and the prākāra walls are also of the late Vijayanagar period.

Conservation.

The temples were repaired about five years ago at a cost of about Rs. 5,000. Both the temples are now in a sound condition except for the dilapidated prākāra wall. The Bhaṭṭar complains that his very low emoluments have compelled him to think of voluntary retirement. Since such an event would lead to the neglect of the temple, it may be recommended that the emoluments may be increased, worship being revived in all the four temples in the neighbourhood.

The image of Yōgānarasimha near the river (4 feet high with the Garuḍa pedestal) is a piece of Hoysaḷa workmanship slightly damaged. Nothing of the old temple remains except a large number of worked stones which are lying about and the basement of the old temple. The image is now absolutely in the open air and is at the mercy of any vandal who would mutilate it. It may be removed to the navaraṅga of the Janārdana temple and installed there facing south so that it may be worshipped along with Janārdana. Otherwise it may be removed to a museum.

BALEHONNUR.

From the bridge at Bālehonnūr a grand view of the Bhadrā river is obtained (Pl. XIV, 1).

BALEHALLI.

VĪRABHADRA TEMPLE.

The tempie of Vīrabhadra in the village of Bāḷehaḷḷi is a granite structure with a garbhagṛiha, a sukhanāsi, a navaraṅga and a porch. The last, according to the inscription of a pavement stone slab, was constructed in Ś 1454 *i.e.*, 1532 A.D. Inside the garbhagṛiha is an image of Vīrabhadra mentioned in an inscription dated Śaka 1290 (see M. A. R. 1932, Inscription No. 44). The pillars in the navaraṅga are thick and square with the figures of Basava, etc., in relief on their cubical mouldings. The tower over the garbhagṛiha is a stepped pyramid as that of the Mārkaṇḍēśvara temple at Khāṇḍya. The *kaisāle* around has old wooden pillars in imitation of the stone ones of the period. The temple is architecturally unimportant.

SRINGERI.

VIDYĀŚAṄKARA TEMPLE.

History.

The Vidyāśaṅkara temple is doubtless the finest architectural structure in Śringeri and one of the best in the Mysore State. It appears to have been constructed to commemorate Vidyāśaṅkarasvāmi who has been identified by

Mr. R. Narasimhachar with Vidyātīrthasvāmi, the famous guru who was living at the time of Bukka's visit to the place in 1356 A. D. and probably died very soon after. Thus the temple may be ascribed to the date circa 1357 or 1358 A. D.

Situation.

Its situation is one of the most picturesque in the whole state, comparable in some respects with the position of the Taj at Agra. The Tungā rushing down from the hills makes a loop here flowing first towards the west, then towards the north and then turning east. Just where the last turn is taken its left bank is steep and high; and on this ground within 50 yards of the river this beautiful temple has been built facing east and thus parallel to the river. A very fine view is obtained from the opposite bank[1].

General Description.

A general glance at the temple gives the impression that it is somewhat like the famous Hoysaḷa monuments. It is built on a platform, about 4 feet high. The upper portion of its walls has rows of turrets under which stand large sculptured images. Above a set of double eaves rises a tower whose general look is like a stepped pyramid. The temple is built entirely of granite of which there appears to be a quarry near Śringēri.

The plan of the temple is extraordinarily interesting and peculiar[2]. Two semi-circles or *apses* form its eastern and western ends; and they are connected by an oblong block so that the whole shape is roughly that of two semi-circles connected by a square.

The building has a garbhagṛiha, a wide sukhanāsi with which is connected a semi-circular pradakshiṇā, and a navaraṅga with a large central square. It reminds us of the Buddhist chaityas, the Vishṇu temple at Aihoḷe and perhaps of the palaces of the Achemenian emperors. But there is little doubt that the architect has taken his cue from the round-backed Hoysaḷa temples with numerous importations from the Chōḷa temples of South India. The result is an attractive and highly interesting composition in which are mixed up several features of the Chālukyan and the Draviḍian styles. These details will be noticed later on.

Platform.

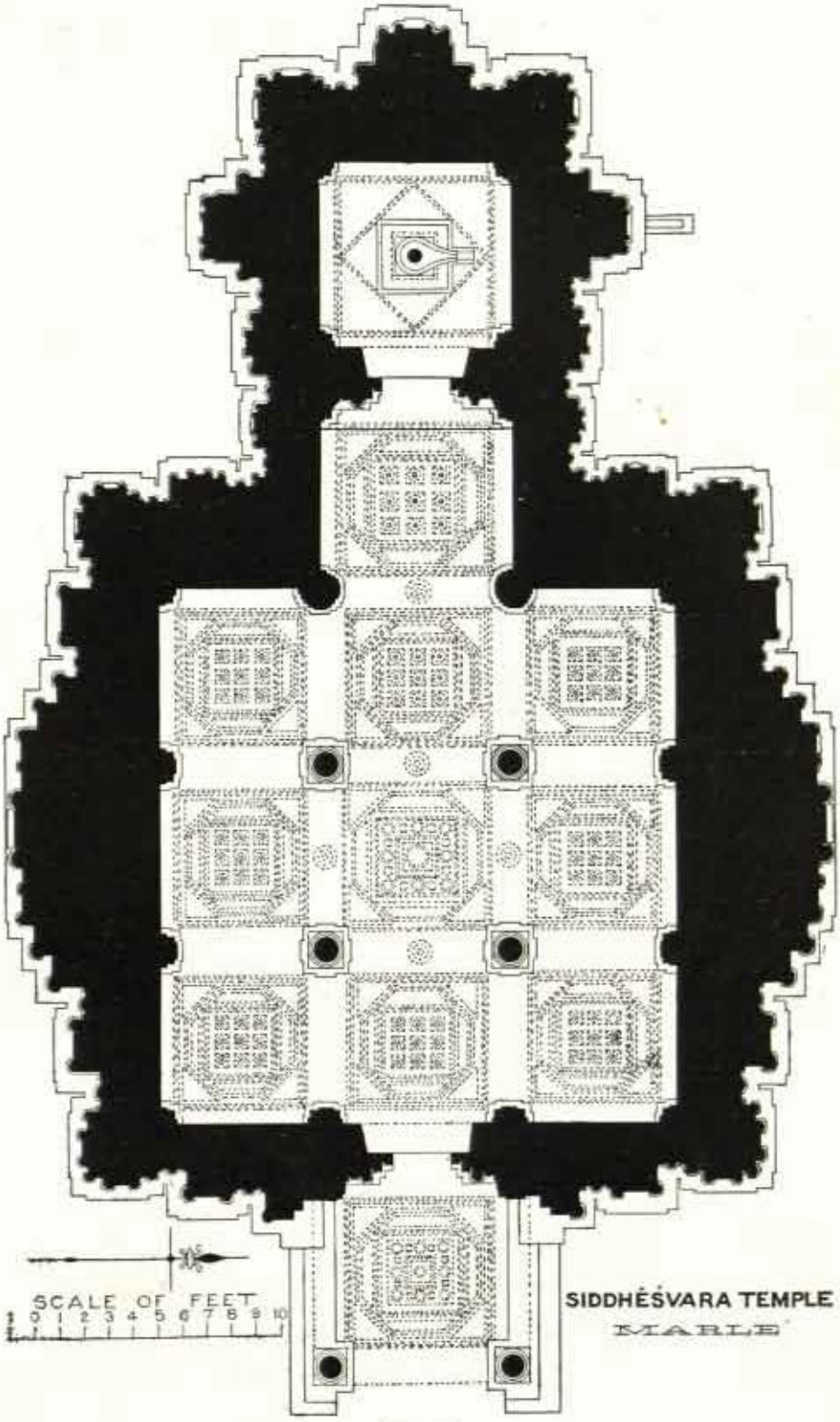
The platform which follows the contour of the main temple is a strongly built structure with a number of cornices one of which bears small kīrtimukhas on its dentil projections. Since the temple has six doorways, the platform has six sets of steps, each of which is flanked by a pair of elephants, each animal holding a large fan-like floral design. The animals have no individuality and are not comparable to Hoysaḷa elephants in similar positions.

Basement.

The temple is raised upon a basement, more than 5 feet in height, which with another set of cornices, reaches up to a height of about 8 feet. This portion has nearly half a dozen

1. See M. A. R. 1931, Plate VII, 1.

2. Ibid 1916, Plate VI.



(P. 22).

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cornices and about five sculptured bands making in all nine noticeable rows. The bands and cornices offer a pleasing contrast of light and shade, which is in imitation of similar Hoysaḷa work.

Bands.

First band—Horse frieze.—At the bottom comes a row of horses with accoutrements and their riders sometimes leading them. Though these animals are often similar, a few of them are in highly spirited postures and have individualities of their own: for example, a horse tearing the ground with its hoof—north-side middle. Occasionally we get other animals like hooded cobras with or without charmers, camels, tigers, lions, a herd of deer (north-west corner), etc., while the corners generally have some ornamentations like towers.

Second band—Elephant frieze.—This has a row of elephants accoutred and in various interesting postures. Occasionally a tusker fights a man or another elephant or a lion. Some interesting groups are mentioned below :—

South-East—Elephant slaying man; tusker attacked by lion.

South-West—Two tuskers slaying a lion.

North-West—Two rams fighting a led camel.

North—Hunch-back and mate.

North-East—Elephant and bull with a common head; elephant goring a man to death and hurling him; man fighting lion.

Third band.—This is a cornice having a rope design ornamentation with a band of flowers on its face and beads in the valleys.

Fourth band—Lion frieze.—This is a frieze of lions in various postures with an occasional Yaksha, yāḷi, cobra, monkey or boar (east).

South Wall—Saḷa killing the lion.

North-West wall—Lion-headed peacock, yāḷi (long trunked), lion with long snout, tiger slaying a deer.

Fifth band.—An eaves-like cornice with drops at bottom and a row of lion-headed kīrtimukhas on its face. Under the kīrtimukhas and the corners are occasionally carved figures of Nāgiṇīs, Yakshas, monkeys, ṛishis in āsanas, frogs, parrot pecking at leaf (north-west), snake-charmer with his group consisting of cobra and monkey (north-west).

Sixth band.—This is perhaps the most interesting of the bands since it contains hundreds of little panels illustrating the Purāṇas, traditions, etc. Local people identify several of them as incidents in the life of Srī Śaṅkarāchārya. But it looks more like the Aśvamēdha episode of Arjuna. Commencing from the east and moving clockwise, the more interesting of them are studied here :—

South-East.—

(1) An *aśvamēdha* horse is led forward preceded by spearmen, bowmen, men carrying a gong and varied drums, trumpeteers, conch-blowers, etc., and followed by a

king in a *palanquin* with his umbrella bearer, heralds, etc. A lady on an elephant and a prince royal on horseback are followed by attendants, footmen, horsemen and elephantmen (Identity of the scene to be ascertained).

South Wall—The procession moves on until the royal hero is received by a group consisting of men and women accompanied by lancers and musicians until he is led to a throne and has his feet massaged in the open court. The hero who has laid aside his bow and arrow prays to a three-headed god (Agni or Brahma) who is attended by a group looking like the eight Dikpālas, one of whom is leading an animal resembling a buffalo. The hero prostrates before Brahma and Sarasvatī who are attended by a number of their ṛishi pupils. A lady pleases Brahma and receives a gift, to celebrate which event she plays on a *rudra-vīṇā*. The hero follows the sacrificial horse which mounts a hill. The defeated hero is restored by a drink offered by the lady who was erstwhile playing on the vīṇā in worship of a liṅga. The hero and heroine are married.

South-West—Receiving *prasāda* of the liṅga, they ride on the same horse and proceed to meet a lady with a mongoose, probably Pārvatī. They ride forward and are reverently received by a king who prostrates himself before them and takes them in procession in a *palanquin* to his palace.

North-West—There they are received by the king and queen who bless them. The couple are saved from the sword of an enemy by the intervention of Vishṇu.

(2) Arjuna performs penance among the ṛishis of the Indrakīla. Śiva persues a boar and a fight ensues. The fight is carried on with bows, swords and boulders.

North Wall—The opponents box and wrestle, while Pārvatī looks on.

Arjuna is worsted and worships the liṅga in order to come back again to the fight. The identity of the hunter and huntress is known to him and he prostrates before them.

Śiva and Pārvatī, seated in state and attended by the Gaṇas, bestow Pāśupatāstra on Arjuna.

(3) Śrī Śaṅkarāchārya is teaching his pupils. He is seated on a raised seat wearing a necklace and a conical kirīṭa, with his right hand in chinmudrā and his left holding a book. His sanyāsi disciples sit by him, two on each side; eleven other disciples are seated to his left, and five in the other panels to his right. A gṛihastha scholar is teaching while royal personages are listening or are prostrating.

(4) The presentation of a palm-leaf manuscript is being made.

(5) Yōgis performing yōga in various attitudes, (north-east) sometimes riding on fish, tortoise, scorpion, etc.

Seventh band.—Next above is a cornice with drops below and a floral band on its face. Near the doorways this cornice has varied patterns of Śrī-chakra. This cornice marks the level of the floor inside the building.

Eighth band.—Next above is a band depicting groups of Yakshas and dancers in various dancing postures accompanied by drums, pipes, etc.

Large Wall Images.

South-East—

(1) Indra (abhaya, dagger, javelin, dāna), elephant on pedestal.

(2) Four-handed male figure (rosary, not carved, kalaśa, open palm on the left thigh).

(3) Śrī Rāma with arrow and bow.

(4) Two-handed male figure (chinmudrā and kaṭihasta) with a conical kirīṭa on head, generally identified as Vyāsa.

(5) Śiva standing (abhaya, battle-axe, deer, dāna), with bull on pedestal.

(6) Bhairava, naked and wearing serpents, holding rod and bowl in his two hands. Scorpion on pedestal.

(7) One-headed Brahma or Prajāpati with four hands (abhaya, sruk, sruva, dāna). Dancing Gaṇēśa to right and a chāmaradhāriṇī to left. Pedestal vacant.

(8) Durgā seated on lion with four hands (trident, chakra, śankha, tarjanī-mudrā) wearing breast band and kirīṭa.

(9) Two-handed figure, perhaps Rāma worshipping liṅga with a smaller figure behind.

(10) Naked male figure standing with four hands (trident, arrow, bow and dāna). Wears conical kirīṭa and is said to be Śani. Pedestal vacant.

(11) Two-handed god with a garland having a five-hooded snake at each end. Said to be Mṛityudēva.

(12) Śiva standing, holding in his four hands sword, trident, pāśa and dāna. Padma on pedestal.

(13) Two-handed god wearing kirīṭa and yajñōpavīta and holding stylus and palm-leaf book—Chitragupta (?)

(14) Four-handed Yama with abhaya, mace, sarpa and dāna.
A dog (Dharma) and Mṛityu on each side. Buffalo-bull on pedestal.

First Sotuh Doorway—

South Wall—

(15) Two-handed Mṛityu standing. The cobras are seven-hooded. (Pl. XVII,1).

(16) Lakshmīnarasimha group with the god in the centre and a dvārapāla, Umāmahēśvara (bull on pedestal) and Hanumān on the right; and a dvārapāla, bearded Brahma with Sarasvatī (swan on pedestal) and Garuḍa. The major gods are seated in niches with relievo turrets.

(17) Dakshiṇāmūrti group with the god seated in sukhāsana, crosslegged and four-handed (chinmudrā, rosary and padma, kalaśa, book), treading

on demon. On either side of him are seated the gods with books and stylus rods. Ṛishis on pedestal.

(18) Goddess Sāvitrī seated in padmāsana in a circular maṇḍala with four heads and ten hands holding abhaya, aṅkuśa, triśūla, chakra, padma, padma, śaṅkha, bowl, cobra and dāna and seated on a chariot drawn by two lions. (Pl. XVI, 1). On each side is a dvārapāla and a two-handed god offering *arghya*. To extreme right are two four-handed Brahma figures with peacock on pedestal; and to extreme left a two-handed god, with lion on pedestal. Of the four heads of the goddess three are in one row and the last in the upper row. Such a representation of multiple heads is almost unknown to Hoysaḷa sculpture; but it exists in the relievos of Aṅkor Vāt where a god with similar heads has his chariot drawn by lions. At Mosaḷe in the Hassan taluk, there is a wall image of god Śiva with the heads similarly shown. (*Vide* Ann. Report for 1933, Pl. IX, 3).

Second South Doorway—

South-West corner.—The seven Prajāpatis.

West—

(20) Kalki—Two-handed, holding sword and bridle, and riding an accoutred horse with a warrior on pedestal.

(21) Buddha—A nude figure standing like a Jaina image with four others on the pedestal. This is the mediæval Brahmanical representation of the Buddha.

(22) Śrī-Kṛishṇa as Vēṇugōpāla with a consort on each side and kneeling Garuḍa, and listening cattle on the pedestal.

(23) Balarāma—two-handed with mace and plough in his two hands, and swordsmen on the pedestal. Ṛishi with padma to right.

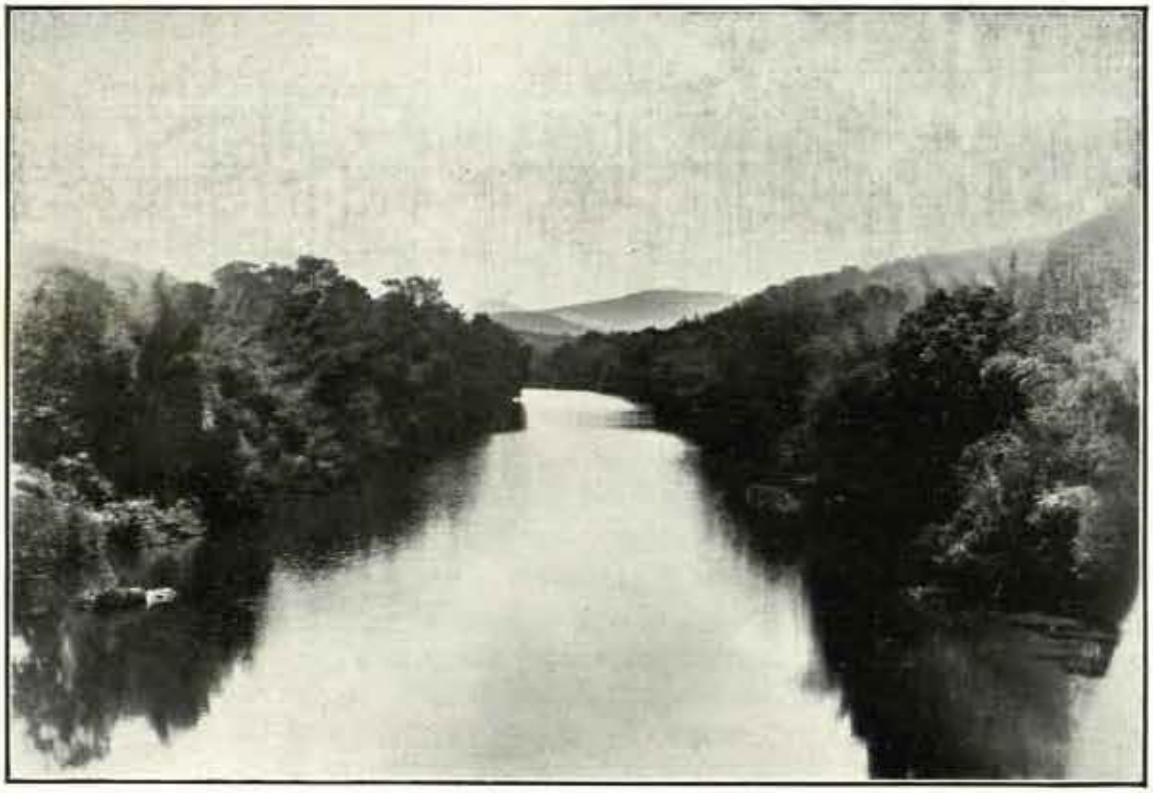
(24) Śrī-Rāma as Kōdaṇḍarāma with arrow and bow in his two hands, Sītā to his left and Lakshmaṇa with arrow and bow to his right; numerous monkeys and bears on the pedestal.

(25) Paraśurāma with a battle axe in the right hand and bow and arrow in the left; Garuḍa and snakes on the pedestal.

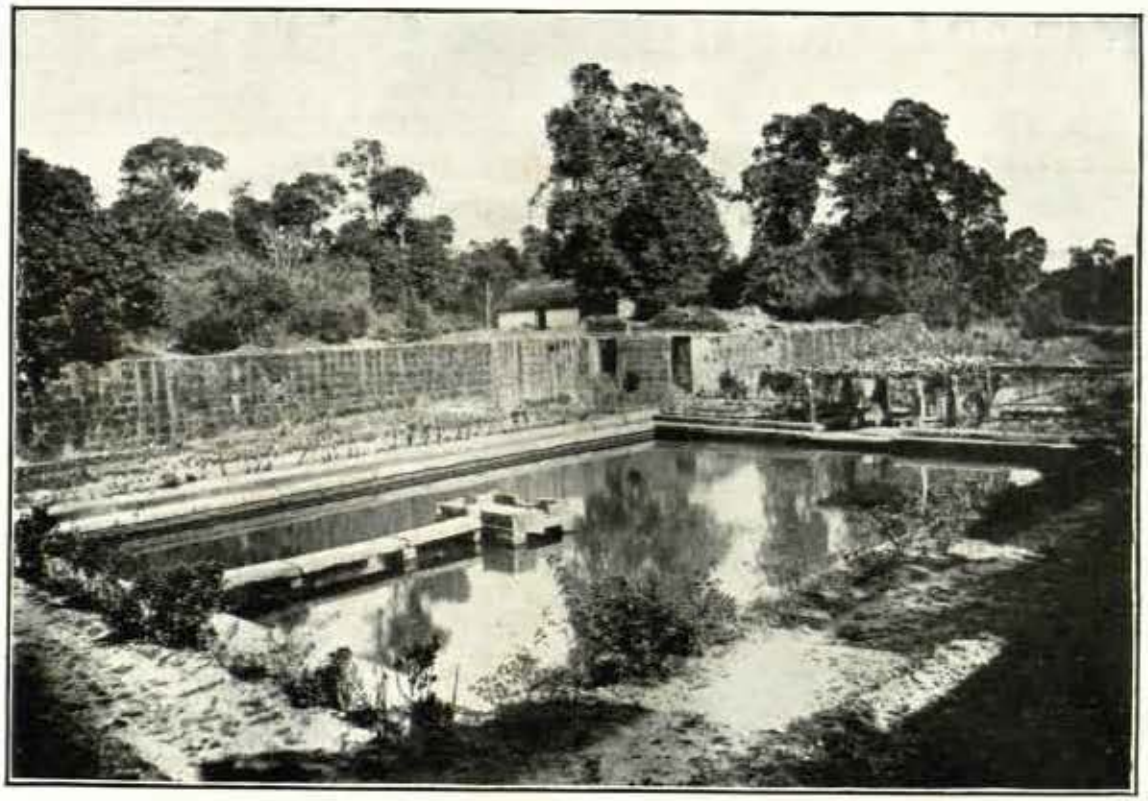
West Doorway—

(26) Vāmana group—Bali bestowing gift to Vāmana who holds an umbrella.

(27) Narasimha group—Anthropoid Narasimha rushing forth to destroy Hiraṇyakaśipu. (Pl. XV, 1). Four-handed Lakshmī to the left and Prahlāda with folded hands to the right. Fighting rākshasa on the pedestal.



1. VIEW OF THE BHADRA RIVER AT BALEHONNUR (p. 25).



2. VIEW OF THE DEVAGANGA POND NEAR NAGAR (p. 41).

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(28) Dharaṇīvarāha—Anthropoid boar standing with Lakshmī on his hips and having four hands (abhaya, chakra, śankha, holding Lakshmī). Fallen rākshasa (Hiraṇyāksha) on pedestal.

North-West—

(29) Kūrma or Tortoise Incarnation. Life-like, with demon on pedestal.

(30) Matsya or Fish incarnation with Garuḍa on pedestal.

(31) Śiva as Andhakāri. Four hands (abhaya, triśūla, chakra, parrot.)

(32) Mārkaṇḍēśvara—Four-handed Śiva spearing with trident Yama who is dragging Mārkaṇḍēya with his pāśa. (Pl. XV, 3).

(33) Sōmāskandamūrti—Śiva and Pārvatī standing with Shaṇmukha between them. Bull and peacock on pedestal.

(34) Ardhanārīśvara—Four-handed (abhaya, triśūla, sarpa and dāna.)

(35) Śiva as Tripurāri. Four-handed. Shooting arrow with Buddha at the tip and Vishṇu in the centre, at the tower-like cities of the demons. He is supported by Pārvatī and Brahma.

(36) Śiva as Chandraśēkhara—abhaya, paraśu, mṛiga and dāna.

(37) Śiva as Kāmadahana—two-handed. Seated in sukhāsana with the right hand in chinmudrā looking fiercely at Cupid who is shooting floral arrows with his sugarcane bow.

First North Doorway—

North Wall:—

(38) Śiva as Andhakāri. Usual Naṭarāja pose.

(39) Srīkaṇṭha or Vishakaṇṭha—Four-handed. Flame of the poison, trident, drum, dāna. Front right hand holding poison up near the throat.

(40) Vīrabhadra (?) with four hands (sword, trident, mace and spear) with Hanumān to right. Demons on pedestal.

(41) Chandramaṇḍala group—Under an ornamental canopy in a circle is seated in padmāsana, a male god with ten hands—kalaśa, kalaśa, rosary, kalaśa, bell, bell, kalaśa, book, kalaśa, kalaśa. The god is seated in a ratha drawn by horses; two gods with kalaśas on each side. (Pl. XVI, 2).

(42) Śiva standing, four hands—abhaya, paraśu, ḍamaruga and dāna.

(43) Gajāsuramardana.

(44) Hayagrīva group. (Pl. XV, 2). The four-handed god (rosary, chakra, śankha, book) is seated in padmāsana under a canopy with Vaishṇava dvārapāla and a pair of godly disciples on each side.

(45) Annapūrṇā—two-handed with ladle and kalaśa.

(46) Pārvatī group. Pārvatī in the centre with a Śaktidvārapālikā and Lakshmī on the right and another dvārapālikā and Sarasvatī on the left. Near Sarasvatī is a mother carrying child on her hip.

(47) Lakshmī standing (abhaya, chakra, śankha and dāna).

(48) Śiva as Kāpālika (?)—four-handed with sword, trident, drum and bowl.

Second North Door—

North-East Wall—

(49) Kubēra—four-handed—abhaya, mace, kalaśa, dāna. Horse on pedestal.

(50) Īśvara—four-handed, holding sword, trident, drum and kapāla with severed head. Bull on the pedestal and consort to left holding trident and bowl. Both the gods wear garlands of skulls.

(51) Bhṛiṅgi—three-legged and skeleton-bodied, dancing with rod in hand. (Pl. XV, 4).

(52) Bhairava—four-handed, with scorpion on pedestal.

(53) Vīrabhadra—four-handed, with Dakshabrahma to the right and Nandi on pedestal.

(54) Śiva standing—four hands—abhaya, trident, drum and dāna. Nandi on pedestal.

(55) Śiva standing—abhaya, goad, drum, dāna—with consort to left and bull on pedestal.

(56) Veṅkaṭēśa—four-handed—dāna, chakra, śankha, kaṭihasta. Lakshmī to right and Garuḍa on pedestal.

(57) Vyāsa (?)—two-handed with chinmudrā and kaṭihasta, wearing conical kirīṭa and *yajñōpavīta* and short *dhōti*.

(58) Śaṅkarāchārya—two-handed (right, dāna-mudrā (?); left, palm-leaf book). The head is clean shaven.

(59) Vīrabhadra—two-handed, holding vīṇā in left hand and asking for something in the right. To his left stands a two-handed god with chinmudrā and kaṭihasta—perhaps Śiva teaching vīṇā to Vīrabhadra.

(60) Dancing Gaṇēśa with mouse on pedestal.

(61) Shaṇmukha standing—abhaya, spear, parrot and dāna. Plain pedestal.

These large figures are generally under some kind of tōraṇa, but the more important of them are enshrined in niches whose ornamental towers are borne on square or indented square pilasters. Indented square pilasters also ornament the upper portions of these walls whose chief feature is their indented corners.

Eaves.

The eaves which are double as in the Hoysaḷa temples have knoblike drops at their fringes and chains of stone at some of the corners. One of these has six links. The eaves have the apologies for ribs on the inside. The roof is of stone sloping down

VIDYASANKARA TEMPLE, SRINGERI.

1. NARASIMHA KILLING HIRANYAKASIPU (p. 30).

2. HAYAGRIVA (p. 31).

3. MARKANDEYA PRASANNAMURTI (p. 31).

4. BHRINGI (p. 32).

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by stages and well jointed so as to prevent leakage of water. Stone conduits are also provided.

Tower.

The tower is a remarkable architectural piece combining the features of the Chālukyan, Draviḍian and the North Indian styles. It is made up of three sets of cornices rising in a step pyramid fashion. Each cornice has ornamental drops on its fringes and the topmost one has small stone bulls facing the cardinal points. The pyramid is broken by three storeys of the Draviḍian type. The śikhara on top and its *grīva* are too small according to Chālukyan proportions. There is a suggestion of a curvilinear outline with North Indian parallels. The finial is a large golden kalaśa with four smaller ones around unlike the stone ones of the Chālukyan period. The tower has a large frontal projection in front with a kīrtimukha having an image of Śiva standing as Sadāśīva (abhaya, paraśu, mṛiga, dāna).

Doorways.

The building has six doorways, symmetrically placed, three in the east half and three in the west half or one each in the east and west and two each in the south and north. Each door is approached by a flight of seven steps supported on either side by a lion or a lion with a creeper emerging from its mouth. Each door is supported by a dvārapāla and the jambs have vertical scroll and floral bands. Compared with the rest of the temple, their designs are not striking. On each jamb is a river goddess on a makara and on the lintel is carved Gajalakshmī. The three back doors lead into the pradakshiṇā while the three front ones give access to the navaraṅga hall. Each door has supporting dvārapālakas two of which are Śaiva, two Śākta and two Vaishṇava.

The building is peculiar in not having either a mukhamaṇṭapa or a porch.

Navaranga.

The navaraṅga is a structure having twelve highly ornate pillars of the Draviḍian type. Each pillar has an ornate base, a square shaft with numerous carvings on the cubical mouldings and mango drop pendent brackets on the back sides and a large bracket group on the front side. Each of these groups has smaller groups like an elephant with upraised trunk at bottom, a large rearing lion with a heroic rider in the middle and a heavy projecting bracket of elephants, lions and śarabhas above. The whole pillar is generally a highly ornate piece, perhaps too heavy in its brackets. On the back sides each pillar has an ornamental pilaster rising out of a kalaśa; and each bears the image of a sign of the Zodiac after which it is called. It is said that sun light falls in the early mornings upon the Ram pillar during the month of Ares and on the Bull pillar in the next month and so on. Numerous minor points call for remarks. The elephants have chain accoutrements. The lions have large stone balls in their mouths and these can be rolled, though they cannot be taken out. The bridles of the lions are held by riders wearing conical

kirīṭas or round-shaped turbans and holding either weapons or flowers or with upraised hands.

The central ceiling of the navaraṅga is more than sixteen feet high and this result is achieved by a corbelled construction, the weight being poised upon the very heavy brackets. The central ceiling has a fine design with a padma in its dome and a large pendant, the chief ornamentation of which are birds pecking at the bud in an upside down posture.

At the back of the navaraṅga there are three doors leading into the pradakshiṇa, the main door having two Śaiva dvārapālas. The pradakshiṇa is a narrow passage, about 4½ feet wide, which goes round the sukhanāsi and garbhagṛiha. In this pradakshiṇa, facing south, west and north are three niches having respectively Brahma, Vishṇu and Mahēśvara. The sukhanāsi doorway leads into the sukhanāsi which leads on to the garbhagṛiha. In here is a large pedestal with a high liṅga known as the Vidyāśaṅkara liṅga. The five gods of the five cells around the garbhagṛiha are, from the south-east, in order, Vidyā-Gaṇapati, Brahma, Vishṇu, Mahēśvara and Durgā. The sukhanāsi doorway is supported by Nandikēśvara on the south and Bhṛiṅgi on the north. The former has four hands (abhaya, triśūla, ḍamaruga, and gadā with a serpent mounted on it). The face is that of a monkey with phālāksha.

The image of Vidyā-Gaṇapati very much resembles a Hoysaḷa one, but appears to be of granite.

Brahma is four-headed, the three front ones being beardless and the back head being bearded. Sarasvatī is on his thigh with rosary, padma padma, and dāna in her hands, and swan on pedestal.

Lakshmīnārāyaṇa with four hands: abhaya, chakra, śankha and round Lakshmī. On the pedestal is Garuḍa. There are no avatāras carved on the tōraṇa.

Umā-Mahēśvara with four hands: abhaya, paraśu, mṛiga, and round consort Bull on pedestal.

Eight-handed Durgā as Mahishāsuramardinī on lion pedestal.

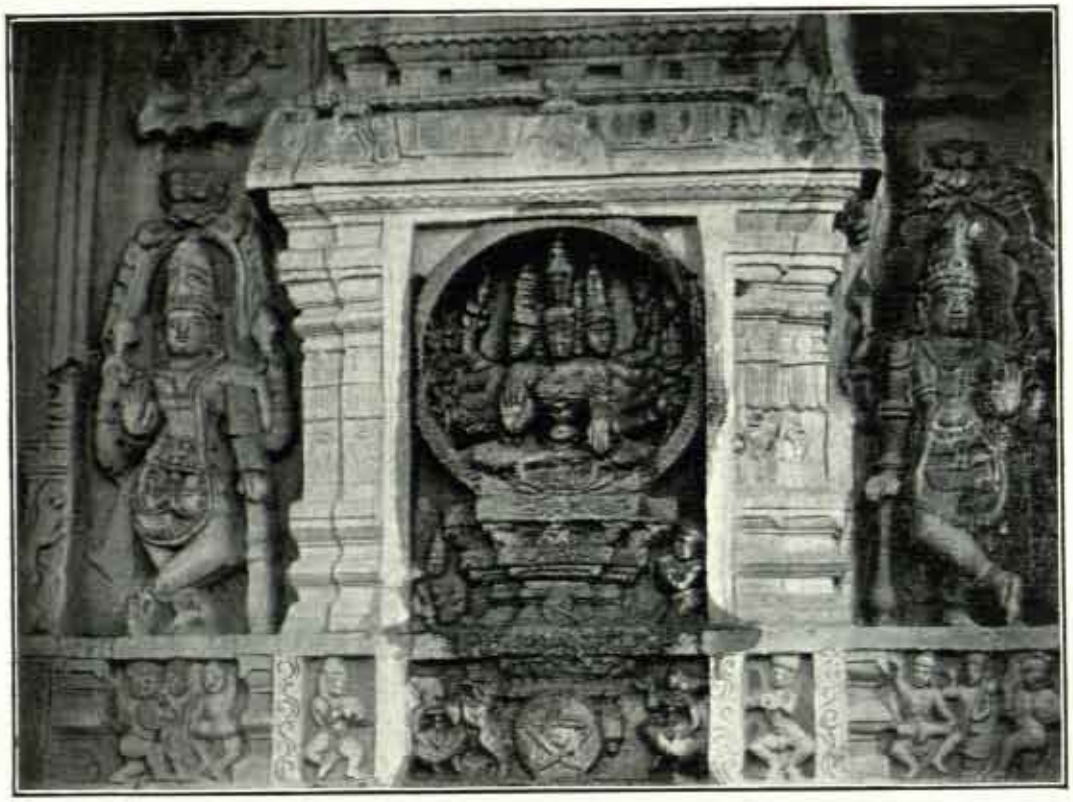
The figure of Kāla-Bhairava is also in the same cell. Both are small images.

Chalukyan, Dravidian and Indo-Aryan elements in the Vidyasankara temple.

Chālukyan.—The apsidal ends, the indented corners, the absence of mukhamaṇṭapa, the plinth or platform for pradakshiṇā, the friezes of horses, elephants, lions, etc., carved on the basement, the pilasters, niches and large images of the upper wall, the double roof, the stone tower of the stepped pyramid type with its frontal projection and the general impression of the whole structure are Chālukyan features.

Dravidian.—The inner pradakshiṇā around the garbhagṛiha, the designs of the balustrades supporting the steps, the rope-shaped cornice, the three storeys of the main tower, the metallic finials on the top, the drapery of the dvārapālas and other

VIDYASANKARA TEMPLE, SRINGERI.



1. GODDESS SAVITRI (p. 30).

2. CHANDRAMANDALA (p. 31).

Mysore Archæological Survey.]

images, the breast bands of the female images, the great pillars of the navaraṅga with their heavy brackets of elephants trodden upon by rearing and ridden lions, the use of granite instead of soapstone and the general absence of round pillars, pilasters, etc., are Draviḍian features.

Indo-Āryan.—The tower with its curvilinear suggestion and the doorway reached by high flights of steps and the low pyramidical top of the navaraṅga are suggestive of Indo-Āryan features.

There is an intentional mixture of styles. But the external aspect of the building is more Chālukyan and the internal aspect more Draviḍian.

JANĀRDANA TEMPLE.

The small temple of Janārdana directly to the north of the Vidyāśankara temple appears to have been constructed in the reign of Bukka or Harihara before 1386 A.D. It has a garbhagṛiha, a sukhanāsi, a small navaraṅga and porch flanked by a Garuḍa shrine on the north and Hanumān shrine on the south. The pillars have sixteen-fluted shafts connecting two cubical mouldings with wheel-shaped top moulding. The roof is peculiar in that its side aṅkaṇas are sloping out as in the Pārśvanātha basti at Haḷebīḍ. There is nothing architecturally remarkable about the temple. The frontal porch is of three aṅkaṇas.

Other temples.

Behind the Vidyāśankara temple are seven other smaller temples in which are enshrined liṅgas in commemoration of the earlier gurus of the Śringeri matt. They are not architecturally important and their pillars are imitations of those of the Janārdana temple. They are mostly of the 16th and 17th centuries. Their towers are often of the stepped pyramid kind with projections over the sukhanāsi.

ŚĀRADĀ TEMPLE.

The chief deity worshipped in Śringeri is Śāradā, the goddess of learning. There was a small temple for her to the north of the Vidyāśankara temple. This was replaced in recent years by a large stone structure which was commenced in 1906 and completed in 1915. Since the Mysore Palace was being finished, its sculptors and architects were brought over to Śringeri to work at this building. Many of them were Tanjore men trained in the Madras School of Arts and a few were from Bombay and Rajaputana.

The plan is an adaptation of a Draviḍian temple, the main changes being the covering of the prākāra courtyard and an open raṅgamaṇṭapa. The temple now has a small shrine of polished black basalt or *Turuvekere-kallu* similar to the material

of the pillars of Hyder Ali's tomb at Seringapatam. The rest of the structure is of fine grained granite (obtained from a quarry a few miles away from Śringeri). There is a narrow open pradakshiṇā around the main shrine which is extended eastward to form the raṅgamaṇṭapa (Pl. XVII, 3). Outside this maṇṭapa is the prākāra courtyard surrounded by a pillared verandah which develops in the east to a mukhamaṇṭapa with a pātāḷāṅkaṇa near the doorway. The width of the central aisle is about 20 feet and is very impressive. To the east of the main doorway is a small porch.

This porch is a Draviḍian structure and the mukhamaṇṭapa is also similar in character. It consists of composite Draviḍian pillars with three sets of brackets, the lowest being floral of the Greek pattern, the second a lion bracket, and the third one, a makara with pendent mango buds. Some of these have pecking parrots in an upside down posture. The pillars are interestingly designed, the brackets being generally in imitation of those of the navaraṅga of the Vidyāśaṅkara temple.

The pillars of the prākāra verandahs are Draviḍian and less ornate.

But all the skill of the modern sculptor has been lavished upon eight of the ten pillars of the raṅgamaṇṭapa, the easternmost pair of these having relievo sculptures, nearly six feet high, of Pārvatī (south—abhaya, deer, ḍamaruga with cobra and dāna) and a goddess (abhaya, mounted rosary, padma and dāna on the north). The westernmost pillars have female dvārapālikās. On the pair next to them on the east are rearing lion brackets. But of the second pair from the east, expected to be the finest, the north pillar has a figure of Mahishāsuramardinī with the head of a buffalo on the pedestal and the figure of a lion behind the standing goddess. The goddess herself has eight hands (abhaya, dagger, arrow, chakra, śankha, bow, buckler and kaṭihasta). The details are carefully carved but the image is sadly lacking in proportion, the body being too broad, the head too large and the legs too short for the size. The grandest sculpture is that of Rājarājēśvarī on the corresponding pillar to the south. She is seated in sukhāsana, wears a crescent-bearing crown and several garments some of which have rose flowers. Her four hands have spear (?), combined goad and mace, sugarcane stalk and a modern adaptation of the pāśa. Over her head is a Gandharva lady whose face, limbs and wings, bare breasts, loose nipples and the laurel leaves and flowers held in her hand declare her to be a European intruder in what is expected to be an atmosphere of Indian spiritualism. The goddess below her right elbow has an imitation of a gorgon's head.

The main shrine is comparatively less ornamental. Its wall has octagonal pilasters with occasional round pilasters and mango drop brackets. The surface is well polished and on the basement cornices are uncarved outlines of imitation kīrtimukhas.

For a description of the main image see Mysore Archæological Report for 1916, page 15.

1. VIDYASANKARA TEMPLE, SRINGERI—MRITYU (p. 29).

2. FORT, MANJARABAD—GATE (p. 16).

3. SARADA TEMPLE, SRINGERI—INTERIOR VIEW (p. 36).

Mysore Archæological Survey.]

On the whole this temple is a curious mixture of European elements with what are expected to be Dravidian architecture and sculpture. For the lay public it has a great impressiveness. But the artist and especially a student of sculpture cannot help feeling disappointed. Few of the imitations of ancient sculptures here have risen to the standard of the grace and the loveliness of a single Hoysaḷa image. The Indian form is there often; but the spirit of the Indian art is conspicuously absent.

AGUMBE.

GŌPĀLAKṚISHṆA TEMPLE.

The temple of Gōpālakṛishṇa which has two modern courtyards, is one of granite with a garbhagṛiha, a pradakshiṇā, and a navaraṅga of four pillars. The porch is a recent addition of inferior quality. Excluding the porch, the general plan of the building is a perfect oblong, the length being twice the breadth. A sloping set of slabs forms the eaves, while the tower is of the stepped pyramid kind. A flight of four steps flanked by lion heads leads up to the main door which is guarded by two Vaishṇava dvārapālas with cobras entwining the maces and wearing tiaras of the stepped kind. A Gajalakshmī is found on the panel above the lintel and further, on the beam, is a monkey in an obscene attitude.

The navaraṅga has a large central square. The pillars are square in shape with sixteen-fluted shafts and cubical mouldings wearing human, bird and other ornamental designs with a wheel-shaped moulding near the top. The central ceiling is flat and has a fine relievo padma. There is nothing remarkable in the pradakshiṇā which is about two feet wide only.

The chief object of interest in the temple is the fine image of Vēṇugōpāla of dark stone carved in imitation of Hoysaḷa sculpture (Pl. XII, 3). The god is four-handed holding chakra and śankha in the back hands and playing on a flute with the front hands. He wears a variety of garlands and other ornaments, a stepped tiara, waist bands with hangings, anklets, wristlets, etc. Behind him a seven-hooded cobra raises its hoods, each head bearing a vīrarēkhā and a crest jewel, and above it there is a lion head under a conventionalised but finely designed tamāla tree. The god wears shorts and a cloth girdle also. On both sides of him and intently listening, stand groups of animals among which may be distinguished cows, deer, buffaloes, stags, lions, tigers, elephants, cobras and cowherds. To his right and left stand his two-handed consorts, wearing breast bands, kirīṭas, etc. Two pilasters of the indented square kind support the tōraṇa arch whose creeper scroll has in the convolutions the ten avatāras, *viz.*, anthropoid Matsya, anthropoid Kūrma, animal Varāha, seated Narasimha, seated Vāmana, seated Paraśurāma, seated Śrī Rāma, seated Halāyudha, baby Kṛishṇa on all fours, and seated Kalki with the head

of a horse. On the outer edges of the arch are two pecking birds with straight beaks and longish tails—not parrots. The whole is of a single piece of stone about 5½ feet high and is placed upon a granite Garuḍa pedestal. The face has a pointed nose and an archaic smile, conventionalised eyebrows, large prominent eyes and vīrarēkhā. Though the face does not have the characteristic beauty of Hoysaḷa images, the piece is worked up in every detail including the finger nails and is a very faithful imitation of Hoysaḷa work. It may perhaps be safely attributed to the earlier part of the Vijayanagar period when Hoysaḷa art was yet living, though in a declining condition. The figure is well proportioned and is a remarkable piece when we consider that it was produced in the Vijayanagar period.

MELIGE.

ANANTANĀTHA BASTI.[1]

Mēḷige is now an insignificant village six miles to the south-east of Tīrthahaḷḷi. It has a temple of Veṅkaṭaramaṇa and a Jain Basti dedicated to Anantanāthasvāmi. According to the inscription in its mukhamaṇṭapa, the latter was rebuilt in stone about 1608 A.D., so that we are definite about the date of its architectural features. This fact would help us to date the style generally prevalent in the Malnāḍ and assign it to the Keḷadi period.

General description.

The basti is entered by the side of a mānastambha through an upparige or *dvāramaṇṭapa* and the main structure consists of a straight-sided oblong structure with a wide garbhagṛiha, a wide sukhanāsi, a navaraṅga of nine squares, and an open mukhamaṇṭapa, also of nine squares. To this has been added a porch of four pillars, which is reached by a flight of steps flanked by spiral design.

Pillars.

The pillars of the temple are generally square bottomed and tapering with sixteen flutings, those of the porch having straight-sided shafts and the others with the pot and other mouldings. All of them have the wheel moulding and the front pillars of the mukhamaṇṭapa have brackets of rearing lions treading on elephants. The mukhamaṇṭapa pillars have varied relievo carvings like trunked horse-headed swans, seated deities, etc.

The ceilings are shallow domes of the lotus design. The bud of the mukhamaṇṭapa ceiling has transversely carved lines meeting at the point. A doorway defended by two dvārapālas and having a Jaina figure on the lintel leads into a comparatively plain navaraṅga.

The sukhanāsi and garbhagṛiha are almost bare and on a vacant pedestal in the latter once sat the image of Anantanātha, which has now disappeared.

[1] Briefly described in M. A. R. 1929, p. 5

Among the ornamental designs used in the temple, particularly for rosettes, are varied śrī-chakra designs and wheel-form lotuses.

The eaves are formed of very large flat slabs placed slopingly, the joints being guarded by tile-shaped protectors of stone.

The tower is a stepped pyramid of dentil cornices with the usual tall neck and small head of stone on which is a stone kalaśa.

Mahadvara.

The dvāramaṇṭapa has a verandah inside and a porch outside. But this mahādvāra which is a comparatively small one has a pointed mihrab-like arch showing Moslem influence. In the cubical base of either of the pillars of the front porch leading to the mahādvāra are carved *nāgabandhas* as at Chunchankaṭṭe. The parapet walls above the mahādvāra have corner minarets and trefoil battlements as in Moslem mosques.

Mantapas.

At the south-west end of the courtyard behind the temple stands a small maṇṭapa housing a two-handed god (abhaya and gadā). A similar pavilion on the north-west has a finely worked four-handed image of Indra standing on an elephant joining his front hands and holding up in his back hands a large padma.

Manastambha.

The finest architectural piece in the temple is the mānastambha in front. It stands on a platform formed of four different tiers, which together rise to a height of about nine feet; and it has a square base developing into an octagon, all the faces of which are carved over with relievo figures and designs. From the octagon rises a long sixteen-sided shaft bearing a pot-shaped moulding covered by finely ornamented wheel-bearing lion brackets which are upholding a padma whose fringes have knot drops. On the padma is a platform above which there is a miniature shrine with pointed arch doorways, step pyramid tower and a square stone śikhara. At each corner of the platform is a miniature niche with a similar doorway, tower, head and finial. This little shrine is magnificently worked and beautifully poised on the top of the pillar which itself rises grandly out of its majestic platform. Under each of the four arches of the tower stands a naked Jaina image. This pillar is perhaps the best old pillar in the Mysore State, surpassing in design even the famous pillar standing on the Chandragiri hill of Śravaṇabeḷagoḷa. This pillar has been copied with modifications in the memorial pillar set up recently at Kṛishṇarājanagar or New Yeḍatore.

Conservation.

The building needs to be kept clean and the compound cleared of creepers. A small allowance of Rs. 2 may be given to some person definitely entrusted with this task, or a Jain deity may be installed and a family entrusted with the maintenance of the temple. A better view of the mānastambha can be obtained if the compound is extended by 20 yards more or lowered by about three feet.

VENKAṬARAMAṆA TEMPLE.

The Veṅkaṭaramaṇa temple in the heart of the village of Mēḷige is a structure of the 17th century and of granite having a garbhagṛiha, a navaraṅga and a front porch with pillars as in the Basti. The tower is a stepped pyramid as in the other temple. The image of Veṅkaṭēśa is of black stone as at Águmbe, and the same style is continued here.

CHAUKI-HOṆḌA.

The Chauki-hoṇḍa pond, also called Dēvagaṅgā, is very well supplied with water by five wells, of which three are visible and two buried. Near the pond was secured a small Jaina image of pot-stone, which, presumably, belongs to the Basti of the village.

HUMCHA.

THE BASTIS.

Parsvanatha and Padmavati Bastis.

In the compound of the Pārśvanātha Basti is also the Padmāvatī Basti. Both of these appear to have been rebuilt of granite in the Keḷadi style, a few materials of older Hoysaḷa and Chālukyan temples, particularly pillars and a fine tōraṇa doorway being used. The four-pillared pavilion in front of the Pārśvanātha Basti is the oldest structure in the place. In front of it is the tōraṇa with a fine lintel.

In the compound are numerous images of which three—a pair of dvārapālas and a lion—date from the 11th century or even earlier.

Panchakuta Basti.

The Pañchakūṭa Basti is an important Jain temple constructed in the Chālukyan style in the 10th or 11th century A.D. Of this old Basti now remain the fine Mānastambha, the tōraṇa doorway, the colossal dvārapālas and a few of the sacred images. To the Hoysaḷa period appear to belong the porch-maṇṭapa, a large number of the mukhamaṇṭapa pillars and some of the images, particularly the Yakshīs, Padmāvatī and Kūshmāṇḍinī. The rest of the temple appears to have been rebuilt of granite about 25 years ago. This new work is plain. But the older pieces are very artistic.

The pillar, the porch-maṇṭapa, the Chālukyan tōraṇa and the images inside deserve protection and conservation.

NAGAR.

DĒVAGAṄGĀ PONDS.

Nagar or Bednore was the last capital of the Keḷadi dynasty and was a very prosperous place in the 18th century until it was captured by Hyder in 1763 A.D. The chiefs appear to have lived in considerable comfort and luxury and one of their achievements in this direction was the selection of a little natural stream flowing down from the horse-shoe-shaped valley about a mile to the north of Bednore and a construction of a number of tanks and wells in a large courtyard of about 285′ × 98′ to which flights of steps lead down from the east and from the west. At the north end of the court is the largest of the tanks (Pl. XIV, 2) which is about 83′ × 58′. It is only about 5′ deep, the water being about 10′ only, the sides being stone built and the bottom paved with stones. From the north end a narrow bridge leads to a low platform which offers a fine seat during the cool hours and perhaps a jumping platform when the sun is warm. The tank has plenty of fish of various kinds. A stone drain leads the water southward to a second tank which has a square bottom. This and the other tanks of the place are all small ones. Between the first and the second tanks are stone pillars which were perhaps meant to receive covering of cloth or of green leaves. Including the largest there are seven of these tanks, two of which have peculiarly shaped bottoms, one having the padma shape and the other a star shape. At the south end is a bathing place paved with stones.

The western flight of steps leads up from the courtyard to a small liṅga shrine round which there is an oblong basement of what must have been a building with an open inner yard. Probably here were the living rooms or the kitchen, etc.

The Dēvagaṅgā ponds are situated in a charming locality and were once the sporting ground of royal families. They are now preserved by the Mysore Government as Protected Monuments.

Conservation.

Near the south-west corner there is a small square depression in the masonry from which a concealed drain leads the water out of the courtyard. The inlet and outlet are both to be repaired. The Mysore Palace are paying the caretaker Rs. 7 a month through the Revenue authorities. He is keeping the place neat and clean with a small flower garden. The whole area may be cement-pointed. The water should be drained off and the place cleaned. Worship may be arranged at the temple. The fountain should be examined by the P.W.D.

FORT.

(Pl. XVIII, 1)

The Fort of Śivappanāyaka is entered by a gateway (Pl. XVIII, 2) supported by two round bastions and having a sally port on the left side. By the side of the

sally port is the design of a Dravidian tower with seven kalaśas. Opposite to the tower is a niche.

On the inside, one of the pillars of the high jagalis on either side contains, in high relief, the figure of Hanumān sitting on his tail with his right fore-finger lifted up as if in warning.

The courtyard inside shows signs of a former guard room with another short wall inside. The path passes through another wall just on the east taking a 'Z' shape.

The outer wall is well supplied with a high parapet of laterite blocks having musket holes and cannon mouths at the corners.

A little further up is a very large well divided into compartments provided with flights of laterite steps. There appears to have been formerly a water lift perhaps for storing water further up and supplying it through a drain. The arrangement resembles that in the old fort at Ikkēri.

The third inner wall is now entered by a breach. At some distance is lying a mutilated stone elephant, well caparisoned.

Inside the third wall is a large open court, facing which is a terrace overlooking the west. Here appears to have stood the fort palace or citadel of Śivappanāyaka with an octagonal well (3 feet in width) a little distance from it. There are two stone tablets set up here. The smaller one has the words:

"This tablet
Marks the site
of the Palace
of
Sivappa Naik
Chief of Bednur
1648-1660."

The larger one which evidently has been set up recently bears the words:

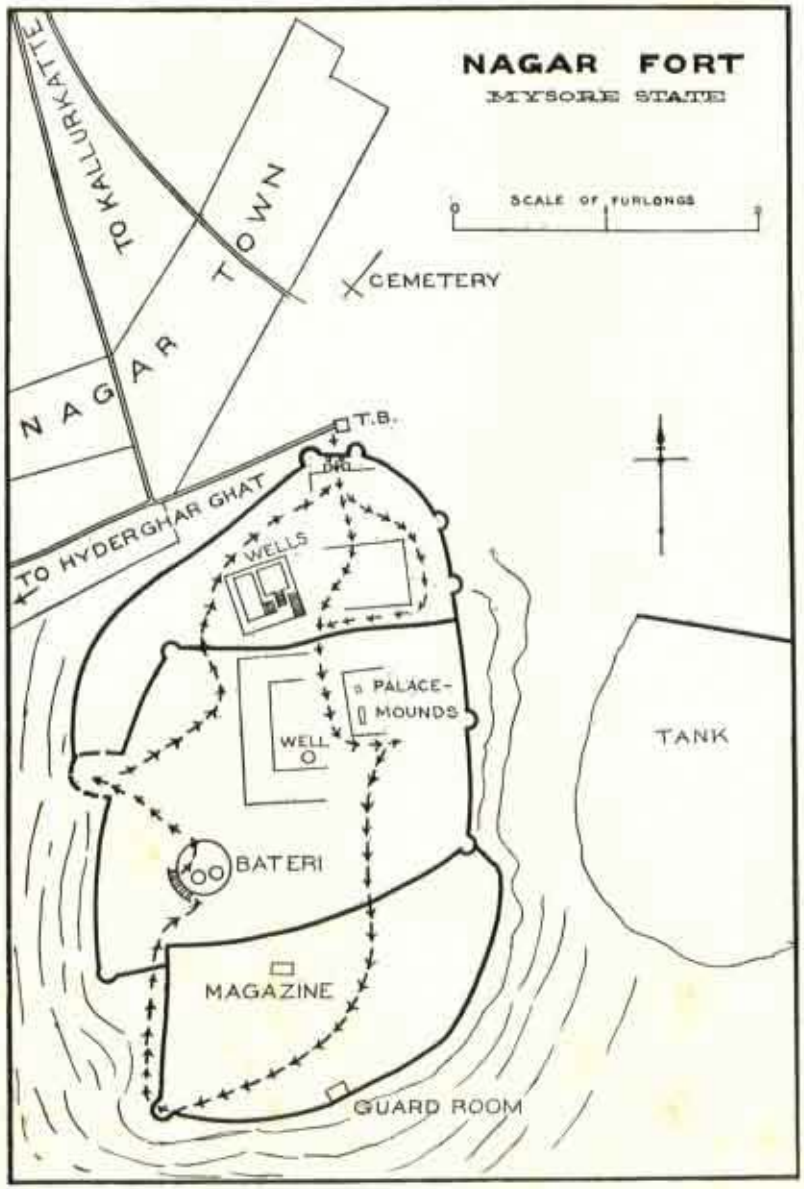
"This is the site of Durbar Hall
of Sivappa and his successors 1649-1763."

This tablet is in the wrong position. It ought to be removed and set up on the Palace site to the north of the fort.

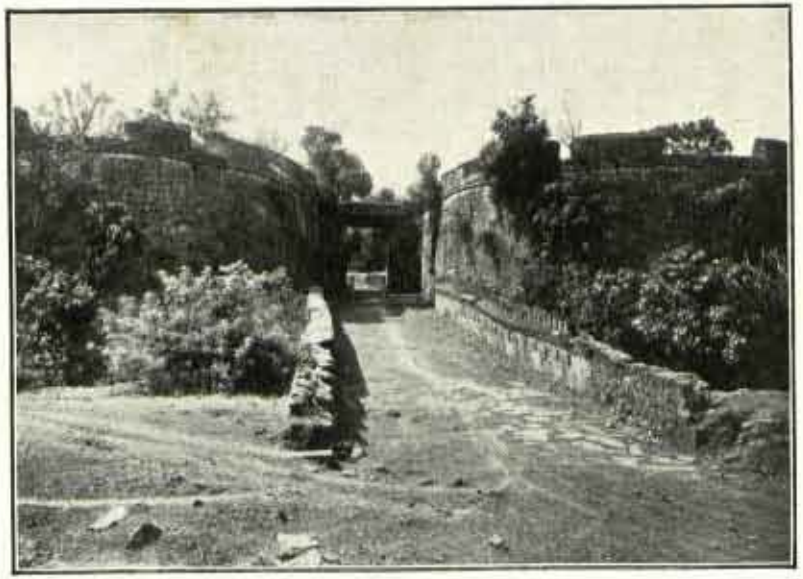
Between the first wall and the second on the south-west side is a powder magazine, with the roof and walls ruined. Some distance from it is another round bastion in the first wall.

Following up the line of this wall we ascend a flight of steps and reach another bastion to the north of which is the batēri which served the purpose also of an observatory. A broken cannon is lying on the top of the batēri.

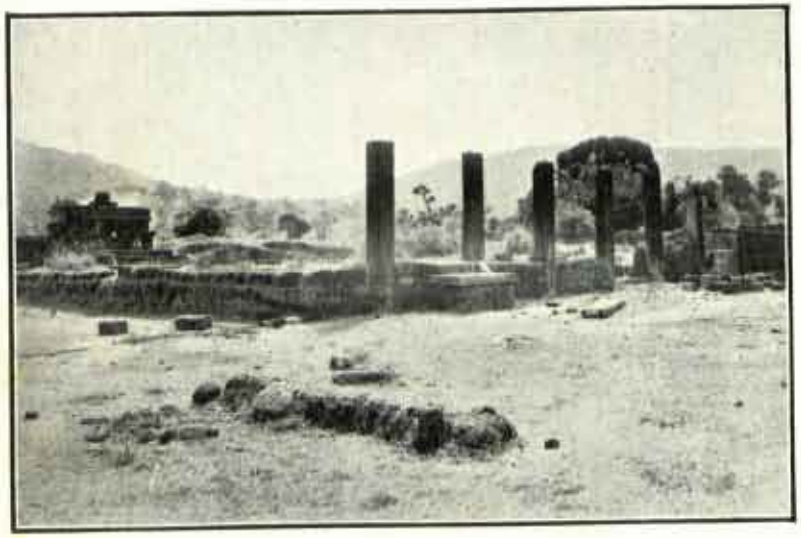
On the north-west are two more bastions provided with bay windows on all the sides, some of them having pillars with lion brackets. The middle bay window of



1. (p. 41).



2. FORT, NAGAR—GATEWAY (p. 41).



3. PALACE OF SIVAPPA NAIK, NAGAR (p. 43).

PLATE XVIII.

Mysore Archæological Survey.]

the first bastion on this side is directly opposite the Nīlakaṇṭhēśvara temple so that it was possible for the inmates of the palace to obtain a good view of the procession of the image.

Further up on the extreme north-west of the fort wall is carved the relief figure of Hanumān with lifted tail.

On the whole there are about nine bastions, and a moat runs all round.

THE TEMPLES.

There are about four temples in Nagar which are all of the Nāyak period and subsequent times. The Nīlakaṇṭhēśvara temple is typical of Malnāḍ architecture in that it has two high jagalis in front and has a garbhagṛiha, a wide sukhanāsi and a wide navaraṅga. The garbhagṛiha only is of stone and the tower is quite like a Moslem dome, the only difference being that in the place of the minarets at the four corners are kalaśas. The ceiling of the garbhagṛiha is square with a padma medallion.

Nilakanthesvara Temple.

There is a black stone (*Turuvekere-kallu*) bull in the navaraṅga, well-carved, though out of proportions.

The goddess' shrine has an image of Pārvatī rudely executed and reminds us of the Apīta-Kuchāmbā and Girijāmbā images at Nandi.

The Āñjanēya temple is now almost gone excepting for the existence of the high platform and the two stone elephants which flank either side of the flight of steps. These latter are of good workmanship.

Anjaneya Temple.

The Guḍḍe-Veṅkaṭaramaṇa temple is typically a structure of the Keḷadi type and consists of a garbhagṛiha and mukhamaṇṭapa only. The outer walls and basement cornices have, here and there, figure sculptures, while the garbhagṛiha outer wall has a horizontal band as at Dēvavṛinda and elsewhere. The garbhagṛiha doorway, however, is old and of the Hoysaḷa type. Very likely, it has been brought from elsewhere. There are two big metallic bells, one of which is from Amsterdam (1713 A.D.) and originally belonged to a Roman Catholic Church of the place.

Gudde-Venkataramana Temple.

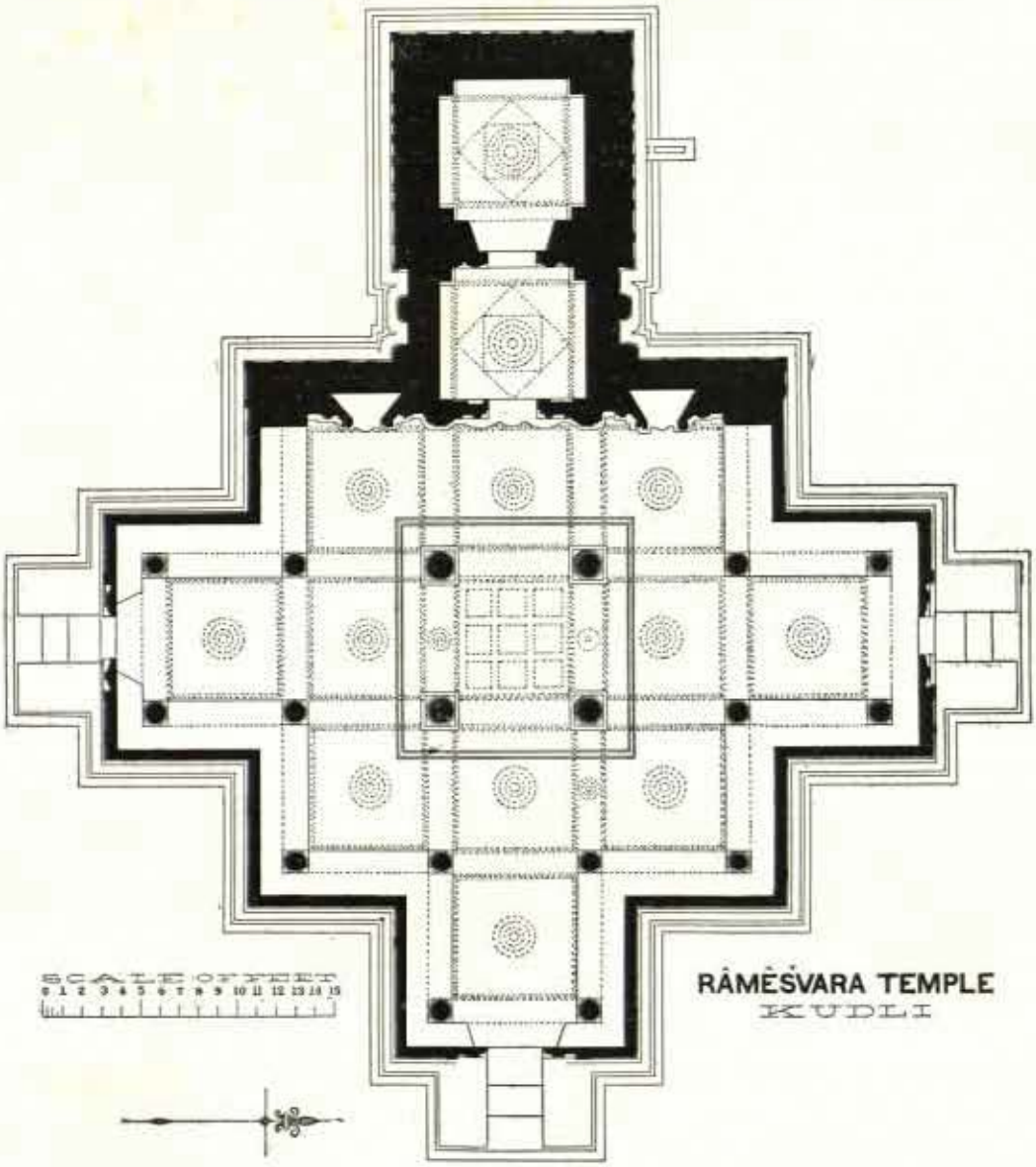
A look at these temples shows that the Keḷadi style of architecture was greatly influenced by Moslem designs.

PALACE OF ŚIVAPPANĀYAKA.

(Pl. XVIII, 3)

Directly to the north of the fort, facing south-west is a large compound in which stand the ruins of the Palace of Śivappanāyaka and his successors.

It appears to have been in a good enough condition at the commencement of the 19th century when the English garrison stationed in the place commenced to use its central hall as a Catholic Church, arranging in the form of an altar some of the slabs and pillar bases collected from the neighbourhood. The church was in use for a few years until the garrison was removed. Some of the soldiers and others who died during this period were buried at the back of the compound where the kitchen, etc., probably stood. In course of time the church also fell into disuse and became ruined completely. For the spiritual needs of about ten Catholic families of the place and of a total of about thirty Catholic families in the whole neighbourhood, a thatched hut was put up in the south-west corner. In 1924 the question of conserving Śivappanāyaka's Palace site was moved by the Revenue authorities and in 1926 the Director of Archæology inspected the place and made a report proposing that the thatched hut serving as a church should be removed from the compound, etc. This was supported by subsequent officers but opposed by the Lord Bishop of Mysore who declined to remove the thatched church. Thereupon, in 1928, the Director of Archæology proposed that the portion forming the thatched church should be walled off, that a separate access from the north be given to the cemetery, that further burials therein should be stopped, that the rest of the ruins should be taken over by Government, that a tablet be put up and that the question of a future excavation of the place be considered. Government Orders on the subject were issued in 1934 by which time the church authorities replaced the thatched hut with a masonry building covered by Mangalore tiles and removed most of the walls and a large number of pillars, paving slabs, etc., in an attempt to destroy the evidence of the existence of the old Palace and to collect materials for constructing a large church exactly on the site of Śivappanāyaka's Durbar hall. Further in putting up the new tablet which cost Government Rs. 150, the overseer appears to have been frightened by the church authorities and to have put it up as a duplicate tablet on the palace site on the hill fort instead of in the larger palace site where it was intended to be put up. The Catholic authorities have attempted to create a *fait accompli* and to remove all traces of the famous palace, and they have excavated the ground in numerous places ostensibly for collecting building materials, but really thereby to destroy what remained of the ruins. Since at present there is no church except in the south-west corner, the Church authorities should be definitely prevented from all interference with the ruins. The portion containing the gabled church should be walled off with a separate entrance from the road. The portion where the cemeteries exist may be given a separate entrance from the east. The church authorities have disregarded the Government Order about the stoppage of burials in the place, the last burial being in December 1935. The tablet should be removed from the hill and set up in the raised floor of the central hall of the palace ruins. The church authorities may be forbidden from using the materials belonging


SCALE OF FEET
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RÂMÊŚVARA TEMPLE
KUDLI

(P. 45.)

to the palace, old or newly excavated. The question of excavating the area may be considered. Since Bednore was the richest city of the Deccan in its time, it is a place likely to yield treasure trove even. Immediate action is necessary since the church authorities are slyly active.

KUDLI.

Nine miles to the north-east of Shimoga, at the confluence of the rivers Tungā and Bhadrā on the narrow tongue of land and its north end, is the village of Kūḍli. At the north end of this village stand two old temples of the Hoysaḷa period, the Rāmēśvara and the Narasimha.

RĀMĒŚVARA TEMPLE.

The Rāmēśvara temple has been disturbed by repairers. It has a garbhagṛiha, a sukhanāsi, a navaraṅga of nine aṅkaṇas with extension aṅkaṇas on the east, north and south, and three doorways (Pl. XIX). There is no other porch or maṇṭapa. The outside of the temple is rather plain, neither the basement cornices, nor the pilasters outside the walls having any sculptures (Pl. XX, 3). The stone tower has a round stone finial and a frontal projection with a well preserved Saḷa group.

There is no platform or plinth below the basement. By the side of each navaraṅga doorway formerly appears to have stood supporting elephants of which only the eastern door has its pair.

Inside the navaraṅga, which is closed, a stone bench runs on all sides. Of the 18 pillars, 16 are of the round lathe-turned type, while two only are cylindrical and sixteen-fluted. The ceilings are also plain and each square has a padma rosette, while the central ceiling which is flat has in its nine panels Gajāsuramardana surrounded by the Dikpālakas. At the back of the navaraṅga are two niches for Gaṇeśa and Mahishāsuramardinī with two other finely designed niches now covered with a thick coat of chunām. In the navaraṅga are also kept a Basava and a Vīrabhadra and Bhairava which are not remarkable. The perforated screen jambs of some other temple are also used in front of the image of Mahishāsuramardinī.

The sukhanāsi doorway is supported by perforated screens and a Gajalakshmī lintel. Another doorway with also Gajalakshmī on the lintel has on a pīṭha a small liṅga known as the Rāmēśvara-liṅga.

The roof of the temple is cracked and the slabs of the walls have crevices. The roof needs to be remade and the walls and floor cement-pointed. A door may be provided for the north doorway and the payless priest may be given back his salary and emoluments.

NARASIMHA TEMPLE.

The Narasimha temple (Pl. XX, 2) which is only about 20 feet away to the south-west is also about the same dimensions and plan with no doorway to the north. Its walls and pillars are more ornate, the former having turrets and tōraṇas and the latter beaded pendants. But since in the late Vijayanagar period the structure appears to have been carelessly rebuilt, the stones are in a few places irregular. The ceilings are plain except the central one which bears a fine large padma. The perforated screen doorways of the navaraṅga and the garbhagṛiha have nothing remarkable about them. Only the image is noteworthy (Pl. XX, 1). It is a wax-covered stone image (about 3′ in height) of Chintāmaṇi-Narasimha, the god sitting in *vīrasana* and holding in his right hand a small bowl. He has two hands thus disposed: the right one holding chintāmaṇi and the left one placed on thigh. The image is a rare icon and appears to date from a period much earlier than the Hoysaḷas. On the god's head is the mark of Prahlāda's hand. The utsavamūrti is Veṅkaṭēśa (abhaya, chakra, śankha, kaṭihasta).

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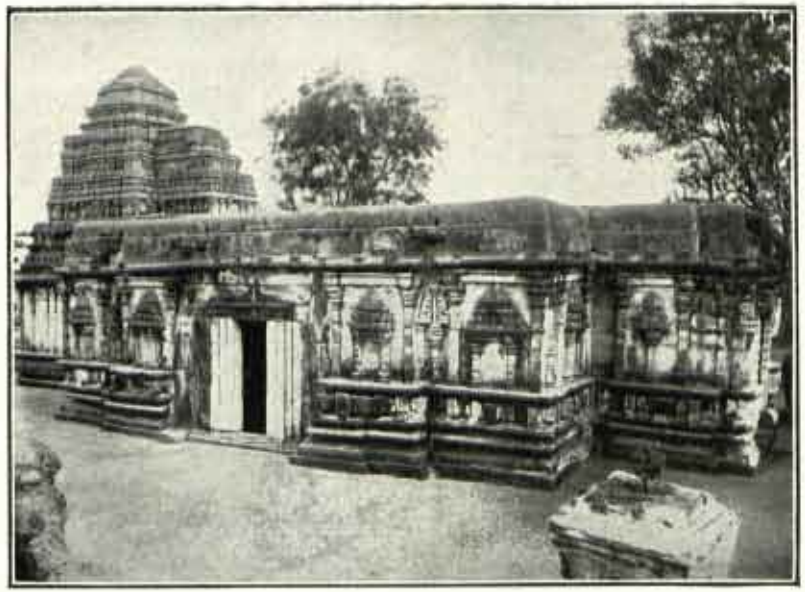
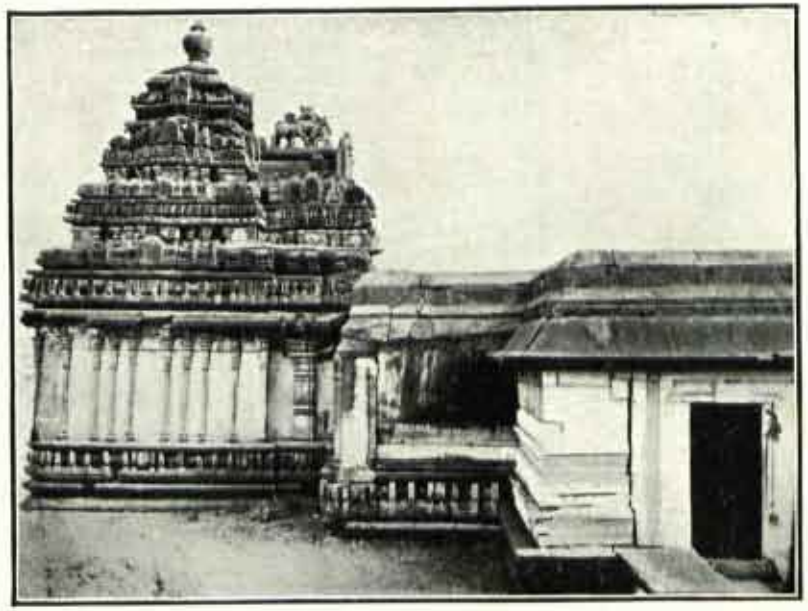
1. NARASIMHA TEMPLE, KUDLI—CHINTAMANI NARASIMHA (p. 46).



2. NARASIMHA TEMPLE, KUDLI—SOUTH-EAST VIEW (p. 46).



3. RAMESVARA TEMPLE, KUDLI—SOUTH VIEW (p. 45).

PART III—NUMISMATICS.

PUNCH MARKED COINS.

(Pl. XXI.)

In the collection of the Mysore Government, there are 14 coins of the punch marked class to which are added five coins presented recently to the Archæological Department by Messrs. Rao's Circars' Trading Company of Madras.

Among the former many are either rectangular or almost square, only three being of round shape. They are all of silver and though, according to Smith[1] and other numismatists, the full normal weight of the punch marked coins has been said to be about 58 grains or 32 *ratis*, the lowest weight among these specimens of what we may suggest as one Purana is about 43 grains, while the greatest weight is about 52 grains. There is only one specimen weighing about 28·4 grains which is tentatively taken to be a half-purana. Similarly only one specimen weighing about 12 grains is taken to be a quarter-purana. But one thing may be noticed regarding the weight of these coins, *i.e.*, they are not uniform—which may be due to the fact that some of them are very much worn out or that no hard and fast rule was followed in this respect. Or it may even be that the metal itself contains in each case different proportions of silver.

Three out of these fourteen coins have blank reverse; five have only one mark each on the reverse and the others, two or more. Coin No. 4 has as many as seven marks on the reverse. All the coins have on the obverse several marks ranging from 4 to 7. The same mark appears twice or thrice in two or three cases. The Sun, Chaitya, Bull and Troy marks are very common; particularly the Sun mark appears on every coin invariably. Among the animals figured on the coins, the Bull is very common. Other animals are the Elephant unmistakably and the Lion and Horse somewhat doubtfully. The fish, whale and centipede are also doubtful but the Cobra with the raised hood cannot be mistaken. The peacock mark is very significant and another mark identified as centaur on coin No. 4 is, however, doubtful. Floral and geometric designs are usual on the punch marked coins, as are the Caduceus and the Taurine symbols. The Hill, River and Fortress marks perhaps refer to localities in which the coins were issued.

On coin No. 13 the legend read, with hesitation, as *Sa ga pu* is, however, very important. It is in Brāhmi characters and suggests a very ancient date for these coins. Some of the coins bear peacock marks; can these be the issues of the Mauryas? The blank reverse of some of the coins indicates earlier date typologically; but it is possible that the round coins are later in date than the rectangular or square ones.

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1. Catalogue of the Coins in the Indian Museum, Vol. I, p. 134.

But the five coins recently acquired for the department bear punch marks with either dotted borders or dots sparsely distributed around the symbols. They are all thin and broad, two of them being oval and round and two square. Their thinness makes them easily distinguishable as belonging to a series different from the usual punch marked coins. Three of them have blank reverse while the reverse of each of the remaining two bears four marks, the maximum number of symbols appearing on the obverse of the whole set being also four. The type to which these finds belong has been described by Mr. T. G. Aravamuthan of the Madras Government Museum[1]. Though, at this stage, it would be futile to date these issues, it is suggested, and said to have been agreed to by some of the numismatists, that they are possibly pre-Mauryan[2]. But the thinness of the coins, the degenerate art of the symbols, etc., and some of the highly conventionalised marks appearing on them create a suspicion that they may not be so old as they are thought to be. They have some points in common with the punch marked issues of the Chālukyas and may possibly be intermediate in time between the old puranas and the Chālukyan punch marked coins.

All the nineteen specimens now in the possession of the Archæological Department are described below :—

1. Ag. Shape: Nearly oblong and thick; size: 1·58 × 1·27 × ·227 cms. Wt. 47·8 grains[3].

Obverse :—(*a*) Troy mark. Sphere supporting three arrows crossing behind it, or three Taurine symbols.

(*b*) Chaitya or Hill mark with a peacock on top.

(*c*) Sun mark.

(*d*) Another Chaitya mark; but hill only partially visible, top not clear.

(*e*) Peculiar mark – Crozier (?)

Reverse :—Not clear. There appears to be a small flower of six petals superimposed on some other mark.

The existence of two 'Hill' marks is noteworthy. If, as Walsh says, the hill with peacock is the symbol of a particular place, why should there be another 'hill' mark without a peacock? Mark (*e*) on the obverse, if it is a sceptre, may establish the view that punch marked coins were issued by states and not by local bodies.

2. Bad Ag. (?) Shape: Trapezium, meant to be square; size: 1·8 × 1·77 × ·11 cms.

Wt. 28·4 grains. Half purana (?)

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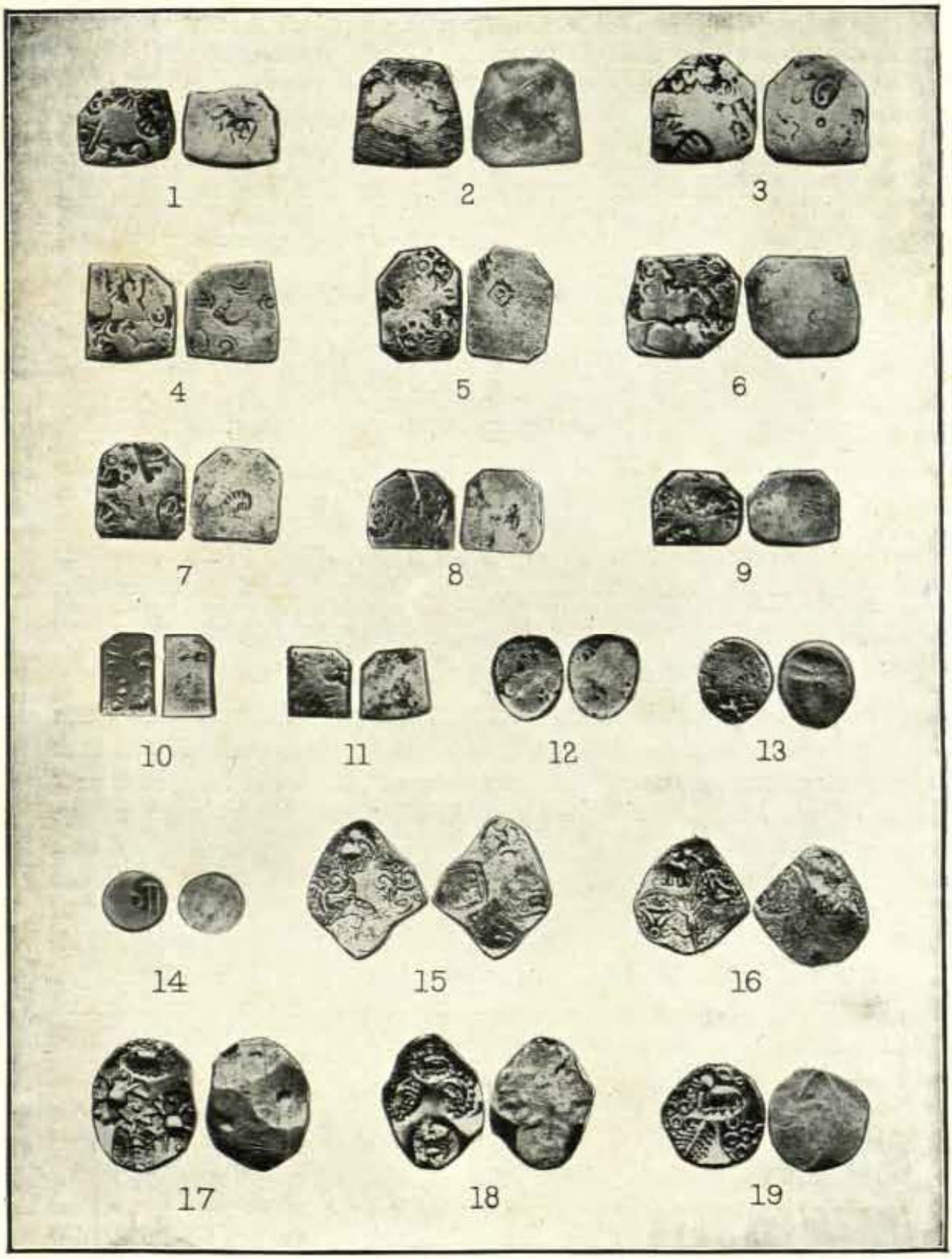
1. A new type of Purana Coins by T. G. Aravamuthan.
2. *Ibid*, Footnote 11.
3. J. B. O. R. S. 1919; S. I. M. C., p. 132.



PUNCH MARKED COINS (p. 47).

Mysore Archæological Survey.]

Obverse :—(*a*) Humped bull to right.
(*b*) Chaitya mark.
(*c*) Troy mark (?) partially visible.
(*d*) On top of Chaitya part of some mark, not clear; perhaps recumbent bull.
(*e*) River mark.

Reverse :—(*a*) One square within another—Fort.
(*b*) Head and humped back of bull or cow, only upper part visible.

Square within square may stand for a fortress. The metal is impure as can be seen by the broken edges of the two fragments glued together with paper.

3. Ag. Shape: Nearly square and thin; Size: 1·77 × 1·62 × ·133 cms.
Wt. 46·4 grains. One Purana.

Obverse :—(*a*) Cross with four Taurine symbols;
(*b*) Troy mark;
(*c*) Chaitya with elephant to right on top;
(*d*) Sun mark;
(*e*) Elephant to right.

Reverse :—(*a*) Sun mark;
(*b*) Pellet;
(*c*) Svastika;
(*d*) Scroll (?)
(*e*) Horse (?)

This specimen and coins Nos. 4 to 10 of this series were found by Dr. Edgar Thurston, Superintendent of the Madras Government Museum, in Bimlipatam Taluk, Vizagapatam District. The elephant and horse are symbols of the Hindu army, and the bull is that of Śaivism.

4. Ag. Shape: Nearly square and thin. Size: 1·65 × 1·56 × ·163 cms.
Wt. 50·6 grains. One Purana.

Obverse :—(*a*) Sun mark;
(*b*) Bull's head to right;
(*c*) Troy mark;
(*d*) Peculiar figure resembling centaur (?)
(*e*) Head of fish or whale;
(*f*) Another whale (?) doubtfully.

Reverse :—(*a*) Circle with pellet in centre;
(*b*) Arc or curved line, possibly part of some big figure—effaced;
(*c*) Another circle with pellet;
(*d*) Yet another circle;
(*e*) Taurine symbol between two horns curved like horse-shoes;

(*f*) Part of some uncertain mark of which only the crescent or arch is clear;

(*g*) Another mark—uncertain.

5. Ag. Shape: Nearly square; Size: 1·83 × 1·43 × ·178 cms.
Wt. 51·5 grains. One Purana.

Obverse :—(*a*) Sun mark;
(*b*) Chaitya with couchant bull on top;
(*c*) Troy mark;
(*d*) Standing bull to right;
(*e*) Rude elephant (?)

Reverse :—Part of some mark effaced.

6. Ag. Shape: Oblong; Size: 1·78 × 1·67 × ·131 cms.
Wt. 47·6 grains.

Obverse :—(*a*) Sun mark;
(*b*) Uncertain mark;
(*c*) Troy mark;
(*d*) Appears to be similar to (*c*) of coin No. 7 which is identified as a Chaitya;
(*e*) Caduceus (?)

Reverse :—Fortress.

7. Ag. Shape: Square; Size: 1·55 × 1·49 × ·185 cms.
Wt. 52·6 grains.

Obverse :—(*a*) Sun mark;
(*b*) Appears to be a crawling cobra with raised hood.
(*c*) Chaitya (?) with three tall arches;
(*d*) Troy mark;
(*e*) Lion (?) or horse.

Reverse :—Mark like a centipede (?) or like the tree mark appearing on the coins (Nos. 15 to 19 of this series) newly received from Madras.

8. Ag. Shape: Square; Size: 1·38 × 1·34 × ·213 cms.
Wt. 49·3 grains.

Obverse :—(*a*) Sun mark;
(*b*) Troy mark;
(*c*) Tree with railing;
(*d*) Chaitya.

Reverse :—Uncertain mark.

9. Ag. Shape: Nearly oblong; Size: 1·52 × 1·26 × ·210 cms.
Wt. 48·4 grains.

14999

Obverse :—(*a*) Sun mark;
(*b*) Flower with six large petals;
(*c*) Flower with six small petals;
(*d*) Troy mark;
(*e*) Bull;
(*f*) Caduceus (?)
Reverse :—Mark looking like the Arabic numeral '3'.

10. Ag. Shape : Rectangular and thick ; Size : 1·42 × ·91 × ·37 cms.
Wt. 49·4 grains.
Obverse :—(*a*) Sun mark;
(*b*) Chaitya;
(*c*) Troy mark;
(*d*) Bull to right;
(*e*) Chaitya (?)
Reverse :—(*a*) Elephant (?)
(*b*) Flower.

11. Ag. Shape: Square and thick; Size : 1·2 × 1·16 × ·265 cms.
Wt. 44·3 grains.
Obverse :—(*a*), (*b*) and (*c*) Sun marks;
(*d*) Troy mark;
(*e*) Indistinct.
Reverse :—Blank.

12. Ag. Shape: Round and thick; Size : 1·4 × 1·2 × ·239 cms.
Wt. 43·4 grains.
Obverse :—(*a*) Sun mark;
(*b*), (*c*) and (*d*) Parts of uncertain marks.
Reverse :—(*a*) Part of Troy (?) mark;
(*b*) Chaitya;
(*c*) Uncertain.

13. Ag. Shape : Nearly round and thick; Size : 1·43 × 1·28 × ·239 cms.
Wt. 50·2 grains.
Obverse :—(*a*) Lion (?)
(*b*) Sun mark;
(*c*) Caduceus (?)
(*d*) Uncertain, this appears to be a legend of 3 letters reading *Sa ga pu*.
Reverse :—Blank.

14. Ag. Shape: Nearly round; Size: 1·8 × 1·2 × ·18 cms.
Wt. 12 grains; Quarter purana (?)

27275

Obverse :—Indistinct and partly effaced—A figure resembling the gateway of a stūpa.
Reverse :—Blank.

15. Ag. Shape : Nearly square. Size : 1.85 × 1·73 × ·078 cms.
Wt. 25·2 grains.

Obverse :—(*a*) Geometrical design formed of three spiral hooks with small circles in the interspaces ;
(*b*) Elephant to right ;
(*c*) Similar to (*a*) ;
(*d*) Uncertain figure (wheel ?) in dotted border.

Reverse :—(*a*) Troy mark ;
(*b*) Square divided into 4 compartments with a dot in each ;
(*c*) Rude elephant to left with sun and moon above ;
(*d*) Similar to (*b*).

16. Ag. Shape : Nearly square ; Size 1·74 × 1·7 × ·075 cms.
Wt. 23·8 grains.

Obverse :—(*a*) Lizard ;
(*b*) Three pellets linked by curved lines in dotted border ;
(*c*) Rude Tusker elephant to right with 2 pellets above ;
(*d*) Similar to (*b*).

Reverse :—(*a*) Tusker elephant to right ;
(*b*) Similar to (*b*) on the obverse ;
(*c*) A crab-like figure ;
(*d*) Similar to (*b*).

17. Ag. Shape : Nearly oval ; Size 2·16 × 1·66 × ·076 cms.
Wt. 26·6 grains.

Obverse :—(*a*) Tree ;
(*b*) Conventionalised Troy mark ;
(*c*) Tusker elephant standing to right ;
(*d*) as (*b*).

Reverse :—Blank.

18. Ag. Shape : Nearly oval ; Size 2·17 × 1·72 × ·055 cms.
Wt. 17·6 grains.

Obverse :—(*a*) A plough drawn by 2 bullocks ; one bull clear, the other doubtful ;
(*b*) Elephant to left (?) with dots ;
(*c*) Tusker elephant to left with sun and moon above ;
(*d*) Indistinct with numerous dots and dotted border. An oval figure surrounded by dots between two crescents, the whole being surrounded by another line of dots. This corresponds with (*e*) on the reverse of 4.

Reverse :—Blank.

19. Ag. Shape: Almost round; Size: 1·68 × 1·65 × ·092 cms.
Wt. 26·7 grains.

Obverse:—(*a*) Geometrical pattern formed of six circles with the 7th in the centre: perhaps lotus;
(*b*) Tree;
(*c*) Similar to (*a*);
(*d*) Tusker elephant to left in dotted border with Sun and Moon above.

Reverse:—Blank.

PART IV—MANUSCRIPTS.

MAHIŚŪRU SAMSTHĀNADA DOREGAḶA-PĀRAMPARE KAIPHĪYATTU.

This is one of the manuscripts obtained from Ināmdār Karṇīk Lakshmīnarasiah of Tumkur, whose ancestor Nallappa is said to have been serving in the Mysore Court during the days of Kṛishṇarāja Woḍeyar III. There is no indication in the manuscript itself as to when or by whom it was written ; but judging from the fact that it stops short with the accession of Kṛishṇarāja Woḍeyar III in 1799, we may ascribe it to about 1800 A.D.

While it has its value as a chronicle, like those already known, it has to be observed that it is too short and scrappy and cannot therefore be much relied upon. In a way it follows the order of narration in the Annals of the Mysore Royal Family published by the late B. Ramakrishna Rao twenty years ago. But it is not so exhaustive; nor is the chronological order of events correctly given: the Śaka year mentioned is, in many places, behind the given cyclic year by about two years. The cyclic year is generally correct while its other details are often different from those given in the Mysore Annals. A few points of historical matter, however, appear to be new ; but these are of minor importance only and require, moreover, corroboration in several cases. The manuscript is little more than a mere list of the Mysore rulers and of their conquests and is lacking in chronological precision and historical detail.

At the beginning is given a very brief account of Lord Kṛishṇa's appointment of His sister, the goddess Chāmuṇḍā as the patron deity of the Mysore Branch of the royal family of the Yādavas. Yadurāya is simply mentioned as one of the dynasty, no reference being made either to his migration to Mysore from the distant north nor to his exploits, military and romantic, in the south. His brother Kṛishṇarāya is not at all mentioned. It is stated that the king was a devotee of the god of Nārāyaṇagiri and that, therefore, the hill came to be known as the Yādavagiri and Melukōṭe (supreme fort or the fort on the hill).

Hiri-Chāmarasa Vaḍeyar, the fourth king, had six fingers—a fact not stated in the Annals but known from other sources [1].

The sixth king Timmarāja Voḍeyar who gained the title of Antembaraganḍa, bought Tippūr from the temple authorities at Kañchi and gave it away to the Melukōṭe temple. This fact is not stated elsewhere.

Kṛishṇarāja Voḍeyar, a son of Hiri-Beṭṭada Chāmarāja Voḍeyar, the fifth king, is stated to have succeeded his brother Timmarāja Voḍeyar, the sixth king, on

(1) See Wilks' History of Mysore, Vol. I—p. 21.

the throne and won the title of Śṛingārahāra while he was king. The Annals state that he did not rule, but that he won this title during his father's regime. It is, however, possible to explain away this discrepancy of detail, for the Annals state that all the three sons of Hiri-Beṭṭada Chāmarāja received territories and the author of the present manuscript may have committed the mistake of referring to a mere administrator as a ruler. Wilks says that a partition was actually effected among the three sons [1]. The Annals assert that Timmarāja Voḍeyar was crowned king during his father's life time and that his brother Bōḷa Chāmarāja Voḍeyar was further nominated as his successor [2].

Rāja Voḍeyar, the ninth king, is stated to have been the eldest son of Bōḷa-Chāmarāja and to have succeeded his brother Beṭṭada Chāmarasa as the latter proved himself incompetent to rule. The Annals state that he was the second son [3] by the eldest queen and that he succeeded his brother Beṭṭada-chāmarāja who abdicated the throne in his favour [4]. Some facts relating to the misunderstanding and the consequential quarrels between the brothers are given in the manuscript and confirm the account given by Wilks [5]. There appears to have been some trouble connected with the financial resources of the country and the compulsory retirement of Beṭṭada Chāmarasa was perhaps inevitable circumstantially. The dethroned king seems to have reconciled himself to what was done and to have settled in Raṅgasamudra later on since the son of Rāja Voḍeyar was hostile to him and had even attempted to put out his eyes.

While describing how Rāja Voḍeyar came to acquire Seringapatam from a vassal of the Vijayanagar Empire, the manuscript gives an account of the installation of the god Raṅganātha on the island through the austerities of the sage Gautama and of the subsequent neglect and the consequent dilapidation of the shrine until the image was discovered by a dancing girl (through her cow). She built for the god a new temple where, before long, a Brāhman, as directed by providence, arrived for worship, completed the building of the temple, put up a new shrine for the god Tirumaladēva to the west of the Raṅganātha temple, changed the course of the Kāvēri westwards in Ś 816 Ānanda, corresponding to 894 A.D. and built the fort which he named Śrīraṅgapura. A line of Daṇāyakas called elsewhere the nava-ḍhaṇāyakas [6] ruled the place subsequently, whose names are mentioned as follow :—

1. Timmaṇṇa Ḍhaṇāyaka.

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(1) *Ibid.*

(2) Annals of the Mysore Royal Family p. 15.

(3) *Ibid*, p. 16 ; see also Mysore and Coorg from the Inscriptions, p. 126.

(4) Annals of the Mysore Royal Family, p. 16.

(5) Wilks' History of Mysore, Vol. I, pp. 23 ff.

(6) Another Mss. entitled Maisūru Doregaḷa Vamśābhyudaya See No. K. A. 273 Catalogue of the Mysore Government Oriental Library.

2. Māraṇṇa Ḍhaṇāyaka.
3. Sōmaṇṇa Ḍhaṇāyaka.
4. Raṅgarāja Ḍhaṇāyaka.
5. Timappa Ḍhaṇāyaka.
6. Patri Ḍhaṇāyaka.
7. Sutrāma Ḍhaṇāyaka.
8. Tirumala Ḍhaṇāyaka.
9. Gōvinda Ḍhaṇāyaka.

Later Śrirangarāja, Rāmarājayya and the Ummattūr chiefs came to rule the place until the Mohamedan incursions set in. During the time of Gaṅgarāja Voḍeyar, son of Dyāvarāja Voḍeyar, Kṛishṇarāya of Vijayanagar captured the place along with Śivasamudram from the Ummattūr chiefs. Subsequently a certain Chikka was in occupation of the fort, from whom Śrī Raṅgarāya of Vijayanagar conquered it.

The manuscript refers to an agreement between Rāja Vaḍeyar and the Kaḷale Arsu Family to the effect that so long as the descendants of Rāja Vaḍeyar rule as kings, those of the Kaḷale Family should hold sway as Daḷvoys. A list of the Daḷvoys upto the time of Rāja Vaḍeyar is given as follows :—

Māranāyaka	...	2 years.	Liṅgaṇa	....	4 years.
Beṭṭapa	....	4 ,,	Vikramarāya	....	8 ,,
Basavaliṅgaṇa	....	4 ,,	Nanjarājiah	....	6 ,,
Timmapā	....	2 ,,	Kempiah	...	1 year
Liṅgarājiah	....	1½ ,,	Hampeya	....	1 ,,
Dāsarājiah	....	2 ,,	Liṅge gauḍa	....	1½ years.
Hampeya	....	5 ,,			

Nandināthayya, son of Mallarājiah of Kaḷale, was appointed as the Daḷvoy by Rāja Vaḍeyar. With one or two omissions and in a different order the same list is given in the Annals of the Mysore Royal Family for the reign of Narasarāja [1].

Rāja Voḍeyar is stated to have had six sons born to his eldest queen. Their names are given as (1) Narasarāja Vaḍeyar, (2) Beṭṭada Vaḍeyar, (3) Doḍḍabeṭṭada Rāja Voḍeyar, (4) Chikkabeṭṭada Rāja Voḍeyar, (5) Chāmarāja Voḍeyar and (6) Timmarāja Voḍeyar. The Annals give a different account thus :—

1. By the eldest queen Vīrājammaṇṇi—
   (1) Narasarāja Voḍeyar,
   (2) Beṭṭada Voḍeyar, and
   (3) Nañjarāja Voḍeyar.
2. By Yeḍavanahaḷḷi Timmājammaṇṇi—
   Immaḍi Rāja Voḍeyar.

(1) P. 94.

3. By Biḷikere Dēvīrammaṇṇi—
Chāmarāja Voḍeyar.

The second queen Timmājammaṇṇi is stated to have adopted Kanṭhīrava Narasarāja Voḍeyar.

While several of the conquests, and some of them important ones, effected by Chāmarāja Voḍeyar, the tenth king, are omitted in the manuscript, those of Koggaḍadyāvanakuṇṭe in Krōdhana, Āshāḍha śu 10 and of Kaṭṭemaḷalavāḍi in Akshaya, Āshha, do not find mention in the Annals. Wilks, however, mentions the conquest of Kaṭṭemaḷalvāḍi [1].

The manuscript states that Nandināthayya was the Daḷvoy during the time of Immaḍi Rāja Voḍeyar and that when he died during the reign of Narasarāja, his brother Komārayya Ars succeeded him. From the Annals it is known that Vikramarāya who was the Daḷvoy during the time of Rāja Voḍeyar II, was sentenced to life-long imprisonment by Narasarāja, for having poisoned the late king Immaḍi Rāja Voḍeyar. Timmapa Nāyaka is said to have been appointed the Daḷvoy in his stead [2].

A reference is made in the manuscript to the hostile relations between Narasarāja Voḍeyar and Māgaḍi Kempe-gauḍa. The Mysore king is stated to have looted the army of the Māgaḍi chief near Yelahanka.

The manuscript says that Chikka-Dēvarāja was the younger brother of Doḍḍa Dēvarāja, while we know from the Annals that he was the son [3].

In the list of Chikkadēvarāja's conquests the following are not mentioned in the Annals :—Channarāyadurga, Kōlār, Miḍagēśi, Gūḍumaḍi, Buttipura, Āvaṇi, Perūr, Araśidāvaṇi and Hosakōṭe.

Tirumala Ayyangar is stated to have been the guru and minister of Chikkadēvarāja and to have built a choultry in his name and a Venkaṭēśvara temple [4] to the northwest of Seringapatam. A list of the contemporaries, about 50 in number, of Chikka Dēvarāja is given and they are said to have been either subdued or conquered by the Mysore king. Their names are stated below .—

Lakshmappa Nāyaka of Narasipur, Ibhadreya, Phālalōchana Nāyaka of Mūgūr, Malla Nāyaka of Ummattūr, Chokkappa Nāyaka of Madura, Viṭaṇṇa of Maddūr, Baira Nāyaka of Channapaṭṇa, Hanuma Nāyaka, Kṛishṇappa Nāyaka of Arkalgūḍ, Gammaṭa Rangappa Nāyaka of Ratnagiri, Keḷadi Śivappa Nāyaka of Nagar, Chikkappa Gauḍa of Maddagiri, Jayaji Ghōṭake, Adādhirāma of Arakere, Kṛishṇappa Nāyaka of Bēlur, Vītarājayya of Grāma, Immaḍi Rāmarāju of Yeḷandūr, Karāchūri Nanjarājayya of Ālambāḍi, Vijayarāju of Kāragaḷi, Kempe Gauḍa

(1) History of Mysore, Vol. I, p. 29.

(2) Annals of the Mysore Royal Family, p. 68.

(3) *Ibid*, p. 95 ; but see Wilks' History of Mysore, Vol. I, p. 35.

(4) This temple has been recently transferred to Mysore and rebuilt in the Vāni Vilās or Vontikoppal Extension, Mysore.

of Māgaḍi, the son of Jagadēvarāya, Vīrappa Nāyaka of Madura, Nanjuṇḍarasu of Piripaṭṇa, Śrīraṅgarāya, Sāla Nāyaka of Hāgalavāḍi, Maliyappa Nāyaka, Chennamma Nāyaka of Śālya, Nimbāji Ghōṭake, Mallarājaya of Naraneli, Prabhu Hebārava of Kannambāḍi, Śrīkaṇṭha Vaḍeyar of Saragūr, Chennarājiah of Arekoṭhāra, Prabhu devaru of Tagaḍūr, Ghaṭi Modalāri, Bhairava Nāyaka of Kaḍaba, Venkāṭādri Nāyaka of Satyamaṅgala, Narasavaḍēru of Dēvarāyanadurga, Bhujaṅga Vaḍēru of Toranāḍ, Khāsim Khan of Tumakkūr, Kṛishṇappa Nāyaka of Aigūr, (Lakshmappa Nāyaka of Narasipur—a repetition), Nañjarājiah of Sōsale and Talakāḍ, Tirumalarājayya of Paṭṇa, Śyāma Ḍhaṇāyaka of Hosaholalu, Channadyāvayya of Hegaṇadyānakōṭe, Pratāpa Nāyaka of Kallūr, Yakabāla Rao, Chandraśēkhara Nāyaka of Hosūr, Jahagīrakhāna of Honnavaḷḷi, Husain Khān of Bammasandra, and the people on the side of Yankōji.

The reign of Kṛishṇarāja II is not completely dealt with and the account stops abruptly. The rest of the manuscript gives merely a list of the Mysore rulers up to Kṛishṇarāja Woḍeyar III, together with the dates of their accession and their period of rule. These, as already stated, are not always correct.

PART V.—NEW INSCRIPTIONS FOR THE YEAR 1936.

HASSAN DISTRICT.

HASSAN TALUK.

1.

At the village Malligavâḷu in Kaṭṭâya Hobli, on the 1st vîragal near the Bhairava shrine.

Size 3′ × 2′.

Kannaḍa language and characters.

ಹಾಸನದ ತಾಲ್ಲೋಕು ಕಟ್ಟಾಯ ಹೋಬಳಿ ಮಲ್ಲಿಗವಾಳು ಗ್ರಾಮದ ಭೈರವ ದೇವಸ್ಥಾನದ ಮುಂದೆ ನಿಂತಿರುವ ೧ನೆಯ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 3′×2′.

೧ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತಭುವನಾ ಶ್ರ [ಯ] ಪ್ರ [ಥಿ] ವಿವಲಭ ರಾಜಾಧಿರಾಜ ಸನಿ
2. ವಾರಸಿದ್ದಿಗಿರಿದುರ್ಗ್ಗ [ಮಲ್ಲ] ಮಲೆಪರೊಳುಗಂಡ ಕದ [ನ] ಪ್ರಚಂಡ ಪ್ರತಾ
3. ಪಹೊಯಸಳ ವೀರನಾರಸಿಂಗದೇವನು ಪ್ರಿಥ್ವಿರಾಜ್ಯಂಗೆ

೨ನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

4. ಯುತ ಮಿರ್ದಲ್ಲಿ ಜಯ ಸಂವತ್ಸರದ
5. ಪಜ್ಞಮಿ ಬ್ರಿಹವಾರ
6. ದ ಮರಿಗವಾಳದ

Note.

This vîragal has the usual sculptures of Kailâsa, etc., below which the inscription is engraved. As the slab is broken on a side, the lines 5 and 6 are cut off in the middle and a portion of the inscription is lost.

The record belongs to the reign of the Hoysaḷa king Vîranârasingadêva, praised as the refuge of the universe, Śanivârasiddhi, Giridurgamalla, defeater of Malepas. The date is given as Thursday 5th lunar day in the cyclic year Jaya. It is not dated in the Śaka era. The names of the month and of the fortnight are lost. There are three kings of the name Narasimha in the Hoysaḷa lineage. The year Jaya occurred in the reign of Narasimha II only and corresponded to 1234 A.D. The titles Śanivârasiddhi, etc., in the grant were possessed by him and the characters of the record also seem to belong to this period.

The inscription seems to record the death of a warrior belonging to the village Marigavâḷa probably the same as Malligavâḷu in which the vîragal is found.

2.

On a 2nd viragal at the same place in the same village Malligavâḷu.

Size 2′—6″ × 1′—6″

Kannaḍa language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ 2ನೆಯ ವೀರಗಲ್ಲಿನ ಮೇಲೆ.

ಪ್ರಮಾಣ 2′—6″×1′—6″

ಮೊದಲನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

1. ಸ್ವಸ್ತಿಸಮಸ್ತ . . . . . [ಕಲ್ಲು ಒಡೆದಿದೆ]
2. . . . . ಮಲೆರಾಜ ರಾಜ . . . .
3. ಪ್ರಚಂಡ ಸನಿವಾರಸಿಧಿ ಗಿರಿದುರ್ಗ್ಗ . . .

ಎರಡನೆಯ ಅಡ್ಡಪಟ್ಟಿ.

4. ಲದಂಕರಾಮ ನಿಸ್ಶಂಕಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ತಿ ಹೊಯ್ಸ [ಳ] ವೀರ [ಬ]
5. [ಲ್ಲಾ] ಳ ದೇವರು ಮಹ (?) ವಳೆಯ ದುರ್ಗ್ಗದಲು (?) ಸುಖ
6. ದಿ ರಾಜ್ಯಂಗೆಯುತ್ತವಿರಲು ಶ್ರಿಮತ್ಪಿರಿಯರಸಿಯ ಬ [ಮ್ಮಲದೇವಿ] ಸಂಕಥಾ ವಿನೋದ

Note.

A part of the upper portion of the viragal is broken and lost. Some lines in the bottom portion are also lost. Thus the record is very incomplete.

It belongs to the reign of the Hoysaḷa king Vîra Ballâḷa II. The king is stated to have been residing at Mahavaḷeya-durga with the senior queen (*piriyarasi*) Bammaladêvi. Beyond this nothing more can be made out.

The characters seem to belong to the end of the 12th or beginning of the 13th century A.D. Bammaladêvi, the senior queen of Ballâḷa II was the daughter of Mokhari Lakhayya. She was well versed in the arts of music and dancing. [See E. C. V. Chennarâyapatna, 254].

3.

On a 3rd viragal at the same place in the same village Malligavâḷu.

Size 2′ × 1′—6″.

Kannaḍa language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ 3ನೆಯ ವೀರಗಲ್ಲಿನ ಮೇಲೆ.

ಪ್ರಮಾಣ 2′—0″×1′—6″

1. ಅದುರ ಕಮಣನೂ ಇಜಿದುಬಿ
2. ಣಕಲು

Note.

This viragal inscription records the death of one Kamaṇa of Adur while fighting in a battle. The characters belong to the 14th century.

4.

At the village Bilgunda in the same hobli of Kaṭṭâya, on a slab standing below a Fig tree.

Size 3' × 1'—6".

Kannaḍa language and characters.

ಅದೇ ಹೋಬಳಿ ಬಿಲ್ಗುಂದ ಗ್ರಾಮದ ಅರಳೀಕಟ್ಟೆಯ ಕೆಳಗೆ ನಿಂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3'×1'—6"

1. ಕಲಿ ಪ್ರವೇಸ ೪೬೨೭ ನರು
2. ಜಿತು ಸಂವರದ ಜ್ಯೇಷ್ಠ ಶು ೧೦
3. ಕ್ರುಷ್ಣಪ್ಪನಾಯಕರಿಗೆ ಪುಂಯ್ಯ
4. ವಾಗದೇಕೆಂದು ಬುಕಣನಾಯಕರು
5. ಹಾಸನದ ಸಿದ್ಧೇಶ್ವರ ದೇವರಿಗೆ
6. ಬಿಲುಗುಂದದ ಗ್ರಾಮವನು
7. ಮಾನ್ಯವ ಕೊಟ್ಟನು

Note.

This inscription records the gift of the village Bilugunda for the services of the god Siddhêśvara in Hâsana (Hassan) by Bukaṇanâyaka, for the merit of Kṛishṇappa Nâyaka in the Kali year 4627 Sarvajit sam. Jyêshṭha śu 10 corresponding to 11th May 1527. Kṛishṇappa Nâyaka of the record is the same as the chief of Bêlûr named Era Kṛishṇapa Nâyaka who ruled from about 1524 to 1566 (E. C. V. Hassan Volume Intr. P. 33). Bukaṇa Nâyaka called also Bukkapa Nâyaka was a subordinate of Kṛishṇapa Nâyaka and has made numerous gifts of lands for temples for the merit of his master (see E. C. V. Hassan 2 of S' 1485, 15 of S' 1483, 22 of S' 1488).

The temple of Siddhêśvara referred to here is situated at Hassan near the Hâsanâmbâ temple.

5

At the village Gorûru in the same Kaṭṭâya Hobli on a slab in the ceiling of the garbhagṛiha in the Yôgamâdhava temple.

Size 3' × 3'.

Kannaḍa language and characters.

ಗೊರೂರು ಗ್ರಾಮದ ಯೋಗಾನರಸಿಂಹ ದೇವಸ್ಥಾನದ ಗರ್ಭಗೃಹದ ಮೇಲ್ಛಾವಣಿಯ ಹಾಸುಗಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ 3'×3'

1. ವ್ಯಯ ಸಂತ್ಸರ ವೈಶಾಖ ಶು ೧೮ ಗೊರಗುರ ಶ್ರೀಮದಕೇಷ ಮಹಾಜನಂಗ
2. ಳು ಬಗವಾಡಿ ತಳುವಾರ ನಾರಸಿಂಗಣಗಳಿಗೆ ಕೊಟ್ಟ ಧರ್ಮ್ಮಶಾಸನ ನಂಮ ಗೊ
3. ರಗುರ ಗ್ರಾಮಳು ಜಿರ್ನವಾಗಿ ಯಿದಲ ತಿಂಮಣದಣಾಯಕರಿಗೆ
4. ಬಿನ್ನಹಂ ಮಾಡಿ ಅರಮನೆಯಿಂದ ಧಂಮ ಸಾಹಯವಾಗಿ ಧಂಡಾರದಿಂದ
5. ಕೊಡಿಸಿದ ವೋಸನದ ಗ್ರಾಮದಿಂದ ಗ ೧೨೫ ಗಾವುಂಡನ ಸತಿಯಿಂದೆ ನಿಂಮ
6. ಕೈಯಲು ಹೆಗ್ಗಡೆ . . . . . ದಿಂದ ಯಿಳಿವ ಗ ೫೦

7. ವಾಸು . . . . . ಯನು ಮಾಡಿಸಿ ಜಿರ್ನ್ನ ಉಧಾರವ ಮಾಡಿ
8. ದರಾಗಿ ಮಹಾಜನಂಗಳು ಸರ್ವೈಕ ಮಾನ್ಯವಾಗಿ ನಉ ನಿಮಗೆ
9. ಮಾಡಿದ ಹೊಸ ದೇವಾಲಯದಲ್ಲಿ ಹಳೆಯ ವಾಸುದೇವರೊಳಗೆ ನಿಮ್ಮ ಹೆ
10. ಸರಹರಕೆಯನು ಸಾಧಿಸಿ ಹೊಳೆಯ ಕೆಳಗಣಹಳಿ ನೀವು ಕೊಂ . .
11. ಹಿರಿಯ ಗೋ . . . . . ಕೊಂಡ ಕುಲಸ್ತಾನದ ಕಡಹು ನಿಂಮತಾಯ
12. . . ದೆ ಯನು ಕೊಟ್ಟ ಸಿರೆ ಮರದ ಅಹುಗ
13. ಗಾದೆ? ಕೊಟ್ಟ ಗದೆ . . . . . ವನು ಸಹಿರ
14. ನ್ಯೋದಕ ಧಾರಾ ಪೂರ್ವಕವಾಗಿ ಮಹಾಜನಂಗಳು ಸರ್ವೈಕ ಮಾನ್ಯವಾಗಿ ವಾಮನಮುದ್ರೆ
15. ಯಂ ಗೈದು ಕೊಟ್ಟು ವಾಸುದೇವರ ಹಿಂದೆ ನಿಲಸಿದ ಧಂಮಶಾಸನ
16. ಮಹಾಜನಂಗಳ ವೊಪ್ಪ ಶ್ರೀ ವಾಸುದೇವರು ಸ್ವದತ್ತಂ
17. ಪರದತ್ತಂ ವಾ ಯೋ ಹರೇತವಸುಂಧರಾಂ ಷಷ್ಠಿ ವರುಷ ಸಹಸ್ರಾ
18. ಣಿ ವಿಷ್ಟಾಯಾಂ ಜಾಯತೇಕ್ರಿಮಿಃ ॥ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. Vyaya-saṃtsara Vaiśâkha śu 1 lû Goraura śrîmad aśêsha-mahâjanaṃga—
2. ḷu Bagavâḍi taḷuvâra Nârasingaṇagaḷige koṭṭa dharmma-śâsana naṃma Go—
3. raüra grâmaü jirnavâgi yidali Tiṃmaṇa-daṇâyakarige
4. binnahaṃ mâḍi aramaneyiṃda dhaṃma-sâbayavâgi bhaṃḍâradiṃda
5. koḍisida Vôsanada grâmadiṃda ga 125 gâvuṃḍana satiyiṃde niṃma
6. kaiyalu Heggaḍe . . . . . diṃda yiḷiva ga 50
7. Vâsu . . . . . yanu mâḍisi jirnna-udhârava mâḍi-
8. darâgi mahâjanaṃgaḷu sarvaikamânyavâgi navu nimage
9. mâḍida hosa-dêvâlayadalli haḷeya-Vâsudêvaroḷage nimma he-
10. sara harakeyanu sâdhisi hoḷeya keḷagaṇa haḷi nîvu koṃ . .
11. hiriya gô . . . . koṇḍa kulastânada kaḍahu niṃma tâya
12. . . ṛeyanu koṭṭa sile marada âṛuga
13. gâde? koṭṭa gade . . . . vanu sa-hira-
14. nyôdaka-dhârâ-pûrvakavâgi mahâjanaṃgaḷu sarvaika-mânyavâgi vâmana-mudre—
15. yaṃ gaidu koṭṭu Vâsudêvara hiṃde nilisida dhaṃmaśâsana
16. mahâ-janaṃgaḷa voppa śrî Vâsudêvaru sva-dattaṃ
17. para-dattaṃ vâ yô harêta vasuṃdharâṃ shashṭhi-varusha-sahasrâ—
18. ṇi vishṭâyâṃ jâyatê krimiḥ śrî śrî śrî śrî.

Note.

This inscription being set up in a slab in the ceiling of the garbhagriha cannot be easily read and hence there are several lacunæ in the record.

It seems to state that the old village of Goraûr (same as Gorûr) was in ruins and a new village was set up and the god Vâsudêva in the village was transferred

to a temple erected in the new village. The funds necessary for the purpose were raised partly from a grant of 125 gadyâṇas from the Palace Treasury at the village Vosana (Hassan ?) and 50 gadyâṇas gifted by the gauḍa's wife paid through the watchman (*taluvâra*) named Nârasingaṇa of the village Bagavâḍi. The grant of funds from the Government was obtained by appealing to Timmaṇa-daṇâyaka for help. This Timmaṇa-daṇâyaka is probably the same as the chief referred to in E. C. III, Seringapatam 86 of 1471. Ôsana or Vasana is the name of a village in Chitaldrug District (See E. C. XI Davangere 113). But it is far off from Gorûr.

For the services rendered by the watchman in collecting the funds for the purpose and in building the new village and temple the mahâjanas of the village Gorûr are next stated to have assembled in their temple and prayed for his welfare and granted him some wet land on the bank of the river (Yagachi) in their village. (The details of the boundaries of the land given cannot be clearly made out on account of lacunæ). A stone with the effigy of Vâmana carved thereon was set up behind the god Vâsudêva recording the above grant of land made free of taxes by the *mahâjanas*. The signature of the *mahâjanas* was set up at the end of the grant as Śrî Vâsudêvaru.

The usual stanza which threatens one with birth as a worm in ordure for 60,000 years if he confiscate gifts made by himself or others is given at the end of the record.

No king is named in the record. The date is given as Vyaya sam. Vaiś. śu 1. From the mention of Timmaṇa-daṇâyaka and the nature of the characters it is possible to infer that Vyaya here corresponds to 1466 A. D. and the date given is equivalent to April 15, 1466.

6.

On a slab in the pavement of the navaranga in the same Yôgânarasimha temple at Gorûr.

Size 3′ × 1′.

Kannaḍa language and characters.

ಅದೇ ಯೋಗಾನರಸಿಂಹದೇವಾಲಯದ ನವರಂಗದ ಹಾಸುಗಲ್ಲಿನ ಮೇಲೆ.

ಪ್ರಮಾಣ 3′ × 1′.

1. ನಾರಸನಿಗೆ ಹೊಳೆಯಂಮನಸೇವೆ
2. . . . . .
3. ನರಸಿಂಹಾಯನಮಃ

Note.

This records the salutations of some devotees to the god Narasimha (called Nârasa). One of the devotees is named Hoḷeyamma. The characters belong to the 18th century A.D.

7.

Arkalgud Taluk.

At the village Basavâpaṭṇa in the Hobli of Basavâpaṭṇa, on a slab near the lamp-pillar of the Shaḍbhâva-rahitêśvara temple.

Kannaḍa language and characters.

ಅರಕಲಗೂಡು ತಾಲ್ಲೂಕು ಬಸವಾಪಟ್ಟಣದ ಹೋಬಳಿ ಕಸಬಾ ಗ್ರಾಮದಲ್ಲಿರುವ ಷಡ್ಭಾವರಹಿತೇಶ್ವರ ದೇವಾಲಯದ ಬಳಿ ಇರುವ ದೀಪಸ್ತಂಭದ ಕಲ್ಲುಗೋಡೆಯ ಚಪ್ಪಡಿಯಲ್ಲಿ ಕೆತ್ತಿರುವುದು.

1. ಸ್ವಸ್ತಿಅಳುರಾದಿ ? ಮಾಚಯ್ಯ ಈಕೊಗಾಡಿ
2. ಬಿತ್ತುವಟ್ಟವಂಕೊಟ್ಟ ಪೊನ್ನಯ್ಯ ಮೂ
3. ಕಯ್ಯನುಂ ಮಾಡಿದಸ್ತಿಕ್ರಮ
4. ಬಿತ್ತುವಟ್ಟವಂ ಕೊಟ್ಟುದು ಮೂವ್ವ [ತ್ತು]
5. ಕಾಯ್ವುವಂ ಕವಿರೆಯ [ಕೊಂದ]
6. ಪಾಪ ॥
7. ಮಂಗಳಮಹಾ

Note.

The meaning of this record incised in characters of the 10th century A. D. cannot be clearly made out. It seems to record the grant of *bittuvaṭṭa* by two persons Aḷurâdi (?) Mâchayya and Ponnayya Mûkayya. The first is said to have granted *bittuvaṭṭa* in the village (?) Kogâḍi. The second is said to have granted 30 (units of land) as *bittuvaṭṭa*. He who violates this is threatened with the sin of killing cows. *Bittuvaṭṭa* seems to mean the grant of some land or a portion of the income of the lands given to a person for some work of public utility made by him.

8.

At the village Râmanâthapur in the same hobli, inscriptions on rocks leading to the Gôgarbha from near the Agastyêśvara temple.

ಅದೇ ಹೋಬಳಿ ರಾಮನಾಥಪುರದ ಅಗಸ್ತ್ಯೇಶ್ವರ ದೇವಾಲಯದಿಂದ ಗೋಗರ್ಭಕ್ಕೆ ಹೋಗುವ ದಾರಿಯಲ್ಲಿ ನದೀ ಬಂಡೆಗಳ ಮೇಲೆ ಕೆತ್ತಿರುವುದು.

I. ನಾಗರಾಕ್ಷರ : ಮರಾಟೀಧಾಷೆ.
1. ಸದಾಶಿವಪ್ಯಾಪಾಜೀ
2. ವೈಕಗಾದೇಶ್ ಕುಳ
3. ಕರ್ಣೀ ಗಾಧೊಳ್

II. ನಾಗರಾಕ್ಷರ : ಮರಾಟೀಧಾಷೆ.
1. ಪೊಡ್ಯೆಜಾರೇವಾ । ನರಸ್ಯ

III. ಕನ್ನಡಕ್ಷರ ಮತ್ತು ಧಾಷೆ.
1. ಶ್ರೀ ಗಾಯತ್ರಿಯ ಸೆರೆಯಲಿ
2. ಪೊಂದು ಗಾಯತ್ರಿಯ ಮಾಡಿದಡ
3. ಹನ್ನೆರಡು ಸಾವಿರ ಗಾಯತ್ರಿಜ
4. ಪದ ಪಲ ಶ್ರೀರಾಮ
5. ಶರಣು

IV. ಕನ್ನಡಕ್ಷರ ಮತ್ತು ಧಾಷೆ.
1. ದೊಣ್ಣಸೀನ । ಲಕ್ಕಿಜೆಟ್ಟಿ

V. ಕನ್ನಡಕ್ಷರ ಮತ್ತು ಭಾಷೆ.

1. ಶ್ರೀಮತು ಉಚಾಚಲ ನಿವಾ
2. ಸಿಯರಾದ ಕೊಲ್ಲುರ ಮಂಗ
3. ಳಾಂಬಿಕೆ ಅಮ್ಮನವರ
4. ಶರಣಾಚ . . .
5. . . . .

VI. ಮೈಸೂರ ಚಾಮರಾಜ | ನಂಜಪ್ಪ | ಅದೆಂಣ | ನಿಂಗಪ್ಪ

VII. ದಳವಾಯ | ಯಕ್ಕೇರಿ | ಸಿದ್ದಲಿಂಗಂಣ
ಲಿಂಗ್ಗಣ್ಣ | ನಾಗಪ | ನಾಗಪ್ಪ

VIII. 1. ಅಘೋರೇಶ್ವರ ನಿಂಗ್ಗಪ
2. ತಾಯಣ

IX. 1. ಅದವಾನಿ ಲಿಂಗದ
2. ಸಯನಮಗ ವೀರ
3. ದಾಸಂಣ ಹರಿಪಲ್ಲಿ
4. . . . . ವಿರುಪಂ
5. ಣಸೇವೆ

X. ಪಟ್ಟಾಭಿರಾಮದೇವರ ಚಿತ್ರದ ಕೆಳಗೆ

1. ಕಾವಕದಸ್ಯೆಯ್ಯಮಗ
2. ರಂಗ್ಗದಸ್ಯೆಯ್ಯ

Note.

These small epigraphs with the exception of one (No. III) have been engraved at various times to denote the names of devotees who visited the place and paid their obeisance to the God Râmanâtha. The exception is No. III which states that those who repeat Gâyatri even once at the place with devotion will gain the reward of repeating Gâyatri twelve-thousand times. The record ends with obeisance to the God Râma.

The first epigraph gives the name of Sadâśiva Pyâpâji Paikagâ, dêś-kulakarṇi, Gâḍhol. He was a Mahratta gentleman. The characters seem to belong to about the middle of the 18th century.

The second gives the name of Voḍaijâ Rêvâ Narasya. He seems to have been a Mahratta. The characters seem to be similar to those of the previous number and of the same date.

Epigraph No. IV is in Kannaḍa characters of the 19th century and contains the names of Doṇṇe Sîna and Lakki Jeṭga.

Epigraph No. V is in Kannaḍa characters of the 17th century A.D. and denotes some person who was a devotee of Mangaḷâmbikâ-ammanavaru of Kollûr seated on the hill Uchâchala?

Epigraph No. VI is important as it contains the name of Maisûra Châmarâja. The characters seem to belong to the end of the 17th or the beginning of the 18th century. The king Châmarâja of this record is probably the same as king Châmarâja Voḍeyar VII of Mysore who ruled from 1732 to 1734.

The other names contained in this record are Nanjappa, Âdeṇṇa and Ningappa who were probably the king's attendants or officers.

Epigraph No. VII gives the names of Daḷavâyi Linganna, Ikkêri Nâgapa, Siddalingaṇa Nâgappa in the 17th century Kannaḍa characters. Daḷavâyi Linganna known also as Daḷavâyi Bannûru Linganna was the Commander-in-chief of the Mysore troops under the king Châmarâja Voḍeyar VII. He seems to have conquered Arikuṭhâra (Châmarâjanagar) and besieged Channapaṭṇa. The other names indicate his followers, one of whom Ikkêri Nâgapa seems to have been a native of Ikkêri or Nagar.

The next number VIII contains the names of Aghôrêśvara Ningapa and Tâyaṇa in the characters of the 17th century. Aghôrêśvara is the name of the Śiva temple at Ikkêri and probably Ningappa was a native of Ikkêri.

The next number IX contains the names of Vîradâsanna, son of Lingadâsaya of Âdavâni and Haripalli Virupanna. It is engraved in the Kannaḍa characters of the 17th century. It is interesting to note that among the devotees that visited the temple of Agastyêśvara at Râmanâthapura were the natives of the distant Âdavâni or Âdoni, in Bellâri District.

The last number X is inscribed below a relievo figure of the God Paṭṭâbhirâma. It contains the name of Rangadâsaiya, son of Kanakadâsaiya in Kannaḍa characters of the 16th century. Kanakadâsa was a famous devotee of Vishṇu and flourished in the early part of the 16th century A.D. It is difficult to say whether the Kanakadâsa of the record is identical with him.

9

Belur Taluk.

At the town Belur in Belur Hobli, on a slab now set up in the north mantapa in the enclosure of the Chennakêśava temple. (This is said to have been brought from the south-west wall of the Fort at Bêlûr.)

Size 3′ × 2′.

Kannaḍa language and characters.

ಬೇಲೂರು ಚನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಉತ್ತರಕಡೆ ಪ್ರಾಕಾರದ ಸಾಲುಮಂಟಪದಲ್ಲಿರಿಸಿರುವ ಕಲ್ಲು.
ಇದು ಹಿಂದೆ ಕೋಟೆಯ ನೈರುತ್ಯಮೂಲೆಯ ಗೋಡೆಯಲ್ಲಿ ಸೇರಿದ್ದಿತು.

ಪ್ರಮಾಣ 3′ × 2′.

1. . . . . ಬಿಡೆ ಬ . ಡದ . .
2. . . . . ಸುವೆಂ ಪ್ರತಾಪಶಳವಂ ಶ್ರೀ ರಾಜಮಾನ್ಯಾತನ . . .
3. . . . . ಕ್ಕೇಶ್ವರರ್ಪ್ಪೆಮ್ಮಡೆಯೊಳುಬದೆಮಾಹಾಂಕಿರ . . . . .
4. . . . ತ್ರಿಸಮುದ್ರಂಸಾಕ್ಷಿಯಾಗಲು ಕಡಿಸಿದ . .
5. . ಜಿಪಳತ್ತರೆಂಬ ಮಾನಮಪತಿಗಳುಕದೆರಳ್ಳಿಲ . . . .
6. . . ಜಮನುಂಡುಕಾಣಿದನ್ತೆವೊಲಳುದ್ದಿಕ್ಕಿದಂ ನಿಮಿಷಮಾತ್ರದೊಳಾ . . .

7. . ದನರಪಮಕುಟಪಟ್ಟತಚರಣಂ ಮನ್ನುನಿಚರಿತಂ ವಿದ್ವಜ . . .
8. . [ಜೀವಿ] ತಾರ್ತ್ಥಿಧನಾರ್ತ್ಥಿಗಳೆಡಬಿನಿರದೆಕಳೆದೆಜಿಯಂಗ ಭುಧನಿವಹ . . . . .
9. . . ಬ್ಧಿಯಂ ಪೀರ್ದ್ದಳುರ್ದ್ದುತಳರ್ವ್ವ ತದ್ವಾಡವೋಗ್ರಾಗ್ನಿಯೊ ಮೇಣಿದು
10. . . ಣಿದು ರುದ್ರಾಭೀಳ ಬಾಳಾಂಬಕಮತವಹವಿಕ್ರಾನ್ತವೋಪೇಳಿ . . .
11. . ಳ ಪ್ರತಾಪಾಗ್ನಿಗೆತ್ತಂ॥ ನೆಲನಂ ತೊಪ್ಪೆನೆಪ್ಪೊಯ್ದುಪಲ್ಮೊರೆದ ಮಂಡ . . .
12. . . ಘಟಾಪಂಚಾರವಂ ವಾಜಿಸಂಕುಳಹೇಷಾನಿನದಂ ಮಹಾಸುಧಟಹುಂಕಾರ . . .
13. . ಬಲಮಂ ಭೂಪಾಳ ಕಂಜಾಸನಂ॥ ವಲ್ಲೂರೊಳು ತತ್ತ್ರಿಭುವನಮ [ಲ್ಲ] . . . .
14. ಚೋಳನಬ್ಬಣಿಯೊಳೆ ಪೊಣರ್ದ್ದನೆಜಗಪ್ಪೊಯ್ವಳ ಭೂ . . . . .
15. ಮಂಸುಟ್ಟುಬಳತ್ಕಾರಿರಣದ ಪದದಿ ಜಯಶ್ರೀರಮಣೀ
16. . ಂದುಹುವರಿದಹಿಯಟ್ಟಿಬಳಯಪಟ್ಟಣಮಂ ಕೊಣ್ಡತಿ . . .
17. ಟದ್ರಿಗಳುಂ॥ ಆ ಭೂವಲ್ಲಭನಗ್ರತನೂಭವನಂಗಜಸವಾನ . ..
18. . ಮಹಚಮೂಕಕೊಯೆ . ರಂ ॥ ವಾರಿಧಿವೇಷ್ಟಿತಾವನಿಯೊ . . . .
19. . ಸತ್ಯದಬೀಚದಾಳ್ಪಟದ್ಗಾರೆ ಯೀ ಬಲ್ಲುಭೂಪತಿಗವನೀ . . .
20. ಬೆಟ್ಟುಗಳುದ್ದಮಪ್ಪುವೇ ॥ ಎತ್ತೆನೆರಯ್ಯನೆತ್ತಡವರಾರ್ಬ್ಬರದಿ
21. . . . ಮತ್ತಗಜಂಗಳುಂ . . ದರಾರ್ಪ್ಪೇಬ . . . .
22. ಳ್ಗಿಯೊಳ್ ॥ ಬಲ್ಲಾಳಪ್ಪೊಯ್ವಳೇಶಂ ಬಲ್ಲಹನಂ ಕಣ್ಡುಕಟಕ
23. ನಾರ್ದ್ದುಗೆಲ್ದನಶ್ರಮದಿಂದಂ । ಮಣಿಯದೆಪೂಣ್ದುಡಕ್ಕೇ . ..
24. . . ರದಕಿವಡೆದಳಿವಂಗೋಪಬಳಂ ಭಯದೋಡು . . . .
25. ಧ್ಯಯದಿಂದಮೋಡಿದಂ ॥ ಸಾಹಣಿಸಿ . . . . . .
26. ಸಮುದ್ರದಲ್ಲಿ ತತ್ರಾಹವವಂ ? ತಱುಂದೊರೆ ಸಂಗರ ?
27. ದೋಹಳಂ ॥ ಜಗದೇವಂ ಕಡಿಯಂಕಱುತ್ತಣ . . .
28. . . . ಗಿರೆಂದುಣ್ಮುವನಿತ್ತರಿಂಗಗಿದೊಹೊಹೋ . . .
29. . . . . ನೋಟಂ . . . . . .

Note.

This record is of great interest as it belongs to the reign of Ballâḷa I, but is full of lacunæ on account of the inscription stone having been cut on each side while being put into the fort wall at Bêlûr. Thus letters are lost both at the beginning and end of each line and the record consists only of the middle portion of an inscription.

As it is, the inscription describes a battle in which Ballâḷa I, fought with Jagadêva. The first half of the record (up to line 17) gives the exploits of his father Ereyanga who is praised as *râjamândhâta*, whose feet come into contact with the crowns of kings, whose character resembles that of Manu and rishis, who removes the afflictions of the learned and of people who seek protection of life or beg for money. The fire of his valour is compared to the submarine fire which swallows up the ocean waters and the fire issuing from the middle eye of Rudra. His battle on the side of his overlord Tribhuvanamalla Vikramâditya against the Chôḷas at Vallûr in which hundreds of elephants, horses and foot-soldiers took part and his conquest of Baḷeya-paṭṭaṇa are next mentioned.

The record next describes the greatness of Ballâḷa I, Ereyanga's son. He (Ballubhûpati) is described as the eldest son of his father (agratanûbhavan) and a Manmatha in beauty and in his truthfulness is said to be greater than mountains. It is stated that when he ordered a march for battle no one could stop the march. Ballâḷa-Poysaḷeśa (Ballâḷa I) is said to have seen his lord (ballaha *viz.*, the Chalukya emperor) and at his command won a battle without much effort. Another battle is described at some place ending with *samudra* probably Dôrasamudra. Next is described a bloody conflict with Jagadêva; who this Jagadêva is whether he was a Śântara king or Āḷuva king of that name cannot be determined. We have several inscriptions referring to the defeat of Jagadêva at Dôrasamudra by Ballâḷa I and his brothers (E. C. V. Hassan 116, Belur 58, etc.)

No date is given in the record. The characters of the inscription seem to belong to the end of the 11th and beginning of the 12th century.

Vallûr is also referred to as a place conquered by Vishṇuvardhana (See E. C. V. Hassan 65 of S' 1071, Belur 16, etc.) The conquest of Baḷeyapaṭṭaṇa by Ereyanga is referred to in Belur 58 of 1117 A. D.

10

At the same northern mantapa in the Chennakêśava temple at Bêlûr, on another slab brought from the northern moat of the fort at Bêlûr.

Size 2′×1′−6″.

Kannaḍa language and characters.

ಅದೇ ಬೇಲೂರಿನ ಉತ್ತರದಿಕ್ಕಿನ ಕೋಟೆ ಕಂದಕದಲ್ಲಿ ಬಿದ್ದಿದ್ದ ಮತ್ತೊಂದು ಕಲ್ಲು. ಇದು ಈಗ ಚೆನ್ನಕೇಶವ ದೇವಸ್ಥಾನದ ಉತ್ತರಕಡೆ ಸಾಲುಮಂಟಪದಲ್ಲಿದೆ.

ಪ್ರಮಾಣ 2′×1½′.

ಕನ್ನಡ ಭಾಷೆ ಮತ್ತು ಅಕ್ಷರ.

1. ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಬಿ ಚಂದ್ರಚಾ
2. ಮರಚಾರವ ತ್ರೈರೋಕ್ಯನಗರಾರಂಭಂ ಮೂ
3. ಲಸ್ತಂಭಾಯಸಂಭವೆ॥ ಸ್ವಸ್ತಿಶ್ರೀಜಯಾಭ್ಯುದಯ
4. ಶಕವರುಷ ೧೩೧೯ ಸಂದುವರ್ತ್ತಮಾನಯಾಶ್ವರಸಂ
5. ವತ್ಸರದ ಚಯಿತ್ರ ಸು ೧೦ ಗುರುಲು ಸೂರಿಯ
6. ಉದಯವಾದಪಳಿಗೆ ಹದಿನಾಲ್ಕಕ್ಕೆ ಕ
7. ಟಕಲಗ್ನದಲಿ ವೀರಭದ್ರದೇವರು . .
8. . . . . ವಡೆರು ಶ್ರೀ . . . .
9. ದಾನಾಶ್ರೇಯೋನ್ಯುಪಾಲನಂ ದಾನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋ
10. ತಿ ಪಾಲನಾದಚ್ಯುತಂಪದಂ ಸ್ವದತ್ತಾಂಪರದತ್ತಾಂ
11. ವಾ ಯೋಹರೇತಿ ವಸುಂಧರಾಂ ಶಷ್ಟಿರ್ವರ್ಷಸಹ
12. ಸಹಸ್ರಾಣಿ ಯಿಷ್ಠಾಯಾಂ ಜಾಯತೆ ಕ್ರಿಮಿ ॥ ಈಧರ್ಮ

13. ನಳಪ್ಪವರು ವಾರಣಾಸಿಯಲಿ ಕವಿರೆಯ ಕೊಂದ
14. ಪಾಪದಲಿ ಹೋಹರು ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ
15. ಮೆಯೊಳ ಬೈರವ ಶ್ರೀ

Note.

This record registers the consecration of the God Vîrabhadra on Thursday, 10th lunar day of the bright half of Chaitra in the cyclic year Îśvara corresponding to S' 1319 by some chief (Vaḍeru.) The time of the consecration is given as 14 ghaṭikas after sun-rise in Kaṭaka-lagna. The date corresponds to Thursday 8th March 1397 A. D.

The stone is broken just at the place where the name of the chief who set up the god is given. So also the name of the village in which Vîrabhadra was set up is lost. It must have been somewhere near Bêlûr since the slab has been found in the Bêlûr fort.

The usual verse in praise of Śambhu is given at the beginning of the grant and the usual verses beginning with dânapâlanayôr-madhye and svadattâm giving the rewards or punishments of making or destroying a grant of land occur at the end of the grant and also the usual imprecatory sentence meaning that the violators of the grant will incur the sin of killing cows in Vâraṇâsi.

The name of the writer or engraver of the grant is given as Meyoḷa Bairava.

11

On a vîragal in the fort wall of Bêlûr and now found in the same maṇṭapa to the north.

Size 2'—4" × 1'—8".

Kannaḍa language and characters.

ಬೇಲೂರು ಟೌನ್ ಕೋಟೆಯ ಗೋಡೆಯಲ್ಲಿದ್ದ ವೀರಗಲ್ಲು.
(ಈಗ ಈ ಕಲ್ಲು ಶ್ರೀ ಚನ್ನಕೇಶವಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ಕೈಸಾಲೆಯಲ್ಲಿದೆ.)

ಪ್ರಮಾಣ 2'-4"×1'-8".

I. ಅಡ್ಡಪಟ್ಟಿ.
1. ಸಾಧಾರಣಸಂವತ್ಸರದ ಫಾಲ್ಗುಣ ಸು ೧೪ ಆ
2. ಶ್ರೀಮತು ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಹೊಯಸಣಬು

II. ಅಡ್ಡಪಟ್ಟಿ.
1. ಜಬಳಶ್ರೀವೀರಬಲ್ಲಾಳ ದೇವರನರು ರಾಜ್ಯಂ (ಗೆಯ್ಯುತ್ತಿ)
2. ದ್ದಲ್ಲಿ ತುರುಕಾಯಾ ವಾಗಿದಲು ಮಡಿಯ ಬಂಪುದ
3. ಚಾಕೆಯ ನಾಯಕನಮಗ ಮಲಗೌಡನು ಕುದು

I. band—
1. Sâdhâraṇa-saṃvatsarada Phâlguṇa su 14 Â
2. śrîmatu pratâpa chakravarti Hoisaṇa bu-

II. band—

1. jabaḷa śrî Vîra Ballâḷa-dêvarasaru râjyaṃ [geyyutti]
2. rddalli Turukâyâvâgidalu Maḍiya Baṃpuda
3. Châkeyanâyakana maga Mallagauḍanu kudu

Translation.

On Sunday the 14th lunar day of the bright half of Phâlguna in the year Sâdhâraṇa.

During the reign of the illustrious pratâpa-chakravarti Hoyisaṇa Bhujabaḷa śrî vîra Ballâḷadêvarasaru, while the Turukas were attacking the country (Turukâyâvâgidalu), Malagauḍa, son of Maḍiya Bampuda Châkeyanâyaka fought on horse-back (or fought with cavalry.)

Note.

This inscription is incomplete as the viragal recording it is broken below and some lines seem to have been lost.

The characters appear to belong to the end of 13th or beginning of the 14th century A. D.

The importance of the inscription consists in its recording the invasion of the Hoysaḷa country by the Turukas *viz.*, the Mussalman troops belonging to the Sultan of Delhi or his generals.

It is not dated in the Śaka era. But the name of Vîraballâḷadêvarasa and the paleography and the reference to Turuka invasion would indicate that the record belongs to the reign of Ballâḷa III or IV and the cyclic year Sâdhâraṇa given corresponds to A. D. 1310. But the week-day however does not agree. Sâdhâraṇa sam. Phâl. śu 14 of that year corresponds to 4th March 1311 A. D., a Thursday whether we take the lunar or solar month Phâlguṇa and not Sunday as given in the record. It is difficult to account for the irregularity of the date.

The inscription states that one Mallagauḍa fought at the time of the Mussalman invasion. The phrase used is *Turukâyâvâgidalu.* Its exact meaning cannot be made out but it may be taken as equivalent to "during the Turuka invasion (of the country.)"

Thus the present record belongs to the series of inscriptions (E. C. V. Hassan 51, Arsikere 31, etc.) which relate to the brave fight which the last Hoysaḷa kings, Ballâḷa III and Ballâḷa IV put up against the Mussalman invasions of the Khilji generals of Delhi.

12

On another slab which was originally in the fort wall at Bêlûr but is now found in the same maṇṭapa to the north of the Chennakêśava temple.

Size 2′–6″ × 1′–3″.

Kannaḍa language and characters.

ಅದೇ ಕೋಟೆಯ ಗೋಡೆಯಲ್ಲಿರುವ ಮತ್ತೊಂದು ಕಲ್ಲಿನಲ್ಲಿ ಕೆತ್ತಿರುವುದು.
ಈಗ ಇದು ಕೇಶವದೇವರ ಗುಡಿಯ ಸಾಲು ಮಂಟಪದಲ್ಲಿದೆ.

ಪ್ರಮಾಣ 2′ × 6″—1′ × 3″.

1. . . . ತ . . ರಾಮಂ . . .
2. ರಾಧುತೆಗೆ ಭದ್ರನಂದನೆಗೆ ನಾ . . .
3. ಮಾಚಲದೇವಿಗೆ ರಾಯರಾ . . .
4. ನಿಪಲಕ್ಷ್ಮಿದೇವಿಯತಾಳ್ದ . . .
5. ಶ್ರೀಯಂ ॥ ಆಶ್ರಿತಜನಕಳ್ಪವ್ರಿ . . .
6. ಲಭಾನ್ಮರ ತನಯನತೇಜಂಹ . . .
7. ಪುರುಷ ರತ್ನನುಕ್ಷೀರಾಂಬು . . .
8. ದಮುದೆಗಾಡನ . . .
9. . . ರನುಮೆ . . .
10. . . ದರುಣ . . .
11. ರಿಹ . . .
12. ಶ್ರೀ

Note.

This record is full of lacunæ as only a portion of the inscription stone has been preserved. The rest of the stone is lost and each line is incomplete at the end.

Two persons named Mâchaladêvi and Mudegauḍa are extolled in the record. The first was probably the mother of the second. She is said to have been the daughter of Bhadra and very wealthy. Mudegauḍa is described as bright like Karṇa and a jewel of a man and a *kalpa-vriksha* to dependants.

The characters seem to belong to the 13th century A. D.

13

At the foot of the Vishṇu image in the same *sâlumaṇṭapa* in the Chennakêśava temple at Bêlûr. (This image was originally standing at the entrance of the upparige in the east side of the main shrine of Chennakêśava.)

Kannaḍa language and characters

ಅದೇ ಕೈಸಾಲೆಯಲ್ಲಿರುವ ವಿಷ್ಣುದೇವರ ವಿಗ್ರಹದ ಕೆಳಗೆ ಕೆತ್ತಿರುವುದು. (ಈ ವಿಗ್ರಹವು ಪೂರ್ವದಲ್ಲಿ ಉಪ್ಪರಿಗೆಯ ಬಾಗಿಲ ಬಳಿ ಇದ್ದಿತೆಂದು ತಿಳಿದು ಬಂದಿದೆ.)

1. ಲಕಪನ ಬಿನಾಹಾ | 2. ಂತ್ತಂಮಣ

Note.

This gives the names of two devotees of the God Vishṇu who had their names inscribed at the foot of the image, Lakapa and Tammaṇa. The characters belong to 15th century A. D.

14

At the same town Bêlûr, in the Chennakêśava temple, an inscription on the north-east cross beam in the old Vâhana-maṇṭapa.

Size 2′– 6″ × 2″.

Kannaḍa language and characters.

ಅದೇ ಗ್ರಾಮದ ಶ್ರೀಚೆನ್ನಕೇಶವಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ಹಳೆಯ ವಾಹನ ಮಂಟಪದ ಈಶಾನ್ಯದಿಕ್ಕಿನ ಕಲ್ಲು ತೊಲೆಯ ಮೇಲೆ ಕೆತ್ತಿರುವುದು.

ಪ್ರಮಾಣ 2'-6" × 2'.

ಮೈರೊಜನ ಮಾಡಯ ಹಲಗೆಯ ಕಡದು ತಂನ್ನತಂಗೆಯ ಕೊಂಡ

Note.

This short record is in characters of the 12th century A. D. It is stated therein that Mailôja's (son) Mâcheya engraved the slab. The meaning of the rest of the inscription is not clear. It might be interpreted as Mâcheya recovering his younger sister (*tanna-tangeya koṇḍa*) on engraving the slab. If this meaning be accepted, we have to infer that his younger sister had been left as a surety with the authorities who supervised the construction and ornamentation of the pavilion in which the record is engraved and that Mailôja after completing the engraving work entrusted to him recovered her. It is also possible that his younger sister was under some sort of bondage and that by the funds he obtained from the carving and setting up of the pillar he set her free of bondage or slavery. But the usual meaning of *koṇḍa* is took or acquired and not recovered or released.

15

In the same Channakêśava temple at Bêlûr, writing on the basement to the west of the southern flight of steps in the main temple.

Size 1' × 2".

ಅದೇ ದೇವಸ್ಥಾನದ ದಕ್ಷಿಣದ ಕಡೆ ಜಗಲಿಯ ಮೆಟ್ಟಲುಗಳ ಪಶ್ಚಿಮ ಬಲಗಡೆ ತಳಪಾದಿಯ ಕಲ್ಲಿನಲ್ಲಿ ಕೆತ್ತಿರುವುದು

ಪ್ರಮಾಣ 1'×2".

ಮಚಣನ ಕಲು

Note.

This short record which seems to belong to 12th century A. D. from its paleography merely states that it is Machaṇa's stone or that the stone work in that portion was done by Machaṇa. Machaṇa here is probably the same as Mâcheya of the previous record.

16

At the village Halmiḍi, in the same hobli of Bêlûr, on a slab near the Vîrabhadra temple (The inscription slab is now in the office musem of the Archaeological office, Mysore). [Plate [XXII.]

Size 4' × 1'.

Old Kannaḍa language and characters.

HALMIDI STONE INSCRIPTION OF THE KADAMBA KING KAKUSTHA.

(No. 16—p. 72.)

Mysore Archæological Survey.]

ಅದೇ ಬೇಲೂರು ಹೋಬಳಿ ಹಲ್ಮಡಿ ಗ್ರಾಮದಲ್ಲಿ ವೀರಭದ್ರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ನಟ್ಟಿದ್ದ ಕಲ್ಲು
(ಇದು ಈಗ ಮೈಸೂರಲ್ಲಿ ಶಾಸನದ ಇಲಾಖೆಯ ಮ್ಯೂಜಿಯಮ್ಮಿನಲ್ಲಿದೆ).

ಪ್ರಮಾಣ 2′—6″ × 1′. ಹಳಗನ್ನಡಕ್ಷರ

1. ಜಯತಿ ಶ್ರೀ ಪರಿಷ್ವಙ್ಗಶ್ಯಾರ್ಙ್ಗ [ಮ್ಯಾನತಿ] ರಚ್ಯುತಃ ದಾನವಾಕ್ಷ್ಣೊರ್ಯುಗಾನ್ತಾಗ್ನಿಃ [ಶಿಷ್ಟಾನಾನ್ತು]
   ಸುದರ್ಶನಃ
2. ನಮಃ ಶ್ರೀಮತ್ಕದಂಬಪನ್ತ್ಯಾಗಸಂಪನ್ನನ್ಕಲಭೋರ [ನಾ] ಅರಿಕ
3. ಕುಸ್ಥಭಟ್ಟೋರನಾಳಿನರಿದಾವಿ [ಳೆ]ನಾಡುಳ್ ಮೃಗೇಶನಾ
4. ಗೇನ್ದ್ರಾಭೀಳರ್ಭ್ಭಟಚರಪ್ಪೊರ್ ಶ್ರೀಮೃಗೇಶನಾಗಾಹ್ವಯ
5. ರಿರ್ವ್ವರಾಬಟರಿಕುರಾಮಲವ್ಯೋಮತಾರಾಧಿನಾಥನ್ನಳಪ
6. ಗಣಪಶುಪತಿ ಮಾದಕ್ಷಿಣಾಪಥಬಹುಶತಹವನಾ
7. ಹವದು [ಳ್] ಪಶುಪ್ರದಾನ ಶೌರ್ಯೋದ್ಯಮಭರಿತೋ [ನ್ದಾನ]ಪ
8. ಶುಪತಿಯೆನ್ದು ಪೊಗಳಪ್ಪೊಟ್ಟಣಪಶುಪತಿ
9. ನಾಮಧೇಯನಾಸರಕ್ಕೆಲ್ಲಭಟರಿಯಾ ಪ್ರೇಮಾಲಯ
10. ಸುತನ್ಗೆ ಸೇನ್ದ್ರಕಬಣೋಭಯದೇಶದಾ ವೀರಾಪುರುಷ ಸಮಕ್ಷ
11. ದೆ ಕೇಕಯಪಲ್ಲವರಂಕಾದೆಱಿದು ಪೆತ್ತಜಯನಾವಿಜ
12. ಅರಸನ್ಗೆ ಬಾಳ್ಗಬ್ಬು ಪಲ್ಮಡಿಉಂಮೂಲಿವಳ್ಳಿಉಂಕೆ
13. ಟ್ಟಾರ್ಬಟಾರಿಕುಲದೊನಳುಕದಮ್ಬನ್ಕಳ್ದೊನ್ ಮಹಾಪಾತಕನ್
14. ಇರ್ವ್ವರುಂ ಸಬ್ಬಙ್ಗದರ್ ವಿಜಾರಸರುಂ ಪಲ್ಮಡಿಗೆ ಕುಱು
15. ಮ್ಬಿಡಿವಿಟ್ಟಾರ್ ಅದಾನಳಿವೊನ್ಗೆ ಮಹಾಪಾತಕಮ್ಸ್ವಸ್ತಿ

ಇದೇ ಕಲ್ಲಿನ ಎಡಪಕ್ಕದಲ್ಲಿ ಬರೆದಿರುವುದು.

16. ಭಟ್ಟರ್ಗ್ಗಿಗಲ್ದ ಒಡ್ಡಲಿ ಅಪತ್ತೊನ್ದಿವಿಟ್ಟಾ ರಕರ

Transliteration.

1. jayati śrî-parishvaṅga Śyârṅga [myânati] r Achyutaḥ dânavâkshṇôr-
   yugântâgniḥ [śishṭânântu] Sudarśanaḥ
2. namaḥ śrîmat-Kadaṃbapan tyâgasampannan Kalabhôra [nâ]ari Ka
3. kustha-bhaṭṭôranâḷe Naridâvi [ḷe] nâḍuḷ Mṛigêśanâ-
4. gendrâbhîḷar-Bhbhaṭaharappor śrî Mṛigêśa-Nâgâhvaya-
5. rirvvarâ Baṭari-kulâmala-vyôma-târâdhinâthann Aḷapa-
6. gaṇapaśupati mâdakshiṇâpatha-bahuśatahavanâ-
7. havadu [ḷ] paśupradâna-śauryyôdyamabharitô [ndâna] pa-
8. śupatiyendu pogaḷe ppoṭṭaṇapaśupati-
9. nâmadhêyanâ-sarakk-Ellabhaṭariyâ prêmâlaya-
10. sutange Sêndraka Baṇôbhayadêśadâ vîrâpurusha-samaksha-
11. de Kêkaya-Pallavaraṃ kâdeṛidu pettajayanâ Vija-
12. arasange bâḷgaḷchu Palmaḍi ûṃ Mûḷivaḷḷi ûṃ ko-
13. ṭṭâr Baṭârikuladon-Aḷu-Kadamban kaḷdôn mahâpâtakan
14. irvvaruṃ Saḷbaṅgadar Vijârasaruṃ Palmaḍige kuṛu-
15. mbiḍi viṭṭâr adân aḷivonge mahâpâtakaṃ svasti
16. bhaṭṭarggîgaḷde oḍḍali â-pattondi viṭṭâ rakara

Translation.

Line 1.

Victorious is Achyuta who is embraced by Śrî but has the bow Śârṅga bent (ready for use) and who is a fire occurring at the end of the Yugas (cycles of time) to the eyes of the Dânavas (demons) but looks pleasing (is a defensive discus) to good people.

Lines 2-4.

Salutation!—During the reign of king Kakustha, the ruler of the Kadambas, who is devoted to the bestowing of gifts and is the enemy of the Kalabhôra, the governors (?) in the Naridâviḷe province were Mṛigêśa and Nâga, who were terrible as the lord of beasts (the lion or Śiva) and the lord of elephants (or serpents—Airâvata or Ananta.)

Lines 4-13.

These two, made a grant for military service of Palmaḍi and Mûḷivaḷḷi to the beloved son of Ella-Bhaṭari, Vija-Arasa, who in the presence of the heroic men of the two countries, Sêndraka and Bâṇa, fought the Kêkayas and Pallavas, pierced them and attained victory at the word of the moon to the spotless firmament called Bhaṭarikula, named the great Paśupati who is a Paśupati (or Śiva) to the Gaṇas who are the Aḷapas and who is full of heroism and action in giving away (slaying) cows (sacrificial beasts) in many hundreds of sacrifices which are battles in the great Dakshiṇâpatha (Southern India) and is praised as the Paśupati (or Śiva) in bestowing gifts.

Line 13.

Aḷu Kadamba of the Bhaṭarikula. He who takes away this grant is guilty of the great sins.

Lines 14-15.

The two and Vija Arasa of Saḷbanga granted Kuṟumbiḍi to Palmaḍi. The destroyer of this grant will incur great sin. Be it well.

Line 16.

In the gross produce of this rice land a revenue of one tenth is granted to the learned Brahmins free of taxes.

Note.

Find spot.—About five miles to the north-west of Belûr, at the northern extremity of the Hassan District, two miles west of the Belûr-Chikmagalur road, on the right bank of the water course which develops into a tributary of the Yagachi stands the little village of Halmiḍi. Its chief temple is a comparatively insignificant modern structure dedicated to Vîrabhadra. The old mud fort wall of the village has now disappeared. Close to where its west gate stood was discovered five years

ago, buried in the earth, a dwarf stone pillar with some writing on it. The villagers installed it in front of the temple and used to tie cattle to it. Children practiced aiming by hitting it with stones and damaged many of the characters. In this position it was discovered by the Archæological Department who recognised its importance and transferred it to the Archæological Museum.

Description.

The pillar is four feet high, one foot broad and nine inches thick. It has three parts—a foot evidently cut with the intention of inserting it in a corresponding hollow in a base slab, a body about eighteen inches high, with two sides well planed and inscribed, and a head ten inches high which is shaped like a horse-shoe arch, with a small projection at the top. In the centre of the head is a circle seven inches in diameter provided with 'S' form spokes. It represents the Sudarśana-chakra of Vishṇu.

The head bears the first line running in a horse-shoe form around the chakra. The face of the body bears 9 lines (2 to 15) and line 16 is written on the right side of the stone running from the top to the bottom. The inscription which is on a variety of soap-stone is in a comparatively good state of preservation except for the fact that the stones thrown by the village boys have damaged the upper lines and caused shallow pits in about a score of places making a correct reading difficult. The total number of lines is 16. Each letter is roughly about 2/3 inches long and half an inch broad.

Connected Records.

The following are a few of the records that may be studied along with this inscription.

1. The Halsi plates of Kâkusthavarman Kadamba (Indian Antiquary Vol. VI, P. 23 ff.)
2. The Tâlagunda inscription of Śântivarman (Epigraphia Indica Vol. VIII, P. 24).
3. The Tâlagunda inscription of Kâkustha Bhaṭâri (M. A. R. 1911, P. 33.)
4. The Tâlagunda inscription of Prabhâvati and Mṛigêśa (M. A. R. 1911, P. 33).
5. The Chandravalli inscription of Mayûraśarman (M. A. R. 1929, P 50).
6. The Aṇaji inscription of Naṇakkasa Pallava (Ep. Car. Vol. XI, Davangere 161).
7. The Beṇṇur plates of Vijaya Śiva Kṛishṇavarma (Ep. Car. Vol. V, Belûr, 245).
8. The Uppahalli inscription of Konganivarma (Ep. Car. Vol. VI, Chikmagalur, 42).
9. The Basavanapura inscription of Satyavâkya (Ep. Car. Vol. V, Channarayapatna, 251).
10. The Gaddemane Inscription of Śilâditya (M. A. R. 1923, P. 83).

Paleography.

The writing of the inscription at least in the first fifteen lines is in a very late form of the cave alphabet which has not yet fully developed into the early Kannaḍa of the Châlukyan and Ganga inscriptions. It is nearest in form to the Aṇaji stone inscription of Naṇakkasa Pallava, the Vastâre stone inscription and the early Kadamba copper plate grants of which the Halsi plates of Kâkusthavarman may be taken as typical.

A few paleographical characteristics may be noted:—

1. The hooks of *ka*, *ra*, and medial *u* are narrow and the tail lifted up straight to about half the height of the long vertical line. The left arms of *ga* and *śa* have their bottom curved inside and raised into a straight tail, *ja* is written with straight strokes while *ṇa* is formed of curved lines. *Cha*, *va*, and *ma* have yet closed mouths but the dent at the bottom is clearly developed; *ma* is yet upright. The lower end of *ta* etc., shows only a very slight tendency to rise and the mouth is wide open. *na* has its left arm either looped or straight. *pa*, *ba* and *ha* are definitely bulged on the left and indented at the bottom. The bottom of *bha* is wide open, though the arms are slightly curved. The left end of *ya* is fully looped while the tail of *la* ends on its left side. The loop of *va* has a closed mouth and a bottom dent. The left stroke of *sa* is hooked while *ḷa* has a hook with a curved bottom stroke.

The serif is straight and short but is occasionally slightly arched also. It is thin and there is no clear evidence of either the nail-head or box-head. The medial *â* is curved and bent slightly down, while *i* is a large prominent overhead loop. The medial *u* is a bottom hook to the left with a straight upright tail but *ra* and *ka* get it in the form of a small curved hook on the left. The medial *ṛi* is a spiral hook. *e* is a stroke to the left with the end bent down. The anusvâra is a large dot to the right hand top of the serif.

Language.

The first line of the inscription contains a Sanskrit verse in the ślôka metre. It is finely composed, clearly exhibiting the accepted traits of the kâvya style well known in the works of Kâḷidâsa and other great writers. The author has tried to show his mastery of ślêsha and contrast. There appears to be a double meaning attached to the words *vyânati* and *Sudarśana*.

The rest of the inscription, from line 2 to 13 and also lines 14 to 16 is in Kannaḍa of a very early kind. In fact the appearance of Kannaḍa so early as 450 A. D. gives this record a unique importance, since this is the earliest authentic lithic record in that language. As some scholars have doubted whether the language of the 'Oxyrhynchus papyrus' (Mys. Arch. Rep. 1926 p. 11) is Kannaḍa at all and the authenticity of the Tagare plates and other Ganga records is questioned, it may as well be claimed that the Halmiḍi inscription is the earliest undisputed document till now known in Kannaḍa; and it is more than a century earlier than the Bâdâmi

records of Kîrtivarman and Mangalêśa which held that position until very recently. A detailed study of the Halmiḍi record would thus be an important contribution to the history of the Kannaḍa language.

The language of this inscription is what has been called by B. L. Rice and R. Narasimhachar, Primitive Old Kannaḍa or Pûrvada Haḷagannaḍa. But the term 'Primitive' would be inapplicable to the elegant, expressive and polished language wnich appears in this record and also in the poetical epitaphs of the Śravaṇabeḷguḷa monks. An examination of the Kannaḍa inscriptions belonging to the period previous to Nṛipatunga, suggests the view that while popular Kannaḍa with its large percentage of Dravidian words was used usually for popular records like the vîragals in moffusil places, wherever courts, maṭhas and learned men flourished, whether they were orthodox Hindus or Jains, a polished, elegant and correct language was employed with both prose and verse compositions. While the vîragals are generally in Kannaḍa and the royal grants are generally in Sanskrit, as exceptions a considerable number of records are found in a mixed language. To this class belongs the present record. It is a grant made by high state officers, assisted by pandits but set up in a village. Its 16 lines contain only about 16 small Kannaḍa words. It is interesting to note that in this class of Kannaḍa even in the middle of the fifth century A. D., purely Sanskrit words and compounds are freely used with Kannaḍa terminations and in the company of Kannaḍa words as in the high class classical works of later times. As examples, the compounds in lines 5 and 7 may be noted. These show that even at this early date, classical Sanskrit literature had already influenced Kannaḍa and given it a classical characteristic. Surely such language could not be called primitive. The name Early Kannaḍa or Pûrvada Kannaḍa may be suggested as being better suited.

As for the Kannaḍa itself of the inscription, with some exceptions it generally conforms to the description of Early Kannaḍa given by R. Narasimhachar in his History of Kannada Language (pages 128 ff) and possesses the following characteristics :

1. The lengthening of the vowel of the conjugational suffixes of the third person—*kaḷdôn* (line 13), *aḷivôn* (line 15). *koṭṭâr*, (line 12) *viṭṭâr* (line 15).
2. Common change of the vowel "a" into "o"—*appôr* (line 4), *bhariton* (line 7).
3. The use of '*uḷ*' for the locative suffix—*nâḍuḷ* (line 3) *âhavaduḷ* (line 7).
4. The lengthening of the vowel in the suffixes of the negative mood, not occurring.
5. The use of 'odu' and 'adu' for the neuter suffixes : not occurring.
6. The use of 'n' for the Bindu—*sutange* (line 10), etc.
7. The lengthening of the vowel as of the accusative suffix ; not occurring.
8. The lengthening of 'a' the genitive and adjectival suffix—bhaṭariyâ.

9. The use of 'ga' or 'ka' as the suffix of the third person of the imperative mood: not occurring.

10. The use of 'v' for 'b'—*viṭṭâr* (lines 15 and 16)

11. The use of 'e' for 'i': eṛidu for iṛidu l. 11)

12. The use of double consonants for single ones—*ppoṭṭaṇa* (line 8), *bhbhaṭaha* (line 4), *irvvar* (line 5), *irvvarum* (line 14).

On the whole two features about the language of the inscription appear to be specially noteworthy:—

(1) A free mixture of classical Sanskrit with Kannaḍa showing that the contact between the two languages must have commenced several centuries earlier and that a classical early Kannaḍa style had already become established. The word like Pettajayan (line 11) is formed in imitation of Sanskrit.

(2) Even this mixed language is consistently early Kannaḍa with well developed grammatical forms. Obviously it must have had an earlier literary history.

Orthography.

The orthography of the inscription has nothing peculiar except for the duplication of some consonants. It is free from faults. The exceptions are:—

1. bhbhaṭaha (line 4), Vijâ-rasa (line 14).

Other peculiarities are: *myânati* for *vyânati* in line 1; *bhaṭṭôran* for *bhaṭṭâran* in line 3; baṭari for bhaṭâri in line 5.

Authorship.

Line thirteen contains the name of the person who has signed the major grant. He calls himself Aḷu-kadamba of Baṭari-kula. Presumably Aḷu-kadamba indicates a descendant of both the Aḷupa and Kadamba dynasties who belonged to the Bhaṭari family. Lines five and six show that such a person was Paśupati, king of the Aḷupas. Further light is thrown on the identity of that person by the Tâlagunda temple doorway inscription in which is mentioned Paśupati, famed for his battles in the 'Dakshiṇa' or South India. Doubtless he is identical with the Paśupati of the Halmiḍi record; R. Narasimhachar thinks that Kâkustha Bhaṭâri is identical with Paśupati. But it is more reasonable to infer from the text of the Talgunda record and the words "Paśupati nâmadhêya" in the present document that they are different persons (M. A. R. 1911, p. 33). Baṭari Kâkustha of the Aḷupa dynasty appears to be the son of the Aḷupa king Paśupati by a Kadamba princess Lakshmi. Since Lakshmi's son was named Kâkustha and her husband was the generalissimo of the Kadamba forces under Kâkusthavarman Kadamba and the Tâlgunda pillar inscription describes Kâkustha as having given his daughters to the Gupta and other royal families, it may be presumed that Paśupati was a son-in-law of Kâkusthavarman and that either Baṭari Kakustha who was a son of Paśupati and Lakshmi and was probably named after

his grandfather, or some brother of his was the Aḷu-Kadamba named in the present inscription. The grantee Vija-arasa is described as the beloved son of Ella-Bhaṭari, perhaps a valiant cousin of the family. He appears to have belonged to Aaḷbanga which may be identical with Savlanga, now a village to the north of Shimoga town. The grant was recommended by Paśupati, king of the Aḷupas and generalissimo of the Kadambas. The reigning emperor is undoubtedly Kâkusthavarma Kadamba, about whom we already know much from the Halsi and Tâlgunda records

The first minor grant appears to have been made immediately after by Vija-arasa co-operating with Mṛigêśa and Nâgendra. The second minor grant (line 16) which is on the right side of the pillar was perhaps inscribed at a later date by Vija-arasa himself since no other author is mentioned.

Purpose.

The main inscription records the grant of two villages Palmaḍi and Mûḷivaḷḷi to Vija-arasa, son of Ella-Bhaṭari for the highly valiant act of fighting, slaying and defeating the combined armies of the Kêkayas and Paḷḷavas on behalf of the combined forces of the Sêndrakas, Bâṇas and Kadambas in the course of a war made by the Emperor Kâkusthavarman.

Geography.

1. *Kalabhôra.*—The name is not clearly visible and the reading of the three middle letters is doubtful. The nearest reading possible is Kalabhôranâ which is genitive for the ruler of Kalabhôra which may be identified with Kalabhra a state frequently mentioned in the early Pallava and Ganga inscriptions.

2. *Naridâviḷanâḍu.*—This appears to be identical with Devaḷige-nâḍu, a district which included the country around the northern part of the Belûr Taluk. It is called Devaḷige-Eḷpattu in Chikmagalur 42 and Devaḷige vishaya in the Keregâlur plates of the Gangas. (M. A. R. 1930, p. 119, also see E. C. V. Belur 58, 71, E. C. VI. Chik. 1, 4, 21, etc.)

3. *Aḷupa.*—Aḷa, Aḷu and Aḷupa appear to be names of a kingdom comprising the northern portion of the South Canara district and the western portions of the Shimoga and Kadur districts. (*Vide* Saltore : History of the Alupas.)

4. *Dakshinâpatha.*—Southern India to the south of the Vindhyas.

5. *Sêndraka.*—The Sêndraka vishaya appears to have included the western part of the Shimoga district and portions of North Canara. One of the Halsi records refers to the king Bharuśakti who was the glory of the family of Sêndrakas. The Chandravaḷḷi inscription mentions that they were conquered by Mayûraśarman (M. A. R. 1929, p. 55-56).

6. *Bâṇa.*—The Bâṇas ruled for many centuries over the country east of the Pâlâr river including Kolar, Anantapur and the neighbouring districts. The

Tâlgunda inscription mentions that Mayûraśarman levied tribute from the Bṛihad Baṇas.

7. *Kêkaya.*—Kekaya was originally a country to the north-east of the Dakhan. Very probably the ruling dynasty had extended its sway further south-east so that their territories extended to the north of those of the Pallavas and to the north-east of the Kadamba Empire. In the absence of definite information about the geographical position of the capital of the kingdom it may be presumed that it was identical with the eastern part of the Nizam's dominions. The Kekaya family is mentioned in M. A. R. 1911, p. 33, the Aṇaji inscription (Ep. Car. XI, Dg. 161).

8. *Pallava.*—The Pallava power, as is well known, extended to the south-east of the Kadambas.

9. *Palmaḍi.*—A village about seven miles north-north-west of Belur close to the boundary line of the Belur and Chikmagalur Taluks. It is now known as Halmiḍi.

10. *Mûḷivalli.*—A small village about three miles north-west of Halmiḍi.

Date.

As has been explained above, paleographically, this inscription belongs to about the same time as the Halsi plates and the Aṇaji inscription. It states that Kâkusthavarma Kadamba was ruling. The date usually assigned to this ruler is the second quarter of the 5th century A. D. Since he is described as having performed sacrifices and a Mṛigêṣa, perhaps, his grandson is named therein as the general, we may fairly assign the inscription to the latter half of Kakustha's reign. Circa 450 A. D. would be an approximate date according to the generally accepted chronology of the Kadambas. There are, however, some scholars who give the Kadambas a date earlier by several generations.

Personages.

1. *Kâkusthavarman.*—He was the junior son of Bhagîratha, younger brother of Raghu and father of Śântivarma, the author of the Tâlgunda pillar inscription.

2. *Kalabhôra.*—Kâkustha is mentioned as the enemy of the Kalabhôra, whose proper name is not given. Evidently he was the ruler of the Kalabhra State.

3. *Mṛigêśa.*—He is described in the inscription as a Bhaṭaha, which perhaps means a prince or general with a status between that of the emperor and a subordinate king who is a commander-in-chief. The meaning of the last word is not clear. The name Mṛigêśa and his high status at the end of Kâkusthavarma's reign strongly suggest that he may be identical with Mrigêśavarma Kadamba, son and successor of Śântivarma. As a prince, he was probably holding the position of a governor or other officer of the state.

4. *Nâgendra.*—Since Nâgendra is mentioned as a Bhaṭaha along with Mrigêśa, he was probably another prince or high personage, about whom no other information is available.

5. *Paśupati.*—The name of Paśupati is mentioned also in the inscription on the right jamb of the doorway in the Praṇavêśvara temple at Tâlgunda (M. A. R. 1911, p. 33). He appears to have been a king of the Aḷupas, the husband of Lakshmi, a Kadamba princess very probably one of the many daughters of Kâkusthavarman who married rulers of foreign dynasties. Paśupati appears to have had a son by the Kadamba princess named Kâkustha-baṭâri named after his maternal grand-father. The attribute Poṭṭaṇa means the proud or the Great (*Vide* Pampa Bhârata, I, 12).

6. *Vija-Arasa.*—This hero is stated to have been the son of Ella-baṭari, probably a cousin of Paśupati and a native of Saḷvanga now a village to the north of Shimoga.

The present inscription is not only highly important for the history of the Kannaḍa language, but it also throws welcome light on an important political event and on contemporary political conditions. Wars appear to have been frequent between confederacies led by the Pallavas and the Kadambas. In the present record we get information about a war between the Kadambas and their subordinate allies, the Sêndrakas, Bâṇas and Aḷupas on the one side, and the Kêkayas and Pallavas on the other. The Aṇaji inscription mentions the defeat of Kṛishṇavarma Kadamba, probably Mṛigeśa's younger brother, at the hands of Naṇakkasa-Pallava. The present inscription records an earlier battle, in which the Kadambas were victorious. The battle probably took place in the Devaḷige-vishaya corresponding to the Hassan and Kadur Districts. The name of the Pallava ruler is not mentioned, but since according to the Lokavibhâga (M. A. R. 1909, p. 31) Simhavarman II, Pallava ruled for 22 years from A. D. 436, he was probably the contemporary ruler, who opposed Kâkusthavarma. We also learn that Mṛigêśa and Nâgendra were governing Dêvaḷigenâḍu. The leader of the Kadamba armies appears to have been Paśupati Bhaṭâri, king of the Aḷupas and probably son-in-law of Kâkusthavarma. The battle was won owing to the valour of Vija-arasa, son of Ella-Bhaṭari, perhaps a cousin of Paśupati.

History.

An interesting fact which appears in the inscriptions is the importance that appears to have attached to sacrifices. Paśupati and Kâkustha are mentioned as taking great interest in the performances of yâgas and in bestowing gifts respectively.

Another point for noting is that the Kadamba family was equally devoted to the worship of Vishṇu as of Śiva; the invocations of the present record and of the Taḷagunda pillar inscription suggest this view.

The existence of a tithe called 'Pattondi' on wet lands, kuṟumbiḍi perhaps some kind of concession to shepherds and of the custom of kings making grants to the brave warriors are noteworthy.

17

At the village Hagare in the hobli of Mâdihaḷḷi, on a cross-beam in the Îśvara temple.

Kannaḍa language and characters.

ದೇಲೂರು ತಾಲ್ಲೂಕು ಮಾದಿಹಳ್ಳಿ ಹೋಬಳಿ ಹಗರೆ ಗ್ರಾಮದ ಈಶ್ವರ ದೇವಾಲಯದ ತೊಲೆಯ ಮೇಲೆ.

1. ತುಸ್ವೀಮೆಯನುಳ್ಳ ಭೂಮಿಗೆ ಹಿಂದೆ ವೃಂದಾವರವಾಗಿದ್ದಲ್ಲಿ ಕಟ್ಟುಗುತ್ತಗೆಯಾಗಿತೆಱುವ ಸಿದ್ಧಾಯ ಪ ೪ ಅಲ್ಲಿ ದೇವಾಲ್ಯವ ಮಾಡಿಸಿದದಕ್ಕೆ ಏಱುಗೆ ತೆಱುವ ಕಟ್ಟುಗುತ್ತಗೆ ಸಿದ್ಧಾಯ ಪ . . . .
2. ಒಂದಕ್ಕೆ ಕಟ್ಟುಗುತ್ತಗೆ ಯಾಗಿ ಪ್ರತಿ ವರ್ಷ ಬೊಚ್ಚೇಶ್ವರ ದೇವರಿಗೆ ಶ್ರೀರಾಮ ಕೃಷ್ಣದೇವರವರು ತೆತ್ತು ತಂಮ ಶ್ರೀರಾಮಕೃಷ್ಣದೇವರ ದೇವದಾನ ಅಕ್ಷೀಣಿ ಆಗಾಮಿ ಕಾಣಿಕೆ ಉಪಹಾರ ಮೊದಲಾಗಿದ್ದ ಸಮಸ್ತ ಆ . .
3. ರಾಮಕೃಷ್ಣ ದೇವರವರೆ ಕೊಂಬರು ಎಂಮ ಬೊಚ್ಚೇಶ್ವರ ದೇವರ ಭೂಮಿಯೊಳಗಣ ದೇವಾಲಯವೆಂದು ಅವ ಸಾಮ್ಯವನು ಬೇಡೆವೆಂದು ಆ ಶ್ರೀಮದಾರಾಧ್ಯ ಶ್ರೀರಾಮಕೃಷ್ಣ ಪ್ರಭುಗಳ ಮಕ್ಕಳು . . . .
4. ಗಳಿಗೆ ಆ ಶ್ರೀಬೊಚ್ಚೇಶ್ವರ ದೇವರ ಸ್ಥಾನಿಕ ಪಾಠಕನಾಯಕರ ಮಕ್ಕಳು ನಾಗಣ್ಣಂಗಳು ಸೋಮ ಗುರುಗಳ ಳಿಯ ಮಾಚ ಗುರುಗಳು ಆ ಸೋಮ ಗುರುಗಳ ಅನಂತಗುರುಗ . . . . . .

ಕೆಳಗಿನ ಪಟ್ಟಿ

5. ತೀಮೂವರುಂ ಚಂದ್ರಾದಿತ್ಯರುಳ್ಳನ್ನ ಬರ ಈ ಮರಿಯಾದೆಯಲು ಒಡಂಬಟ್ಟು ಬರಸಿಕೊಟ್ಟ ಶಿಲಾಪತ್ರ ಇಂತಪ್ಪುದಕ್ಕೆ ಸಾಕ್ಷಿಗಳು ಶ್ರೀಮದ್ರಾಜ ಗುರು ರುದ್ರ ಶಕ್ತಿದೇವರು ನಿ . . . . .
6. ಕ ದೇವರ ಗುಮ್ಮಣ್ಣಂಗಳು ಶ್ರೀಮನ್ಮಹಾಪಸಾಯ್ತುಂ ಅಗಳೆಯ ಪದುಮಣ್ಣನವರು ಅರಳಿಯಕೆಱೆಯ ಮಲ್ಲಣ್ಣಂಗಳ ಮಗ ಲೋಕಜೀಯ ನಿಂದೆಯ ಮಾವಂತನ ಲಕ್ಷಜೀಯ ಅರಳಿಯ . . . .
7. ಕಳಿ ನರಸಿಂಗಜೀಯರ ಮಗ ರಣಪಜೀಯ ಮಲೆಯಾಳ ಪಂಡಿತರ ಸಂಗಜೀಯ ಇಂತಿವರುಭಯಾನತದಿಂ ಬರದ ಲೇಖಕ ಅನಂತದೇವ ॥ ಬೊಚ್ಚೇಶ್ವರ ॥ ಶ್ರೀಬೊಚ್ಚೇಶನಾಥ . . . . .

Transliteration.

1. tussîmeyanuḷḷa bhûmige hiṃde vṛiṃdâvaravâgiddalli kaṭṭaguttageyâgi teṛuva siddhâya pa 4 alli dêvâlyava mâḍisidadakke êṛige teṛuva kaṭṭuguttage siddhâya pa . . . .
2. oṃdakke kaṭṭuguttageyâgi prativarsha Bochchêśvaradêvarige Śrî Râmakṛishṇadêvaravaru tettu tamma śrî Râmakṛishṇadêvara dêvadâna akshîṇi âgâṇi kâṇike upahâra modalâgidda samasta â— . . . .
3. Râmakṛishṇadêvaravare koṃbaru eṃma Bochchêśvaradêvara bhûmiyoḷagaṇa dêvâlayaveṃdu âva sâmyavanu bêḍeveṃdu â śrîmad Ârâdhya Śrî Râmakṛishṇa-prabhugaḷa makkaḷu . . . .
4. gaḷige â śrî Bochchêśvara-dêvara sthânika pâṭhaka-nâyakara makkaḷu Nâgaṇṇaṃgaḷu Sômagurugaḷ-aḷiya Mâchagurugaḷu â Sômagurugaḷa Anaṃtaguruga . . . .
5. tî-mûvaruṃ chandrâdityaruḷḷannabara î-mariyâdeyalu oḍaṃbaṭṭu barasi koṭṭa śilâpatra iṃtappudakke sâkshigaḷu śrîmad-râjaguru Rudraśaktidêvaru ni . . .

6. ka dêvara Gummaṇṇaṃgaḷu śrîman mahâpasâytaṃ Agaḷeya Padumaṇṇa-navaru Araḷiyakeṛeya Mallaṇṇaṃgaḷa maga Lôkajîya Nimbeyamâ-vaṃtana Lakkhajîya Araḷiya . . . .
7. kaḷe Narasimgajîyara maga Raṇapajîya Maleyâḷa-paṃḍitara Saṃgajîya iṃtivar ubhayânatadiṃ barada lêkhaka Anaṃtadêva ‖ Bochchêśvara ‖ śri Bochchêśanâtha.

Note.

This record is incomplete as the beam on which it is engraved seems to have been part of a bigger beam which contained the full inscription. It is possible that the inscription was continued on another beam in the temple which housed the first beam and has been lost along with the beam on which it was carved. It seems probable that the present beam was brought from some other temple and set up in the present temple.

The record appears to contain a grant of land belonging to Bochchêśvara temple to a Brahman named Râmakṛishṇa-dêvaru called also Ârâdhya Râma-kṛishṇa-prabhu on condition of the annual payment of 4 *haṇas* as quit-rent. The land is said to have been previously covered with jungle (*vrindâvana-vâgiddalli*) and was cleared and brought under cultivation by the donee who is also stated to have set up a temple therein. In consideration of these he is stated to have been granted the land.

The document conveying the grant was executed by Nâgaṇṇa, Sômaguru's son-in-law (*aḷiya* which also means sister's son) Mâchaguru, Sômaguru's (son) Anan-taguru, who were the sons respectively of the *sthânika* (trustee), *pâṭhaka* (reciter of the hymns in the religious service) and *nâyaka* (master of the temple) in the Bochchêśvara temple. No right was claimed by the donors from the donee on account of his having erected the new temple within the land belonging to the Bochchêśvara temple.

The signatures of the witnesses to the grant next follow:—Râjaguru (royal preceptor) Rudraśaktidêvaru; Sthânika Dêvara Gummaṇṇa; *mahâpasâyta* Padu-maṇṇa of Agaḷe; Lôkajîya, son of Mallaṇṇa of Araḷiyakeṛe; Nimbeya Mâvanta's (son) Lakkhajîya; Narasingajîya's son Raṇapajîya; Sangajîya, a physician or learned man of Maleyâḷa country (Maleyâḷa-paṇḍita).

The writer is named Anantajîya who is said to have composed the document with the approval of the last two donors. The signatures of the above two are given as Bochchêśvara and Śrî Bochchêśanâtha.

The characters seem to belong to the 13th century A. D. A râjaguru Rudra-śaktidêva is referred to in an inscription of 1286 A. D. (E. C. V. Arsikere 8). Ârâdhya Râmakṛishṇaprabhu, the donee is met with in a record of 1299 A. D. (Arsikere 121). See also M. A. R. 1911, P-49.

18

At the same temple of Iśvara at Hagare, on a slab in the ceiling in the navaranga.

Size 3′ × 2′.

Kannaḍa language and characters.

ಬೇಲೂರು ತಾಲ್ಲೂಕು ಮಾದಿಹಳ್ಳಿ ಹೋಬಳಿ ಹಗರೆ ಗ್ರಾಮದ ಈಶ್ವರ ದೇವಸ್ಥಾನದ ಮೇಲ್ಛಾವಣಿಗೆ ಹಾಸಿರುವ ವೀರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿ ಅಕ್ಷಯಸಂವತ್ಸರದ ಆ
2. ಶ್ವೀಜ ಸುದ್ಧ ೨ ಆ ಬಲುಗ
3. ಯನಮಗ ಕಲ್ಲಗವ್ಂಡನು ತಂ
4. ಮ ಸೋಯಿಗಂಗೆ ನಿಲಿ
5. ಸಿದ ಬೀರಗಲು ಮಂಗಳ
6. ಮಹಾ

Note.

This is a vîragal stated to have been set up by Balugaya's son Kallagavunda in memory of his younger brother Sôyiga. The date is given as Akshaya sam. Âśvîja śuddha 2 Sunday. It is not expressed in terms of Śaka era. The characters seem to belong to the close of the 13th century A. D. or the beginning of the 14th century. The date may be taken as equivalent to 28th September 1326 A. D., a Sunday (Ś 1248 A kshaya sam. Âśv.śu 2).

No king is named in the record.

19

At the village Hâltore in the same hobli of Mâdihaḷḷi, on a vîragal lying to the north of the village.

Size 5′×2′—6″.

ಬೇಲೂರು ತಾಲ್ಲೂಕು ಮಾದಿಹಳ್ಳಿ ಹೋಬಳಿ ಹಾಲ್ತೊರೆ ಗ್ರಾಮದ ಉತ್ತರದಿಕ್ಕಿನಲ್ಲಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 5′×2½′.

I ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಶ್ರಯಂ ಶ್ರೀ ಪೃಥ್ವೀವಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇ
2. ಶ್ವರಂ ದ್ವಾರಾವತೀಪುರವರಾಧೀಶ್ವರಂ ಯಾದವಕುಳಾಂಬರಧ್ಯಮಣಿ ಸರ್ವ್ವ
3. ಜ್ಞ ಚೂಡಾಮಣಿ ಮಲೆರಾಜರಾಜ ಮಲಪರೊಳು ಗಂಡ ಗಂಡ ಭೇರುಂಡ
4. ಕದನ ಪ್ರಚಂಡನನಹಾಯ ಶೂರನೇಕಾಂಗವೀರ ಗಿರಿದುರ್ಗ್ಗಮಲ್ಲಡು
5. ದಂಕರಾಮ ಮಗರರಾಜ್ಯ ನಿರ್ಮ್ಮೂಳ ಚೋಳರಾಜ್ಯ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯ್ಯರುಮಪ್ಪ ಶ್ರೀವೀರನಾ

II ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

6. ರ ಸಿಷ್ಯದೇ [ವ] ರು ಹೊರನೂರ ಪಟ್ಟಣದಲೂ ಸುಖಸಂಕಥಾ ವಿನೋ [ದ] ದಿಂ ಪೃಥ್ವಿರಾಜ್ಯಂಗೆಯ್ಯು
7. ತ್ತು ಮಿದ್ದರ್ಲ್ಲಿ ಹಾಲುಕೊಟ್ಟೆಯ ನಗ್ರಹಾರಮಂ ಮಾಡಿದೆವೆಂದು ರಾಜಾಜ್ಞೆ ಮತ್ತು ಪ
8. ಡಿ ಮಹಾಪ್ರಸಾದವೆಂದು ಗಾಳುಂಡುಗಳೆಲ್ಲರುಂ ಕೈಕೊಂಡು ಮಹಾಜನಂಗ

9. ಳಂ ತಂದು ಸಂಮುಖಂ ಮಾಡೆಂದಡೊಲ್ಲದೆ ಹೋಗೆ ದಾಳಿಯಂ ತಂದು ಊ
10. ರೆಲ್ಲವಂ ಸೂಱೆಗೊಂಡು ಉಡೆ ಉರ್ಚ್ಚೆ ಹೆಣ್ಣುಸೆಱೆತುಱುಸೆಱೆಯಂ ಕಳೆ

III ನೆಯ ಅಡ್ಡಸಾಲು

11. ದು ಅಹರಿಮಾರಗೌಡನ ಮಗ ಮಾರಯಪೆರಯ ಉಗ್ರತೆಯಂದಾಳಿ . . .
12. ಕಾದಿ ಕುದುರೆಯ ಮಾ [ಬ್ಬಳ] ವಂತಾಗಿ ಗತಲೋಕ ಪ್ರಾಪ್ತನಾದ ಸಕವರಿಶ ೧೧೫೨ ವಿಕ್ರಿತಿ ಸಂವ
13. ತ್ಸರದ ಕಾರ್ತ್ತಿಕ ಶು ೯ ಬ್ರಿಹವಾರದಂದು ಆ ಮಹಾಜನಂಗಳುಂ ಆನಾಡ ಮಹಾಪ್ರಜೆ
14. ಗೌಡುಗಳುಂ ಸಹ ಕೊಟ್ಟ ಕ್ರಮವೆಂತೆಂದಡೆ ಆ ಗೌಂಡುಗಳಿಗೆ ಕೊಡಗಿಯಾಗಿ ಹಾ
15. ಲುತೊಱೆಯ ಕೆಱೆಗೆ ಹುಲ್ಗುಂಡಿಯ ದಾರಿಯಂ ಬಡಗಲು ಕಂಡು . . ಭೂಮಿಯು ಆವಂ . . . .

Transliteration.

I 1. svasti samasta-bhuvanâśrayaṃ śrî-prithvîvallabhaṃ mahârâjâdhirâja paramê-
2. śvaraṃ Dvârâvatî-puravarâdhîśvaraṃ Yâdava-kuḷâṃbara-dyumaṇi sarvva-
3. jña-chûḍâmaṇi Malerâjarâja malaparoḷugaṇḍa gaṇḍabhêruṇḍa
4. kadana-prachaṇḍan asahâyaśûran êkâṃgavîra giridurggamalla chala-
5. daṃka-Râma Magararâjya-nirmmûḷa Chôḷarâjya-pratishṭhâchâryyaru-mappa Śrî Vîra-Nâ-

II 6. rasihvadê [va]ru Horanûrapaṭṭaṇadalû sukha-saṃkathâvinô [da] diṃ prithvirâjyaṃ-geyyu-
7. ttum irddalli Hâlutoṛeyan agrahâravaṃ mâḍidevemdu râjâjñevaṭṭapa-
8. ḍi mahâprasâdavemdu gâumḍugaḷellaruṃ kaikomḍu mahâjanaṃga-
9. ḷam tamdu saṃmukhaṃ mâḍemdaḍolladehôge dâḷiyaṃ tamdu û-
10. rellavaṃ sûṛegomḍu uḍe urchche heṇṇuseṛe tuṛuseṛeyaṃ kaḷe-

III 11. du â Hari-Mâra-gauḍana maga Mârayapêraya ugrateyiṃ dâḷi....
12. kâdi kudureya mâ [rbbala] vaṃ tâgi gatalôka prâptanâda Sakavariśa 1152 Vikritisaṃva-
13. tsarada Kârttika śu 9 Brihavâradamdu â-mahâjanaṃgaḷum â-nâḍa-mahâ-praje-
14. gauḍugaḷuṃ saha koṭṭa kramavemtemdaḍe â-gaumḍugaḷige koḍagiyâgi Hâ-
15. lutoṛeya keṛege Hulgumḍiya dâriyiṃ baḍagalu kamḍu . . . bhûmiyu âvaṃ.....

Translation.

Be it well. While the illustrious refuge of the whole universe, favourite of the goddess of prosperity and earth, mahârâjâdhirâja-paramêśvaram, lord of the excellent city of Dvârâvati, sun to the firmament the Yâdava race, crest-jewel of the all-knowing, king over the Male chiefs, champion over Malepas, gaṇḍabhêruṇḍa, terrible in battle, unassisted warrior, sole hero, *giridurggamalla*, a Râma in moving battle,

uprooter of the Magara kingdom, establisher of the Chôḷa kingdom :—śrî Vîra Narasimha-dêvaru was ruling the earth in peace and happiness at Horanûr-paṭṭaṇa .

When the king issued an order that he had created Hâlutoṛe, an agrahâra, all the gauṇḍus agreed to it saying "*mahâprasâda*" (great favour) but when they were asked to bring the mahâjanas to his presence (or to hold a meeting of the mahâjanas) they refused and went away. Thereupon (the king?) led an expedition against the village, plundered it and unloosed the waists (of women). Then Harimâragauḍa's son Mârayapêraya freed the women and cattle and with great fierceness opposed the expedition, fell upon the cavalry and died. On Thursday 9th lunar day of the bright half of Kârtika in the cyclic year Vikṛiti, śaka year 1152, the mahâjanas and the great praje-gauṇḍus of the *nâḍ* (district) made a grant as follows :—

A *koḍagi* (gift of rent-free land) was given to the said gauṇḍus (those who had fought and died in the defence of Hâltore) of a plot of land of the sowing capacity of one khaṇḍuga situated to the north of the road leading to Hulguṇḍi from the tank at Hâlutoṛe.

Note.

This is a vîragal inscription recording the heroism of a warrior named Mâraya Pêraya of the village Hâlutoṛe in defending the cattle and women of his place against molestation by enemies. It is dated S' 1152 Vikṛiti sam. Kârtika śu 9 Thursday corresponding to 17th October 1230 A. D. and belongs to the reign of the Hoysaḷa king Narasimha II.

The exact circumstances which led to the plunder of the village cannot be determined. It is stated that the king issued an order stating that he had made the village Hâltoṛe, an *agrahâra*. To this all the gauḍus agreed but when they were asked to give effect to it by summoning the Brahmans to the king's presence they seem to have refused and an army including cavalry is stated to have been collected and marched against the village (Hâlutoṛe) and this army is stated to have plundered the village, attacked the cattle and women thereof. It is difficult to say what made the gauḍus unwilling to carry out the king's order. Probably they feared that if the grant of the agrahâra to Brahmans became effective they would lose their lands and other property in the village. The next question is who directed an attack on the village whether it was the king or some of the recalcitrant gauḍus. The context seems to indicate that it was the king's officers who attacked the village. Anyhow it is stated that some *gauḍus* of the village defended it and lost their lives and that grants of land were made for them (to their relations).

The name of the place where the king Nârasimha II was encamped at the time of the record is given as Horanûru. This village cannot be identified.

20

At the village Mogasâvara in the hobli of Bikkôḍu, on a rock near a tank.

Size 5' x 4'.

Kannaḍa language and characters.

ಬೇಲೂರು ತಾಲ್ಲೂಕು ಬಿಕ್ಕೋಡು ಹೋಬಳಿ ಮೊಗಸಾವರ ಗ್ರಾಮದ
ಕೊಣಕಟ್ಟೆಯಲ್ಲಿರುವ ಶಾಸನ.

ಪ್ರಮಾಣ 5' × 4'.

1. ಸ್ವಸ್ತಿಶ್ರೀಜಯಾ
2. ಭ್ಯುದಯ ಶಾಲಿವಾಹನಶಕ
3. ವರುಷ ೧೪೯೨ನೆ ಸಂದ ವರ್ತ
4. ಮಾನ ಪ್ರಮೋದೂತ ಸಂವತ್ಸರದ
5. ಭದ್ರಪದ ಶು ೩ ಲು ಶ್ರೀಮತು
6. ಎಱಕ್ರುಷ್ಣಪನಾಯಕರ ಸೂರಪನಾಯಕ್ಕೆ
7. ಯನವರೂ ತಗರೆನಾಡ ಸಮಸ್ತ ಗೌಡುಗಳೂ
8. ಮೊಗಸಾವರ ವೀರಗೊಂಡಗೆ ಕೊಟ ಕೊಡಗಿ ನಿಂನ ಕುಳಪಾಲು
9. ೬ ವರಹಗೆ ನಿನಗೆ ಕೊಡಗಿನ ೨ ವರಹನುಳಿದು ಶು ೪ ವರಹನ ಮೇಲೆ
10. ನಾಡ ಅಪಂದದಲಿ ತೆಱುವಿರಿ ಹರೆಹರೆ

Note.

This registers the grant of a remission of two varahas out of a land-tax of six varahas for his land to one Vîragoṇḍa of the village Mogasâvara by the gauḍus of the district Tagare-nâḍ and Eṛa Kṛishṇappa Nâyaka's Sûrapa Nâyakaiya. Eṛa Kṛishṇappa Nâyaka was the chief of Bêlûr from C. 1524 to 1566 and Sûrapa Nâyaka was probably an officer at first working under him and later under his successors.

The date of the grant is Ś 1492 Pramôdûta sam. Bhâ. śu. 3. This corresponds to August 4, 1570 A. D. if the Adhika Bhâdrapada month is taken and to September 3, 1570 A. D. if the Nija Bhâdrapada month is taken. Probably the latter is the date intended as according to śâstras and usage it is only the Nija-mâsa that is to be reckoned for religious ceremonies.

The record ends with the prayer Hare, Hare (O Hari, O Hari) in praise of the god Vishṇu whose devotee the donor probably was.

21

At the same village Mogasâvara, on a stone pillar at the village entrance.

Size 8' × 1'—6".

Kannaḍa language and characters.

ಅದೇ ಮೊಗಸಾವರ ಗ್ರಾಮದ ಅಂಕದ ಬಾಗಿಲಲ್ಲಿರುವ ಕಲ್ಲಿನಲ್ಲಿ ಬರೆದಿರುವುದು.

ಪ್ರಮಾಣ 8′ × 1′–6″.

ಕನ್ನಡಭಾಷೆ ಮತ್ತು ಅಕ್ಷರ.

1. ಪಿಂಗಳ ಸಂವ
2. ರದ ಜೇಷ್ಠ ಸುದ
3. ೧ ಲು ಸಿವಂಣಗೆ
4. ಕೊಡಗಿ ಕಲ್ಲನಟ್ಟು
5. ನಡಸಿ ಬಾಹಿರಿ

Note.

This records the gift of a rent-free land to a person named Sivaṇṇa. A stone recording the gift was also ordered to be set up. The name of the donor is not given nor the reason for making the gift. As regards the date of the grant, the śaka year is not stated. Only the cyclic year Pingaḷa, the month Jyêshṭha, the bright fortnight and the tithi, the 1st lunar day are given. The characters belong to the 17th century.

22

At the village Iṇṭitoḷalu in the hobli of Bikkôḍu, on a vîragal standing near the Siddhêśvara temple.

Size 5′ × 2′—6″.

Kannaḍa language and characters.

ಅದೇ ಬಿಕ್ಕೋಡು ಹೋಬಳಿ ಇಂಟಿತೊಳಲು ಗ್ರಾಮದ ಸಿದ್ಧೇಶ್ವರ
ದೇವಸ್ಥಾನದ ಪಕ್ಕದಲ್ಲಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 5′ × 2′–6″

I ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

1. ಸ್ವಸ್ತಿಸಮಧಿಗತ ಪಂಚ ಮಹಾಶಬ್ದ ಮಹಾ ಮಂಡಳೇಶ್ವರ ದ್ವಾರಾವತೀ ಪು
2. ರವರಾಧೀಶ್ವರ ಯಾದವ ಕುಳಾಂಬರ ದ್ಯುಮಣಿ ಮಂಡಳಿಕ ಚೂಡಾ
3. ಮಣಿ ಮಂಡಳಿಕ ಬೇಂಟೆಕಾಱ ಕವಿಜನ ಕಲ್ಪವೃಕ್ಷ ಶ್ರೀ ವಿಷ್ಣು ಭೂಪಾ
4. ಳಕಂ॥ ಶ್ರೀ ನಾರಸಿಂಗದೇವ ಪೃಥ್ವೀರಾಜ್ಯಂಗೆಯ್ಯುತ್ತಿರಲು। ತುಳುದೇಶಂ
5. ಚಕ್ರಗೊಟ್ಟಂ ತಳವನ ಪುರ ಉಚ್ಚಂಗಿ ಕೊವಳಾಲ ಬೆಳ್ಳಲ ವಲ್ಲೂರ್ಕ್ಕಲ

II ನೆಯ ಅಡ್ಡಪಟ್ಟಿ

6. ಬ್ಬೆನುವ ಹಡಿಯಗಟ್ಟುಂ ಬಯಲು ನಾಡುಂ ನೀಳಾತಳದುರ್ಗ್ಗಂ। (ರ) ರಾಯರಾ
7. ಯಾತ್ಮಪುರಿ ತೆಕೆಯೂರಂ ಗಂಗವಾಡಿ ಸ್ಥಳಮ ಧ್ರುವಧಂಗದಿಂ ಕೊಂಡಂ ಶ್ರೀ
8. ವಿಷ್ಣುಭೂಪಾಳಕಂ॥ ಶ್ರೀ ನಾರಸಿಂಗದೇವನ ಪಟ್ಟದರಸಿ ಬಮ್ಮಲದೇವಿ ಸ್ವರ್ಗ್ಗಸ್ತೆ
9. ಯಾದಳು॥ ಸಿರಿವಳಲ ಚಾಕಗಾಉಡ ಪೋಳವಾಳಿಗಂ ವಾ (ವೇ?) ಳೆ ವಾಳಿಗಂ ಸು
10. ರ ಲೋಕ ಪ್ರಾಪ್ತನಾದ। ಅತನ ಮಗ ಅಣ್ಣಗಾಉಡ ಅಯತಗಾಉಡ
11. ಚಾಗಿಗೌಡನು ಇನ್ತಿ ಇನಿಧರುಂ ಪರೋಕ್ಷ ವಿ [ನ] ಯಂ ಮಾಡಿಸಿದ ಕಲ್ಲು

Transliteration.

I 1. svasti samadhigata-pancha-mahâśabda mahâmaṇḍaḷêśvara Dvârâvatî-pu-
2. ravarâdhîśvara Yâdavakuḷâmbara-dyumaṇi maṃḍaḷika-chûḍâ-

3. maṇi maṃḍaḷika-bêṃṭekâra kavijana-kalpa-vriksha śrî Vishṇubhûpâ-
4. ḷakaṃ śrî Nârasingadêva prithvirâjyaṃ geyyuttiralu Tuḷudêśaṃ
5. Chakragoṭṭaṃ Taḷavanapura Uchchaṃgi Kovaḷâla Beḷvala Vallûrkkala-
II 6. rbbesuva Haḍiyagaṭṭaṃ Bayalunâḍuṃ Nîḷâtaḷadurggaṃ (ra) Râyarâ-
7. yâtmapuri? Tereyûraṃ Gaṃgavâḍi-sthaḷama bhrûbhaṃgadiṃ koṃḍaṃ śrî-
8. Vishṇubhûpâḷakaṃ śrî Nârasiṃgadêvana paṭṭadarasi Bammaladêvi svarg-
9. gasteyâdaḷu Sirivaḷala Châka-gâuḍa jôḷavâḷigaṃ vâ (vê?) ḷevâḷigaṃ su-
10. ra-lôkaprâptanâda âtana maga Aṇṇagâüḍa Âyita-gâüḍa
11. Châgi-gauḍanu inti inibharuṃ parôksha-vi [na] yaṃ mâḍisida kallu.

Translation.

Be it well. The obtainer of the five great sounds, mahâmaṇḍalêśvara, lord of the excellent city of Dvârâvati, a sun to the firmament the Yâdava race, crest-jewel of maṇḍalikas, hunter of maṇḍalikas, a kalpa tree to poets (was) the illustrious king Vishṇu.

While the illustrious Nârasingadêva was ruling the earth:—King Vishṇu conquered by the knitting of his eye-brows, Tuḷudêśa, Chakragoṭṭa, Taḷavanapura, Uchchangi, Kovaḷâla, Beḷvala, Vallûr, Kanchi? the great Haḍiyagaṭṭa, Bayalnâḍ, Nîlâchaladurga, Râyarâyâtmapuri, Tereyûr and Gangavâḍi-sthala.

The anointed queen of Nârasingadêva, Bammaladêvi attained svarga (died). Châkagâvuḍa of Sirivaḷal, attained the region of gods for his gratitude for maintaining him (jôḷavâḷi) and on account of his vow (vêḷevâḷi). His sons Aṇṇagavuḍa, Âyitagavuḍa and Châgigauḍa—all these three set up the stone in memory of the departed.

Note.

This record gives an instance of a peculiar custom current in the times of the Hoysaḷa kings among warriors who were attached to the king or queen of giving up their lives by some form of suicide on the death of their royal master or mistress. Thus Kuvara Lakshma is stated to have been the general and minister of Ballâḷa II and committed suicide to fulfil some vow for his master (Belur 112).

The present record is not dated and belongs to the reign of Narasimha I (1141-1173 A.D.) son of Vishṇuvardhana, the Hoysaḷa king. A warrior named Châkagauḍa is herein stated to have given up his life on the death of Bammaladêvi, senior queen of Nârasimha I. The reason given for this self-sacrifice is stated to be that he was maintained by the royal family and that he had taken a vow to that effect. The manner of his death is not given here. The words jôḷavâḷi and vêḷevâḷi are met with in M. A. R. 1931, P 211 and S. I. I. VII P. 131.

23

At the same village Iṇṭitoḷalu, on a stone in the wet land of Siddêgauḍa.

Kannaḍa language and characters.

ಅದೇ ಇಂಟಿತೊಳಲು ಗ್ರಾಮದ ಪಟೇಲ್ ಸಿದ್ದೇಗೌಡನ ಗದ್ದೆಯಲ್ಲಿರುವ ಕಲ್ಲು.

ಕನ್ನಡಭಾಷೆ ಮತ್ತು ಅಕ್ಷರ.

1. ಮನ್ಮಥ ಸಂವತ್ಸರದ ಮಾಘ ಬ ೭ ಲು
2. ಶ್ರೀಮತು ನುಗ್ಗೆಹಳಿಯ ವೀರರಾಜ ವಡೆ
3. ರ ಮಕ್ಕಳು ಚಿಕವೀರರಾಜಯನವರು ನ
4. ಮಗೆ ಕ್ರುಷ್ಣಪ್ಪನಾಕಯಯ್ಯನವರು ಉಂ
5. ಬಳಿಯಾಗಿ ಪಾಲಿಸಿದ ತೊಳಲು ಗ್ರಾ
6. ಮ ದೊಡಯಜೀಯನು ಯೀಕಲಮಾಡಿದಾ ॥

Transliteration.

1. Manmatha-saṃvatsarada Mâgha ba 7 lu
2. śrîmatu Nuggehaḷiya Vîrarâja-vaḍe-
3. ra makkaḷu Chikavîra-râjayanavaru na-
4. mage Krushṇappa-nâkayayyanavaru uṃ-
5. baḷiyâgi pâlisida Toḷalu grâ-
6. ma Doḍayajiyanu yî kala mâḍidâ॥

Translation.

On the 7th lunar day of the dark half of Mâgha in the year Manmatha, the illustrious Chikavîrarâjaya, son of Vîrarâja Vaḍeyar of Nuggehaḷi:—we have been favoured with the grant of the village Toḷalu as *umbaḷi* by Krushṇappa Nâyakayya. Doḍayajîya engraved this stone.

Note.

This records the gift of the village Toḷalu (same as Iṇṭitolalu) as *umbaḷi* to the chief of Nuggehaḷḷi named Chikavîrarâjaya, son of Vîrarâja Vaḍer by Kṛishṇappa Nâyaka. The donor was apparently the chief of Bêlûr so named. The record is said to have been engraved by Doḍayajîya.

The date is not given in terms of any era. The only details given are Manmatha sam. Mâgha ba. 7. The characters seem to belong to the end of the 16th or the beginning of the 17th century A.D. It is probable that Manmatha here might correspond to A.D. 1595 (the time of Kṛishṇappa Nâyaka II C. 1588-1625) and the whole date might be equivalent to 10th February 1596 A.D.

Nuggihaḷḷi is a village in Channarâyapaṭṇa Taluk, Hassan District, and its chiefs were apparently subordinate to the Bêlûr chiefs.

No imprecation is found at the end of the grant.

24

At the village Chandâpura in the hobli of Arehaḷḷi, on a slab set up in the estate of Nâgappaśeṭṭi.

Size 5′ × 1′—6″.

Kannaḍa language and characters.

ಬೇಲೂರು ತಾಲ್ಲೂಕು ಅರೆಹಳ್ಳಿ ಹೋಬಳಿ ಚಂದಾಪುರದ ಗ್ರಾಮದ ನಾಗಪ್ಪಶೆಟ್ಟರ ತೋಟದಲ್ಲಿ ಕೆರೆಯ ಬಳಿ ಇರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5′×1′–6″

1. ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾಭ್ಯುದಯ
2. ಶಕ ವರುಷ ೧೨೮೨ನೆಯ ವಿ
3. ಕಾರಿ ಸಂವತ್ಸರದ ಪುಷ್ಯಸು ೨ ಗುರ
4. ವಾರದಲ್ಲಿ ಸ್ವಸ್ತಿಶ್ರೀ ಮನ್ಮಹಾಮಂ
5. ಡಳೇಶ್ವರಂ ಅರಿರಾಯ ವಿಭಾಡ ಭಾಷೆ
6. ಗೆ ತಪ್ಪುವ ರಾಯರ ಗಂಡ ಶ್ರೀ ವೀರ ಬುಕ
7. ಂಣ ವೊಡೆಯರು ತಂಮ ಭುಜಬ
8. ಲದಿ ವೈರಿರಾಯರಂ ಗೆಲ್ದುಕೊಂಡು
9. ಹೊಯಸಣ ರಾಜ್ಯದ ಹರಿಹ
10. ರ ಪಟ್ಟಣದ ನೆಲೆವೀಡಿನಲ್ಲಿ ಸುಖಸಂ
11. ಕಥಾ ವಿನೋದದಿಂ ಸ್ಥಿರರಾಜ್ಯಂ
12. ಗೆಯುತಿದಲ್ಲಿ ತತ್ಪಾದ ಪದ್ಮೋಪಜೀ
13. ವಿ ಶ್ರೀಮತು ಖಂತಿಕಾಱ ರಾ
14. ಯರಗಂಡ ತೆಪ್ಪದ ನಾಗಂಣವೊಡೆಯರು
15. ತಮಗೆ ಉಂಬಳಿ ಆಗರಾಗಿ ಶ್ರೀ ವೀ
16. ರ ಬುಕಂಣ ವೊಡೆಯರು ಕೊಟ್ಟ ಹೊಯ
17. ಸಣ ನಾಡವಳಿತದಲಿ ತಗರೆ ನಾಡೊ
18. ಳಗಣ ಚೇರಮನಹಳ್ಳಿಗೆ ಕುಳಪ್ರಮಾಂ
19. ಣು ಒಂದು ಹಣವನು ಕುಳವಕಡಿದು ಸ
20. ರ್ವಮಾಂನ್ಯವಾಗಿಮಾಡಿ ತಂಮ ವೊಡ
21. ಹುಟ್ಟಿದ ಚಂದಪವೊಡೆಯರ ಹೆ
22. ಸರಲಿ ಚೆಂದಪುರ ವೊಂದುಮಾಡಿ ದೇ
23. ಲೂರ ಮಲ್ಲಿನಾಥದೇವರು ಸದಾಚಾ
24. ರಿ ಗಂಭೀರರಪ್ಪ ಕೊಯಡೆ ವೊಡೆಯ
25. ರಿಗೆ ಆ ನಾಗಂಣ್ಣವೊಡೆಯರು ದಾನ
26. ಧಾರಾ ಪೂರ್ವಕಂಮಾಡಿ ಆ ಚಂದ್ರ
27. ತಾರಂಬರಂ ಸರ್ವಮಾಂನ್ಯ ನಡವ
28. ಂತಾಗಿ ಕೊಟ ಚಂದಿಪುರವನೂ ಮು
29. ಂದೆ ಅರಾರು ಅರಸುಗಳು ಯಿಧ
30. ಮ್ಮವ ಪಾಲಿಸುವಂತಾಗಿ ಕೊಟ್ಟಪುರ
31. ವನು ಎಲ್ಲರೂ ಪಾಲ್ಸಿ ನಡೆಸು
32. ಉದು ಸ್ವದತ್ತಂಪರದತ್ತಂ
33. ವಾ ಯೋ ಹರೇತ ವಸುಂಧ
34. ರಾ ಷಷ್ಟಿವರುಷ ಸಹಸ್ರಾಣಿ
35. ವಿಷ್ಠಾಯಾಂ ಜಾಯತೆ ಕ್ರಿಮಿ
36. ಯೀಮರ್ಯ್ಯಾದೆಯಲಿ ಆ ಪು
37. ರದ ಮುಂದೆ ಕಲ್ಲನಡಿಸುವಹ
38. ಂಗೆ ನಾಗಂಣ್ಣ ವೊಡೆಯರು ಆ
39. ಪುರವರ್ಗ್ಗದ ಧಕ್ತರಿಗೆ ಕೊಟ ಪ
40. ತ್ರಸಾಸನ ಆ ನಾಗಂಣ್ಣ
41. ವೊಡೆಯರ ವೊಪ್ಪ
42. ಶ್ರೀ ವೀರಬುಕಣ್ಣ
43. ವೊಡೆಯರು
44. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. svasti śrî jayâbhyudaya
2. śaka varusha 1282 neya Vi-
3. kâri-saṃvatsarada Pushya su 2 Guru-
4. vâradalli svasti śrîman mahâ-maṃ-
5. ḍaḷêśvaraṃ ari-râya-vibhâḍa bhâshe-
6. ge-tappuva-râyara-gaṇḍa śrî Vîrabukaṃ-
7. ṇa-voḍeyaru taṃma bhuja-ba-
8. ladi vairi-râyaraṃ geldukoṇḍu
9. Hoyisaṇa-râjyada Hariha-
10. ra-paṭṭaṇada nelevîḍinalli sukha-saṃ-
11. kathâ-vinôdadiṃ sthira-râjyaṃ
12. geyutidalli tat-pâda-padmôpajî-
13. vi śrîmatu khantikâṛa-râ-

14. yaragaṇḍa Teppada Nâgaṃṇa Voḍeyaru
15. tamage umbaḷi âgalâgi śrî Vî-
16. rabukaṃṇa-voḍeyaru koṭṭa Hoyi-
17. saṇa-nâḍa vaḷitadali Tagare-nâḍo-
18. ḷagaṇa Chêramanahaḷḷige kuḷa-pramâṃ-
19. ṇu ondu haṇavanu kuḷava kaḍidu sa-
20. rvvamâṃnyavâgi mâḍi taṃma voḍa-
21. huṭṭida Chandapa-voḍeyara he-
22. sarali Chendapura voṃdu mâḍi Bê-
23. lûra Mallinâtha-dêvaru sadâchâ-
24. ri gaṃbhîrarappa Koyaḍe-voḍeya-
25. rige â Nâgaṃṇṇa-voḍeyaru dâna-
26. dhârâ-pûrvvakaṃ mâḍi â-chaṃdra-
27. târaṃbaraṃ sarvvamâṃnya naḍava-
28. ṃtâgi koṭa Chandipuravanû mu-
29. ṃde ârâru arasugaḷu yi-dha-
30. mmava pâlisuvaṃtâgi koṭṭa pura-
31. vanu ellarû pâlsi naḍesu-
32. üdu sva-dattaṃ para-dattaṃ
33. vâ yô harêta vasuṃdha-
34. râ shashṭi-varusha-sahasrâṇi
35. vishṭâyâṃ jâyate krimi
36. yî maryyâdeyali â pu-
37. rada muṃde kalla naḍisuvaha-
38. ṃge Nâgaṃṇna-voḍeyaru â-
39. pura-varggada bhaktarige koṭa pa-
40. tra-sâsana â Nâgaṃṇna-
41. voḍeyara voppa
42. śrî vîra-Bukaṇna-
43. voḍeyaru
44. śri śrî śrî

Translation.

Be it well. On Thursday 2nd lunar day of the bright half of Pushya in the auspicious Śaka year 1282, the cyclic year Vikâri.

Be it well.* While the illustrious mahâmaṇḍalêśvara, conqueror of hostile kings, champion over rulers who break their word, Śrî Vîra Bukaṇṇa Voḍeyar defeated the enemy kings by the prowess of his arms and ruled steadily in peace and comfort at his residence in Hariharapaṭṭaṇa in the Hoysaṇa kingdom.

A dependant on his lotus feet: the illustrious champion over Khantikâṛa kings (khantikâṛa-râyara-gaṇḍa) Teppada Nâgaṇṇa Voḍeyar granted the village

Chêramanahaḷḷi which was situated in Tagare-nâḍ belonging to Hoysaṇa-nâḍu and which had been bestowed on him for maintenance (*umbaḷi*) by the illustrious Vîra Bukkaṇṇa Voḍeyar, after fixing the tax of one haṇa? (*kuḷapramâṇu*) and making it free of all imposts and forming a new village out of it called Chendapura in the name of his brother Chandapa Voḍeyar to (the god) Mallinâthadêvaru at Bêlûr, to Kôyaḍe Voḍeyar, deep in righteousness, to last for as long as the moon and stars endure and with pouring of water.

The future kings will maintain this dharma (charity). All will continue this *pura* (hamlet).

He who takes away land given by oneself or others will be born as a worm in ordure for sixty thousand years.

This *patra-śâsana* (inscription recording a document containing a gift or sale) was granted by Nâgaṇṇa Voḍeyar to the *bhaktas* (lit. devotees: here Vîraśaiva priests) belonging to the *puravarga* (village population) in order that a stone might be set up in front of the village recording a grant to this effect.

The signature of the said Nâgaṇṇa Voḍeyar:—

Śrî. Vîra Bukkaṇṇa Voḍeyaru. Śrî. Śrî. Śrî.

Note.

This records a grant of a village for the Vîraśaiva or Lingâyat priests at Bêlûr by Teppada Nâgaṇṇa Voḍeyar during the reign of the Vijayanagar king Vîra Bukkaṇṇa Voḍeyar I. The village granted consisted of the lands of the village Chêramanahaḷḷi in Tagarenâḍ which belonged to Hoysaṇa-nâḍ. The object of the grant was to perpetuate the name of the donor's brother Chandapa Voḍeyar and the new village was accordingly named as Chandapura.

Who was the donee? We find the names of Mallinâthadêvaru of Bêlûr and Kôyaḍe Voḍeyar as the donees. Whether Mallinâthadêvaru means a priest or a god at Bêlûr cannot be determined. Probably the latter is meant by Mallinâthadêvaru and Kôyaḍe Voḍeyar was the priest of the temple and the grant was made for the services of the god and Kôyaḍe Voḍeyar, its priest, was entrusted with the management and enjoyment of the lands on his performing the necessary services for the god. With him were associated the Bhaktas referred to as donees in line 39.

Nothing is known from inscriptions about a temple at Bêlûr dedicated to the god Mallinâthadêvaru.

Hariharapaṭṭaṇa where Bukkaṇṇa Voḍeyar is stated to be camping is probably the same as Harihara in Chitaldrug District situated at the confluence of the Tungabhadrâ and Haridrâ rivers. It has a temple dedicated to the god Harihara, a combination of the gods Vishṇu and Śiva. As a sacred place it is referred to in several inscriptions (E. C. V. Arsikere 108 of Ś 1177, Hassan 6 of Ś 1437;

E. C. XI Davangere 23 of Ś 1332, 26 of 1300 A. D., 36 of Ś 1190, etc.). It is also called Hariharadêvapura in a copper plate grant of Bukka II, dated 1352 A.D. (E. C. XI, Davangere 67). It is called Hariharapura in an inscription at Harihar, dated 1280 A.D. (E.C. XI, Davangere 59).

The donor Teppada Nâganna Voḍeyar with the title Khanti-kâra-râyara-gaṇḍa (punisher of kings who talk vainly) was a son and subordinate of the Vijayanagar king Bukka I. (See E. C. IX, Hoskote 93, 113; X, Chikballapur 63; V. Hassan 19.) The date of the grant corresponds to 22nd December 1359 a Sunday taking Ś 1281 Vikâri.

KADUR DISTRICT.

Narasimharajapura Sub-Taluk.

25

At the village Bâḷehaḷḷi in the hobli of Bâḷehonnur, on a slab standing in the enclosure of the Vîrabhadra temple.

Size 2′ 6″ × 1′ 6″.

ನರಸಿಂಹರಾಜಪುರ ಸಬ್ ತಾಲ್ಲೂಕು ಬಾಳೆಹೊನ್ನೂರು ಹೋಬಳಿ ಬಾಳೆಹಳ್ಳಿ ವೀರಭದ್ರ ದೇವಸ್ಥಾನದ ಪ್ರಾಕಾರದಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2-′6″ × 1-′6″.

1. ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಕವ ೧೨೯೦ನೆಯ ಕೀ
2. ಲಕಸಂವತ್ಸರದ ಫಾಲ್ಗುನ ಬ ೧೦ ಆ ಶ್ರೀಮನ್ಮಹಾ ಮಂ
3. ಡಲೇಶ್ವರಂ ಅರಿರಾಯ ವಿಭಾಡ ಭಾಸೆಗೆ ತಪ್ಪುವ ರಾಯರ
4. ಗಂಡ ಶ್ರೀ ವೀರ ಬುಕಣೊಡೆಯರು ಪ್ರಿಥ್ವೀರಾಜ್ಯಂಗೆಯ್ಯುತ್ತಿ
5. ರೆ ಅರಗದ ರಾಜ್ಯವನಾಳುವ ಕುಮಾರ ವಿರುಪಂಣ
6. ಒಡೆಯರ ಮಹಾಪ್ರಧಾನಿ ಮಾದರಸುಒಡೆಯರು
7. ಮಾಡಿದ [ಧ] ರ್ಮ್ಮ ಸಾತಳಿಗೆ ನಾಡೊಳಗೆ ಬಾಳೆಹಳ್ಳಿಯ ವೀರೇ
8. ಸ್ವರದೇವರಿಗೆ ಅಮ್ರಿತಪಡಿಗೆ ಬಾಳೆಹಳ್ಳಿಲ ವರ
9. ಹ ೧೦೧ರ ಳಂ ಕುಳವಕಡಿದು ನಾಡುಸಂತೆ
10. ಲಿ ಸಿಗುರವಳಿ ಒಳಗೆ ಧೂಮಿಗ ೧೦೧ ॥ ಂ
11. . . . . ವೀರಭದ್ರಸಿಗೆ
12. ಆ ಮಾದರಸವೊಡೆಯರು ನಾಡುಳಿಯಲು
13. . . . . ಬ್ರಾಹ್ಮ
14. ಣರಸತ್ರ ಧರ್ಮ್ಮವನು ಅರಳಿಪಿದೊಡೆ
15. ವಾರಣಾಸಿಯಲು ಸಾವಿರ ಕವಿಲೆಯ್ ಕೊಂದ
16. ಪಾಪದಲ ಹೋಹರು ॥ ಸ್ವದತ್ತಂ ಪ [ರ] ದತ್ತಂ
17. ವಾ ಯೋ ಹರೇತಿ ವಸುಂಧರಾ ಷಷ್ಟಿವ
18. ರ್ಷ ಸಹಸ್ರಾಣಿ ವಿಷ್ಠಾಯಾಂ ಜಾಯತೇಕ್ರಿಮಿ

Transliteration.

1. svasti śrî jayâdbudaya śakava 1290 neya Kî-
2. laka-saṃvatsarada Phâlguna ba 10 â śrîman mahâmaṇ-
3. ḍalêśvaraṃ arirâyavibhâḍa bhâsege-tappuva-râyara-
4. gaṇḍa śrîvîra-Bukaṇoḍeyaru prithvîrâjyaṃ geyyutti-
5. re Âragada râjyavanâḷuva Kumâra Virupaṃṇa-
6. oḍeyara mahâ-pradhâni Mâdarasa-oḍeyaru
7. mâḍida [dha] rmma Sâtaḷige-nâḍoḷage Bâḷehaḷiya Vîrê-
8. svara-dêvarige amritapaḍige Bâḷehaḷili vara-
9. ha 101 ra 40 kuḷava kaḍidu Nâḍu-sante-
10. li Siguruvaḷi oḷage bhûmi ga 101॥0
11. . . . . Vîrabhadranige
12. â Mâdarasaoḍeyaru Nâḍuḷiyalu
13. . . . . Brâhma-
14. ṇara satra-dharmmavanu âraḷipidoḍe
15. Vâraṇâsiyalu sâvira-kavileya konda
16. pâpadali hôharu ॥ sva-dattaṃ pa [ra] dattaṃ
17. vâ yô harêti vasuṃdharâ shashṭi-var-
18. sha sahasrâṇi vishṭhâyâṃ jâyatê krimi

Note.

This belongs to the reign of Bukka I (Bukkaṇṇoḍeyar), king of Vijayanagar. He is given the titles mahâmaṇḍalêśvara and ari-râya-vibhâḍa (conqueror of enemy kings). Under him Kumâra Virupaṇṇoḍeyar is stated to be the ruler of the kingdom of Âraga. This Virupaṇṇoḍeyar was a son of Bukka I and several inscriptions of his are found in this area (See E. C. VI, Koppa 6 of 1369; Mudgere 52 of 1370; VIII, Tirthahalli 16 of 1377). The kingdom of Âraga included parts of the present Koppa, Mûḍagere, Tîrthahaḷḷi and Nagar Taluks.

The present record registers a gift of land in the village Bâlehaḷḷi (the details regarding this land cannot be made out clearly owing to the letters indicating the same being not clear) by Mâdarasa-oḍeyar, *mahâpradhâni* (chief minister) of Virupaṇṇoḍeyar for the service of food offerings in the temple of Vîrêśvara (same as Vîrabhadra) in the village Bâḷehaḷḷi situated in Sâtaḷige-nâḍ district. He is stated to have granted certain taxes (details not clear) in Nâḍuḷi (?) for setting up a free boarding house for Brahmans.

Mâdarasa Oḍeyar of the grant is the same as Mâdhava-mantri who ruled from about 1347 to 1391 the kingdoms of Chandragutti, Âraga and Konkan during the reigns of Harihara I, Bukka I and Harihara II. He was a scholar, general and minister. He was a Śaiva Brahman and disciple of the Kâḷâmukha priest Kriyâśakti (See M. A. R. 1929, p. 171 and Ep. Ind. XXI, p. 18.).

The grant is dated Ś. 1290 Kîlaka sam. Phâl. ba. 10 corresponding to Sunday, March 4, A.D. 1369. The record ends with the usual imprecation.

26

Copper Plate in the possession of the Bâḷehonnûr-maṭha at Bâḷehaḷḷi in the same Narasimharajpura Sub-Taluk.

Size 12½″ × 8½″.

Kannaḍa language and characters.

Single plate only with raised edges. The plate belongs to the Mûḍigere maṭha, which is a branch of the Bâḷehonnûr-maṭha.

ನರಸಿಂಹರಾಜಪುರ ಸಬ್ ತಾಲ್ಲೂಕು ಬಾಳೆಹಳ್ಳಿಯ ಮಠದಲ್ಲಿರುವ ತಾಮ್ರ ಶಾಸನ

ಒಂದು ಹಲಗೆ.

ಪ್ರಮಾಣ 12½″ × 8½″.

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರೈಲೋಕ್ಯ
2. ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ ಸ್ವಸ್ತಿಶ್ರೀ
3. ಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ವರುಷ ೧೬೩೦ನೆ
4. ಯ ಸರ್ವಜಿತುಸಂವತ್ಸರದ ಮಾಘ ಶು ೫ಲ್ಲೂ ಶ್ರೀ ಮತ್ಸ
5. ಜ್ಜನಶುಧ ಶಿವಾಚಾರ ಸಂಪನ್ನರಾದ ಕುರುವದ ಹಾಲದೇ
6. ವರಿಗೆ ದೊಕ್ಕಸದ್ದ ಸಿದ್ಧಬಸವ್ಯೆಯನು ಕಳಸದಲ್ಲೂ ಕಟ್ಟಿಸಿ
7. ಕೊಟ್ಟ ವಿರಕ್ತಮಠದ ಧರ್ಮಕ್ಕೆಯೆಡವ ಮುರಾರಿ ಕೋಟೆ
8. ಕೋಲಾಹಲ ವಿಶುಧ ವೈದಿಕಾದ್ವೈತ ಸಿಧಾಂತ್ತ ಪ್ರತಿಷ್ಠಾಪ
9. ಕ ಶಿವಗುರು ಧಕ್ತಿಪರಾಯಣರಾದ ಕೆಳದಿ ಸದಾಶಿವರಾ
10. ಯ ನಾಯಕರ ವಂಶೋದ್ಭವರಾದ ಸಿದ್ಧಪ್ಪನಾಯಕರ
11. ಪ್ರಪೌತ್ರರು ಶಿವಪ್ಪನಾಯಕರ ಪೌತ್ರರು ಸೋಮಶೇಖರನಾ
12. ಯಕರ ಧರ್ಮಪತ್ನಿಯರಾದ ಚೆಂನಂಮ್ಮಾಜಿಯವರ
13. ಪುತ್ರರು ಬಸಪ್ಪನಾಯಕರು ಬರಸಿಕೊಟ್ಟ ಧೂದಾನಧ
14. ರ್ಮಶಾಸನದ ಕ್ರಮವೆಂತ್ತೆಂದರೆ ಯೀಮಠದ ಧರ್ಮಕೆ ಉ
15. ತ್ತಾರಕೊಟ್ಟ ಸ್ವಾಸ್ಥೆಗೆ ಶಾಸನವಿಲ್ಲ ಶಾಸನವ ಬರಸಿಕೊಡದೇಕೆಂ
16. ದು ಮರಿಯಪ್ಪನವರು ಹೇಳಿದ್ದರಿಂದ ಉತ್ತಾರಕೊಟ್ಟ ಸ್ವಾಸ್ಥೆ
17. ಗೆ ಬರಸಿಕೊಟ್ಟದು ಯೀಮಠದ ಧರ್ಮಕೆದಿಟ್ಟ ಸ್ವಾಸ್ಥೆಕಳ
18. ಸದಸೀಮೆ ಸಂಸೆಗ್ರಾಮದ ವಳಗಣ ಕೋಣೆಗೋಡಗ್ರಾಮ
19. ೧ಕೆ ಪ್ರಾಕುರೇಬೆಸದಾಯದಿಂದ ಗ ೪೫೧॥ ಬಿರಾಡದಿಂದಲ್ಲು
20. ಗ ೨೫॥। ಮಳವರಿಯಿಂದ ಗ ॥೧॥। = ಅಂತ್ತುಗ ೬॥೪ = ಪೊ
21. ಟ್ಟನಲ್ಲೂ ಕೂಡಿದ ಕುಳವಿಶೇಶದ ಬಗೆಯಲ್ಲೂ ಯೀಗ್ರಾಮಕೆ
22. ಕೂಡಿದು ಗ ೧॥೨। ಉಭಯಂಗ ೮॥೧। = ಸ್ವಾಸ್ಥೆಪಾಲಕೊ
23. ಣೆ ಕೋಡಿಂದ ರೇಬೆ ಪ್ರಮಾಣುಸಿಸ್ತುಗ ೨೫॥।ಂಕ್ಕೆ ವಿವರ
24. ಹುಟ್ಟುವಳಿಯಿಂದ ತ್ರೋಟಮರ ೨ಂಂಕ್ಕೆ ಗ॥೩ ಮೆಣಸು

ಹಿಂಭಾಗ

25. ಪಡಿ ಜಕೆ ೬೧॥ ಯೇಲಕಿಪಡಿ ಖಕೆ ೬೧॥ ಅಂತ್ತುಗ ೧೯೧। ನಷ್ಟದಿಂ . . ಸ್ತ
26. ಳದ ನಷ್ಟದಿಂದ ಮರ ಖಂಂಕೆ ಗ ೧೯೨॥ ಉಭಯಂಗ ೨೬೩॥। ಹೊಸ್ತಾ
27. ಗಿ ಆಗಾಮಿಮಾಡಿಕೊಂಬ ಹೆಚ್ಚಿಗೆಯಿಂದ ೬೨। ಉಭಯಂಗ ೨॥೧
28. ಉಭಯಂಗ ೧೧೬೨। = ಹಂನೊಂದು ವರಹಂನು ಯಿಪಣಹಾಗೂ
29. ಬೇಳೆಯಸ್ವಾಸ್ತಿ ಮಾನ್ಯದ ಯೆತ್ತುನಡೆ ೨ಯೆರಡು ಯೆತ್ತಿನ ಮಾನ್ಯಸಹಾಶಿ
30. ವಾರ್ಪಿತವಾಗಿ ಕೊಟ್ಟೆವಾಗಿ ಯೀಧೂಮಿಗೆನೆಚ್ಚ ಲಿಂಗಮುದ್ರೆ ಕಲ್ಲಿನೊಳಗು
31. ಳನಿಧಿನಿಕ್ಷೇಪ ಜಲಪಾಶಾಣ ಅಕ್ಷೀಣಿ ಆಗಾಮಿಸಿಧ ಸಾಧ್ಯಂಗಳೆಂ
32. ಬ ಅಷ್ಟಭೋಗತೇಜ ಸ್ವಾಮ್ಯಂಗಳು ಯೀಧೂಮಿಯಲ ಸಸ್ಯಾರಾಮ
33. ಮುಂತಾಗಿಯೇನು ಅಧಿಕಪಲವಾಹಂತೆ ಸಹಾ ಆಗುಮಾಡಿಕೊಂ
34. ಡು ಮಾನ್ಯದಯೆತ್ತು ನಡೆ ೨ ರಮೇಲೆ ಅಡಕೆ ಮೆಣಸು ಝುರಿಪಚ್ಚೆಕ
35. ವಾಡ ಮುಂತಾದ ಪಡಿಸಿನ ಸರಕು ಹೊರತ್ತಾಗಿ ಹೇರಿಕೊಂಬ ಜಿನಿಸು
36. ಅಕಿಧತರಾಗಿ ಉಪುಹುಳಿದಿದಳ ಬೂಸ ಯೆಂಣೆ ತ್ತುಪ್ಪ ಬೇಳೆ ಬೆಲ್ಲ ಕಾ
37. ಯಿ ಕತ್ತ ಕಾಡು ಬೊಬರಿ ಜವಳಿ ಕಬುನ ಹೊಗೆಸೊಪ್ಪು ಉತ್ತುತೆ ಖರ್ಜೂ
38. ರ ಯಿಂಗು ಜೀರಿಗೆ ಮೆಂಥ್ಯ ನೀರುಳಿ ಬೆಳುಳ್ಳಿ ಅರಿಸಿನ ಶುಂಟಿ ಮುಂತ್ತಾದ ಜಿನಿ
39. ಸನು ಹೇರಿಕೊಂಡು ವೀರಮಾಹೇಶ್ವರ ಪಾರಂಪರ್ಯವಾಗಿ ಆಚಂದ್ರಾರ್ಕ್ಕಸ್ಥಾಯಿ
40. ಗಳಾಗಿ ಸುಖದಿಂ ಮಠಧರ್ಮವನಡಸಿಕೊಂಡು ಬಾಹದೆಂದು ಬರಸಿಕೊಟ್ಟ ಧರ್ಮ
41. ಶಾಸನ ಆದಿತ್ಯ ಚಂದ್ರಾವನಿರೋನಳಶ್ಚ ದ್ಯೌರ್ಭೂಮಿರಾಪೋಹ್ನುದಯ
42. ಂ ಯಮಶ್ಚ ಅಹಶ್ಚ ರಾತ್ರಿಶ್ಚ ಉಭೇಚ ಸಂಧ್ಯೇಧರ್ಮಶ್ಚ ಜಾನಾತ್ತಿ ನರಸ್ಯಗ್ರ
43. ತಂ ದಾನಪಾಲನಯೋರ್ಮಧ್ಯೆ ದಾನಾಚ್ರೇಯೋನು ಪಾಲನಂ ದಾನಾತ್ಸ್ವರ್ಗ
44. ಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚುತಂಪದಂ ಸ್ವದತ್ತಾದ್ವಿಗುಣಂ ಪುಣ್ಯಂಪರದ
45. ತ್ತಾನುಪಾಲನಂ ಪರದತ್ತಾ ಪಹಾರೇಣ ಸ್ವದತಂ ನಿಶ್ಫಲಂಧವೇತ್ತು ಯತ್ರಯೋಗೀ
46. ಶ್ವರಃ ಕುರ್ಯಾತ್ತು ಸಿವಲಿಂಗಾರ್ಚನಂ ಸಕ್ರುತ್ತುವಸಂತ್ತಿ ತತ್ರತೀರ್ಥಾನಿ ಶರ್ವಾ
47. ಣಿ ಸತತಂ ಗುಹಾ ಹರನ್ಯಪ್ರೀಣಿನಾರ್ಥಂತ್ತು ಶಿವಧಕ್ತಾಯ ದೀಯ್ಯತೆ ದಾ
48. ನಂತದ್ವಿಮಲಂ ಪ್ರೋಕ್ತಂಕೇವಲಂ ಮೋಕ್ಷಸಾಧನಂ ಶ್ರೀ ಸದಾಶಿ
49. ವ

Translation.

Obeisance to Śambhu, beautiful with the fly-flap touching his lofty head, the foundation pillar of the city of the three worlds.

Be it well. In the victorious year 1630 of the Śâlivâhana era, the cyclic year Sarvajit, on the 5th lunar day of the bright half of Mâgha :—

For the charities of the *virakta-maṭha* built at Kaḷasa by Bokkasada Siddabasavaiya for Kuruvada Hâladêvaru possessed of pure and righteous Śivâchâra, the illustrious Basappa Nâyaka, son of Chennammâji, lawful queen of Sômaśêkhara Nâyaka, and grandson of Śivappa Nâyaka and great grandson of Siddappa Nâyaka, descended from Keḷadi Sadâśivarâya Nâyaka, *Eḍevamurâri, kôṭekôlâhala*, establisher of the Viśuddha-vaidikâdvaita-siddhânta, and devoted to Śiva and gurus, got executed the following charter of the gift of land :—

As Mariyappa represented that there was no śâsana for the grant of land

made to this matt and that a śâsana should be got written for the same, the following has been executed in writing for the grant of land made:—

The village of Koṇegôḍu belonging to the village Samse in Kaḷasa-sîme has been granted for the charities of this matt. The income of the said village is 4 gadyâṇas and 1½ haṇas from the old *sidhâya* (fixed revenue), 2 gadyâṇas and ¾ haṇa from *birâḍa*, ½ gadyâṇa and 1$\frac{11}{16}$ haṇa from *maḷavari*; total 6½ gadyâṇas and 4⅛ haṇas. Additional special taxes added to the income of the village: 1½ gadyâṇas and 2¼ haṇas. The total income of this estate is 8½ gadyâṇas and 1$\frac{5}{16}$ haṇas. The old income of Pâla Koṇekôḍu is 2 gadyâṇas and 3¾ haṇas. Details for this:—For the produce of 200 trees, 8 haṇas, for 5 *paḍis* of pepper 1¾ haṇas, for 3 *paḍis* of cardamoms 1½ haṇas; total 1 gadyâṇa and 1¼ haṇas. From *nashṭa* and *sthaḷada-nashṭa*, for 300 trees 1 gadyâṇa and 2½ haṇas; total 2 gadyâṇas and 3¾ haṇas. Increase of income due to new additions of land, 2¼ haṇas. Total 2 gadyâṇas and 6 haṇas. Grand total 11 gadyâṇas and 2$\frac{5}{16}$ haṇas.

In addition to this landed estate, a *mânya* for 2 pack bullocks has been granted as an act of devotion to god Śiva.

As the above grant has been made by us, you may enjoy within the boundaries of the said land marked by stones bearing the symbol of linga on them, the eight rights and powers of enjoyment including treasure on the surface or underground, water springs, minerals, imperishables, futures, ready income and possibilities and also increase the produce of the land by growing new plants and setting up gardens.

You may also carry on the two pack-bullocks which have been exempted from customs duties articles such as rice, paddy, *ragi*, salt, tamarind, pulses, *bûsa* (chaff on wheat?), oil, ghee, dhall, jaggery, cocoanuts, kâchu, dry cocoanut (copra), cloth, iron, tobacco, dates dry or fresh, asafoetida, cumin seed, fenugreek, onions, garlic, turmeric and ginger but you should not carry on them free of duties packages of heavy articles? (gaḍasina-saraku) such as arecanut, pepper, lace, etc. You may enjoy this grant in the succession of Śaiva priests (Vîra-mâhêśvara) for as long as the moon and sun endure and carry on the charities of your matt. Thus is the dharma-śâsana written.

The moon, sun, etc., know men's actions.

Between making a new gift and preserving one already made, preserving is better than making a gift. By taking away what another has given, one's own gift is rendered useless. Where a yôgiśvara worships Śiva-linga even once, Pârvati and Shaṇmukha, there all sacred waters (tîrthâni) dwell always. Whatever is given to a devotee of Śiva is an act of devotion to Śiva and is free from sin and is an essential aid to salvation.

Śrî Sadâśiva.

Note.

This registers the grant of a charter making a gift of lands to a Vîraśaiva matt at Kaḷasa in Mûḍagere Taluk by the Keḷadi king Basappa Nâyaka I (1697-1714)

son of Chennammâji. This matt is stated in the grant to have been constructed by Bokkasada Siddabasavaiya and some lands were made over to the matt apparently by the Keḷadi king but at the time no śâsana had been given. Now a śâsana was granted by the king at the instance of a person named Mariyappa to the priest of the matt named Hâladêvaru of Kurava.

The lands granted were situated in the hamlets Koṇegôḍu and Pâla Koṇegôḍu belonging to the village Samse in Kaḷasada-sîme and brought an annual revenue of 11 varahas, 2 haṇas, one hâga and bêḷe. In addition to the gift of lands the donee was allowed to carry certain articles of merchandise on two bullocks free of customs duties. The usual imprecatory verses and two verses glorifying the reward of making gifts to Śiva and his devotees are found at the end of the grant. The king's signature Śrî Sadâśiva concludes the grant.

The date of the grant is given as 5th lunar day of the bright half of Mâgha in the cyclic year Sarvajitu, Śaka year 1630 and is equivalent to January 16, 1708 A. D.

MYSORE DISTRICT.

Mysore Taluk.

27

A sannad of Kṛishṇarâja Oḍeyar III, dated 1822 A. D. brought by Pandit Nanjuṇḍârâdhya, Mysore.

Kannaḍa language and characters.

ಮೈಸೂರು ಸಿಟಿಯಲ್ಲಿ ಪಂಡಿತ ನಂಜುಂಡಾರಾಧ್ಯರು ಹಾಜರ್ಮಾಡಿದ ಸನ್ನದು.

ದೇವ ನಾಗರಾಕ್ಷರದ ಮೊಹರು.

ಕೃಷ್ಣರಾಜವಡೆಯರವರು.

ಚಿತ್ರಭಾನು ಸಂವತ್ಸರದ ಕಾರ್ತಿಕ ಶು ೧೨ ಮಂಗಳವಾರದಲ್ಲು ಶ್ರೀ
ಮತು ॥ ॥ ಮಹಿಶೂರು ಅಮೀಲ ನಂಜರಾಜೈಗೆ ಬರಶಿಕಳುಹಿ
ದ ನಿರೂಪ ಅದಾಗಿ ಮಹಿಶೂರು ತಾರೊಕು ದ್ಯಾವರಾಪುರದ ಮ
ಠದ ಗುರುಶಾಂತಪ್ಪನವರಿಗೆ ಕಂಟಿರಾಯ ಹದಿನೈದು ಹಣದ ಭೂ
ಮಿಯನ್ನು ಸರ್ವಮಾನ್ಯವಾಗಿ ನಡಸುವ ಬಗ್ಗೆ ಅಪ್ಪಣೆ ಕೊಟ್ಟು ಯಿ
ಧಿತ್ತು ಸಾಗುವಳಿ ಭೂಮಿಯಲ್ಲಿ ಬೆದ್ದಲು ಭೂಮಿಯಂನ್ನು ಸರಕಾ
ರದ ವಾರದ ಭೂಮಿಯಲ್ಲಿ ಅಗಲ ಯಿವರು ಮಾಡಿ ಯಿರುವ ಕಂದಾಯದ ಭೂಮಿಯಲ್ಲಿ ಅಗಲ ಯಿದರಲ್ಲಿ ಯಿವರು ಕೇಳಿ
ದ ಬಳಿಯ ಕಂಟಿರಾಯ ಹದಿನೈದು ಹಣದ ಭೂಮಿಯನ್ನು
ಗೊತ್ತುಮಾಡಿ ಕೊಟ್ಟು ಚಿತ್ರಭಾನು ಸಂವತ್ಸರದ ಆರಭ್ಯಾ ವ
ರುಷಂ ಪ್ರತಿಯಲ್ಲೂ ತಾಜಾಸಂನದ ಪುಜೂಜು ಮಾಡದೆ ನಿರುಪಾ
ಧಿಕದಲ್ಲ ಸರ್ವಮಾಂನ್ಯವಾಗಿ ನಡಸಿಕೊಂಡು ಬರುವದು ಯೀ
ಭೂಮಿಗೆ ಲಿಂಗ ಮುದ್ರೆ ಶಿಲಾ ಪ್ರತಿಷ್ಠೆ ಮಾಡಿಸಿಕೊಡುವದು

ಯೀ ಸಂನದ ನಕಲು ತಾಲೊಕದ ಶಿರಸ್ತಾರದಪ್ತರಕೆ ಬರಶಿ ಅಸ
ಲ ಸಂನದು ದ್ಯಾವರಾಪುರದ ಮಠದ ಗುರುಶಾಂತಪ್ಪನವರ ವಶ
ಕೆ ಕೊಡುವದು ತಾರಿಕು ೨೬ನೆ ಮಾಹೆ ನವಂಬರ ಸ೯ ೧೮೨೨ನೆ ಯಿಸ
ವಿ ಖತ್ತ ಪ್ರಸಂನ್ನೈಯ್ಯಮುನಷಿ ಹುಜೂರ್ರು ಕಂಟಿರಾಯಿ ಹದಿನೈದುವರ
ಹಾದ ಧೂಮೀ ಯಿನಾಮಾಗಿ ನಡಶಿ ಕೊಂಡು ಬರ್ರುವದು ಶ್ರೀಕೃಷ್ಣ

Note.

This sannad records the gift of lands of the annual revenue of 15 *kaṇṭhirâya haṇas* free of taxes made by the Mysore king Kṛishṇarâja Vaḍeyar III to Guru-śântappa, head of the (Vîraśaiva) matt at Dyâvalâpura village in Mysore Taluk. It is addressed to the Âmîl (Amildar) of Mysore (called in the sannad Mahiśûru-Tâlôku) named Nanjarâjaiya. The donee was permitted to select dry lands of the annual revenue of 15 haṇas either in the lands cultivated under Government management, or in the lands cultivated by the donee under *kandâyam* basis (*i.e.*, paying a certain rent each year). The grant was to commence from the year Chitrabhânu and in the land was set up a stone marked with linga.

The grant bears the usual Dêvanâgari seal of Kṛishṇarâja Vaḍeyar III and the signature Śrî Kṛishṇa. It is dated 26th November 1822 A. D., Tuesday 12th lunar day of the bright half of Kârtika in the year Chitrabhânu.

28

In the city of Mysore, in the temple of Śântîśvara-basti, on the brass-plated pedestal of the image of Sarvâhṇa-yaksha and Kûshmâṇḍi—yakshiṇi.

Kannaḍa language and characters.

ಮೈಸೂರು ಶಾಂತೀಶ್ವರ ಬಸ್ತಿಯಲ್ಲಿರುವ ಸರ್ವಾಹ್ಣಯಕ್ಷ_ಕೂಷ್ಮಾಂಡ ಯಕ್ಷಿಣಿಯರ ಪೀಠದ ಹಿತ್ತಾಳೆ
ತಗಡಿನಲ್ಲಿರುವ ಶಾಸನ.

1. ಮಹಿಸೂರ ದೇವಸ್ತಾನದ ಶ್ರೀ ಸರ್ವ್ವಾಹ್ಣಯಕ್ಷೇಶ್ವರ
2. ಸ್ವಮಿಯವರ ಪಿಠ ಪ್ರಭಾವಳಿ ದನಿಕಾರ ಪದ್ಮೈಯ್ಯ
3. ನಮಗಮರ್ರಿನಾಗೈಯನಶಾವೆ ॥ ೮ ॥

Note.

This records the gift of the brass covering of the pedestal of the figure of Sarvâhṇa Yaksha in the above temple at Mahisûr (Mysore) by a person named Marinâgaiya, son of Danikâra Padmaiya. The characters belong to the 19th century.

29

On a gong in the same Basti.

Kannaḍa languge and characters.

ಅದೇ ಬಸ್ತಿಯಲ್ಲಿರುವ ಜಾಗಟೇಮೇಲೆ.

ಮಾ॥ ಶ್ರೀ॥ ಶಾ॥ ಬೋ॥ ಸಿರಸ್ಯೆಯನ ತಂಮ್ಮ । ಪುಟ್ಟಯ್ಯನ ಸೇವೆ

Note.

This records the gift of the above gong by Puṭṭaiya, younger brother of Śirasaiya, retired shanbhog.

30

On the pedestal of the bronze image of Ananta-tîrthankara in the same Basti. Kannaḍa characters and Sanskrit language.

ಮೈಸೂರು ಸಂತೇಪೇಟೆ ಶಾಂತೀಶ್ವರ ಬಸ್ತಿಯಲ್ಲಿರುವ ಕಂಚಿನ ಅನಂತತೀರ್ಥಕರ ಬಿಂಬದ ಪೀಠದಮೇಲೆ.

1. ಶ್ರೀಮತ್ಕಸ್ಯಪಗೋತ್ರಜೋ ಜಿನ ಪದಾಂಭೋಜೇಲಸಂಷಟ್ಪದಃ ಕ್ಷಾತ್ರೀಯೋತ್ತಮ ದೇವರಾಜನೃಪತಿಃ ಸದ್ಧರ್ಮ್ಮ
2. ಪತ್ನ್ಯಾಸಹ ಕೆಂಪಮ್ಮಣ್ಯಭಿಧಾನಯಾವ್ರತಯುಜಾಸ್ವರ್ಗ್ಗಾಪವರ್ಗಪ್ರದಂಕೃತ್ವಾನಂತವ್ರತಂತದಾ
3. ರಚಿತವಾನ್ ಬಿಂಬಂಮುದೈತಚ್ಛುಭಂ ॥ ಅಂಬುಧೀಂದ್ರಿಯಶೈಲೇಂದುಪ್ರಮಿತೇಸ್ಮಿನ್‌ಶಕಾಬ್ದಕೇ ।
4. ನಂದನೇವತ್ಸರೇಭಾದ್ರಮಾಸೇ ಶುಕ್ಲಾಷ್ಟಮೀತಿಥೌ । ಅನಂತನಾಥಬಿಂಬಸ್ಯಪ್ರತಿಷ್ಠಾಂ ಜಗ
5. ದುತರಾಂ । ಕಾರಯಾಮಾಸ ಪೂರ್ವೋಕ್ತದೇವರಾಜನೃಪೋತ್ತಮಃ ॥

Transliteration.

1. śrîmat-Kasyapa-gôtrajô Jinapadâmbhôje lasaṃ shaṭpadaḥ kshâttrîyôttama-Dêvarâjanṛipatiḥ saddharmma-
2. patnyâ saha Kempammaṇyabhidhânayâ vratayujâ svarggâpavargapradaṃ kṛitvâ naṃtavrataṃ tadâ
3. rachitavân bimbaṃ mudaitach chhubhaṃ ॥ aṃbudhîṃdriya-śailêṃdû pramitêsmin Śakâbdakê ।
4. Nandanê-vatsarê Bhâdramâsê suklâshṭamî-tithau । Anantanâtha-bimbasya pratishṭhâṃ jaga-
5. d-utarâṃ kârayâmâsa pûrvôkta-Dêvarâja-nṛipôttamaḥ ॥

Translation.

King Dêvarâja, the best of the kshatriyas, born of Kâśyapagôtra, a bee shining at the lotus feet of Jina, and his good queen named Kempammaṇṇi, devoted to religious rites (*vratayuj*) performed Ananta-vrata, which leads to heaven and salvation and at the conclusion of the *vrata* caused this auspicious image to be made. In the year Nandana, in the Śaka year counted by seas, organs of sense, mountains and moon (1754), in the month Bhâdrapada, in the 8th day of the bright fortnight, the above king Dêvarâja got this image of Anantanâtha to be consecrated.

Note.

This records the observance of Anantavrata, which consists of the worship of the Jaina Tîrthankara named Anantanâtha with suitable fasts, etc., by Dêvarâja-nṛipati and his wife Kempammaṇṇi and the setting up of the metallic image of Anantanâtha in the Śântîśvara-basti by him along with his wife Kempammaṇṇi.

Dêvarâja-nṛipati here referred to was a member of the Arasu community in Mysore. The date of the consecration corresponds to September 2, 1832 A. D., when Kṛishṇarâja Vaḍeyar III was the King of Mysore.

31

On two lamp stands (*dîpasthambha*) in the same basti.

Kannaḍa characters and Sanskrit language.

ಅದೇ ದೇವಸ್ಥಾನದ ಎರಡು ದೀಪಸ್ತಂಭಗಳಮೇಲೆ.

ಕೇವಲದೃಷ್ಟಿಸಂಪ್ರಾಪ್ತ್ಯೈ ಶ್ರೀಶಾಂತಿಸ್ವಾಮಿನೇರ್ಪಿತಂ । ಚಾಮರಾಜಮಹಿಷ್ಯೇದಂ ದೇವೀರಮ್ಮಣ್ಣಿ ಸಂಜ್ಞಯಾ । ೧

Note.

This records that the above lamp-stands were presented to Śântîśvara-basti by Dêvîrammaṇṇi, queen of Châmarâja for the attainment of perfect faith. Châmarâja here referred to is the Mysore King Châmarâja Voḍeyar IX (1776-1796).

32

On four pots of the same Basti.

Kannaḍa characters and Sanskrit language.

ಅದೇ ದೇವಸ್ಥಾನದ ನಾಲ್ಕು ಚೆಂಬುಗಳಮೇಲೆ.

ಮಹಿಷಾಪುರಶಾಂತೀಶಾಭಿಷೇಕಾಯಸಮರ್ಪಿತಂ । ಚಾಮರಾಜಮಹಿಷ್ಯೇದಂ ದೇವೀರಮ್ಮಣ್ಣಿ ಸಂಜ್ಞಯಾ

Note.

This records the gift of the four brass vessels (chambu) by the queen Dêvîrammaṇṇi of the previous record for the *abhishêka* (bathing) of Sântîśa of Mahishâpura who is the same as the god Śântinâtha in Mysore.

33

On the brass covering of the Gandhakuṭi panel in the doorway of the garbhagṛiha in the same basti.

Kannaḍa language and characters.

ಅದೇ ದೇವಸ್ಥಾನದ ಗರ್ಭಗೃಹದ ಬಾಗಲಲ್ಲಿರುವ ಗಂಧಕುಟಿ ಹಿತ್ತಾಳೆ ತಗಡಿನಮೇಲೆ.

ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನಶಕ ವರ್ಷ ೧೭೩೭ನೆ ಭಾವಸಂ । ಆಶ್ವೀಜ ಶು ೧೮ಲು ಶ್ರೀ ಶಾಂತೀಶ್ವರ ಸ್ವಾಮಿಯವರ ದೇವಸ್ಥಾನದ ಗಂಧಕುಟಿಯು ಧನಿಕಾರ ಪದ್ಮೈಯನ ಪುತ್ರ ನಾಗೈಯನ ಸೇವೆತಗಡು ೩೯ ॥

Note.

This records that the brass-covered doorway (*gandhakuṭi*) was the gift of a person named Nâgaiya, son of Dhanikâra Padmaiya. The weight of the metallic

plate is given as 39½ (seers). The date of the gift is given as S' 1736 Bhâva sam. Âśv. śu 1 corresponding to October 14, 1814 A. D.

34

On the brass covered door of the sukhanâsi in the same basti.

Kannaḍa characters and Sanskrit language.

ಅದೇ ದೇವಸ್ಥಾನದ ಸುಖನಾಸಿ ಬಾಗಿಲ ಹಿತ್ತಾಳೆ ತಗಡಿನಮೇಲೆ.

ಶ್ರೀಮಚ್ಛಾಂತಿಜಿನೇಂದ್ರಸ್ಯ ಪಂಚಕಲ್ಯಾಣಸಂಪದಃ । ಶ್ರಿಯಾ ಮೇರುಜಿನಾಗಾರಂ ಹಸತಶ್ಚೈಕ್ಯವೇಶ್ಮನಃ । ೧ ।
ಪರಾರ್ದ್ಧ್ಯರಚನೋಪೇತಂ ಕವಾಟಮಿದಮದ್ಭುತಂ । ಕಾರಯಾಮಾಸ ಸದ್ಭ

ಎರಡನೆಯ ಬಾಗಿಲಮೇಲೆ

ಕ್ತ್ಯಾಶ್ರಾವಕೋಜೈನಮಾರ್ಗ್ಗತಃ ॥ ೨ ॥ ನಾಗನಾಮಾಪಿತುಃ ಸ್ವಸ್ಯ ಮರಿನಾಗಾಹ್ವಯಸ್ಯಚ । ಧನಿಕಾರಪದಾಢ್ಯ
ಸ್ಯಸ್ವರ್ಮೋಕ್ಷಸುಖಲಬ್ಧಯೇ ॥ ೩ ॥

Transliteration.

śrîmach-Chhâṃti-Jinêṃdrasya paṃcha-kalyâṇa-saṃpadaḥ ।
śriyâ Mêrujinâ-gâraṃ hasataśchaikya-vêśmanaḥ । ೧ ।
parârddhya-rachanôpêtaṃ kavâṭam idam adbhutaṃ ।
kârayâmâsa sadbhaktyâ Śrâvakô Jainamârggataḥ ॥ ೨ ॥
Nâga-nâmâ pituḥ svasya Marinâgâ-hvayasya cha ।
dhanikâra-padâḍhya-sya svarmôksha-sukhalabdhayê ॥ ೩ ॥

Translation.

A person named Nâga, who is a Śrâvaka, according to the Jaina path, got constructed with righteous devotion, for the attainment of the bliss of *môksha* (liberation) to his father Nâga called also Marinâga and holding the position of *dhanikâra* this wonderful doorway excellently prepared for this mansion of Śânti Jinendra who has attained five *kalyâṇas* which laughs at the Mêrujinâgâra by its beauty.

Note.

This records the construction of the above doorway by Nâga of the previous record. No date is given here but evidently it seems to be of the same date as the previous number *viz.*, 1814.

35

At the Royal palace in the Mysore City, on the umbrella of the throne (Simhâsana).

Kannaḍa characters and Sanskrit language.

ಮೈಸೂರು ಅರಮನೆಯಲ್ಲಿರುವ ಶ್ರೀಮನ್ಮಹಾರಾಜರವರ ಸಿಂಹಾಸನದ ಛತ್ರಿಯಮೇಲೆ ಕೆತ್ತಿರುವುದು.

ಶ್ರೀ ಚಾಮುಂಡಾ ಕೃಪಾಲಬ್ಧ ಶಾಶ್ವತೈಶ್ವರ್ಯಭಾಸ್ವರ ।
ಕರ್ಣಾಟಪೃಥ್ವೀ ಸಾಮ್ರಾಜ್ಯರತ್ನಸಿಂಹಾಸನೇಶ್ವರ ॥೧॥

ಯಾದವಾನ್ವಯದುಗ್ಧಾಬ್ಧಿಶರದ್ರಾಕಾಸುಧಾಕರ ।
ಶ್ರೀಚಾಮರಾಜತನುಜ ಶ್ರೀಕೃಷ್ಣಧರಣೀಶ್ವರ ॥ ೨ ॥
ಕುಲಕ್ರಮಾಗತಂ ರಮ್ಯಂ ಧದ್ರಪೀಠಮುಪೇಯುಷಃ ।
ಕೌತೂಹಲಾನಿ ಲೋಕಾನಾಂ ದ್ರೋಗ್ಧಿ ಧತ್ರಮಿದಂ ತವ ॥ ೩ ॥
ತ್ವದ್ಯಶೋವಿಮಲೇಂದು ಶ್ರೀಜಾತಾಧಿಭವಶಂಕಿತಃ ।
ಏಷ ರಾಕಾಸುಧಾಂಶುಸ್ತ್ವಾಂ ಧತ್ರವ್ಯಾಜೇನ ಸೇವತೇ ॥ ೪ ॥
ತ್ವದಾಶ್ರಯಮಹಿಮ್ನಾ ನೈಕ್ಯಕೃತ್ಯ ತಪನತ್ವಿಷಂ ।
ಸದಾಕುವಲಯಾನಂದಮಾಧತ್ತೇ ಧತ್ರಚಂದ್ರಮಾಃ ॥ ೫ ॥
ಬ್ರಹ್ಮಾ ವಿಷ್ಣುರ್ಮಹೇಶಶ್ಚ ಸ್ವಸ್ವಶಕ್ತಿಸಮನ್ವಿತಾಃ ।
ರತ್ನಸಿಂಹಾಸನಾರೂಢಂ ರಕ್ಷಂತು ತ್ವಾಮಹರ್ನಿಶಂ ॥ ೬ ॥
ವಾಣೀವಾಗ್ವೈಖರೀಂ ದದ್ಯಾಲ್ಲಕ್ಷ್ಮೀಸ್ತ್ವಂಪದಮೂರ್ಜಿತಾಂ ।
ಮಂಗಲಾನಿ ಸದಾ ದದ್ಯಾದ್ಭವತೇ ಸರ್ವಮಂಗಳಾ ॥ ೭ ॥
ತ್ರಯಸ್ತ್ರಿಂಶತ್ಕೋಟಿಸಂಖ್ಯಾ ಯೇ ದೇವಾಸ್ತ್ರಿದಿವೌಕಸಃ ।
ಧದ್ರಪೀಠೇ ಸುಖಾಸೀನಂ ರಕ್ಷಂತು ತ್ವಾಂ ಸಮಂತತಃ ॥ ೮ ॥
ವಿಶ್ವೇದೇವಾಶ್ಚ ವಸವೋ ರುದ್ರಾದಿತ್ಯಗಣಾಸ್ತಥಾ ।
ಧದ್ರಾಸನೇ ಸಮಾಸೀನಮವಂತು ತ್ವಾಮಹರ್ನಿಶಂ ॥ ೯ ॥
ಪ್ರತಾಪಂ ತವ ಪುಷ್ಣಾತು ಲೋಕಚಕ್ಷುರ್ಗಭಸ್ತಿಮಾನ್ ।
ನಿರ್ಮಲಾಂ ಚಂದ್ರಮಾಃ ಕೀರ್ತಿಂ ಮಂಗಲಾನಿ ಮಹೀಸುತಃ ॥ ೧೦ ॥
ಸೌಮ್ಯತಾಮಿಂದುಜೋ ದದ್ಯಾತ್ಪ್ರಜ್ಞಾಂ ಸುರದೇಶಿಕಃ ।
ಸುನೀತಿಂ ಕವಿರಾದದ್ಯಾತ್ಸುಖಂ ಶನಿರನುತ್ತಮಂ ॥ ೧೧ ॥
ರಾಹುರ್ಬಾಹುಬಲಂ ದದ್ಯಾತ್ಕೇತುಸ್ತವ ಕುರೋನ್ನತಿಂ ॥
ಸರ್ವೇಗ್ರಹಾಸ್ತ್ವನಕ್ಷತ್ರಾಃ ಸುಪ್ರಸನ್ನಾ ಭವಂತು ತೇ ॥ ೧೨ ॥
ದುರ್ಗಾದೇವೀ ಗಣೇಶಶ್ಚ ಕ್ಷೇತ್ರಪಾಲೋಧಯಂಕರಃ ॥
ವಾಸ್ತೋಷ್ಪತಿಃ ಪ್ರಸನ್ನಾತ್ಮಾ ಸರ್ವೇ ರಕ್ಷಂತು ಸರ್ವತಃ ॥ ೧೩ ॥
ಲೋಕಪಾಲಾ ಮಹಾತ್ಮಾನಃ ಸ್ವಾಂಸ್ವಾಂ ದಿಶಮುಪಾಶ್ರಿತಾಃ ।
ರಕ್ಷಂತು ತ್ವಾಂ ಸದಾ ಸರ್ವೇ ಧದ್ರಪೀಠಾಧಿರೋಹಿಣಂ ॥ ೧೪ ॥
ಐರಾವತಂ ಸಮಾಸ್ಥಾಯ ವಜ್ರಹಸ್ತಃ ಪುರಂದರಃ ।
ತನೋತು ಸಂಪದಾಮೃದ್ಧಿಂ ತವ ರಾಜ್ಯಂ ಪ್ರಶಾಸತಃ ॥ ೧೫ ॥
ಮೇಷಾರೂಢಃ ಸಪ್ತಹಸ್ತಃ ಸ್ರುಕ್ಸ್ರುವಾದ್ಯಾಯುಧೋನಲಃ ।
ತೇಜಸ್ವಿತಾಂ ಪ್ರದದ್ಯಾತ್ತೇ ಸಿಂಹಪೀಠಾಧಿರೋಹಿಣಃ ॥ ೧೬ ॥
ದಂಡಾದಿಕಾಯುಧೋಪೇತೋ ಮಹಿಷೋಪರಿಸಂಸ್ಥಿತಃ ।
ಧರ್ಮರಾಜಃ ಪ್ರಸನ್ನಸ್ತೇ ದದ್ಯಾದ್ಧರ್ಮೇ ಮತಿಂ ಸ್ಥಿರಾಂ ॥ ೧೭ ॥
ನರಾರೂಢೋ ಗದಾಪಾಣಿರ್ಯಾತುಧಾನಗಣೇಶ್ವರಃ ।
ದುಷ್ಟಗ್ರಹಭಯಂ ಛಿಂದ್ಯಾತ್ತವ ಪೃಥ್ವೀಂ ಪ್ರಶಾಸತಃ ॥ ೧೮ ॥
ಪ್ರಚೇತಾ ನಕ್ರಮಾರೂಢಃ ಪಾಶಾದ್ಯಾಯುಧಸಂಯುತಃ ।
ದದ್ಯಾತ್ಪ್ರಸನ್ನಚಿತ್ತತ್ವಂ ಶುಚಿತ್ವಂಚ ಸದಾ ತವ ॥ ೧೯ ॥
ಬಿಭ್ರಚ್ಛೂರ್ಪಂ ಮೃಗಾರೂಢಃ ಪ್ರಾಣಾನಾಮೀಶ್ವರೋಮರುತ್ ॥
ಆರೋಗ್ಯಂ ಬಲಸಂಪತ್ತಿಂ ದದ್ಯಾತ್ತವ ನಿರಂತರಂ ॥ ೨೦ ॥
ಅಶ್ವಾರೂಢಃ ಖಡ್ಗಹಸ್ತೋ ರಾಜರಾಜೋ ಮಹಾಯಶಾಃ ॥
ದದ್ಯಾದ್ಧನರ್ದ್ಧಿಮಕ್ಷಯ್ಯಾಂ ತ್ಯಾಗೇ ಸತ್ಯಪಿ ಧೂರಿಶಃ ॥ ೨೧ ॥

ತುಂಗಂ ಪುಂಗವಮಾರೂಢಃ ಶೂರಾದ್ಯಾಯುಧಜಾಲಧೃತ್ ॥
ದೇವದೇವೋ ಮಹೇಶಾನೋ ದದ್ಯಾದಾಯುಷ್ಯಮೂರ್ಜಿತಂ ॥ ೨೨ ॥
ದಿಲೀಪಸ್ವಗರೋ ರಾಮೋ ಹರಿಶ್ಚಂದ್ರೋನಳಸ್ತಥಾ ॥
ಯಂ ಧರ್ಮಮನ್ವವರ್ತಂತ ತಂ ಧರ್ಮಮನುಪಾಲಯ ॥ ೨೩ ॥
ಧತ್ರಧಾಯಾಮನೋಹಾರಿ ಧದ್ಯಾಸನಮುಪೇಯುಷಃ ॥
ನಿತ್ಯಂ ತೇ ದೇವವಿಪ್ರಾಣಾಂ ಧಮಂತ್ಯೇತಾ ಮಹಾಶಿಷಃ ॥ ೨೪ ॥

Transliteration.

śrî Châmuṃḍâ-kṛipâ-labdha-śâsvataiśvarya-bhâsvara |
Karṇâṭa-pṛithvî-sâmrâjya-ratnasiṃhâsanêśvara ॥ 1 ॥
Yâdavânvaya-dugdhâbdhi-śarad-râkâsudhâkara |
śrî Châmarâja-tanuja Śrî Kṛishṇadharaṇîśvara ॥ 2 ॥
kulakramâgataṃ ramyaṃ bhadrapîṭham upêyushaḥ |
kautûhalâni lôkânâṃ dôgdhi chhatram idaṃ tava ॥ 3 ॥
tvad-yaśô-vimalêṃdu-śrî-jâtâbhibhavaśaṃkitaḥ |
êsha râkâsudhâṃśus tvâṃ chhatra-vyâjêna sêvatê ॥ 4 ॥
tvad-âśraya-mahimnâsau nyakkṛitya tapana-tvisham |
sadâ kuvalayânamdam ādhattê chhatra-chaṃdramâḥ ॥ 5 ॥
Brahmâ Vishṇur Mahêśaścha sva-sva-śakti-samanvitâḥ |
ratna-simhâsanârûḍhaṃ rakshaṃtu tvâm aharniśaṃ ॥ 6 ॥
vâṇî vâgvaikharîṃ dadyâl Lakshmîs saṃpadam ûrjitâṃ |
maṃgalâni sadâ dadyâd bhavatê Sarvamangalâ ॥ 7 ॥
trayastriṃśat-kôṭi-saṃkhyâ yê dêvâs tri-divaukasaḥ |
bhadrapîṭhê sukhâśînaṃ rakshaṃtu tvâṃ samaṃtataḥ ॥ 8 ॥
Viśvêdêvâś cha Vasavô Rudrâdityagaṇâs tathâ |
bhadrâsane samâsînam avaṃtu tvâm aharniśaṃ ॥ 9 ॥
pratâpaṃ tava pushṇâtu lôkachakshur Gabhastimân |
nirmalâṃ Chaṃdramâḥ kîrtiṃ maṃgalâni Mahîsutaḥ ॥ 10 ॥
saumyatâm Iṃdujô dadyât prâjñatvaṃ Suradêśikaḥ |
sunîtiṃ Kavir âdadyât sukhaṃ Śaniranuttamaṃ ॥ 11 ॥
Râhur bâhubalaṃ dadyât Kêtus tava kulônnatiṃ |
sarvê grahâs sanakshatrâḥ suprasannâ bhavaṃtu tê ॥ 12 ॥
Durgâdêvî Gaṇêśaś cha Kshêtrapâlô bhayaṃkaraḥ |
vâstôshpatiḥ prasannâtmâ sarvê rakhaṃtu sarvataḥ ॥ 13 ॥
lôkapâlâ mahâtmânaḥ svâṃ svâṃ diśam upâśritâḥ |
rakshaṃtu tvâm sadâ sarve bhadra-pîṭhâdhirôhiṇam ॥ 14 ॥
Airâvataṃ samâsthâya vajrahastaḥ Puraṃdaraḥ |
tanôtu saṃpadâm ṛiddhiṃ tava râjyaṃ praśâsataḥ ॥ 15 ॥
mêshârûḍhaḥ saptahastaḥ sruk-sruvâdyâ-yudhô nalaḥ |
têjasvitâṃ pradadyât tê siṃhapîṭhâdhi-rôhiṇaḥ ॥ 16 ॥

damḍâdikâyudhôpêtô mahishôpari sam-sthitaḥ |
Dharmarâjaḥ prasannas te dadyâd dharmê matim sthirâm ‖ 17 ‖
narârûḍhô gadâpâṇir yâtudhâna-gaṇêśvaraḥ |
dushṭa-graha-bhayaṃ chhimḍyât tava pṛithvîṃ praśâsataḥ ‖ 18 ‖
Prachêtâ nakram ârûḍhaḥ pâśâdyâyudha-saṃyutaḥ |
dadyât prasanna-chittattvaṃ śuchitvaṃ cha sadâ tava ‖ 19 ‖
bibhrachchhûrpaṃ mṛigârûḍhaḥ prâṇânâm îśvarô Marut |
ârôgyaṃ balasampattiṃ dadyât tava niraṃtaraṃ ‖ 20 ‖
aśvârûḍhaḥ khaḍga-hastô Râjarâjô mahâyaśâḥ |
dadyâd dhanarddhim akshayyâṃ tyâgê satyapi bhûriśaḥ ‖ 21 ‖
tuṃgaṃ puṃgavam ârûḍhaḥ śûlâdyâyudha-jâla-bhṛit |
dêvadêvô Mahêśânô dadyâd âyushyam ûrjitaṃ ‖ 22 ‖
Dilîpas Sagarô Râmô Hariśchaṃdrô Naḷas tathâ |
yaṃ dharmam anvavartaṃta taṃ dharmam anupâlaya ‖ 23 ‖
chhatra-chhâyâ-manôhâri-bhadrâsanam upêyushaḥ |
nityaṃ tê dêva viprâṇâṃ bhavaṃt vêtâ mahâśishaḥ ‖ 24 ‖

Translation.

O king Śrî Kṛishṇa, son of Śrî Châmaraja shining on account of everlasting wealth obtained by the favour of Śrî Châmuṇḍâ, Lord of the jewelled throne of the kingdom of Karnâṭa, the full moon of the autumn (śarad) to the Milky Ocean of the Yâdava family :—

This umbrella of you who own the auspicious seat (throne) which has come down to you in lineal succession and is beautiful, makes the people filled with wonder. Afraid of defeat by the spotless moon of your fame, the moon (of the full moon day) serves you in the guise of an umbrella. Treating with contempt the brilliance of the sun by the power of your support, the moon of your umbrella causes joy at all times to the circle of the earth (otherwise to the lilies). May Brahma, Vishṇu and Mahêśa together with their *śaktis* protect you day and night seated on the jewelled throne. May Vâṇi give you eloquence, Lakshmî great wealth and Sarvamangalâ, good fortune at all times. May the thirty-three crores of gods, the Viśvedêvas, the Vasus, Rudras and the Âdityas protect you day and night seated on the throne. May Sûrya, the eye of the earth, increase your glory, the moon the spotless fame, Mangala good fortune, Budha loveliness (saumyatâ), Guru wisdom, Śukra statesmanship, Śani great happiness, Râhu strength of arm and Kêtu eminence in family (kulônnati). May all the planets and stars be auspicious to you.

May Durgâdêvi, Gaṇêśa and the beneficent (*abhayankarah*) Kshêtrapâla and the propitious Vâstoshpati protect you on all sides. May all the great protectors of regions (lôkapâla) dwelling in their quarters constantly protect you seated on

the throne. May Indra, seated on Airâvata and bearing the thunderbolt increase the wealth of you that rule over the kingdom. May the seven-handed Agni, seated on the ram and holding *sruk*, *sruva* and other weapons give glory to you seated on the throne. May Dharmarâja seated on the buffalo and possessed of Daṇḍa and other weapons be favourable to you and give you an abiding love of Dharma. May Nairrita, the lord of the Yâtudhânas, armed with the mace and seated on a man remove the fear of evil spirits to you who rule the earth. May Varuṇa seated on the crocodile and possessed of the noose and other weapons give you always peace of mind and purity. May Vâyu, seated on the antelope and bearing the winnow grant you health and strength at all times. May the famous Kubêra armed with the sword and seated on the horse give you treasure undiminished in spite of liberal benefactions (tyâga). May the great Îśâna, god of gods, seated on the big Bull and bearing the trident and other weapons, give you long life.

May you maintain the path of *dharma* followed by Dilîpa, Sagara, Râma, Hariśchandra and Naḷa. May these blessings of gods and Brahmans always attend you seated on the beautiful throne under the shadow of the umbrella.

Note.

This inscription consisting of 24 *anushṭubh* verses in Sanskrit invoking blessings on Kṛishṇarâja Oḍeyar III is engraved on the gold umbrella of His Highness the Maharaja's throne in the Mysore Palace. No date is given. [See M. A. R. 1919, P. 44.]

36

At the temple of Prasanna Venkaṭaramaṇasvâmi of Subrâyadâsa, on a slab above the doorway of the Ānjanêya shrine.

Kannaḍa language and characters.

ಮೈಸೂರು ಕೃಷ್ಣವಿರಾನ ಅಗ್ರಹಾರದಲ್ಲಿರುವ ಸುಬ್ರಾಯದಾಸರ ಶ್ರೀ ಪ್ರಸನ್ನ ವೆಂಕಟರಮಣ ಸ್ವಾಮಿಯವರ ದೇವಸ್ಥಾನದಲ್ಲಿ ಪ್ರಾಣದೇವರ ಗುಡಿ ಬಾಗಿಲವಾಡದ ಮೇಲ್ಗಡೆ ಗೋಡೆಯಲ್ಲಿರುವ ಕಲ್ಲಿನಲ್ಲಿ.

(ಮರಾಠಿ ಮೋಡಿಯಲ್ಲಿ ದೊರೆಗಳ ರುಜು)

1. ಅಳಿದ ಮಾಹಾಸ್ವಾಮಿಯವರು ॥ । ರತ್ನಸಿಂಹಾಸನಾರೂಢರಾಗಿ ಸಮಸ್ತ ಬಿರುದಾವಳಿಸಮೇತವಾ
2. ಗಿಪ್ರಥ್ವೀಸಾಮ್ರಾಜ್ಯಂಗೈಯುತ್ತಿರಲು ಶಾಲ್ಲಿವಾಹನಶಖವರುಷಂಗಳು ೧೭೫೮ನೆ ಸಂದವರ್ತ
3. ಮಾನವಾದ ದುರ್ಮುಕಿ ಸಂ । ದ ಆಶ್ವಿಜಶು ೫ ಲು ಸರ್ವವಿಷಯದಲ್ಲು ಸಂರಕ್ಷಕರಾದ ಸುಬರಾಯದಾ
4. ಸಪ್ರತಿನಾಮ ಗೋಪಾಲದಾಸನ್ನು ಯೀ ಕೃಷ್ಣವಿರಾನದ ಅಗ್ರಹಾರದಲ್ಲಿ ನಂನ ಹೆಸರಿಗೆ ದಯಮಾಡಿಶಿದ ವೃತಿ
5. ಮನೆಯಂನು ಪ್ರಸಂನ ವೆಂಕಟೇಶದೇವರು ದೇವಸ್ತಾನ ಚಿತ್ರಮಂಟಪ ರಥಟಾಕತೋಪುದೇವಸ್ತನದ ಯೆದೆ ರಿಗೆ ಅಗ್ರಹಾ
6. ರ ತಟಾಕದಮೇಲೆ ಪ್ರಾಣದೇವರು ದೇವಸ್ತಾನ ೧ ಪ್ರಸನ್ನಪುಷ್ಕರಣಿ ಪ್ರಸನ್ನಪ್ರಾಣದೇವರು ರಾಮದೇವರು ದೇವಸ್ತಾನ
7. ಪುತ್ಸವ ಮಂಟಪ ಸಂಧ್ಯಾಮಂಟಪ ಮುಂತಾದ್ದು ಅಳಿದ ಮಹಾಸ್ವಾಮಿಯವರ್ರಿಗೆ ಅವರಪುತ್ರಕಳತ್ರಅವರವಂ

8. ಶಪಾರಂಪರ್ಯಾ ವಿಶಿಷ್ಟಧರ್ಮವೂ ಸೇರಬೇಕೆಂದು ನಂಮ ಅಂಣಂದರು ಶೀನಪ್ಪದಾಸರು ನಂಮತಿ
ಯಿಂದಾ ಮು
9. ಂದೆ ಪರಲೋಕ ಸಾಧನಾರ್ಥವಾಗಿ ಶ್ರೀ ಕೃಷ್ಣರ್ಪಣಪೂರ್ವಕವಾಗಿ ಆಳಿದ ಮಹಾಸ್ವಾಮಿಯವರು
ಮಾಡಿಸಿದ
10. ಧರ್ಮ ಯಿವರಸವಿಸ್ತಾರವು ಪ್ರಸಂನವೆಂಕಟೇಶದೇವರು ದೇವಸ್ತಾನದ ಶಿಲಾಸಾಧನದಲ್ಲಿಧೆ ನೋಡಲಾ
11. ಗಿ ತಿಳಿಯಬಂದಿತ್ತು ರ್ರುಜು ಶ್ರೀಕೃಷ್ಣ

Transliteration.

1. âḷida mahâsvâmiyavarru ‖ ¹ratnasiṃhâsanârûḍharâgi samasta birudâvaḷi-samêtavâ-
2. gi pruthvîsâṃmrâjyaṃ gaiyuttiralu Śâllivâhana Śakhavarushaṃgaḷu 1758 ne saṃda varta-
3. mânavâda Durmuki sam ‖ da Âśvija śu 5 lu sarvavishayadallu saṃrakshakarâda Subarâyadâ-
4. sapratinâma Gôpâladâsannu yî Kṛishṇavilâsada agrahâradalli naṃna hesarige dayamâḍisida vṛiti
5. maneyaṃnu Prasaṃna Venkaṭeśadêvarru dêvastâna chitramaṃṭapa ratha taṭâka tôpu dêvastanada yedarige agrahâ-
6. ra taṭâkada mêle Prâṇadêvarru dêvastâna 1 Prasanna-pushkaraṇi Prasanna-Prâṇadêvarru Râmadêvarru dêvastâna
7. vutsava maṃṭapa saṃdhyâmaṃṭapa muṃtâddu âḷidamahâsvâmiyavarrige avara putra kaḷatra avara vaṃ-
8. śapâraṃparyâ viśishṭa dharmavû sêrabêkeṃddu naṃma aṃṇaṃdaru Śînappadâsarru saṃmatiyiṃdâ muṃ-
9. de paralôkasâdhanârthavâgi śrî-Kṛishṇarpaṇa-pûrvakavâgi âḷida mahâsvâmiyavarru mâḍisida
10. dharma yivara savistâravu Prasaṃna Venkaṭêśa-dêvaru dêvastânada śilâsâdhanadallidhe nôḍalâ-
11. gi tiḷiyabaṃdittu rruju śrî Kṛishṇa

Translation.

While His Highness the king with all his titles is ruling the earth seated on the jewelled throne . . . . . .

On the 5th lunar day of the bright half of Âśvija in the year Durmukhi, 1758th year of the Śâlivâhana era, I, Subrâyadâsa surnamed Gôpaladâsa, protector in all respects (ellâvishayadallu samrakshakarâda) with the approval of my elder brother Śînappadâsa made a gift of the following works of charity including the vṛitti and house favoured to me in Kṛishṇa Vilâsa Agrahâra, the Prasanna Venkaṭêśá image and the temple, the painted hall, the car, the tank, the grove, the agrahâra in front of the Prasanna Venkaṭêśa temple, the Ânjanêya temple on the tank,

Prasanna-pushkariṇi pond, Prasanna-Prâṇadêvaru, Râmadêvaru temple, festival hall, Sandhyâ-maṇṭapa, etc., to god for my spiritual welfare and the merit of the king and his family and descendants. All these charities owe their existence to the king. Details about this are found in the stone śâsana in the Prasanna Venkaṭêśvarasvâmi temple and can be learnt by seeing the same. Śrî Kṛishṇa.

Note.

This records briefly the charities made by Subrâyadâsa, a Mâdhva Brahman of Mysore and a dependant of the king Kṛishṇarâja Vaḍeyar III, king of Mysore. The fuller details of these charities are given in another record. The present record is dated S' 1758 Durmukhi sam. Âśv. Śu. 5, which is equivalent to October 15, 1836 A.D. [For the life of Subrâyadâsa, See M. A. R. 1919, P. 45.]

37

At the village Âlanahaḷḷi in the hobli of Mysore, on the doorway of the Manôranjana Mahal bungalow.

Kannaḍa language and characters.

ಮೈಸೂರು ತಾಲ್ಲೋಕು ಕನಬಾ ಹೋಬಳಿ ಆಲನಹಳ್ಳೀ ಸಮೀಪದಲ್ಲಿರುವ ಮನೋರಂಜನ ಮಹಲಿನ ಬಾಗಿಲ ಮೇಲೆ.

1. ಶ್ರೀರಸ್ತು ॥ ಸ್ವಸ್ತಿ ಶ್ರೀವಿಜಯಾಭ್ಯುದಯ
2. ಶಾಲೀವಾಹನಶಕ ೧೭೮೨ನೆ ಸಿದ್ಧಾರ್ಥಿ ಸಂವತ್ಸರ
3. ದ ಆಶ್ವೀಜ ಶುದ್ಧ ೧೦ ಗುರುವಾರಕ್ಕೆ ಸರಿಯಾದ
4. ಸನ್ ೧೮೫೯ನೆ ಅಗಟೊಬರು ತಾರೀಕು ೬ಲ್ಲೂ ಆಳಿದ
5. ಮಹಾಸ್ವಾಮಿಯವರ ಧರ್ಮಪತ್ನೀರಾದ ಸಮುಖ
6. ತ್ತೊಟ್ಟಿ ಸಂನಿಧಾನದ ಮುದ್ದು ಕೃಷ್ಣಾಜಂಮಣಿ
7. ಯವರು ನಿರ್ಮಾಣ ಮಾಡಿಶಿದ ಧರ್ಮಛತ್ರದ ಬ
8. ಳೀ ಯಿರುವ ಖಾಸಾ ಮನೋರಂಜನ ಮಹಲು ।

Transliteration.

1. śrîrastu ॥ svasti śrî vijayâbhyudaya
2. Śâlivâhana śaka 1782 ne Siddhârthi-saṃvatsara-
3. da Âśvîja śuddha 10 Guruvârakke sariyâda
4. san 1859 ne Agaṭôbaru târîku 6 llû âḷida
5. mahâsvâmiyavara dharmapatnîrâda Samukha-
6. ttoṭṭi-saṃnidhânada Muddu-Kṛishṇâjaṃmṇaṇṇi-
7. yavaru nirmâṇamâḍiśida dharmachhatrada ba-
8. ḷiyiruva Khâsâmanôranjana mahalu ।

Translation.

Good fortune. Be it well. In the year 1782 Siddhârthi of the auspicious Śâlivâhana era, on Thursday the 10 lunar day of the bright half of Âśvîja corresponding to 6th October 1859, this Manôranjana Mahal belonging to the Mahârâja (khâsa) was constructed near the choultry (dharma-chhattra) set up by Muddukṛishṇâjammaṇṇi of Samukhattoṭṭi, lawful wife of His Highness the Maharaja (*âḷida mahâsvâmiyavaru*).

Note.

This records the construction of the above royal mansion and a choultry adjacent to it by Muddukṛishṇâjammaṇṇi, queen of Kṛishṇarâja Vaḍeyar III, king of Mysore. The record is dated 6th October 1859.

38

At the village Lingâmbudhi, in the same hobli of Mysore, on a slab set up in the wall of the *mukhamaṇṭapa* of the Mahâlingêśvara temple.

Kannaḍa language and characters.

ಮೈಸೂರು ಹೋಬಳಿ ಲಿಂಗಾಂಬುಧಿ ಗ್ರಾಮದ ಮಹಾಲಿಂಗೇಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಖಮಂಟಪದ
ಎಡ ಅಂಕಣದ ಗೋಡೆಯಲ್ಲಿ ನಟ್ಟಿರುವ ಶಾಸನ.

1. ಕೃಷ್ಣಭೂಪತಿ
2. ಸ್ವಸ್ತಿ ಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕವರ್ಷಂಗ
3. ಳು ೧೭೫೦ ಸಂದವರ್ತಮಾನವಾದ ಸರ್ವಧಾರಿ ನಾಮಸಂವತ್ಸರ
4. ದ ಜೇಷ್ಠ ಬ ೧೦ ಸ್ಥಿರವಾರ ಯೀ ಶುಭದಿವಸ ಕರ್ಕಾಟಕ ಲಗ್ನದಲ್ಲಿ ಶ್ರೀ
5. ಮನ್ಮಹೀಶೂರ ಪುರವರಾಧೀಶ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ಮಹಾ
6. ರಾಜವೀರನರಪತಿ ಶ್ರೀ ಕೃಷ್ಣರಾಜವಡಯರವರ ಧರ್ಮಪತ್ನಿ
7. ಯರಾದ ಕೃಷ್ಣವಿಳಾಸದ ಲಿಂಗಾಜಮ್ಮಣಿ ಯವರು ಶ್ರೀ
8. ಚಾಮುಂಡೇಶ್ವರಿ ಪ್ರೀತ್ಯರ್ಥಮಾಗಿ ಪ್ರಾಕಾರಸ್ವರ್ನಕಲಶಯುಕ್ತವಿಮಾ
9. ನಸಹಿತಮಾಗಿ ದೇವಾಲಯವಂ ನಿರ್ಮಿಶಿ ನಂಮ ಹೆಸರಿನಿಂದ ಲಿಂ
10. ಗಾಂಬಾ ಸಮೇತಮಾದ ಮಹಾಲಿಂಗೇಶ್ವರನೆಂಬ ಯೀಶ್ವರ ಪ್ರತಿ
11. ಷ್ಠೆಯಂ ನಾಡಿ ಯೀ ದೇವಾಲಯಕ್ಕೆ ದಕ್ಷಿಣ ಭಾಗದಲ್ಲಿ ಲಿಂಗಾಂ
12. ಬುಧಿ ಯಂಬ ನೂತನ ತಟಾಕವನ್ನು ಆರಾಮ ಸಮೇತಮಾಗಿ ಪ್ರ
13. ತಿಷ್ಠೆಯಂಗೈದು ಯೀ ದೇವರಿಗೆ ನಿತ್ಯಪಡಿತರ ದೀಪಾರಾಧನ ರಥೋತ್ಸ
14. ವಾದಿಗಳಿಗೆ ಯೀ ಕೆರೆ ಕೆಳಗಣ ಸರಕಾರದ ಹಿಸ್ಸೆ ಭೂಮಿಯ
15. ಲ್ಲಿ ಕಂಠೀರಾಯಿ ಯಿಂನೂರ ಐವತ್ತು ವರಹಾದ ಭೂಮಿಯಂ
16. ನ್ನು ನಿರುಪಾಧಿಕ ಸರ್ವಮಾನ್ಯವಾಗಿ ನಡಶಿಕೊಂಡು ಬರುವಂತೆ
17. ಕಸಬಾ ಮಹಿಶೂರು ತಾಲೋಕಿಗೆ ನಂಮ ಆಳಿದ ಮಹಾಸ್ವಾಮಿ
18. ಯವರ ಬುದ್ಧಿ ನಿರೂಪ ವಂನು ಅಪ್ಪಣೆ ಮಾಡಿಶಿ ಕೊಟ್ಟಯಿಧೆ ॥
19. ಮದ್ವಂಶಜಾಃ ಪರ ಮಹೀಪತಿ ವಂಶಜಾವಾ ಯೀ ಭೂಮಿಪಾನ್ಸತತ

20. ಮುಜ್ವಲಧರ್ಮಚಿತ್ತಾಃ । ಮದ್ಧರ್ಮಮೇವ ಸತತಂ ಪರಿಪಾಲಯಂತಿ ತ
21. ತ್ಪಾದಪದ್ಮಯುಗಳಂ ಶಿರಸಾನಮಾಮಿ ॥ ಶ್ರೀ ॥

ಶ್ರೀರಾಮಾ

Transliteration.

1. Kṛishṇabhûpati
2. svasti śrî vijayâbhyudaya Śâlivâhana Śaka varshaṃga-
3. ḷu 1750 saṃda vartamânavâda Sarvadhâri-nâma saṃvatsara-
4. da Jeshṭha ba 10 Sthiravâra yî śubhadivasa Karkâṭaka-lagnadalli śrî-
5. man Mahîśûrapuravarâdhîśa śrîmad râjâdhirâja mahâ-
6. râja vîra narapati śrî Kṛishṇarâjavaḍayaravara dharmapatni-
7. yarâda Kṛishṇa Vilâsada Liṃgâjaṃmaṃṇi-yavaru śrî-
8. Châmaṃḍêśvari-prîtyarthamâgi prâkâra svarna-kalaśayukta-vimâ-
9. na-sahitamâgi dêvâlayavaṃ nirmiśi naṃma hesariniṃda Liṃ-
10. gâṃbâsamêtamâda Mahâliṃgêśvaraneṃba Yîśvara-prati-
11. shṭheyaṃ mâḍi yî-dêvâlayakke dakshiṇa-bhâgadalli Liṃgâṃ-
12. budhiyaṃba nûtana-taṭâkavannu ârâma samêtamâgi pra-
13. tishṭheyaṃ gaidu yî-dêvarige nityapaditara dîpârâdhana rathôtsa-
14. vâdigaḷige yî-kere-kelagaṇa sarakârada hisse bhûmiya-
15. lli Kaṃṭhîrâyi yiṃnûra aivattu varahâda bhûmiyaṃ-
16. nnu nirupâdhika sarvamânyavâgi naḍaśikoṃḍu baruvaṃte
17. kasabâ Mahiśûru tâlôkige naṃma âḷida mahâsvâmi-
18. yavara buddhinirûpavannu appaṇe mâḍiśi koṭṭuyidhe ॥
19. mad-vaṃśajâḥ para-mahîpati-vaṃśajâ vâ yê bhûmipâs satata-
20 m ujvala-dharma-chittâḥ । mad-dharmam êva satataṃ paripâlayaṃti ta-
21. tpâda-padma-yugaḷaṃ śirasâ namâmi "śrî"

Śrî Râmâ

Translation.

Kṛishṇabhûpati.

Be it well. On Saturday, the 10th lunar day of the dark half of Jyêshṭha in the year Sarvadhâri being the year 1750 of the Śâlivâhana era, during the Karkâṭaka-lagna, on this auspicious day, Lingâjamaṇṇi of Kṛishṇavilâsa, lawful wife of Śrî Kṛishṇarâja Vaḍeyar, lord of the excellent city of Mahiśûr, king of kings, mahârâja, heroic king, got constructed this temple with golden finial and vimâna and compound wall for the love of the goddess Châmuṇḍêśvari and set up a linga named Mahâlingêśvara with the goddess Lingâmbâ named after us, and also constructed a new tank to the south of the temple named Lingâmbudhi with a grove and in order to provide for the daily services, food offerings, and illumination directed the Mahiśûr Taluk (authorities) under the buddhi-nirûpa of our king to grant a plot of land below this tank belonging to the government and of the annual revenue of 250 Kaṇṭhîrâya varahas, free of imposts, to be respected by all. The kings, whether

they be my own descendants or descendants of other kings, who always protect my charities intent on dharma.—I bow to their lotus feet with my head.

Śrî Râma.

Note.

This records the construction of the above temple of Mahalingêśvara with the tank Lingâmbudhi close by and the grant of some land for the services in the temple by Lingâjammaṇṇi, a queen of Krishṇarâja Vaḍeyar III, king of Mysore. The record is dated S' 1750 Sarvadhâri Jyêshṭha ba 10 Saturday corresponding to 7th June 1828.

39

At the village Chikkahaḷḷi in the hobli of Varuṇa, on a stone standing in the land of Kâḷaiya.

Size : 3'-6" × 2'-6"

Kannaḍa language and characters.

ಮೈಸೂರು ತಾಲ್ಲೋಕು ವರುಣದ ಹೋಬಳಿ ಚಿಕ್ಕಹಳ್ಳಿಯಲ್ಲಿ ಕುರಿ ಕಾಳಪ್ಪನ ಮಗ ಕಾಳೈಯ್ಯನ ಹೊಲದ ಬದುವಿನಲ್ಲಿ ಬೇಲಿ ಒತ್ತಿನಲ್ಲಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3½' × 2½'

1. ಸ್ವಸ್ತಿಶ್ರೀಜಯಾಭ್ಯುದಯ ಸಾಲೀವಾಹನಶಕ ವರಿ
2. ಷ ೧೪೫೭ ಸಂದ ವಿಜಯ ಸಂವತ್ಸರದ ಭಾದ್ರಪದ
3. ಬಹುಳ ೭ಲ್ಲು ಶ್ರೀಮತು ಮರುಪುರದ ರಂಗಯ . . .
4. ವರು ಚಿಂಗಹೆಬಾರುವರು ಕಾರೆಗನಹಳಿಯ ಶಾಂತಯ [ದೇ]
5. ವರಿಗೆ ಕೊಟ್ಟ ಶೋತ್ತ್ರಗುತ್ತಿಗೆಯ ಕಲ್ಲ ಪಟ್ಟಿಯ ಕ್ರಮ . . .
6. ನಂಮ ಮು . . ಪುರದ ಸ್ಥಳಕೆಸರುವ ಬೂತಿಗಹಳಿಯ ಗ್ರಾಮದೊಳಗಾ
7. ಗಿ ಸರುವ ಚಿಕ್ಕಹಳಿಯ ಗ್ರಾಮ ೧ ನೂ ನಿಮಗೆ ಶೋತ್ತ್ರ ಗುತ್ತಿಗೆ
8. ಯಾಗಿ ಕಲ್ಲನಟ್ಟು ಕೊಟ ಆ ಗ್ರಾಮದ ಚತುಸ್ಸೀಮೆಯೊಳ
9. ಗಾದ ಗದ್ದೆ ದೆದ್ದಲು ತೋಟ ತುಡಿಕೆ ಅಣಿ ಅಚುಕಟ್ಟು ಕಾಡಾ
10. ರಂಭ ನೀರಾರಂಭ . . ಹೊಲ ಗೂಡೆ ಗುಯಲು ನಿಧಿ ನಿಕ್ಷೇ
11. ಪ ಜಲಪಾಶಾಣ ಅಕ್ಷಿಣಿ ಆಗಾಮಿ ಸಿಧ ಸಾಧ್ಯಗಳೊಳಗಾದ ಏನುಂ
12. ಟಾದ ಸಕಲ ಸ್ವಾಮ್ಯವನು ಆಗುಮಾಡಿ ಅನುಭವಿಸಿಕೊಂಡು ನೀಲುತೆ
13. ಉವ ಶೋತ್ತ್ರ ಕಟ್ಟುಗುತ್ತಿಗೆ ಗ ೨೭ ಅಕ್ಷರದಲು ಯಿಪ್ಪತ್ತೇಳು ವರ
14. ಹನು ವರುಶವಂಧಕೆ ಈ ಕಂದಾಯ ಮಾರ್ಗದಲ ತೆತ್ತು ಬಾಕಿರಿ ಎಂ
15. ದು ನಾಲು ಬೂತಿಗಹಳಿಯ ಮಲ್ಲಯಗೌಡ ಉದಂಡಗೌಡ ಕೆಲಗೆ
16. ಪಗೌಡ ವೀರಪಗೌಡ ಬಯಗೌಡನವರು ಸಹವಾಗಿ ನಾಲು ನಂಮ
17. ಸಮಂತಿಯಿಂದೊಡಂಬಟ್ಟು ಕೊಟ್ಟ ಶೋತ್ರಿಯಕಲ್ಲ ಪಟ್ಟಿಸ [ರ್ವ]
18. ಮಾನ್ಯ ಪೂರ್ವವಾಗಿ ಯಂತಿ ಯದಕೆ ಅವನೊಬ್ಬ ಅಳುಪಿದರೆ
19. ತಂಮ ತಂದೆ ತಾಇ ಗೋಲು ಬ್ರಾಹ್ಮರನು ಗಂಗೆಯ ತಡಿಯಲ ಕೊಂದ ಪಾಪಕೆ
20. ಹೋಹರು

Transliteration.

1. svasti śrî jayâdbudaya Sâlivâhana śakavari-
2. sha 1457 saṃda Vijaya-saṃvatsarada Bhâdrapada
3. bahuḷa 7 llu śrîmatu Marupurada Raṃgaya....
4. varu Chiṃga-hebâruvaru Kâreganahaḷiya Śâṃtaya-
5. varige koṭṭa śôttaguttigeya kallapaṭṭiya krama....
6. naṃma Mu....purada-sthaḷake saluva Bûtigahaḷiya grâmadoḷagâ-
7. gi saluva Chikkahaḷiyagrâma 1 nû nimage śôtta-guttige-
8. yâgi kalla naṭṭu koṭa â-grâmada chatussime-yoḷa-
9. gâda gadde beddalu tôṭa tuḍike aṇe achukaṭṭu kâḍâ-
10. raṃbha nîrâraṃbha - - hola gûḍeguyalu nidhi nikshê-
11. pa jalapâśâṇa akshiṇi âgâmi sidha sâdhyagaḷoḷagâda ênuṃ-
12. ṭâda sakala-svâmyavanu âgumâḍi anubhavisikoṇḍu nivu te-
13. ṛuva śôtta-kaṭṭuguttige ga 27 aksharadalu yippateḷuvara-
14. hanu varuśavandhake î kandâya-mârgadali tettu bâhiri en-
15. du nâü Bûtigahaḷiya Mallayagauḍa Udaṇḍa-gauḍa Halage-
16. pagauḍa Vîrapa-gauḍa Baya-gauḍanavaru sahavâgi nâü naṃma
17. samaṃtiyiṃdoḍaṃbaṭṭu koṭṭa śôttiya kallapaṭṭi sa [rva]-
18. mânyapûrvavâgi yiṃti yidake âvanobba aḷupidare
19. taṃma taṃde tâi gôü brâhmaranu Gaṃgeya taḍiyali koṃda pâpake
20. hôharu

Translation.

Be it well. In the year 1457 of the auspicious Śâlivâhana era, in the year Vijaya, on the 7th lunar day of the dark half of Bhâdrapada, the illustrious Rangaya-varu, of Marupura and Chingahebâruva granted the following *kalla-paṭṭe* (stone charter) of *śrôtra-guttage* given to Śântaya (dê) varu of Kâreganahaḷḷi :—

As we granted the village of Chikkahaḷḷi situated within Bûtiganahaḷḷi village belonging to our Mu .... purada-sthala as śrôtra-guttage after setting up a stone (śâsana) therein, you may enjoy all the rights of possession within the four boundaries of the said village including rice lands, dry lands, gardens, small gardens (tuḍike), embankments, area of land under irrigation by tank (achchukaṭṭu), lands depending on rain, lands artificially irrigated, crops stacked or reaped, treasure hidden or on the surface, water springs, minerals, imperishables, futures, ready rights and possibilities, and pay every year 27 varahas as *śrôtra-guttage* (fixed rent payable for a land granted to a priest) as *kandâyam* every year. To this effect we have granted this *śrôtriya-kalla-paṭṭe-mânya* (stone charter given to a priest) with our full approval and the consent of Mallayagauḍa, Udaṇḍagauḍa, Halagepagauḍa, Vîrapagauḍa, and Bayagauḍa of Bûtigahaḷḷi. Whoever violates this will be guilty of the sin of killing their parents, cows and Brahmans on the banks of the Ganges.

Note.

This records the grant of the village Chikkahaḷḷi, a hamlet of Bûtigahaḷḷi, by the gauḍas of Bûtigahaḷḷi to a person named Śântayadêvaru of Kâraganahaḷḷi. The name of the donee indicates that he was a Vîraśaiva priest. Kâraganahaḷḷi is a deserted village in the Mysore Taluk. Bûtagahaḷḷi and Chikkahaḷḷi are also villages in the same Taluk. The date corresponds to 10th September 1533 A. D. taking Vijaya S' 1455.

40

At the village Varuṇa in the hobli of Varuṇa on the third vîragal (Mysore Taluk No. 43 revised).

ಅದೇ ಮೈಸೂರು ತಾಲ್ಲೋಕು ವರುಣದ ಹೋಬಳಿ ವರುಣದಲ್ಲಿರುವ 3ನೆಯ ವೀರಗಲ್ಲು (ಮೈಸೂರು ತಾಲ್ಲೋಕು ನಂಬರು 43 ತಿದ್ದುಪಾಡು).

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಗೊಗ್ಗಿಯ ಮನೆ ಮಗತಿ
2. ಬೋಚಿಗಧರ್ಮ್ಮಸೆಟ್ಟಿಉತ್ತವಗಳ್ಳಂಕ್ರ ?
3. ದೊಳೆನಿರೆ ಎದೆವರಿಊರ ಮರೆವ [ಲಿ] ಸತ್ತಂ ಇರ್ಕ್ಕ
4. ಣ್ಡುಗನೀರ್ಮ್ಮಣ್ಣು ಮಿಾನ್ವಪುವುಮಂ ದುಗ್ಗಬಿಟ್ಟ

Translation.

Be it well. Bôchiga Dharmaseṭṭi, the house servant of Goggi, died when he stood in front of Uttavagaḷḷa and Edevari attacked the village. Dugga granted 2 kaṇḍugas of wet land ?

Note.

This and the following two numbers contain inscriptions on vîragals at Varuṇa. The present record is the revised version of the E. C. III Mysore Taluk No. 43. The word *manevagati* means a house servant (See M.A.R. 1916, P. 47). Goggi, the donor of this record has been given in another record (Mysore Taluk 37) the titles, obtainer of the band of five chief instruments, *mahâsâmanta* and possessor of the Original Boar for his crest. Dugga or Durga has also been given the same titles and also the title, born in the Châlukya family, etc. (Mysore Taluk 36). Apparently those two were Châlukya chiefs. It is difficult to say who Uttamagaḷḷa was. A chief Uttamagaḷḷa is met with in P. 129, M. A. R. 1935 as the ruler of Varahâṭaka and son of Avaniyamma, a Châlukya chief. Edevari was apparently the name of some warrior who was attached to the Châlukya chief. The period of the Vîragals has been fixed at about 900 A. D. on the basis of their paleography (M. A. R. 1916 P. 47).

41

At the village Varuṇa in the hobli of Varuṇa, on the 6th Vîrakal.

Kannaḍa language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ 6ನೆಯ ವೀರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿ 2. ಶ್ರೀಗೊ 3. ಗ್ಗಿಯ 4. ಮನೆ 5. ವಗತಿ 6. ಸಂಗ

7. ವಳ್ಳಿಯ 8. ಮೇಗೆವ 9. ಡಸತ್ತಿಗ 10. ನೊಬ 11. . . . . ಣ್ಣು
12. . . . . 13. . . . . 14. ಆದದುಮದುಗ್ಗ 15. . . . . .

Translation.

Be it well. The house-servant of Goggi or some one (Vaḍa Sattiga?) attacking Sangavaḷḷi fought and died. Dugga.....

Note.

This records the death of another house-servant of Goggi in battle and some grant made by Dugga in his memory. The village Sangavaḷḷi is mentioned as the place attacked (M. A. R. 1916 P. 47).

42

At the same place, on the 7th Vîrakal.

Kannaḍa language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ 7ನೆಯ ವೀರಗಲ್ಲು.

1. ಶ್ರೀಸತ್ಯಯೂನಾಳೆ ದಡಿಗವಟಿಯ
2. ಮಸಿಕಲ್ಲಗಾವುಣ್ಡನಮಗಂ ಮಟ್ಟಿಗಂ
3. ಸೆಡೆಯಲ್ನಾಕನ ಕಾಳೆಗದೊಳ್ಸತ್ತಂ

Translation.

When Satyaya was ruling, Maṭṭiga son of Masikalla-gâvuṇḍa of Daḍigavaḷi died in the battle of Seḍeyal? Nâka.

Note.

This is also similar to the previous viragal grants. Daḍigavaḷi also known as Daḍigavâḍi, appears to have been in the west of the Bangalore District and it is mentioned as one of the provinces conquered by the Chôḷa king Râjarâja. (See also M. A. R. 1916, P. 47.)

NANJANGUD TALUK.

43

At the village Nanjangûḍ in the hobli of Nanjangûḍ on a slab in the ceiling of a maṇṭapa in the Tîrthaghaṭṭa (Nanjangûḍ Taluk 19 Revised).

Kannaḍa language and characters.

ನಂಜನಗೂಡಿಗೆ ಉತ್ತರದಲ್ಲಿ ತೀರ್ಥಘಟ್ಟದ ಮಂಟಪದ ಮೇಲ್ಛಾವಣಿ 2ನೆಯ ಅಂಕಣದ ಕಲ್ಲಿನಲ್ಲಿ
ನಂಜನಗೂಡು 19ನೆಯ ನಂಬರು ಶಾಸನದ ತಿದ್ದುಪಡಿ.

1. ಶುಭಮಸ್ತು ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂ
2. ದ್ರ ಚಾ[ಮರ ಚಾ]ರವೆ ತ್ರೈಲೋಕ್ಯ ನಗರಾ ರಂ
3. ಭ ಮೂ[ಲಸ್ತಂಭಾ .]ಯ ಶಂಭವೆ । ಸ್ವಸ್ತಿ ಶ್ರೀ ಜ

4. ಯಾ [ಧ್ಯುದಯಶಾಲಿ] ವಾಹನಶಕ ವರಿಷ ೧೪೩೬
5. ಸಂದ [ಭಾವನಾಮ] ಸಂವತ್ಸರದ ಶ್ರಾವಣ
6. ಶುಧ . . . . . ಸುತ್ತೂರ ಸಿಂಹಾಸನ
7. [ದ ಪಟ್ಟದ ಧ] ಂಡಾರಿ ಬಸವಪ್ಪ
8. ಒಡೆಯ [ರವರು] . . ಸಂಗಮೇಶ್ವರದ
9. ರಿ ತಂ . . . . . .
10. ಯಾ . . . . . ತೆಂದರೆ ತಮಕಾರ್ಯ್ಯ
11. ಕೆ . . . . . [ಕೊ] ತ್ತಾಗಾಲದ ಸ್ಥಳದಲ್ಲಿ ತಮ
12. ಗೆ ರೆಕ . . . . . ಗಿ ಯಾಗಿ ನಡದು ಬಾಹ
13. ಸಿಂಡೆನಳಿ ಗ್ರಾಮ ಅದಕೆ ಸಲುವ ಸರ್ವ್ವ ಸ್ವಾಮ್ಯ
14. ಸಹ ಯೆತಿಗ ಮುಳೂರನ್ತಳದ ಚೀಲಹಳಿಯ
15. ಲೂ ಸಂಗಮೇಶ್ವರ ದೇವರಲ್ಲಿ ವಾಸವಾಗಿ ಯಿಹ
16. ಸಿರಿಗಿರಿ ಒಡೆಯರಿಗೆ ಅರ್ಧಭಾಗ ಕಳದು ಉ
17. ಳಿದ ಅರ್ದ್ಧಭಾಗಿ ಅದಕೆ ಸಲುವ ಸರ್ವ್ವ ಸಾಂ
18. ಮ್ಯಸಹ ಸಂಗಮೇ [ಶ್ವ] ರ ದೇವರ ಬಡ [ಗ] ರಾಗಿಯರ್ದ್ದ
19. ಭಾಗಿನ [ ] ದಿಂಪಡುವರಾಗಿಯದ ಪುಷ್ಪ
20. ದ ತೋಟ . . . . ಹಳಿಲ ನಮ [ಗೆ] ನಡದ ಬಾಹಗ
21. ದಬಗ . . . ಸಂಗಮೇಶ್ವರ ದೇವರಿಗೆ ಬಸ
22. ವಪ್ಪ . . . . . ಸಮರ್ಪ್ಪಿ [ಸಿ] ದರು ಯೀಗ್ರಾ
23. ಮಗ . . . . . ನೂ ನಜಲುಗೂಡ ನಂ
24. ದೆರ . . . . . ಅಗಸ್ತ್ಯನಾಥಗಳೂ . .
25. ಂಮ . . . . . ಕೊಂಡು ಸಂಗಮೇಶ್ವರ
26. ದೇವ . . . . . ಕಾರ್ಯ್ಯವೂ ತಂಮ ಪು
27. ತ್ರಪ . . . . . ಯಾಗಿ ಹುಟಿದ ಅ
28. ದಕ್ಕೆ . . . . . ಆಚಂದ್ರಾರ್ಕ್ಕವಾಗಿ ಮಾ
29. ಡಿಕೊಂ . . . . . ಸಂಗಮೇಶ್ವರ ದೇವರ ದೇವಲ್ಯ
30. ಕೆ ಸಿರಿಗಿರಿ ಒಡೆಯರು ಅಲ್ಲಿದ ಮಹತ್ತು ಕರ್ತ್ತರು
31. ಯಿದಕೆ ತಪಿದವರು ಗಂಗೆ ತಡಿಯಲಿ ಕಪಿ
32. ಲೆನು ಬ್ರಾಹ್ಮಣನ ಕೊಂದಪಾಪಕೆ ಹೋಹರು ॥
33. ಸದತಂಪರದತಂವಾಯೋ ಹರತಮಸುಂಧರಾ
34. ಷಷ್ಟಿವರ್ಷ ಸಹಸ್ರಾಣಿ ವಿಷ್ಠಾಯಾಂಜಾಯತೆಕ್ರಿಮಿ

Note.

This and the next record have been published in the Epigraphia Carnatica Vol. III as Nanjangûḍ Taluk Inscriptions No. 19 and 20 and have also been very briefly noticed in page 58 of the Mysore Archæological Report for the year 1918. But owing to the height of the ceiling of the mantapa in which the inscription slabs are set up and the difficulty of access to them except in hot summer when the water of Kapilâ river in which the maṇṭapa stands is very low have prevented a proper reading of the inscriptions or taking of good inked estampages of them.

These difficulties were overcome by setting up a temporary scaffolding during the month of April 1936 and careful readings and estampages were taken. It is also to be noted that some letters in the middle of the slabs are completely worn out and lost and some letters at the end of each line are hidden by mortar pointing. All the same the inscriptions have been deciphered as fully as possible and re-published here.

The present record begins with the usual stanza in praise of the god Śambhu. Next comes the date 1436 of Śâlivâhana era, Śrâvaṇa śuddha. The name of the cyclic year (Bhâva) is lost and so also the tithi and week-day. The year S' 1436 is equivalent to A.D. 1514.

The inscription next records a grant made by Bhaṇḍâri Basavappa Oḍeyar, head of the (Vîraśaiva) matt at Suttûr (a village in the Nanjangûḍ Taluk, about 7 miles to the north-east of Nanjangûḍ) in connection with the temple of Sangamêśvara contructed newly by him. The word Sangamêśvara means the god Śiva set up at the confluence of two rivers. Here the confluence of the Kapilâ and Kauṇḍinyâ near the present Nanjuṇḍêśvara temple at Nanjangûḍ is referred to. Where this Sangamêśvara temple stood cannot be now definitely determined. Probably it must have stood somewhere near the Tîrthaghaṭṭa where the inscription stones are now found.

The grant made by Bhaṇḍâri Basavappa Oḍeyar is described as consisting of (1) the village Siṃḍenahaḷḷi in Kottâgâla-sthala with all its rights (2) Half the revenues of the village Chîlahaḷḷi in Etiga Muḷûru sthala, the other half going to Sirigiri Oḍeyar residing in the temple of Sangamêśvaradêvaru (3) a flower garden to the north of the temple of Sangamêśvara and west of a part of some land? (4) A wet land of the sowing capacity of 1? khaṇḍuga in the village (the name of which is lost) belonging to the donor.

It is next stated that all these lands were made over for the services of the god Sangamêśvara by the donor Bhaṇḍâri Basavappa Voḍeyar and that their income was to be enjoyed by Agastyanâtha, *nambi* (temple priest) at Najalugûḍ (same as Nanjangûḍ) who was to perform all the services connected with the god Sangamêśvara and that the above lands were given to him as a hereditary perpetual estate for those services.

It is further stated that the managing authorities or trustees of the temple of Sangamêśvara were Sirigiri Oḍeyar and other *mahattu* (Vîraśaiva priests) residing therein.

The usual imprecation that the violators of the grant would be guilty of the sin of killing cows and Brahmans on the banks of the Ganges is next given. After this comes the stanza stating that he who confiscates land given by oneself or others is born as a worm in ordure for sixty thousand years. This concludes the record.

44

At the same place in Nanjangud, on a second slab in the same ceiling (Nanjangud Taluk 20 revised).

Kannaḍa language and characters.

ನಂಜನಗೂಡಿಗೆ ಉತ್ತರ ತೀರ್ಥಘಟ್ಟದ ಮಂಟಪದ ೨ನೆಯ ಅಂಕಣದ ಮೇಲ್ಛಾವಣಿಯ ಕಲ್ಲಿನಲ್ಲಿ.
ನಂಜನಗೂಡು ೨ನೆಯ ನಂಬರಿನ ತಿದ್ದುಪಡಿ.

ಪ್ರಮಾಣ 8′ × 2′.

1. ಶುಭಮಸ್ತು ನಮಸ್ತುಂಗಶಿರ ಶ್ಚು
2. ಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರಮಿ ತ್ರೈ
3. ಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂ
4. ಭವೆ । ಸ್ವಸ್ತಿ ಶ್ರೀಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾ
5. ಹನಶಕವರುಷ ೧೪೩೬ನೆಯಾ[ಸಂದ ವ] ರ್ತ್ತಮಾ
6. ಭಾವಸಂವತ್ಸರದ ಶ್ರಾವ [ಣ ಶು] . . ೧
7. ಲೂ ಸುತೂರಸಿಂಹಾಸನದ ಪ [ಟ್ಟದ] . ಭ
8. ಂಡಾರಿ ಬಸವಪ್ಪಒಡೆರೂ ಕಪಿಲಾ [ನದಿಯ]
9. ತೆಂಕಣತಡಿಯಲಿ ತಾಳುನೂ [ತನವಾಗಿ ಪ್ರತಿಷ್ಠೆ] ಮ
10. ಡಿದ ಸಂಗಮೇಶ್ವರದೇವರಲಿ ವಾನವಾಗಿ [ಹಸಿರಿ ಗಿರಿವ] ಡೆ
11. ರಿಗೆ ತಮಗೂ ತಂಮ ಕಡೆ ಸಹ [ವಾನವಾಗಿಹಿ]ರಿ
12. ಯರುಗಳಿಗೂ ನೈವೇದ್ಯ ಮೇಲುವೆ [ಚ್ಚ] ಗಳಿಗೆ
13. ಮೂಡಣಕೋಟೆಯ ಸೀಮೆಯಲ್ಲಿ ತಮ [ಗೆ] ಲಂ
14. ಗಮುದ್ರೆ ಶಿಲಾಶಾಸನಪೂರ್ವ್ವಕ [ವಾಗಿಕೊಟ್ಟು] ಯಹ
15. ದೊಪ್ಪನಹಳಿಯ ಗ್ರಾಮ ಅದಕೆ . . . . . ಯ
16. ಸಹ ಹೊಳಲವಾಡಿಯ ಲಂಗಮು . . . ದಿಯಾ
17. ಗಿನಡದು ಬಾಹಗದೆ ಖ ೧ಗೊರ . . . . . ತೆಂಕ
18. ರಾಗಿಗದೆ ಖ ೨ ಮುಳೂರಲಿಂಗ . . . . . ಗಿಯಾ
19. ಗಿನಡದು ಬಾಹ ಧೂಮಿ ೫ಂ ಸಂ . . . . ತಿಗೆಬ
20. ಡ[ಗ]ರಾಗಿ ತಾಳು ಬಿತ್ತಿದೆಳದ ತೆಂ . . . . . ಪಡು
21. ವಲು ಸಂಗಮೇಶ್ವರದೇವರಿಗೆ ಬಿಟದ . . . . ಡತೆಂ
22. ಗಿನ ತೋಟ ಯೆತ್ತಗದ ಮುಳರ ಹೆದ . . . ದಟಿ
23. ಲಹಳಿಯ ಗ್ರಾಮದಲಿ ಸಂಗಮೇಶ್ವ . . . . ಯ್ಯ
24. ರ್ದ್ಧಭಾಗಿ ಕಳದು ಉಳಿದ ಅರ್ದ್ಧ . . . . . ನು
25. ಸಿರಿಗಿರಿ ಒಡೆರು ದೇವರಿಗೆ ಭಂಡಾ [ರಿ ಬಸವಪ್ಪ] ಒ
26. ಡೆರೂ ನವುಪ್ಪಿಸಿದರೂ ಯಿದಕೆ . . . . . ಗಂ
27. ಗೆಯ ತಡಿಯಲಿ ಕಪಿಲೆನೂ ಬ್ರಾ . . . . ದವಾ
28. ಕ್ಕೆ ಹೋಹರು ನದತಾಂಪರದ . . . . ಶಿವ
29. ಸುಂಧರಾ । ಷಷ್ಟಿವ್ವರುಷ ಸಹಸ್ರಾ . . . ಜಾ
30. ಯತೆ ಕ್ರಿಮಿ । ಸ್ವದತ್ತಾದ್ವಿಗುಣಂ . . . . ನು
31. ಪಾಲನಂ । ಪರದತ್ತಾಪ ಹಾರೇಣ . . . ಲಂ
32. ಭವೇತ್ ॥

Note.

This record is found near the previous record. Its estampages and readings were taken in similar circumstances, the only difference being that only a few letters are lost in each line in the present record.

After the usual stanza in praise of Śambhu the date of the record is given as S' 1436 Bhâva sam. Śrâvaṇa śu (or ba) 1. Taking the fortnight as śuddha the date would coincide with 22nd July 1514 A. D. a Saturday.

The record next registers a grant of lands made by the pontif (paṭṭada) of Suttûr Matt (called here Sutûra-simhâsana) named Bhaṇḍâri Basavappa Oḍeyar to Sirigiri Vaḍeyar and his associates dwelling in the Sangamêśvara temple newly set up by him in the southern bank of the Kapilâ river for the daily food and other expenses.

The grant consisted of (1) the village Boppanhalḷi and its hamlets situated in the Mûḍaṇa Kôṭe-sîme and (2) wet lands of the sowing capacity of 1 khaṇḍuga in the village Hoḷalavâḍi and containing a stone marked with *linga* to indicate boundary (3) and wet lands of the sowing capacity of 2 khaṇḍugas to the south of Gora (vâḍi?) and (4) 500 measures of dry land in Muḷûr (5) and a cocoanut grove planted and nurtured by the priest Sirigiri Voḍeyar to the north and (6) half the village of Chîlahalḷi in Yettagada Muḷur sthaḷa, the other half going for the services of the god Sangaméśvara. All these lands are said to have been made over by Bhaṇḍâri Basavappa Oḍeyar to Sirigiri-Oḍeru-dêvaru (same as Sirigiri Voḍeyar).

It may be noted that the names of the above two priests are found in the previous grant also. [See also M. A. R. 1913, P. 50.]

The usual imprecations against the violators of the grant are found at the end of the record.

45

At the village Kattavâḍipura in the Hobali of Nanjangûḍ, on a stone set up at the village entrance.

Size 2′—6″×1′—6″.

Kannaḍa language and characters.

ನಂಜನಗೂಡು ಕನಬಾ ಹೋಬಳಿ ಕತ್ತವಾಡಿಪುರದ ಅಂಕದ ಬಾಗಿಲಲ್ಲಿ ನಟ್ಟಕಲ್ಲು.

ಪ್ರಮಾಣ $2\frac{1}{2}' \times 1\frac{1}{2}'$.

ಪೂರ್ವಮುಖ

1. ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ
2. ಶ್ರೀಮತ್ಸಜ್ಜನಶುಧ ಶಿವಾಡಾ
3. ರ ಸಂಪಂನರಾದ ದ್ಯಾವಾ ಪೃಥ್ವಿ
4. ಮಹಾ ಮಹಿತ್ತಿನೊಳಗಾ
5. ದಾ ಗುರು ಲಿಂಗ ಜಂಗಮಾ ಪ್ರಿ
6. ಯರಾದ ನಂಜನಥ ದೇವರ
7. ಮಠದ ಸಿಂಹಾಸನದ ಬಿ
8. ಡರದ ನಂಜುಂಡದೇವರ ಸಿ
9. ಶ್ಯರು ಸಿದ್ಧ ರಾಮೇದೇವರ
10. ಸಿಶ್ಯರು ಹೊಸ ಮಹ
11. . . ನಾಥ ದೇವರಿಗೆ
12. ಕಳಲೆಯ ಮಲ್ಲಿ
13. ನಾಥಿಡೆರ

ಉತ್ತರ ಮುಖ

14. . . . .
15. ಗ್ರಾಮದ ಕ್ರಯ
16. ದಾನದ ಶಿರಾಶಾಸನದ
17. ಕ್ರಮವೆಂತೆಂದರೆ
18. ದೇವರ್ಗೆಂದುಕಳಲೆಯ
19. ಸ್ತಳಕ್ಕೆ ಸಲುವ ಪುರ
20. ದ ಗ್ರಾಮವ ಕೊಡಗಿಯಾ
21. ಗಿ ಕೊಟ್ಟೆವಾಗಿ ಆ ಗ್ರಾಮ
22. ಕ್ಕೆ ಸಲುವ
23. . . . . .
24. . . . . .
25. ಸಕಳಸ್ವಾಮ್ಯ
26. . . . . .

ಆಕೊಟ್ಟರು

Note.

This records the charter of sale of the village Pura belonging to Kaḷale-sthala, the village being sold rent-free (koḍagi) by Mallinâtha Oḍeru of Kaḷale in favour of the Vîrašaiva priest Hosamaha....nâthadêvaru, disciple of Siddharâmadêvaru who was a disciple of Biḍarada Nanjuṇḍadêvaru belonging to Nanjanâthadêvara-maṭha.

The usual epithets are given for the donee *viz*: possessed of pure and righteous conduct according to Śaiva religion and belonging to the *mahâmahattu* (the great priesthood) in the heaven and earth and devoted to the worship of gurus, linga (Śiva) and Jangama (Śaiva priests).

No date is given. The characters belong to the 16th century.

46

At the village Dêvarasanahaḷḷi in the hobli of Nanjangûḍ, on a stone set up in the rice land of Venkaṭappa

Size 5′×1′—6″.

Kannaḍa language and characters.

ಅದೇ ನಂಜನಗೂಡ ಹೋಬಳಿ ದೇವರಸನಹಳ್ಳಿ ಬಳಿ ಗುಂಡ್ಲುಹೊಳೆ ಬಲಪಾರ್ಶ್ವ ಕಪ್ಪೆಗೊಡನ
ವೆಂಕಟಪ್ಪನ ಗದ್ದೆಯಲ್ಲಿ ನಟ್ಟಕಲ್ಲು.

ಪ್ರಮಾಣ 5′ × 1½′.

1. ಶ್ರೀಮನ್ ಮಹಾ ಮಂ
2. ಡಳೇಶ್ವರಂ ಶ್ರೀ ವೀರಶಂ
3. ಕಂಣ್ಣ ಒಡೆಯರು
4. ಶ್ರೀ ಗುರುವೀರಲಂಗ
5. ದೇವ್ಯೆಯಗಳಿಗೆ ಆ
6. ಚಂದ್ರಾರ್ಕ್ಕ ಸ್ಥಾ ಇ ಆ
7. ಗಿ ಧಾರಾಪೂರ್ವ್ವಕ ವಾ
8. ಗಿ ಸರ್ವ್ವ ಮಾನ್ಯ ವಾ
9. ಗಿ ಕೊಟ್ಟ ನಂಜುಂಡ
10. ನಾತಾಪುರ ಇಧರ್ಮ್ಮ
11. ವ ಪಾಲ್ಲುವರು ಅಂದಾಳು
12. ವರಸು ಕಾರನಾಡ ಮ
13. ಹಾಪ್ರಭುಗಳು ಯಿ
14. ಧಂರ್ಮ್ಮಕೆ ಆರು ಅಳು
15. ಪಿದರು ಗಂಗೆಯ ತ
16. ಡಿಲ ಕವಿರೆಯನು ಬ್ರಾ
17. ಹ್ಮರ ಕೊಂದ ದೋಷಕ್ಕೆ
18. ಹೋಹರು ಶ್ರೀ

Translation.

The illustrious mahâmaṇḍalêśvara Śrī Vīra Śankaṇṇa Oḍeyar granted Nanjuṇḍanâthâpura with pouring of water and free of taxes as a perpetual gift to the illustrious guru Vîra Lingadêvaiya. The protectors of this charity are the mahâprabhus ruling for the time over Kâranâḍ. He who violates this grant will incur the sin of killing tawny cows and Brahmans on the banks of the Ganges.

Note.

This records the gift of the village Nanjuṇḍanâthapura, probably the same as the present Dêvarasanahaḷḷi where the grant is found, to a Vīraśaiva priest Vîra Lingadêvaiya or Guruvîra Lingadêvaiya. The donor is named Vîra Śankaṇṇa Oḍeyar, who was apparently the chief (*mahâprabhu*) of Kâre-nâḍ District in Nanjangûḍ. No date is given. The characters belong to the 15th centrury A. D. Nothing more is known about the chief referred to.

47

At the village Uppinahaḷḷi in the hobli of Nanjangûḍ, on the 1st slab set up at the village entrance (Nanjangûḍ Taluk 55 revised).

Size 7′×4′.

Kannada language and characters.

ನಂಜನಗೂಡು ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಉಪ್ಪಿನಹಳ್ಳಿ ಹಳೇಗ್ರಾಮ ನಿವೇಶನದ ಮಾರಿಗುಡಿ ಬಳಿ ಅಂಕದ ದಾಗಿಲಿನಲ್ಲಿ ನಟ್ಟ ೧ನೆಯ ಕಲ್ಲು. ನಂಜನಗೂಡು 55ನೆಯ ನಂಬರಿನ ತಿದ್ದುಪಡಿ.

ಪ್ರಮಾಣ 7′×4′.

1. ಶ್ರೀಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಶ್ರಯಂ ಶ್ರೀ ಪೃ
2. ಥ್ವೀವಲ್ಲಭ ಮಹಾರಾಜಾಧಿರಾಜಂ ಪ
3. ರಮೇಶ್ವರಂ ಪರಮಭಟ್ಟಾರಕಂ ದ್ವಾರಾವತೀಪುರವ ರಾ
4. ಧೀಶ್ವರ ಯಾದವ ಕುರಾಂಬರದ್ಯುಮಣಿ ಸರ್ವಜ್ಞ ಚೂಡಾಮಣಿ ಮ
5. ಱ ರಾಜ ರಾಜ ಮಲೆಪರೊಳ್ಗಂಡ ಗಂಡಭೇರುಂಡ ಕದನ
6. ಪ್ರಚಂಡನೇಕಾಂಗ ವೀರ ಶನಿವಾರ ಸಿದ್ಧಿ ಗಿರಿದುರ್ಗ ಮ
7. ಲ್ಲ ಚಲದಂಕ ರಾಮ ವೈರೀಭಕಂಠೀರವ ಮ [ಗ] ರ ರಾಜ್ಯ ನಿರ್ಮೂಲ ಚೋ
8. ಳರಾಜ್ಯ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯನ್ ಶ್ರೀಮನ್ ಮಹಾಮಂಡಲೇಶ್ವರ ಶ್ರೀ ಪ್ರತಾಪ
9. ಚಕ್ರವರ್ತಿ ಹೋಸಳ ಶ್ರೀ ವೀರ ನಾರಸಿಂಹ ದೇವರಸರು ಪೃಥ್ವೀರಾಜ್ಯಂಗ
10. ಯುತ್ತಿರೆ ಸಕವರಿಷಂ ೧೨೦೦ ನಂದ ಬಹುಧಾನ್ಯ ಸಂವಸ್ತರದ
11. ಚೈತ್ರ ಸುದ್ಧ ೧ ಆದಿವಾರ ದಂದು ಶ್ರೀಮನು ಮಹಾಪ್ರಧಾ
12. ನ ಪ್ರಚಂಡ್ಡದಣ್ಣಾ ಯಕರು ಶ್ರೀ ಮಂಚಣ ದಣ್ಣಾಯಕರುಂ ಶ್ರೀಮ
13. ತು ಹಿರಿಯನಾಡ ಮಹಾಪ್ರಧು ಚಾವುಂಡ್ಡ ದೇವ ಕೆಚಿಯ ಬಾಚಿಗವುಂ
14. ಡನ ಮಗ ಅಪ್ಪಣಪ್ರಧು ಗವುಂಡನ ಮಗ ಹೊನ್ನಗವುಂಡ ಕೆಚಿ
15. ಯ ಗವುಡ ಕಾಚಿನಾಡ . . ಮಗ ಮಾದಿ ಗವುಂಡ ನೊಬಗಾದ ಸಕ
16. ಲ . . . ದೇವರಹಳಿ ಯಾದ ವರಸಿ
17. ಂಹ ಪಟ್ಟಣದ ಮರಿಸೆಟ್ಟಿಯ ಮಗ ಪಟ್ಟಣಸ್ವಾಮಿ ಸಂಕಸೆಟ್ಟಿಯು
18. ಪಟ್ಟಣಸ್ವಾಮಿ ಮಾಚಿಸೆಟ್ಟಿಯ ಮಗ ಮವುನ ಮಾಣಿಕ್ಯ ಸೆ
19. ಟ್ಟಿ ಕೊಲ್ಲಪ್ಪನ ಮಗ ಮಂಮಲ ಸೆಟ್ಟಿ ಮತ್ಯಲ ಸೆಟ್ಟಿಯ ಮಗ ದೆ
20. ಸಮಾಣಿಕ ಸೆಟ್ಟಿಯೊಬಗಾದ ಮಣಲಿಯ ಸಮಸ್ತನ ಗ
21. ಕೆಯುಂ ಆ ಪಟ್ಟಣದ ಸಮಸ್ತ ನಥವ (?) ಮಾಡಿಸಿ
22. ಕೊಟ್ಟ ಮಂಗಳವಾರದ ಸಂತೆಯ . . . . .
23. . . . . ದು . . . . . ಯಿರದ ಉವತ್ತ . . . . .
24. . . . . ಆ ಪಟ್ಟಣಸ್ವಾಮಿ ಮೊದರಾದ ಮಂಡಲ ಸ್ವಾಮಿಪಟ್ಟ
25. ಣ ಸ್ವಾಮಿ ಮವುನ ಮಾಣಿಕ್ಯ ದೆಸಮಾಣಿಕ್ಯ . . . ಅಲುವ
26. ಲೆಯಮನ್ಯ ಅಂತು
27. ಮಾನ್ಯಯ

Note.

This inscription belongs to the reign of the Hoysala king Narasimha III. He is called mahâmaṇḍalêśvara Pratâpachakravarti Hôsaḷa Śrî Nârasimhadêvarasar and is given the following titles: Refuge of the universe, lord of wealth and earth, king of kings, supreme lord, the great master, lord of the excellent city of Dvârâvati, a sun in the firmament the Yâdava race, crest-jewel of the all-knowing, lord over Male chiefs, champion over Malapas, gaṇḍabhêruṇḍa, terrible in war, sole hero,

Śanivârasiddhi, giridurgamalla, a Râma in moving battle, a lion to elephants the enemies, uprooter of the Magara kingdom, establisher of the Chôḷa kingdom :—

The inscription next records the establishment of a fair (*sante*) to be held on Tuesday at Maṇali by the mahâpradhâna prachaṇḍadaṇḍanâyaka Manchaṇa-daṇṇâyaka and Châvuṇḍadêva, *mahâprabhu* of Hiriyanâḍ and certain gauḍas named Kereya Bâchigavuṇḍa's son Appaṇaprabhugavuṇḍa's son Honnagavuṇḍa Kereyagavuḍa, Mâdigavuṇḍa of Kâṛenâḍ and certain *seṭṭis* named Sankaseṭṭi, *pattaṇasvâmi* (mayor) of Narasiṃhapaṭṭaṇa *alias* Dêvarahaḷḷi, son of Mariseṭṭi, Mauna Mâṇikyaseṭṭi, son of Paṭṭaṇasvâmi Mâchiseṭṭi, Mammalaseṭṭi, son of Kollappa, Dêsamâṇikyaseṭṭi, son of Matyalaseṭṭi and other *nagare* (merchants) of the village Maṇali. Certain grants seem to have been made in connection with the fair for the paṭṭaṇasvâmi and maṇḍalasvâmi Mauna Mâṇikaseṭṭi. But this part of the record consisting of lines 21-27 is worn out and cannot be made out fully.

The grant is dated S' 1200 Bahudhânya sam. Chaitra śu. 1 Âdivâra. The date corresponds to 25th March 1278 A. D. if we take the lunar month Chaitra of the year Bahudhânya S' 1200 it will be a Friday. If we take the solar month Mêsha the date would correspond to 24th April 1278 A.D. a Sunday as stated in the grant. Probably this is the date intended. The date falls within the reign of Narasimha III (1254-1291).

Manchaṇa-daṇâyaka who is styled here mahâpradhâna is also met with in several inscriptions of the neighbourhood (See E. C. III, Nanjangûḍ 92 of S' 1214 and 103 of S' 1213, etc.). As regards the places mentioned in the grant, Hiriyanâḍ is referred to in certain records as containing the villages Mûgûr and Tagaḍûr now in the T-Narsipur and Nanjangûḍ Taluks (E. C. III, T.-Narsipur 78 and Nanjangud 118). Maṇali is mentioned in two records E.C. IV, Yedatore 13 and 14.

The record has no invocatory or imprecatory stanzas.

48

At the same place in the village Uppinahaḷḷi, on a second stone (Nanjangud Taluk 56 revised).

Size 6' × 3'.

Kannaḍa language and characters.

ಅದೇ ಉಪ್ಪಿನಹಳ್ಳಿ ಹಳೇ ಗ್ರಾಮನಿವೇಶನದ ಮಾರಿಗುಡಿ ಬಳಿ ೨ನೆಯ ಕಲ್ಲು. ನಂಜನಗೂಡು
56ನೆಯ ನಂಬರು ಶಾಸನದ ತಿದ್ದುಪಡಿ.

ಪ್ರಮಾಣ 6' × 3'.

1. ಶುಭಮಸ್ತು. ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯ ಮುದೆಯ ಶಾಲಿವಾಹನ
2. ಶಕ ವರುಷ ೧೫೮೪ ನಂದ ಸುಭುಕೃತು ಸಂವತ್ಸರ
3. ದ ಚೈತ್ರ ಶು ೫ಲು ಶ್ರೀ ಮಹಾ ಮಂಡಲೇಶ್ವರ ಶ್ರೀ
4. ರಂಗಪಟ್ಟಣ ವಾಳುವ ದೇವರಾಜುವಡೆಯರ್ಕೈಯ
5. ನವರ ಅಪ್ಪಣೆಯಿಂದ ನಜಿನಾಥೈಯನವರ

6. ಅನುಮತದಿಂದ ದೇವಾಜಂಮ್ಮನವರು ಮಾಡು
7. ವ ಧರ್ಮ ಸಾಧನದ ಕ್ರಮವೆಂತೆಂದಡೆ ನಂಮ ಅರಶಿನವ
8. ರು ಸೊರ್ಗಸ್ತರಾಗಲಾಗಿ ಕಳಿರೆಯಲಿ ಮಠವನು ಕಟಿಸಿ
9. ಮಹಾಮಹತ್ತಿನ ಮಠದವರಿಗೆ ಅವರಿಗೆ ಕೊಟ್ಟ
10. ಸ್ವಾಸ್ತ್ರ ಕಳರೆ ಸೀಮೆಗೆ ಸಲುವ ಉಪ್ಪಿನ ಹಳಿಯ ಗ್ರಾಮ
11. ವನು ಶಿವಾರ್ಪಿತವಾಗಿ ಲಿಂಗಮುದ್ರೆಯ ಕಲ್ಲನು ಸ್ಥಾ [ಪಿ]
12. ತವನು ಮಾಡಿದ ಸಂಬಂಧ ಆ ಗ್ರಾಮದಲಹವಿ
13. ಶಿಷ್ಟ ಸರ್ವಸ್ವಾಮ್ಯವನು ಆಚಂದ್ರಾರ್ಕವಾಗಿ ಧರ್ಮವಾ . . . . . .
14. ಗಿ ಧರ್ಮವನು ನಡಸುವಿರಿ ಯಂದು ಕೊಟ್ಟ ಗ್ರಾಮ
15. ಮಾ ಯ ಧರ್ಮವನು ಅನುಗಾಲ ಯಾಗಿ ನಡಸಿದಂಥವರು
16. ನೂಱುಕವಿರೆಯ . . . . . ಕಲ ಯೀ ಧರ್ಮ್ಮ
17. ವ ಅವವನಾದರು . . . . . ಅಳುಪಿದ ಅಂತ
18. ವರು ಕಾಸಿಯಲು ಗೋಸಹಸ್ರವನು ಕೊಂದ ಪಾಪಕೆ ಹೋಹ
19. ರು . . . . . .
20. ಮಾತ್ರು ಪಿತ್ರು . . . . . ಯ ವಧಿಸಿದಂಥ ಪಾತಕಕೆ ಹೋ
21. ಹರು . . . . . ಅಳುಪಿದ ವರ್ಗ ಅ
22. ಪೋರನು? . . . . . ಣ ದಾನ ಮಾ
23. ನ್ಯ ಹೊಱ . . . . . ಶುಭಮಸ್ತು

Note.

This inscription which was originally published as Nanjangud Taluk No. 56 has now been thoroughly revised. It records the building of a matt at the village Kaḷale (in the Nanjangûḍ Taluk) for the Vîraśaiva sect of gurus by Dêvâjammaṇṇi in memory of the departed Arasinavaru (the king?) and also the gift of the village Uppinahaḷḷi in Kaḷale-sîme by her for the expenses of the matt. The village is said to have been granted with all the rights of possession after setting up boundary stones marked with a *lingam*. The usual imprecatory sentences next follow.

The gift is said to have been made on the 5th lunar day of the bright half of Chaitra in the year 1584 Śubhakṛit of the Śâlivâhana era during the reign of Dêvarâjuvaḍeyaraiya at Śrîrangapaṭṭaṇa and with the approval of Nanjinâthaiya. The date corresponds to 14th March 1662 A. D.

The donor of this grant Dêvâjammaṇṇi is also referred to in another record of Nanjangûḍ Taluk which records a grant by her for a Vîraśaiva Matt at Kaḷale (E. C. III, Nanjanguḍ 81). She was probably the queen of Kaṇṭhîrava Narasarâja Oḍeyar, king of Mysore, who ruled from 1638 to 1659 A. D. She seems to have been a follower of the Vîraśaiva faith. (See E. C. III Intr. P. 28. Nanjinâthaiya, whose approval was obtained for the grant to the matt at Kaḷale was probably a chief of Kaḷale). Dêvarâjuvaḍeyaraiya, the king of Śrîrangapaṭṭaṇa at the time of the grant was Dêvarâja Oḍeyar, king of Mysore who ruled from 1659 to 1672 A. D.

49

At the same place in Uppinahaḷḷi on a 3rd slab (Nanjanguḍ 57 revised).

Size 2'-6" × 1'—6".

Kannaḍa language and characters.

ಅದೇ ಉಪ್ಪಿನಹಳ್ಳಿ ಗ್ರಾಮದಲ್ಲಿ 3ನೆಯ ತುಂಡುಕಲ್ಲು ನಂಜನಗೂಡು 57ನೆಯ ನಂಬರಿನ ಶಾಸನದ ತಿದ್ದುಪಡಿ.

ಪ್ರಮಾಣ 2'—6" × 1'—6".

1. ಶ್ರೀ . . . . ವತ್ಸರದ ಕಾರ್ತಿಕ
2. ಬ ೩ ಶ್ರೀಮತು ಕಾರೆ ನಾಡ
3. [ಮ] ಹಾ ಪ್ರಭು ಕಾಮಣನವರು [ಉ]
4. [ಪ] ಹಳಿಯ ಸ್ತಾನಿಕರಿಗೆ ಕೊಟ್ಟ ಧರ್ಮ್ಮ ನ
5. . ರ ಮಲ್ಲಿಕಾರ್ಜುನ ದೇವರ . . . .
6. . ವೆ ದೇವಿಯಾ ಮೂಱು ಸ್ತಾನಕ್ಕಂ ಸಹ ಗ
7. [ದೆವೆದ] ಲು ಮೊದಲಾದ ಏನುಳ್ಳ ಸರ್ವ್ವ ಸ್ವಾಮ್ಯಅ
8. [ನುಧ] ವಿಸಿ ಕೊಂಡುತೆಱುವ ಕೊಡಗಿದೆಱೆ
9. [ಗ] ೧ ಅಂತು . . . ಗ್ರಾಮ ಗುತ್ತಗೆ [ಪೂ]
10. [ರ್ವ್ವದ] ದ ಮಾರ್ಗ್ಗದಲ ತೆಱುವಿರಿ ಯಿಧರ್ಮ
11. . . ನ್ಯಾಯ ಅಪೂರ್ವಾಯ ಏನುಂಟಾ

Note.

The characters of this inscription are much worn out at the end. In the beginning of each line some letters are lost.

It seems to record the grant of some village, perhaps Uppinahaḷḷi with all rights to the authorities (sthânika) of three temples, Mallikârjuna.....vedêvi and .....for services. An annual payment of 1 varaha as *koḍagideṟe* (?) and of some other items was to be paid as fixed rent (*grâma-guttage*) for the enjoyment of the village.

The grant is said to have been made by Kâmaṇa, *mahâprabhu* of Kârenâḍ. It is not dated in any era, and the cyclic year given cannot be clearly made out. The characters seem to belong to the 16th century A. D. Kârenâḍ or Kâṟenâḍ 70, a district comprising some of the villages around Uppinahaḷḷi is also referred to in several inscriptions—E. C. III, Nanjanguḍ 25, 59, 82, 128, 188.

50

At the village Kiṟugunda in the same hobli, on a fragmentary slab near the Bhôgêśvara temple.

Size 1'-6" × 1'-0".

Tamil and Grantha characters and Tamil language.

Note.

This inscription is full of lacunæ, as a portion of the inscription slab is lost.

It seems to record the gift of some land, 10 kuḷis in extent with the sowing capacity of 10 kuḷagas for the services of worship (achchanebôgam) in the temple of Piḷḷaiyâr (Gaṇêśa) in the village Śôḷakuḷântakan . . . pura made by certain gauḍas of the village including Nirupagâmuṇḍa. The management of the grant was vested in a person named Tiyâgapperumâl.

No date is given. The characters seem to belong to the 12th century A. D.

Tamil Supplement

No. 50.

At the village Kiṛugunda in the same hobli on a fragmentary slab near the Bhôgês'vara Temple.

Size 1' 6" × 1'-0.

Tamil and Grantha characters and Tamil language.

ಅದೇ ಹೋಬಳಿಕಿರುಗುಂದ ಗ್ರಾಮದ ಭೋಗೇಶ್ವರ ದೇವಸ್ಥಾನದ ಬಳಿಬಿದ್ದಿರುವ ತುಂಡುಕಲ್ಲಿನ ಮೇಲೆ ಗ್ರಂಥ ಮತ್ತು ಅರವಕ್ಷರ ತಮಿಳು ಭಾಷೆ.

Front side.

1. ..... நாறு குழிய.....
2. பத்துக்குளக விரையும் இப்பிள்ளையார்க்
3. குச்சத்ராதித்தவரை அஷ்டநா போகஞ் செல்லெ
4. க்கடவதாக .....காமுண்டரும்
5. க்ககாமு.....காமுண்டரும் நிருப
6. காமுண்ட.....காமுண்டகளெல்லெ
7. லாம் விட்டோம் இப்பிள்ளையார் கொயிலிர்
8. காயி சொழ குலாந்தக ..பரியம் புரத்து
9. தியாகப் பெருமாளுக்கு குடுத்தோமிவ்வளைவெ
10. ..... ம உடைய பிள்ளையும்
11. .....மெங்கைக்.....

Back side.

1. .....
2. ண்டருளர நிர்க.....
3. ஸத்து சொழமண்டலத்து. மு.....
4. ழபுரத்து கிழபர்.....க்கு
5. மணலிக.....டையா.....லி.....சி
6. ஸவத.....பெருமாளாக
7. டடக.....கிருளி.....
8. குந்தத்தலெ அபொஷ்டு.....
9. த்து ஏரிகரை மெலெ.....
10. மத்தர்.....
11. தத.....

51

At the village Halre in the hobli of Hullahaḷḷi on a slab set up to the east of the house of Kaṭṭerâvutaru.

Size 3′ × 3′.

Kannaḍa language and characters.

ನಂಜನಗೂಡು ತಾಲ್ಲೂಕು ಹುಲ್ಲುಹಳ್ಳಿ ಹೋಬಳಿ ಹಲ್ಲರೆ ಗ್ರಾಮದ ಕಟ್ಟೇರಾವುತರ ಮನೆಯ ಪೂರ್ವಕ್ಕೆ ನಟ್ಟಕಲ್ಲು.

ಪ್ರಮಾಣ 3′ × 3′.

1. ಶುಭಮಸ್ತು ಮೈಸು
2. ರ ಅಮ್ರುತಂಮನವರು
3. ಮೈಸುರವಳಗೆ ಕಟ್ಟಿಸಿದ
4. ಮಹಾಮಹತ್ತಿನ
5. ಮಠದ ಗ್ರಾಮ

Transliteration.

1. śubham astu Maisu-
2. ra Amrutammanavaru
3. Maisura vaḷage kaṭṭisida
4. mahâmahattina
5. maṭhada grâma

Translation.

Good fortune. This village belongs to the *mahâmahattu* (Vîraśaiva Matt) built by Amṛitamma of Maisûr in Maisûr.

Note.

Amṛitamma was a queen of Dêvarâja Voḍeyar (1659-1672) king of Maisûr and the mother of his famous son and successor Chikkadêvarâja Voḍeyar (1672-1704).

A copper plate grant of Châmarâjanagar gives the following :—

"Doḍa Dêvarâja-nâmâ têshâm âdyô Raghûttamô niyatam . . . . dharmapatny Amṛitâmbâsya Sîtâ Kuśa-Lavâv iva asûta Chikkadêvêndra-Kaṇṭhîravamahîpati."

(Epigraphia Carnatica Vol. IV, Châmarâjanagar 92). She was a great patron of the Vîraśaiva sect and her grants of land to the matt built by her in the city of Mysore are often recorded in inscriptions. (Mysore Archæological Report for 1930, P. 165, Report for 1931, P. 131).

No date is given in the present record, but it may be assigned to about 1668 A. D., the date of the Kêtahaḷḷi grant published in the Annual Report for 1931.

52

At the village Basavanapura in the hobli of Chikkayyana-chhatra, on a stone set up in a rice land.

Size 2′ × 2′-6″.

Kannaḍa language and characters.

ಚಿಕ್ಕಯ್ಯನ ಛತ್ರದ ಹೋಬಳಿ ಬಸವನಪುರದಲ್ಲಿ ಸುಬ್ಬಪ್ಪನಗದ್ದೆಯಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2′×2′–6″.

1. ಶುಭಮಸ್ತು ಶ್ರೀಮತು ಸಾಲಿವಾಹನಶಕ ವರುಷ ೧೪೬೪
2. ನೆಯ ಸಂದವರ್ತಮಾನಪ್ಲವ ಸಂವತ್ಸರದ ಮಾ
3. ಘ ಶು ೧೪ ಸೋಮವಾರ ಹಂಪೆಯಲ್ಲು ಶ್ರೀಮ
4. ನ್ ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಶ್ರೀವೀರ
5. ಪ್ರತಾಪ ಅಚ್ಚುತದೇವ ಮಹಾರಾಯರಿಗೆ ಧರ್ಮವಾಗಬೇಕೆಂ
6. ದು ನಂಜುಂಡೇಶ್ವರದೇವರಿಗೆ ಅಮ್ರಿತಪಡಿನೈವೇದ್ಯಕ್ಕೆ ಸರ್ವಮಾ
7. ನ್ಯವಾಗಿ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಅಚ್ಚುತರಾಯರು ಅಪ
8. ಯ್ಯನವರು ಕೊಟ ಅಬೂರಗ್ರಾಮ ಯಾಗ್ರಾಮವನೂ
9. ಅಪಹರಿಸಿದವರು ಗಂಗೆಯ ತಡಿಯಲಿ ಬ್ರಾಹ್ಮರು
10. ಗೋಳು ತಂದೆತಾಯನು ಕೊಂದಪಾಪ
11. ಕ್ಕೆಹೋಹರು ॥ ಶ್ರೀ ನಂಜುಂ [ಡ] ನೇ ಗತಿ

Note.

This records the gift of a village named Abûr for the services of food-offerings to the god Nanjuṇḍêśvara. The grant is stated to have been made by a person named Achyutarâyaru Apayyanavaru for the merit of the king of Vijayanagar named Achyutarâya. The donor was apparently an officer under the above king.

The king Achyutarâya is stated in the record to be ruling at Hampe.

The date of the grant is given as S′ 1464 Plava sam. Mâgha śu. 14 Monday and corresponds to 30th January 1542, a Monday as stated in the grant.

The usual imprecation is found at the end of the grant and also a prayer to Nanjuṇḍa, who is the presiding deity worshipped in the Śrîkaṇṭhêśvara temple at Nanjangûḍ. The grant is made for the services in that temple.

The village Abûr here probably belonged to Abûra-mâgaṇi which is stated to have contained also the villages Hebâḍi, and Bêḍarahaḷḷi (Seringapatam Taluk 149) now found in Chandagâla hobli, Seringapatam Taluk.

53

Basavanpur Plates of the Punnâḍ king Skandavarman found in the possession of Channappâji Arasu at the Village Basavanpur. [Plates XXIII and XXIV.]

Size $8\frac{3}{4}' \times 2\frac{3}{4}'$: 5 Plates with seal.

Old Kannaḍa characters: Sanskrit and Kannaḍa language.

ಅದೇ ಬಸವನಪುರದ ಗ್ರಾಮದಲ್ಲಿ ಚೆನ್ನಪ್ಪಾಜಿ ಅರಸಿನವರ ವಶದಲ್ಲಿದ್ದ ತಾಮ್ರಶಾಸನ.

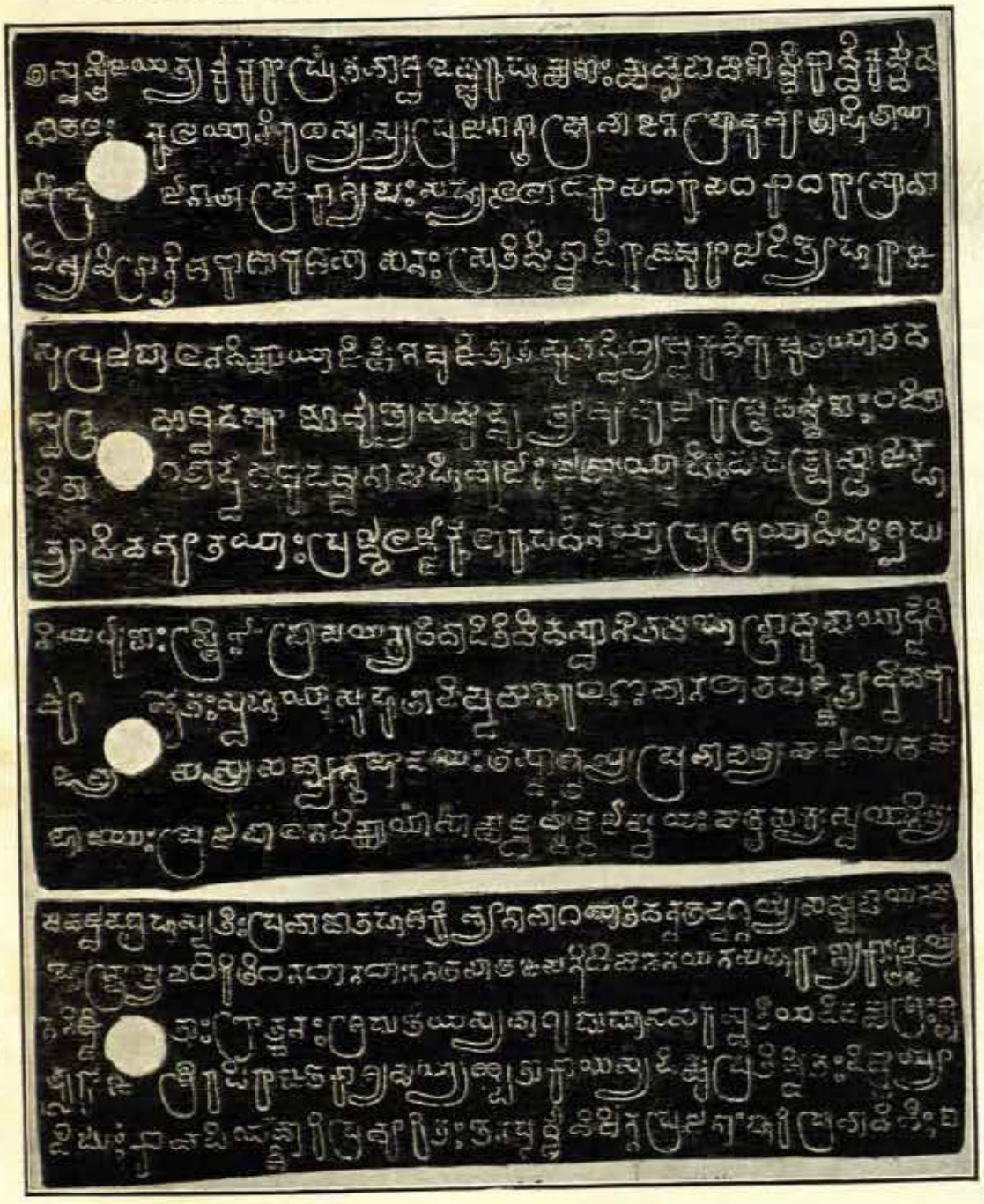
5 ಹಲಗೆಗಳು : ಉಂಗುರ ಮತ್ತು ಮೊಹರು ಸಹಿತ : ಹಳಗನ್ನಡಕ್ಷರ :

ಪ್ರಮಾಣ $8\frac{3}{4}' \times 2\frac{3}{4}'$.

I B.

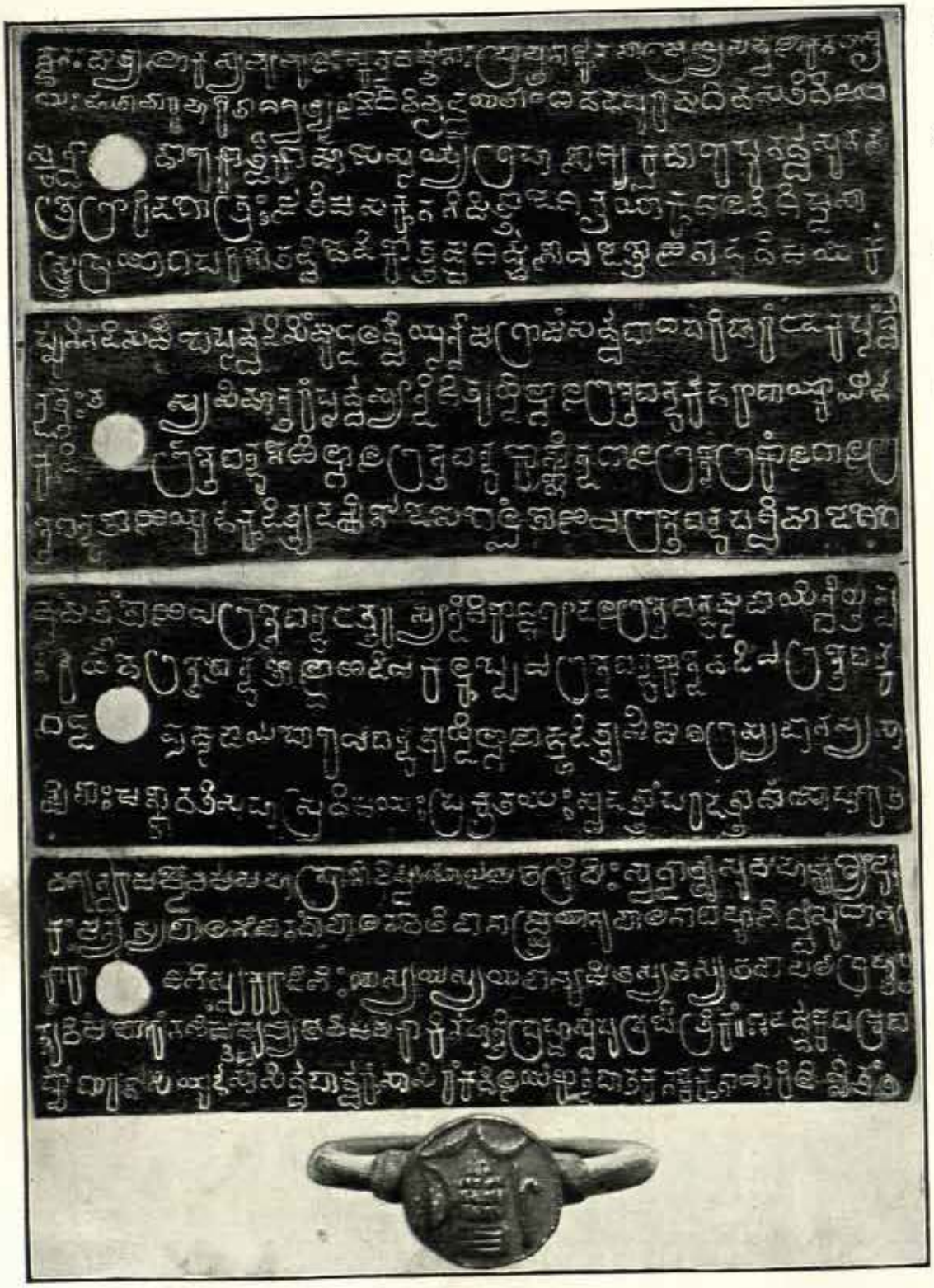
1. ೯ ಸ್ವಸ್ತಿಜಯತ್ಯರ್ಕ್ಕಕ ರಾಪ್ತುತ ಧಾಶ್ವದೆಮ್ಬುರುಹಕ್ಷಣಿ ಕ್ಷ [ತ್ರ] ಚೂಡಾಮಣಿಮ್ಮಿಕೊವ್ವೀ ಕ್ಕರ್ಮ್ಮವ
2. ನಾತೆಲಿ ಕುಲಯೋನಿ ರಥಸ್ಯಸ್ಯ ಪ್ರಜಾನಾನ್ತಾಮ್ರ ಧಾಜನೆ ಪ್ರಾದುರ್ಭೂತಾಹಿತಾಯಾ

COPPER-PLATE GRANT OF THE PUNNATA KING SKANDAVARMA.



(No. 53—p. 126.)

COPPER-PLATE GRANT OF THE PUNNATA KING SKANDAVARMA—(*concld.*)



(No. 53—p. 126.)

3. ದೌ ಪ್ರಜಾನಾ ತಾಮ್ರಕಾಶ್ಯಪಃ ಸಹ್ಯರೇಲಾಟಕಾಸಧರಾ ಸಧಕಾಧರಾಸ್ರಾವಾ
4. ದಿಷ್ಯವಿನ್ರಾನ್ತೀಶ ಕೋಶಾಕೇಶ ಸಾಸನಃ ಅತಿಮಿತ್ವಾದಿರಾಜೇಷು ರಾಜಾದಿತ್ಯೋ ಹ ರಾಜ

II A.

5. ಸು ಪ್ರಜಾಪಾಲನ ವಿಕ್ಷಾಯಾಜೀಕ್ಷಿನೇಷು ಜಿತಾತಸು ತದ್ವಿಧ್ಯೇಷ್ವೇಕ ವೀರೇಷು ತಯಾತವ
6. ಸ್ವೇನ್ದ್ರಮಾಶ್ವದ ಧೂಮೋರ್ಧುತ್ಯೇ ಸಮುದ್ಭುತ್ಯಾ ಧೂಧುಜಾ ರಾಷ್ಟ್ರವರ್ಮ್ಮಣಃ ಉದಿತೋ
7. ದಿತಾಗತಾ ದ್ವಂಶಟ್ಕದಮ್ಬನಾ ಮಹೀಧುಜಾಃ ಜಾತಾಯಾ ಹಿಮವತ್ಪ್ರಸ್ಥಾ ಜಿನ್ಹ
8. ತ್ಯಾಮಿವಧೂತಯಾಃ ಪ್ರಜ್ಞಾಲಜ್ಜಾಕುಲಾರೂಪವಿನಯಾಪ್ರಶ್ರಯಾಮಿವಃ ಶ್ಲಘ

II B

9. ನೀಯೈರ್ಗುಣಃ ಸ್ತ್ರೀಣಾಂಪ್ರಾಪಯನ್ತ್ಯ ವಿವಾದಿತಿ ಮಿವಸ್ವಾನೀತ ಮಹೇನ್ದ್ರಾ ಮುದಾಯಾದ್ದಿಶಿ
10. ರ್ಧೂಧೃತಃ ಸ್ವಹಾಯಾ ಸುಹುತಾದಿಷ್ಟ ಮನೋರಥ ಇವಾನಲಾತ್ ಪರ್ಜ್ಜನ್ಯಾದ್ವಿವಧೂ
11. ಜವ್ಯಸಸ್ಯಸಮ್ಯನ್ಮಹೋದಯಃ ತಸ್ಮಾತ್ತಸ್ಯಪ್ರಧಾವತ್ಯಾಮಜಾಯತಮ
12. ಹೋದಯಃ ಪ್ರಜಾಪಾಲನ ದೀಕ್ಷಾಯಾಂ ಸಾಕ್ಷದ್ಧರ್ಮ್ಮಾತ್ಮಜಾಸ್ವಯಃ ವಾತ್ತಸಕ್ಯಸ್ವಯಾನೀತ್ಯಾ

III A

13. ಮವಜ್ವಾದಬೃಹಸ್ಪತಿಃ ಪ್ರಧಾವೋತಹಶಕ್ತಿಧ್ಯಾ ನಾಧಾಗ ಇತಿವನ್ಗತೆ ದ್ವಗ್ಗರ್ಯಸಮ್ಪದಾಯನಮ
14. ಹೇನ್ದ್ರತ್ಯವಧೀರಿತಿ ಧನಧಾನಧಾನೇನತ [ರ] ಸಾತೇಜಸನ್ನಿಧಿ ಮನೋನಯನ ಸಹರಾಣ್ಯಕಾನ್ತೇನ್ದುರ್ಯ್ಯ
15. ನನಿರ್ಜ್ಜಿತಾಃ ಆತ್ಮನಃ ಶ್ರಘತೇ ಯಸ್ಯವಾಗುಪಾಘಾ ಸಸರಸ್ವತಿ ಯದಿ ವಕ್ಷಶ್ರಃಶ್ರ
16. ತ್ಸ ರಾಜ ಶ್ರೀರಪಿರಾಜತೆ ಕಾಶ್ಯಮಯ್ಯಱ್ಪತಾಕಾ ಯಸ್ಯ ದಿಕ್ಷು ಪ್ರತಿಷ್ಠಿತಃ ದಿಮ್ಮರ್ಯ್ಯೋ
17. ದೀರ್ಘಃಕಾಡಪಿ ಯಶಿವಾರಿ ಪ್ರಧೂರಿತಃ ತೇನ ಪೂರ್ವ್ವಾಭಿಷಿನ್ನ ಪ್ರಜಾನಾಂ ಹಾರಿಪ್ರಧಾವಿಧಿಃ ಬ

III B.

18. ನ್ದನಃ ಮತ್ಯರೋಕಸ್ಯ ಧೂಧುಜಃ ಸ್ಕನ್ದವರ್ಮ್ಮಣಃ ಪ್ರಾಪ್ತನಾಜ್ಯೇನ ಸಾಮ್ರಜ್ಯಸರ್ವ್ವಲೋಕನಮಸ್ಕೃ
19. ಯಃ ಹತಾಚಾರಹರಿತಾಶಶ್ವತ್ಪೂಜಾವಿಧಿವಿವೃದ್ಧಯತ್। ೯ ಧವಳಪುರಮಧಿವಸತಿ ವಿಜಯ
20. ಸ್ಕನ್ದಾವಾರೇಕಾರ್ತ್ಥಿಕಾಮಾಸೆ ಸೂರ್ಯ್ಯಗ್ರಹಣೆ ಶುಕ್ಲವಾರೇ ಪುನರ್ವ್ವಸುನಕ್ಷ
21. ತ್ರೇ ಅರಿದಗೋತ್ರಃ ಜೋತಿಷಸಕುನನಿಮಿತ್ತಾದೇಶಕೃಯಾಕುಶಲವಿಶಿಷ್ಟಸಾ
22. ಸ್ತ್ರಪ್ರಯೋಗ ಪರಿಣತದ್ವಿವೇದಿಕೊತ್ತಮ್ಮಶರ್ಮ್ಮಣೇ ಎಡೆತ್ತೊಱನಾಡುವಿಷಯೇಕ

IV A.

23. ಪ್ಪುನಿನದಿಸಮೀಪೆ ಪೂರ್ವ್ವದಿಸಿಂ ಮುಟ್ಟಲವ್ವಿಯೂರ್ನ್ನಾಮಗ್ರಾಮಂಸರ್ವ್ವಬಾಧಪರಿಹಾರಂ ಉದಕಪೂರ್ವ್ವ
24. ನ್ದತ್ತಃ ತಸ್ಯ ಸೀಮಾನ್ಮರಂ ಪೂರ್ವ್ವಸ್ಯಾನ್ದಿಶಿ ತುಱ್ದುಲ್ಗಾಲೆ ಅನ್ತೆಬನ್ದುಕಳರಾಬಾಯ್ಕಾಲುಳ್
25. ಕೂಡಿಅನ್ತೆಬನ್ದುನೆಱುಲ್ಗಾಲೆ ಅನ್ತೆಬನ್ದು ಕೊಣ್ಣಿನ್ದಗಾಲೆ ಅನ್ತೆಅಂಕೊಲೆಗಾಲೆ ಅ
26. ನ್ತೆಬನ್ದು ತೊಱೆಯುಳ್ಕೂಡಿತ್ತು ದಕ್ಷಿಣಾದೆಸೆಗೆಲ್ಲಂ ತೊಱೆಎ ಅನ್ತೆಬನ್ದು ಪಶ್ಚಿಮಾದೆಶೆಗೆ

IV B.

27. ಲ್ಲಂಮತ್ತಂತೊಱೆಎ ಅನ್ತೆಬನ್ದು ಉತ್ತರಸ್ಯಾನ್ದಿಶಿ ಕೊಟ್ಟುಗೂಡಲೆ ಅನ್ತೆಬನ್ದು ಮೂಡಾಯಿನ್ಬೀಟ್ತನ್ದ
28. ನೀರಿಟಿವೆ ಅನ್ತೆಬನ್ದು ತೊಲ್ಮೊಱಡಿಎಕಲ್ಕುಪ್ಪೆಎ ಅನ್ತೆಬನ್ದುಕೊನ್ದೆವಡಿಎ ಅನ್ತೆಬನ್ದು
29. ದೆಟ್ಟದಾಮೂಡಾಯ್ಪೊರೆಎಬನ್ದುತುಟ್ಟಿಲ್ಗಾಲೊಳ್ಕೂಡಿತ್ತು ಸೀಮೆ ೯ ಅಸ್ಯದಾನಸ್ಯಸಾ
30. ಕ್ಷಿಣಃಷಣ್ಣವತಿ ಸಹಸ್ರವಿಷಯಃ ಪ್ರಕೃತಯಃ ಸ್ವದತ್ತಾಂಪರದತ್ತಾಂವಾಯೋಹರೇತ

V A

31. ವಶುನ್ಧರಾಷಷ್ಟಿಂವರ್ಷ ಸಹಸ್ರಾಣಿವಿಷ್ಠಾಯಾಂಜಾಯತೇಕ್ರಿಮಿಃಸ್ವನ್ದಾತ್ತುಂ ಸುಮಹಚ್ಛಖ್ಯಂ ದುಃ
32. ಕಃಮನ್ಯಸ್ಯ ಪಾಲನಂ ದಾನಂವಾ ಪಾಲನ ವೇತಿ ದಾನಾಚ್ಛ್ರೇಯೋನುಪಾಲನಾ ಬಹುಭಿರ್ಬ್ಬಸುಧಾ ಧು
33. ಕ್ತಾ ರಾಜಭಿಸ್ಸಕರಾದಿಭಿಃ ಯಸ್ಯಯಸ್ಯ ಯದಾ ಧೂಮಿ ತಸ್ಯ ತಸ್ಯ ತದಾ ಪಲಂ ಬ್ರಹ್ಮಸ್ವ
34. ನ್ತು ವಿಷಂ ಘೋರಂ ನಭಿಂಷವಿಷಮುಚ್ಯತೆ ವಿಷಮೇಕಾಕಿನಂಹನ್ತಿ ಬ್ರಹ್ಮಸ್ವಂ ಪುತ್ರಪೌತ್ರಿಕಂ॥ ಇದರ್ಮ್ಮಕ್ಕೆಬಕ್ರಬ
35. ಪ್ಪೊಂಬಾರಣಾಸಿಯುಳ್ ಸಾಸಿರ್ವ್ವಪಾರ್ವ್ವರುಂ ಸಾಸಿಠಂ ಕವಿಲೆಯಂ ಕೊನ್ದಪಾತಕನಕ್ಕೆ ಕುನಾಡಾರಿ ಲಖಿತಂ೯

(Corrected version.)

I. B 1 स्वस्ति जयत्यर्कंकरापूत भास्वदम्बुरुहेक्षणः क्षत्रचूडामणिर्मीको विक्रान्तव
2 सुधातलः ॥ कुवलयरतस्यास्य प्रजानान्ताम्रभाजने प्रादुर्भूतो हिताया
3 दौ प्रजानान्ताम्रकाश्यपः ॥ सह्यजालोलकल्लोल धाराप्लावित
4 दिक्तटे विक्रान्तवसुधाकोशे लीलयाहितशासनः ॥ अतिमीत्वादिराजेषु राजादित्यो
प्यराजत

II. A 5 प्रजापालनदीक्षायां अक्षीणेषु जितारिषु ॥ तद्विधेष्वेकवीरेषु यात त्रिदिवकेष्वथ
6 भूमेर्भूत्यै समुद्धृताद्भुजो राष्ट्रवर्मणः ॥ उदितो
7 दितागते वंशे कदंबानां महीभुजः जातायां हिमवत्प्रस्थाज्जाह्न
8 व्यामिव भूतये प्रज्ञालज्जाकुलै रूपविनयप्रश्रयादिभिः श्लाघ

II. B 9 नीयैर्गुणै स्त्रीणां प्रभवत्यामिवादितिं ॥ विवस्वानिव माहेन्द्र्या मुदयाद्दिशि
10 भूभृतः स्वाहायां सुहुतादिष्टमनोरथइवानलात् ॥ पर्जन्यादिवभू
11 देव्यां सस्यसम्यङ्महोदयः तस्मात्तस्य प्रभावत्यामजायतम
12 होदयः ॥ प्रजापालनदीक्षायां साक्षाद्धर्मात्मजस्स्वयं मंत्रशक्त्या स्वयंनीत्या

III. A 13 चार्वाञ्जितबृहस्पतिः ॥ प्रभावोत्साहशक्तिभ्यां नाभाग इति वर्ण्यते स्वर्गीयसंपदा
येन म
14 हेन्द्रो प्यवधीरितः ॥ धनदोपि निधानेन त [र] सा तेजसां निधिः मनोनयनहारिण्या
कान्त्येन्दुर्ये
15 न निर्जितः ॥ आत्मानं श्रन्थते यस्य वाग्गुंफौघात् सरस्वती यस्य वक्षस्थलं श्रित्
16 सा राजश्रीरपि राजते ॥ काशमानाः पताकाश्च यस्य दिक्षु प्रतिष्ठिताः दिङ्मध्ये
17 दीर्घिकाश्चापि यस्य वारिप्रपूरिताः ॥ तेन पूर्णाभिषिक्तेन जनाह्लादिप्रभादिभिः व

III. B 18 न्धुना मर्त्यलोकस्य भूभुजा स्कंदवर्म्मणा ॥ प्राप्तराज्येन साम्राज्यसर्व्वलोकनमस्क
19 ता हृतचोरा हारित् शश्वत् पूजाविधिरवर्धत ॥ धवळपुरमधिवसति विजय
20 स्कंधावारे कार्तिकमासे सूर्य्यग्रहणे शुक्रवारे पुनर्वसुनक्ष
21 त्रे हारीतगोत्रः ज्योतिषशकुननिमित्तोदशक्रियाकुशल विशिष्टशा
22 स्त्रप्रयोगपारिणत द्विवेदि कोत्तम्मशर्म्मणे एडत्तोरेनाडुविषये क

IV. A 23 प्पुनीनदीसमीपे पूर्वदिशि मुट्टलव्वियूर्न्नाम ग्राम स्सर्ववाधपरिहारं उदकपूर्व्व
24 न्दत्तः तस्य सीमांतरं पूर्वस्यां दिशि तुळदिलगाले अन्ते वन्दु कळराबाय्कालोळ
25 कूडि अन्तेवन्दु नेरिल्गाले अन्तेवन्दु कार्णिणदगाले अन्ते अंकोलेगाले अ
26 न्तेवन्दु तोरेयुळ कूडित्तु दक्षिणादेशेगल्लंतोरेए अन्ते वन्दु पश्चिमादेशेगे

IV. B 27 ल्लं म्मत्तंतोरेए अन्तेवन्दु उत्तरस्यांदिशि कोट्टुगूडले अन्तेवन्दु मूडायिन्बीळतन्द
28 नीरिळिवे अन्तेवन्दु तोल्मोरडिए कल्कुप्पेए अन्तेवन्दु
29 वेट्टदामूडाय् हेरेएवन्दु तुळिदलगालोळ कूडित्तुसीमे अस्य दानस्य सा
30 क्षिणः षण्णवतिसहस्रविषयप्रकृतयः स्वदत्तां परदत्तां वा यो हरेत

V. A 31 वसुन्धरां षष्टिर्वर्षसहस्राणि विष्ठायां जायते क्रिमिः स्वंदातुं सुमहच्छक्यं दुः
32 खमन्यस्य पालनं दानं वा पालनं वेति दानाच्छ्रेयोनुपालनं वहुभिर्व्वसुधा भु
33 क्ता राजभिस्सगरादिभिः यस्य यस्य यदा भूमि[स्त]स्य तस्य तदा फलं ब्रह्मस्वं
34 तु विषं घोरं न विषं विषमुच्यते विषमेकाकिनं हन्ति ब्रह्मस्वं पुत्रपौत्रिकं ॥ इधर्म्मक्के
वक्रव
35 प्पों वारणासियुळ सासिर्व्व[र्] पार्व्वरं सासिरं कविलेयं कोन्द पातकनक्के कुनाचारि-
लिखितं

Transliteration.

IB. 1. svasti jayaty arkka-karâpruta-bhâśvad emburuhakshaṇaḥ ksha[tra] chûḍâmaṇim Miko vvikkarmma-va-

2. nâ-telaḥ[1] kulay ônirathasyasya prajânân tâmrabhâjane prâdurbhûtâ hitâyâ-

3. dau prajânâ Tâmra-Kâśyapaḥ[2] Sahya-lêlâṭakâsadharâ-sadhakâ-dharâ-srâvâ-

4. dishya-vinrântîśa-kôśâ-kêśa-sâsanaḥ[3] atimitvâdi-râjêshu Râjâdityô ha râja-

IIA. 5. su prajâ-pâlana-vikshâyâ jîkshinêshu jitâtasu[4] tadvidhyêshv êkavîrêshu tayâtava

6. svêndramâśvada bhûmôr bhutye samudbhutyâ bhûbhujâ Râshṭra-varmmaṇaḥ[5] uditô

7. ditâ gatâd vaṁśaṭ Kadambanâ mahîbhujâḥ jâtayâ Himavat-prasthâ jinha-

8. tyâm iva bhûtayâḥ[6] prajñâ-lajjâ-kulâ-rûpa–vinayâ-praśrayâmivaḥ ślagha-

IIB. 9. nîyair guṇaḥ strîṇâm prâpayantya vivâditi[7] mivasvânîta-Mahêndrâm udâyâd diśi

10. (r) bhûbhṛitaḥ Svahâyâ suhutâd ishṭa-manôratha ivânalât[8] parjjanyâd viva bhû-

11. javya-sasya-samyan-mahôdayaḥ tasmât tasya Prabhâvatyâm ajâyata ma-

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Note—There are too many errors in the text. The following amendments of the text are suggested as the probable correct readings which the engraver miscopied.

1. Read jayaty arkka-karâpûta-bhâsvad-amburuhêkshaṇah kshatra-chûḍâmaṇir Mîkô vikrânta-vasudhâtalah
2. Read kulayôni-ratasyâsya prajânâm tâmra-bhâjanê prâdurbhûtô hitâyâdau prajânâm Tâmra-Kâśyapah
3. Read Sahyajâ-lôla-kallôla-dhârâ-srâvita-diktaṭe vikrânta-vasudhâ-kôśê Ilayâhita-śâsanah
4. Read atimitvâdirâjêshu Râjâdityô hyarâjata prajâ-pâlana-dîkshâyâm akshîṇêshu jitârishu
5. Read tad-vidhêshvêka-vîrêshu yâta-tridivakêshvatha bhûmêr bhûtyai samudbhûtâd bhûbhujô Râshṭravarmmaṇah
6. Read uditôditâgate vaṁśe Kadambânâm mahîbhujah jâtâyâm Himavat-prasthâj Jâhnavyâm iva bhûtayê
7. Read prajnâ-lajjâ-kulai rûpa-vinaya-praśrayâdibhih ślâghanîyair guṇaih strîṇâm prabhavat-yâm ivâditim
8. Read vivasvân iva Mâhêndryâm udayâd diśi bhûbhṛitah Svâhâyâm suhutâd ishṭa-manôratha ivânalât

12. hôdayaḥ[9] prajâ-pâlana-dîkshâyâm sâkshad Dharmâtmajâ svayaḥ[10] vâtta-sakya-svayâ nitya-

IIIA. 13. mavajvâda-Bṛihaspatiḥ prabhâvôtaha-śaktibhyâ Nâbhâga iti vangate[11] dvaggaryya-sampadâ yana Ma-

14. hêndra tyavadhîr iti Dhanadhânadhânêna ta[ra]sâ têjasan nidhi[12] manô-nayana-saharâṇya-kântêndur yya-

15. na nirjjitâḥ âtmanaḥ śraghatê yasya vâgupâghâsa Sarasvatî[13] yadi vakshaśraḥ śri-

16. t sa râjaśrîr api râjate kâśyamayyaṛ patâkâ yasya dikshu pratishṭitaḥ[14] dimmaryô

17. dîrghaḥ kâchapi yaśi vâri prabhûritaḥ têna pûrvvâbhishinna-prajânâm hâri-prabhâvibhiḥ[15] ba-

IIIB. 18. ndanaḥ[16] ma[r] tya-lôkasya bhûbhujaḥ[17] Skandavarmmaṇaḥ[18] prâpta-nâjyêna[19] sâmrajya-sarvva-lôka-namaskṛi-

19. yaḥ[20] hatâchâra-haritâ śaśvat-pûjâ-vidhi-vivṛiddhayat[21] Dhavaḷapuram adhivasati vijaya-

20. skandhâvârê Kârtthikâ-mâse[22] sûryyagrahaṇe Śuklavâre Punarvasu-naksha- [sâ-

21. tre Ârida-gôtraḥ[23] jôtisha-sakuna[24] nimittâdêśa-kṛiyâ-kuśala-viśishṭa-

22. stra[25]-prayôga-pariṇita[26] Dvivêdi Kottammaśarmmaṇe Eḍettoṛenâḍu-vishayê Ka-

IVA. 23. ppuni-nadi-samipe pûrvva-disi (m) Muṭṭalavviyûr-nnâma-grâmam[27] sarvva-bâdha-parihâraṃ udaka-pû(m)rvva-

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9. Read parjanyâd iva bhûdêvyâm sasya-samyaṅ-mahôdayaḥ tasmât tasya Prabhâvatyâm ajâyata mahôdayaḥ
10. Read sâkshâd Dharmâtmajas svayam
11. Read mantra-śaktyâ svayam nityaṃ avajñâta-Bṛihaspatiḥ prabhâvôtsâha-śaktibhyâm Nâbhâga iti varṇyate
12. Read svar-ggêya-sampadâ yêna Mahêndrôpy avadhîritaḥ Dhanadôpi nidhânêna tarasâ Têjasân-nidhiḥ
13. Read manô-nayana-hâriṇyâ kântyêndur yyêna nirjjitaḥ âtmânam śranthatê yasya vâg-gumphaughât Sarasvatî
14. Read yasya vakshasthalam śrit sâ Râjaśrîr api râjate kâśamânâḥ patâkâś cha yasya dikshu pratishṭhitâḥ
15. Read diñ-madhyê dîrghikâś châpi yasya vâri-prapûritâḥ têna pûrvâbhishiktêna prajâhlâd prabhâdibhiḥ
16. Read bandhunâ
17. „ bhûbhujâ
18. „ Skandavarmmaṇâ
19. „ râjyêna sâmrâjya
20. „ namaskṛitâ
21. „ hata-chôrâ harit śaśvat pûjâvidhir avardhata
22. Read Kârtika-mâsê
23. „ Hârita-gôtraḥ
24. „ jyôtisha-śakuna
25. „ śâstra
26. „ pariṇata
27. „ grâmas

24. n dattah tasya sîmântaraṃ pûrvvasyân diśi Tuḷdilgâle ante bandu Kaḷa-râ-bâykâluḷ
25. kûḍi ante bandu Neṟilgâle ante bandu Koṇṇindagâle ante Ankolegâle a-
26. nte bandu toṟeyuḷ kûḍittu dakshiṇâ-desegellam toṟe-e ante bandu paśchimâ-deśege-
IVB. 27. llaṃmattaṃ toṟe-e ante bandu uttarasyân diśi Koṭṭugûḍale ante bandu mûḍâyin bîḷtanda
28. nîr-iḷive ante bandu Tolmoṟaḍi-e Kalkuppe-e ante bandu Kondevaḍi-e ante bandu
29. beṭṭadâ mûḍây pore-e bandu Tuḷdilgâloḷ kûḍittu sîme asya dânasya sâ-
30. kshiṇah shaṇṇavati-sahasra-vishaya(h)-prakṛitayaḥ sva-dattâm paradattâm vâ yô harêta
VA. 31. vaśundharâ[28] shashṭiṃ-varsha-sahasrâṇi vishṭâyâṃ jâyate krimiḥ svan dâttuṃ sumahach-chhakyaṃ duḥ-
32. ka(h)m[29] anyasya pâlanaṃ dânaṃ vâ pâlana[ṃ] vêti dânâch chhrêyô nupâlana[30] bahubhir bbasudha[31] bhu-
33. ktâ râjabhis Sakarâdibhiḥ[32] yasya yasya yadâ bhûmi [s] tasya tasya tadâ palaṃ[33] brahma-sva-
34. n tu vishaṃ ghôraṃ na bhiṃsha[34] visham uchyate visham êkâkinam hanti brahmasvaṃ putra-pautrikaṃ|| i-darmmakke[35] bakra[36] ba-
35. ppoṃ Bâraṇâsiyuḷ sâsirvva [r] pârvvaruṃ sâsiraṃ kavileyaṃ konda pâtakan akke Kunâchâri-likhitaṃ

Translation.

Lines 1-2.

Be it well. Victorious is the crest-jewel of the kshatriyas, Mika whose eyes resemble the lotus flowers purified by the sun's rays and shining thereby and who has conquered the earth.

To this king who loved persons of noble birth was born in the early days in a vessel of copper (a son named) Tâmra-Kâśyapa for the welfare of his subjects.

Lines 3-5.

He ruled with ease the land conquered by him in the boundaries of which the waters of the Kâvêri (Sahyajâ) with tremulous waves flow. Râjâditya shone surpassing ancient kings who never slackened in their vows to protect their subjects and who conquered their enemies.

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28. Read vasundharâm
29. „ duhkham
30. „ pâlanam
31. „ vvasudhâ
32. „ Sagarâdibhih
33. Read phalam
34. „ visham
35. „ dharmakke
36. „ vakra

Lines 5-11.

After several such matchless heroes departed to heaven was born to the king Râshṭravarman who appeared on earth for its welfare, by (his queen) Prabhâvati who was descended from the noble Kadamba line of kings and who thus resembled in glory the river Jâhnavi (Ganges) rising from the slopes of the Himavat and who seemed to excel Aditi by praiseworthy womanly qualities such as wisdom, modesty, nobility (kula), beauty, courtesy and loyalty, a son highly glorious (mahôdaya) like the sun rising in the region of Indra (east) from the Udaya mountain, like desires being obtained from (incantations of) *svâha* during oblations offered to fire (*Anala*), like the great rise (mahôdaya) of plants in earth from rain.

Lines 12-17.

This great son of Râshṭravarman was a Yudhishṭhira (Dharmâtmaja) in his determination to protect the subjects, scorned Bṛihaspati in his power of counsel at all times, was praised as Nâbhâga by his brilliance and energy, surpassed even Mahêndra by his splendour deserving to be sung about in heaven (svah), overcame Kubêra in wealth and the sun in the quickness of movement, and the moon in his bodily lustre attracting the minds and eyes of people, and made even Sarasvati feel abashed (or shrink) by the power of his speech. Even the goddess of royalty (râjaśrî) becomes brilliant when she dwells in his chest. His bright flags are set up in all cardinal regions and the lakes constructed by him throughout the area of his territory are full of water.

Lines 17-19.

By that king Skandavarman, who was anointed first (abhishiktêna) by the glances of his happy subjects, etc., who was a friend of the world, who obtained the sovereignty of his kingdom and who was honoured by all hir subjects, all the quarters of the earth were freed from robbers and the worship of the gods prospered.

Lines 19-23.

While residing in his victorious camp at Dhavaḷapura, in the month of Kârtika on the occasion of a solar eclipse, Friday with the constellation Punarvasu, he granted with pouring of water and free of taxes to Dvivêdi (versed in two vêdas) Kottamaśarma of Ārida-gotra (Hârîta-gôtra), an expert in astrology, omens, prognostics and foretelling and the prescribing of rites to be performed for good luck, and deeply versed in all the śâstras and prayôgas (performance of religious ceremonies), the village Muṭṭalavviyûr, situated in the territory of Eḍettoṟenâḍu, near the river Kappuni to the east.

Lines 24-29.

Its boundaries: to the east Tuḷdilgâlu and proceeding in the same direction Kaḷarâ-bâykâl (the channel of thieves), Neṟilgâl, Koṇṇindagâl, Ankolegâl and the river; to the whole of the south, the river; to the west also the river is the boundary: to the north, Koṭṭugûḍal; proceeding east comes the

waterfall (nîr-iḷivu): next comes Tolmoṛaḍi and heap of rocks (kal-kuppe) and Kondevaḍi and proceeding further in the same direction to the east of the mountain, the boundary ends in Tuḷdilgal.

Lines 29-30.

The witnesses to this gift are the subjects of the Ninety-six Thousand province.

Lines 30-35.

He who confiscates land given by himself or by others will be born as a worm in ordure for sixty thousand years. It is very difficult to give away what belongs to oneself. It is also difficult to maintain another's gift. Between making a gift and protecting a gift, protecting is more meritorious than giving. By numerous kings such as Sakara the earth has been enjoyed. To whomsoever the land belongs at the time, the fruit thereof (of making a gift) accrues. The property of the Brahmans is a terrible poison and poison (ordinary) is no poison. Poison kills only one while the property of Brahmans (when seized) will destroy the sons and grandsons also. He who obstructs this charity will incur the sin of slaying thousand Brahmans and tawny cows at Bâraṇâsi (Benares).

Line 35.

The writing of Kunâchâri.

NOTE.

Discovery of the Plates. These plates were found in April 1936 at Basavanpuṛa, near Nanjangûḍ in the Nanjangûḍ Taluk of Mysore District. They were said to have been discovered by a farmer of the village named Channappâji Arasu while digging in the backyard of his house in the above village. They were subsequently purchased from him by the Mysore Archæological Department.

Description of the Plates. The plates are of copper and five in number each measuring 8 5/8″×2 5/8″×1/10″ with a ring and seal. The outer diameter of the ring is about 3¾″ and of the seal 1¾″. There is a circular hole in the left side of the plates for the ring to pass through. The ring was not cut at the time the plates were discovered. The seal is interesting and unique. It has in relief a rudrâksha or a jack-fruit with strung bow to left and an elephant goad to right with a leaf and crescent moon above and a drum below. The plates are covered with writing on both sides except on the front side of the 1st plate and the back of the last plate. Each page contains 4 to 5 lines and each line has about 30 letters.

Language. The language is Sanskrit except the lines describing the boundaries of the land granted and an imprecation which are in Kannaḍa. The first part up to line 19 consists of Sanskrit verses in Anushṭup metre and the next four lines in Sanskrit prose. After this come five lines (24-29) describing the boundaries of the land and are in

Kannaḍa prose. Then follow five lines in Sanskrit, one line (30) in prose describing the witnesses and four lines (30-34) in Anushṭup verses containing imprecations against the violators of the grant. We have next a line (35) containing an imprecation in Kannaḍa prose and lastly the name of the engraver in Sanskrit in the same line (35).

The Sanskrit verses as engraved are full of errors. There are far more errors in the present plates than in the Komaralingam plates of Ravidatta edited by Fleet in Ind. Ant. XVIII, P. 362 and which on that account have been declared spurious by that scholar. As the text stands, the first 19 lines in the present plates do not often give a clear meaning. But these errors seem to have been due to the ignorance and carelessness of the engraver who did not understand the import of the Sanskrit stanzas which he found in some authentic source and transcribed them faultily. The remaining portions in Sanskrit are comparatively free from errors.

The Kannaḍa prose used (lines 24 to 29) seems to belong to the 7th or 8th century A.D. The lengthening of the last vowel in the genitive singular, *e.g.*, kaḷarâ bâykâluḷ, beṭṭadâ mûḍây in lines 24 and 29 and the use of uḷ in the locative are indications of an early period. But oḷ is also used for the locative in line 29. The Kannaḍa portion is free from the engraver's errors which shows that the engraver knew Kannaḍa well but was ignorant of Sanskrit.

Geography.

The grant is said to have been made from the capital Dhavaḷapura. This place cannot be identified. We have the village Kittûr in Heggaḍadêvankôṭe Taluk, Mysore District, called Kîrtipura in inscriptions which may possibly be equated, with Dhavaḷapura as *kîrti* or fame is often described as *dhavaḷa* or white. But one cannot be certain of this. The witnesses are said to be the subjects of the *Shaṇṇavati-sahasra-vishaya* (96,000 country). This phrase which is also used in other records (*e.g.* Âlur grant of the Ganga yuvarâja Mârasinga published in p. 72 of M.A.R. 1924) indicates the territory known as Gangavâḍi Ninety-six Thousand which included parts of the present Mysore, Hassan and Kadur Districts. The village granted Muṭṭalavviyûr cannot be identified now. It is said to be situated on the east bank of the Kappuni river which is the same as Kapinî or Kapilâ river which flows in Heggaḍadevankoṭe, Nanjangûḍ and T.-Narsipur Taluks of the Mysore District and joins the Kâvêri river. Eḍettoṛe-nâḍu-vishaya or Eḍettoṛe-nâḍu province in which Muṭṭalavviyûr is stated to be situated is often referred to in inscriptions and seems to include parts of the Nanjangud and neighbouring Taluks. (E.C.III, Mysore 55; Nanjangud 44, 134, etc.). It is to be noted that in this record there is no reference to Punnâḍ or Pumrâshṭra of which Râshṭravarman was king.

Paleography.

The characters are well-carved and seem to belong to the type of the old Kannaḍa writing of the eighth century A.D. They appear to be later than those of the Mâmbaḷḷi plates which have been assigned to about 550 A.D. by Narasimhachar (M.A.R

1917, P. 41). A few features may be noted: The tails of '*ra*' and '*ka*' are fully connected with the cross strokes while those of conjunct '*r*' and medial '*u*' rise fully to the level of the serifs. Medial '*a*' often descends lower than the bottom of the letter. Paleographically the plates may be assigned to about 700 A.D. or a little later. The characters are thus definitely different from those of the Mâmbaḷḷi plates and resemble those of the Komralingam plates assigned by Fleet to the close of the eighth or the beginning of the 9th century.

Historical Facts.

The present record, *viz.*, the Basavanpur grant of Skandavarman is of great interest as it is the third record so far found relating to the geneaology of the kings of Punnâḍ. The first of these records, in the order of publication is the Komaralingam grant of Ravidatta noticed by Rice and published by Fleet (Ind. Antiquary XVIII, P. 362). The Mâmbaḷḷi plates of Pṛithvîpati published by R. Narasimhachar in the Mysore Archæological Report for 1917, p. 41 form the second record of the Punnâḍ kings and the present plates of Skandavarman are a welcome addition to the above two.

No reference however is made to Punnâḍ in the present record of Basavanpur. The Komaralingam plates refer to Punnâṭa-râjya and its capital Kitthipura as the kingdom and royal residence of the lineage of kings described therein. The Mâmbaḷḷi plates describe Râshṭravarman, the father of the donor Pṛithvîpati as the king of Pum-râshṭra. As the present record of Basavanpur plates refers to a grant made by Skandavarman, son of Râshṭravarman of the Tâmra Kâśyapa lineage described in the Mâmbaḷḷi plates and as the village granted in the Basavanpur plates is said to be situated on the bank of the Kapinî river which flows through Punnâḍ, it is certain that the present record is also directly connected with the kingdom of Punnâḍ.

Punnâḍ or Punnâṭa was an ancient kingdom situated in the south-west of Mysore including parts of the Heggaḍadêvankôṭe Taluk and the surrounding territory. Its capital seems to have been Kittûr called also Kîrtipura (see E.C. IV, Heggaḍadêvankoṭe Taluk 56). The name Punnâṭa corresponds with the Ponnata mentioned by Ptolemy in the 2nd century where he specially states that beryl was found. The Chandravaḷḷi inscription of Mayûra-śarman, circa 258 A.D. states that the Kadamba king Mayûraśarman defeated the Puṇâṭas (M.A.R. 1929, P. 50). Punnâḍ is described as a Six-thousand province in an inscription of the Ganga king Śivamâra (E.C.III, Nanjangud 26). The Gummareḍḍi plates of Durvinîta (C. 550 published in M.A.R. 1912, p. 30) speak of him as the son of the beloved daughter of the Punnâṭa king Skandavarman and as the ruler of the whole of Pâṇṇâḍ and Punnâḍ. Durvinîta's mother is named Jyêshṭhâ in the record. Harishêṇa, the author of Bṛihat-kathâ-kôśa, dated in 931 says that the Buddhist sangha went by their guru's direction to the Punnâṭa country, situated in the south. An inscription

in the Dodbaḷḷâpur Taluk, Bangalore District, refers to one Hoysaṇa Yalaḷaparasa as the ruler of the Punnâḍ seventy (E.C. IX, Dodballapur Taluk 38) and two in the Devanahalli Taluk, of the same district refer to a Punnâḍ king, (*ibid*: Devanahaḷḷi 41 and 43). But these merely contain references to Punnâḍ kings and no genealogy of the Punnâḍ dynasty. Punnâḍ seems to have no connection with Padinâḍu according to Fleet (Ind. Ant. 18, P. 363), but Dr. Saletore seems to support the old view of Rice that it was a part of Padinâḍ (Indian Culture, October, 1936, P. 304).

The present record, *viz.*, the Basavanpur plates of Skandavarman gives the genealogy of the Punnâḍ king as follows: There was an early king named Mika, the crest-jewel of kings. To him was borne in a vessel of copper a son named Tâmra-kâśyapa. He or his son and successor (the relationship of Tâmrakâśyapa to the next king is not explicit in the record) was Râjâditya. After several kings of the dynasty came Râshtravarman. His son by the Kadamba princess Prabhâvati was Skandavarman, the royal donor of the village Muṭṭalavviyûr on the banks of the Kappuni river in the Eḍetoṟenâḍ to a Brahman astrologer named Kottammaśarma.

The Komaralingam plates of Ravidatta also contain a genealogy of Punnâḍ kings but the succession of kings therein is thus given:—Râshṭravarman of the Kâśyapa family, his son Nâgadatta, his son Bhujaga who married the daughter of Singavarma, his son Skandavarman, ruler of Punnâṭa-râjya and his son Ravidatta, the donor in the grant whose victorious camp was at Kitthipura.

Comparing the genealogy in the three grants we find the following: None of the grants is dated fully and no cyclic or śaka year is given in any of them. The name Râshṭravarman is common to all the three grants. He is said to be a descendant of Kâśyapa in the Komaralingam plates and of Tâmra-Kâśyapa in the Mâmbaḷḷi and Basavanpur plates. The reason for this epithet Tâmra is given in the Basavanpur plates as the birth of the king so-called in a copper vessel for the welfare of the world. Whether his name itself was Tâmra-Kâśyapa or whether it was merely his title and his real name was Râjâditya cannot be determined. But since the name Tâmra-Kâśyapa is given to the lineage in the Mâmbaḷḷi plates it is probable that his name was Tâmra-Kâśyapa and Rajâditya was his son. Previous to Tâmra-Kâśyapa we have a name Mika in the Basavanpur plates who is said to be the father of Tâmra-Kâśyapa. The next name is Vishṇudâsa of the Mâmbaḷḷi plates. He may have been the father of Râshṭravarman, since his name is mentioned immediately before Râshṭravarman in the Mâmbaḷḷi plates. His name is not found in the Basavanpur plates apparently because there was no necessity to give the names of all the ancestors of Skandavarman, the donor and a statement is made in lines 5 and 6 that after Râjâditya, several great kings of the line ascended to heaven before Râshṭravarman became king and the phrase *tadanu*

is given in the Mâmbaḷḷi plates before the verse in praise of Vishṇudâsa and after the invocatory verse addressed to the god Vishṇu.

Coming to Râshṭravarman we learn that he had three sons and the eldest of these sons was Pṛithvîpati according to the Mâmbaḷḷi plates. The second son was apparently Skandavarman the donor named in the Basavanpur plates. The third son was Nâgadatta of the Komaralingam plates but the relative rank between Skandavarman and Nâgadatta is merely conjectural. The descendants of Nâgadatta are next named in the Komaralingam plates as Bhujaga, his son Skandavarman (apparently so named after his grandfather's brother), and his son Ravidatta.

Regarding Râshṭravarman's queen we find her named Prabhâvati and she is said to be the daughter of a great king of the Kadambas in the Basavanpur plates. Her father however is not named in the grant. In the Mâmbaḷḷi plates as published we find Râshṭravarman's queen is named Prajâvati and she is said to be a descendant of the Hârita lineage (M.A.R. 1917, P. 41). But the facsimile of the record (opposite P.44 in plate XIII, line 4 of III a) shows the name as Prabhâvati or Pravâvati. She is hence identical with the Prabhâvati, queen of Râshṭravarman referred to in the Basavanpur plates. As the Kadamba kings are known as Hâritiputras in their grants, the statement that she is a descendant of Hâriti found in the Mâmbaḷḷi plates partly supports the statement that she was the daughter of a Kadamba king found in the Basavanpur plates. She is praised as a model of feminine virtues both in the Mâmbaḷḷi and Basavanpur plates.

Date and Authenticity.

As none of the three grants relating to the Punnâḍ kings is dated we find it difficult to definitely determine their dates. Of the three the earliest so far as genealogy is concerned is the Mâmbaḷḷi record belonging to Pṛithvîpati, the eldest of the three sons of Râshṭravarman, and next the Basavanpur plates belonging to another son of Râshṭravarman named Skandavarman, and lastly the Komaralingam plates belonging to a Ravidatta, a great-grandson of Nâgadatta, son of Râshṭravarman. There is some difficulty about the name Pṛithvîpati as the Mâmbaḷḷi plates stop after describing Pṛithvîpati and it is possible to take Pṛithvî pati as an epithet describing some king not named. But as Narasimhachar says (on P. 41 of the M.A.R. 1917) "A doubt may naturally arise as regards Vishṇudâsa and Pṛithvîpati being personal names but the context appears to leave no room for such a doubt."

Taking the details of the dating given in the present grant (of Basavanpura) we learn that the gift was made by Skandavarman during Kârtika-mâsa, solar eclipse, Śuklavâra, and Punarvasu-nakshatra. Similar details are given (Phâlguna-mâsa, Âdityavâra, Rêvatînakshatra, and Sûrya-grahaṇa) in the Komaralingam grant and no date in the Mâmbaḷḷi grant. Coming to the Basavanpur grant, the details of dating given do not suffice to determine the date correctly. Further it does not

seem to be possible to find the constellation Punarvasu on the New moon day of Kârtika according to any luni-solar system current now.

If we try to arrive at the date of the Basavanpur plates from the kings named therein, we find that there is only one king, *viz.*, the Punnâḍ king Skandavarman whose name occurs in the grants of the other dynasties of kings of the time known to us. As stated before, Avinîta, the Ganga king is said to have married the daughter of the Punnâḍ king Skandavarman and had a son by her named Durvinîta who became the next Ganga king (M.A.R. 1912, P. 35). Avinîta is generally assigned to the middle of the sixth century and Durvinîta to the next generation. If Skandavarman of the present record is taken to be the same as Skandavarman, grandfather of Durvinîta, his date would be about 50 years earlier than that of Durvinîta. But there is divergence of opinion about the date of Durvinîta himself; Rice, Saletore and others suggesting C. 500 A.D. and Narasimhachar, Dubreiul and others accepting C. 600 A.D. On the basis of the latter date, Skandavarman may be assigned to about 550 A. D. Further Skandavarman is said to be the son of a Kadamba princess. We are told in the Tâlgunda inscription that the Kadamba king Kâkushtha gave his daughters in marriage to the Gupta and other kings (E. C. VII, Shikarpur 176). But he is assigned to the middle of fifth century (Moraes: Kadamba Kula) and if he could have given his daughter to the Punnâḍ king Râshṭravarman, the date of Râshṭravarman would be C 475—500 A. D. Thus Skandavarman's date would be C. 500 or C. 525. But this chronology of the Kadambas is not free from doubt.

But a close examination of the Basavanpur plates raises serious doubts about their authenticity. The incorrect Sanskrit verses and the extremely faulty orthography of the Sanskrit words are unusual in authentic royal plates. The paleography of the record reviewed above and its comparison with the Mâmbaḷḷi grant indicate its date as about 700 A. D. while the grantor is alleged to be Skandavarman who lived probably about 525 or 560 A. D. The date given in the record is an impossible one, since the Punarvasu Nakshatra cannot occur on the Amâvâsya day of Kârtika. Thus the present grant deserves to be considered as spurious just as Fleet has condemned the Komaralingam plates (Ind. Ant. Vol. XVIII, P. 362). But it cannot be agreed that they are both useless for history, since it is clear that the person who drafted this grant has copied out, though in clumsy and mutilated Sanskrit, the verses which occur in its lines 1-19 from some authentic original grant of Skandavarman similar to the Mâmbaḷḷi plates (which have been assigned to C. 550 on the basis of its paleography, and believed to be genuine, see P. 41. M. A. R. 1917). In any case, the traditional genealogy of the

Punnâḍ kings as recorded in the Mâmballi plates and supported by the Basavanpura and Komaralingam grants may be tentatively accepted and thus presented :—

Mika.
|
Tâmra Kâśyapa
|
Râjâditya
:
Vishṇudâsa
|
Râshṭravarman C. 475.
m. Prabhâvati of the Kadamba family.

Pṛithvîpati C. 520.	Skandavarman C. 525	Nâgadatta C. 530
	A daughter married Avinîta Ganga C. 550	Bhujangâdhirâja C. 575
	Durvinîta Ganga C. 600.	Skandavarman C. 625
		Ravidatta C. 650.

54

At the village Tâṇḍya in the hobli of Chikkaiyana-chhatra, on the lintel of the Garbhagṛiha of the Basavêśvara temple in the hamlet Mallanamûle.

Size 7′ × 1′

Kannaḍa language and characters.

ನಂಜನಗೂಡು ತಾಲ್ಲೂಕು ಚಿಕ್ಕಯ್ಯನಛತ್ರದ ಹೋಬಳಿ ತಾಂಡ್ಯಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ಮಲ್ಲನಮೂಲೆ ಬಸವೇಶ್ವರಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ಗರ್ಭಗೃಹದ ಬಾಗಿಲುವಾಡದ ಮೇಲೆ.

ಪ್ರಮಾಣ 7′×1′

1. ಶುಭಮಸ್ತು ಸ್ವಸ್ತಿಶ್ರೀವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನಶಕ ವರುಷಂಗಳು ೧೭೭೬
2. ನೆಸಂದ ಆನಂದನಾಮಸಂವತ್ಸರದ ಕಾರ್ತಿಕ ಶುಧ ೧೦ ಸೋಮವಾರದಲ್ಲು ಶ್ರೀಮತ್ವಮಸ್ತ ಭೂಮಂಡಲೇ
3. ತ್ಯಾದಿ ಸಮಸ್ತ ಬಿರುದಾಂಕಿತ ಶ್ರೀಮನ್ಮಹಿಶುರಪುರವರಧೀಶ ಶ್ರೀ ಕೃಷ್ಣರಾಜ ಮಹರಾಜಕಂಠೀರವರ ಸೇವ
4. ಕನಾದ ಅಂಬಾವಿಲಾಸದ ಗುರಿಕಾರಮಲ್ಲೈಯನು ಮಾಡಿಶಿವಪ್ರಿಶಿದ ಮಲ್ಲನಮೂಲೆ ಬಸವೇಶ್ವರಸ್ವಾಮಿಯವ
5. ರಿಗೆ ದೇವಸ್ಥಾನದ ಸೇವಾರ್ಥ ॥ ಶ್ರೀ

Note.

This records the construction of a temple for the god Basavêśvara in Mallanamûle by Mallaiya, *gurikâr* (a ministerial officer) of Ambâvilâsa (a department in the Mysore Palace Office) serving under the Mysore king Kṛishṇarâja Vaḍeyar III. The date of the construction is given as S' 1776 Ânanda sam. Kâr. śu. 10 Sô. equivalent to Monday 30th October 1854.

It may be noted that a monastery for the ascetics of the Vîraśaiva sect (*virakta-matha*) has been standing in Mallanamûle since 1669 A. D. (E. C. IV, Gundlupet Taluk 64 and 65).

55

To the west of the village Tâṇḍya in the hobli of Chikkayyana-chhatra, on a stone set up to the east of the Sômêśvara Mâdêśvara temple. [Plate XXV]

Size 3′-6″ × 3′

Old Kannaḍa language aud characters.

ನಂಜನಗೂಡು ತಾಲ್ಲೂಕು ಚಿಕ್ಕಯ್ಯನಛತ್ರದ ಹೋಬಳಿ ತಾಂಡ್ಯ ಗ್ರಾಮಕ್ಕೆ ಪಶ್ಚಿಮ ಸೋಮೇಶ್ವರ ಮಾದೇಶ್ವರ ದೇವಸ್ಥಾನಕ್ಕೆ ಪೂರ್ವ ನಟ್ಟ ಕಲ್ಲು.

ಹಳಗನ್ನಡಕ್ಷರ ಮತ್ತು ಭಾಷೆ.

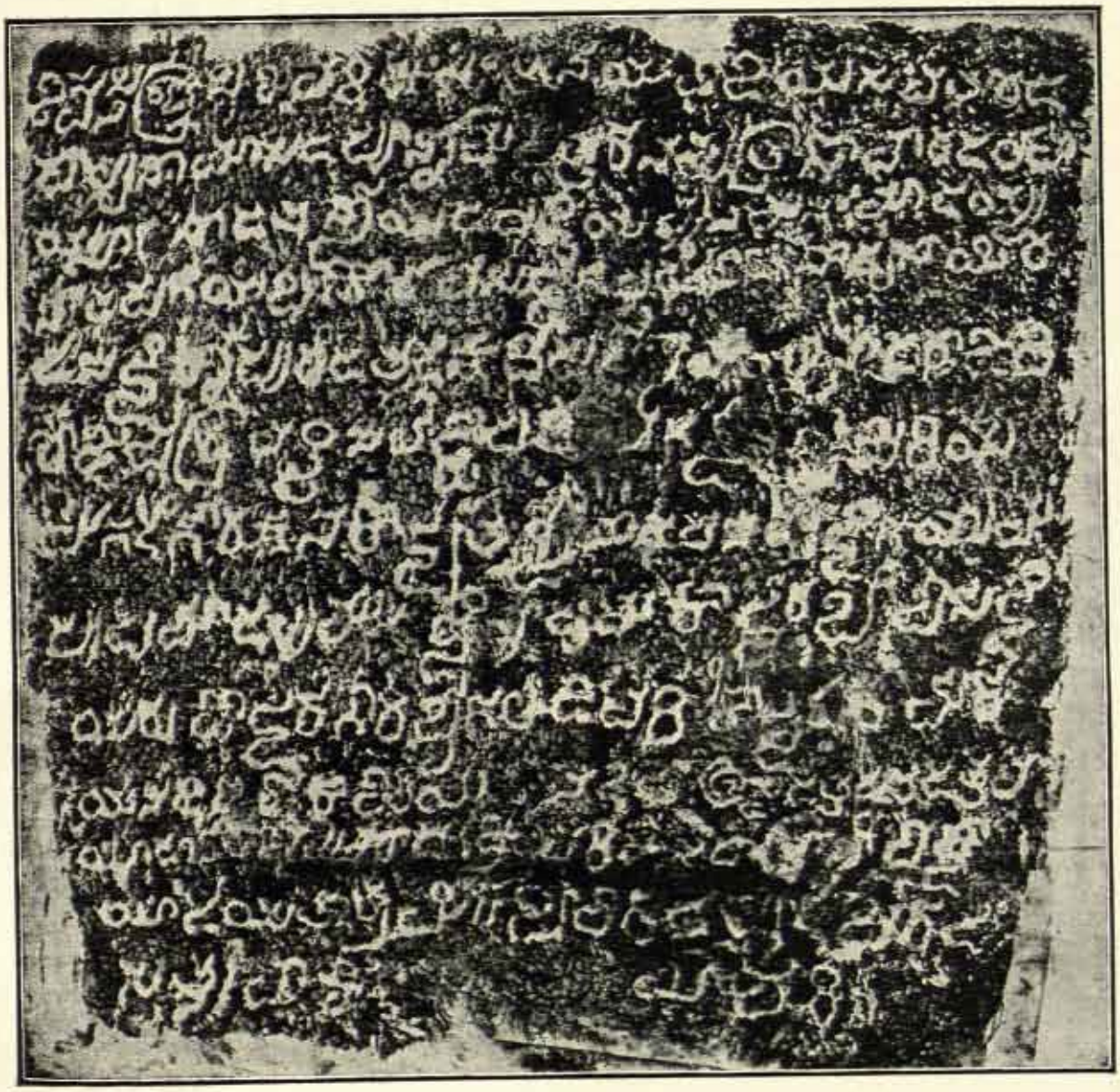
ಪ್ರಮಾಣ 3½′ × 3′

1. ಸ್ವಸ್ತಿಶ್ರೀಸಖವರಿಷಂ ೯೭೬ನೆಯ ವಿಜಯ ಸಂವತ್ಸರದ
2. ಪಾಲ್ಗುಣಮಾಸದ ಪೂರ್ಣ್ಣಮೆ ಉತ್ತರೆನಕ್ಷತ್ರಂ ಸೋ [ಮ] ವಾರದಲ್ ಮ
3. ಯ್ಸೂರ್‌ನಾಡತಣ್ಡೆಯದ ಎಳ್ತಿಯಮ್ಮನಮಗಂ ಮಾದಯ್ಯ
4. ನಾಡಪಗೆಯಬಂಕೆ ದೇವಸೆಟ್ಟಿಗೆ ಎಡದೊಳುನಾಡುಸಾಯಿರ
5. ದ ಸೆಟ್ಟಿಕಾರಪುರದ ತಳಕ್ಕಧಿಪತಿ ಶ್ರೀಮಯ್ಸುನಾಡರಾಜಾಧಿ
6. ರಾಜ ಚಕ್ರವತ್ತಿ ಸರ್ವಜ್ಞಪದದ ಗಣ್ಡನಾಪಿರಿಯ
7. ಮಗಳ್ ಗೌರಕ್ಕನಕೊಟ್ಟು ತಣ್ಡೆಯದಪರದವಟ್ಟಿಗೆಯುಮಂ
8. ಪುಳುಮಾದಲು ಮುಟ್ಟಿವಾಳುಮಂಕೊಟ್ಟರ್‌ಬಾವಿಸೆಟ್ಟಿ
9. ಯರು ಕೊಟ್ಟರ್ ಗೌರಬ್ಬೆಗೆ ಅದಿವರಿಕೊಟ್ಟರ್ ಈಮೇರೆ
10. ಯನಳಿದೊರ್ ಕವಿರೆಯನಳಿದೊರ್ ಸ್ವದತ್ತಂ ಪರದತ್ತಂವಾ
11. ಯೋಹರೇತವಸುನ್ಧರಾ ಷಷ್ಟಿವರಿಷ ಸಹಸ್ರಾಣಿವಿಷ್ಠಾ
12. ಯಾಂ ಜಾಯತೆ ಕೃಮಿ ॥ ಬಾವಿಸೆಟ್ಟಿಪೇಳೆ ಬರೆದಂ
13. ಸತ್ಯವಾಕ್ಯ . . . . . ಯಾಚರಿ

Transliteration.

1. svasti śrî Sakha-varisham 976 neya Vijaya-saṃvatsarada
2. Pâlguṇa-mâsada Pûrṇname Uttare-nakshatraṃ Sô [ma] vâradal Ma-
3. ysûr-nâḍa Taṇḍeyada Eḷtiyammana magaṃ Mâdayya
4. nâḍa-pageya-baṃke Dêvaseṭṭige Eḍaḍoṛenâḍu-sâyira-
5. da Seṭṭi-Kârapurada taḷakkadhipati śrî Maysunâḍa râjâdhi-
6. râja-chakrava [r] tti sarvajña-padada gaṇḍanâ piriya-
7. magaḷ Gaurakkana koṭṭu Taṇḍeyada parada-vaṭṭigeyumam
8. puḷumâdalu muṭṭivâḷumaṃ koṭṭar Bâviseṭṭi-
9. yaru koṭṭar Gaurabbege adivari koṭṭar î mêre-
10. yan aḷidor kavileyan aḷîdor sva-dattaṃ para-dattaṃ vâ
11. yô harêta vasundharâ shashṭi-varisha-sahasrâṇi vishṭâ-

TANDYA STONE INSCRIPTION OF THE GANGA KING SATYAVAKYA.



(No. 55—p. 140.)

12. yâṃ jâyate kṛimi ‖ Bâviseṭṭi pêḷe baredaṃ
13. Satyavâkya . . . . . yâchari

Translation.

Be it well. In the śaka year 976, the year Vijaya, in the month Phâlguṇa, on the full moon day with Uttare constellation and Monday :—

To Dêvaseṭṭi, a fire to the enemies of the nâḍ, Mâdayya, son of Eḷtiyamma of Taṇḍeya in Maysûr-nâḍu gave Gaurakka, the eldest daughter of the chief of Seṭṭikârapura in Eḍedoṛenâḍu Thousand who was a native of Maysunâḍu and who had obtained the title (of *sarvajna* all-knowing) from Râjâdhirâja chakravatti.

He also gave him the *Paradavaṭṭige* of Taṇḍeya and the muṭṭivâḷu of Puḷumâdalu.

Bâviseṭṭi gave *adivari* to Gaurabbe. He who destroys this grant (*mêreyan aḷidor*) will be guilty of the sin of killing cows. He who confiscates land given by oneself or others will be born as a worm in ordure for 60,000 years.

Satyavâkya . . . yâchari wrote this to the dictation of Bâviseṭṭi.

Note.

This inscription is dated S' 976 (second digit doubtful) Vijaya sam. Phâlguṇa full moon day, Uttarâ constellation and Monday. S' 975 corresponds to the cyclic year Vijaya and taking this as the year intended the date corresponds to 24th February 1054 A. D. On this date the constellation Uttarâ is found to continue for 21 ghaṭikas after sun-rise but it is a Thursday and not Monday as stated in the grant.

The inscription seems to refer to the Chôḷa king Râjâdhirâja (Râjâdhirâja-chakravarti). The engraver of the inscription is named Satyavâkya . . . yâchâri and his name indicates that he was a dependant of Satyavâkya, the Ganga king. The practice of the royal dependants being named after the kings is not uncommon. Satyavâkya referred to here was probably one of the last of the Ganga kings and a successor of Nîtimârga who ruled in S' 935 (M. A. R. 1935, P. 91). If the date is taken as S' 916 the weekday and nakshatra would be correct. But it would be too early for Râjâdhirâja Chôḷa and the year would be Jaya.

The meaning of the grant is far from clear. Who the father of Gaurabbe was cannot be determined, whether he was Mâdaya or somebody else not named who was the chief of Seṭṭikârapura and probably a subordinate of Râjâdhirâja. The meaning of the word *adivari* is not clear. It seems to mean a kind of dowry. Similarly the significance of *paradavaṭṭige* of Taṇḍeya and *muṭṭivâḷu* of puḷumâdalu is not definitely known. Puḷumâdalu seems to be the name of a village similar

to Huḷimâvu and Immâvu in the Nanjangud Taluk. Paradavaṭṭige might be the name of a tax or might mean a band of cloth (paṭṭige) worn by the chief of merchants (*parada*) as a badge of honour.

Muṭṭivâḷu might mean either a tax or a sword in the clenched hand and used as symbolical of the dignity of the chief of merchants. But one cannot be certain of this.

Regarding the place-names used in the grant we find Maysunâḍ and Maysûr-nâḍ used for the district round the present Mysore city (E. C. III Mysore 16: VI Kadur 9), Taṇḍeya is the same as Tâṇḍeya, the village where the present inscription is found. Eḍedoṛenâḍ or Eḍettoṛenâḍ is met with in several inscriptions of Mysore and T.-Narsipur taluks in the Mysore District and indicates the region round T.-Narsipur where the Kapilâ joins the Kâvêri river (See E. C. III, Mysore 55, T.-Narsipur 100, 106, etc.).

The usual imprecatory stanza is found at the end of the grant.

56

To the south of the Jaina basti in the village Êchiganahaḷḷi in the hobli of Chikkaiyanachhatra on a rock in the middle of the bed of the river Kapilâ, below the figures of Râmadêvaru and Ammanavaru.

Size 3′ × 10″.

Kannaḍa language and characters.

ನಂಜನಗೂಡು ತಾಲ್ಲೂಕು ಎಚಿಗನಹಳ್ಳಿ ಬಸ್ತಿಯ ದಕ್ಷಿಣಕ್ಕೆ ಹೊಳೆಯ ಮಧ್ಯದಲ್ಲಿ ಬಂಡೆಯ ಮೇಲೆ ದೇವರ ಮತ್ತು ಅಂಮನವರ ಪಾದಗಳ ಕೆಳಗೆ ಬರೆದಿರುವುದು.

ಪ್ರಮಾಣ 3′ × 10″

1. ನಳಸಂತ್ಸದಲಿ ಕೊಠೆಯತಲರಿ ಬೊಳ ಸತ ಅವರ ಅಂಮ
2. ಆಕಂಮ ಸತ ಕೆತಿಪ ಹೆಂಡತಿ ಚಉಡುದೇವಿ ಸತ
3. ಕಾಳಸ್ತಿಲಿಂಗ

Note.

This short inscription in characters of the 16th century records that certain persons named Bôḷa, watchman of Kôṭhe (same as Beṭṭadakôṭe or the Gôpâlasvâmi hill), his mother Akamma and Kêtipa and his wife Chauḍudêvi all died in the year Naḷa. It seems to be stated that they were all absorbed in the god Kâḷastilinga, the famous holy place in North-Arcot District.

57

On a stone to the north of the Jaina Basti in the same village Êchiganahaḷḷi (Nanjangud 43 Revised.)

Size 2′×1′—6″.

Kannaḍa language and characters.

ಅದೇ ಬಸ್ತಿಯ ಉತ್ತರಭಾಗದಲ್ಲಿರುವ ಕಲ್ಲು (ನಂಜನಗೂಡು 43ನೆಯ ಶಾಸನದ ತಿದ್ದುಪಾಡು.)

1. ಕೇತಗೊಂಡನಮಗಮ ॥ ಮೇಘಚಂದ್ರದೇ ॥ [ಮಾಣಿಕ್ಯನಂದಿ] ದೇವರು । ಬರ್ದ್ದ ? ದೇವರು
2. ದ್ದಗೊಂಡ ವರು

Note.

Above the inscription published as No. 43 of Nanjangud Taluk are certain sculptures representing Jaina gurus and their disciples seated. There is also a female figure standing. The names of some of these are given in two lines above the inscription. These names are Kêtagoṇḍa's son Maddagoṇḍa, Mêghachandradêvaru, ...dêvaru, Barddadêvaru ?—The inscription below speaks of the guru Mêghachandradêva having died on Sl 1293 Virôdhikṛitu Mâr. śu 15 Â and a *nisidige* (monument for the dead set up by the Jainas) having been prepared by his disciple Mâṇikadêvaru. The date corresponds to Sunday 23rd November 1371 A.D.

58

GUNDLUPET TALUK.

At the village Manchahaḷḷi in Bêgûr hobli, on a fragmentary stone lying in front of the Mallêdêvaru temple.

Size 2′—6″×2′—0″.

Kannaḍa language and characters.

ಗುಂಡಲಪೇಟೆ ತಾಲ್ಲೋಕು ಬೇಗೂರು ಹೋಬಳಿ ಮಂಚಹಳ್ಳಿ ಗ್ರಾಮದ ಮಲ್ಲೇದೇವರ ಗುಡಿಯ ಮುಂದೆ ಬಿದ್ದಿರುವ ತುಂಡು ಶಾಸನ.

ಪ್ರಮಾಣ 2½′×2′

1. . . . . ಬಹರು . ..
2. ಕಾಂಚನಿನದರು ? ಗಂಗೆ
3. ಯತಡಿಯ ಕವಿಲೆಯ
4. ಕೊಂದ ಪಪಕೆ ಹೋ [ಹ] ರು
5. ಆ ಮಚಿ ಹಳಿಯ ಚತು
6. ಸೀಮೆಯಲುಕೊಟ್ಟರು ಯಿಧರ್ಮ್ಮವ
7. ನು ಅಳಿಪದರು ಗಂಗೆ
8. ಯ ತಡಿಯಕವಿಲೆಯ ಕೊಂದ
9. (ಪಪಕೆ) ಪಪಕೆ ಹೊಹರು

Note.

This inscription is incomplete, the top portion of the inscription slab being ost. It seems to record the gift of the village Machihaḷḷi (same as Manchahaḷḷi) with all its four boundaries to some one. An imprecation that the violators of the grant will incur the sin of killing cows on the banks of the Ganges is also given.

No date is given nor is the king at the time of the grant named. The characters belong to the 16th century.

TUMKUR DISTRICT INSCRIPTIONS.

KUNIGAL TALUK.

59

At Sante Mâvattûr in Kuṇigal hobli on a slab lying buried in the land to the south of the Narasimhasvâmi temple.

Size 2′—6″ × 2′—0″.

Kannaḍa language and characters.

ಕುಣಿಗಲ್ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಸಂತೆ ಮಾವತ್ತೂರಿಗೆ ದಕ್ಷಿಣಕ್ಕೆ ನರಸಿಂಹದೇವರ ಇನಾಮತಿ ಗದ್ದೆಯಲ್ಲಿ ಹೂತಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2½′×2′.

1. ಮಾಉತೂ
2. ರಾಗೌಡ ಕೊಟ
3. ಕೊಡಗೆಯಗ
4. ದ್ದೆಯನು ಅವನೊ
5. ಬನು ಆಳಿದಿದ
6. ಡೆ ಗೋಉಮಾಉ
7. ಸಕ್ಕೆ ಎಱಗಿದಮನು

Note.

This records the grant of a rent-free wet land by the gauḍa of the village Mâvutûr as *koḍagi* probably for services in the temple of Narasimhasvâmi and contains an imprecation that those who violate the grant will be guilty of the sin of eating cow's meat.

The characters are of the 18th century A.D. No king is named nor is any date given.

60

On a mâstikal to the west of the same temple.

Kannaḍa language and characters.

ಅದೇ ನರಸಿಂಹದೇವರ ದೇವಸ್ಥಾನದ ಪಶ್ಚಿಮದಿಕ್ಕಿನಲ್ಲಿ ನಿಂತಿರುವ ಒಕ್ಕೈ ಮಾಸ್ತಿ ಕಲ್ಲು.

1. ಮಉತುರ ಗಂಗಗೌ
2. ಡನ ಸೊಸೆ ಮಗಸಿ
3. ತಿಪುರ ಊಡದಲ ?
4. ತೋಳುಕ್ಕೈಗೊಟ್ಟಳು

Note.

This inscription engraved on the right arm of the *mâstikal* at Sante Mâvattûr records the death of a female named Magasiti (?), daughter-in-law of Gangagauḍa of Mâvattûr during the attack on her village? (pura-ûḍa). The meaning of this phrase *pura-ûḍa* is not quite clear. She is said to have given her arm and hand (*tôḷu-gai-goṭṭaḷu*) which indicates that she died as *sati*.

No date is given. The characters seem to belong to the 16th century A.D.

61

Near the village Arakeṛe, in the hobli of Kuṇigal, on a boulder to the south of Gavimaṭha.

Kannada language and characters.

ಅದೇ ಕನಡಾ ಹೋಬಳಿ ಅರಕೆರೆ ಗ್ರಾಮದ ಸಮೀಪದಲ್ಲಿರುವ ಗವಿ ಮಠದ ಬಂಡೆಯ ಮೇಲೆ ಬರೆದಿರುವುದು.

ಕನ್ನಡಭಾಷೆ ಮತ್ತು ಅಕ್ಷರ.

1. ಸೌಮ್ಯಸಂವತ್ಸರದ ಆಷಾಡ ಶು॥ ೧ ಲು ಶ್ರೀಮತು
2. ಹೆರುರ ಸಿಂಹಾಸನದ ಲಿಂಗಣೊಡೆಯರು ದೇವರ ಸಿಷ್ಯರು ಪಟ್ಟದ ಸಿದ್ಧವೀರಂಣೊಡೆಯರು ದೇವರು ಅವರಸಿ
3. ಷ್ಯರುಪಟ್ಟದಲಿಂಗಣೊಡೆಯರು ದೇವರು ಅರಕೆರೆಯಮಟದವರು ಚೆಂನವೀರಣೊಡೆಯರು ದೇವರು ಮೂವರುದೇವ [ರು]
4. ಏಕಸ್ತ್ರರಾಗಿ ಮಡಿದಸಸ [ನ] ದ ಕ್ರಮವೆಂತೆಂದರೆ ನಂಮ ಆರಾಧ್ಯರು ಅದಿಕಾಲದಲಹ ಪುರದಸಿದ್ಧರಾಮದೇವರ
5. ಗವಿಯ:ನು ಧಕ್ತಿಮಾಡಿದ ಏವರ ಆಗವಿಗೆ ಸಲುವ ಚತುಸೀಮೆಯೊಳಗಾದ ತೋಟಗದೆ ಹೊಲಕೆಱಯುಷ್ಟನು ಧಕ್ತಿಮಾಡಿಕೊ
6. ಟಧಕ್ತಿಯೂ ಅಚಂದ್ರಾರ್ಕವಾಗಿ ನಡೆಯದೇಕೆಂದು ಬರೆಸಿಕೊಟಸಾಸನಂ ॥
7. . . . ಗಳಿ
8. . . . . ದೇವರ
9. . . . . .
10. ಅಳುಪಿದರು

Note.

This inscription incised on a rock near a cave containing a *gaddige* (or tomb) of a Vîraśaiva saint popularly known as Phirangisvâmigaḷu of Hire-maṭha records the perpetuation of a grant of lands for services in the cave, including the worship of the tomb. Three Vîraśaiva gurus named Paṭṭada Siddha Vîraṇṇoḍeyaru-dêvaru disciple of Linganṇoḍeyaru-dêvaru, head of the matt at Herûr, and his disciple Paṭṭada Linganṇoḍeyaru-dêvaru and Channavîraṇṇoḍeyaru-dêvaru of the matt at Arakeṛe are said to have assembled and set up this śâsana to perpetuate the gift of the lands made by their *ârâdhyaru* (guru or spiritual ancestor) for the ever-lasting cave of Purada Siddharâmadêvara-gavi. The lands are said to consist of gardens, rice lands and dry fields situated within the four boundaries of the *gavi* (cave), The details about the lands and the imprecations, etc., are lost, the lines below being quite worn out and illegible.

It is said by the people around that there was a matt near the cave and that a considerable portion of the wet lands under the tank at the village Arakeṛe situated near the cave belonged to this matt and that when the matt fell into ruins the villagers occupied the same.

The date is not given in terms of any era, only the cyclic year Saumya and the tithi, Âshâḍha śu 1 are given. The characters seem to belong to the 17th century and Saumya may correspond to 1669 A. D.

MADHUGIRI TALUK.

62

At the village Kaḍagattûr in Koḍigênahaḷḷi hobli, in the ceiling of the central portion of the *navaranga* in the Janârdana temple.

Kannaḍa language and characters.

ಮಧುಗಿರಿ ತಾಲ್ಲೂಕು ಕೊಡಗೇನಹಳ್ಳಿ ಹೋಬಳಿ ಕಡಗತ್ತೂರು ಜನಾರ್ದನ ದೇವಸ್ಥಾನದ ನವರಂಗದ ಮಧ್ಯಭಾಗದ ಮುಚ್ಚಳದಲ್ಲಿ.

1. ಭಾವಸಂವತ್ಸರದ ಚಯಿತ್ರ ಶು ೫ಲು ಕಡಕತೂರ ಸೇನಬೋವರಾಮರಸ
2. ರಮಗಲಖಯನು ಜನಾರ್ದನ ದೇವರಿಗೆ ಹೂವಿನ ಕೆಲ್ಲಸಮಾಡಿಸಿದನು
3. ಚಉಡರಸರಮಗ ಕೊಂಡರಸನೂ ಜನಾರ್ದನ
4. ಕೃಷ್ಣಗೆ ಸದಾನಮಸ್ಕರಿಸುತ್ತಾಯಿದಾನು

Note.

The first two lines of this inscription record that Lakhaya, son of Râmarasa) sênabôva of Kaḍagatûr got the carvings made (hûvina-kelasa mâḍisidaru) in the Janârdana temple.

The second two lines record the obeisance made by Koṇḍarasa, son of Chauḍarasa, at all times to the god Janârdana Kṛishṇa.

The record is not dated in the Śaka or any other era. Only the cyclic year Bhâva and the tithi, Chaitra śu 5 are given. The characters seem to belong to the 18th century and the date may be equivalent to 29th March 1754 A.D., taking the year Bhâva dated Ś 1676.

63

At the same village Kaḍagattûr, on a pillar in the south wall of the Bhîmêśvara temple.

Kannaḍa language and characters.

ಅದೇ ಕಡಗತ್ತೂರು ಭೀಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ದಕ್ಷಿಣದಿಕ್ಕಿನ ಗೋಡೆಯಲ್ಲಿರುವ ಕಂಬದಲ್ಲಿ ಬರೆದಿರುವುದು.

1. ಸ್ವಸ್ತಿಶ್ರೀ ಕಡಕದುರ
2. ಭೀಮೇಶ್ವರ ದೇವರ್ಗ್ಗೆ
3. ಶುಭಕ್ರಿತು ಸಂವತ್ಸ
4. ರಂ ಪ್ರವರ್ತ್ತಿಸೆ ನನ್ಪಾ
5. ದೀವಿಗೆಗೆ ಅಱು
6. ರಪಣ್ಣ ಈ ಬೂಮಿ

Note.

This records the grant of some land by Apaṇṇa of Ârûr for the service of perpetual lamps for the god Bhîmêśvara of Kaḍakadûr (Kaḍagattûr) in the year Śubhakṛit.

The characters seem to belong to the 11th century and the Śubhakṛit of the record may be equivalent to 1062 A. D.

MADRAS PRESIDENCY.

KURNOOL DISTRICT.

BANGANAPALLE STATE.

64

At the temple of Yagantêśvara near Banganapalle, on the first inscription slab.

Kannaḍa language and characters.

ಕರ್ನೂಲು ಡಿಸ್ಟ್ರಿಕ್ಟು ಬಂಗನಪಲ್ಲಿ ಸಂಸ್ಥಾನದಲ್ಲಿ ಬಂಗನಪಲ್ಲಿಗೆ ೭ ಮೈಲಿದೂರದಲ್ಲಿರುವ ಯಗಂತೇಶ್ವರ ದೇವಸ್ಥಾನದಲ್ಲಿನಟ್ಟ ೧ನೆಯ ಕಲ್ಲು.

1. ಸ್ರಯಶ್ರೀ ಪ್ರಿಥ್ವಿವಲ್ಲಭ ಮಹಾರಾ [ಜಾಧಿರಾಜ ಪರಮೇ]
2. ಸ್ವರಂ ಪರಮ ಭಟ್ಟಾರಕಂ ಸತ್ಯಾಸ್ರಯಕು [ಳತಿಳಕಂ ಚಾಳು]
3. ಕ್ಯಾಧರಣಂ ಶ್ರೀಮತು ತ್ರಿಭುವನಮ [ಲ್ಲದೇವರವಿಜಯ]
4. ರಾಜ್ಯಮುತ್ತರೋತ್ತರಾಭಿವ್ರದ್ಧಿಪ್ರವರ್ದ್ಧ [ಮಾನಮಾಚಂದ್ರಾರ್ಕ್ಕ]
5. ತಾರಂಬರಂಸಲುತ್ತಮಿರೆ ಸ್ವಸ್ತಿ [ತತ್ಪಾದಪದ್ಮೋಪಜೀವಿನಯವಿನಯಸಂ]
6. ಪಂನಂಮಡಿದು ಮತ್ತೆ ಪೇಳನಂ ?
7. . ಗ ವಿಕ್ರಮಾದಿತ್ಯಂ ಮದನಾವತಾ [ರಂಶ]
8. ರಣಾಗತ ವಜ್ರಪಂಜರಂ ದಾರಿದ್ರತ [ರುಕುಠಾರಂ] . .
9. ಸ್ವರ ವೀರಾವತಾರಂ ಸಮಸ್ತಜನರೋ [ಚನ ಮನೋಹರಂ]
10. ನಿಧಾನಮಧ್ಯಾನಕಲ್ಪವಿಕ್ಷ . .
11. ತುಟರಾಯರ ಕುತ್ತಿ ದಾನಿಯೆನಿಸಿ ? [ನೆಗಳ್ದನಾ]
12. ಮಾದಿಸಮಸ್ತ ಪ್ರಶಸ್ತಿಸಹಿತಂ
13. . ಮಜಿಕರ ? ಕೇತ ಮಲ್ಲನಾಯಕ ಶ್ರೀ [ಚಾಲುಕ್ಯವಿ]
14. ಕ್ರಮಕಾಲ ೩೬ನೆಯ ಕರನಂವಚ್ಚರದ
15. ಸಮೇತ್ಯಮಾಗೆ ಊರಿನ್ದಂಬಡಗಲ
16. ೧ರ ಮರಕೆಯಂ ಇ [ಂ] ದ್ರೇಸ್ವರಧರ್ಮ
17. ಕಂ ಪೂಜಾಪುನಸ್ಸರಕ್ಕಂದೆ . . .
18. ರ ರಾಮದೇವಜೀಯರ್ಗ್ಗೆ ಧಾರಾಪೂರ್ಬ್ಬ
19. ಸಾನ ಇಧ [ರ್ಮ್ಮ] ಮಂ ಇಮ್ಮೊದರಾಚನ್ದ್ರ
20. ಪಲನುವರು ? ಇದಕೆ ಆರೊಬ್ಬರನು
21. ದೆ ಪ್ರತಕುಲರದವರು ವಣರಸಿ
22. ಲ್ಲು ಬ್ರಹ್ಮಣರುಮಂ ಕವಿಲೆಯುಮನ
23. ಸ್ವದತಪರದತಾಂವಾ ಏಹರೇತುವನು
24. ಷಷ್ಟಿವರ್ಷಸಹಸ್ರಣಿ ವಿಷ್ಠಾಯಾಂಜಾ

Note.

Photo prints of this and the following inscription were received from the Dewan, Banganapalle State (Kurnool District, Madras Presidency), who writes that they were found in the Yagantêśvara temple situated about seven miles from Banganapalle and about 12 miles from Nandavaram, which was the capital of

Nandachakravarti, the ancient ruler of the Banganapalle State according to tradition. The photos are somewhat defective and hence the reading is difficult.

The present inscription has several lacunæ at the end of each line, the inscription stone being cut off on the left side. The characters and the language are in Kannaḍa and belong to the end of the 11th or the beginning of the 12th century.

The record belongs to the reign of Tribhuvanamalla Vikramâditya-dêva (VI), Western Chalukya king at Kalyâṇi who reigned from 1076 to 1126 A.D. The titles given to him are lord of the earth, king of kings, supreme lord, an ornament to the family of Satyâśraya, a jewel to the Châlukyas. A subordinate of the king named Kêtamalla Nâyaka is next mentioned with titles, such as one who would never speak against his own word, a Vikramâditya in liberality? an incarnation of Manmatha, an adamantine cage for refugees, an axe to the tree of poverty, an incarnation of Vîra (Vîrabhadra), pleasant to the eyes of all, a kalpa tree in the afternoon?

He is said to have granted a wet land with 18 trees (cocoanut trees?) to the north of the village for services, and charities connected with the god Indrêśvara to Râmajîya. An imprecation is next given for those who violate the grant.

The date is given as the year Khara, 36th year of Châlukya Vikrama kâla and corresponds to 1111 A.D.

65

At the same place near Banganapalle, on the second inscription slab.

Telugu language and characters.

ಅದೇಸ್ಥಳದಲ್ಲಿ ೨ನೆಯ ಕಲ್ಲು.

ತೆಲುಗಕ್ಷರ ಮತ್ತು ಭಾಷೆ.

1. . . . . ಮಟ್ಟಸ್ತುಂನುಂ
2. ಮಂಲಿಬಾರ್ಜುನ ದೇವುನ ಸಂದರುಶ . . . .
3. ತನನಾಟಿಕಿ ಶಕವರುಷಂಬುಲು . . . . . .
4. ಗುನೆಂಟಿ ರವುದ್ರಿನಂವತ್ಸರ ಕಾರ್ತ್ತಿಕ . . . .
5. ನಾಡುಗುತ್ತಿ ರಾಜ್ಯನನು ಪೆಡೆಕಂದ . . , .
6. ನ್ಮಂಡಾವಡಿರೋನು ಪ್ರಾತಪಾಡುಯೆಂ . . .
7. ಟಮಲ್ಲಿಬಾರ್ಜುನ ದೇವುನಿ ಅಮ್ರುತಪಡ . . .
8. ಂನ್ನು ಅಂಗರಂಗ ಭೋಗಾಲಕುಂಮನಂ . . .
9. ಮಾಂನ್ಯಮುಗಾನು ವಿಜಯಬುಕ್ಕರಾಯ . . . .
10. ರಮನಿ ಆಚಂದ್ರಾರ್ಕ್ಕಸ್ತಾಯಿಗಾನುಯೆ . . .
11. ಚಿ ಮಲ್ಲಿಬಾರ್ಜುನದೇವುನ ಗುರುದೇವಂ ಸೋಮ .
12. ಯ್ಯಕುಧಾರಾಪೂರ್ವ್ವಕಮು ಸೆಸೆನುಮಂ
13. ಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ
14. ಸ್ವದತ್ತಾದ್ವಿಗುಣಂ ಪುಣ್ಯಂ ಪರದತ್ತಾನು
15. ಪಾಲನಂ ಪರದತ್ತಾಪಹಾರೇಣ ಸ್ವದತ್ತಂ
16. ನಿಷ್ಫಲಂಭವೇತ್ತು ॥ ಸ್ವದತ್ತಂ ಪರದತ್ತಂ ವಾ
17. ಯೋಹರೇತುವಸುಂದ್ಧರಾಷಷ್ಟಿವರಿ
18. ಷ ಸಹಸ್ರಾಣಿ ವಿಷ್ಠಾಯಾಂ ಜಾಯ
19. ತೇಕ್ರಿಮಿ ॥ ಯೀಶಾಸನಂ ವ್ರಾಶಿ
20. ನೊಂ ಮೂರಾರಿ ದೇವುನಿಕೇಸವದೆ
21. ಯೀ ಶಾಸನಂ ಮಲ್ಲಿಚೆನ ಓಜ
22. ದೇವುರಂಗಣ ಮೋಜುನಗು

Note.

The first line of this record and several letters at the end of lines 2-10 are cut off and lost. It seems to record the gift of some land in the village Prâtapâḍu belonging to Peḍekanda .... châvaḍi, in the Gutti kingdom for the food offerings and for the illuminations and decorations of the god Mallikârjuna. The donor is not named. He seems to have been a subordinate of Vijaya Bukkarâya and the grant is stated to have been made for his welfare but the meaning of line 9 is not quite clear as some letters are lost after the word Vijaya Bukkarâya. The grant is said to have been made over to Gurudêvam Sômayya dwelling in the temple of Mallikârjuna? It is also stated that the donor made the grant on the occasion of a visit paid by him to the above temple.

The usual imprecatory verses follow next.

The śaśana is said to have been written by Kêśavadêva, son of Murâ ridêva and engraved by Rangaṇamôju? son of Malli Chenavôja.

The date is not fully given. The śaka year is lost. Only the cyclic year Raudri is found. The characters seem to belong to 14th century and Vijaya Bukkarâya may be Harihara II's son Bukkarâya of Vijayanagar and the Raudri may correspond to 1380 A.D. But one cannot be certain of this.

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Inscriptions in the Bombay Presidency.

DHARWAR DISTRICT.

A copper plate grant dated Ś 1622 of the Keḷadi queen Chennammâji in the possession of Chandraśêkhara śâstrigal, principaḷ, Gangâdhara Sanskrit College, Hubli.

Size 8″ × 12½″

Kannaḍa language and characters.

ಧಾರ್ವಾಡ ಡಿ। ಹುಬ್ಬಳ್ಳಿಯ ಟೌನಿನಲ್ಲಿರುವ ಗಂಗಾಧರ ಸಂಸ್ಕೃತ ಕಾಲೇಜಿನ ಅಧ್ಯಕ್ಷರು
ಶ್ರೀಚಂದ್ರಶೇಖರ ಶಾಸ್ತ್ರಿಗಳು ಹಾಜರುಮಾಡಿದ ತಾಮ್ರ ಶಾಸನ.

ಪ್ರಮಾಣ 8″ × 12½″ (ಮೇಲರುವ ಉಂಗರವೂ ಸೇರಿ).

ಕನ್ನಡಕ್ಷರ ಮತ್ತು ಭಾಷೆ.

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂ
2. ಲಸ್ತಂಭಾಯಶಂಭವೆ ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನಶಕ
3. ವರುಷ ೧೬೦೨ನೆಯ ಸಿಧಾರ್ಥಿ ಸಂವತ್ಸರ ಆಶ್ವಿಜ ಶು ೧೦ ಲು ಕೆಳದಿಸಂಪಸ್ತಾನ
4. ರಾಯ ರಾಜಗುರು ಶ್ರೀಮತ್ಸಜನಶುಧ ಶಿವಾಚಾರಸಂಪನ್ನ ದ್ಯಾವಾಪೃಥಿ
5. ವಿ ಮಹಾ ಮಹತ್ತಿನ ವಳಗಾದ ಕೆಳದಿ ಕಾಶಿಪೀಠದ ಭಟ (ಮಠ) ದ ಶ್ರೀಗುರುಕೆಂಡ
6. ವಿರಸ್ವಾಮಿಗಳ ಶಿಶ್ಯಪ್ರಶಿಶ್ಯ ಪರಂಪರೆಯ ಶ್ರೀಗುರು ಶಿವಲಿಂಗಸ್ವಾಮಿ
7. ಗಳಿಗೆ ಯದವಮುರಾರಿ ಕೋಚೆಕೋಳಾಹಳ ವಿಶುಧ ವೈಧಿಕಾದ್ವೈತ ಸಿಧಾಂತ್ತ

8. ಪ್ರತಿಷ್ಠಾಪಕ ಶಿವಗುರು ಭಕ್ತಿಪರಾಯಣರಾದ ಕೆಳದಿ ಸದಾಶಿವರಾಯನಾ
9. ಯಕರ ವಂಶೋದ್ಭವರಾದ ಸಂಕಂಣನಾಯಕರ ಪ್ರಪೌತ್ರರು ಸಿದಪ್ಪನಾಯಕರ
10. ಪೌತ್ರರು ಶಿವಪ್ಪನಾಯಕರ ಪುತ್ರರು ಸೋಮಶೇಕರ ನಾಯಕರ ಧರ್ಮಪತ್ನಿಯ
11. ರಾದ ಚೆಂನಂಮಾಜಿಯವರೂ ಬರಸಿಕೊಟ ಭೂದಾನ ಶಾಸನದ ಕ್ರಮವೆಂತೆಂ
12. ದರೆ ಗುರುಮನೆ ಆರಮನೆವಂದಾಗಿ ನಡದ ನಂಮ ಪೂರ್ವಜರು ಜನ್ಮಗುರುಗ
13. ಳಾದ ತಂಮ ಗುರುಪರಂಪರೆಗೆ ಬದರೂರು ಕೆಳದಿ ಸಾತಗೆರೆ ಕೆರೆಮಠ ಸದಾಶಿ
14. ವ ಸಾಗರ ಅಣಲಿಕೊಪ್ಪ ಹೊರಗುದಿಗೆ ಅದ್ದೆಂ ಮಾಲದಿ (ವಿ ?) ಹಂದಿಗೋಡುಕಾನ್ಲೆ
15. ಮುಂತಾದ ಗ್ರಾಮಗಳ ಸಂವನ್ತಾನ ಶಾಖಾ ಮಠಗಳಿಗೆ ಶಿವಾರ್ಪಿತವಾಗಿ
16. ಬಿಟ್ಟ ಭೂಸ್ವಾಸ್ತೆಗಳಲ್ಲದೆ ಮಠದ ಕಟ್ಟರೆ ಕಂದಾಚಾರ ಹರಗುರುದೇವ
17. ಪೂಜಾವಿನಿಯೋಗ ನಡನುಬಗ್ಗೆ ಕೆಳದಿ ಪುರದ ತಾಳವಳ್ಳಿ ಬನದಗದ್ದೆವಳ
18. ಗಣಗದ್ದೆಯಿಂದ ಬಿಬ ೫ಕೆ ಬ ೧ರ ಗ೧॥೬೩ ಲುಗ ೯ ಬ ೨ ಕೆ ಬ ೧ರ
19. ಗ ೨೬೨ ಲು ಗ ೪೬೪ ಉಭಯಂ ಗ ೧೩೬೪ ಕೋಟದ ಸ್ತಳದಲ್ಲುಧರ

ಹಿಂಭಾಗ

20. ಣ ಓಂಕೆ ಹಕಿದ ಅಡಕೆ ಮರ ೧೪೫ಂ ಕೆ ಗ ೨೪ಂ ಉಭಯಂಗ ೨೫೩ ೬
21. ೪ ಯಂನ್ನೂರ ಐವತ್ತು ಮೂರುವರಹಂನು ನಾಲ್ಕು ಹಣಮಿನ ಭೂಮಿ
22. ಯಂನು ಯೀಗ ಶಿವಾರ್ಪಿತವಾಗಿ ಬಿಟಧೇವೆ ಯೀ ಭೂಮಿಗೆ ನೆಲಲಿಂಗ
23. ಮುದ್ರೆ ಕಲ್ಲನೂಳಗುಳ್ಳ ನಿಧಿನಿಕ್ಷೇಪ ಜಲಪಾಷಾಣ ಅಕ್ಷಣಿ ಆಗಾಮಿ
24. ಸಿಧ ಸಾಧ್ಯಂಗಳೆಂಬ ಅಷ್ಟಭೋಗತೇಜ ಸ್ವಾಂಮ್ಯವನು ಪೂರ್ವಮರಿ
25. ಯಾದೆಯಲ ಆಗುಮಾಡಿಕೊಂಡು ನಿಂಮಶಿಶ್ಯ ಪರಂಪರೆಯಾಗಿ
26. ಅನುಭೋಗಿಸಿ ಮಠದ ಧರ್ಮವನಡಿಸಿ ಬಹಿರಿಯಂದು ಕೊಟ್ಟ ಧರ್ಮ
27. ಶಾಸನ ಆದಿತ್ಯ ಚಂದ್ರಾವನಿಲೋ ನಲಶ್ಚ ದ್ಯೌರ್ಭೂಮಿರಾಪೋಹೃದಯಂ
28. ಯಮಶ್ಚ ಅಹಶ್ಚರಾತ್ರಿಶ್ಚ ಉಭೇಚ ಸಂಧ್ಯೇಧರ್ಮಶ್ಚ ಜಾನಾತಿ ನರಸ್ಯ ಉ
29. ತಂ ದಾನಾಪಾಲನಯೋ ರ್ಮಧ್ಯೆದಾನಾ ಧ್ರೇಯೋನುಪಾಲನಂ ದಾನಾತ್ಸ್ವರ್ಗ
30. ಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಯುತಂ ಪದಂ

ಶ್ರೀಸದಾಶಿವ.

Transliteration.

1. namas tuṃga-śiraś-chumbi-chandra-châmara-chârave trailôkya-nagarâ-raṃbha-mû-
2. la-staṃbhâya Śaṃbhave svasti śrî-jayâbhyudaya Śâli-vâbana śaka-
3. varusha 1602 neya Sidhârthi-saṃvatsara Âśvija śu 10 lu Keḷadi-saṃvastâna
4. râya-râja-guru śrîmat sajana-śudha-śivâchâra-saṃpanna dyâvâ-pruthi-
5. vi-mahâ-mahattina vaḷagâda Keḷadi Kâśipîṭhada bhaṭada śrîguru Keṃcha-
6. vira-svâmigaḷa śiśya praśiśya paraṃpareya śrî guru Śivaliṃgasvâmi-
7. gaḷige Yadava-murâri Kôṭekoḷâhaḷa viśudha-vaidhikâdvaita-sidhâṃtta-
8. pratishṭâpaka Śiva-guru-bhakti-parâyaṇa-râda Keḷadi Sadâśivarâya-nâ-
9. yakara vaṃśôdbhavarâda Saṃkaṃṇa-nâyakara prapautraru Sidappa-nâyakara

10. pautraru Śivappa-nâyakara putraru Sôma-śêkara-nâyakara dharma-patniya-
11. râda Chemnammâjiyavarû barasi koṭa bhû-dâna-śâsanada krama-vemtem-
12. dare gurumane aramane vamdâgi naḍada namma pûrvajaru janma-guruga-
13. ḷâda tammaguru-paramparege Bidarûru Keḷadi Sâtagere Keremaṭha Sadâśi-
14. vasâgara Aṇalikoppa Horagudige Adderi Mâlad (v ?) i Handigoḍu Kânle
15. mumtâda grâmagaḷa samvastâna śâkhâ-maṭha-gaḷige Śivârpitavâgi
16. biṭṭa bhû-svâste-gaḷallade maṭhada kaṭṭale kamdâchâra Hara-guru-dêva-
17. pûjâ-viniyoga naḍasubagge Keḷadipurada Tâḷavaḷḷi-banada-gadde vaḷa-
18. gaṇa gaddeyimda bi kha 5 ke kha 1 ra ga 1½ 3 lu ga 9 kha 2 ke kha 1 ra
19. ga 2 2 lu ga 4 4 ubhayam ga 13 4 tôṭada staḷadallu bhara-

Back

20. ṇa 60 ke hakida aḍake mara 14,500 ke ga 240 ubhayam ga 253
21. 4 yimnnûra aivattu mûru varahamnu nâlku haṇavina bhûmi-
22. yamnu yîga Śivârpitavâgi biṭidheve yi bhûmige neṭa linga-
23. mudre kallinoḷaguḷḷa nidhi nikshêpa jala pâshâṇa akshini âgâmi
24. sidha sâdhyamgaḷemba ashṭa-bhôga têja-svâmmyavanu pûrva-mari-
25. yâdeyali âgumâḍikoṇḍu nimma śiśya-paramparevâgi
26. anubhôgisi maṭhada dharmava naḍisi bahiri yemdu koṭṭa
27. śâsana âditya-chamdrâvanilô' nalaś cha dyaur bhûmir âpo hrudayam
28. Yemaś cha ahaś cha râtriś cha ubhê cha samdhye Dharmaś cha jânâti narasya ura-
29. tam dânâ-pâlanayôr madhye dânâ chhrê-yônupâlanam dânât sarga-
30. m avâpnôti pâlanâd achyutam padam

Śrî Sadâśiva.

Translation.

Salutation to Śambhu, beautiful with the fly-flap the moon touching his lofty head and the foundation pillar of the city of the three worlds.

Be it well. In the prosperous year 1622 of the Śâlivâhana era, the year Sidhârthi, on the 10th lunar day of the bright half of Âśvîja :—

To the illustrious guru Śivalingasvâmi, the royal preceptor of the kings of the Keḷadi kingdom, possessed of the pure and righteous conduct of Śivâchâra (Vîra-śaivas), belonging to the *Mahâmahattu* (the order of gurus), of the heaven and earth and to the succession of priests descended spiritually from the guru Kencha-vîrasvâmi of Kâśîpîṭha-maṭha in Keḷadi :—

Chennammâji, lawful wife of Sômaśêkhara Nâyaka, who was the great-grandson of Sankaṇṇa Nâyaka, grandson of Sidappanâyaka, and son of Śivappanâyaka, descended from Sadâśivarâyanâyaka of Keḷadi, Yaḍava-Murâri, kôṭe-kôlâhala, establisher of Viśuddha-vaidikâ-dvaita-siddhânta and a devotee of Śiva and gurus got executed the following śâsana recording the gift of land.

Our ancestors who looked upon the gurus and palace as one (treated with equal regard) granted various estates of land for propitiating the god Śiva to your line of gurus, who are our ancestral gurus, for the branch matts of the *samsthânam* situated in the villages Bidarûr, Keḷadi, Sâtagere, Keremaṭha, Sadâśivasâgara, Aṇalikoppa, Horagudige, Addêri, Mâlad (v ?)i, Handigôḍu, Kânle, etc. In addition to the above we have now granted, for carrying on the usual duties of the matt and police and for the expenses to be incurred in connection with the worship of Śiva, gurus and gods (dêvapûjâ), lands of the annual revenue of 253 varahas and 4 haṇas consisting of (1) rice-fields in Banada-gadde in Tâḷavaḷḷi belonging to Keḷadipura of the sowing capacity of 5 khaṇḍugas with a revenue of 9 varahas at the rate of 1½ varahas and 3 haṇas for a khaṇḍuga and (2) rice-fields in the above with the sowing capacity of 2 khaṇḍugas with a revenue of 4 varahas and 4 haṇas at the rate of 2 varahas and 2 haṇas for a khaṇḍuga and (3) 60 *bharaṇas* in Tôṭada-stala containing 14,500 areca trees planted therein with an annual revenue of 240 varahas. All these lands we have given away to you to please god Śiva with all the eight rights of possession and enjoyment of treasure above ground or buried, water springs, minerals, imperishables, future rights, ready wealth and possibilities within the boundary stones set up in the land bearing the marks of linga. You may enjoy the same following the old usage, in succession from the guru to the disciple and carry on the duties (dharma) of the matt. Thus have we given the dharma-śâsana. The sun, moon, wind, fire, heaven, earth, water, human heart, Yama, day, night and two twilights, and Dharma know man's deeds. Between making a gift and protecting it, protecting is more meritorious than making the gift. By making a gift one goes to Svarga, by maintaining it he attains a region from which there is no fall.

Śrî Sadâśiva.

Note.

This grant records the gift of some lands in Tâḷavaḷḷi Banadagadde in Keḷadipura made by the queen Chennammâji of Keḷadi to her janma-guru (guru from birth) named Śivalingasvâmi of Kâśipîṭhada-maṭha at Keḷadi. Keḷadi is a village near Sâgar in Sâgar Taluk, Shimoga District and was for some time capital of the Keḷadi Nâyakas who later shifted their capital to Ikkêri and Bidnûr (later called Nagar). The donee was a Vîraśaiva guru and belonged to the spiritual lineage of Kenchavîrasvâmi. The donor Chennammâji was the queen of Sômaśêkhara-nâyaka I and ruled from 1671 to 1697 A.D.

The date of the grant is given as S' 1602 Siddhârthi sam. Âśvîja śu 10 corresponding to 4th October 1679 A. D.

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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
			KADAMBA.
72	16	No date (About 450 A.D.) ...	Kakusthavarman ....
			PUNNATA.
126	53	No date. Kârtika mâsa, solar eclipse Śuklavâra and Punarvasu Nakshatra (Spurious).	Skandavarman ....
			CHALUKYA KINGS.
147	64	Khara, 36th year of Châlukya Vikrama kâla.	Vikramâditya VI ....
			CHALUKYA CHIEF.
114	40	No date	Goggi ....
114	41	Do	do ....
			GANGA.
140	55	Ś 976 Vijaya, Phâl. śu 15, Uttara Nakshatra, Sômavâra—24th February 1054 A. D. Thursday (Weekday wrong).	Satyavâkya ....
			HOYASALAS.
66	9	No date	Ballâḷa I ....
88	22	Do ...	Narasimha I ....
60	2	Do	Vîra Ballâḷa II ....
59	1	Thursday, the 5th lunar day in the cyclic year Jaya.	Vîra Narasimha II ....

Contents and Remarks

Earliest authentic inscription discovered so far. Describes a battle between the Kadambas led by Vija Arasa and the Kêkayas and Pallavas in the presence of the warriors of the Sendrakas and Baṇas. Records the grant of the villages Palmaḍi and Mûḷivaḷḷi to Vija Arasar by Mṛigeśa and Nâgêndra on the advice of the governor Paśupati of the Bhaṭâri family during the reign of the Kadamba king Kakustha.

Records the grant of the village Muṭṭalavviyûr in Eḍettoṟenâḍu by the Punnâṭa king Skandavarman of the Tâmrakâśyapa lineage and son of Râshṭravarman. Important as giving the lineage of Punnâḍ kings, but believed to be spurious.

Records the grant of some land to the god Indrêśvara by Kêtamalla Nâyaka, a subordinate of Vikramâditya (VI).

Records a battle between Bochiga, *mane-vagati* of Goggi and Uttavagaḷḷa.

Records the death of another house-servant (manevagati) of Goggi in the attack on the village Sangavaḷḷi.

Records the marriage of Devaseṭṭi with Gaurabbe, daughter of Râjâdhirâja Chakravarti sarvajñapadada-gaṇḍan and the grant of certain honours to Dêvaseṭṭi : engraved by Satyavâkya .... yâchâri.

Fragmentary inscription: contains the eulogy of Eṟeyanga and Ballâḷa I.

Records the death of the queen Bammaladêvi and the suicide of Châki-gauḍa on her death in connection with some vow.

Fragmentary. States that Vîraballaḷa was residing at Mahavaḷeyadurga and refers to the queen Bammaladêvi.

Refers to some battle at Marigavâḷa during the reign of Vîra Nârasingadêva.

Page in the Report	Inscription number in the Report	Date	Ruler
			HOYSALAS—*contd.*
84	19	Śaka 1152, Vikriti, Kârtika śu 9, Bṛihavâra (17th October 1230).	Narasimha II ....
120	47	Śaka 1,200, Bahudhânya sam, Chaitra śu 1, Âdivâra (24th April 1278).	Narasimha III ....
69	11	Sâdhâraṇa sam. Phâlguṇa śu 14, Ā (4th March 1311, Thursday ?)	Ballâḷa III ..
			VIJAYANAGAR.
90	24	Śaka 1282 Vikâri sam., Pushya śu 2, Guruvâra (22nd December 1359, Sunday ?).	Bukkaṇṇa Voḍeyar I ....
94	25	Śaka 1290, Kîlaka sam., Phâlguṇa ba 10, Ā. (March 4, 1369).	Do ....
148	65	No date	Bukkarâya II ....
125	52	Śaka 1464, Plava sam., Mâgha śu 14, Sômavâra (January 30, 1542).	Achyutadêva ....
			BELUR CHIEFS.
61	4	Kali 4627, Sarvajit sam., Jyêshṭa śu 10 (11th May 1527).	Kṛishṇappa Nâyaka ....
87	20	S' 1492 Pramodûta sam., Bhâ. śu 3 (3rd September 1570).	Eṛe Kṛishṇappa Nâyaka ..
			KELADI CHIEFS.
149	66	Śaka 1602 Sidhârthi sam. Âśvija śu 10 (4th October 1679 A.D.)	Chennammâji ....
96	26	Śaka 1630 Sarvajitu sam., Mâgha śu 5 (January 16, 1708 A. D.)	Basappa Nâyaka ..
			NUGGEHALLI CHIEF.
89	23	No date	Chikka Vîrarâjaya ....

arranged according to Dynasties and Dates—*contd.*

Contents and Remarks

Vîragal describing the exploits of a warrior named Mâraya in defending his village Hâlutoṛe.

Describes the establishment of a fair (sante) by Manchaṇa-daṇṇâyaka and Chavuṇḍa-deva.

Vîragal describing the exploits of a warrior Mallagauḍa at the time of Mussalman invasion (Turukâya-vâgidalu).

Records the grant of the village Chêramanahaḷḷi renamed Chandapura in memory of his brother Chandapa Voḍeyar by Teppada Nâgaṇṇa Voḍeyar to Mallinâtha Voḍeyar of Bêlûr and Koyaḍe Voḍeyar. The king is said to have been residing at Hariharapaṭṭaṇa in Hoysaṇanâḍu.

Records the gift of some lands at Bâḷehaḷḷi, etc., by mahâpradhâni Mâdarasa Voḍeyar subordinate of Kumâra Virupaṇṇa Voḍeyar, governor of Âraga for services of the god Vîrêsvaradevaru at Bâḷehaḷḷi.

Records the gift of some land in Pratâpaḍu in Peḍekanda Châvaḍi in the Gutti kingdom for services of the god Mallikârjuna.

Registers the gift of the village Âlûr for services of the god Nanjuṇḍeśvara by Achyutarâyaru Apayya for merit to the king Achyutadêva-mahârâyaru at Hampe.

Records the gift of the village Bilugunda for the god Siddheśvara at Hâsana (Hassan) by Bukkaṇa Nâyaka for the merit of Kṛishṇapa Nâyaka.

Records the grant of a koḍagi to Vîragoṇḍa of Mogasâvara by Sûrapanâyakaiya and the gauḍus of Tagarenâḍ.

Records the gift of some lands of the annual revenue of 253 varahas by the queen to her family guru Śivalingasvâmi of Keḷaḍi Kaśîpîṭha.

Records the grant of some lands to the matt of the Vîraśaiva priest Hâladevaru of Kuruva by the king.

Records the gift of the village Toḷalu as umbaḷi to the Nuggehaḷḷi chief Chika Vîrarâjaiya, son of Vîrarâja Vaḍer by Kṛishṇappa Nâyaka.

List of Inscriptions published in the Report,

Page in the Report	Inscription number in the Report	Date	Ruler
			MYSORE KINGS.
122	48	Śaka 1584, Śubhakrit sam., Chaitra śu 5 (14th March 1662).	Dêvarâja Voḍeyar ....
124	49	No date	Do ....
64	8	Do	Châmarâja Voḍeyar (VII) ....
102	31	Do	Châmarâja Voḍeyar (IX) ....
102	32	Do	Do ....
109	37	Śaka 1782 Siddhârthi sam., Âsvîja śu 10, Guruvâra (6th October 1859 A. D.)	Kṛishṇarâja Voḍeyar III ....
103	35	No date	Do ....
99	27	Chitrabhânu sam., Kârtika śu 12, Mangaḷavâra (26th November 1822 A. D.)	Do ....
139	38	Śaka 1750 Sarvadhâri sam., Jyêshṭha ba 10, Sthiravâra (7th June 1828).	Do ....
107	36	Śaka 1758 Durmukhi sam., Âsvîja śu 5 (15th October 1836 A. D.)	Do ...
139	54	Śaka 1776 Ânanda sam., Kârtika śu 10. Sômavâra (30th October 1854 A. D.)	Do ....
			PRIVATE GRANTS.
68	10	Śaka 1319, Iśvara sam., Chaitra śu 10 Guru (8th March 1397).	....
112	39	Śaka 1457, Vijaya sam., Bhâdrapada ba., 7, 10th Sept. 1533) taking Ś 1455 Vijaya.	....
115	43	Śaka 1436 (1514 A. D.)	Bhaṇḍâri Basavappa Voḍeyar
118	44	Śaka 1436, Bhâva sam., Śrâvaṇa śu 1 (22nd July 1514 A. D.)	Do ....

Contents and Remarks

Records the gift of the village Uppinahaḷḷi in Kaḷalesîme by the queen Dêvâjamma to the Vîraśaiva Matt newly built by her at Kaḷale.

Records the grant of some village by Kâmaṇa, mahâprabhu of Kârenâḍ to the sthânikas of the temples at Uppinahaḷḷi.

Contains the names of pilgrims to Râmanâthpur.

Records the gift of two lamp-stands to the Śântinâtha Basti at Mysore by the queen Dêvîrammaṇṇi.

Records the gift of some vessels for the abhishêka of the god at the above basti by the queen Dêvirammaṇṇi.

Records the construction of the building called Manôranjana Mahalu by the queen Muddu Kṛishṇâjammaṇṇi.

The record consists of 24 anushṭubh verses in Sanskṛit invoking blessings on the king.

Records the gift of some land to Guruśântappa of the matt at Dyâvalâpura.

Records the construction of the temple of Mahalingeśvara and the tank of Liṅgâmbudhi and also the grant of some lands for the above temple by the queen Liṅgâjammaṇṇi.

Records the dedication of the temple of Prasanna Venkaṭêśa and other acts of charity made by Subrâyadâsa and his brother to God.

Records the construction of the temple of Basavêśvara at Mallanamûle by Gurikâra Mallayya of Ambâvilâsa, an officer in the king's palace.

Records the consecration of the god Vîrabhadra by ..... Vaḍer.

Records the grant of the village Chikkahaḷḷi in Bûtigahaḷḷi by Rangaya of Marupura to Sântayadêvaru of Kâṛeganahaḷḷi as śrôtra-guttage.

Records the grant of Siṇḍenahaḷḷi, etc., by Bhaṇḍâri Basavappa Voḍeyar of Suttûr Matt to Agastyanâtha, *nambi* (priest) in the temple of Sangamêśvara at Nanjaluguṇ (Nanjangûḍ).

Records the gift of Boppanahaḷḷi, etc., by the above donor to Sirigeri Oḍeru at the temple of Sangamêśvara at Nanjangûḍ.

APPENDIX 'A'.

CONSERVATION OF MONUMENTS.

In the year 1935-36.

(Based on the Annual Report of the Government Architect, Bangalore.)

Monuments Visited.

During the year, 38 monuments were inspected and suggestions for the proper preservation of those in need of repairs were forwarded to the authorities concerned.

Inspection Reports.

Inspection Reports from the Revenue Sub-Division Officers have become very rare in spite of the Government Order of the 14th September 1920; only about 30 reports have been received during the whole year. It is desirable that the several officers of the Public Works Department are also made to visit such of the ancient monuments as are within their jurisdiction and send up reports to the Superintending Engineers, the Government Architect and the Director of Archæology so that timely action may be taken in the matter of preservation without waiting indefinitely for the reports from the Revenue Department. Orders of Government are being sought for on this point.

Renovation.

The renovation work of the temples at Bēlūr and Haḷebīḍ has made considerable progress and arrangements are being made to speed up the sanctioned programme of work. Government have, in their Order No. 1783-88—Muz. 238-35-4, dated 27th June 1936, sanctioned Rs. 19,000 for this work out of Chatram Savings Fund.

Proposals for the renovation of the following monuments were also received during the year and were scrutinised.

(1) Narasimhasvāmi temple at Sugganahaḷḷi, Māgaḍi Taluk.

(2) Rāmēśvara temple at Kūḍli, Shimoga Taluk.

No fresh monuments were declared "Protected" during the year.

Gandabherunda Pillar.

It was reported during last year that the Gaṇḍa-Bhēruṇḍa image on the top of the pillar at Belgāvi was knocked down and broken to pieces and that the pillar itself was gradually getting out of plumb. An estimate for Rs. 2,055 for repairing the pillar and another for Rs. 445 for the preparation of a fresh image to be installed in place of the broken one was sanctioned in the Government Order of 22nd November 1935 and the Archæological Department has undertaken to get the new image made by a reputed sculptor of Mysore.

Expenditure on Conservation.

The total amount of the estimates sanctioned for Ancient Monuments and other Muzrai Institutions during the year is Rs. 1,28,890-15-10. A statement of expenditure incurred during the year for the maintenance and repair of ancient monuments is appended.

STATEMENT OF EXPENDITURE INCURRED DURING THE YEAR 1935-36 FOR THE MAINTENANCE AND REPAIR OF ANCIENT MONUMENTS.

			Rs.	a.	p.
		BANGALORE DISTRICT.			
Gavipur	Gaṅgādharēśvara temple		1,453	0	0
Ardeśahaḷḷi	Inscriptions		10	0	0
Devanhaḷḷi	Tippu's Birth place		60	0	0
	Fort-wall		200	0	0
Kundāṇa	Palace site		30	0	0
Channapaṭṇa	Palace Building		507	0	0
Bangalore	Tippu Sultan's Palace		828	0	0
	Kempe Gowda's towers		51	0	0
	Fort Dungeon		43	0	0
	Cenotaph		60	0	0
	Basavēśvara temple		1,545	11	0
	Venkaṭaramaṇasvāmi temple in Fort		400	0	0
Śivagaṅga	Gaṅgādharēśvara and Honnādevī temples.		2,361	0	0
Māgaḍi	Sōmēśvara temple		385	0	0
	KOLAR DISTRICT.				
Kōlār	Bara Inam Makan		580	0	0
	Makbara		150	0	0
Nandi	Bhōga-Nandīśvara temple		737	0	0
	Yōga-Nandīśvara temple		821	0	0
	TUMKUR DISTRICT.				
Seṭṭikere	Yōgamādhava temple		965	0	0
	MYSORE DISTRICT.				
Somanāthapūr	Kēśava temple		250	0	0
Seringapatam	Darya Daulat		75	0	0
	Other monuments		115	0	0
	HASSAN DISTRICT.				
Javagal	Lakshmī-Narasimhasvāmi temple		550	0	0
Uṇḍiganāḷ	Chauḍēśvara temple		1,100	0	0
Gaṇḍasi	Kēśava devaru		210	0	0
Arsikere	Iśvara temple		320	0	0
Mosaḷe	Twin temples		880	0	0
Manjarābād	Fort		500	0	0
Haḷebīd	Kēdārēśvara temple		100	0	0
	Hoysaḷēśvara temple		1,997	0	0
Bēlūr	Chennakēśava temple		6,450	0	0

KADUR DISTRICT.

			Rs.	a.	p.
Amṛitāpura	... Amṛitēśvara temple ...	...	120	0	0
Marle	... Siddhēśvara temple ..	...	100	0	0

SHIMOGA DISTRICT.

Belgāvi	... Gaṇḍabhēruṇḍa pillar	...	2,500	0	0
Udri	... Lakshmīnārāyaṇasvāmi temple	...	1,450	0	0
Kūḍli	... Rāmēśvara temple ...	...	820	0	0
Ikkeri	... Aghōrēśvara temple ...	...	516	0	0
Keḷadi	... Rāmēśvara temple ...	...	3,200	0	0

CHITALDRUG DISTRICT.

Harihar	... Hariharēśvara temple ...	...	604	0	0
Moḷakālmūru	... Aśōka's inscriptions ...	...	60	0	0
Heggere	... Basti ...	...	20	0	0

MONUMENTS, ETC., INSPECTED BY THE DIRECTOR OF ARCHÆOLOGY AND HIS ASSISTANTS.

During the year 1935-36.

[*Asterisk denotes Protected Monuments.]

Mysore District—		
Naragunji-bore near Gaṇaṅgūr	...	Graves
Muddanhalli-maṇṭi		do
Seringapatam	...	*De Havilland's Arch
Yeḍatore	...	Arkēśvara temple
		Vighnēśvara temple
		Kaisāle-maṇṭapa
Krishṇarājanagar (New Yedatore)	...	Chandramauliśvara and Nārāyaṇa temples
Sāligrāma	...	Yōgā-Narasimha temple
		*Rāmānujāchārya temple
		Jyōtirmayēśvara temple
		Ancient site
		Ancient course of the Kāvēri river
Chunchankaṭṭe	...	Rāma temple
Chikkahanasōge	...	*Ādinātha Basti
Hassan District—		
Basavāpaṭṇa	...	Śāntiśvara temple
		Praṇatārthiharēśvara temple
		Lakshmīkānta temple
		Shaḍbhāvarahitēśvara temple
		Sandalēśvara temple
Rāmanāthapura	...	Rāmēśvara temple
		Agastyēśvara temple
		Paṭṭābhirāma temple
		Gōgarbha and Gāyatri rocks.
Mallarājapaṭṇa	...	Lakshmaṇēśvara temple
Gorūr	...	Trikūṭēśvara temple
		Kailāsēśvara temple
		Vāsudēva temple
		Narasimha temple
Arkalgūḍ	...	Lakshmīnarasimha temple
		Amṛitēśvara temple
		Vīrabhadra temple
Śambhunāthapura	...	Svayambhunāthēśvara temple
Bēlūr	...	*Channakēśava temple
Āndale	...	Ancient site

Doḍḍagaddavalli	...	*Lakshmīdēvī temple
Halebīd	...	*Hoysaḷēśvara temple
		*Basti buildings
		*Kēdārēśvara temple
Śeṭṭigere	...	Dēvīramma temple
		Mahishāsuramardinī temple
Karagaḍa	...	Āñjanēya temple and inscriptions
Hāḷe-Bēlūr	...	Vāsudēva temple
Maḷali	...	Ancient temples
Manjarabad	...	*Fort
Kadur District—		
Angaḍi	...	Vāsantikā temple
		*Bastis
		*Kēśava, Pātāḷarudrēśvara and Mallēśvara temples.
Dēvavṛinda	...	Rāmēśvara temple
Marle	...	*Kēśava temple
		*Siddhēśvara temple
Khāṇḍya	...	*Mārkaṇḍēśvara and Janārdana temples
Bāḷehonnūr	...	Vīrabhadra temple at Bāḷehaḷḷi
Sṛingēri	...	*Vidyāśankara, Janārdana, Śāradā and other temples.
Shimoga District—		
Āgumbe	...	Gōpālakṛishṇa temple
Mēḷige	...	*Anantanāthabasti
		Venkaṭaramaṇa temple
		Chauki-Hoṇḍa
Humcha	...	*Pāśvanātha basti
		*Padmāvatī basti
		*Pañchakūṭa basti
Nagar	...	*Dēvagaṅgā ponds
		*Fort
		Nīlakaṇṭhēśvara,
		Āñjanēya and Guḍḍe-Venkaṭaramaṇa temples.
		*Palace of Śivappa-nāyaka
Kāḍli	...	*Rāmēśvara and Narasimha temples.

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APPENDIX 'B'.

List of Photographs taken during the year 1935-36.

Serial No.	Size	Description	View	Village	District
1	6½″ × 4¾″ ...	Vighnēśvara temple ...	Pillar ...	Yelatore ...	Mysore
2	Do ...	...	View of the temple and the Kāvērī river.	Do ...	do
3	Do ...	Jyōtirmayēśvara temple.	Doorway ...	Sāligrāma ...	do
4	12″×10″ ...	...	View of the Kāvērī river.	Chunchankaṭṭe.	do
5	8½″×6½″ ...	Ādinātha basti ...	Doorway of the north cell	Chikkahanasōge.	do
6	Do ...	Do ...	Interior view ...	Do ...	do
7	Do ...	Kēśava temple ...	Dvārapāla ...	Do ...	do
8	6½″ × 4¾″ ...	...	Vīragal on the tank bund	Do ...	do
9	Do ...	...	Stone inscription on the tank bund.	Do ...	do
10–12	Do ...	...	Graves ...	Naraguṅjibōre near Gaṇaṅgūr.	do
13	Do ...	...	Do ...	Muddanahaḷḷi-maṇṭi	do
14	12″×10″ ...	Victoria Jubilee Hall	Back view ...	Mysore ...	do
15	8½″×6½″ ...	...	View of Krishnaraja Road	Do ...	do
16	6½″ × 4¾″ ...	...	Do ..	Do ...	do
17	8½″ × 6½″ ...	Rāmēśvara temple ...	South-west view ...	Rāmanāthapur.	Hassan
18–20	6½″×4¾″ ...	Lakshmaṇēśvara temple.	Figures on the wall ..	Mallarājapaṭṇa.	do
21	8½″ × 6½″ ...	Lakshmīkānta temple	Lakshmī-Nārāyaṇa ...	Basavāpaṭṇa	do
22	Do ...	Trikūṭēśvara temple...	North-east view ...	Gorūr ...	do
23	Do ...	Do ...	North-west view ...	Do ...	do
24	Do ...	Narasimha temple ...	Yōgānarasimha ...	Do ...	do
25	Do ...	Vāsudēva temple ...	Vāsudēva ...	Hāḷe-Bēlūr.	do
26	Do ...	Do ...	Inscription stone ...	Do ...	do
27	Do ...	Vishṇu temple ...	Front view ...	Maḷali ...	do
28	12″ × 10″ ...	Fort ...	Yard ...	Manjarābad.	do
29	10″×8″ ...	Do ...	Do ...	Do ...	do
30	Do ...	Fort gate ...	Ceiling ...	Do ...	do
31	Do ...	Do ...	Front view ...	Do ...	do
32	12″ × 10″ ...	Hoysaḷēśvara temple.	East middle wall ...	Hāḷebīḍ ...	do
33	6½″×4¾″ ...	Durgā temple ...	Dēvīramma figure ...	Seṭṭigere ...	do
34	8½″ × 6½″	...	Distant view of the Bābābuḍan hills.	Karagaḍa ...	do
35	6½″×4¾″ ...	Āñjanēya temple ...	Stone inscription ...	Do ...	do
36	12″×10″ .	Chandragupta basti ...	Sculptured screen ...	Śravaṇabeḷagola.	do
37	Do ...	Do ...	Do ...	Do ...	do
38	10″ × 8″ ...	Do ...	Doorway ...	Do ...	do
39	Do ...	Bhadrabāhu cave ...	North-west view ...	Do ...	do
40	12″×10″ ...	Vindhyagiri hill ...	Gōmaṭēśvara figure ...	Do ...	do
41	10″ × 8″ ...	Do ...	Do ...	Do ...	do
42	6½″ × 4¾ ...	Do ...	Do ...	Do ...	do
43–44	10″ × 8″ ...	Do ...	Views of Kalyāṇi and Chandragiri.	Do ...	do

APPENDIX B—*contd.*

Serial No.	Size	Description	View	Village	District
45	6½″×4¾″ ...	...	Stone inscription ...	Halmidi ...	Hassan
46	Do ...	Īśvara temple ...	Front view with the stone inscription.	Do ...	do
47	8½″×6½″ ...	Vāsantikā temple ...	Figure of the goddess ...	Angaḍi ...	Kadur
48	Do ...	Ādinātha basti ...	Ādinātha ...	Do ...	do
49–50	6½″×4¾″ ...	Śāntinātha basti ...	Yaksha and Yakshī ...	Do ...	do
51	8½″×6½″ ...	Rāmēśvara temple ...	South-west view ...	Dēvavrinda	do
52	Do ...	Do ...	Navaraṅga doorway ...	Do ..	do
53	6½″×4¾″ ...	Do ...	Pārvatī figure ...	Do ...	do
54	8½″×6½″ ...	Kēśava temple ...	Interior view ...	Marle ..	do
55	Do ...	Do ...	Kēśava figure ...	Do ...	do
56	Do ...	Do ..	Garuḍa on Pedestal ...	Do ...	do
57	6½″×4¾″ ...	Do ...	North-east view ...	Do ...	do
58	Do ...	Do ...	South niche ...	Do ...	do
59	Do ...	Do ...	West niche ...	Do ...	do
60	Do ...	Do ...	South-east view ...	Do ...	do
61	Do ...	Siddhēśvara temple ...	South-west view ...	Do ...	do
62	Do ..	Mārkaṇḍēya temple...	Elephant ...	Khāṇḍya ...	do
63–64	8½″×6½″ ...	...	View of the Bhadrā river.	Bālehonnūr.	do
65	6½″×4¾″ ...	Vīrabhadra temple at the mutt.	South-west view ...	Bālehalli ...	do
66–67	8½″×6½″ ...	Vidyāśankara temple.	Distant views ...	Sringeri ..	do
68	Do ...	Do ...	North-east view ...	Do ...	do
69	Do ...	Do ...	North-west view ...	Do ...	do
70	Do ...	Do ...	South-west view ...	Do ...	do
71	Do ...	Do ...	South-east view ...	Do ...	do
72–81	6½″×4¾″ ...	Do ...	Wall images ...	Do ...	do
82	8½″×6½″ ...	Śāradā temple ...	Interior view ...	Do ...	do
83–84	Do ...	Dēvagaṅgā ponds ...	Views ...	Nagar ..	Shimoga
85	12″×10″ ...	...	Śivappa Nāyaka's Palace ruins.	Do ...	do
86–87	10″×8″ ...	...	Do ...	Do .	do
88	8½″×6½″ ...	...	Do ...	Do ...	do
89	Do ...	Fort gate ..	View from South ...	Do ...	do
90	12″×10″ ...	Gōpālkṛishṇa temple	Gōpālakṛishṇa image ...	Āgumbe ...	do
91	8½″×6½″ ...	Narasimha temple ...	South-east view ...	Kūḍli ...	do
92	Do ...	Do ...	Narasimha image ...	Do ...	do
93	Do ...	Rāmēśvara temple ...	South view ...	Do ...	do
94	12″×10″ ...	Kallēśvara temple ...	Central ceiling ...	Aralaguppe	Tumkur
95	10″×8″ ...	Do	Do ...	Do ...	do
96	Do ...	Do ...	Umāmahēśvara image ...	Do ...	do
97	8½″×6½ ...	Do ...	Do ...	Do ...	do
98	Do ...	Do ...	Vīragal ...	Do ...	do
99	Do ...	Do ...	Kēśava image ...	Do ...	do
100	Do ...	Do ...	Perforated screen ...	Do ...	do
101–102	8½″×6½″ ...	Kēśava temple ...	Mythological friezes ...	Do ...	do
103–114	6½″×4¾ ...	Do ...	Wall images ...	Do ...	do
115	Do ...	Nandi hills ...	View of Glentilt ...	Nandi ...	Kolar
116	Do ...	Do ...	View of Cubbon's bungalow.	Do ...	do
117	Do ...	Do ...	Hill view ...	Do ...	do

APPENDIX B—*concld.*

Serial No.	Size	Description
118–120	$6\frac{1}{2}'' \times 4\frac{3}{4}''$ ...	Copper plate inscription of Dēvarāju and seal.
121–122	Do ...	Do in the mutt at Bāḷehaḷḷi.
123–124	$12'' \times 10''$ ...	Do of the Punnāḍ king Skandavarma.
125	$6\frac{1}{2}'' \times 4\frac{3}{4}''$ ...	Do do ——seal.
126	$10'' \times 8''$ ...	Stone inscription of the Gaṅga king Nītimārga.
127	Do ...	Do of the reign of the Hoysaḷa king Vīraballāḷa II from Soṇḍūr. (Kumārasvāmi Beṭṭa.)
128	Do ...	Ancient coins from the extreme South of India.

APPENDIX 'C'.

List of Drawings prepared during the year 1935-36.

1.	Bastihaḷḷi, Haḷebīḍ ...	...	Bastis ...	Ground plan.
2.	Basrāḷ ...	...	Mallikārjuna temple ...	Do
3.	Kōlār ...	...	Sōmēśvara temple ...	Do
4.	Kaivāra ...	...	Amaranārāyaṇa temple ...	Do
5.	Āvaṇi ...	...	Lakshmaṇēśvara temple...	Do
6.	Sīti ...	...	Bhairava temple ...	Do
7.	Chikka-Hanasōge ...	...	Ādinātha Basti ...	Do
8.	Seringapatam ...	...	...	Guide map.

9. Tree of Indian Paleography, in Kannaḍa.
10. Symbols met with on the ancient coins from the extreme South of India.

ERRATA.

Page	2	line	3	*read*	Peixoto	*for*	Peripoto
,,	9	,,	13	,,	'as peculiar'	,,	'as Keśava peculiar'
,,	13	,,	13	,,	V	,,	VII
,,	57	,,	8	,,	Āṣhāḍha	,,	Āshha
,,	61	,,	25	,,	Yōgānarasimha	,,	Yōgamādhava
,,	64	,,	7	,,	ದೀಪಸ್ತಂಭದಬಳಿ ಇರುವ	,,	ಬಳಿ ಇರುವ ದೀಪಸ್ತಂಭದ
,,	94	,,	12	*add after 25* (See M. A. R. 1932, No. 44—Reading and translation slightly revised, with transliteration).			
,,	116	,,	36	*delete*	'owing to'		
,,	132	,,	25	*read*	his *for* hir		

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