

HOSPET TALUK.

HOSPET is the northernmost of the four "western taluks," and, containing as it does the rugged wildernesses of granite hills round about Daróji and Kampli and many outliers from the Sandur and Copper Mountain ranges, it is the most hilly area in the district. Nine-tenths of it is covered with the light mixed soils. Only one-twelfth is black cotton-soil and even this is scattered in many isolated patches and does not occur in any one continuous spread.

Statistics relating to the taluk appear in the separate Appendix. It is the smallest in the district. Canarese is the prevailing vernacular. The weaving carried on in Hospet and Kampli towns is referred to in Chapter VI. It is the only taluk in Bellary of which any proportion worth mentioning is protected in all seasons, 14 per cent. of the cultivated area, most of which is under the Tungabhadra channels, being safe from famine. It consequently suffered less in the distress of 1876-78 than any part of the district. Some of this irrigated land is very valuable. It is reported that fields round Kampli have changed hands at prices working out to Rs. 1,200 per acre. Much of it, however, is very malarious and some of the villages near Hospet town are almost deserted, the people being compelled to live elsewhere.

A curious cess, called the Nirbhatta cess, is levied on inams (other than jódi and service inams) which use the water of these channels and of some of the larger tanks. Its origin is unknown and though until the last settlement it was also collected in Ádóni, Alúr and Bellary taluks it now survives only in Hospet. It brings in some Rs. 2,000 annually.

Sugar-cane and paddy are the chief crops raised on the irrigated land in the taluk, and the area cultivated with the former is considerably more than half the total extent under that crop in the whole district. Owing to the frequent hills, the percentage of the total area of Hospet which is arable is lower than in any other, and while practically the whole of this arable area is under occupation, only four-fifths of it are regularly cultivated. For this and other reasons, the population per acre of cultivated land is higher in Hospet than anywhere else in Bellary.

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Some description of the ruins of the old city of Vijayanagar, near Hampi, and of others of the more interesting places in the taluk follows hereunder:—

Anantasainagudi: One mile from Hospet on the road towards Kámalápuram. Population 907. Contains the ruins of a temple in which the inner shrine, instead of being the usual small square erection, is a large oblong chamber, with a correspondingly lengthy platform for the reception of the idol and a very high domed roof. It seems clearly to have been constructed in this unusual manner for some special reason, and the universal tradition is that it was built by one of the kings of Vijayanagar for the large black stone image of Anantasayana, or Vishnu sleeping on the serpent, which is still to be seen at Holalu in the south-west corner of the Hadágalli taluk.¹ When the image was finished, runs the story, a man was sent to conduct it to its new home. The god agreed to come on the condition that his guide went in front and did not look back during the journey. The latter, however, turned to see if the god was really following and the image has in consequence remained immoveable at Holalu ever since. Similar stories are told of other idols and the truth perhaps is that internal commotions at Vijayanagar or external dangers to the empire prevented the project from ever being carried out.

Daróji: Stands about midway along the road between Bellary and Kámalápuram. Police-station, travellers' bungalow and railway station. Population 3,228. Is best known from the big tank which lies within its limits. Tipu is said to have made this. It has been constructed by throwing a huge embankment, some $2\frac{1}{2}$ miles long and in places 45 feet high, across the valley through which flowed the Narihalla—the river which rises in Kúdligi taluk and runs by two beautiful little gorges north-eastwards across Sandur State. The road from Bellary to Kámalápuram runs along the top of this embankment and about half way across, on a little rocky knoll connected on both sides with the dam, stands the travellers' bungalow. It is an inspection bungalow belonging to the Public Works Department and, when the tank is full, is one of the coolest spots in the district. In the great flood of May 1851 already referred to in Chapter VIII the tank breached in two places and the mass of water which tore across the country totally destroyed the old village of Daróji. The people fled to the adjacent hills, so that little loss of life resulted, and subsequently the present village was built.

¹ See the account of this place above, p. 242.

A report of the time¹ says :—

“ The Daróji tank has sustained an enormous breach in the middle of its bund, and, at its northern extremity, the calingula has been entirely washed away without a single vestige remaining. The bund adjoining it has been carried away to the extent of 120 yards, so that the whole opening at that end is 200 yards in extent. Nearly the whole of the town has been clean swept away down to the bare rock on which the houses stood, and where now but a few scattered stones remain of the hundreds of habitations of a flourishing and wealthy town which once covered it. Symptoms are observable of the water having in some places reached the summit of the bund where it is 36 feet above the bed of the tank and 14 feet above high water mark.”

The disaster was largely due to the Ávinamadugu tank having breached in three places just before. The whole of its contents poured suddenly into the Daróji tank. On the present weir of the tank, which is at the north end of the bund, is an inscription stating that it, with the village of Daróji, was completely destroyed by this flood, but was re-built in 1853 while Mr. Pelly was Collector. The tank now irrigates 1,170 acres of wet land. Excellent fish are caught in it and sent to the Bellary market and the fishery rent obtained, some Rs. 600, is the largest paid by any tank in the district.

Hampi: Hampi is a tiny fever-stricken hamlet standing on the brink of the Tungabhadra. It is of no importance itself, but it has given its name to the remains which lie scattered about it of Vijayanagar, “the City of Victory,” the birth-place of the Empire of that name and of old the capital of its kings. They are always known as “the Hampi ruins.”

They cover some nine square miles, but the fortifications and outposts of the city included a far larger area. The entrance to it from the south-west, for example, was at one time a fortified gate on the huge embankment which stands at the foot of the hills two miles the other side of Hospet—nine miles as the crow flies from the centre of the ruins.

The site of the old city is a strangely wild place to have been the birth-place and capital of an empire. The whole of it (see the plan attached) is dotted with little, barren, bouldery hills and immediately north of it the wide and rapid Tungabhadra hurries along a boulder-strewn channel down rapids and through narrow gorges. The hills are of granite weathered to every shade of colour from a bluish-grey to a rich golden brown, and have hardly a shrub or a blade of grass upon them. The alternate burning days and

¹ By Major Henderson, dated 13th May 1851.

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chilly nights of the Deccan climate have seamed and spilt in every direction the huge masses of solid rock of which they originally consisted, and the earthquakes of remote ages and the slower processes of denudation have torn from their flanks the enormous boulders which were thus formed and have piled these up round about their sides in the most fantastic confusion or flung them headlong into the valleys below. Many of them must weigh hundreds of tons. In places cyclopean masses stand delicately poised one upon another at the most hazardous angles, in others they form impassable scree's, while those which have yet to fall often stand boldly out from the hills as single giant tors or range themselves in castellations and embattlements which but for their vastness would seem to be the work of man rather than of nature. As one writer has described it, "Far as the eye can reach for ten square miles there is nothing between heaven and earth but boulders; the earth is paved with them, the sky is pierced with them . . . literally in thousands of all sizes . . . heaps upon heaps, in one instance 250 feet in height."

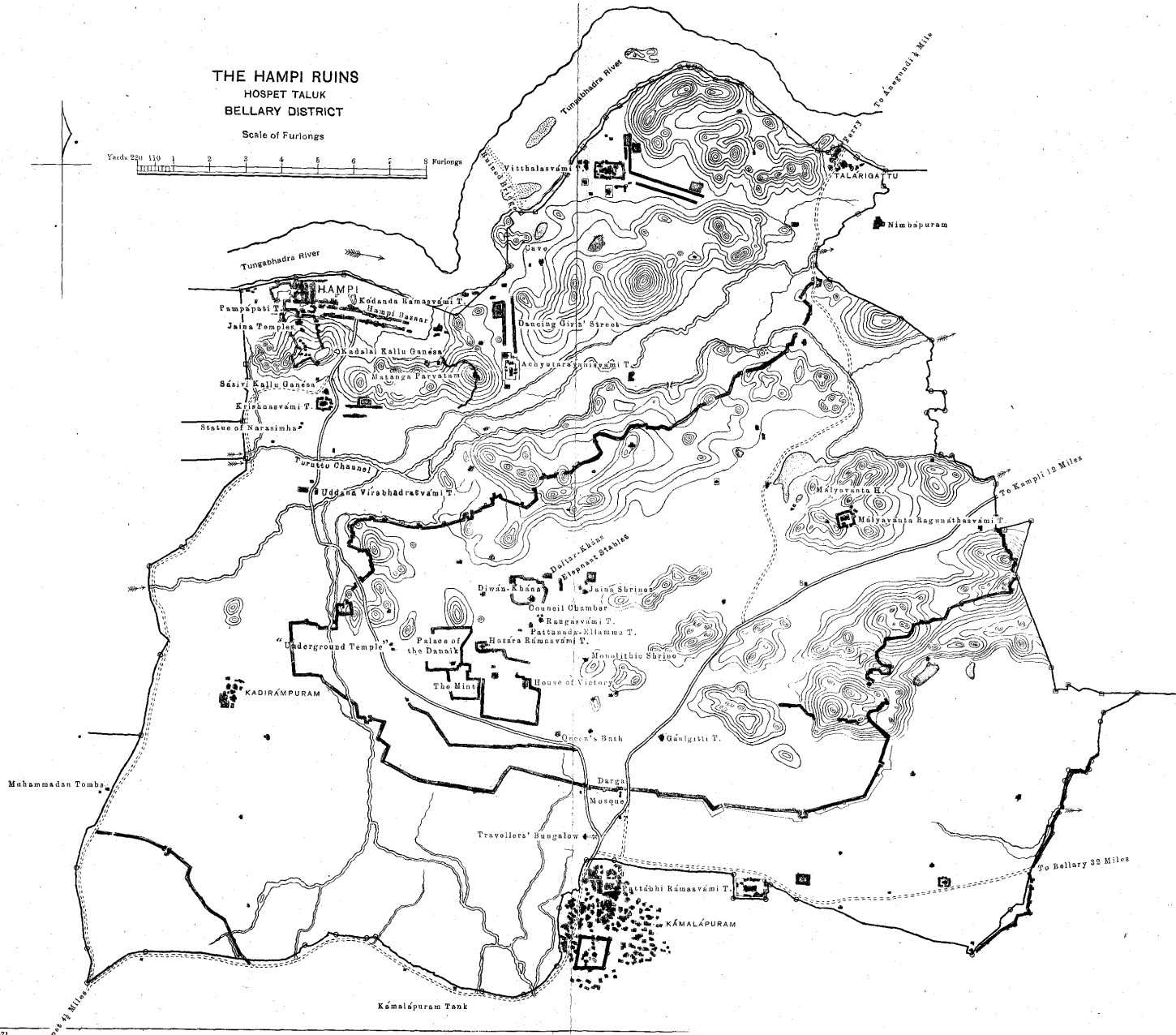
Up the sides of these hills and along the low ground between them—often in several lines one behind the other—run the fortified enclosing walls of the old city, and in the valleys among them stand its deserted streets and ruined palaces and temples. The lowest ground of all is covered with fields of tall cholam or of green and golden rice watered by the channel which one of the kings of the days gone by led from the Tungabhadra to supply the people, and irrigate the orchards and rose-gardens, of his capital. To know Vijayanagar at its best, the pilgrim should climb the slippery steps leading to the little shrine on the top of the hill called Matanga Parvatam and watch the evening light fade across the ruins, and if the fates are kind and grant him the added glory of a Deccan sunset, he will surely return content.

If legendary history and local tradition be credited, there was a town on this site many centuries before the kings of Vijayanagar selected it for their capital. Some of the most dramatic scenes in the great epic of the Rámáyana occurred at a place called in the poem Kishkindha, and it is asserted by the local Bráhmans and generally acknowledged¹ by the learned in such matters that this Kishkindha was close to Hampi. It was ruled in those days, says the Rámáyana, by two brothers of the monkey race called Váli and Sugriva. They quarrelled, and Sugriva was driven out by his brother and fled with Hanumán, the famous monkey-chief of the

¹ See Rice's *Mysore*, i, 277, and the authorities there quoted. Also Dr. Bhandarkar in *Bombay Gazetteer*, Vol. I, pt. 2, p. 142.

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poem, who had been one of his ministers, to the woods of the hill Rishyamúka, on the bank of the Pampá, near the dwelling place of the holy rishi Matanga on the mountain called Matanga Parvatam. Here he was safe from Váli, for the rishi, furious at finding close to his hermitage the putrefying body of a rákshasa, or demon, whom Váli had killed and flung there, had pronounced a fearful curse upon him if ever he should again enter that region.

Ráma, the hero of the poem, accompanied by his brother Lakshmana, is journeying in search of his wife Síta, who has been carried off by Rávana, the ten-headed demon king of Lanka, or Ceylon, when he is told that Sugriva can give him news of her. He goes to Rishyamúka and meets Sugriva and Hanumán. The former tells him how he saw Síta being carried through the air by Rávana, "glittering in his arms like the daughter of the king of serpents"; how as she was swept by above him she dropped one of her garments and her jewels; and how he had kept these latter in a cave. He brings them and shows them to Ráma in proof of the truth of his story. Ráma in his gratitude for this clue slays Váli with his arrow, burns his huge body on a funeral pyre and replaces Sugriva on the throne. While Ráma waits on Prasavana, a part of the Mályavánta hill close by, Hanumán searches for Síta, finds her in Lanka, brings back tokens from her to reassure Ráma and finally organises the monkey army which builds the causeway from Rámésvaram to Ceylon by which Ráma crosses to the island to the rescue of his bride.

Such is the story in the Rámáyana, and the names of several of the localities round Hampi are identical with those in the poem. Pampásaras or Pampátirtham is the name of a tank on the Haidarabad side of the Tungabhadra near Ánegundi, and Pampá is also said to be the ancient and puránic name of the river; Rishyamúka is the hill on the Nizam's side of the narrowest of the gorges in the river already mentioned; Matanga Parvatam, or Matanga's hill, has been referred to above; Mályavánta hill (see the plan) lies to the east of it; the cave where Sugriva kept Síta's jewels and the mark made on the rocks by her garment as it fell are pointed out to the pious pilgrim near the river bank; while a curious mound of scorious ash some fifty yards long by twenty broad and about ten to fifteen feet high, which lies about a mile east of the neighbouring village of Nimbápuram, is shown as the remains of the cremation of Váli.¹ Enthusiasts go further and declare that the grey langurs and the little red-faced monkeys which still scamper and chatter about

¹ For some mention of this and other similar mounds in the district, see the account above of Kudatini in Bellary taluk.

CHAP. XV. the hills are the descendants, respectively, of Váli and Sigríva, and
 HOSPET. that the tumbled masses of fallen boulders which encumber the site
 of Vijayanagar are the remains of the material which was collected
 by Hanumán's monkey hosts for the great causeway. Hanumán
 is at any rate the most popular god in the whole country-side.

But it is time to return to more sober chronicles. Some account of the foundation of the chieftainship of Vijayanagar in A.D. 1336, its rapid growth into a kingdom, its expansion into an empire and its dramatically sudden decline and fall at the battle of Talikóta in 1565 has already been given in the chapter on the history of the district above.

Of the wonders of its capital in the plenitude of its prosperity several descriptions have come down to us. The earliest European visitor whose account has survived was Nicolo Conti, an Italian, who was at Vijayanagar in 1420, less than a century after it was founded. He says¹ that its king was already "more powerful than all the other kings of India," and that he had 12,000 ladies in his harem.

Some twenty years later, in 1442, Abdur Razzák, an ambassador to the east from Persia, visited the city. He relates how the king's dominions stretched from the Kistna river to Cape Comorin, how he had "more than a thousand elephants, in their size resembling mountains and in their form resembling devils," and troops numbering 1,100,000, and how "one might seek in vain throughout the whole of Hindustan to find a more absolute *rai*." He goes on to say:—

"The city of Bidjanagar² is such that the pupil of the eye has never seen a place like it, and the ear of intelligence has never been informed that there existed anything to equal it in the world."

Of a festival in the city, he gives the following account:—

"In pursuance of orders issued by the king of Bidjanagar, the generals and principal personages from all parts of his empire . . . presented themselves at the palace. They brought with them a thousand elephants . . . which were covered with brilliant armour and with castles magnificently adorned . . . During three consecutive days in the month of Redjeb the vast space of land magnificently decorated, in which the enormous elephants were congregated together, presented the appearance of the waves of the sea, or of that compact mass which will be assembled together at the day of the resurrection. Over this magnificent space were erected numerous pavilions, to the height of three, four, or even five storeys,

¹ Throughout the following quotations the text in Mr. Sewell's *A Forgotten Empire* (Swan Sonnenschein, 1900) is followed.

² One of the many variants of the name Vijayanagar.

“covered from top to bottom with figures in relief . . . Some
 “of these pavilions were arranged in such a manner that they could
 “turn rapidly round and present a new face: at each moment a new
 “chamber or a new hall presented itself to the view . . . In
 “the front of this place rose a palace with nine pavilions magnificently
 “ornamented. In the ninth the king’s throne was set up . . .
 “The throne, which was of extraordinary size, was made of gold, and
 “enriched with precious stones of extreme value . . . Before
 “the throne was a square cushion, on the edges of which were sown
 “three rows of pearls. During the three days the king remained seated
 “on this cushion. When the fête of Mahanawi was ended, at the
 “hour of evening prayer, I was introduced into the middle of four
 “*estrades*, which were about ten *ghes* both in length and breadth.¹ The
 “roof and the walls were entirely formed of plates of gold enriched
 “with precious stones. Each of these plates was as thick as the blade
 “of a sword, and was fastened with golden nails. Upon the *estrade*,
 “in the front, is placed the throne of the king, and the throne itself is of
 “very great size.”

Duarte Barbosa, a Portuguese who visited Vijayanagar between 1504 and 1514, gives similarly glowing accounts of its riches and magnificence.

“The streets and squares are very wide. They are constantly filled
 “with an innumerable crowd of all nations and creeds . . .
 “There is an infinite trade in this city . . . In this city there
 “are many jewels which are brought from Pegu and Celani (Ceylon),
 “and in the country itself many diamonds are found, because there is a
 “mine of them in the kingdom of Narsinga and another in the kingdom
 “of Decani. There are also many pearls and seed-pearls to be found
 “there, which are brought from Ormuz and Cael . . . also silk-
 “brocades, scarlet cloth and coral . . . This king has a house
 “in which he meets with the governors and his officers in council upon
 “the affairs of the realm . . . They come in very rich litters on
 “men’s shoulders . . . Many litters and many horsemen always
 “stand at the door of this palace, and the king keeps at all times nine
 “hundred elephants and more than twenty thousand horses, all which
 “elephants and horses are bought with his own money . . . ”

But of all the accounts of the city in the height of its power, that of Domingos Paes, which Mr. Sewell has given us in his history of this “Forgotten Empire,” is the most vivid and picturesque. Paes was a Portuguese who was at Vijayanagar about 1520—some 45 years before its final fall—in the days of Krishna Deva Ráya, the greatest of all its kings. Space will not admit of the reproduction of his description here and to curtail it is to ruin it. The reader who desires a picture of the Vijayanagar

¹ About seven yards or twenty-one feet.

CHAP. XV. of those days should peruse Paes' story as it stands in Mr. Sewell's
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Were it not confirmed by other independent testimony—such as the chronicle of Fernão Nuniz, written some fifteen years later and also for the first time made accessible by Mr. Sewell—Paes' account of the extraordinary magnificence of the city would be barely credible to those who only see it in its desolation. The crowded bazaars where everything conceivable was to be bought; the fine houses of the merchants and the captains; the gorgeous temples and public buildings; the throne of state made of jewel-studded golden plates and panelled with figures of wrought gold set with more jewels; the maids of honour bedecked with such masses of gold and precious stones that they could scarcely move; the cavalry horses caparisoned in silk, damask, brocade from China and velvet from Mecca, with jewelled silver plates upon their foreheads; the king's private stud of 800 elephants and 500 horses; his harem containing 12,000 women; his palace decorated with precious metals, ivory and wonderful carving; and his troops numbering a million fighting men—all these would almost seem, to those who now see in the palace enclosure nothing but a mass of débris with scarcely one stone left standing upon another and in the city no other inhabitants than the monkeys and the peacocks, to be the creations of a fertile imagination rather than sober fact.

The destruction of Vijayanagar was indeed absolute. The day after the empire fell at the battle of Talikóta in 1565 the fallen king fled from the city with 550 elephants laden with treasure valued at over 100 millions sterling. The next day the place was looted by hordes of wandering gipsies—Lambádis and the like. On the third day the victorious Musalmans arrived and for five months “with fire and sword, with crowbars and axes,” to quote Mr. Sewell,² “they carried on day after day their work of destruction. Never perhaps in the history of the world has such havoc been wrought, and wrought so suddenly, on so splendid a city; teeming with a wealthy and industrious population in the full plenitude of prosperity one day, and on the next seized, pillaged, and reduced to ruins, amid scenes of savage massacre and horrors beggaring description.”

¹ Especially his account of the Navarâtri festival, (*A Forgotten Empire*, pp. 265–275), of the review of the troops thereafter, (pp. 275–279), and of the king's palace, (pp. 284–289).

² *A Forgotten Empire*, p. 208.

Two years later, Cæsar Federici, an Italian traveller, visited the place and wrote of it that "the houses stand still, but empty, and there is dwelling in them nothing, as is reported, but Tygres and other wild beasts."

The best base from which to see what remains of the city to-day, 300 years and more since its destruction, is Kámalápuram (see the map), seven miles from Hospet railway station, where a deserted temple which was converted into a dwelling by Mr. J. H. Master, a former Collector of the district, is now used as a travellers' bungalow. The road from Hospet passes the curious temple of Anantasainagadi, referred to in the account of that village above, and conspicuous objects to the north of the last part of it are the old square Muhammadan tombs at Kadirápuram. Paes says that in his time all this road was "a street as wide as a place of tourney, with both sides lined throughout with rows of houses and shops where they sell everything; and all along this road are many trees that the king commanded to be planted, so as to afford shade to those that pass along." Both houses and trees have long since disappeared.

Some account of Kámalápuram village is given below. Excepting only *the temple of Pattábbi Rámasvámi*—which is situated half a mile to the east on the road to Bellary, is shown by inscriptions within it to have been built by king Achyuta Ráya (1530—1542), and is remarkable for little but its size—all the more notable of the ruins of the fortifications, temples and buildings of Vijayanagar lie along two roads leading out of this village. The first of these runs north-eastwards to Kampli and the other goes north-west to Hampi and then degenerates into a path along the bank of the Tungabhadra.

Excepting their great extent, their massive construction and the ingenuity with which they have utilised the natural possibilities of the country, *the fortifications* present few points of interest. With the perennial Tungabhadra, unfordable for many miles, on its northern limit and the almost unclimbable rocky hills, linked together by these long lines of walls, on its other sides the city must have been—history shows indeed that it was—a place of great strength in the then conditions of warfare. The gateways in the walls are usually merely openings spanned by bracketed lintels,¹ but one or two of them are more ornamental. The track which leads northwards from the Kampli-road above mentioned

¹ Fergusson's *Indian Architecture* (p. 211) gives an illustration of one of these. His *Architecture in Dharwar and Mysore* and the *Forgotten Empire* contain many photographs of the ruins.

CHAP. XV. to the ferry to Ánegundi on the other side of the river (see the
 HOSPET. * plan) passes under one of these latter.

Of the ruined temples and other buildings only a certain number deserve notice, and it would indeed be impossible to even mention them all. The smaller examples are scattered in scores all over the site of the city, hidden by the scrub jungle, peering out of the crops, or fancifully perched on the top of pinnacles and tors along the sky-line of the hills in positions which are often all but inaccessible.

The greater part of the more interesting buildings lie alongside the road to Hampi and that route may be reserved till last.

On the other of the two roads already mentioned—that leading to Kampli—the first ruin met with¹ is the *Gánigitti temple*. Gánigitti means ‘an oil-woman,’ and why the building should be so named is not apparent. It is a Jaina temple and the tower above its shrine is built in the series of steps which is the most noticeable characteristic of the Jaina style in this district. The inscription on the dípdán, or lamp-post, in front of it records² that it was erected by a Jaina general named Irugapa in 1385 A.D. during the reign of Harihara II, who must thus have been a king who was tolerant in religious matters. As will be seen later, there are several other temples of this faith of very similar design in other parts of the city.

Some half a mile further along the Kampli road the boulders immediately east of the way are marked with the broad streaks of alternate red and white which is the sign of holy ground and in front of them is a small, square, white erection. This is the last resting-place of the sacred bull of the temple at Hampi, which died here a few years back. Religious fervour is not entirely dead.

Another half mile further down the road, on a commanding site to the north of it, stands the *temple of Mályaránta Raghunáthasvámi*. Like all the larger temples in the ruins, it is built in the Dravidian style, but the sculpture in it is better than in the majority of the others. The quaint fishes and marine monsters carved along its outer walls deserve notice. Other feebler examples of the same style of decoration occur in the Krishnasvámi temple, referred to later, and are common in other parts of the district. In the múlasthánam, or innermost shrine, is a big boulder, and the tower of the shrine is perched on the top of this. For many years this temple was empty and deserted, but not long

¹ The Muhammadan darga and mosque on the west side of the road just as it enters the wall of the fortifications are of comparatively recent date and are mentioned in the account of Kámalápuram below.

² *South Indian Inscriptions*, i, 155.

ago a *bairági* from Northern India settled down in it, revived the worship, and organised a car-festival. His efforts were at first coldly received by the local priesthood, but latterly the position has been accepted.

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Returning to Kámalápuram and setting out down the second of the two roads above mentioned—that from Kámalápuram to Hampi—the traveller passes again through the fortifications, by what in Paes' time was a gate with "two towers, one on each side, which makes it very strong," but is now merely a gap in the wall. From this the way leads first to the site of the old palace of the Vijayanagar kings and the various civil buildings which surrounded it.

Perhaps in no part of the city was the destruction wrought by the Musalmans more complete than just here. Except in a few isolated instances scarcely one stone is left upon another in its original position and the ground is strewn in every direction with piles of débris. Mr. Sewell¹ thinks that "there is no doubt that careful and systematic excavations would disclose the whole plan of the palace and that in the ruins and débris would be found the remains of the beautiful sculptures described" by Paes, but at present it is not possible to more than hazard a guess at the relative situations of the various buildings in it which he mentions.

The first building which is still standing is the *Queens' Bath*, just north of the road, which contains a swimming-bath some 50 feet long and six feet deep. Like several others of the civil buildings, it is constructed in the Muhammadan style, with arches, and decorated with conventional designs in plaster. Except in the case of one building within the court of the Krishnasvámi temple mentioned below, no arches nor any sign of the influence of Muhammadan architecture appear in any of the temples. The Hindus disliked the arch. "An arch never sleeps," they used truly to say. The constant thrust and counter-thrust which goes on between its component parts leaves it in less stable equilibrium than the Hindu doorway, formed of one horizontal stone laid upon two vertical posts.

There was apparently however no intolerance of the Musalmans themselves in the city. Ferishta relates² that Deva Ráya II built them a mosque there, though he explains that the encouragement they received was largely due to their superiority as cavalry and bowmen.

¹ *Forgotten Empire*, p. 284, note 2.

² *Scott's Ferishta*, i, 118.

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Just north-east of the Queens' Bath, and inside the first wall of the palace enclosure, are still standing a few yards of one of the stone aqueducts mentioned by Abdur Razzák. "One sees," he said, "numerous running streams and canals formed of chiselled stone, polished and smooth." Whence it obtained its water and whither it eventually led are not now obvious.

Immediately north of it rise the striking ruins of the great square platform of the *House of Victory*, as Paes calls it. The people know it now as the Dasara Dibba or Mahánavami Dibba, meaning the platform (dibba) used at the nine days' feast called variously the Dasara, the Mahánavami or the Navarátri ("nine nights"). Paes says it was called the House of Victory because it was built when Krishna Deva Ráya came back from his victorious expedition against the king of Orissa (A.D. 1513) and his description of the festivities at the Dasara, of which this building was throughout the centre, is one of the most vivid parts of his chronicle. There was obviously originally another erection on the top of the square platform or terrace which is all that now remains.

The series of carvings which run round this latter are (with the exception perhaps of some of the similar examples in the Hazára Rámasvámi temple, to be referred to immediately) the most spirited in all the ruins. Elephants, camels and horses alternate with wrestlers and boxers, scenes representing black-buck(?) shooting and panther-spearing and girls dancing with much *abandon* in very diaphanous skirts. As far as is known these mural sculptures are unique in Southern India, and they have been compared by Fergusson¹ with some of Layard's discoveries in ancient Nineveh. On the ground close under the northern wall of the terrace lies a curious door, cut (bolt-sockets and all) from one stone, and panelled to represent wood. On the western side the building has been rather clumsily faced at a later date with a series of carvings in a fine-grained green stone. This material admitted of much more delicate work than the granite, and the result is several excellent panels, notably one showing a tiger-hunt and another an elephant which is turning and rending its mahouts. This green stone is not native to the city and must have been quarried elsewhere. Very few cases occur in Vijayanagar in which foreign stone was used. Nearly all the buildings are made of the pinkish white granite of the local hills and it is probably the coarse grain of this which has prevented any of the sculpture from equalling in finish the best work in such temples as those at Madura, Tiruvannámalai, and elsewhere.

¹ *Architecture in Dharwar and Mysore*, pp. 65-66.

A few yards west of the House of Victory rise the walls of what, from Abdur Razzák's description of the city, was apparently ¹ the royal *Mint*, and immediately north of these the similar walls of a building he calls the *Palace of the Danaik*, or commander of the troops. All the high walls round these palace enclosures are built in the same curious fashion, being several feet thick at the bottom and tapering off to only a few inches in width at the top.

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Going westwards from the House of Victory the path passes a temple nearly buried under earth and débris, regarding which fanciful legends of underground passages used to be current; the foundations of another dibba; and a curious trough cut out of a single stone 41 feet long; and then leads through two ruined gates to the *temple of Hazára Rámasvámi*.

This is supposed to have been the private place of worship of the kings. Like the House of Victory, it was begun (as an inscription within it testifies) by Krishna Deva Ráya in 1513, and the outside of its outer walls are covered with courses of sculpture very similar to those on that building. Elephants, horses, camels and foot-soldiers in long procession appear in the lower rows and above them girls dancing with the same abundance of energy and the same deficiency of clothing as before. Inside the court, on the outside walls of the vimána, the sculpture is as carefully finished as any in the whole of the ruins. It includes two Jaina tirthankaras sitting cross-legged at their devotions, Ganésa, and Subrahmanya on his peacock, which, seeing that it is a shrine dedicated to Vishnu, shows great absence of bigotry. These Jaina figures are indeed to be seen on most of the larger temples in the ruins. Inside the mantapam before the shrine are four pillars of foreign black stone finely carved.

But the chief pride of the temple is the series of scenes from the Rámáyana cut upon two ² of the inside walls of the mantapam which lies north of the main entrance and upon the walls of the courtyard adjoining it. These probably gave its name to the temple, for Hazára Ráma means "the thousand Rámas." Ráma is shown slaying Tátaká, a demoness who infested the forest in which he was journeying; Jatáyu, the king of the kites, who tried to hinder Rávana from carrying off Síta and was slain in the attempt, is seen falling to the earth; three men are staggering under the weight of Siva's bow, which Ráma had to bend to win Síta as his bride; Hanumán is there, interviewing Rávana and

¹ *Forgotten Empire*, p. 91, and plan facing it.

² Apparently the other two walls also bore similar decorations, which for some reason have been hidden by later walls erected in front of them.

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sitting on his curled-up tail to make himself as tall as that ten-headed demon; Ráma is shooting his arrow through seven trees at once, to prove to Sugriva that he is a warrior worthy to be trusted; Ráma, Lakshmana and Síta are being ferried across the Ganges; and Rávana is depicted in his death agony. The whole series is the most noteworthy thing of its kind in the ruins, and, as has been said, is unique in this part of India.

North-east of this Hazára Rámasvámi temple lies another block of civil buildings within another high enclosing wall with watch-towers at its angles. From Abdur Razzák's account of the city these would seem to have been the *Diwán-Khána*, or public offices of the kingdom. The chief building now remaining is a two-storied erection constructed in the Muhammadan style which for want of a better name is known as *the Council Chamber*. It is decorated in ornamented plaster, like the Queens' Bath, but some of this ornament is Hindu in character—parrots, yális and other images, which no good Musalman would have permitted, appearing amongst it.

Immediately west of this enclosure are the *Elephant Stables* containing eleven stalls (the other 789 of the king's elephants had apparently to content themselves with humbler quarters) built with domed roofs and arched entrances in the Muhammadan style, but having a row of drip-stones which are Hindu in character. At right angles to them stands what is apparently the *Daftar-khána* of Abdur Razzák¹, that is, the usual working office of the king's minister and his colleagues.

The curious will discover in the fields immediately east of the elephant stables two small Jaina shrines in a very dilapidated condition; at the south-east angle of the enclosure round the Council Chamber a shrine called the *Rangasvámi temple* containing a bas-relief of Hanumán some nine feet high; immediately southwest of this again under a large margosa tree a little *shrine to Pattanada Elkamma*, the goddess of the boundaries of the city, where the Kurubas still carry on worship through a priest of their own caste; and, at the foot of the rocks, a third of a mile due east of Hazára Rámasvámi temple and some 50 yards east of a large and prominent boulder which has been split in two, a little *monolithic shrine*, primitive and tenantless.

An excellent bird's-eye view of the whole of these buildings and enclosures round about the palace can be obtained from the little bastion-crowned hill immediately north of the northern wall of the Danaik's palace already mentioned.

¹ It has sometimes been fancifully called "the concert hall." *Forgotten Empire*, p. 91.

The path leading westwards under this wall joins the road to Hampi and is the best route to the remainder of the ruins. Between the two roads, at their point of junction, stands what used to be known as "*the underground temple*," from which an underground passage was said to lead to the shrine of Hazára Rámasvámi. Mr. Rea, the Superintendent of the Archæological Survey, has demolished¹ this fable, and shown that the temple was never an underground building, but has merely been nearly buried by the silt washed down upon it in the course of centuries from the higher ground to the east, and that the underground passage is a myth. A number of other cases of half-buried temples could easily be pointed out in the ruins.

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The road to Hampi now runs over a low rocky saddle—missing a great chance of a striking effect by passing to one side of, instead of under, the natural arch made by the two gigantic boulders which lean against one another just to the east of it—and leads through one of the walls of the city by a gateway. Some half a mile further on, it turns sharply between two small temples. The eastern of these is the *shrine of Uddána Virabhadrasvámi*, in which worship is still carried on. Under the outer wall of it, on the edge of the road, stands an inscription stating that the image in it was set up in 1545 and also two little *sati-stones* marking the spot where two widows committed sati. These martyrs to their faith are depicted on the stones with one hand raised in the usual manner to heaven. Opposite these two, on the other side of the road, are four more similar stones, and another may be seen further down this same road immediately west of it just before it enters Hampi bazaar. Nuniz² gives a detailed description of the ceremonies attending the rite in his time.

A few yards further on the road crosses the *Turuttu channel*. The name means "swift" and is certainly deserved. The channel takes off from the Turuttu anicut across the Tungabhadra about a mile west of Hampi and is a most extraordinary work, running for miles, often through solid rock, along the foot of the hills. It was perhaps³ made by Bukka II (1399–1406) and it now waters most of the wet fields which wind in and out about the ruins, its supply being supplemented by the tank at Kámalápuram.

A few yards west of the road at this point stands in an enclosure the huge monolithic *statue of Narasimha*, the fearsome

¹ See his paper on Vijayanagar in the *Madras Christian College Magazine* for Dec. 1886.

² *Forgotten Empire*, p. 391.

³ *Ibid.*, pp. 51, 301.

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 HOSPET. front of it states that it was hewn by a Bráhmaṇ from a single
 boulder in 1528 in the time of Krishna Deva Ráya, who granted it
 an endowment. Though it is 23 feet high, the detail on it has been
 finished with great care and, grievously shattered though it is, it
 is one of the most striking objects among the ruins. Originally
 Narasimha's wife Lakshmi must have been sitting in the usual
 position on the thigh of the statue, but the only part of her image
 which remains unbroken is the one arm she passed behind his
 back; the rest of it lies in shapeless fragments scattered on the
 ground within the enclosure.

Immediately north of the Narasimha stands a little building
 containing a huge lingam and yóni.

On the rising ground just above these is the large *temple of
 Krishnasvámí*, which is yet another of Krishna Deva Ráya's addi-
 tions to the city. An inscription within it relates that he built it in
 1513 (about the same time, that is, as the House of Victory and
 the Hazára Rámasvámí shrine) for an image of Krishna which he
 had captured, during his expedition against Orissa, from a temple
 on the hill-fortress of Udayagiri in the Nellore district. The
 sculpture within the temple is very ordinary. On the southern
 side of the big gópuram is a life-size representation in crumbling
 brick and plaster of the story which is such a favourite with South
 Indian craftsmen—Krishna's escapade of carrying off up a tree
 the clothes of the gópis, or milkmaids, while they were bathing.
 East of the temple, leading up to its main entrance, is one of the
 four ruined bazaars which are still standing. What was once the
 street is now a rice-field.

Beyond the Krishnasvámí temple and just east of the road,
 inside an open mantapam, is a big *monolith of Ganésa*, the belly-
 god, which is ironically named the *Sásivkallu*, or "the stone like
 a grain of mustard," while a few yards further on, in a shrine with
 a handsome mantapam in front of it, just west of the road as it
 dips down to Hampi village, is a companion monolith of the same
 god which in the same spirit has been nicknamed the *Kadalai-
 kallu* or the "grain-of-gram stone."

One of the most striking views in all the ruins is to be gained
 by leaving the road by the former of these images and walking
 over the rocks to the north of it to the conspicuous two-storied
 mantapam which stands on the crest of the hill. The Pampápati
 temple with its two beautiful towers lies below, beyond it the river,
 and beyond that again the rugged wilderness of hills in the
 Nizam's country.

¹ *Epigraphia Indica*, i, 399.

In the foreground stand some temples which, though small, deserve notice. Just west of the two-storied mantapam is a curious little shrine built entirely, roof and all, of stone, with a rounded top, shaped like a wagon-cover, to its roof. Mr. Sewell points out¹ that this bears a strong resemblance to the very ancient Dravidian shrines at the Seven Pagodas in Chingleput district and he considers² it "to be of greater antiquity than any other structure in the whole circuit of the hills." There is another shrine of the same style close by it, partly encased in an outer covering of later masonry, and a third immediately north of the northern gópuram of the Pampápati temple.

Below this little shrine and north of it is the largest *group of Jaina temples* in the city. Their stepped towers, so unlike anything else among the ruins, are very noticeable. Besides this group, and the Gánigitti shrine and the two dilapidated examples east of the elephant stables already mentioned, there is another Jaina shrine the other side of the road facing the Kadalaikallu Ganésa, at least two more just north of the northern gópuram of the Pampápati temple and a fourth about a mile north-east of Hampi, standing above the path which runs along the bank of the Tungabhadra. So at one time the Jaina faith must have greatly flourished in these parts. The age of these shrines is uncertain, but as they all resemble in their details the Gánigitti temple—which, as has been seen, was built in 1385—they perhaps also date from about that time and so are more than a century older than the larger temples built by Krishna Deva.

Returning again to the road, the wayfarer passes down a steep dip into the *Hampi bazaar*, the finest of the four which still stand among the ruins. It is some 35 yards wide and nearly 800 yards long and the houses in it are still used as lodgings by the pilgrims to the annual car-festival (a function which is declining in importance) and are consequently in some sort of repair. Paes describes it as being in his time "a very beautiful street of very beautiful houses with balconies and arcades," and adds "the king has a palace in the same street in which he resides when he visits this pagoda." At its eastern end is a large but clumsily executed Nandi, or bull, and a small mantapam erected on pillars of black stone finely carved in the Chálukyan style, of which only a few examples are found in the ruins.

¹ *Lists of Antiquities*, i, 106.

² *Forgotten Empire*, p. 20. Mr. Rea, in the paper already quoted, contests this view on the ground that mortar has been used in its construction, but the little mortar visible about it seems to be merely a rough 'pointing' applied long after it was built. There is no sign of mortar having been placed between the stones themselves when they were originally laid in position.

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At its western extremity stands the great *temple of Pampápati or Virúpáksha*, which at one time was the only shrine in the ruins in which worship was kept up. Pampá is usually said to have been the ancient and puranic name of the Tungabhadra. The local historians, however, favour another version which says that Pampá was a daughter of Brahma who was wont to bring fruit and flowers to the holy rishis who in olden times lived in these hills. Pleased with her faithful service they asked her to name a boon in return. She replied that she wished to wed Virúpáksha, or Siva. Taught by the rishis, she did such penance that Virúpáksha looked with favour upon her, espoused her, and took the name of Pampápati, or lord of Pampá, under which, and also under the *alias* of Virúpáksha, he is still worshipped in this temple.¹ It contains shrines to him and to Pampá and also to another of his wives called Bhuvanésvari. Hampi village is perhaps the original centre from which the city gradually extended. Parts of the temple are older than the kingdom of Vijayanagar itself; an unpublished inscription on a stone standing to the north of it and dated A.D. 1199 records gifts made to the god and Pampá by a private individual in the reign of king, Kalidéva of the Nágavamsa who ruled at Kurugódu in the Bellary taluk. Later additions to it were made² by Harihara I, the first of the Vijayanagar chiefs, in honour of Mádhava or Vidyáranya, the Bráhmán sage who had helped him in the founding of the city,³ and, as an inscription within it shows, Krishna Deva built (in 1509-10) the ranga-mantapam in front of the god's shrine in honour of his coronation. Krishna Deva is also credited with having constructed the big eastern and northern gópurams, but another account states that the latter is called the Kannagiri gópuram and was built by a chief of the place of that name in the Nizam's Dominions. It was repaired in 1837, when temples were still under the management of Government, by Mr. F. W. Robertson, the then Collector of the district,⁴ and is decorated in an unusual style with many clusters of little pillars

¹ Whichever version is preferred, the fact remains that the word has given the village and the ruins the name by which they are now known. For Hampe (as it should properly be spelt) is a corruption of Pampá, the initial P of the old Canarese changing, as it often does, into H. Cf. *Huli*, a tiger, which in Hale-Kannada is *Puli*.

² *Forgotten Empire*, p. 26.

³ East of the temple, outside its wall and near the Lókapávana tank, is a small shrine to Vidyáranya of which the temple Bráhmans do not give a clear account.

⁴ He was Collector of Bellary for 15 years, died at Anantapur in 1838, and lies buried in Gooty cemetery.

and very few of the figures with which these erections are usually so profusely ornamented.

The shrine to Bhuvanésvari¹ contains a beautifully executed Chálukyan doorway, flanked by the pierced stone panels characteristic of the style, and several Chálukyan pillars. All these are carved in black stone. Work of this style belongs to the eleventh or twelfth century—that is to a period anterior to the founding of the kingdom of Vijayanagar—and this part of the temple is obviously older than the central shrine, for this latter has been unceremoniously and clumsily thrust in front of it. East of the temple and outside its walls is a primitive little shrine under an ancient and tottering pipal tree, which, with the adjoining tank called Lóká-pávana (“purifier of the world”) has a great local reputation for efficacy in casting out devils.

From near the east end of the Hampi bazaar a stone-paved path which is submerged at high flood leads towards the river and thereafter winds among the big rocks on its brink to the temple of *Kódanda Rámasvámí*, which lies just opposite to the gorge which has already been referred to. In flood-time the sight the river here presents is most impressive. The whole body of the stream is driven through a narrow channel across which one could almost toss a biscuit and which must be of no small depth. The force of the water is strongly exhibited in the large pot-holes and the deep cuts in the rock which become visible when the stream is low. The temple, in which regular worship is carried on, faces the most sacred bathing-pool in the river but is itself of little interest.

Immediately beyond it, the path, keeping still to the river bank, passes the northern end of what is known as the *Dancing-girls' street*, which leads up to the *Achyutaráyanisvámí temple*.² This deserves more attention than it seems generally to get. The *Matanga Parvatam* behind it gives it an unusually picturesque setting, the sculpture in it is often carefully finished, and, if the scrub and growth which now scramble all over the courtyard were removed, the colonnade of carved pillars with detached shafts which runs round it would be seen to be one of the most graceful pieces of work in the ruins. Inscriptions on its doorways show that it was built by King Achyuta Rája in 1539.

¹ The temple Bráhmans do not allow the inside of the others to be seen. They adopted the same attitude in Paes' time; but, he adds, “I, because I gave something to them, was allowed to enter.”

² This can also be approached, and more easily, by the paved pathway leading over the low rocky saddle immediately east of the Chálukyan mantapam at the eastern end of the Hampi bazaar above mentioned.

CHAP. XV. were found the usual accompaniments of a sacrifice, namely, holy
 HOSPET. ashes, flowers, a match-box which had doubtless been used to light
 the camphor, and three broken cocoanuts.

The officers of the Archæological Survey have made a number of drawings of the various ruins and are now mapping the whole of the site of the city on a large scale. The materials thus collected are eventually to be worked up into an authoritative account of the fallen capital.

Hospet ("new town"): Head-quarters of the Divisional Officer (Head Assistant Collector) of the four western taluks and of the Tahsildar of Hospet taluk. Union; railway-station; Sub-registrar's office; police-station; District Munsif's Court; travellers' bungalow. Population 18,482. In 1868 the Head Assistant Collector's head-quarters were removed to Gooty and thence, in 1869, to Penukonda. The Collector then looked after Hospet and a Deputy Collector with head-quarters at Harpanahalli was in charge of the other three western taluks. When the Anantapur district was formed in 1882 a Head Assistant Collector was again posted to Hospet. The District Munsif's Court was transferred here from Náráyanadévarakeri in 1900.

The town was built by the Vijayanagar king Krishna Deva between 1509 and 1520 in honour of Nágaládévi, a courtesan whom he had known in the days of his youth and whom he married after he became king. He called it, after her, Nágalápur, and it was his favourite residence. In his time it was the entrance gate, as it were, to the city of Vijayanagar for all travellers coming up from Goa and the west coast. Paes says ¹ it was—

"a very strong city fortified with walls and towers, and the gates
 "at the entrance very strong, with towers at the gates; these walls are
 "not like those of other cities, but are made of very strong masonry such
 "as would be found in few other parts, and inside very beautiful rows of
 "buildings made after their manner with flat roofs. There live in this
 "many merchants, and it is filled with a large population because the
 "king induces many honourable merchants to go there from his cities,
 "and there is much water in it."

To-day, beyond a few fragments in the western portion of the town (still called 'the fort') and the fallen rampart which runs southwards from the Divisional Officer's bungalow, hardly a trace of these walls is to be seen. In the 1866 famine, workers on relief were employed in throwing down much of the fort wall into the ditch which then surrounded it, this latter having become a receptacle for all sorts of unsavoury rubbish.

¹ *Forgotten Empire*, p. 244.

Krishna Deva also made the enormous embankment south of the town which connects the two ends of the two parallel ranges of hills which further south enclose the valley of Sandur. It was carried out with the aid of João de la Ponte, a Portuguese engineer whose services had been lent to the king by the governor-general of Goa. Along the top of it now runs the chief road to the taluks of Hadagalli, Harpanahalli and Kúdligi. Paes says¹ of it:

“The king made a tank there, which, as it seems to me, has the width of a falcon-shot, and it is at the mouth of two hills, so that all the water which comes from either one side or the other collects there; and, besides this, water comes to it from more than three leagues by pipes which run along the lower parts of the range outside. The water is brought from a lake which itself overflows into a little river.”

This ‘lake’ seems to have been the Dhanáyakanakéri tank. The people still relate how the water from its surplus weir was once brought to the tank made by the big embankment by a channel led along the south side of the more southern of the two ranges which enclose Sandur, and it is said that the remains of this channel can still be traced there, near the line which the new railway to Kottúru follows along the slope of the hill. Paes goes on:—

“In order to make this tank the said king broke down a hill which enclosed the ground occupied by the said tank. In the tank I saw so many people at work that there must have been fifteen or twenty thousand men, looking like ants, so that you could not see the ground on which they walked, so many there were. The tank burst two or three times, and the king asked his Brahmans to consult their idol as to the reason why it burst so often, and the Brahmans said that the idol was displeased, and desired that they should make a sacrifice, and should give him the blood of men and horses and buffaloes; and as soon as the king heard this he forthwith commanded that at the gate of the pagoda the heads of sixty men should be cut off, and of certain horses and buffaloes, which was at once done.”

The tank seems to have eventually been a success, as Nuniz says of it “by means of this water they made many improvements in the city and many channels by which they irrigated rice-fields and gardens,” but within living memory it has never, for some reason, contained any water at all and the whole of its bed is now cultivated with dry crops.

Immediately south of Hospet, at the northern end of the big embankment, rises a prominent hill of a curious conical shape with smooth grass-covered sides which is called the Jólada-rási, or

¹ *Forgotten Empire*, p. 244.

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“heap of cholam.” The youth among the local Bóyas used to back themselves to run up it without stopping, carrying a bag of grain on their shoulders. Further east along this same range is the bold peak of Jambunath Konda (2,980 feet above the sea) and half way up this, in a very picturesque glen, standing on a broad artificial terrace, is the temple of Jambunath. From Hospet to the foot of the hill is about three miles, and a paved way leads up to the temple. Half way up the ascent is a mantapam on two of the pillars of which are inscriptions. One of these is dated A.D. 1549 and records gifts to the Hanumanta and Anantasayana shrines on the hill. The temple itself is of no particular interest but contains a mineral spring which is accredited with manifold healing virtues.

Hospet itself consists of one long bazaar street with a temple at the end of it and a number of small lanes opening off this. Its chief merchants live in its suburb of Chittavádigi, which is the chief centre of the trade of the western taluks. Owing partly to the fever which is gradually invading the western portion of Chittavádigi and partly to the existence of the railway station in Hospet, Chittavádigi is extending eastwards to join the rest of the town. The fever is worst on the land under the channels from the Tungabhadra. More than one village among the wet fields (Hósúru is a melancholy instance) has been almost entirely deserted because of it, and even the farm labourers frequently live in Hospet or Chittavádigi and go out daily to their work rather than reside amid the irrigated land. Chiefly owing to this fact the population of the Hospet Union, which includes Chittavádigi and Muddalápúram, advanced by over 40 per cent. in the ten years ending in 1901.

Latterly plague has visited the town several years in succession. It has usually been originally imported from the Nizam's Dominions or Bombay, but once arrived it seems to find Hospet congenial to it and several times complete evacuation of the town has been necessary. The people are getting used to these attacks and the building of toy plague-sheds is becoming a favourite game among the children !

In 1884, in 1885 and again in 1898 it was proposed to turn the place into a municipality, but on each occasion the people themselves evinced so strong a dislike to the idea, and the difficulties connected with the formation of a sufficiently intelligent council and the apportionment of the expenditure between Hospet and its suburbs were considered to be so real that the proposition was at length abandoned.

The chief industry of the place is cotton-weaving. This has already been referred to above.¹ There is a native tannery, which renders the Divisional Officer's bungalow a most unpleasant residence when the wind lies that way. Five or six families make brass toe-rings, bangles, cattle-bells, etc., but not brass vessels. The trade in jaggery (most of it goes by rail to the Bombay side) is still large, but the decline in prices—due, apparently, to the competition of sugar refined by European processes—has affected it adversely. The jaggery is made from the cane grown under the Tungabhadra channels. So universal is now the use of the iron cane-crushing mill that two native smiths in Hospet have learnt to make and repair them. They procure the necessary castings, etc., from Madras and adjust them and put them together. One of them employs a lathe worked by bullock-power.

Conspicuous objects in the town are the three stone and chunam Muhammadan tombs east of the bazaar-street (known locally as "the three mosques") and the two other similar erections near the Divisional Officer's bungalow. Local accounts say they were the tombs of Musalmans who were slain in some battle and no more explicit history of them is forthcoming. The one within the Head Assistant Collector's compound was used as his residence up to 1897, when the present bungalow was put up.

The well east of the bazaar street ("Subadar bhávi," as it is called) and the mosque adjoining it were constructed, as a Hindóstáni inscription in the latter testifies, in Hijra 1200 (1785-86) by Gaffúr Khán, who was Subadar of Hospet under Tipu at the time. In an open piece of ground about 40 yards south of the travellers' bungalow, under two banyan trees, is buried William Clavering, who died in 1854, aged 22. He was engaged² in laying the telegraph line from Bellary to Secunderabad and died of cholera in the Hospet travellers' bungalow. An old Koracha who had dug the grave was alive until very recently and in 1893 a slab of stone was placed over the spot which he indicated as that where Clavering had been buried.

Kámalápuram: Seven miles north-east of Hospet railway-station; Union; police-station; travellers' bungalow. Population 6,032. The village is more than twice as large as any other in the taluk, being over 23,000 acres in extent, but much of this consists of the barren and almost uninhabited hills which stand on either side of the road leading from it to Daróji and thence to Bellary. Kámalápuram also includes much of the site of the old city of Vijayanagar. The ruins of this which lie within its limits have

¹ Chapter VI.² See Mr. J. J. Cotton's *List of Tombs*.

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been referred to under 'Hampi' above. In 1820¹ it was the residence of the Rájá of Ánegundi, the last representative of the Vijayanagar dynasty. It contains a fort with a high round tower in the centre, circular bastions at the four corners, and other bastions in the middle of the walls connecting these. An empty stone well within this is held to be sacred to Brahma, and worship performed at it is declared to be very efficacious in the case of difficult labour or when children are ill. The big tank of the village is fed by the Rája channel from the Tungabhadra and irrigates some 450 acres of wet land, cultivated mainly with paddy and sugar-cane. It is full of fish and pays a fishery rent (some Rs. 400) only second in amount to that of the tank at Daróji.

Until recently the manufacture of the huge shallow iron pans in which the cane-juice is boiled was a considerable industry in Kámalápúram. The iron was brought by pack bullocks from Jambunath Konda—the noticeable dome-shaped hill at the Hospet end of the Sandur range—and was smelted and worked by men of the Kammara caste. Of late years the cheaper English iron has completely ousted the country product, the smelting industry is dead and the Kammaras confine themselves to making and mending the boilers with English material. They have a temple of their own to Káli in the village, where the worship is conducted by one of themselves.

The neatly-kept Muhammadan darga close by the gate of the old city of Vijayanagar on the road to Kampli is said by those in charge of it to have been built by Basálat Jang of Ádóni in honour of Saiyad Nurulla Khadir, a holy man whom he held in honour. It has an inam of eight acres of wet land, worth some Rs. 200, and on the 15th of the month Rajjab an *urus* in honour of the saint is held.

Kampli: Lies 21 miles north-west of Hospet and 14 from Kámalápúram, this latter part of the road, winding as it does among the jungle and the lower outliers which flank Timmapuram hill, being one of the most picturesque marches in the district. Until 1851 the village was the head-quarters of Hospet taluk, which was then known as the Kampli taluk. The place has now a population of 9,803, is a Union, and contains a Sub-registrar's office, a police-station, and a travellers' bungalow. This last lies on the extreme east of the town, on the road to Daróji, and is in the charge of the Public Works Department. It was built as an office for the sub-magistrate who used to be posted here, his old office in the town being very dilapidated. But almost as soon as

¹ According to Pharoah's *Gazetteer*, p. 100.

it was finished the scheme establishing stationary sub-magistrates, which rendered a sub-magistrate in Kampli unnecessary, came into force, and the building was accordingly diverted to its present purpose.

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The village can boast an ancient history, for, as has been seen in Chapter II above, it was a Chálukyan capital in A.D. 1064 and the Chólas considered their conquest of it a fact of sufficient importance to be left on record on a pillar of victory.¹

Later on it is mentioned by Ibn Batuta² as one of the strongholds of the original chiefs of Ánegundi and still later it was evidently a kind of outpost of the city of Vijayanagar. Its fort, which is built of the dark rock found hereabouts in the bed of the Tungabhadra, stands on the edge of the river at the end of a fine reach. It is said³ to have been built by one of the poligars of Bellary while they were still subject to Vijayanagar. After the destruction of that kingdom at Talikóta these poligars threw off their allegiance, and one of them, Hanumappa, defeated his suzerain outside Kampli, but failed in an attempt to take its fort. The fort is crowded with houses. It is known as Kampli 'Fort', in contradistinction to the 'Pettah' which lies a mile or more from the river. The Pettah, though almost equally crowded, is supposed to be more healthy. The streets in it are extraordinarily narrow, there being only one of them along which a bullock-cart can be driven. At high floods in the Tungabhadra it is cut off from the fort.

Kampli is not a flourishing place. Its weaving industry, which has been alluded to in Chapter VI above, is decayed and the jaggery produced from the sugar-cane grown on its wet lands—which are watered by channels from the Tungabhadra—does not command the price it used, owing to its inferior quality and to the competition of sugar refined by European processes. Wood-carving and the manufacture of toys lacquered in the usual manner on a lathe used to be carried on in the town, but the former industry is dead (the carved doorways and eaves to be seen in the bazaar-street are said to have been done in Bellary) and only one family remains which makes any toys. The fine breed of pack-buffaloes which is met with in this and a few of the surrounding villages has been referred to in Chapter I, p. 22. The basket-boat ferry over the Tungabhadra here is perhaps the most frequented in the district. Large quantities of toddy come across it from the Nizam's Dominions.

¹ *Ind. Ant.*, xix, 340.² *Forgotten Empire*, p. 17.³ *Pharoah's Gazetteer*, p. 108.

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Naráyanadévarakéri: Eight miles south-west of Hospet. Union; police-station; Public Works Department rest-house. Population 4,121. It was the chief town of the jaghir which was granted to the poligar of Harpanahalli in 1799 and resumed on failure of direct descent in 1826. Parts of the fort wall and the poligar's 'palace' still remain. The latter is now used as a school. Up to 1899 there was a District Munsif here, and the building was then occupied by his Court. One of the Munsifs, D. Yógappa Náyak, built the fine well at the west end of the town and carried out other much-needed improvements. The Court has recently been moved to Hospet. The place has since greatly decreased in importance and is now chiefly known for its large tank and for the great number of Basavis¹ who are to be found in it. The whole village will be submerged by the waterspread of the reservoir to be constructed on the Tungabhadra at Málápúram and the villagers are already looking out for a site to which to move themselves and their possessions.

Timmalápúram: In the southernmost corner of the taluk three miles east of the prominent peak of Ánékallugudda, stand the ruins of the old village of Timmalápúram. The present village has a population of only 231 souls. Deserted villages are not uncommon in Bellary, but their ruins usually comprise little beyond remains of the ordinary mud and stone houses of the country. At Timmalápúram there are vestiges of three fortified walls, one within the other, and the innermost is still in fair repair. Within this last stands a temple to Gópálakrishna with a high gópuram in which, though the image of the god's wife Rukmani has been mutilated and treasure-seekers have thrown down the dhvaja-stambha and torn up some of the pavement, worship is still carried on. An inscription near the entrance is said to state that it was built in A.D. 1539 by Baikára Rámappayya (apparently some local chief) to celebrate the birth of his eldest son. Three or four hundred yards from it, also within the inner wall of the fort, is another large temple with another high gópuram which contains three images and a lingam. It is deserted. An inscription in front of it says it was built by the same Rámappayya mentioned above. Between the innermost and the middle walls of the fort is a ruined temple to Vírabhadra. Near it is a well, and an inscription states that this was also constructed by the same Rámappayya. Besides smaller ruined buildings, this middle wall also encloses a dilapidated temple to Mallikárjuna which again, according to an inscription in front

¹ See p. 66,

of it, was erected by the same Rámappayya. All these temples are constructed in the same style as the buildings of the same date at Hampi.

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The villagers can give no clear account of the history of the village. It was obviously once a considerable place, and is said to have been deserted because it was unhealthy. An attempt is stated to have been made "some fifty years back" to re-occupy it, but without success.

Tóranagallu: Eighteen miles west of Bellary on the road to Sandur. Travellers' bungalow and railway station. Population 1,650. The great, bare, fallen blocks surrounding the conical granitoid hill which rises close to the village are in strong contrast with the smoother, grass-covered slopes of the Sandur hills in the distance. On the north side of the hill occurs a very handsome dark porphyry, its blackish-grey base being studded with bright flesh-coloured felspar crystals of large size. In many parts of the rock the longer axes of these crystals all lie in two directions which are nearly at right angles to each other. The village contains a wood depôt belonging to the Forest Department in which firewood and timber from the leased forests in Sandur State are stored.

In the travellers' bungalow is a board stating that the building was erected in 1848 by C. Rámasvámi Bramini, late Head Accountant in the Bellary Collectorate. This man had no children and was well-known in his day for his many charitable undertakings. Tóranagallu was at that time a stage on the journey from Bellary to the then recently-established sanitarium at Raman-drug and the bungalow must have been of great use to those who were travelling thither.