

CHAPTER XVII
PLACES OF INTEREST

The cultural tradition of the Mandya district has richness and variety. Even though it is situated in a plain land, places like *Basavana Betta*, *Narayanagiri*, *Baby Betta*, *Adichunchanagiri*, *Haddinakallu Hanumantana Betta*, *Kotebeta*, *Tippur Betta*, *Kundururu Betta*, *Alatigiri*, *Kunti Betta*, *Karighatta*, *Gajarajagiri*, *Antaravalli Betta*, *Kolirayana Betta* and other places give delight to trekking wanderers. The tributaries of the river Kaveri such as *Hemavathi*, *Lokapavani*, *Shimsha*, and *Veeravaishnavi* instigates to call this district as The land of five rivers. Before the construction of *Krishnarajasagara* Reservoir near *Kannambadi* across the river Kaveri, the district depended mainly on rainwater Cultivation. But now it is a land of lush green fields growing Sugarcane and Paddy resulting in providing a cheerful life to farmers.

Ancient inscriptions in the district refer to several administrative divisions of the region that existed in those days. Records of the Ganga period found in the district, refer to *Kalbappu-1000* and *Kongalnadu*. However, this region was part of *Ki(Ka) lale-1000*, *Kabbahu-1000*, *Kalkuni-300* and *Badagere-300* of the ancient *Gangavadi-96000* province. *Keragodu*, which is near Mandya, was the centre of an administrative division by name *Keragodu Vishaya* during the Ganga regime. The capital of *Chikkagangavadi* in *Kilale-1000* was *Honganuru* (*Punganuru* as per records), a place situated in the adjacent Channapattana taluk. During the Chola regime, the region was called as *Mudigonda Chola*

Mandala and *Dadigapadi* province. Later during the rule of Hoysalas, inscriptions refer to this region as Hoysalanadu. Moreover, it became famous as such. It is evident from the records of Hoysala rulers that places like *Kundururu*, *Madduru*, *Arani*, *Basuruwana* (*Basaralu*), *Devalapura*, *Belakavadi*, *Hulivana*, *Besagarahalli*, *Kirugavare* (*Kirugavalu*) and others were central places of administrative divisions viz., *Sime/Sthala*. During the reign of the Vijayanagar kings and other rulers different parts of this region were referred as *Kuruwankanadu*, *Hoysana nadu*, *Hebbetta nadu* and *Badagare nadu*. In this chapter, are referred frequently various provinces which help in understanding the ancient administrative units of the region.

There are temples of the regime of Gangas of Talkad in *Atakuru*, *Alenahalli*, and other places that gave a good base to the cultural life of the district. There are *Saptamatrika* temples and sculptures of the same period in *Guttalu*, *Beluru*, *Holalu*, *Hallegere*, *Keragodu*, *Kadakottanahalli*, *Kommerahalli*, *Belagola* and other places. There are temples of the Chola period in *Balamuri*, *Marehalli*, *Vaidyanathapura*, *Dadaga*, *Kannambadi* (backwaters) and other places. There are beautiful sculptures and buildings of the Hoysala period in *Hosaholalu*, *Kambadahalli*, *Govindanahalli*, *Kikkeri*, *Basaralu*, *Sindaghatta*, *Belluru*, *Nagamangala*, *Tonnuru* (*Kere*), *Melukote*, *Hosa Budanuru*, *Madduru*, *Arakere*, *Belagola*, *Machaghatta*, *Lalanakere*, *Aghalaya*, *Agrahara Bachahalli*, *Tenginaghatta*, *Bhirapura*, *Sante Bachahalli*, *Sunka Tonnuru*, *Hosakote* and *Dadaga*. Likewise *Tonachi*, *Sasalu*, *Srirangapattana*, *Kundanahalli*, *Doddagadiganahalli*, *Chattangere*, *Hemmanahalli*, *Doddajataka*, *Honnenahalli*, *Hariharpura*, *Mellahalli*, *Bharatipura* and other small places also have temples of Hoysala period. There are temples built during the reign of the Vijayanagara Kings in *Sante Bachahalli*, *Madapura*, *Haravu*, *Srirangapattana*, *Nagamangala* and other places. Temples of the Kings of Mysore are found at many places in the district, of which a few of them in places like *Karighatta*, *Mahadevapura*, *Srirangapattana*, and *Tiruganahalli* are significant.

This district is known for its religious tolerance. Jainism was an influential religion in the earlier days. Places like *Aretippuru* (near *Kulagere*), *Kambadahalli*, *Guttalu* and *Srirangapattana* during the reign of Ganga Kings, as well as *Kere Tonnuru*, *Kelagere*, *Bogadi*, *Dadaga*, *Sooranahalli*, *Hattana*, *Sukhadere* and *Hosaholalu* during the reign of Hoysalas were major Jaina centres. *Kere Tonnuru* and *Melukote* were places that gave *Sri Vaishnava* Pontiff Acharya *Ramanuja*, refuge and were places of his austerity activities. *Ramanuja* stayed here for about 12 years and because of him, *Melukote* has become one among the five *Sri Vaishnava* pilgrimage and salvation centres of South India. *Lakshminarasimha*

temples at *Dudda, Arakere, Marehalli, Kikkeri, Akkihebbalu, Srirangapattana, Somanahalli Koppa and Dadaga*; *Kambada Narasimha temples at Satanuru, Alisandra, Navile, Palagrahara and Dodda Garudanahalli*; *Ugranarasimha temple at Madduru*; *Yoganarasimha temples at Kere Tonnuru, Kikkerei, Nagmangala and Melukote* are major centres of *Narasimha* worship in the district. *Adiranga temple at Srirangapattana and Madhyaranga temple in Shivasamudra, near the border of the district* are famous *Sriranganatha Kshetras*.

The *Bahubali* sculptures at *Aretippuru (918A.D)* and *Bastikote (1114 A.D.)*, *Varadaraja/Allalanatha* sculpture at *Madduru (1120 A.D.)*, *Varahanatha* sculpture at *Varahanatha Kallahalli (1334 A.D.)* are the finest examples for artwork in stone. *Ravana* sculptures with ten heads, holding sword and shields in his hands, standing in a *Sthanaka* posture, of different proportion, are at *Nagarakere, Hosabudanuru, Neelakantahalli, Cholana halli, Nidaghatta, Kalkuni, Saraguru, Kadukottanahalli, Ravanduru* and other places. The temples of *Ravaleshwara* at *Nagarakere, Kalkuni, Cholanahalli and Nidaghatta* are significant. Hero-stones and Masti-stones, which reflect the tradition of heroism and valour of ancient people of this district, are found at many villages such as *Kottatti, Santhekasalagere, Aluru, Beluru, Sanaba, Aruvanahalli, Hagalahalli, Neelakantahalli, Gaddebhuvanahalli, Nitturu-halasaahalli, DalavayiKodihalli, Ravanduru, Saraguru, Kalkuni, Sunkatonnuru, Chikkagangavadi, and Gudaganahalli*. There are Lion hunting hero stones at some places. Another type of memorial stones referring to self-immolation are at *Agrahara Bachahalli, Basaralu and Kelagere*. There are plenty of opportunities for a comparative study of these Hero stones, extensively found throughout the district.

Dhanaguru and *D.Halasalli* of saint poet *Shadaksharadeva (1629-1700 A.D)*, *Kapanahalli* of *Vachana* Composer *Nijaguru Swatantra Siddalingeshwara* are centres of *Veerashaivism* in the district. Likewise *Adichunchanagiri*, an ancient centre of *Nathapantha* is now a pilgrimage centre to all communities including the *Vokkaligas*. The annual car fairs like the *Vairamudi* festival at *Melukote*, the *Rangamudi* festival at *Srirangapattana*, the *Bhairava* festival at *Adichunchanagiri*, the *Ranganatha* festival at *Hemagiri*, the *Muttattiraya* festival at *Muttatti*, the *Manikasetti* festival at *Sasalu* as well as the annual cattle fairs celebrated at *Hemagiri* and *Baby Betta* are special attractions of this district. The *Dhimsale* dance at *Arakere* and *Kikkeri* during annual festivals, the *Shula* festival at *Arakere*, and the *Sidi* offerings performed at *Arakere, Hallegere, Huligere* and other places are significant events. The district has the sacred tomb of *Manteswamy* who happens to be the originator of the *Manteswamy* songs

traditions; *Nidighatta*, the birthplace of *Siddappa*, the disciple of *Manteswamy*, and *Halaguru* a place of his Miracle performances. While *Kere Tonnuru*, *Shivasamudra*, *Nidaghatta* and *Srirangapattana* are major centres for Muslims, whereas the ancient churches at *Chikarasinakere*, *Palahalli*, *Srirangapattana*, *Pandavapura*, *Kadaluru* and other places are holy places for Christians.

The *Gaganachukki* and *Shimsha* falls; the world famous bird sanctuary at *Ranganatittu*; the public bird sanctuary at *Kokkare Belluru*; the Peacock sanctuary at *Adichunchanagiri*; the bird sanctuaries at *Hemagiri* and *Gende Hosahalli* for nature lovers, and the *Krishnarajasagara* Dam built across the river *Kaveri*; the Tunnel channels (*Buge*) at *Huligere* and *Kalenahalli*, the *Hemavathi* Dam at *Hemagiri*; The *Shimsha* Dam at *Anedoddi (Taggahalli)*; the Hydro-electric power generating stations at *Shivasamudra (Bluff)* and *Shimsha* of the district are worth visiting places.

For those interested in Historical and Cultural studies and for Researchers and Scholars, the district has many places. Hundreds of places like *Ankanathapura*, *Amriti*, *Anuvala*, *Abalavadi*, *Aladahalli*, *Kabbare*, *Kadaluru*, *Kachenahalli*, *Kyataghata*, *Kirugavalu*, *Kaigonahalli*, *Kottatti*, *Koppa*, *Guttalu*, *Chattanahalli*, *Chakenahalli*, *Jakanakere*, *Taggahalli*, *Dalavayi Kodahalli*, *Doddankanahalli*, *Neelanakantanahalli*, *Nitturu*, *Halasalli*, *Paduvalapattana*, *Poorigali*, *Bannangadi*, *Bale attikuppe*, *Bellale*, *Beluru*, *Boppasandra*, *Maralhalli*, *Mudagunduru*, *Mudigere*, *Mollenahalli*, *Shambhunahalli*, *Sangapur*, *Siranahalli*, *Somanathapura*, *Subbarayanakoppalu*, *Hangarahalli*, *Hagaduru*, *Halasalli*, *Hagalahalli*, *Hubbahalli*, *Hulivana*, *Huskuru*, *H.Honnalagere*, *Hothanamadu*, *K.Honnalagere* etc., provide inspiration for Cultural Studies. This chapter refers to selected significant places of Historical and Cultural importance. References to places of minor importance are tagged to the nearby significant places. The population given in brackets is the population of the respective village according to the 2001 census.

Adichunchanagiri : This *Sri Kshetra*, a pilgrim centre, is 20 kms north from the Taluk centre *Nagamangala* and two kms. East of *Chunchanahalli*. One among the two *Gurupeethas* of *Vokkaliga* community, the *Mahasamsthana* Matha at *Adichunchanagiri* is world famous. People believe that this place has a tradition from the days of *Ramayana*. Moreover, the place is referred in inscriptions as *Chunchanakote* (1205 A.D.) *Chunchanahalli* (1484 A.D.), *Adichunchanagiri* (1896 A.D) and was a part of ancient *Kalkuni nadu* during *Hoysala* regime. Until now, nine inscriptions (four in *Chunchanahalli* and five on the hill) are reported from this place. The place was named *Chunchanahalli*

and the near by hill, as Chunchanagiri because of a plant "*Chunchanagida*". Another Version says that this was the place where Lord Shiva destroyed the Rakshasa brothers *Chuncha and Kancha*. Local legends refer to the visit of Rama, Lakshmana and Sita in *Tretayuga*.

To the east of *Chunchanahalli*, on the road to *Chunchanagiri*, is a tank *Chunchanakere* full of Lotus flowers. Chunchanagiri has different species of Trees and plenty of Peacocks. With a budget of about thirty crores, a big and attractive temple for the deity *Kalabhairava* is being constructed in Dravidian style near the new building complex of the Matha. The *Kambadamma temple (Adishakti)* in the nearby shaft and the *Samadhi Mantapas* around are noteworthy. The Matha has a *Siddha Seat* as well as ancient temple of gods *Chandramouleshwara, Annapurneshwari* and *Bhairava*. Towards the south of the Matha there is a Kalyani, referred as *Bindu Sarovara*. *Sri Annadani Matha* with *Jwala Peetha* (fire chair) here is a special attraction. On the way to the hill, we find structures like *Medara mantapa, Okkallu Basava, Gangadhareshwara temple* (believed to be a structure caused by the Paleyagars of Arani with Pauranik sculptures on its pillars) and *Parvathi temple*. Next to *Malleshwara temple*, after climbing through steep small boulders one finds the *Gavi Siddeshwara temple* and in addition, Choluru pillar after some more climbing. After climbing the nearby difficult summits namely, *Odegallu, Kudurekallu and Anekallu*, one can climb only with the help of a twenty feet chain to reach the last peak called *Akasha Bhairava (Galige Kallu)*. There, on the one side is the deep valley and on the other side, a rich forest area that gives the onlooker, simultaneously both surprise and fear. The "howling rock" (*Kugu bande*) at the centre of the hill, towards the north of the peak and beyond the *Kaniye Hanumantha* sculpture is fascinating. Here there is a place called *Medarakallu*, which echoes the sounds produced by a person standing at a particular place of rock granules. Another similar place exists at the road to *Dhanushkoti* near *Melukote*. After the howling rock, on the road to *Beladakere*, there is a *Nagarakallu*, a boulder in the shape of a serpent. Near by is the *Sappeswami* cave. *Chunchanagiri* has become a place of Penance to Saints, and sacred to devotees. In October 1981, the Forest department has proclaimed that 0.88 sq.km of land area on this hill where a great number of Peacocks live, as "*Adichunchanagiri Navilu Vanya Dhama*" (a wild life sanctuary for peacocks). The area has become a famous Tourist spot for nature lovers. Food is served freely to devotees coming to the Sriksheeta. Moreover, well-furnished lodges are available. Temples in this place conduct worship and festivals like *Nityotsava, Teppotsava, Masotsava* and *Varshotsava*. according to *Shaivagama* tradition. At the beginning of a festival, the Head

Pontiff of the Peetha give darshan to devotees by ascending the sacred. Adipeetha (the chair), wearing all the ornaments. At the end, he occupies the *Siddha Simhsana* (another chair). Special festivals are conducted here on the days of *Sankaranti*, *Kartike* and *Gurupoornima*. Devotees assemble in large numbers to the annual Jatra of God *Gangadhareshwara* and *Kalabhairaveshwara* for nine days, from *Phalguna Shuddha Saptami* to *Phalguna Shuddha Purnime*, especially on the early morning of last day at three 'O clock when the car festival starts. The attractive celebrations include *Kolata*, *Tammatepada*, *Sobanepada*, *Nandikolu kunitha* and *Keelukudure* dance. Fire and cracker show on that occasion attracts the publi and the Head Pontif is taken in a procession on a flower palanquin in front guiding the devotees pulling the cart.

Aghalaya (1425) : The place is 25 kms north from the taluk centre *Krishnarajapet* and is famous as a sacred centre for the elimination of one's own sin. (*Agha*=sin, *laya*=destruction). A lone record from the place as well as inscriptions at *Sravanabelagola* (a record of about 8th century and a record-dated 1120 A.D) refer to this village as "*Agale*" probably indicating the existence of Jainism in this area. It is believed that there existed a *Theerthankara* sculpture in the locality. The local *Malleshwara* temple (of about 1260 A.D.) facing east, erected on a platform is on an elevated place. It has an area of 100 x 25 feet with three separate *Garbhagrihas* and *Antaralas in a row* as well as a spacious common *Navaranga* and an mukhamantapa of two ankanas. The temple resembles the Panchalingeshwara temple at Govindanhalli and has *Gajalakshmi* carvings on the lalata of the doorframes of all the *Garbhagrihas* with *Tandaveshwara* on the beams and perforated windows on either sides. The *Garbhagrihas*, houses Shivalings called *Chandramouleshwara*, *Mallikarjuna*, and *Siddalingeshwara*, but their superstructures have disappeared. On the doorframe of one of the *antaralas*, there is an *Umamaheshwara* carving with doorkeepers' sculptures on either side. The *Navaranga* has thirty attractive pillars with lotus decorations in its ceiling. In the *Devakoshtas* there are sculptures of *Surya* with a *Prabhavali* of twelve suns (*dvadashadityas*), *Veerabhadra*, *Saptamatrika*, *Nagarjuna*, two *Shanmukhas*, three *Ganapatis*, two *Mahishamardinis*, a *Naga* sculpture, *Saraswathi*, *Umamaheshwara* and *Keshava* sculptures, *Kakshasanas* are provided at the brink of the *Navaranga*. The doorframe of the main entrance of the temple is also attractive and the Mukhamantapa. once had kakshashana also. The temple has been built with Soap stone and the walls have big perforated windows, decorated pillars, as well as beautiful small sculptures of *Matsya*, *Kurma*, *Varaha*, *Buddha*, *Kalki*, *Narasimha*, *Rama*, *Balarama*, *Krishna* and *Vishnu*, the ten incarnations of *Narayana* and *Shiva-Parvathi*. Special worships

are held during the days of *Shivarathri* and *Sravana*. The temple now is in a dilapidated state. Both the department of Archaeology and the Dharmotthana trust of Dharmasthala jointly completed its preservation. The local *Lakshminarayana* temple is another ancient structure. There are many ruined temples for deities such as *Iswara*, *Basavanna*, *Vighneshwara*, *Anjaneya*, *Marikamba Devamma*, *Honnadevi* and others in the village. There are some Hero stones near the *Basavanna* temple. A festival for the deity of *Kalabhairavadeva* situated outside the village, is held once in five years on the day of *Kamana Hunnime*. The big tank in the place is another attraction.

Agrahara Bachahalli (1848) : This village, which is six kms northeast from the taluk centre *Krishnarajapete*, is famous for its Pillar inscriptions, with significant sculptures, of *Garuda* tradition prevailed during the Hoysala regime. The place, which was a part of the ancient *Kabbahu nadu*, is referred in inscriptions as *Bachiyahalli* (1244 A.D) and *Bacheyahalli* (1251 A.D and 1291 A.D.). Eight Hoysala inscriptions are reported from this village. The *Hunisheswara* temple here is a Hoysala structure with a *garbhagrtha*, *antarala*, *navaranga* and a *mukhamantapa*. The temple is on an elevated place located at the centre of the village and houses a Shivalinga in its *garbhagrtha* and *Nandi* in its *antarala*. The main entrance and the central ceiling in the *navaranga* are attractive. The *garbhagriha* has a Dravidian Shikhara. On the outer wall of the *navaranga*, there are devakoshtas. There are three entrances to the *mukhamantapa* with steps. To the left of this temple, a structure is established for a Hero stone. Five other hero stones are memorial sculptures of heroes who died during different of skirmish. To the south of this temple are the three inscribed pillars of about fifteen feet height. These pillars were erected during the reign of Hoysala kings' *Ballala I* and *Narasimha III* (1100 A.D.-1291A.D) in memory of the heroes who self immolated by sacrificing their lives for the welfare of the Hoysala kingdom and kings. These pillars depict the valour of seven generations of *Garudas*, belonging to *Mugila* sect of the *Bananju* family of *Bachihalli* in *Kabbahu nadu*. The carvings on these pillars seem to represent the *Garuda nayakas* with their queens and servants (*Lenka-Lenkiti*) traveling on an elephant to embrace the *Garuda* with utmost enthusiasm. The *Shiva (2)*, *Channakeshava* and *Boredeva* temples in the village are renovated Hoysala structures. There are some recent temples in the village for deities such as *Bachalamma*, *Maramma*, *Mahalakshmi*, *Ningamma*, *Sanideva* and others. Near to the village is a big ancient tank.

Akki Hebbalu (3,361) : This is a hobli centre, situated 15 kms southwest of the taluk centre *Krishnarajapete*. About one and half kilometre from the village, is the old *Akkihebbalu* where the ancient temples of *Konkaneshwara*,

Lakshminarasimha and *Channakeshava* are located. A record of about 12-13th century, in the *Konkaneshwara* temple refers to the village name as *Hebbolalu* (*Hiridu* Polalu mean a big city). *Konkaneshwara* temple is a *dwikuta* structure facing east, (records refer to the temple as *Kongaleshwara*) and has two adjacent *garbhagrihas*, and an open *antarala* with a spacious common *navaranga*. The outer hall is a later addition and the *Navaranga* has two entrances. This simple temple has been renovated during the close of the 19th century. It houses a *Shivalinga*, *Nandi*, *Gopalakrishna* and *Parvathi* sculptures, with a stucco super structure. The pillars in the *navaranga* are simple with a lotus decorated ceiling. The right portion of the temple is a Hoysala structure whereas the left side is a later addition. A *Shivalinga* brought from the dilapidated *Someshwara* temple in a garden outside the villager is now installed in this temple. A festival for the deity is held during the *magha* month of every year

Nearby is the *Lakshminarayana* temple facing west and has a *garbhagriha*, an *antarala*, and a spacious *navaranga* with 24 pillars, a mukhamantapa and courtyard with entrance having a superstructure. This is a post Vijayanagara construction (probably by the Paleyagar chief *Narasanayaka* of *Holenarasipur*). The *garbhagriha* houses a six feet tall *Lakshminarasimha* sculpture in a sitting pose on a *garuda* pedestal. The deity has four arms and the goddess *Lakshmi* with two arms sitting on his left lap in embraced pose, holding an *amrita kalasa* in her left hand. This attractive sculpture is in Hoysala style. There is a stucco superstructure on the *garbhagriha*. The pillars in the *navaranga* are simple, the niches in it houses *Vishwakarma*, and *Alwar* sculptures. Towards the left and the right of the temple are temples of *Amman* and *Alwars*. There is a *shikhara* with decorated mortar sculptures on the entrance of the *prakara*. In front of the temple there are two corridors referred as *Prahlada mantapa* and *Koteraya mantapa* as well as some *Vrindavan* structures. The birthday celebrations of the deity will be held during the month of July. This was once a completely ruined complex, but now it is in a fine state because of the monetary and technical assistance by the Sri Dharmasthala Manjunatheshwara Dharmotthana Committee. Now only the *garbhagriha* and the *antarala* of *Channakeshava* temple, The located to the left of the main temple is visible. Small sculptures of *Channakeshava* and *Saraswathi* of this temple are now preserved at *Dharmasthala*. **Manchibeedu (339)** : From this place, which is eight kms from *Akkihebbal*, two hero stones of about 11th and 14th century are reported. local *Iswara* temple facing east is an 11th century Hoysala structure. It has *garbhagriha*, open *antarala* and a *navaranga*. The right portion of the temple is in a dilapidated state, but the left side is intact. There is a *Shivalinga* in the

garbhagriha and the doorframe is simple. The remains of the walls of the temple show glimpses of decorated pillars. There are some recent temples such as *Basavanna*, *Veerabhadra* and *Maramma* in the village. **Alenahalli (1281)** : This is 23 kms west from the taluk centre *Krishnarajapete*. The only inscription in the *Shambulingeshwara* temple in front of the village refers to the reign of Ganga king *Nitivakya Permanadi* and registers the grant of land as *Kalnat*, to the family of a certain *Bamya (Brahmayya)* who died in a battle at a place called *Kalavur*. The *Shambulingeshwara* temple has a *garbhagriha*, an open *antarala*, and a *navaranga* that has two entrances in the north and the south directions. Later another *garbhagriha* has been added at the Northern entrance. The main *garbhagriha* houses a Shivalinga, its doorframe has five band decorations, and its ceiling has lotus decorations. The superstructure on the *garbhagriha* has mortar sculptures. The open *antarala* has the sculptures of *Ganesha* and *Nandi*. The pillars of the *navaranga* are short and its central ceiling has lotus decorations. The eastern wall has octagonal perforated windows. To the left of the *Navaranga*, is a recent *garbhagriha* housing a four and a half feet tall *Keshava* sculpture, standing in a *sthanaka* pose holding *sankha*, *chakra*, *gada* and *padma* in its arms. The walls of the temple are simple and its *Vallabhi-Kapota* part is decorated with mortar sculptures and small cells. This is a structure of about 9th century assignable to Ganga period and retains some of its original form even carving after many renovations. The other hero stone lying in the courtyard of the temple is also significant. There are some recent temples of *Birappa*, *Singamma*, and *Maramma* in the village. **Honnenahalli (820)** : This is two kms away from *Alenahalli*. Moreover, a hero stone that refers to the Ganga king *Ereyappa* is reported from this place. Among the three hero stones near the *Basaveshwara mantapa*, the characters in two of them are lost. This location seems to be the site of an ancient temple. Now only the corridor with a *Shivalinga*, a *Nandi* and hero stone in Hoysala style remains. There are some recently built temples in the village such as *Bhairava*, *Anjaneya*, *Lakshmidēvi* and *Maramma*.

Antaravalli (1,692) : This is 15 kms northeast from the taluk centre *Malavalli* and referred in inscriptions as *Antaravalli*, *Antravalli*, and *Annadanapalli*. A Tamil record of about 12-13th century and two Kannada inscriptions are reported from this place. The Tamil record on the basement of the *Someshwara* temple refers to the *Kailasa* temple at *Annadanapalli* in *Kalalenadu*, with the village granted as an *agrahara* by *Hiriyā Bittideva* and registers the grant by a certain *Chandramauliyanna* after installing the deity *Chandramulishwara* linga in the temple and also establishing a certain *Madeva* son of *Vinnayandara* as the *Sthanapathi* (head) of the temple. Among the temples of *Kailaseshwara*,

Chandramulishwara and *Rameshwara*, the *Someshwara* (Chola) temple outside the village is the only existing temple. This renovated temple has *garbhagriha* and a rectangular *sabhamantapa*. Inscriptions of *Ballala-II* are seen here. The *garbhagriha* houses *Shivalinga*, *Nandi*, *Ganapathi*, and a defaced Sun sculpture. People worship the *Nandi* pillar in the *Upparige Basaveshwara* temple near the main entrance of the village. Near to this place are four hero stones of about 16th century. The *Veerabhadra* temple in the field has a *Veerabhadra* sculpture and near to this are a hero stone and *Hanuman Mudra* stones. The *Urus* festival of the *Dargah* of *Syed Karimulla Shah Khadri*, takes place on the 19th day of *Moharram*. On that day, the fragrance service to the festival comes from the house of *Amirsab* of *Hullahalli*. Iron railings are provided to climb the *Siddeshwara* hill near the village. There are several caves on the hill. The *Shambhulinga* temple on the hill is worshipped only on Thursdays and Sundays. This temple has in its *garbhagriha*, sculptures of the deities *Marula Siddeshwara* and *Rasa Siddeshwara*. On the hill, there is a tank called *Majjige Kola* and at the foot of the hill is a temple by name "*Kuntha Bhairava Gudi*". Devotees of this deity, who observe penance, carry the festive sculptures of the god to their villages and carryout festivals and processions of their own.

Arakere (8,490) : This is a hobli centre, situated 18 kms east to the taluk centre *Srirangapattana*. Referred as "*Arakere*" (1108 A.D.), *Sarvanamasyada Pattada Maha Agrahara Sarvajna Sri Viranarasimhapura* (1254 A.D), *Agrahara Maleyalana Arakere* (1512 A.D.) in inscriptions, this place was a part of the ancient *Idainadu*. Among the 17 inscriptions of the period between 12th -18th centuries, four are in Tamil and others in Kannada. They record the grants given to the *Keshava*, *Maruleshwara* and *Narasimha* temples, and as well as to the tank at the village. The *Channakeshava* temple (*Keshava* in records) in the *Durga* street of the village, is a 12th century construction in the Chola Style and has *garbhagriha*, *antarala*, open *ardhamantapa navaranga*, a spacious *sabhamantapa*, *verandah*, *prakara* and entrance corridor, renovated with changes. The Vishnu sculpture in the *garbhagriha* is a recent one, the doorframe has three bands and there is a *Ramanuja* sculpture in the *antarala*. *Navaranga* has a *Devi* sculpture and central ceiling has lotus decorations. The *mukhamantapa* has a defaced *Keshava* sculpture. The entrance corridor in the *prakara* is a later addition. There is a *Garuda* pillar in front of the temple. To the left of the temple, pillar remains of a temple referred as *Ammana gudi* and to its right are an *Utsava mantapa* (festive corridor) are seen. The *Maraleshwara* temple (*Manaleshwara* in records) built in Chola style outside the village has *garbhagriha*, *antarala* and a spacious *navaranga* with doors in the east and the south,

attached with *mukhamantapas*. The basement of the *garbhagriha* is multi angled and houses a Shivalinga. The *navaranga* has *Mahishamardini*, *Ganapathi*, and a *Devi sculpture*. Opposite to the southern entrance is a single *ankana* temple with a *Devi* sculpture. On the pillars of the *Navaranga* and on the ceiling of the *mukhamantapa* are lotus decorations. The preservation work of the temple is on. The *Lakshminarasimha* temple (Narasimha in a record dated 1516 A.D.) in a garden outside the village has *garbhagriha*, *antarala*, *navaranga* and a verandah, is in a ruined state. The *garbhagriha* has a beautiful *Lakshminarasimha* sculpture decorated with ornaments. The renovated *Ramalingeshwara* temple houses an old Shivalinga phalus. On the *Hucharaya* hill, at distance beyond the tank is a temple for the deity *Mutturaya*. The *Bisilu Maramma* temple has been renovated and once in three years a Jatra is held for the deity. The spear shula festival during the *Jatra* is truly a thrilling experience. The *Acharis*, *Okkaligas*, *Ganigas* and *Banajigas* bring 50 feet high arecanut tree trunks from arecanut garden reserved exclusively for the deity, plant them in an order and build a platform on them. People belonging to *Ganga* community climb on them and swing in a reverse direction. The act continues for almost three hours. The *Dhimsale* dance is another significant spectacle with the dancer having a belt around his waist holding a big piece of *Surahonne wood* with sharpened edges resembling a penis, speaking obscene language. The art of swining swords and lighted sticks an attractive and artistic fire exercise (*Benki Bharate*) performed here are very special. The fire exercise of holding a light disc by a person with binded legs, is a fascinating experience. Even now, this thrilling art is alive.

Atakuru (1,999) : This is a hobli centre, situated nine kms north from the taluk centre *Madduru*. Referred as "*Atakuru*" in inscriptions, this was a part of the ancient *Kilalenadu* and was an administrative centre consisting of 12 villages. Five inscriptions are reported from this place. The inscription now preserved at the Bangalore museum was originally at the *Challeshwara* temple and is a significant record of the Rashtrakuta king *Krishna -III* (949 A.D.). When the Ganga king *Butuga-II* was ruling *Gangavadi* 96000, a battle took place between *Krishna-III* and Chola *Rajaditya*. The record registers the significant fact that *Chola Rajaditya* was killed in the battle by *Butuga-II* with the help of his assistant army chief *Manalera* of *Sagara* family. Actually, the stone slab on which the record is inscribed is a memorial stone erected in memory of *Manalera's* dear dog "*Kali*". The sculpture at the top of the slab depicts the fight between a big Pig and *Kali*. The local people believe that there are 101 temples and wells in the region. The *Challeshwara* temple facing east is on the road to *Olageredoddi* outside the village. It has *garbhagriha*, *antarala* and

a *navaranga* and is one among the existing Ganga temples now under the preservation of the department of Archaeology. The *garbhagriha* has a Shivalinga, the doorframe is simple and a renovated superstructure. On two sides of the *navaranga* are two *devakoshtas* with Nandi in-between them. In front of this, there is a stone and a *Oil grinder mantapa*. The *Channakeshava* temple in the village has *garbhagriha*, *antarala*, and a *navaranga*. Moreover, the *sabhamantapa* and the *mukhamantapa* attached to it are later additions now completely renovated. The temple houses a *Shivalinga*, *Naga* and *Nandi* sculptures. The *Thirumaledeva* temple in the centre of the village has a *garbhagriha*, housing a *Keshava* sculpture with an *antarala* and a *navaranga*. The village has some more temples such as *Anjaneya*, *Manteswamy*, *Lakshmi*, *Doddamma*, *Pattadamma*, *Alamma* and some *Vrindavan* structures. **Hemmanahalli (2,124)** : This is on the *Maddur-Tumkur* road. The local *Arakeshwara* temple is a structure built during the reign of *Ballala-III*, which is evident from the record dated 1337 A.D. This temple has *garbhagriha*, *open antarala*, *navaranga* and is facing east. The *Garbhagriha* houses a Shivalinga; the doorframe has doorkeeper sculptures. The central pillars of the *navaranga* are attractive and houses *Nandi* and *Saptamatrika* sculptures. The *Choudeshwari* temple (*Ambadevi* as per records) on the tankbund of the village is a 16-17th century construction. A *Jatra* is held after the day of *Kamana Hunnime* (Holy festival). There are several hero stones and masti stones near the tank.

Basaralu (3,346) : This is a hobli centre situated 24 kms north to the taluk centre *Mandya*. It is referred as "*Basauruvalu*" in inscriptions and four records of different periods reported from this place are carved on the same stone slab near the entrance of the *Malleshwara* temple. A record of Hoysala *Narasimha-II*, dated 1234 A.D. refers to the grant given to the service of the god *Mallikarjuna* by a certain *Harihara Dandanayaka*, after causing the construction of the temple for the deity in the name of his father *Mallikarjuna* and a tank in the name of his mother *Gujjavve* at his birth place *Basaralu*. A record of Hoysala *Someshwara* dated 1237 A.D. registers the grant of *Siddhaya* (the established revenue) of the villages *Baby* and *Tarani* (the present *Taranagere*) hamlets of *Basaralu* to the same god by the same person. The composer of the record was poet *Chidananda* and scholars say that he is none other than the *Chidananda Mallikarjuna*, the compiler of *Sukti Sudharnava*, the father of *Keshiraja* who composed *Shabdamanidarpana*, a renowned grammar work. The other two records of the same place dated 1267 A.D. and 1507 A.D. refers to the grants given to the same deity.

The *Mallikarjuna* temple facing east located at the flank of the tank called “*Gujjavve Kere*” situated in the boundary of the village on the road to *Nagamangala* is a small temple but a significant structure among the Hoysala temples in respect of sculptures. It resembles the *Trikuta* temple of god *Bucheshwara* at *Koravangala* in Hasan Taluk. This temple with polyangled basement is on a three feet high platform. It has a main *garbhagriha*, *antarala* as well as two separate *garbhagriha* on either sides of the *navaranga* facing each other. To the east of the *navaranga* is a rectangular four ankana long *mukhamantapa* with perforated windows on its wall. Significant structures of small miniature temples with superstructures on either side edges of the Platform along with elephants, attract one’s attention while entering the temple through the north and south entrance.

The temple has a beautiful Dravidian *shikhara* on its main *garbhagriha*, which houses a *Balahari Shivalinga* and beautiful lotus on its ceiling and the door frame has five band decorations. The lintel is simple with three superstructures along with lion also has Shaiva doorkeepers on either side. The doorframe of the *antarala* has attractive decorations of five superstructures, perforated windows and shaiva doorkeepers. Four pillars in the middle of the *navaranga*, carved with the help of lathe, has lotus and capitals but the central *Bhuvaneshavri* ceiling is missing. The ceilings of the other *ankanas* and the beams have attractive lotus decorations. The *garbhagriha* in the *navaranga* houses a four and half feet tall, *Naga-Nagini* sculpture (serpents) and a beautiful Sun God sculpture. It seems that on the pedestal of the present serpent sculpture, originally there was a *Vishnu* sculpture. The doorframes of the other *garbhagrihas* have decorations in five bands and *Vaishnava* doorkeepers. The *Nandi* sculpture in front of the *navaranga* is also beautiful. Four *devakoshtas* here almost look like small temples with beautiful Dravidian superstructures and sculptures of *Sharada* (*Saraswathi*), *Ganapathi*, *Mahisha Mardini* and *Saptamatrika* pannels. On the lintel of the doorframe of the entrance to the *navaranga* is a sculpture of *Tandaveshwara*. The doorframe has *Shaiva* doorkeepers and perforated windows. The perforated windows on the wall of the eastern part of the *navaranga* as well as the *mukhamantapa*, provide ventilation to the structure. The *Kakshasanas* to the east of the *navaranga* and the *mukhamantapa* show that originally it has an open *navaranga*, *ardhamantapa* and *Nandi* mantapa assembled into one unit with the help of perforated window walls. Among the *Vaishnava* door keeper sculptures in the *Mukhamantapa* of the North-South entrance of the temple, one is missing. The tall and huge *Nandi* sculpture, as well as doorkeepers in the *Mukhamantapa* is excellent. There are

seven varieties of pillars in this temple made of soapstones. An universe of Gods being carved attractively on the walls. The walls seem like the great hill (*Meru giri*) full of sculptures depicting Puranic stories and episodes of *Ramayana-Mahabharata* and *Bhagavatha*. A record dated 1234 A.D. describes this temple as one with varieties of sculptures starting from bottom up to the *Kalasa* (Pinnacle) in the superstructure dispensing happiness through its panels of the episodes from *Bharatha*, creating such illusions that it stands like the offshoot of *Merugiri*.

The base of the temple has *pattikas* in the ascending order, of Elephants, Horse riders, Hoysala symbol, sculptures of Puranic episodes, crocodiles and swans. Sculptures of couples and other several social scenes behind the partly damaged *Kakshasana* in the eastern section of the *navaranga* and its *mukhamantapa*, depict naturally the contemporary society. Among them the fight between *Vali-Sugreeva* in *Ramayana*, *Ravana* lifting the *Kailasa* mountain, the destruction of fish machine *matsya yantra* in *Mahabharata*, *Kiratarjuna* fight, the *Chakravyuha*, *Krishnaleela* scene from the *Bhagavatha*, *Govardhanadhari Krishna* (*Krishna* holding the *Govardhana* hill) are beautifully rendered. The first layer between the two layers in the walls on the basement is decorated with sculptures of Gods and Goddesses. The layer above this has small superstructures and decorated pillars. The *Valabhi* and entablatures are full of small decorations giving the onlooker a feeling of fulfillment. On the walls one can see sculptures of *Samudra Manthana* (churning of the sea), *Shanmukha*, *Kalinga mardana* (killing of the serpent *Kalinga*), *Keshava*, *Shiva* riding on *Nandi*, *Ugranarasimha* (in *sthanaka* style), *Hayagreeva* (the god with a horse head), dancing *Lakshminarasimha*, *Yoganarasimha*, *Abhayanarasimha*, *Lakshminarayana*, Sun god, *Shiva* wearing the elephants' skin, *Harihara*, *Vishnu*, *Vamana*, *Bali Chakravarthi*, *Tripurantaka Shiva*, *Brahma-Saraswathi*, *Umamaheshwara*, *Ganapa*, *Durgi* with 16 arms, *Nataraja*, *Bhairava*, *Vishnu* riding on *Garuda*, *Rati-Manmatha*, *Devi* and so on. In addition, Parrot belle, maid servants holding fans are also seen. The dravidian superstructure on the *garbhagrha* is decorated with varieties of small sculptures. The vestibule (*sukanasi*) has the symbol of Hoysalas, *Sala* killing a lion. One can enter the temple area only through the entrance of the door corridor of the southern *prakara* and the corridor has an elevated basement and high pillars. There is a *Bhairava* sculpture in the *garbhagriha* of the *Chandikeshwara* temple in the northeast corner of the temple complex. In addition, this has a *ardha mantapa*. There is a 20 feet tall pillar to the east of the temple with sculptures of Heroes sitting on elephants which resembles the *Garuda* pillars at *Agrahara Bachahalli*. The identity of the *Garuda Lenka* of this memorial is not known.

There are two memorial stones (one refers to a self immolation) near the Police station, one hero stone on the pathway to *Mallikarjuna* temple and seven hero stones near the peepal tree, of which two of them belong to Hoysala regime and others are of about 17th century. There are other temples in the village such as *Kalabhairava*, *Basaveshwara*, *Mahadeshwara*, *Anjaneya*, *Kattethimmappa*, *Veerabhadra* (on the road to *Madaveerahalli*), *Kadu Basappa*, *Pataladamma*, *Lakshmidevi*, *Manchamma*, *Chinnaradamma*, *Honnuramma*, *Yellamma* and others. A festival of fire crossing called '*Bhairavana Konda*' is held on a Monday prior to the Yugadi festival. Moreover, "*Kiccha Masti*", a ritual performed in memory of Masti during the festival is a special event.

Basti Hosakote (468) : This is 28 kms south to the taluk centre *Krishnarajapete* and two kms away from *Mavinakere*. Now submerged in *Kannabadi back* waters, it is significant because of the *Gommata* sculpture accessible only during summer season. Two inscriptions are reported from this place. One record refers to the grant of the villages *Manikyadodaluru* and *Mavinkere* by a certain *Mahapradhana Dandanayaka Punisamayya* in the reign of Hoysala *Vishnuvardhana*, after he caused the construction of a *Basadi* (a Jain temple). Another record dated 1165 A.D. in the reign of Hoysala *Narasimha-I* engraved on the *Manastambha*, refer to the grant of wet land and loom tax in the village *Manikyavolalu* to the temple Hoysala *Jinalaya* by a certain chief *Somayya*, an officer to *Mahapradhana Heggade Shivaraja*. A ruined site on a heap is the location of this temple. A 15 feet tall *Gommata* sculpture with creepers decoration from the foot upto the knees, is housed in an archetype room, the icon has curly hairs and is the contribution of *Punisamayya*, the minister of *Vishnuvardhana*.

Belagola (8,247) : This is a hobli centre, situated 12 kms west of *Srirangapattana*, the taluk centre. Ancient records in Kannada refer to this place as *Ballegola* (*Balamuri* record 1013 A.D.), *Belagola*, *Balagula*, (*Balamuri* record 1403 A.D.) and in Tamil as '*Valaikula*' (1338 A.D.) This tamil record dated 1338 A.D. refers to this place as "*Kongukonda Sri Vishnuvardhana Posaladeva Chaturvedimangala*" and establishes the fact of *Belagola* becoming an agrahara during the reign of *Vishnuvardhana*.

The *Janardana* temple in the outskirts of the village in Chola style is of Hoysala *Vishnuvardhana* period and has been restored in about 16th century itself, This temple with a rectangular base structure has *garbhagriha*, *antarala*, *pradakshinapatha*, pillared corridor and *sabhamantapa*. The *Garbhagriha* houses a tall beautiful sculpture of *Janardana*. The lintel of the *antarala* doorframe has

gajalkshmi carving. The temple has superstructure made of brick and mortar. A record of about 16th century speaks of a feeding house '*Ramanuja Kuta*' established in the temple. Only the swan pedestal of the main sculpture remains in the Lakshmi temple to the left of the Main shrine. The two *garbhagrihas* on either side are empty. As well, the temple has *antarala* and a spacious *navaranga*. The carvings of devotees saluting with folded hands on the two pillars in front of the temple probably represents the minister *Subbapandita* and his wife or some other devotee who caused the construction of the *sabhamantapa*. The Bhaktavatsala temple located in the backyard of Janardana temple, circular in plan is well preserved . On the road to *Srinivasa Kshetra* outside the village is a restored *Hiridevamma* temple that has a spacious *garbhagriha*, or open *navaranga* and a *prakara*. Among the three feet tall *Saptamatrika* sculptures, *Brahmi* and *Chamundi* in the *Garbhagriha*, as well as the *Veerabhadra* sculpture are later additions and the rest are of the Chola period. The Goddess sculpture holds a Woodapple fruit in her hand. It is believed that there existed a wood apple garden in the place. Near to this are new temples of *Durga-Parameshwari*, *Ganapathi*, *Bhairaveshwara*, *Jyotilingana* matti and *Rama*. The Jain inscription found two kms away from the village and sculptures indicate to the fact that it was a Jain centre. **Balamuri** : This place is located three kms northwest from *Belagola* and 14 kms west from the taluk centre *Srirangapattana*, situated on the right bank of the river *Kaveri*, it is a tourist spot. Ancient inscriptions refer to this place as a hamlet of ancient *Ballegola* (*Belugola*), as sacred *Balamba theertha*, *Balambari*. The local *Agasthyeshwara* temple is of the pre Chola period. A record dated 1013 A.D. of *Rajaraja Chola-I* refer to the grant given to this god by a certain *Dandanayaka Panchavan Maharaya* (*Rajendra-I*). The temple has *garbhagriha*, *antarala*, *navaranga* and a *verandah*. The *garbhagriha* houses a Shivalinga. The *navaranga* has sculptures of Sun god, *Keshava* and *Ramanuja*. A record dated 1403 A.D. refers to the repair works undertaken in the temple. To the right of this temple is the *Narayana* temple structured in the model of *Agasthyeshwara* temple and has in its *garbhagriha* a *Keshava* sculpture on a high pedestal, as well as *Ganapathi* and Sun sculptures in the *navaranga*. A record in the locality refers to the construction of a new temple in 1734 A.D. by a certain *Subbapandita* by connecting the empty spaces behind the main shrine. It seems that the same person caused the renovation of these temples. A record dated 1734 A.D. registers that the same *Subbapandita* established the *Suprasannambika* temple (the present *Parvathamma* temple) also. Water flows in the *Virija* Right Canal from the *Balamuri* Anicut constructed across the river *Kaveri* for about 56 kms in the taluk of *Srirangapattana* resulting

in the lavish greenery of thousands of acres of land. Because of the anicut, the place always has water in the bund and provides Joy to the tourists. **Shreenivasa Kshetra** : This is an ancient sacred place four kms north from *Belugola* on the right bank of the river *Kaveri*. Even in inscriptions of about 19th century, the place is referred as *Shreenivasa kshetra*. The *Shreenivasa* temple facing east has in its main *garbhagriha* a tall *Shreenivasa* sculpture and *Rama-Lakshmana-Sita* sculptures in its *garbhagriha* to the left. The entrances to the east and south of the temple have *mukhamantapas*. The prakara of the temple is in a dilapidated state. Nearby is a ruined *Ishwara* temple, which requires restoration. This place is considered as the main entrance to the '*Sarvadharmas Ashrama*' at the *Edatittu* Island. **Edatittu**. This group of island is about four kms north from *Belugola*, located away from the *Shreenivasa kshetra*. The *Sarvadharmas Ashram* established here in an area of about 100 acres has a peaceful environment and the circular *Jyothikatte* (a lighthouse) proclaiming the *Sarvadharmas* message is the main attraction of this place.

Belakavadi (7,282) : This is on the left bank of the river *Kaveri* situated 20 kms southwest of the taluk centre *Malavalli*. Plenty of red, black, black red and coloured pottery as well as Rousette coated potteries of the Megalithic age were discovered in a site on the banks of the river. On some of them are traces of decorations. In a ruined pit, animal bones were found. The 1945-46 report of the department of Archaeology refers to it, probably as a mud burial. All the six inscriptions reported from this place are of the Vijayanagar period and registers the grant given to the *Shambhulinga* temple. The *Ishwara* temple on the river bank, is a structure of about 15th century and the *Veerabhadra* temple in the centre street of the village is of about 14th century. There are other temples such as *Kattebasappa*, *Upparige Basaveshwara* and *Mandalakamma*, It also has more than seven hero stones and several Masti stones.

Boppagowdanapura (2,596) : This is situated six kms south to the hobli centre *Belakavadi*. *Manteswamy* the legendary folk god, who migrated to the south after the *Kalyanaa* revolution. *Mahadeshwara* and *Kongalli Malleshwara* were his contemporaries. He was a disciple of *Kodekal Basavanna*. He came to the south along with a certain *Rachappaji*. *Siddappaji* of *Nidaghatta* (*Malavalli* taluk) also became his disciple. They cultivated a religious awareness among common people, traveled through *Malavalli* and *Kunduru* to *Boppa gowdana pura*, and accepted it as their work and meditation centre, and stayed there, for religious missionary activities. The saint worked for the enlistment of the downtrodden by giving them '*the Neelagara dikshe*'. He died in this place. A Gadduge in his name has been established at the place. Continuing the path

of the Veerashaiva religion, the saint became the propagator of an independent folk religion, got the respect of the people and eulogized as '*Dharege Doddavaru*', '*Paranjyoti*' as well as the hero of the folk epic '*Manteswamy*'. Local people refer to the original name of the village as Kadankanahalli, and since *Manteswamy* agreed to stay heres, it became '*Oppigondapura*' and later became '*Boppagondanapura*'. However, a record dated 1506 A.D. refer to it as '*Boppa Gowdanapura*' itself. Hence, the folk name '*Oppigondapura*' and its etymology can be refuted and the theory of a certain *Boppagowda* establishing the village can be surmised. A Jatra is held every year on the day of Yugadi festival, in the name of the saint *Kappadi Rachappaji*. The fair, the offered panthiseve group service during the early, and the concluding part of the Jatra are very significant and important events. Thousands of devotees and *Nilagars* assemble during these celebrations.

Belluru (6,187) : This is a hobli centre, situated 16 kms north from the taluk centre *Nagamangala*. Hoysala records refer to it as "*Belluru*" itself. A copper plate record dated 1690 A.D. refers to the place as *Ratnagiri*, while Jain Mythology refers to it as '*Shvetapura*'. This place located in ancient Kalkuninadu had another name '*Sarvanamasyada agrahara Udbhavanarasimhapura*'. Records from Belluru refer to the place as centre of Vedic studies having at the beginning 86 Mahajans and the number increased to 96 at a later stage. Sofar twenty-six inscriptions of about 12th and 18th century are reported from this place. Some relics of an ancient fort in the place, once an important Agrahara city of the Hoysala period are seen here. A record dated 1269 A.D. registers the construction of a big tank at *Belluru*, caused by a certain *Perumale Dandanayaka*. Another a significant record regarding Land survey. and measuring system.

The *Gowreshwara* temple (referred in records as *Mandaleshwara* similar to a Silver hill) on the southern bank of the tank *Gowrikolla* (*Mandalgere* in records) in the outskirts of the village, was a construction of 1199 A.D. caused by a certain *Mandalaswami*. This temple has *garbhagriha*, *antarala*, *navaranga*, with a southern entrance and *ardhamantapa*. However, during the restoration, this southern entrance has been closed and an eastern entrance has been created and a spacious *mukhamantapa* is added. The *garbhagriha* houses a Shivalinga, the doorframe of the *antarala* has perforated window decorations and the *Navaranga* has sculptures of *Vinayaka*, *Veerabhadra* and a small *Nandi*. The walls and the *shikharas* of the temple have been renovated. The *Shivagangadhareshwara temple* (*Vishweshara* in records) to the right of the main shrine is a structure of 1669 A.D. completely renovated and has sculptures of the Hoysala period such as *Ganapati*, *Bhairava* and *Nandi*.

On the eastern bank of the tank *Gowrikolla*, is a temple called *Mulesingeshwara* (referred in records as *Sindheshwara*, *Lakshminarayana* as well as *Gopala*), a trikuta structure of 1224 A.D. caused by a certain *Mahasamantha Kachideva*. To the west, south and northern portion of the *navaranga* of this temple have separate *garbhagrihas* with *kadambanagara shikharas* and *antaralas*. This attractive temple has an open *mukhamantapa* in the east and is in a dilapidated state with shrubs on the structure. The main *garbhagriha* houses a Shivalinga and the sculptures of *Lakshminarayana* and *Gopalakrishna*, which were once in the other two *garbhagrihas*, have been preserved a small rooms in the *mukhamantapa* of the present *Adimadhavaraya temple*. The doorframes of the *anatarala* have perforated windows and *poornakumbha* decorations. Ceilings in almost all the *ankanas* of the *navaranga* are excellent, the central one being extraordinary. A recent temple constructed on the western bank of the *Gowrikolla* tank houses a *Ganapati* sculpture.

Adimadhavaraya temple is a trikuta structure and until today wrongly assigned to 1284 A.D. Now it is known that the tank and temples of the place were constructions caused by a certain *Perumale Dandanayaka* in 1269 A.D. itself. A record dated 1269 A.D. from Belluru refers to the deity of this temple as *Trikuta Lakshminarayana*, *Gopala*, *Kodi Madhava* and another record refers to it as *Prasanna Madhava*, *Ramakrishna* and *Varada Allalanatha*. Another record confirms that the name of the deity became *Adimadhava* from about 17th century onwards. The temple stands on a five tiered Platform has a main *garbhagriha*, *antarala*, *navaranga* which connects the north and south *garbhagrihas*, *antaralas* and a six *ankana* open *ardhamantapa*. The *rangamantapa* in front of it, as well as the temple of *Sowmyanayaki* and *Ranganayaki*, the *prakara*, the *Mahadwara*, the lamppost are all later additions during the Vijayanagara reign. The tall *Madhava* sculpture with four arms on a *garuda* pedestal in the main *garbhagriha* is beautiful, with *Dasavatara* carvings in its halo. The *Venugopala* and *Janardhana (Varadaraja)* sculptures in the other *garbhagrihas* are also excellent. The *antarala* has festive sculptures made of brass. The pillars and the ceilings in the *navaranga* are attractive with sculptures of *Ramanuja*, *Alwars* and *Ganapati*. The doorframe of the temple has *Gajalakshmi* in its lintel and doorkeeper sculptures on either side. The sculptures of *Gopala* and *Lakshminarayana* preserved in recently built rooms on either sides of the *mukhamantapa* of this temple are from the *Mulasingheshwara* temple. In the *prakara* of the temple to the left is the *Saumyanayaki* and to the right of the *Rangamantapa* is the *Ranganayaki* temple, which houses sculptures of Goddesses of the Vijayanagar regime. The main *garbhagriha* of the temple is on a base

structure of 32 angles and has dravidian *shikhara*. The walls are simple and have decorated pilasters (decorative pillars) and miniature *shikharas*. The left portion of the wall is preserved with the help of a buttressed wall. There is a *Karugallu* (a big boulder) very near the temple, comprised of two big soap stone boulders. A record dated 1269 A.D. refers to the practice of installing a Brahma on the boulder and worship him during the winter festival (*karuhabba*) by the local people.

The *Veerabhadra* temple here has a *garbhagriha*, as *antarala* and a spacious *navaranga*. The temple is in a ruined state. There is an inscription of about 15-16th century in the temple, which houses sculptures of *Veerabhadra*, *Nandi*, *Garuda* and *Mukkode*. A record dated 1269 A.D. of Hoysala *Narasimha III* refers to the temple *Kalleshwara* (the deity being *Kalideva*) on the road to *Belluru* cross. This temple facing east has *garbhagriha*, *antarala*, and a spacious *navaranga* with 24 *ankanas* as well as *ardhamantapa*. The temple houses a *Shivalinga* and a *Nandi* pillar stands in front of it. The brick *shikhara* is dilapidated. In front of the temple are lion hunting hero stone and Masti stones of about 15th-16th century. Now, only a *Naga* stone remains in the two *ankanas* of the temple of Goddess to the left of the main shrine. A certain *Sakkare setty*, a disciple of *Lakshminenacharya* caused the construction of the Jain temple *Vimalanatha basadi* in the Jain Street. A copper plate grant dated 1688 A.D. registers the renovation of the then ruined temple by a certain *Rayappa raja*, a *Harati* chief. This has been renovated at later stages. There are several *Theerthankara* sculptures including a sculpture of *Vimalanatha*, as well as Hoysala inscriptions brought from *Suranahalli* village. There are other temples such as *Iswara*, *Anjaneya*, *Ganapati*, *Panduranga*, *Rama*, *Mahadeshwara*, *Venkateshwara*, *Yellamma*, *Maramma* and others in the village. It also has two mosques including the old *Masjid* of 1786 A.D. in the locality. A weekly fair is held on Mondays.

Srirangapura (400) : This is three kms north of *Belluru* and has no inscriptions. With the help of three records from the neighbouring *Belluru*, the antiquity of the village can be dated back to the Hoysala period. A record dated 1224 A.D. from *Belluru* refer to this place as *Srirangapura* (*Shrirangapura*) and registers the grant of this village to the services of the deities of *Sindheshwara*, *Gopala* and *Lakshminarayana* in the *Trikuta* temple at *Belluru* by a certain *Kachideva*, after causing the construction of the temple. Another record dated 1224 A.D. from *Belluru*, refers to the existence of a Jain temple, as well as temples of *Macheshwara*, *Somanatha*, *Keshava*, *Kammateshwara*, and *Bhairava* in the village. It seems that a certain *Sriranganayaka*, the cousin of *Kachideva* has established this village and some temples too. Another record dated 1269 A.D. from *Belluru* refers to

Srirangapura as an agrahara and registers the changes brought about in the cultivation activities and formation of an alternative system, because of the establishment of a tank *Allalasangudra* at *Belluru* by a certain *Perumale Dandanayaka*. A record dated 1284 A.D. in the *Chandrashale* of the *Adimadhava* temple at *Belluru*, refers to the grant of Wet land at the western weir of the *Allalasangudra* tank after planting a boundary stone for the people of *Srirangapura*. These records point towards the cultural significance of *Srirangapura*. **Sooranahalli :** This is a village near *Belluru*. A Jain record found near the ruined Basadi on the outskirts of the village (now preserved in the Jain temple, *Belluru*) of Hoysala *Narasimha-I*, registers the grant of the village *Sooranahalli* to a certain *Sthanacharya Munichandradeva* for worship, after causing the construction of a *Trikuta Parshwa Jinalaya* at *Sooranahalli* by the King's chief minister *Devaraja* and his wife *Kamaladevi*. The grant was given for the welfare of 'the king, his kingdom, his triumph and his richness'. This Jain temple recorded as a basadi of the village *Yaaladahalli* or *Cholasandra* is located on an elevated boulder to the left of *Cholasandra*, on the *Nagamangala-Belluru* road. This is a *Trikuta Jain (Parshwanatha)* temple, now in a ruined state, attracts the attention of the by passers. There are separate *garbhagrihas* and *antaralas* around the *navaranga* in all the three directions. The *navaranga* and the *mukhamantapa* are ruined. Only *garbhagriha* and *antaralas* remain. This temple built in soapstone has an undecorated basement with small *devakosthas* in the walls and decorated pillars. The doorframes of the *garbhagrihas* have decorations of *rekhalankara* with a *Theerthankara* sculpture in its lintel. Original *kadamba nagara shikharas* on the *garbhagrihas* are in a ruined state. There is a tank behind the temple. **Arani (744) :** This is 25 kms northwest of the taluk centre *Nagamangala* and is referred in ancient inscriptions as '*Arani*' and '*Araniyuru*' itself. This was part of the ancient *Kalkuninadu*. Three inscriptions of about 10-13th century refer to this place. A record dated 1187 A.D. from the neighbouring *Belluru*, refer to the construction of a temple, a garden at *Arani* as well as starting of a fair. A record from the same place dated 1269 A.D. refers to the villagers of *Arani* included among the witnesses for some agreement. The *Gopalakrishna* temple complex on the pathway to the tank of the village is an ancient structure. This east facing temple has in its *garbhagriha* a five and a half feet tall beautiful *Gopalakrishna* sculpture. The spacious *navaranga* houses in its *devakoshtas* *Ganapati* and *Mahishamardini* sculptures. The ceiling of the *navaranga* is decorated with lotus, a doorframe with *poornakumbha* as well as small carvings of *Balakrishna* on its lintel. Near the spacious *mukhamantapa* in front of the *navaranga* are sculptures of doorkeepers. This temple of 15th century has simple

walls. There is a tall *Garuda* pillar in front of the shrine. In the Devi temple to the right of the main shrine, only the *garbhagriha* and antarala remain with sculptures of *Mahishamardini*, *Balagopala*, *Keshava*, *Garuda*, and others. There are several hero stones near the tank as well as the Neem tree. Among them, some are of the Vijayanagara period. There are several dwarf pillars probably of the Ganga period and a *Ganapati* sculpture near them. **Dodda Jataka (588) :** This is located in an interior place on the Pandavapura Nagamangala road. Hoysala records refer to it as 'Jattiga' and Vijayanagar records refer to it as 'Hiri Jettiga', with "Chinnadevi Agrahara" as its second name. It was a part of the ancient *Kalkuninadu*. A record dated 1179 A.D. states that a certain *Hulleya nayaka* established the village and the tank. Six records are reported from this place. The record on the beam of the *Rangamantapa* of the *Someshwara* temple states that in the reign of *Ballala II*, a certain *Mahasamanta Dummeyanayaka* caused the construction of the *Hemeshwara* temple with *kalasas*, to commemorate his father *Hemayya dandanayaka*, at *Jettiga* situated in *Kalkuni nadu* along with a tank in 1179 A.D. and gave a grant to the local *Sthanacharya Bachajeeya* for the services of the god. A record on the left wall refers to the curse of getting the *kumbhini* naraka and becoming unproductive for those who destroy the 50 span *Gadimba*. This *Gadimba*, probably indicates the rod used for land measurement, marked on the temple.

The *Someshwara* temple inside the village (*Hemeshwara* in records) has been renovated retaining the original interior form of the structure. The temple on an elevated place facing east has a *garbhagriha*, an open antarala and a *navaranga* with a side entrance. It houses a Shivalinga, a *Nandi* in its *antarala*, with perforated windows towards the east of the *navaranga*. The ceiling of the *navaranga* has attractive lotus decorations. At the entrance of the temple, is 'Fakiraswamy Gaddige' the tomb of a local saint. *Fakiraswamy* who entered the Samadhi alive, and went to the Gods abode. Devotees from *Sirahatti* visit this place and vice versa. Near to this is a *Gograhana* hero stone. The *Keshava* temple at the centre of the village is referred as a *Vishnu* temple in a copper plate grant of 1512 A.D. The temple is a 15th century structure with *garbhagriha*, *antarala*, *navaranga* and *mukhamantapa*. The *sabha mantapa* at the front is a later extended addition. The *garbhagriha* houses a tall *Keshava* sculpture seated on a *Garuda* pedestal. The *mukhamantapa* has doorkeeper sculptures. There is a *Ganapati* carving on a pillar in the *sabha mantapa*. The *shikhara* made of bricks on the *garbhagriha* is in a dilapidated state. This Temple has been renovated through Joint venture. by local people, with government assistance, under the able guidance of Shree Dharmastala Dharmotthana Trust. The walls of the

navaranga are made of bricks. There are other temples in the village such as *Madeshwara*, *Maramma*, *Pataladamma* and others; the village also has Masjids and *Fakir Shawale Dargah*. A Urus festival is held in the month of Ramzan. **Hattana (465)** : This is on the road to *Kunigal* from *Bellur*. A record dated 1178 A.D. reported from this place refers to the construction of a '*Somisetti Pattana*' by a certain Hoysala *Pattanaswamy Somisetti* in his name and registers the grant given to the *Parshwajina* temple which was synonym of the god's hill '*Amaragiri Tunga*'. The merchant caused the construction of the temple as well three tanks. This record also registers that *Yeragasetti* an ancestor of *Somisetti* caused the construction of a new Jain temple and a tank at *Muduvolal* and it has not been possible to locate this *Muduvolal*, whose temple wall were decorated with the war episodes of Gods and demons.

The present *Veerabhadra* temple (*Parshwanatha* in records) facing east at the entrance of the village has a *Garbhagriha*, an open *antarala*, and a *Navaranga*. This is a Hoysala structure now in a ruined state. In the *garbhagriha*, on an *Theerthankara* pedestal is a four feet tall *Veerabhadra* sculpture of about 14-15th century. The doorframe is simple. There is a *Nandi* sculpture in the *antarala*; the pillars in the *navaranga* are simple, with lotus decorations in its ceiling. The simple walls of the temple are in a dilapidated state. A Jatra is held on the fifteenth day after the Yugadi festival. To the right of this temple is a *Garuda* temple, a later structure housing a *Garuda* sculpture holding *Shankha*, *Chakra*, *Sword* and a *Shield* in his hands sitting in a *Veeramandi* posture. There are other new temples such as *Basavanna*, *Nandi*, *Kalaghattamma* in the village.

Belluru (Kokkare) (1383) : This is 18 kms northwest to the taluk centre *Madduru* and referred in ancient inscriptions as '*Belluru*, *Beluru*, *Chikkabeluru*' which was a part of *Kalalenadu*. Three hero stone records are reported from this place. From the last five decades the place is famous as a bird sanctuary because of its intimate contact with Crane bird called '*Kokkare*'. This sanctuary is little bit different from the environment at *Ranganatittu*, *Hemagiri* and *Gendehosahalli* in the district. The crane birds migrate from different parts of the world during the period from January to July, construct their nests and settle on trees like /tamarind, *Gobbali* at the middle of the village. After hatching the eggs, return to their homeland. Hence, the village obtained a surname *Kokkare* attached to its name *Belluru* and has become a natural bird sanctuary. One can see numerous crane birds on the trees of the village as well as many more on the skyline. They have different colour in their beak, neck, feet and feathers; some of them are light red, some are light black and many are white. Every year in and around *Sankranti* festival (January) the Pelicans (*Hejjarle*) and white

birds (*Bellakki*) migrate to this place, built nests, hatch eggs and then return to their Homelands before the rainy season (July), similar to a woman returning from her parents house with grown up children. The Crane birds *Hejjarle* are a minority species seen in this region. The place can be named as *Hejjarle* bird sanctuary. This crane bird has a long flexible beak, which can be overturned in all directions and a skin bag of blue veins hanging from it. Moreover, this can at once gulp a fish into its mouth. The local youth have established a *Hejjarle* Nursery in the village for the preservation of this endangered species with the aim of providing a necessary environment to the *Hejjarle's*, preserving the injured young ones fostering them and at the end allow them freedom to flight. The Pelicans fly near the people settlement in the village without any fear, sit on the trees, hatch eggs in their nests, live freely with other bird species and give distinct happiness to the viewers of nature love. The place can be called as a folk bird sanctuary. The place has been declared as National preserved bird sanctuary and has opportunities for its development.

Madanayakanahalli : This is eight kms northeast of the taluk centre *Madduru*. A lone record is reported from this place. The *Mahabaleshwara* temple (*Ishwara*) below the tankbund in the outskirts, of the village has a *garbhagriha*, an *antarala*, a *navaranga* and *mukhamantapa*. It houses a Shivalinga. The ceiling of the *navaranga* has lotus decorations. There are carvings of Sun god, *Bhairava*, *Ganapa*, *Saptamatrika* sculptures along with the friezes of rare and significant *panchmatrika* carvings-*Veerabhadra* holding a *Veena*, *Vaishnavi*, *Indrani*, *Brahmi*, *Varahi*, *Chamundi* and *Ganapati*. The main doorframe is attractive and the ceiling in the *mukhamantapa* has decorations of 12 small lotuses. This is a temple of about 13th century with walls of decorated pillars and a kadamba *nagara shikhara*. The *Mallikarjuna* temple to the left of this shrine has only *garbhagriha*, *antarala* and a *mukhamantapa*. The temple houses a three feet *Bhairava* sculpture, as also *Ganapa*, *Sun god* and *Saptamatrikas*. There is an unpublished inscription on the four friezes of hero stones housed in a structure called 'Veeragarara gudi'. Among the hero stones, on the tankbund two huge ones are of the Vijayangar period. There are four hero stones in front of the *Maramma* temple, three each in the garden of *Kalingagowda*, *Gaddeyya's* house and the *Hucchamma* temple as well as a lone Masti stone. There are also new temples in the village such as *Narayana*, *Hattimamma*, *Mallamma*, *Lakshamma* and others. There is a tall *Veerabhadra* sculpture near the pond of the gigantic *Siddarameshwara* temple of about 17th century in a garden in the outskirts of the village. There is a *Tailuramma* temple in the Prakara of this temple. A Jatra is held once in every four years during the *Shivaratri* festival for the deity in the *Hucchamma*

temple and the temple's door will be kept open for two days only during the festival. **Tailuru (1962)** : This is seven kms northwest of the taluk centre *Madduru* and is on the *Madduru-Halagur* road Referred as *Tairuru*, *Tailuru* in ancient records. Two records are reported from this place. Among the two the oldest inscription in the district dated 896 A.D. is in old Kannada Characters and refers to a land grant after the construction of a stone temple at Tairuru by a certain *Nagamayya*. Another record dated 907 A.D. registers the construction of a tank caused by a certain *Polalisetti* of *Kacchacvara*. The ancient temples of this place have been renovated. The four and a half tall Vishnu sculpture with four arms referred as *Satyannarayana*, in a small temple is artistic. It has *dasavatara* carvings on its prabhavali. There are some hero stones near the same temple. There are Vishnu and *Saptmatrika* sculptures on the tank bund.

Bharatipura (813) : This is 12 kms north from the taluk centre *Krishnarajapete*. It was an agrahara during the Hoysala regime, and is significant because of the ancient *Ramalingeshwara* and *Narayana* temples. Recently renovated *Ramalingeshwara* temple has small beautiful sculptures of *Vishnu*, *Ganapati*, *Mahishamardini*, *Shivalinga* and *Nandi*. The Dharmothana committee of Dharmasthala with the help of the local people has renovated the ruined *Narayana* temple (*Gopalakrishna*) and its grandeur has returned. The temple facing east has a *garbhagriha* which houses a beautiful six feet tall *Vishnu* sculpture, flanked by *Sridevi* and *Bhudevi*. The *shikhara* on the *garbhagriha* is made of mortar. There are other new temples such as *Ganapati*, the village goddess and others.

Bhairapura (681) : This is 15 kms east from the taluk centre *Krishnarajapete*. Four records are reported from this place. One record dated 1267 A.D. of Hoysala *Narasimha III* registers the grant of this village *Bhairavapura*/*Bhairaveshwarapura* after making it a new agrahara village by a certain *Rekavve Dandanayakiti* near *Bommayyanayakanahalli*. The donor caused the construction of *Bhairaveshwara* temple at the north east of the village. The grant was given to the *Sthanapati* of *Machanaghatta* alias *Bijaleshwarapura*. This was also known as *Ramalingeshwara* (*Bhairaveshwara* in records) temple and has a *garbhagriha*, *antarala*, *navaranga* and *mukhamantapa*. The *garbhagriha* houses a *Shivalinga* and the *navaranga* has sculptures of *Ganapa*, *Mahishamardini*, *Saptamatrika*, *Keshava* and *Bhairava*. The temple has attractive ceilings and a *kadamba nagara shikhara*. On the walls are three petalled Lotus and pillared *shikharas*. The doorframes have five band decorations. To the right of the basement of the temple, there

is a label inscription, which reads 'Aregale' as well as + marks representing the two ends of a measuring rod used in those days, a significant fact discovered during the field work. There are some other temples such as *Channakeshava*, *Lakshmidēvi*, *Kodi Bhairava* and *Maramma* as well as a number of hero stones

Bogadi (558) : This is 16 kms southwest from the taluk centre *Nagamangala* and referred as '*Bhogavasadi*' in ancient inscriptions. Three records are reported from this place. A Jain record dated 1444 AD, of Hoysala *Narasimha I* refer to the construction of a *Srikarana Jinalaya at Bhogavati* by a certain *Madiraja*, the officer of *Srikarana* and installation of god *Parshwanatha Theerthankara* as well as the grant of the village *Bhogavati* by the king. Another record dated 1173 A.D. registers a grant given by minister *Ballayya*.

The basadi (*Parshwanatha* in records), at the entrance of the village has *garbhagriha*, *navaranga* and *mukhamantapa* has been recently renovated. The pillars in the *navaranga* are attractive. The walls are damaged. The *ardhamantapa*, a later addition is also in a dilapidated condition. The *Venkataramana* temple at the centre of the village has *garbhagriha*, *antarala*, *navaranga* and *mukhamantapa*. The *garbhagriha* houses a *Narayana* sculpture and in the *antarala*, the festive sculptures of *Narayana* and his wives *Sridevi* and *Bhudevi*. The walls have been renovated. This is an *Ishwara* temple in the grove outside the village and several hero stones near the *Boreshwara* temple. There are other temples in the village such as *Anjaneya*, *Pattaladamma*, *Singamma*, and *Kannambadiyamma*. A 1939 report of the department of archaeology and museums refer to a ten feet tall *Theerthankara* sculpture (of the Hoysala period) discovered on the hillock at the neighbouring village *Kendanahalli* now said to have been preserved in a temple at the bottom of the same hillock.

Chikka Bagilu (1226) : This is 18 kms south west of the taluk centre *Malavalli* and referred in ancient inscriptions as "*Chikkabagilu*" itself was a part of the *Badagarenadu*. Two inscriptions are reported from this place. The *Narayanaswamy* temple here is a Hoysala temple in Chola style and has *garbhagriha*, *antarala* and *navaranga*. A record dated 1289 A.D. in the reign of *Narasimha III* refers to a grant by all the chiefs of village *Chikkabagilu*, to the deity *Narayana*. Another inscription of about 17th century refer to the repairs to the Upper structure of the temple by a certain *Madappa gowda* of the village together with *Channaiah* of the neighbouring village *Malangi*. The square *garbhagriha*, has a simple doorframe, and houses a beautiful *Narayana* sculpture holding *Shankha*, *Chakra*, and *Gada* in his arms in an *Abhaya mudra*. The pillars in the *Navaranga* are simple and has lotus in its ceiling; the roof is

inclined. The walls are simple. The *garbhagriha* and *navaranga* have small *Devakosthas* and decorated pillars. The main entrance of the temple is collapsed. Near to this, there is a Vrindavan structure and some oil grinding stones. The ancient Desheshwara temple near the tank has been renovated. It houses a *Shivalinga* and a *Nandimantapa* in front. There are other new temples in the village such as *Ravaneshwara*, *Mahadeshwara*, *Maramma*, *Maneyamma* and others.

Dadaga (850) : This is 12 kms northwest of the taluk centre *Nagamangala*, referred in ancient records as *Dadigana kere* (1285 A.D.), *Dindigana kere* (1114 A.D., *Alisandra*), *Dadigawadi*, and *Dadiga*. The name *Dadiga* to the village is because of its establishment by the Ganga king *Dadiga*. This was a part of the ancient *Kalkuninadu*, and probably identical with the administrative division 'Dadigapadi' referred in Tamil records of the Cholas. According to *Belluru* (1269 A.D.) and *Dadiga* (1285 A.D. and 1400 A.D.) records, the village was an agrahara. Six inscriptions are reported from this place. An undated record in the reign of the Hoysala *Vishnuvardhana*, registers the grant given by the Chieftan brothers *Mariyane* and *Bharatamayya* along with their wives *Jakkale* and *Hariyabbe*, dedicating the *Bahubalikuta* (probably a feeding house) of the *Pancha basadi* which included four Jain temples of *Desiyagana* and one of *Kanoorugana* to a certain *Meghavendra Siddhantadeva*, a disciple of *Munibhadra Siddhantadeva* of *Javalige*. *Shantinatha basadi* here, has only a *garbhagriha* and a spacious *navaranga*, has been completely renovated. The *garbhagriha* houses a *Shantinatha* sculpture and some small *Theerthankara*'s as well as a bronze sculpture. A fragmentary record dated 1285 A.D. on the beam of the *Chennigaraya* temple records the grant given to the god *Chennakeshava* of the ancient agrahara *Dandiganakere* and the construction of a *shikhara* to the temple with an expenditure of five *panas*. A record of about 14th century in the same place, records the grant given by the wife of *Veerapilla* of *Pattangi* to the stonework of *suttalaya prakara* of the temple. Another inscription of the same period records the installation of goddess *Lakshmidēvi*. The *Cheluvanarayana* temple in the centre of the village has *garbhagriha*, *antarala* and a spacious *navaranga* with 24 pillars, as well as a *kaisale mantapa*. The *antarala* has a *Ramanuja* sculpture and the lintel has small sculptures. The *Keshava* sculpture in a *mantapa* near the tankbund is from this temple and requires preservation. A record dated 1518 A.D. refers to a grant given to the god *Halagekaranatha* (the present *Veerabhadra*) in the village *Perumalahalli*. The renovated temple has a *Veerabhara* sculpture.

The *Yoganarasimha* temple built in the reign of *Rajendra Chola I*, is a structure of about 1020 A.D. has *garbhagriha*, *antarala*, *navaranga* and houses

a *narasimha* sculpture in a *Yogamudra*. At a distance from the village is a *Someshwara* temple of about 12th century and houses a *Shivalinga* in its *garbhagriha* and a *Nandi*. *navaranga* is completely ruined. There are other temples such as *Anjaneya*, *Maramma*, *Mastyamma* and *Kollapuradamma* in the village.

Devalapura (2064) : This is a hobli centre situated 14 kms east to the taluk centre *Nagamangala*. Ancient records do refer to this village as '*Devalapura*'. For the first time this village name is referred in a record dated 1444 A.D. from the neighbouring Bechirak village *Mutsandra*. Six records are reported from this place. A record dated 1472 A.D. on the left wall of the main entrance of the Lakshminarayana temple refers to a grant given to the god *Gopinatha* by a certain Chikka Allappanayaka, in the presence of the deity *Lakshmikantha*. Two more records from the same place dated 1463 A.D. and 1483 A.D, registers the grant of *Maggadere* (tax for weaving) to the cloth decorations of the deity *Lakshmikantha*. *Pattaladamma* temple on the road to *Devarahalli* is famous. The *Lakshminarayana* temple (*Lakshmikanta* in records) located at the centre of the village in the Brahmins Street has a spacious *prakara* and is facing east. It has *garbhagriha*, *antarala*, *navaranga* and *mukhamantapa*. The temple is a later Hoysala structure and houses a *Lakshminarayana* sculpture. The ceilings in the *navaranga* has lotuses decorations and a record here registers that the *encloser wall*, *Mahadwara* and Lamp post (*Deepa Sthambha*) were constructions caused by a certain Chikka Allappanayaka in 1472 A.D. The *Devakoshtas* and small pillars on the temple wall are simple, with a brick *shikhara* of about 17th century on its *garbhagriha*. In front of the temple is a tall *Deepa Sthambha*. To the left of this is a small temple with brick *shikhara* that houses sculptures of *Ramanuja*, *Lakshmi* and *Bhashyakaras*. A new main entrance with an arch has been provided to the temple at the entrance of the village itself. The *Pattaladamma* sculpture in the *Pattaladamma* temple now completely modernized is also significant. A Jatra for the goddess is held 15 days after Yugadi festival. The *Kodi Thimmappa* temple on a hillock to the north of the spacious Tank outside the village is in a ruined state. This structure of about 16th century has *garbhagriha*, *antarala*, *navaranga* and an open *mukhamantapa*. The *garbhagriha* houses a recent sculpture of *Sreenivasa* and has a brick *shikhara*. *Nanjunda* a local *Veerashaiva* poet of about 1841 A.D. has written many works in Kannada.

Kasalagere (455) : This is a village near to *Devalapura* and five inscriptions are reported from this place. A record dated 1142 A.D. near the ruined *Kalleshwara* temple outside the village registers the grant given to the god *Parshwanatha*, by a certain *Savanta Someyanayaka* a disciple of *Bhanukeerti Siddhantadeva* after

causing the construction of a tall *Chaityalaya* (a Jain temple) at *Hebbidiravadi* as well installing the deity. Another record dated 1190 A.D. of *Ballala II* registers a grant for the daily services to the god *Kalideva* at *Hebbidiravadi*. Another record lying to the left of the former one, of about 12th century refers to the local basadi as '*Kalkuninada Ekkoti Jinalaya*' and names the sculptor *Machoja* and eulogises him as the Acharya of *Kalkuni nadu* and Vishwakarma of this *Kaliyuga*. The local records confirm the fact that the early name of *Kasalagere* was *Hebbidiravadi*. The *Kalleshwara* temple is in a ruined state and the Jain temple is no more. The ruined *Kalleshwara* temple outside the village (*Kalideva* of records) is a simple structure with *garbhagriha*, *antarala*, and *navaranga*. The *garbhagriha* houses a *Shivalinga* and the ceiling has lotus decorations, with simple doorframe. The ceiling of the *Navaranga* is crumbling. There is a Jain record and a sun sculpture in the *navaranga*. Exterior side of the wall and the doorframe of the temple have disappeared. A Jain record dated 1142 A.D. refers to the god *Parshwanatha*. The ruined temple originally must have been the Jain temple henceforth referred as *Ekkoti Jinalaya* because of religious repercussions and later in 1190 A.D. became a *Kalideva* temple. This fact requires some examination. Among the two hero stones in this temple, one refers to the couples *Mahadeva* and *Mahadevi*. This hero stone has three panels; the lower panel has the figure of couples along with fan bearers (servants). The central panel has figures of the couples in a procession towards a vacant platform with a soldier holding a sword standing near it, probably indicating some self-immolation. The upper panel has a *Mukkode* Carving. Another hero stone sculpture at the *Veerara gudi* (hero stones temple) to the right of this temple refers to the death of a certain hero *Gujjanayaka*. There are other new temples such as *Muddalingeshwara*, *Boredeva*, *Vishnu*, *Lakshmidevi*, *Maramma* and others in the village.

Devarahalli (152) : This is 18 kms northeast of taluk centre *Nagamangala*. Nine inscriptions are reported from this place. One of the record is a copper plate grant, dated 776 A.D. in the reign of the Ganga king *Sripurusha*. The grant was with some villager. It refers to the grant of the village *Ponnalli* for the worship of god in the Jain temple '*Lokatilaka Basadi*' built at *Sripura* by a certain *Kundacchi* of *Sagara* family, the wife of king *Prithvi Nirgunaraja* of *Bana* lineage. This record has nothing to do with village *Devarahalli*. Inscriptions from the place indicate that *Devarahalli*, which had the *Tirumaladeva* temple (*Taapasiraya*), was a hamlet of another village *Malanayakanahalli* in the division of '*Devalapura sthala*'. Independent references to *Devarahalli* in records come only after the 19th century.

The *Tapasiraya* temple (*Thirumala* deva temple in records) near the entrance of the village is a 15th century structure confirmed by records at the neighbouring village *Mutsamudra* (1444 A.D.) and *Madihalli* (1457 A.D.) This has a Dravidian *Shikhara* and a beautiful *Shreenivasa* sculpture in sthanaka posture, on a garuda pedestal in the garbhagriha. A record dated 1529 A.D. registers the grant given by a certain Virupanna nayaka after the construction of the *Amma* (*Lakshmi*) temple to the left of the *Tapasiraya* temple. There are two garbhagrihas in the *antarala* facing each other and houses *Ramanuja* and other *Alwar* sculptures. The festive sculptures of *Vishnu* made of *panchaloha* flanked by *Sridevi* and *Bhudevi* are also attractive. The ceiling in the *navaranga* has lotus decorations and there is a *mukhamantapa* and *Patalankana* in front of the *navaranga*. The temple has a two tier prakara wall with a spacious open *kaisale mantapa*. A record of about 16th century refers to the construction of two ankana with an expenditure of 1093 *honnu* by a certain *Lakkappa Nayaka*. Tall pillars are used in the structure of the temple. There is a twenty feet tall *Garuda* pillar in front. During Sankranti days, a Jatra in the name of the deity is held. There are other new temples such as *Anjaneya*, *Banamma* etc., in the village.

Dhanaguru (4076) : This is situated 17 kms east to the taluk centre *Malavalli* and referred in records as '*Da(ha)naguru*, *Dhannuru* situated in the ancient *Badagarenadu*. One Tamil and two Kannada (*Ganga* and *Hoysala*) inscriptions are reported from this place. The Tamil record of about 11th century in the *Gowrishwara* temple outside the village, eulogizes the merchant guild of *Ayyavole-500*, refer to the construction of *Mahadeva* temple caused by them at *Dhanaguru*, naming the deity as '*Veerachola Kavareshwara Udeyar*' as well as a *Bhairava* mantapa and the grant given to it. The present *Gavareshwara* (*Gowreshwara*) temple is the ancient *Kavarai Ishwara* temple referred in the record. The name is because the *Gavare's* (merchants) caused the construction. The temple has *garbhagriha*, *antarala*, *navaranga* with a southern entrance and *mukhamantapa*. To the left of the temple is a mantapa of *Kalabhairava* (referred in records). The temple has a *Shivalinga* in its *garbhagriha*, three petalled lotus in the ceiling, *poornakumbhas* in the five band decorated doorframe. The doorframe of the *antarala* is decorated with three bands. The *navaranga* has sculptures of *Ganapa* and *Saptamatrikas*. The central ceiling is flat with lotus decorations. On the pillars in the *mukhamantapa* of the side entrance to the *navaranga*, has bas-relief's of *Bedara Kannappa*, *Kalingamardana* and *Nataraja* holding a *Veena*, *Kamadhenu* and a devotee. The simple walls of the temple have decorated pillars. '*Veerashaiva Samsthana Matha*' a centre belonging to the *Balehonnuru Rambhapuri Peetha* lineage has been established here. The fifth

among the Acharyas of this Peetha was *Shadaksharadeva* famous as '*Mummadi Shadakshara Deshikendra Shivacharyaswamy*' and a great Kannada-Sanskrit poet of about 1629-1700 A.D. He has written more than 18 works such as *Kavikarnarasayana* in Sanskrit, *Rajashekhara Vilasa*, *Shabarashankara Vilasa* and *Basavaraja Vijaya* in Kannada in Champu style. He is said to have resided in the *Gavimatha* at the neighboring *Halasalli* village while writing his works. He was the family teacher to a certain *Amritamba* of *Arasu* lineage, the mother of *Chikkadevraja Odeya* and was the last writer in the style of Kannada Champu writings. His *gadduge* is now located at *Yelanduru*. Among the fifteen *Shivacharyas*, the *gadduge* of '*Adya Guru Uddana Shivayogi*' including the ten *gadduges* of the *Shivacharyas*, in the lineage of the teachers of this Peetha were established in this village. The archival materials found in the small cave in front of the *gadduge* of *Uddana Shivayogi* are preserved in the cave itself. The ruined stone structure to the right of the *Matha* is the remains of an ancient matha and requires preservation. There are other temples such as *Upparige Basappa*, *Veerabhadra*, *Ganeshha*, *Anjaneya.Hucchamma* as well as recently built beautiful Masjid and a Dargahs.

Dinka (1643) : This place is situated 20 kms west to the taluk centre *Pandavapura*. The local legend says that the goddess killed the demon *Dinkasura* and got the name *Dinkadamma*. The sculpture of the deity *Mahishamardini* painted in red is a beautiful wooden image in the *Dinkadamma* temple. A Jatra is held for the goddess, a day after the *Yugadi* festival. In a field to the north of the village are two separate temples *Malleshwara* and *Veerabhadra* with *garbhagrihas*, *antaralas*, and *navarangas*. One houses a *Shivalinga* and other a *Veerabhadra* sculpture. The walls of these temples are simple with decorated pillars. These are structures of about 14th century. Single cell *garbhagrihas* located at the three corners of the *Veerabhadra* temple are empty. It is said that the *Hanuman* sculpture in the *Hanumantha* temple at the entrance of the village is an installation by *Vyasaraja*. Nearby is a *Vrindavan*. There are new temples like *Sunkada Maramma* and eight hero stones of about 16th century at the main entrance of the village.

Dodda Arasinakere (8,755) : This is located 12 kms southwest of *Madduru* the taluk centre, and is referred as '*Hiriyarasanakere*' in ancient records. Moreover records from *Hosaboodanur* (1276 A.D.) and *Doddarasina kere* (1342 A.D. and 1437 A.D.) gives the other name of the village as '*Anadi Agrahara Mummadi Chola Chaturvedi Mangala*'. This village once famous as an agrahara, an educational centre, an administrative head quarters, formed part of the ancient *Vadagerenadu*. Eleven inscriptions, six in Tamil and others in

Kannada, (five of about 11th century, four of about 12-13th century and one each of about 14th and 15th centuries) are reported from this place.

Five inscriptions carved on the wall of the *Adimadhava* temple (*Madhava* perumal in records) in the village, states that the temple was built during the reign of *Rajendra Chola III*. This Chola temple has *garbhagriha*, *antarala*, *navaranga*, spacious *sabha mantapa* and is on the verge of extinction, which requires preservation. The *garbhagriha* is empty and the *antarala* with a simple doorframe has damaged doorkeeper sculptures. The entrance to the *navaranga* is very small. Round pillars hold the ceiling that has lotus decorations. The *sabhamantapa* is a later addition and houses a *sidi* pillar. The walls of the temple are simple and have some empty *devakoshtas*. Several inscriptions in the place refer to the grants given by Hoysala as well as Vijayanagar kings to this temple. In the *prakara* of the Anjaneya temple in the village are new temples such as *Hanumantha*, *Ishwara*, *Rama*, *Shani*, *Kalamma*, *Hiriyamma*, and *Mahadeshwara*. All the Tamil records are preserved in this temple. A Jatra is held for the deity *Eluramma* during the month of February. There is a *Vamanamudre* slab near the entrance of the village. **Chikka Arasinakere (4301)** : This is a hobli centre near to the village *Dodda Arasinakere*. Referred as '*Chikkarasinakere*' even in inscriptions, this was a part of the ancient Badagarenadu. Two records are reported from this place. A record dated 1322 A.D. in front of the *Harihareshwara* temple at *Kyataghatta* refers to this village as '*Sri Voppana Adiya Agrahara 'Chikka Arasinakere*, which as well as an educational centre. There is an *Ishwara* temple of about 14th century, facing east by the side of the road to *Kyataghatta* outside the village. It houses a *Shivalinga* in its *garbhagriha*, four and half feet high doorkeepers in the *antarala*. *Navaranga* possess sculptures of three feet *Ganapa*, *Vishnu*, *Saraswathi*, and the bas-relief of a serpent. The temple is in a dilapidated state and requires restoration. A site of the old Church is now referred by different names such as '*Reverend Rajendraswami Punya Kshetra*,' '*Sarveshwara gudi*', and '*Kongara Matha*'. The structure has an unpublished Tamil record on a stone slab with Cross symbol mark on it. Every year a Jatra is held in the month of May. The *Kalabhairaveshwara* temple inside a spacious *prakara* on the left bank of the river is now completely renovated. In the *prakara* of the temple are ancient sculptures such as *Bhairava*, *Sun*, and *Ganapati*. A jatra for the deity is held on the second Sunday after the Yugadi festival. There are other temples in the village such as *Ishwara*, *Lakshmiddevamma*, *Anjaneya*, *Yellamma* and others.

Doddagadigana Halli (1329) : This is located 14 kms southeast of the taluk centre *Krishnarajapet* and is significant because of the Hoysala record and the Jodi Linga temple. An inscription either to unnoticed is reported here for the

first time, refer to the reign of Hoysala *Vishnuvardhana* and merchant. Since most part of the slab is buried details are not available. However it can be surmised that it refers to both the construction of the temple as well as the grant given to it. This twin temple facing east in a field outside the village has two separate *garbhagrihas* open *antaralas* and *navarangas*. The temple to the left is a perfect structure of the Hoysala *Vishnuvardhana* reign. The ceiling in the *navaranga* is attractive. The temple to the right seems to be a later addition. The former temple has four *Saptamartrika*, two Sun god sculptures and a Nandi in its *navaranga*. The main entrance doorframe of the *navaranga* has three band decorations, a *gajalakshmi* in its lintel and a five band decoration above it. There is a *Kshetrapala Bhairava* sculpture in the small temple to the left of the main shrine and oil crushing stone behind it. People worship the *Nandi* pillar in the *Basaveshwara* temple located inside the village. The temple has been renovated. Near to this are about thirty hero stones. There are some hero stones in the Harijan colony also.

Dudda(1779) : This place a hobli centre situated 15 kms north west of the taluk centre *Mandya*, is on the road to *Melukote*. Moreover, three inscriptions are reported from this place. The *Lakshminarasimha* temple has *garbhagriha*, *antarala*, *navaranga* and a recently constructed enclosure wall. The deity is called '*Nadukeri Narasimha*' and the temple is a Hoysala structure. The *garbhagriha* houses a four-armed *Narasimha* sculpture with *Lakshmi* sitting on his left lap. The *antarala* has a *Ramanuja* sculpture and its doorframe has five bands. In the *navaranga* is a *Garuda* chariot. Every year in the month of June, a *Kalyanotsava* is held for the deity. On the road to *Bettally*, outside the village on the tank bund is a ruined *Someshwara* temple of the Hoysala period. It has a *Garbhagriha*, an *antarala* and a *navaranga* with lotus decorated ceilings and doorframes with band decorations. The *garbhagriha* houses a *Shivalinga* and *Nandi* sculptures. The walls of the temple almost in a dilapidated state have *devakoshtas* and small *shikharas*. Nearby is a ruined mantapa. The *Ganapati temple* has sculptures of *ganapati* and *Saptamatrikas* of the Hoysala period. A folk tale is narrated about a place located near the tank of the village viz., A cold war broke out between the Paleyagar chief of *Dudda* and *Basaralu*. The paleyagar of *Dudda* tried in vain to summon, arrest and behead the Paleyagar of *Basaralu*, as well as to obtain his queen by fraud methods and failed. The queen of *Basaralu* after cursing the Paleyagar of *Dudda* self-immolated herself at the main entrance of the village *Dudda*. A fierce battle took place between the two Paleyagar chiefs at *Karugallu* ending in ruining both the Chieftains and their kingdom. The historical truth of this folk tale has not yet been substantiated.

In the *Chowdeshwari* temple of the Hoysala period outside the village, in the only *garbhagriha* that remains is a four feet tall seated *Durga* image. It was an administrative centre over 24 villages and is referred as *Kattemane*. At the house of a certain Venkatanarasaiah Shetty, there is an attractive 24 inch long bronze ladle referred as '*Desi bronze ladle*' (also referred as '*Chalavadigala Gante Battalu*'). There was a connection between the ladle and the twenty-four villages. There was a practice of collecting '*Padi*' from this ladle (a measure of three *Paavu*) during festivals, marriages, thread bearing ceremonies, Jatras and other celebrations. The ladle has a mouth flanked by swans and a sculpture of Serpent headed *Someshwara Linga* and *Nandi* in between the mouth and ladle's handle. By its sides are carved the professional symbols of the 18 different sections of the people residing in the village, such as Horse (*Raajatva*), Balance (merchants) Plough, (*Okkaliga*), *Janivoara* (Brahmin), *adigallu* (the goldsmith), *Peetha* (*kattemane*), Scissors (*kuruba*), Net (fisherman), *Adigallu* (*Kammara*), *Chakra* (pottery) along with the symbols of Washerman, Carpenter, Tailor, Cobbler, Barber Knife, Salt maker, Holey (the drum) and *Uppara*, In the small bowl of the ladle's handle, a lamp can be lit. In addition, there is a small hanging bell chain. This special antic deserves preservation in a Museum. The fort structure of the village is lost. There are other temples in the village such as *Rama*, *Veerabhadra*, *Anjaneya*, *Lakshmidevi*, *Maramma*, *Hombalamma* and *Pattaladamma*.

Gende Hosahalli(1634) : This is located 19 kms southeast of the taluk centre *Srirangapattana* and two kms north on the left bank of the river *Kaveri*, on the road to *Bannuru* from *Srirangapattana*. Near the village is an anicut in the shape of a horseshoe across the river *Kaveri* that has created islands full of bamboo bushes. It has become a breeding house for birds similar to *Ranganatittu* bird sanctuary. The place has all the ingredients of becoming a major bird sanctuary. At present, the authorities from *Ranganatittu* have undertaken the development work of this place.

Govindanahalli(1781) : This place, situated 20 kms northwest of the taluk centre *Krishnarajapete*, was part of the ancient *Kabbahunadu*. Three records reported from this place are located in the *Panchalingeshwara* temple. A record dated 1236 A.D. in the reign of Hoysala *Veera Someshwara*, registers a grant given to many Brahmins at the feet of god *Sri Ramanatha Setu* probably the present *chunchanakatte* by a certain *Murari Mallayya Dandanayaka* after establishing the village *Tenginakatte* as an *agrahara*.

Originally, the *Panchalingeshwara* temple was a *Chatushkuta* built in dravidian style. Now the temple has five *garbhagrihas* and the eastern one

being a later addition. Each *garbhagriha* although has separate *antarala*, but possess a common *navaranga*. The two main entrances facing north have *mukhamantapas* and *nandi mantapas* in front. The temple has no platform. It has richly decorated uniform *shikharas* in dravidian style. It has Shivalinga in all its *garbhagrihas*. The doorframe is attractive and has perforated windows (*Jaalandra*). The *bhuvaneshwari* in the *navaranga* and the *tirugani* pillar are attractive. There are in the *devakoshtas*, beautiful sculptures like *Ganapa*, *Shanmukha*, *Saptamatrika*, *Mahishamardini*, *Saraswathi*, *Veerabhadra* and *Umamaheshwara*. The label inscriptions on the pedestals of the doorkeeper's sculpture refer to a certain sculptor, *Mallitamma*. He was none other than the famous *Mallitamma* referred in Hoysala records at *Amritapura* (1196 A.D.), *Harnahalli* (1234 A.D.), *Nuggehalli* (1249 A.D.), *Javagal* (1250 A.D.), *Saligave* (1258 A.D.), and *Somanathapura* (1269 A.D.). *Mallitamma* must have played an important role in building the *Govindanahalli* temple (1236 A.D.). On the small *devakoshtas* of the temple wall are varieties of bas-relief sculptures like *Keshava*, *Narayana*, *Madhava*, *Govinda*, *Vishnu*, *Madhusudana*, *Trivikrama*, *Vamana*, *Sreedhara*, *Hrishiksha*, *Padmanabha*, *Damodara*, *Paravasudeava*, *Saraswathi*, *Indra-Sachidevi*, *Lakshminarayana* sitting on *Garuda*, *Narasimha*, *Lakshminarasimha*, *Yoganarasimha*, *Varaha*, *Nambi Narayana*, *Harihara*, *Kalinga Mardana*, *Govardhanadhari* *Gopalakrishna*, *Venugopala*, *Tandaveshwara*, *Dakshinamurthy*, *Gajasura Mardana*, *Bhairava*, *Ganapa*, *Durga*, *Ravana* and other mythic and religious sculptures. They create a *devaloka* on the walls of the temple. The bas-relief sculptures on the walls have labels referring to the twelve postures among the 24 postures of *Vishnu* and help us in identifying the sculpture. With its minute carvings, they are a delight to watch and are similar to the decorations on walls in the *Brahmeshwara* temple at *Kikkeri*. The name *Govindanahalli* to the village is because of the beautiful *Govinda* sculpture in the temple. This temple can only be compared with the Hoysala style *Panchakuta* temple at *Somanathapura*, and the *Lakshmi* temple at *Doddagaddavalli*. This is one of the superior structures of the district. The *Gopalakrishna* temple at the fort, the *Ganadadevaru* and the *Veerabhadra* temples of the Hoysala period are in a dilapidated state. **Margonahalli(397)** : This is a neighbouring village of *Govindanahalli*. There is a hero stone of the *Ballala I* reign (1103 A.D.). The *Ishwara* temple behind the tank is of about 12-13th century and has *garbhagriha*, *antarala*, *navaranga* and *nandimantapa*. The inner face of the temple is built in stones and the outer face in bricks. The *garbhagriha* has stucco *Shikhara* and houses a *shivalinga*, with *Ganapati* in the *antarala*, *Sun*, *Shanmukha*, *Saptamatrika* and *Naga* sculptures in the *navaranga*. In front of the *navaranga* is a *Nandi*

sculpture and *Nandi* pillar. Among the two hero stones of the Hoysala period near the *Kalleshwara* temple, one is a lion hunting memorial hero stone. In addition, there are several hero stones of the 18th century as well as recent temples of *Channarayaswamy*, *Veerabhadra*, *Hucchamma* and *Maramma*.

Madapura(1657) : This is near to *Govindanahalli*. The local *Mahalingeshwara* temple of about 14th century has *garbhagriha*, *anrtarala*, *navaranga* and a *mukhamantapa* with an side entrance. With the help of the Government and the local people, the Manjunatha Dharmotthana Trust of Dharmasthala has restored the temple and is now in a good shape. The *garbhagriha* houses a *Mahalingeshwara Linga* and in the *devakoshtas* of the *navaranga* are *Ganapati* and *Bhairava* sculptures. The central ceiling has three petaled lotus. The *Navaranga* has sculptures of *Bhadrakali*, *Bhairava*, *Bhringi*, *Sun*, *Ganapati*, and doorkeepers. The Manjunatha trust has helped in the restoration of this temple. A record on a Well states that *Muddukrishnamma*, wife of *Mummadi Krishnaraja Odeyar*, a resident of this locality caused the construction of that well. A folk tradition gives her name as *Deviramma* and refers to her grave in the place.

Hale Madapura(333) : This village is about three kms from *Madapura*. Outside the village on the left bank of the river *Hemavati*, is a *Triyambakeshwara* temple of the Hoysala period with a *garbhagriha*, an open *antarala* and a *navaranga*. This ruined temple standing on small pillars has *Shivalinga*, *Nandi* and *Ganapati* sculptures as well as a lotus decoration in the ceiling of *Navaranga*.

Kade Hemmige(839) : This neighbouring village has a lengthy inscription refering to the grant by a certain *Chikkegowda of Hemmage* to the god *Ankakara*. The *Ishwara* temple is a Hoysala structure and is in a dilapidated state. Near the temple is an ash mound called *vibhutikuppe*. The place requires examination to ascertain whether the site is an ash mound of new stone age or just an ash accumulation.

Halebeedu (1910) : This is 10 kms north from the taluk centre *Pandavapura* and referred in records as '*Halebeedu*' itself. Until now three Hoysala as well as two Vijayanagar records are reported from this place. A record of the Hoysala king *Veeraballala* refers to the grant of the village *Maleyanahalli* situated in *Keragodunadu* for the services of the god *Kambheshwara* of *Banada Tondanur* to the its priest and attenders and *the matha* of the temple. Another record refers to the distribution of monthly *Bhatta Vritti* to five priests. Another record dated 1538 A.D. near the same *Ishwara* temple refers to restarting of the God's worship and restoration of the temple by a certain *Manjappayya* and others. For more than 200 years, worship had stopped and the temple had become dilapidated. The ruined *Ishwara* temple in the outskirts of the village is the

Kambheshwara temple referred in the above-mentioned record. This dilapidated Hoysala temple facing east, has *garbhagriha*, *antarala*, *navaranga* and open *mukha mantapa*. The *garbhagriha* houses a *Shivalinga*, a *Ganapati* in *antarala*, *Vinayaka*, *Bhairava* and other sculptures in the *navaranga*. The *Bhairava* is the one referred to in the above record. There are temples such as *Kari Thimmappa*, *Hiriyamma*, *Maramma*, *Pattaladamma*, and others in the village as well as a hero stone near the *Maramma* temple.

Hanumantha Nagar : This is a hamlet of *Karadakere* village on the *Mandya-K.M.Doddi* Present Bharathinagar road, Situated 16 kms northeast from the taluk centre *Madduru* and five kms away from *Kalamuddana Doddi*. The place name *Hanumantha nagara* is because of the famous *Anjaneya* temple in the complex of *Atmalingeshwara temple*. *G. Madegowda* ex-Parliamentarian and the president of the *Bharateeya Shikshana* Trust came forward to establish this centre in 1988 with the help of the people from this district. The temple construction was completed in 1993. A Boarding school, well-furnished Guest House, Tourist Home, Annur Siddegowda Stadium and a Marriage Hall have been established in this place. To the left of the *Atmalingeshwara* temple is a lake called *Pavanaganga Kola* of large dimension constructed in a triangular shape for the use of devotees. Water to this lake flows from the nearby *Vishweshwaraiah* Canal. The main entrance of the temple has a beautiful tall tower of about 90 feet. Passing through this entrance one can enter the corridor of 32 pillars with the *garbhagriha* of the deity *Atmalingeshwara* at its centre, a 70 feet long *Hazara* in front of the corridor as well as the surrounding scenery, which provides peace to the onlookers. To the right, of the main entrance is the *navagraha* shrine and to the right a *Parvati* shrine and a shrine completely embellished with mirror near to it. In the *prakara* of the temple are centres of *Dharma Peetha*, *Nyaya Peetha* and *Kalyana Peetha* as well as Guest Houses built by the donees and the State Tourist Department for the use of the Pilgrims. By the side of the temple, a beautiful 12 room Tourist Home has been built at a cost of Rs 25 lakhs. During every festival, the deity *Atmalingeshwara* is decorated with valuable ornaments. A Car festival is held during *Shivarathri* festival. **Kadakottanahalli(3,768)** : This is 20 kms from the taluk centre *Madduru* and 10 kms from Hanumanthanagar. A record dated 1342 A.D. from *Dodda Arasinakere* refers to the place as '*Kadukottanahalli*' and a lone fragmentary record dated 987 A.D. is reported from this village. During the fieldwork, two more records (unpublished) have been noticed near the *Chowdeshwari* and *Bhairava* temples. The local *Veerabhadra* temple, a 19th century structure has *garbhagriha*, *antarala*, *navaranga* and a spacious *prakara*. The temple houses a

three and a half feet tall *Veerabhadra* sculpture and has stucco *shikhara*. There is a *Bhairava* sculpture in the *navaranga* and its ceiling is flat. Near the Canal outside the village, only *garbhagriha* and *antarala* of a *Someshwara* temple, considered as a door to heaven is visible. It houses a *Shivalinga* and a *Nandi* sculpture. The record dated 987 A.D. mentioned earlier is outside this temple. The *Sakudevamma* temple of nine *ankanas*, with 12 small pillars, located in the paddy field about two kms from the village is now surrounded by a mound. It has a small entrance. Inside the temple are separate *Saptamatrika* sculptures of the Ganga period as well as Sculptures of *Veerabhadra* and *Ganapati* on either side. In a shrine of one *ankana* to the left of this temple is a *Kshetrapala Bhairava* sculpture. Torana pillars of later period are at the entrance of this complex. There are other temples such as *Maramma*, *Devamma*, *Mahadevamma*, *Chowdamma*, *Rakshasamma*, *Bammamma*, *Shani Mahatma* and *Bhairava* in the village, as well as many hero stones, *Mailara* and *Ravaleshwara* sculptures.

Haravu(1875) : This place is situated 10 kms northeast from the taluk centre *Pandavapura* on the road to *Katteri* and referred as '*Harahu*' in ancient records. Two records are reported from this place. The *Ramachandra* temple located in a spacious area is a structure of the Vijayanagar period. A record dated 1467 A.D. from the neighbouring village *Seetapura* refers to a grant given to this temple. This has an attractive doorframe located in a mammoth *prakara*. This is facing east and has *garbhagriha*, *antarala*, *pradakshina patha*, a spacious *navaranga* of 35 *ankanas*, *mukhamantapa* and a *hazara* with mammoth pillars. After the disappearance of the *Srirama* sculpture from the *garbhagriha*, a beautiful sculpture of the deity *Lakshminarayana* has been installed in it. The festive sculpture of *Srirama*, flanked by *Lakshmana* and *Sita* made of Alloy are attractive. The single slab small *Saligrama* here is with *Asthadikpalakas* carvings on its small pillars. Lamp brackets are provided in all the four sides of the pillars of the *navaranga*. There is a 30 feet tall *Garuda* pillar in front of the temple. This temple was in a dilapidated state. Now the restoration is in progress. Reconstruction and repairs of the *prakara* wall has been undertaken. The *Kallinatha* temple in a paddy field on the left bank of *Chikkadevaraja* Canal, is a structure of the Vijayanagar period. The temple has *garbhagriha*, *antarala*, *Navaranga* and *mukhamantapa*. The *prakara* wall encircling the temple is almost lost, except for its southern entrance corridor. It houses *Shivalinga* and *Nandi* sculptures. The *shikhara* is damaged and the temple structure is simple.

Hebberalu (Hebbalu)(1312) : This is 26 kms north from the taluk centre *Madduru*. A hero stone record of about 12th century in the garden of a certain *Lingaiah* on the road to *Ankanathapura* outside the village is reported from this

place. The *Ishwara* temple of about 12th century of the same place is now covered by anthills and bushes. It has a *garbhagriha*, an *antarala*, and a *navaranga*. The *Someshwara* temple (referred to as a door to heaven), a 13th century structure below the tankbund has *garbhagriha* and *sabhamantapa*. It houses *Shivalinga* and *Nandi* sculptures. The *Thirumalaraya* temple in the Brahmins' street houses a four and a half feet tall sculpture of the deity *Shreenivasamurthy*. There are eight hero stones in the tankbed, as well as a lone hero stone near the *Hiriyamma* temple. **Navile (1104)** : This is very near to *Hebberalu* village, situated on the left bank of the river *Shimsha*. In this place the river *Shimsha* flow towards west, hence is famous as *Paschima Vahini*. Little away from the bank of the river *Shimsha* on a hillock is a *Ranganatha temple* (referred as *Hole Ranganatha*) renovated in 1910 itself. This is a structure of about 17th century and houses in its *garbhagriha*, a *Narayana* sculpture in *Sthanaka* posture on a *Garuda* pedestal. The sculpture is five feet tall and has four arms, two of them with *Shankha* and *Shakra*, one a *Varadahasta* and another resting on the waist. A Jatra is held for the deity jointly with the neighbouring *Marramma* Jatra of *Bandahalli* during the *Shivarathri* festival. The Mysore rulers had given gifts to this temple in 1902. The temples of *Maramma*, *Anjaneya*, *New Ranganatha* and festive sculptures are recent. The *Anjaneya* temple has a horse shoe type platform and its *shikharas* are attractive. There are three hero stones near a ruined mantapa on the way to the hillock.

Hemagiri : This is a small hill surrounded by the river *Hemavathi* and hence the name *Hemagiri*. This is eight kms east from the taluk centre *Krishnarajapete*. The *Venkataramanaswamy* temple on the hill is a modern structure and a legend refers to this as a sacred place of frequent visit by Lord *Vishnu*, from his residence at *Vaikuntha*. Every year in the month of January, a Car festival and a Ferry raft festival are held for the deity *Venkataramanaswamy*. Farmers visit this place 15 days before the start of the festival from different corners of the state, for the cattle fair held at *Horimala*, a spacious field of about one and a half square miles. From all aspects, this Jatra is a special attraction of the district and can be enjoyed only by seeing. A 415 metre long Anicut was built here across the river *Hemavathi* in 1880 A.D. and the location is a worth visiting place. The river *Hemavathi* has created a vast island of about 310 acres (*Hosapattana*) and there are relics of an ancient fort. The place has full of vegetation. The place has a bird sanctuary, matching the *Rangana Tittu* and *Kokkare Belluru* bird sanctuaries and it can be reached through ferry boats. To this place away from jostling crowds and free from environment pollution birds like Bill Stark, Light Flemming, Haeabis, Christer, *Kajana*, *Belava*, *Bellakki*

and others migrate from distant countries like Siberia, Burma, Afghanistan, Austria, Sri Lanka, and also probably from the northern states of Gujarat and Rajasthan. There is a necessity of declaring this bird sanctuary, a place of visit to birds of different sizes and colours, as a protected zone, free from natural pollution. **Kundanahalli(302)** : This is seven kms northwest from the taluk centre *Krishnarajapete* and is noteworthy because of the *Ishwara* temple of the Hoysala period. This ruined temple facing east is by the side of a tank outside the village. It has *garbhagriha*, open *antarala* and a *navaranga*. The *garbhagriha* houses a *Shivalinga* and the pillars in the *Navaranga* are simple. There are doorkeepers' sculptures at the entrance. Bushes have grown around on the inscription, sculpture and stone oil mill remnants outside the temple. This now in a dilapidated state requires protection. **Makavalli (1216)**: This is 15 kms northwest from the taluk centre *Krishnarajapete*. There are four hero stones erected in front of the *Ishwara* temple of the Hoysala period. One is a memorial of the hero who died in a battle and has an inscription on it which is not yet published. Two of them are pig hunting hero stones. On one of them is a significant sculpture of a hero fighting against a pig as well as the scene of a hunting dog attacking the pig by sitting on its hump.

Hirikalale(2164) : This is eight kms northwest from the taluk centre *Krishnarajapete* and referred in ancient records as *Piriya kalale* (1113 A.D.) which formed a part of the ancient *Kikkere-12* included in the *Kabbahu-1000* division. All the four inscriptions reported from this place are on the four faces of a single slab near the *Arkeshwara* temple (*Basava* temple). They register the grants given to the god *Swayambhu Ankakara* of *Piriya Kalale*. The present *Arkeshwara (Basava)* temple situated in the border of *Chikkalale* and *Hirikalale* villages is the temple referred as *Swayambhu Ankakara* temple in records, which has undergone some modifications. Initially the temple had *garbhagriha*, *antarala* and *navaranga* and after renovations being expanded with the addition of a vast verandah, a tall compound wall and a mantapa. The *garbhagriha* has a *Swayambhulinga* and the *antarala* also has a *Shivalinga*, *Nandi*, *Ganapathi* and Sun gods. The *navaranga* possess *Bhairava* and *Veerabhadra* sculptures. The *navaranga* has pillars of the Hoysala style. The *garbhagriha* has stucco *shikhara* with mortar sculptures on it. The sculpture on the record in front of the temple (1113 A.D.) has a '*poornakumbha*' decoration. There is a *Nandi* pillar in front, and a small lake to the left of the temple. On the next day of Buddha - Poornima, for the yearly Jatra, festive sculptures of *Basavanna* from the neighbouring *Chikkalale* village will be brought in a procession. There are two hero stones, two Masti stones and two *Vamanamudre* stones near the main

entrance of the village. There are also temples of village goddess, *Biradeva* and *Kere Kodiyamma* in the village.

Honnenahalli(365) : This is located 30 kms northwest from the taluk centre *Nagamangala* and referred in ancient inscriptions as *Honnayyanahalli*. A Copper plate grant dated 1545 A.D. states that the place was established as an agrahara and named as *Venkatasamudra*. The *Ishwara* temple facing east at the entrance of the village is a Hoysala structure of about 12th century. The temple is on an elevated place and has a *garbhagriha*, an *antarala* and a *navaranga* with southern entrance. The *garbhagriha* houses a *Shivalinga* and a lotus in its ceiling as well as a five band decorated doorframe having five *decorating shikharas*. The ceiling in the *antarala* also has lotus decorations. The *navaranga* has attractive lathe turned pillars and a hanging lotus bud decoration at its central ceiling. In the *navaranga* are the sculptures of *Vinayaka*, *Mahishamardini*, *Shanmukha*, *Keshava*, *Bhairava*, *Nagaraja* and *Saptamatrikas*. The eastern wall of the *navaranga* has perforated windows. The *garbhagriha* has a new *shikhara* that does not give the impression of Hoysala style. The *Gopalakrishna* temple in the village has a *garbhagriha*, an *antarala* and a *navaranga*. The sculpture of *Gopalakrishna* in *sthanaka* posture on a *Garuda* pedestal in the *garbhagriha*, has *prabhavali* (halo) with *Dasavatara* carvings and sculptures of *Rukmini-Satyabhama* near the pedestal. The doorframe has three band decorations with doorkeepers on either side. The doorframe of the *antarala* has seven *shikhara* decorations on it with perforated windows and *Jaya - Vijaya* sculptures at the base. The *navaranga* has a *Ganapathi* sculpture. The temple has a new *shikhara*. This temple of about 14th century requires restoration. There are also temples of *Anjaneya*, *Kempamma*, *Husamma*, *Maramma* and others in the village. A Jatra is held for the deity *Husamma* on the day of *chaitra shuddha saptami*.

Hosa Budanaru : Three inscriptions are reported from this place, which is five kms from the taluk centre in Mandya. A record dated 1276 A.D. of Hoysala *Narasimha III* in the *navaranga* of the *Anantapadmanabha* temple (*Keshava*) registers the grant of forest area at *Guttalu*, jointly given by *Sthanika Purushottamadeva* of the *Keshava* deity at *Guttalu* alias *Yadavanarayanapura* and a certain *Nambi Pillar* to the *Mahajans* of *Budanur* alias *Udbhava Sarvajna Padmanabhapura*. As well as a separate grant was given for the *amritapadi* service for the god *Keshava*. There is a tall four-armed *Keshava* sculpture in the *garbhagriha* on a *Garuda* pedestal in *Sthanaka* posture. The deity is holding *Chakra*, *Astabandha*, *Gada* and *Shankha*, and *Dasavatara* carvings on its *Prabhavali* flanked by *Sridevi* and *Bhudevi* sculptures. In the two small *devakosthas* of the *navaranga*, there are recent sculptures of *Ganapati* and *Lakshmi*. The central

pillar in the *navaranga* is a lathe turned structure and its ceiling has lotus decorations. The *mukhamantapa* in front has a *kakshasana*. Five and seven band-decorated doorframes adorning the *garbhagriha*, *antarala* and *navaranga* are attractive. The two phases of the wall, standing above the six *Pattikas* are simple. It has decorated pillars, pillasters and miniature *shikharas*. The temple has a beautiful dravidian *shikhara* and a projected *Sukhanasi*. A Jatra for the deity is held on the day of *Anantha Chaturdashi*. The temple is under the protection of the State Archaeology Department.

The *Kashi Vishwanatha* temple is another Hoysala shrine in the locality, which resembles the plan of the *Anantha Padmanabha* temple. There are four *devakoshtas* in the *navaranga* and has a variety of attractive carvings in its central ceiling. However, the *mukhamantapa* and the left portion of the *garbhagriha* are in a dilapidated state and are covered completely by bushes. The temple requires protection. The mantapa to the right of the temple is also in same condition. The sculptures of *Shivalinga*, *Nandi*, *Saptamatrika*, *Ganapati* and *Shanmukha* have been preserved in the newly built *Ishwara* temple in front, and are worshipped. There are three hero stones of about 14th century on the *Vrindavan* platform near the *Hanumantha* temple and a *Ravaleshwara* sculpture. In addition, there are temples such as *Siddappaji*, *Beerappa*, *Muttappa*, *Maramma*, *Chikkanna*, *Lakshmi* and others.

Hosa Holalu (724) : This place is located three kms southwest from the taluk centre *Krishnarajapete*, is famous for its beautiful Hoysala temple as well as skillful weaving. A local folk legend states that the reason for the name of the place thus: A Paleyagar chief certain *Narasanayaka* during the construction of this temple, while digging for establishing a *Garuda* pillar, found some glittering gems. Initially the village got the name '*Hosa Haralu*', and then became *Hosa Holalu* in usage. A record dated 1306 A.D. refers to this village as '*Anadi Agrahara Rayapura*' that makes the folk etymology irrelevant. Eight records are reported from this place. Out of them two Jain records of the Hoysala *Vishnuvardhana* regime is at the neighbouring village *Kattarighatta*, two kms away from the place. These records refer to the construction of a *Trikuta Jinalaya* at *Kattarighatta* in 1119 A.D. caused by *Demambika Sett ikavve*, The wife of *Nambi Setty* with titles such as *Pattanaswamy* and *Poysala setty*. Moreover, the temple was handed over to a certain teacher *Shubhachandra Siddhantadeva* with some grants. At present, there is no temple at *Kattarighatta*. The *Parshwanatha* temple at *Hosaholalu* is a recent structure. A record of about 13th century, on the pedestal of a *Padmavathi* sculpture, states that the sculpture was installed

by the disciple of a certain *Vijayakeertideva*. A record of about 15th century on the balustrade of the basadi refers to a certain *Nemibhadra*.

The *Lakshminarayana* temple here, is a fine example for the artistic beauty of Hoysala Architecture. The temple is proportionate in measurement and outstanding in its exemplary combination of decorated sculptures with minute carving and gives the onlooker a memorable pleasure. The temple stands facing east on a six feet high platform with six *pattikas* and polyangled ground plan. It has three *garbhagrihas* and the main *garbhagriha* only has *antarala*. A common *navaranga* at the centre has unified these *garbhagrihas*. The doorframe of the main *garbhagriha* has attractive five band decorations. The *garbhagriha* houses some festive sculptures as well as a grand sculpture of Nambi-Narayana holding *Padma*, *Gada*, *Shankha* and *Chakra* in his arms flanked by *Sridevi-Bhudevi*. The *garbhagriha* in the northern side houses a tall *Lakshminarayana* sculpture. Hayavadanarao in his Mysore Gazetteer has given some important information about the deity in the southern *garbhagriha* of the *navaranga*. He says that the *Venugopala* sculpture originally installed here was shifted and installed in the *Kannambadi* temple during the reign of *Narasaraja Odeya*. (Nevertheless, a record dated 1532 A.D. on a pillar in the *Gopalakrishna* temple, now submerged in *Kannambadi* waters, refer to the deity *Gopalakrishna*. Hence Hayavadanarao's opinion requires further investigation.) The present sculpture of the deity *Gopalakrishna* in the southern *garbhagriha* was installed in 1953 A.D. The main *garbhagriha* has an attractive dravidian *shikhara* and a *Sukhanasi*. The *shikhara* is attractive with minutely carved sculptures. There are beautiful sculptures of *Ganapati* and *Mahishamardini* in the *devakosthas* of the *navaranga*. The mammoth lathe turned pillars holding the *navaranga*, glitter with some beautiful small *madanika* sculptures on the *bodiges*. The ceiling has lotus decorations as well as enchanting carvings of Krishna, killing the serpent *Kalinga*. On one of the *bodiges* of a pillar, a sculpture of a monkey sitting in a majestic posture drinking tender coconut is referred as '*Hebbettu Anjaneya*'. This seems to be a narration opposite to the meaning of a prevailing proverb that says, "Does a monkey know the value of tender coconut". There are some indications of *kakshasanas* in the *navaranga*. Old pillars have been used to construct a spacious *sabhamantapa* and a *mukhamantapa* in front of the *navaranga* in about 16th century. Some *vahanas* used during festivals are housed in this *mantapa*. The exterior artistic sculptural wealth of the temple surpasses the interior decorative carvings of the temple. The beauty of sculptures on the Platform, Walls, *shikharas* and *sukhanasis* create a new world of marvel to the tourist. The Platform of the temple is decorated with *Pattikas* of *Elephants*,

Horses, Creepers, Puranic tales, Crocodiles and Swans. To increase the height of the temple, the walls are constructed in two phases. The lower phase has sculptures of *Chaluvananarayana*, *Brahma*, *Vishnu*, *Lakshminarayana*, *Keshava*, *Chaturvimshati Vishnu*, *Paravasudeva*, *Yoga Narasimha*, *Lakshminarasimha*, *Indra*, *Rama-Lakshmana*, *Harihara*, *Bhairava*, *Bhairavi*, *Kali*, *Adishakti*, *Govardhanadhari Krishna*, *Kalinga mardana*, *Lakshmi*, *Natya Saraswathi*, and other carvings of many more deities. The panel above this has small but decorated single- double Pillars, *shikharas* and small *devakoshtas* as well as some small sculptures. Here there are carvings on *Pattikas* depicting the tales from Mahabharatha, Ramayana and Bhagavatha. The scene of 'Vasudeva standing in front of a donkey with folded hands' probably refers to the proverb " To get one's work done, one has to prostrate even before donkey". Similarly behind the *kakshasana* to the left of the temple are beautiful *dashavatara* sculptures of *Vishnu* and some couples. On the east, north and south walls outside the *garbhagriha* are two tier *devakoshtas* with beautiful but small *shikharas*. The *devakoshtas* are empty. To the left of the temple a *Devi* temple has been recently added. This temple complex has an entrance *Gopura*, a later addition as well as a *Garuda* pillar in front of it. Even though inscriptional evidences about this temple are not available, since the architectural pattern of this temple resembles the temple at *Nuggehalli* and the *Trikuta* temple at *Javagal*, scholars date the structure to about 1240 A.D. and the influence of the sculptor *Mallithamma* in its construction. A yearly Jatra is held from *Phalguna Shuddha Saptami* to *Phalguna Shuddha Dasami* (February-March); the Brahma Car festival held on the day of *Shuddha Saptami* has a special attraction to a large number of devotees. The temple resembles the architectural beauty of *Belur-Halebeedu* temples and is now protected by Archaeological Survey of India.

The restructured *Parshwanatha* temple on the road to the fort's main entrance is to the left of the *Lakshminarayana* temple. It has a *garbhagriha*, an open *antarala*, a *navaranga* and an open *mukhamantapa*. The temple is facing east and the *garbhagriha* houses sculptures of *Parshwanatha*, *Ananthanatha* and *Padmavathi Yakshi* as well as *Dharanendra-Padmavathi* sculptures in the *navaranga*, said to have been brought from the Bellibetta. Near to this is a damaged tall beautiful sculpture of *Bahubali*. There is a ruined *Harihara* temple referred as *Somanatha* temple in a record dated 1306 A.D. The three frieze hero stone in front of the *Lingabasaveshwara* temple in the outskirts of the village has *makara torana* decorations. The arms of the soldier are decorated with significant armband ornaments. The scene of a hero attaining the abode of Shiva is excellently carved. The Pontiff *Vadiraja* is considered to have installed the six feet tall

Hanumantha sculpture in the local *Anjaneya* temple. There is a 30 feet tall *Garuda* pillar in front of it. A Jatra is held for the deity *Hanumantha*, a week after the Yugadi festival. There are other temples in the village such as *Anjaneya*, *Ganapati*, *Navagraha*, *Bhairava*, and others, as well as a Masjid and some Dargahs. The local *Ranga* festival and the lion costumes are significant features. ***Hariharapura(2088)*** : This village, shifted to the present place due *Hemavathi* project is 10 kms southwest from the taluk centre *Krishnarajapete*. Originally, it was located two km away from the present location and was an *Agrahara* during the Hoysala period. A record dated 1310 A.D. refers to it as '*Sarvanamasyada Srimad Dharmabhoja Vishnuvardhana Hariharapura*. Based on this the antiquity of the place can be assigned to *Vishnuvardhanas'* reign. (1108-1148 A.D). Two inscriptions are reported from this centre. The temple of *Harihareshwara* facing east in the old village site, has two separate *garbhagrihas* and *antaralas* side by side with a common *navaranga* but two separate entrances. The *garbhagriha*, to the right houses a beautiful *Harihara* sculpture and the other, houses a *Shivalinga*. The doorframes of the *antaralas* have five band decorations. There are sculptures of *Nandi* and *Ganapati* in the *navaranga*, with the central ceiling having lotus decorations. This renovated temple has stucco *shikhara*. Near to this is the east facing *Narayana* temple. It has *garbhagriha*, *antarala*, and *navaranga*. A verandah and a mantapa have since been added. The *garbhagriha* houses a tall *Keshava* sculpture and the doorframe has five band decorations. There are recently built temples in the village such as *Basaveshwara*, *Rama*, *Anjaneya*, *Ganapathi*, *Navagraha*, *Maramma*, *Mosalakamma* and others. A weekly market assembly is held on every thursday evening. ***Mellahalli(591)*** : This is a neighbouring village to *Hariharapura*. A hero stone record dated 1115 A.D. near the *Ishwara* temple refers to a grant given to the *Shiva* temple at *Mydunahalli* in memory of a hero, *Settiyanna* who died while defending the cows of *Meleyuru*. The temple of *Shiva*, a Hoysala structure is now in ruins.

Hosakote (1071) : This is 12 kms north from the taluk centre *Pandavapura*. Moreover, it is referred in ancient inscriptions as '*Yadavapura*'. Its another name '*Kannavalli*' appears in some Hoysala records. Three Inscriptions in Tamil, one each in Kannada and Sanskrit are reported from this place. These inscriptions refer to the three attempts to sell the *Umbali* (a grant) of *Nikkeshwara* temple by the *Sthanapatis* of the temple and the purchase of the same by the sons of the *Sthanapatis* of *Nishkamishwara* temple at *Talakadu*. This also indicates the relation between the Priests of this village with the Priests of *Talakadu*. A record dated 1273 A.D. refers to the *Nishkamishwara* temple (referred as

Nikkeshawara in a record) in the outskirts of the village. It is said that during the reign of *Narasimha III*, the Paleyagar chief *Bhujangaraya* caused the construction of this temple. It is also probable that a certain *Dandanayaka Nikkeshwara* must have caused this temple's structure. The temple facing east has *garbhagriha*, *antarala*, *navaranga* and octagonal open *mantapa* as well as a lake in front. The temple houses *Shivalinga* and *Nandi* sculptures as well as *Saptamatrika* sculpture in the *navaranga* with lotus decorations in its ceiling.

During the restoration, a *shikhara* made of stucco-bricks was removed, and a new *shikhara* provided to the *garbhagriha*. The walls of the *garbhagriha* and the *navaranga* have devakosthas as well as decorated pilasters. There are inscriptions on the north, the west and the southern walls of the temple. With the help of the State Government, the District Administration and local people, Sri Manjunatheshwara Dharmothana Committee of Dharmasthala has scientifically restored this once dilapidated temple. At a little distance from here, in a ruined temple is a *Bhairava* sculpture. There are also some new temples in the village such as *Anjaneya*, *Hiriyamma*, *Mayamma*, *Pattaladamma* as well as several hero stones and Masti stones.

Hulikere (2915) : This is 18 kms northwest from the taluk centre Mandya and is famous for its tunnel canal (*Buge*) a sub canal to Vishweshwaraiah Channel. On the left bank of the river *Kaveri*, water flows from the Vishweshwaraiah Channel through a tunnel canal about a metre in breadth and four and a half metre in depth, one km away from *Kalenahalli* in *Pandavapura* taluk. Water flows through the tunnel for about 2.8 km. The tunnel ends at a distance of half km from the village *Hulikere*, and the water continues to flow in an open canal. The construction of the canal was completed during June 1928 and October 1931, when Sir Mirza Ismail was the Dewan of Mysore. Decorated entrances are provided at the place where water enters into the tunnel canal from the Vishweshwaraiah Channel as well as at the place where it exists from the tunnel. A record on a slab refers to the completion of the construction of the tunnel canal at a cost of about Rs 58.68 lakhs under the guidance of the Chief Engineer K.R.Sheshachar, the Superintendent Engineer S.Shreenivasa Iyengar and the Executive Engineer B.Krishnarao. The water from the main Channel before entering the tunnel near the *Kalenahalli* village, about five km before *Kurihatti*, crosses the river *Lokapavani* on an over bridge canal. Irrigational facilities are provided by uplifting water from the tunnel canal by using pump sets. This *Hulikere* tunnel or *Buge* is an important example for the creative mind of man. The place is a worthy weekend picnic centre and has plenty of opportunities for development.

There is a *Nandi* pillar now worshipped by devotees as *Basaveshwara* near the main entrance of the *Hulikere* village situated near the termination point of the tunnel canal, as well as the *Bhairava* temple with *Bhairava* sculpture, *Ganesha* and *Maramma* temples. A record on one of the two *Narayana Mudre* slabs (Boundary Stones) is not yet published. **Kalenahalli (1016)** : This is 12 kms from the taluk centre *Pandavapura* and one km away from the starting place of the tunnel canal. The *Basaveshwara* temple near the main entrance of the village has been renovated. There are more than 20 hero stones of different sizes near the open field of *Maramma* temple.

Jeegundi Pattana (1157) : This place is situated six kms north to the district head quarters Mandya. A lone record reported from this place refers to a certain *Kaliyuru* probably the ancient name of the present *Jeegundi Pattana*. Inscriptions from the Hoysala period discovered in this place during fieldwork, one to the left of the *Chandramouleshwara* temple and another on the oil crusher stone. The record at the temple is a *Shaivagranta*. The *Chandramouleshwara* temple is a *dwikuta* structure, and has, to the east and west two *garbhagrihas* and *antaralas* with a common *navaranga*. There is a *mukhamantapa* to the southern entrance door. The main *garbhagriha* facing east has doorframe with five band decorations and houses a *Shivalinga*. Western *garbhagriha* houses a *Nandi* and the western wall has a perforated window (*Jaalandra*). The central ceiling in the *navaranga* is decorated with lotus and the *devakoshtas* has *Ganapati* sculpture. There are some temples such *Chowdeshwari*, *Maramma* and others in the village. There are several hero stones on the road to *Hulivana*.

Kambadahalli (817) : This place is located 16 kms south to the taluk centre *Nagamangala* on the road to *Sravanabelagola* and is famous as centre for *Digambar* Jains. This was a major Jain centre during the reign of Ganga and Hoysala Kings and is referred as *Kambadahalli* in a record dated 1145 A.D. A record dated 1118 A.D. refers to a Jain temple in this place as *Bindiganavileya Basadi*. Thirteen inscriptions from this place are reported. They record *Kambadahalli* as a pilgrim centre with in the *Bindiganavile* division.

The temple complex of seven Basadis to the west of the village has *Panchakuta Basadi* enclosure with *trikuta* (for the deity Adinatha) and *dwikuta* temple complex, as well as another *dwikuta* (*Shantinatha*) temple in the north. All these three structures appear as constructions in three different periods and they have undergone restoration several times. Archaeological Survey of India has declared the *Panchakuta Basadi* as a protected monument. Scholars say that in terms of architectural style the *trikuta basadi* is a structure of about 900 A.D.

This has a main *garbhagriha* facing north and an open *antarala* with two separate *garbhagrihas* towards the east and west facing each other. The open *antaralas* has a common *navaranga* and *mukhamantapa* of two *ankanas*. The main *garbhagriha* houses *Adinatha* sculpture, the east *Neminatha* and the west *Shantinatha* respectively, sitting on lotuses. During the renovation of the temple in 1168 A.D., a certain *Parshwadeva* installed the *Adinatha* sculpture in the main *garbhagriha*. The deserted sculpture of *Adinatha* now in the southeast corner of the *Navaranga* is probably the original sculpture. There is a six feet tall *Parshwanatha* sculpture in the *antarala* in front of the main *garbhagriha*. *Yakska-Yakshi* sculptures are located in the eastern and the western *antaralas*. The *Yaksha-Yakshi* sculptures in the southwest corner of the *navaranga* seems to be of *Shantinatha*. There are other *Yaksha-Yakshi* sculptures such as *Dharanendra*, *Gomukha*, *Kushmandini*, *Padmavathi*, *Jwalamalini* and others in the temple. The pillars in the *navaranga* are attractive and the central ceiling has the carving of *Suparshwanatha* surrounded by *ashtadikpalakas*. In the same place, there are some *Kshetrapala* sculptures.

The *mukhamantapa* in front of the *navaranga* is a later addition and has an octagonal pedestal with the carvings of *ashtadikpalakaas*. The temple on its four tiered basement, pilasters, walls with decorated *Bodiges* and small *devakosthas*. In some of the *devakosthas* are projected *Theerthankara* figures and the *kapotas* are decorated with Swans. The temple has three tier dravidian style *Shikhara*. The *stupi* portion of the *shikahara* is different and special, the east one is circular, the south and the west ones square and octagonal in shape. The circular *stupi* is especially noteworthy. These *shikharas* resemble the brick *shikharas* of the *Chavundaraya Basadi* at *Shravanabelagola*, the *Bhoganandi temple* at *Nandi* and the *Ramanatheshwara temple* at *Narasamangala*. Scholars say that these resemble the *shikharas* of *Kailasa temple* at *Ellora* and *Dharmaraya Ratha* at *Mahabalipuram*.

About ten feet in front of the *mukhamantapa* of the *trikuta temple*, in the vacant space, in between the twin temples built facing each other with separate *garbhagrihas*, *antaralas* and *navaranga*; an open *mantapa* was added at a later stage. The *garbhagrihas* have *Theerthankara* sculptures sitting on lotus pedestals. The pillars in the *navaranga* are attractive and the doorframes are simple. The twin temples are similar just as though a copy of one another. Records do not refer to these temples. There is a defaced *Parshwanatha* and elephant sculpture here. The entrance door to this *panchakuta basadi* enclosure is devoid of any *gopura*, but has some *Theerthankara* sculptures in some of the small *devakosthas*. By the side of this entrance is a *nisidhi* stone and a damaged *Yakshi* sculpture.

About 20 feet to the north of this temple complex is the *Shantinatha Basadi* a 12th century structure, probably a *dwikuta* temple. Some also suggests it as an *Ekakuta*. The basement of this temple has some beautiful minute carvings of elephants, lions, horses, *yalis*, bulls, and the fighting elephants and horses, elephants and lions, on *Pattikas*. The temple has two *garbhagrihas* facing east and west, *with antarala, navaranga* and a spacious *sabhamantapa*. In the western wall is a 12 feet tall beautiful *Shantinatha* sculpture. The eastern portion of the *garbhagriha* is now used as the entrance door. An inscription on a beam of this basadi records that *Boppa* son of *Gangaraja*, the famous general of *Vishnuvardhana* caused this construction. In the *navaranga* are sculptures of *Neminatha, Dharanendra, Gomukha, and Padmavathi yakshi*. The ceiling of the *navaranga* has a beautiful *Theerthankara* sculpture sitting on a lotus base, surrounded by *ashtadikpalakas* that resembles the ceiling structure of *Kalleshwara* temple at *Araluguppe*. Nearby is a *Nisidhi* stone and three Shaiva hero stones.

To the north of the *Panchakuta basadi* stands the lofty Jain pillar on an elevated platform with an octogonal basement having *ashtadikpalaka* carvings. This 50 feet high pillar, a *brahma sthambha* has a seated *Brahma* sculpture shown similar to a *yaksha* on its square capital at the top. This is one of the most elegant pillars of the land. Scholars say that the *Theerthankara* sculpture now in the *Panchakuta Basadi* is from a ruined *Chandraprabha Basadi* in the *Karikunchappa* Hillock near the village. People also believe that many Jain artifacts are submerged in the tank at *Kambadahalli*. *Bhanukeerti Bhattaraka Swami* of *Mulasangha, Desiyagana, Pustaka gaccha, Kondakundanvaya* tradition is assigned to worship deities located in these temples as well as the Jain *Matha* of *Digambara* Jains. There is an *Anjaneya* temple at the *Anjaneya* hill near the village, as well as *Ishwara, Krishna* and *Lakshmidēvi* temples. **Bindiganavile (1875)** : This is another hobli centre near *Kambadahalli*. A local legend refers to it as '*Mayurapura*'. It is also said that the place was called *Dindiganavile* because of a local species of thorn by name *Dindiga* and considerable number of Peacock, which later became *Bindiganavile*. This was a part of the ancient *Kalkuninadu*. A record dated 1118 A.D. refers to *Kambadahalli* as *Bindiganavile Theertha*, which shows that this place was an inseparable part of *Kambadahalli*. Three records are reported from this place. This was a major Jain centre during the 10th century. A record dated 975 A.D. of the *Ganga* period is a *Nisidhi* stone of a certain *Amrita Kanti*. The *Adichannakeshava* temple (*Keshavanatha* in records) is probably a structure of the *Hoysala* regime. It is believed that *Ramanujacharya* visited this *Keshava* temple, saw the deity and with the help of *Vishnuvardhana* developed the temple. A record dated 1371 A.D. states that a certain *Pandarideva*

established the *Rangamantapa* of this temple. Other records here give an account of the renovation and expansions of the temple during 16th and 17th centuries. An anecdote says that *Sri Vaishnavas* of *Beluru* while bringing the *Garuda* sculpture made of wood carved according to *Shastras*, halted in this area for a night. When they wanted to continue their journey the next morning, the *Garuda* sculpture expressed its desire to stay in the place and stayed. It is also said that *Jagadevaraya*, the *Paleyagar* of *Channapattana* gave a helping hand in the development of the temple. The temple has *garbhagriha*, *antarala*, *navaranga*, *mukhamantapa*, *patalankana*, *prakara* and a *mahadwara*. The *garbhagriha* has a *Chennakeshava* sculpture of the Vijayanagar period. The doorframe is of the Hoysala period. In the *Garbhagriha* of one *ankana*, on either sides of the *antarala* is a *Garuda* made out of wood as well as an *Anjaneya* and *Sausmyanayaki* sculptures of the Vijayanagar period. The walls of *navaranga* and *antarala* of the *Ramanuja* temple in the *patalankana* has Hoysala character. The *navaranga* and the remaining parts have Vijayanagara features. *Garuda* worship is the main activity of the place and the present beautiful Sandlewood sculpture of *Garuda* was a gift almost 60 years back by a devotee. A Jatra is held for 12 days from *Magha Shuddha Panchami* to *Magha Bahula Bidige* and a *Brahma* Car festival of the deity *Chenna Keshava* on *Magha Shuddha Trayodashi* of every year. Nearby is an *Ishwara* temple with four Hoysala pillars, a *Linga* in the *garbhagriha* with *Veerabhadra*, *Shreenivasas*, *Mahishamardini* and *Vinayaka* sculptures in the *navaranga*. There are other temples in the village such as *Nagareshwara*, *Kavateshwara*, *Malleshwara* as well as a *Masjid*. **Honnavaara (1615):** This is very near to *Kambadahalli* and was a Jain centre. In the backyard of the *Lakshmikantha* temple, an inscribed sculpture of *Suparshwanatha* in damaged state has been recently noticed during our field work. The three records of the place register the grant given to the *Lakshmikantha* temple.

Kalkuni(7,900) : This is 14 kms west from the taluk centre *Malavalli*. Inscriptions refer to it as '*Kalkani, Kalkuni, Hiriya Kalukani*' and it was a part of *Badagarenadu*. Among the eight inscriptions of 10th to 16th century reported from this place, there are two hero stones of the Ganga period. Among the several hero stones and masti stones, hero stone depicting lion hunting is significant. A record to the west of *Basaveshwara* temple dated 1318 A.D. of *Ballala III*, registers a grant of several taxes by *Mahapradhana Hariharadeva Dandanayaka* and all chiefs of *Badagarenadu*, during the construction of the *Nageshwara* temple at *Badagare*, the construction caused by a certain *Madiraja Heggade* of *Hiriya Kalukani*. The *Basaveshwara* temple (*Nageshwara* in records) at the entrance of the village facing east, houses a *Shivalinga* in its *garbhagriha*,

lotus in its ceiling, small sculpture of *Shanmukha* in the open *antarala* and two feet tall *Ganapa* and *Mahishamardini* sculptures in the *devakoshtas* of *navaranga*. The *navaranga* has a side door and its ceiling has lotus decorations. There is a perforated window (*Jalandra*) in the eastern wall of the *navaranga*. The walls of the temple are simple, but the pillars are decorated. In the northern wing of the temple are two small temples, one housing a Sun sculpture and the other, probably *Keshava*, a contemporary sculptures of the *Nageshwara* temple. There is a *Ravaleshwara* sculpture in the *Ravaneshwara* temple. The *Ishwara* temple on the road to *Chikka Kalkuni* (Mysore district) is a 16th century construction and has a main *garbhagriha*, *antarala*, *navaranga* and a *prakara*. The *garbhagriha* has a *shikhara* made out of mortar and houses a *Swambhulinga*. Old temple materials have been used to build the wall of the *prakara* and a *Nandi* (made out of mortar) is established at the entrance. In a paddy field near the tank bed (referred as *Balasarudra*) on the road to *Santemala*, is a ruined Hiremanchada *Kalamma* temple. This is a Ganga period structure and has small pillars. Initially the temple probably had brick walls. In a nearby small temple are three *Bhairava* sculptures. There are also some new temples such as *Anjaneya*, *Mukadevamma*, *Gowramma*, *Maramma*, *Vijayanagaraeshwari*, *Lakshmiddevamma*, *Machada Kalamma*, *Hiremanchada Kalamma*, *Belada Arasamma*, *Kanne Kaddayya*, *Mokadayya* and others in the village. A Jatra is held once in seven years to the above nine female deities for nine days during the *Navarathri* festival and is being jointly observed by the people of *Kalkuni*, *Doddegowdana Koppalu*, *Puttegowdana Hundi*, *Chikkamaalige Koppalu* and *Chikka Kalkuni*.

Karighatta : This is situated five kms to the east of taluk centre *Srirangapattana* and is located on the left bank of the river *Lokapavani* and on the *Srirangapattana- Bannuru* road. The place is a delight to nature lovers because of this high Hill (2697 feet), a significant place for devotees because of the *Venkataramanaswamy (Shreenivasa)* temple, an eye-filling place of confluence of the rivers viz., *North Kaveri* and *Lokapavani*. The place has become a famous Tourist spot. Ancient inscriptions refer to this place as *Karighatta*, *Karrighatta* and three inscriptions of about 17th and 18th centuries are reported from this place. The top of the hill can be climbed by a steep curved road on vehicle or by climbing it. There is the *Venkataramanaswamy* temple built during the reign of Mysore kings (*Raja Odeya*) and has a spacious *prakara*. This temple complex has temples of *Venkataramana*, *Lakshmi* and *Rama-Lakshmana-Sita*. The *Venkataramanaswamy* temple facing east is the biggest and has in its *garbhagriha* a beautiful *Venkataramana* sculpture flanked by *Yoga-bhoga Shreenivasa* sculptures. A *garuda* sculpture is placed in the *garuda* mantapa in front of the

temple. Towards the right is the *Padmavathi* temple and to the left, the *Hanumantha* temple. To the right of the entrance door is a *vahana mantapa* and behind it, a temple with *Rama-Lakshmana-Sita* and Hanuma sculptures. Outside the temple is a *kaisale mantapa* for the devotees. The *Chikkadevaraja* canal at the bottom of the hill provides water. Every year in *Phalguna* and *Shravana* month, a Car festival and a *Deepotsava* are held.

Kelagere (838) : This place situated 12 kms north to the taluk centre *Nagamangala* is referred as *Kellangere* in inscriptions. Three records are reported from this place. A Jain record of *Narasimha III* refers to the grant of the village *Chikka Kanneyanahalli* to the god *Trikuta Ratnatraya Shantinatha* at *Dorasamudra*. An undated record of Vijayanagar king *Devaraya* in the *Mallikarjuna* temple, states that *Kellangere* was famous because of *Bhattarakadeva* (a *theerthankara*) and a certain *Varadayyanayaka* of *Kellangere* caused the construction of this temple in the eastern part of the village with *garbhagriha*, *sukhanasi*, and *rangamantapa*, converting the village a *Shudravada* into an *Agrahara* and named it *Varadarajapura*. He restored the tank, named it *Varadaraja Samudra* and gave grants to the services of the god.

The *Mallikarjuna* temple referred in records is located at the brink of the tank bund near the entrance to the village. It has on the lintel of the entrance, a *Shivalinga* with *Nandi* on either side. The *garbhagriha* is empty. Pillars in the *navaranga* are decorated with line sketches and the central ceiling has a lotus. The outer face of the wall of the temple is in a ruined state, and only the inner part remains. A 20 feet high pillar stands in front of the temple. An elephant sculpture lying near the Jaina pillar near the main entrance probably was once on that pillar. It resembles the *garuda* pillar at *Agrahara Bachalli* and *Basaralu*. Only the main entrance door of a fort that existed here remains. In 1928 A.D., a certain *Akkamma* wife of *Hotte Thimmegowda* of *Betta Dyamagowdana Koppalu* in *Srirangapattana* Taluk caused the construction of the *Rangamantapa* for the *Ranga Kunita* near the main entrance of the fort. The mantapa has attractive stucco *gopura*. Near the *Basaveshwara* temple is a *Theerthankara* sculpture, an elephant and *Vamanamudre* stones. There is a hero stone near the *Hanumantha* temple at the main entrance and ten hero stones of different periods behind the *Gummataraya* temple. The *garbhagriha* of the *Varadaraja* temple has *Theerthankara* pedestal. The *antarala* and the *navaranga* are empty. There are some new temples in the village such as *Adishakti*, *Seethamma* and others. There is a small *Veerbhadr*a sculpture in the *Veerabhadr*a temple on the hillock outside the village. A Jatra is held every year near the *Huligerayamma* temple four kms from the village during the month of April. As a part of the Jatra, it is said that persons offering *Sidi*, go on a procession from *Kellangere* and play the *Sidiyaata*.

Kere Tonnuru(1477) : This place is 10 kms northwest of the taluk centre *Pandavapura* and 15 kms South of *Melukote*. Ancient inscriptions refer to this place as *Tonnanuru*, *Tondanuru*, *Tonnuru*, *Yadavapura*, *Padmagiri* and was famous as an '*Anadi Hiriya Agrahara*' and an ancient educational centre known as '*Yadavanarayana Chaturvedi Mangala*'. It is believed that *Sri Vaishnava* Saint *Ramanujacharya* when attracted by *Melukote*, travelled from Tamilnadu across *Ramanathapura*, *Mirle* and *Saligrama*, stayed here for several years. Then the place became a sacred centre. '*Tonda*' means a devotee. '*Tondanuru*' means probably a village built for devotees or a village built by a devotee. One Sanskrit-Kannada, 43 Tamil and 24 Kannada, in total 68 records are reported from this place.

A record dated 1125 A.D. from *Chikkamagalur Taluk* and another record dated 1128 A.D. from *Chamundi Hills* refer to this place as a sub-capital during the reign of Hoysala *Vishnuvardhana*. There are references in records to a fort and bastions, but nothing remains. It is also the place where by the influence of *Ramanujacharya*, the Hoysala king *Vishnuvardhana* embraced *Sri Vaishnava* religion, which has become a debatable incident in History. A copper plate grant dated 1722 A.D. refers to *Ramanuja*, his stay and the defeat of Jains. The bund constructed across the river *Yadava* also attributed to *Ramanuja* is the present tank *Yadavasamudra*, also referred as *Thirumalasagara*. When *Nasirjung* of Hyderabad, son of *Dakkhan Subedar* saw this, was delighted and named it '*Moti Talab*' in 1766 A.D., The name is being used today also. The tank's bund which is 390 feet in length 80 feet in height and 5 feet in breadth, has the storing capacity of 0.462 TMC water and 2100 acres of land can be irrigated. A proper bathing ghat has been established. Recently boating facilities are also provided.

Among the temples of this place, the *Lakshminarayana* temple of the reign of Hoysala *Vishnuvardhana* is the oldest. Because of the benefaction given to the deity *Narayana* by a certain devotee '*Nambi*', the deity here is also referred as *Nambi-Narayana*. It is also believed that this temple is one among the five *Narayana* temples established by *Vishnuvardhana* in his kingdom in memory of his historic win over Cholas in 1114 A.D. Among the 20 inscriptions regarding this temple, 10 are in Kannada and the rest, in Tamil. These records refer to the gradual development of this temple during the reign of Hoysala *Vishnuvardhana*., *Ballala II* and *Narasimha III*. The temple was built in three different periods. The main *garbhagriha*, *antarala* and *navaranga* are stone structures in Dravidian style influenced by Chola architecture, in the reign of

Vishnuvardhana. The *garbhagriha* houses a *Narayana* sculpture, an attractive Gajalakshmi on the lintel of the doorframe of the *antarala*. The beautiful lathe turned pillars made of soapstone in the centre of the *navaranga* resembles the pillars at *Beluru*. The ceiling has a hanging lotus bud decorated with *ashta dikpalakas*. The walls of the temple have small *Devakoshtas*, pilasters and small *shikharas* and are simple. A record refers to the construction of the *Lakshmi* temple near the southern wall of the outer *prakara* in 1120 A.D. Different *Alwar* sculptures are established in the *mukhamantapa* and in small temples around the inner *prakara* of this temple. The outer *prakara*, *mahadwara* (Main entrance) and the big entrance door are structures of the period of *Ballala II*. The records refer to this mantapa as 'Oolaga sale'. The *Patalankana* with big pillars and the brick *shikhara* on the temple are structures of the late Vijayanagar phase. In front of the *mahadwara* is a *garuda* pillar of about 40 feet high. The people from the neighbouring village of *Lakshmisagara* hold a Jatra for this deity.

The temple, referred in records as *Vittirunda* / *Veerunda* / *Vitthirunda* / *Vinnagar* / *Perumale* (*Balakrishna*) temple is nothing but the present (*ambegalu*) *Krishna* temple. One or two records of *Ballala II* refer to it also as *Gopinatha* temple. Regarding this temple, 25 inscriptions of the period between 1158-1722 A.D., are seen and among them one in Sanskrit-Kannada, 13. in Tamil and 11. in Kannada languages are reported from this place. On the basement of the *Krishna* temple there are four inscriptions dated 1158 A.D. referring to the installation of god *Vittirunda Perumale* by a certain chief *Tillai Kuttandi* of *Karikudi* after establishing the *Vinnagara* (a temple) at the centre of the village *Yadavanarayana Chaturvedi Mangala*. This spacious temple at the centre of the village is a structure built in three phases. The *garbhagriha*, *antarala* and *navaranga* portions were constructed in dravidian style of the Cholas in 1158 A.D. The walls have decorated pilasters, *devakoshtas* and the brick *shikhara* resembles the Tanjavur model. The main *garbhagriha* houses a huge beautiful *Balakrishna* sculpture and the *garbhagrihas* on either side have *Rukmini-Satyabhama* sculptures. These attractive sculptures belong to the Vijayanagar period. During the second phase in 1175 A.D., the *rangamantapa* and *ardhamantapa* were constructed. The *vasantha mantapa*, Masti stone and 18 feet tall stone door frame outside the shrine are attractive. In the temples around the main shrine are sculptures of *Nammalwar*, *Tirumangai Alwar*, *Nambi*, *Vishwaksena*, *Vedanta Desika* and other *Vaishnava* devotees. The *Puliyogare* stone in the Kitchen is huge. A Car festival is held every year, a month after that of the *Vairamudi* festival at *Melukote*, for the deity by the villagers of *Tonnur*. The carving of a Plough with umbrella on a tablet near the temple is significant.

Outside the village in a paddy field is the *Kailasa Udeyavar* temple referred similarly in records also. Sixteen Tamil and two Kannada records are reported regarding this temple. Seven records of about 12th century on the basement of the temple refer to the structure as a construction during the reign of *Narasimha I* (about 1158 A.D.). One record refers to the installation of the deity and others to the grant of land, taxes and cash to the daily offerings, perpetual lamp and other services to the god by different people. This is a simple structure with *garbhagriha*, *antarala*, *navaranga* and *Mukhamantapa*. It is in a dilapidated stage and requires preservation. Near by, is a ruined temple called *Kallara Gudi*.

There is a *Yoganarasimha* temple on the small hill to the north of the *Lakshminarayana* temple (referred as *Singa Perumal* temple in records). Regarding this temple, three Tamil inscriptions are reported. Two records dated 1152 A.D. refer to the *Singa Perumale* Temple on the hill established by a certain *Chokkadi Pillai* and a grant given to the birthday celebrations of the deity *Vennai Kutta Pillai* (*Krishna*), the deity being an installation by the couples *Beerabhatta* and *Andal*. This Hoysala temple in Chola style has *garbhagriha*, *antarala* with two *ankanas*, *pradakshina patha*, spacious *Navaranga*, and *mukhamantapa*. Scholars say that the temple resembles the *Gopalakrishna* temple at *Terakanambi* and *Lakshminarayana* temple of *Raghavapura*. The *garbhagriha* houses a beautifully crowned ornamented *Narasimha* sculpture sitting on a lotus pedestal, keeping his hands on his knees. The North West corner of the *navaranga* has been converted into a *garbhagriha* and a mortar sculpture of *Ramanujacharya* is installed in it. The lively sculpture of *Acharya* is in a sitting posture on a lotus with seven-headed serpent behind his head as an umbrella. A local legend says that *Ramanuja* with the help of the *Adishesha* had performed a miracle of debating with one thousand Jains at the same time. People believe that the sculpture of the *Acharya* is a contemporary one. Actually, the sculpture is a later period. The walls of the temple are simple, but have some decorated pilasters and *devakoshtas*. In a nearby place are the lake *Sreepada Teertha* and the *Ramanuja* mantapa. A record of about 13th century from the neighbouring village *Kachenahalli* refers to the location of this temple as '*Narasimha Pattana*'. On the small hillock (*Padmagiri*) by the side of the temple, is a *Venkataramana* temple (*Utti Thimmappa*) which has a *garbhagriha*, a *antarala* and a *navaranga*. The *garbhagriha* houses a *Narayana* sculpture. There is a *Vrindavan* structure outside the temple. On the small hillock in the road to *Chinakurali* outside the village are the *dargah* of *Syed Salar Masood* and the tomb of *Salar Masood* a Muslim chief from Delhi who died here in 1358 A.D. Three records dated 1759

A.D. regarding this dargah records the grant of the village to the religious observations in the *Neelamasood Khadri dargah* at *Tonnuru*. This dargah has an open corridor on an elevated place and houses the tombs of *Hazrath Syed Masood Ghaji* and his wife *Hazrath Bibi Fathima*. A *Urus* is held on 15-16th of the month of *Razab*. The two tombs in front of the *dargah* are of *Karim* and *Rahim Vali Shah*, the relatives of *Tippusultan*. There is a tank behind the *dargah*.

An undated record reported from the nearby village *Sanaba*, located behind the *Tonnuru* tank refers to the grant of the Village *Sanaba* to a certain *Mallajiya* for the services such as bath and offerings to the god *Hoysaleshwara* in the temple on the bund of the tank *Yadava Samudra* at *Yadavanarayana Chaturvedi Mangala Tonnur*. The temple is now a part of the village *Sonaba* and is completely renovated. Only sculptures of a small *Shivalinga* and a *Nandi*, a host of gods and several hero stones remain in the temple.

Rakshasamma/Rakkasamma a demon goddess of *Sunka Tonnur* is stated to have been the native of *Tonnuru* and was famous as *Tonnuru Neeli*. A folk epic '*Karibantana Kalaga*' narrates an episode of the goddess chasing the prince who had loved her daughter, to *Sunka Tonnuru*, deceived the village chiefs and killed him. Even today, the back of the sculpture of *Rakshasamma* is worshipped (for details see *Sunka Tonnuru*) there. There are temples of the village goddess *Kummudevi*, *Adishakti Nikumbinidevi* in the garden by the road to *Lakshmisagara*. The place is excellent and has opportunities to be developed it as a Tourist spot.

Kikkeri(2897) : This is a hobli centre situated 14 kms northwest from the taluk centre *Krishnarajapete*. Records of 11th to 13th centuries refer to this place as *Kikkeri*, *Kikkeripura* which was an *agrahara* during the reign of *Hoysalas*. Records do not reflect the name '*Sarvajnapura*'; another name generally attached to *Kikkeri*. A record dated 1113 A.D. from *Hirikalale* refers to this place as an administrative centre of 12 villages. The place has a ruined fort. Sixteen records are reported from this place. A record dated 1095 A.D. in the *Palu Malleswhara* temple below the big tank (*Doddakere*) registers the grant given to a certain *Bramharasi* Pandita for the service of the god *Brahmeshwara* by a certain *Heggade Malliyanna* who caused the construction of the temple and named it *Brahmeshwara* and as well as established a tank *Kannegere*. Now the temple is in a ruined state and requires restoration. A record dated 1133 A.D. from the nearby *Tenginagatta* refers to a certain *Bammoja* son of *Haloja*, a sculptor from *Kikkeri* who constructed the *Hoysaleshwara* temple at that place. It seems that these men were jointly responsible for the construction of the *Malleshwara* temple at *Kikkeri* also.

A record dated 1171 A.D, in the *Nandi* mantapa of the *Brahmeshwara* temple refer to the reign of *Narasimha* I and records the grant by *Bammavvenayaki* wife of a feudatory *Barmayya*, to the *Brahmeshwara* temple established by them at Kikkeripura. The temple has *garbhagriha*, *sukhanasi*, *navaranga*, *mukhamantapa* and *nandi mantapa*. The temple has special carvings and a Dravidian style *Shikhara*. The basement has no *Pattika* bands, but the walls have small beautiful projected sculptures such as *Brahma*, *Shivatandava*, *Kalabhairava*, *Gopalakrishna*, *Vamana*, *Arjuna* piercing the fish machine, *Krishan* upholding *Govardhanagiri*, *Nataraja*, *Harihara*, *Brahma-Saraswathi*, *Lakshminarayana*, *Shiva* wearing elephant skin, *Ganapa*, *Varaha*, *Vishnu*, *Sun*, *Bhairava-Bhairavi* and *Darpana Sundaris*.

The *garbhagriha* houses a *Brahmeshwara Linga* and its doorframe has a beautifully decorated five *shakhas*, flanked by *Shaiva* doorkeepers on either side of the entrance door and perforated windows (*Jaalandra*) with Hoysala emblem on it. Beautiful *Madanika* bas-reliefs on the *Bodiges* of the pillars in the *navaranga* resemble the *Madanikas* at *Belur*. Small *garbhagrihas* to the south and north of the *navaranga* houses *Shivalinga* and *Keshava* sculptures. In the *devakoshtas* are sculptures of *Keshava*, *Ganapati*, *Brahma*, *Veerabhadra* and *Mahishamardini*. The ceiling (*Bhuvaneshwari*) in the *navaranga* has a *Nataraja* sculpture surrounded by *ashta dikapalakas* and decorated by a rare artwork of lotus. In the *prakara* of the temple, the main entrance flanked by *Shaiva* doorkeepers and has decorated *makara torana*. In the *Nandi Mantapa* in front of the temple is a very big *Nandi* sculpture and a *Sun* sculpture behind it. In the *prakara* of the temple are *Parvathi-Ganapati* mantapas and a *Kalabhairava* temple. People believe that a tunnel pathway exists from this place to the *Malleshwara* temple in the outskirts of the village. There are several beautiful *Naga* sculptures of the Hoysala period in front of this temple. The *dvara mantapa* of the *prakara* has been renovated. Towards the left corner of the *prakara* are a pond and a *Chandikeshwara* temple. Some records of 16th and 17th century confirms the fact that the beam, the door and pillars of the *Parvathi* temple to the left of the *Brahmeshwara* temple were repaired and renovated by a certain *Masanayya*, *Nakarachari*, *Koturu Aliya Basavanappa* and others.

The *Lakshminarasimha* temple at the centre of the village is a big structure of the Hoysala period. The *Yoganarasimha* temple of the same period whose main deity has been brought from *Kalinganahalli*. The *Janardana* temple referred as *Jannantarayana Gudi* is a Hoysala structure and has *garbhagriha*, *antarala* and a *navaranga*. Though the temple is simple, the bas-reliefs are beautiful and significant and require preservation. The inscription on the pedestal of the

Keshava sculpture, now preserved in the Metropolitan Museum at New York refers to the sculptor *Dasoja* of *Balligave*. Some scholars say that this sculpture must have been from one of the Vishnu temples at *Kikkeri* and some other say that must have been a sculpture from *Belur*. A record of about 16th century refers to the grant given to the Jatra of the village Goddess *Kikkeramma*, whose temple located in a *prakara* on the *Sasalu* road. On the seventh day after the Yugadi festival, the Jatra of goddess *Kikkeramma* (festival of *Vasantha*) is regularly held. The procession of *Devi* and the *Dhimsale* dance conducted during the Jatra are special folk practices. The *Dhimsale* dancer having a belt around his waist holding a big piece of wood in the shape of a penis, speaks in an obscene language. This is to be recorded before they become extinct. The *Veerashaiva* poet *Kikkeri Aradhya Nanjunda*, who wrote *Bhairaveshwara Kavya*, hailed from this village. In addition, there are temples such as *Thirumaladeva*, *Upparige Basavanna*, *Veerabhadra*, *Ganapati*, *Anjaneya*, and *Matangamma*. There are Masjids and *dargahs* in the village. A weekly *sante* is held on every Fridays. Very near to this place at *Govindanahalli* is the Panchalingeshwara temple. of Hoysala fame ***Tengina Ghatta (861)*** : This is 15 kms northwest of the taluk centre *Krishnarajapete* and referred as '*Tengina Katta*' , even in early records. It was an administrative division consisting of 12 villages. Until now, two hero stone records and one land grant record, are reported from this place. A record dated 1133 A.D. of Hoysala King *Narasimha I*, in the *Ishwara* temple records the land grant given to a certain *Bammoja* son of *Haloja* of *Kikkeri* for the construction of *Hoysaleshwara* temple and tank at this place, established by *Kavanna*, *Kaleyanayaka*, and *Heggade Manjayya of Tenginakatte*. As well as giving grants to certain *Sankarasi* and *Padmarasi Panditas* for the service of the god. *Bammoja* is probably the sculptor of the temple. The *Ishwara temple* (*Hoysaleshwara* in records) is small but attractive and is in a dilapidated state. It has *garbhagriha*, *open antarala*, *navaranga* and *mukhamantapa*. The *garbhagriha* houses a *Shivalinga* and its doorframe is beautiful. The ceiling in the *antarala* is attractive. The *antarala* also has a seated *Shiva-Parvathi* sculpture, *Parvathi* is sitting on the left lap of *Shiva*, and the deity is embracing the head of *Parvathi* with his left hand. Unfortunately, the head of the deity is missing. The pedestal of the deity's sculpture has *Nandi*, *Shanmukha*, *Ganapa* and Lizard figures. The *navaranga* has neat circular pillars, houses *Saptamatrika*, *Ummaheshwara* and *Bhairava* sculptures and *Bhuvaneshwari* (ceiling) is decorated with a lotus surrounded by lions. The doorframe of the *garbhagriha* as well as the *navaranga* is decorated with five bands, and five miniature *shikharas*. The temple has a *kadamba nagara shikhara*. The walls have decorated pillars and *shikharas*. The

lintel is decorated in the model of a *shikhara*. On a small shrine in front of the temple is a damaged sculpture of the *Kshetrapala* Bhairava. **Mandagere(1327)** : This is 10 kms from *Kikkeri* and is a major railway station on the *Mysore – Arasikere* Railroad. A Jaina record of Hoysala *Vishnuvardhana* from *Sravanahalli*, a nearby place refers to this village. Records are not reported from this place. The *garbhagriha* and the *antarala* of the *Channakeshava* temple at the centre of the village is a structure of the Hoysala period. The *navaranga* and the *verandah* are later additions during renovation. The *garbhagriha* houses a beautiful tall four-arm *Channakeshava* sculpture sitting on a *garuda* pedestal, holding *shankha*, *chakra*, *gada* and *padma* flanked by *Sridevi* and *Bhudevi* sculptures. The back of the sculpture has creeper decorations. The doorframe has four band decorations and the ceiling has lotus decorations. In addition, the *garbhagriha* has a dravidian style *shikhara*. The *antarala* has a three band decorated doorframe and a *Jaalandra*. By the side of this temple is the *Someshwara* temple, a Hoysala structure, which has a *Nandi* pillar in front, and needs preservation. The lion hunting hero stone in front of the *Anjaneya* temple is damaged. There are other temples such as *Katte Parameshwari* and *Maramma* in the village. A significant Jatra is held every year for the Goddess *Katte Parameshwari*. A dam has been built across the river *Hemavathi* near *Mandagere* in 1873. The pleasant environment of the place will be delightful to Tourists. The place requires some development to promote it as a Tourist centre.

Krishnaraja Pete(17,999) : From the very beginning, a Taluk headquarters, it is situated 60 kms northwest of the district centre Mandya. The place is referred as '*Attikuppe*' in a stone record of about 15-16th century of *Hosaholalu*, and two copper plate grants dated 1821 A.D. and 1843 A.D. from Mysore. In 1891, the then *Attikuppe* was named *Krishnarajapete* in memory of the birthday of *Krishnaraja Odeyar IV*. A hero stone of about 12th century near the *Kailaseshwara* temple states that the memorial stone was established by a certain *Bairitamma* for *Kameyanna* who died in a battle. Today there are *Malleshwara*, *Channabasaveshwara*, *Lakshminarayana*, *Anjaneya*, and *Mutturaya*; the *gadduge* of *Basavaraja Guru* and *Deviramma* temples in the place, as well as *Masjids* and *darghas*. The *Kailaseshwara* temple now in good condition is the oldest one and is completely renovated. Places like the bird sanctuary at *Hemagiri* as well as the beautiful Hoysala temples at *Hosaholalu*, *Kikkeri* and *Govindanahalli* are very near to this place.

Krisnaraja Sagar : The dam built across the river *Kaveri* at *Kannambadi*, initially called as '*Kannambadi Katte*', was later named as *Krishnaraja Sagara* in

1917 after the king *Krishnaraja Odeya IV*. The Brindavan Gardens located at the bottom of the dam site has made this place world famous. This place known as a 'Tourists paradise' is 18 kms southeast of *Pandavapura*, 14 kms west of taluk place *Srirangapattana*, 19 kms northwest of *Mysore*.

With a view to supply water to the hydro-electric power station at *Shivasamudra*, drinking water to the Mysore City, as well as for a continuous supply of *Kaveri* water to irrigational purposes, the Engineers and Planners of the erstwhile Mysore State thought of this dam. Because of the continuous work and expertise of the Dewans like Sir M. Vishweshwaraya, T Ananda Rao, Sir Mirza Ismail and Engineers like Karpura Shreenivasa Rao, B Subbarao, K. Krishnayyengar, K.R.Sheshachar, H.P.Gibbs and others as well as numerous workers, the dam work was completed in between 1911-1932 at a cost of two and a half crore rupees. The dam is 8600 feet in length and 130 feet in height. The dam has arch type 177 Iron sluices and some of them have automatic doors. The backwaters of this dam are below the confluence of river *Kaveri*, *Hemavathi* and *Lakshmana* Theertha and looks like a big lake and the confluence point is submerged. The submerged *Gopalakrishna* temple is visible in Summer days (Now the temple has been dismantled and transplanted at place an elevated in a limits of New Kannambadi village and renovated) There are north-south entrances at the two ends of *Krishnaraja Sagar Dam* , tourist usually use only the Southern entrance. (*Tippu Sultan's* Persian inscription dated 1789 A.D. is at this entrance). Going through this entrance the scene of the vast area of the dam water to the left, the sluices of the dam and the Brindavan Gardens below the dam site are visible. A walk on the dam towards the northern entrance gives an enchanting experience of cool breeze blowing from the left. The Brindavan Gardens at the bottom to the right side of the Dam site seen from the south is a contribution of the erstwhile Dewan of Mysore Sir Mirza Ismail and it resembles the Mughal style *Shalimar* gardens in Kashmir. Known as the Tourist heaven, the Brindavan Garden is like the *Nandanavana*, an imaginary garden at *Devaloka*. With its different lanes and patterns of fountains, decorations of plantations around and the electric lighting arrangements give the onlooker a lesson in '*Sringara Rasa*'. The boating facility is at the centre and can be used to cross it or walk on the path attached to the dam wall to reach the farther end of the garden. There at the corner, is the 'Musical Fountain' once known as the first in Southern India established in 1985. This colourful electric musical fountain gives a delight to the onlookers. From here seen, is the Vishweshwaraiah Canal that has resulted in making the

Mandya District Greenery. In addition, there are Children garden, Fish garden and the Plant Nursery unit of the Department of Horticulture as well as the laboratory of measuring the atmospheric pressure. For Tourists are the K.R.Sagar Hotel, the Tourist Bungalow and an inspection Bungalow. In the light of the present day craze for new techniques such as Laser Park, water theme park, the Government has established a *Krishnaraja Sagar* Development Authority for the total development of the Brindavan Gardens. The authority is planning to use the income from the entrance fees for the development of the place.

Kannambadi (Bechirak) : This place 18 kms from the taluk head quarters *Pandavapura* and 15 kms southwest from the *Pandavapura* Railway Station, is now submerged in the backwaters of *Krishnaraja Sagara* and is famous for the submerged *Gopalakrishna* temple. Ancient inscriptions refer to this village as *Kanambadi*, *Kannambadi Maha Agrahara*. A local legend refers to it as the hermitage place of the saint *Kanva* where he installed the *Kanneshwara* linga. Puranic tradition equates *Kannambadi* with *Kashi*, *Kaveri* with *Ganga*, *Kanneshwara* and *Gopalakrishna* with *Kashi Vishwanatha* and *Bindumadhava*. Records dated 1818 and 1859 A.D. refer to this region as *Kanvapuri Kshetra*. Out of 24 inscriptions reported from the submerged Kannambadi, eight refers to the deity *Gopalakrishna*, eight to the deity *Kanneshwara* and eight to *Mahalakshmi*. One record is a copper plate grant. Several hero stones were also found in the submerged area of *Kannambadi*.

Gopalakrishna temple, submerged in the dam waters is visible when the water level comes down to 72 feet .The complete temple complex was seen in 1951, 1957,1987,2000,2001,2002 and 2003. Inscriptions of about 13-14th century reveal that the *Gopalakrishna* temple existed as early as 1300 A.D. This huge complex, a Hoysala structure has *garbhagriha*, *antarala*, *navaranga*, open *ranga mantapa*, *garuda pillar*, *suttalaya*, *kaisale mantapa* and *mahadwara mantapa*. It has an inner *prakara*, *yaagashale*, *pakashale* and a vast *dwara mantapa*. Facing the outer *prakara* is a high *mantapa*. This temple facing east is spread over an area of two acres. The *garbhagriha* is in dravidian style and house a *Keshava* sculpture before submersion. Hayavadanarao in his Mysore Gazetteer, states that during the renovation of this temple, Narasaraja Odeya brought the present five feet tall *Gopalakrishna* sculpture from the *Lakshminaryana* temple at *Hosaholalu*. In addition, he installed the deity in the southern *garbhagriha* of the *navaranga*. But, a record of about 14th century refers to the deity as *Gopaladeva*, that poses a question of whereabouts of the original *Gopalakrishna* sculpture. The two Hoysala sculptures of *Keshava* and *Gopalakrishna* and all other sculptures from this place are now preserved in the north bank, at the

northern end of the *Kannambadi* dam. Now a worn-out stone slab is kept in the *garbhagriha* of the *Gopalakrishna* and referred as *Kanneshwara*. The doorframe of the *garbhagriha* has five band decorations. The decorated lintels of doorframed and the *antarala* are damaged. The ceilings of the *navaranga* especially the *Bhuvaneshwari* in the centre with lotus decoration is very significant. The main entrance has the model of five *shikharas* and the doorframe has five band decorations. The open *Ranga mantapa* with 13 *ankanas* has twelve angled inclined roof and *Kakshasanas* at its edges. Originally the single *ankana* open *Ardhamantapa* had entrances from three sides. A brick wall, and an attractive stone doorframe attached to and converted it into a *garbhagrihas*, which closed the northern and the southern entrances. In one of them, the *Gopalakrishna* sculpture must have been installed. The pillars, beams and the ceilings have lotus decorations and the main ceiling is attractive. Pillars used here are distinctly special. The walls of the temple are decorated with pilasters and significant small *shikharas*. The dravidian *shikharas* on the *garbhagrihas* (the *kalasa* has fallen) and the *antarala* are excellent. The *kaisale mantapa* around the inner *prakara* with a spacious entrance door has many small temples housing inscriptions. Some of them have only the *garbhagriha*, but some of them have *antaralas* also. The sculpture such as *Dasavatara*, *Krishnavatara*, 25 *Vishnus* and *Alwars* found here are now preserved at the North Bank. Among them the *Matsya*, *Kurma*, *Sheshashayana* (*Anantha Padmanabha*) sculptures are very attractive. The fifty feet *Garuda* Pillar standing to the left in front of the *Rangamantapa* is now broken into three pieces. The walls of the outer *prakara* and the spacious *rangamantapa* are in a dilapidated state. Some means should be thought of to preserve this artifact. The new *Gopalakrishna* temple built in 1925 in North Bank Village for housing the sculptures from the old shrine complex is a *Trikuta* structure. The central *Garbhagriha* houses a *Keshava* sculpture and has an *antarala*. The single *ankana garbhagrihas* at the north and the south corner of the *navaranga* have beautiful *Venugopala* and *Ananthapadmanabha* sculptures. Other sculptures are preserved in the rooms with in the corridor.

Another submerged shrine in *Kannambadi* waters is the *Kanneshwara* temple. Inscriptions refer to this temple as *Kannagondeshwara*, *Mahadeva*, and *Kannikeshwara*. Scholars say that a copper plate grant from *Kadaba* probably refers to the construction of the temple during the reign of the *Rashtrakuta* King *Krishna I* (757-763 A.D.). In addition, there was another temple by name *Saviyabbeshwara* (11th century) and two more built during the reign of the Chola king *Kulottunga* (1114 A.D.). People have seen these temples very rarely.

But the remains of the ancient *Saviyabbeshwara* temple, temples built by *Madiyanna* and *Lakkanna* as well as the complex of the *Kanneshwara* temple are visible about 200 metres to the right of the *Gopalaskrishna* temple when the dam waters comes down to 60 feet. It is learnt that initially the *Kanneshwara* temple had *Kanneshwara linga* in the *garbhagriha*, the *Nandi* sculpture in the *antarala*, *Vinayaka*, *Mahishamardini* and *Umamaheshwari* sculptures in the *devakoshtas* of the *navaranga*. Except for the *Linga*, other sculptures from these temples were shifted and installed in newly built temples at the North bank. The temple of *Kanneshwara* built in the *prakara* of the *Ishwara* temple at the North bank houses a *Shivalinga* and has stucco *shikahara*. Behind the *prakara* at the right hand corner are five *Shivalinga-Nandi* sculptures and at the left hand corner sculptures of *Chamundi*, *Ganapa* and *Saptamatrikas* in the *Manonmani* temple.

Another important shrine that existed in the *Kannambadi* area was *Mahalakshmi* temple built in 1818 A.D. during the reign of *Krishnaraja Odeaya*. A record dated 1818 A.D. refers to the sufferings such as vomiting and delusions by the people because of the wrath of goddess known as *Maheshwari* complex. The goddess *Mahalakshmi* of *Kollapur* and the goddess *Mahakali* of *Ujjain* appeared in the dreams of *Nanjamma*, a daughter of *Boregowda* and *Thimmamma* of *Gangadikara Okkalinga* family of *Kanwapura* (*Kannambadi*) and resolved the calamity. A certain *Nanjayya* caused the construction of this temple in the centre of the village installing the deities *Mahalakshmi*, *Mahakali* and *Sarawathi* by using the income of *Kanike* collected from different administrative divisions called 'simes'. A record dated 1835 A.D. refers to the construction of a *rangamantapa* and *mukhamantapa* to these temples by the family members of *Nanjamma*. Few more records refer to the grant given to the same temple. The ruined temple about 50 feet in front of the *Gopalakrishna* temple was the temple of Goddess mentioned in the record. After the submersion, the temples for deities *Mahalakshmi*, *Kamma* and *Saraswathi* were newly built at the North bank. There are festive sculptures of the goddesses and *Nanjamma* known as '*Aveshada Amma*'. This newly built temple has *garbhagriha* with a *shikhara* and a *kaisale mantapa* in the *prakara*. The wooden puppet chariot built by a certain *Dharmalingachari* and caused by *Nanjamma* now stands in front of the temple, crushed by white ants. A car festival is held on the next day of *Ramanavami* in a grand manner for the deity in a newly built chariot donated by the family of '*Aveshadamma*'. The sculptures in the *Hiridevamma* temple of *Kannambadi* is now in *Hosa Kannambadi*. Whoever visits *Krishnaraja Sagar* can see the ancient sculptures of the ruined temples submerged in the *Kannambadi* waters at the north bank. But recently the *Gopalakrishna*

temple formerly submerged in the dam being transplanted in the new site at new Kannambadi village, with all past glory and grandeur, a work executed successfully by the Kodays family.

Kunduru (2409) : This is situated 10 kms south from the taluk centre *Malavalli*. Including the inscription dated 997 A.D from *Belur* (Mandya taluk) 15th century records refer to this place as '*Kunduru*' itself. Three records are reported from this place and all of them refer to the grants made to the god *Mulasthana* of *Kundur* at different stages. Two hills located about two kms away from the village are called as *Kundana Parvatha*, *Rasa Siddheshwara Betta*, *Sanjivini Parvatha* and so on. A record dated 1554 A.D. from the nearby *Dasanadoddi* refer to the hills as *Kunduru Betta*. At the bottom of the bigger hill are *Veerashiava* matha and *Panchacharya Mathas* said to have been established by a certain *Rudramuniswamy*. The temple of *Aremallikarjuna* at the centre of the hill facing east having *garbhagriha*, *antarala* and *navaranga* is a simple structure of about 15-16th century. The *garbhagriha* has stucco *shikharas* and houses a *Balahari Shivalinga*. The *antarala* has a *Nandi* sculpture and the *navaranga* has *Ganapathi* as well as *Naga* sculptures. A *Nandi* pillar stands to the left of the temple. Near the temple are giant boulders called *Haddingarikallu*, *Jarugallu* and *Sunkadakallu*. On the hill, there are several caves. The location is known as a meditation centre of *Manteswamy*, famous as '*Dharege Doddavaru*' and his disciple *Siddappaji*. Some caves with small *gadduges* are named after these saints. The actual tombs of *Manteswamy* and *Siddappaji* are at *Boppagowdanapura* and *Chikkaluru* (*Kollegal taluk*). Near the cave at the bottom of the hill are two hero stones of about 18th century. *Bettadarasamma* temple built during the reign of the Kings of Mysore at the bottom of the smaller hill has been renovated.

On the way to the village is the *Deseshwara* temple (*Mulasthana* as per records) of about 15th century has a central *garbhagriha*, an *antarala*, a *navaranga* and a *mukhamantapa*. The *garbhagriha* attached to the northern portion of the *Navaranga* is called *Sarpada Kothadi*. There is a stone compound to the *prakara* of the temple, built at a later stage on a lower plain. Outside the *Prakara*, a 30 feet *Nandi* pillar, which was on a platform, is now laying broken into three pieces. The *garbhagriha* has a stucco *shikhara* and houses a *Swayambhulinga*; the doorframe has some decorations. The *navaranga* has small sculptures of *Ganapa*, *Bhairava*, *Sun*, *Vishnu* and *Nandi*. The main entrance has an attractive doorframe. There are more than three inscriptions in the temple (but only three are reported). Even though completely renovated, it has retained its original characteristics. The *Veerabhadra* temple at the entrance of the village has

garbhagriha, *antarala*, *navaranga* and *prakara*. Here there is an inscription. Inside the temple is a beautiful six feet tall *Veerabhadra* sculpture. There are other temples in the village such as *Goggappa Sharana*, *Ramamandira*, and *Maramma* as well as two *Veerashaiva Mathas*.

Lalanakere (1407) : This is situated 24 kms northwest from the taluk centre *Nagamangala*. Three records reported from this place refer to it as *Nanalakere*. At the entrance of the village there is a temple complex, the first temple being *Malleshwara* temple (referred as *Mulasthanam Mallikarjuna* in records). Originally, this temple had *garbhagriha*, *antarala* and *navaranga*. Recently an open *mantapa* has been added. Records dated 1138 A.D. and 1218 A.D. in the temple refer to the grants given to the deity. The word '*Gandara Mookutigalu*' referred in a record is a rare and ancient example for ornament of the nose, usually referred as '*Nasabharana and Mooguti*'. It is significant that the record also refers to the fact that *Lalanakere* was similar to the headwear (crown) of *Kalukani-20* that was an administrative division of the greater *Kalukani-300*. The *garbhagriha* houses a *Shivalinga*; the doorframe of the *antarala* has perforated windows (*Jaalandras*) and the ceiling of the *Navaranga* is attractive. This renovated temple has a *kadamba nagara shikhara* and the walls are simple. A *Nandi* pillar stands in front of the temple. To the left of this temple, is the *Madeshwara temple (Shivaramya Madhukeshwara)* in records). A record dated 1165 A.D. refers to a certain *Shivadeva* who caused the construction of the temple as well as the grant given to a certain *Madhukarasi Pandita*. This is a twin temple with separate *garbhagrihas* facing each other, with an *antarala* and a *navaranga*. One houses a *Shivalinga* and the other a *Nandi* sculpture. There is a temple by name *Achala Parameshwari (Chattanahalli Amma)* near the entrance of the village. Every year two tall arecanut tree trunks in the name of this deity are installed and a *Jatra* is held for twelve days and a festival is conducted eight days after *Yugadi*. These pillars recall the tradition of *Sidi* service offerings once prevailed in this region. The *Kodilingeshwara* temple in the outskirts of the village is a 16th century structure now in a ruined state.

Machalaghatta (170) : This is situated 18 kms south from the taluk centre *Nagamangala*. Ancient inscriptions refer to this place as '*Machanaghatta*' as well as '*Bijjaleshwarapura*'. A record dated 1426 A.D. lying in the *Malleshwara* temple; and records of *Bhairapura* (1267 A.D.) and *Sindaghatta* (1299 A.D.) of *Krishnarajapete* taluk refer to this place. It seems that in the name of the queen *Bijjala* of *Hoysala* king *Someshwara* (1230-1253 A.D), a temple for the deity was built and named after her as *Bijjaleshwara*. *Machanakatta* was established as an *agrahara* by naming it as '*Bijjaleshwarapura*'. The *Malleshwara* temple in the

outskirts of the village is probably the original *Bijaleshwara* temple and has a *garbhagriha*, an *antarala*, a *navaranga* and a *mukhamantapa*. The *garbhagriha* houses a *Shivalinga*; the doorframe has five band decorations and a *Gajalakshmi* carving on its lintel as well as *Shaiva* doorkeepers at the base. The doorframe of the *antarala* has perforated windows (*Jaalandra*) and has three band decorations with *Parvathi-Parameshwara* carvings on its lintel as well as doorkeepers at its base. The *navaranga* has attractive decorative pillars of four different varieties and a *Nandi* sculpture at its centre. The four *niches* on the walls have *Ganapati* (2), *Saptamatrika* and *Naga* sculptures. Each ceiling in the *navaranga* is exemplary with its beautiful carvings. The central ceiling has decorations of 32 angled star shaped hanging lotus encircled with, *ashtadikpalakas*, mango leaves, *Torana*, the Orchestra, and Pearl decorations at the edges. The entrance door of the *Navaranga* is simple; the ceiling of the *mukhamantapa* is excellent and the roof is inclined. The temple has a *kadamba nagara shikhara* and a *sukhanasi*. The simple walls have decorated pilasters. The left portion of the wall is damaged and the temple requires repairs. There is a small temple of two *ankanas* near the main shrine. Among the three *Bhairava* sculptures housed here, one is a Hoysala artifact. There are two hero stones of about 16th century around the *Malleshwara* temple. There are other temples such as *Boredeva*, *Rama*, *Lakshmi*, *Maramma*, *Honnamma* and others in the village.

Madduru (26,456) : This is a taluk head quarters, situated 15 kms southwest from the district centre *Mandya* and is on the northern bank of the river *Shimsha* (*Madduru Hole*), a tributary of the river *Kaveri*. This was an ancient *agrahara*, famous as an educational centre for Vedic studies. Because of the local deity *Adidaiva Vaidyanatheshwara*, who is considered as a doctor of Medicines for many diseases, the place became a Medical centre. Temples such as *Vaidyanatha*, *Desheshwara*, *Narasimha*, *Allalanatha* and others has made this place a centre of religious harmony among *Shaiva* and *Sri Vaishnava* followers. The place is famous for an eatable, viz., '*Madduru Vade*'. The *Shimsha* river is also referred as *Kadamba* because of the sage *Kadamba* who is said to have lived here in an ashram '*Kadamba Khsetra*'. Puranic tales say that both *Krishna* and *Arjuna* of the *Dwapara Yuga* visited this place during their journey of *Yatra*. Hence, the name *Arjunapuri* is also given to the place. Ancient tamil inscriptions refer to this place as '*Maraduru*', but the Kannada records refer it as '*Madduru*' only. In addition, some records refer to this as *Shivapuri*, *Anadi Agrahara* *Narasimha Chaturvedi Mangala* that was a part of *Chikkagangavadinadu* situated in *Kalale-1000*. '*Marundu*' in Tamil and '*Maddu*' in Kannada as well as the name of the village *Madduru* to mean medicine only. It is also said that the

name *Madduru* is because of the plantation of the place, *Maraduru*; a manufacturing place of the powder for explosives. Twenty-one records of the period from 11th to 19th century (Tamil-12, Kannada-7, Sanskrit-1, and English-1) are reported from this place. Most of them refer to grants given to deities of *Madduru* such as *Narasimha*, *Kailasanatha*, *Allalanatha* (*Varadaraju*), *Devi Nacchiyar* and others.

The *Vishweshwara*, *Deseshwara*, *Narasimha*, *Kailaseshwara* and *Varadaraja* temples in the fort area of *Madduru* are very old structures. The *Vishweshwara* temple is a Ganga structure, and has a *Nandi mantapa* which is in Chola style. Other temples are in beautiful Chola style built during the reign of Hoysala *Vishnuvardhana* (1108-1148 A.D.). It is evident from the reference '*Narasimha Chaturvedi Mangala*' in a record from *Vaidyanathapura*, that the local *Narasimha* temple existed then itself. The development of this temple can be recognized with the help of available records of this shrine. The temple has a tall *Iwara gopura* and stands inside a spacious *prakara*. It has *garbhagriha*, *antarala*, *navaranga*, *patalankana*, *sabhamantapa* and *suttalaya*. The *garbhagriha* houses seven feet tall *Ugra Narasimha* sculpture, said to have been installed by Lord *Brahma* himself. The deity has eight hands holding *Chakra*, *Shankha*, *Ivory* and *Gada* in four, tearing the stomach of *Hiranya Kashipu* with two more hands and placing the intestines of *Hiranya Kashipu* around his neck with the help of remaining two hand. At the feet of the deity is the *Prahlada* sculpture in the posture of praying *Vishnu* to control his anger. The *Prabhavali* of the deity *Narasimha* has *Dasavatara* carvings. Besides this, there are *Saumya Nayaki* and *Narasimha Nayaki* temples with sculptures of *Varadaraja*, *Krishna*, *Yashoda*, *Shreenivasa*, *Rama-Lakshmana*, *Sita-Hanuman*, *Ramanuja*, *Vedantacharya*, *Vishwaksena*, *Nammalwar*, *Manavalamamaani*, and others. *Rama-Lakshmana-Sita-Hanuman* sculptures are of the Vijayanagar period. The pose of the *Hanumantha* is very significant. Entrance tower of the temple has been renovated.

To the left of this temple, on an artificial hillock called *Hastagiri Dinne*; stands the *Varadaraja* temple (*Allalanatha*) of the Hoysala period. It is believed that *Vishnuvardhana* installed the god *Allalanatha* for his aged mother, as she could not visit *Kanchi*. Three records including a record dated 1278 A.D. refer to this temple and all of them are grants to this shrine. There is a folk saying 'All Gods should be seen from front but *Allalanatha* should be seen from behind'. The bas relief of deity is hefty and about 12 feet high holding *Shankha*, *Chakra*, *Gada* and *Padma* as well as completely ornamented with minute carvings and decorations. During the restoration works of the temple, 7 feet

high and four feet broad four pillared mantapa as well as a Tamil inscription were unearthed and the scholars date it to about 10th century. The temple behind the shrine is referred as *Kailaseshwara* temple and has been renovated and a *Shreerama* sculpture installed in it. The *Madduramma* temple on the highway, outside the village is a open temple without ceiling and is said to have been a goddess who accompanied the merchants of *Madduru* when they had gone to *Kodagu* for their business. The temple has a spacious *prakara* with sculptures of *Saptamatrikas* and a *Trishula* in a knee-deep pit at the centre. Behind this, below a tree are three-goddess sculptures referred as *Banniyamma*. There is a house called '*Mathamane*' in the village where the goddesses' ornaments and cloth as well as Jatra materials are stored. Priests of this deity belong to *Vahni Kula*, and a Jatra is held during the *chaitra shukla paksha* of every year for five days. The *Vahni kula* devotees (*Tigulas*) cross the fire pit on the first Monday morning. The *Vokkaligas* have the right to prepare the fire pit, where as the *Banajigas* have the right to the offerings, the *Harijans* have the right to perform on drums. On the next Wednesday, flower palanquin services and *Sidi* offerings are held. On the ensuing Friday *Okali* and Pearl Palanquin services were offered to the god, and on the last Saturday the Jatra ends with oil bath and procession for the goddess. A Jatra for animal marketing starts one month early and almost all the cows are usually exchanged / purchased before the Jatra . There is a fruit garden developed by the department of Horticulture with fruits like *Sibe*, *Mango*, *Sapota* and others. The agriculture produce market at *Madduru* is famous for its Tender Coconut business and has a special place in the Asian market. ***Vaidyanathapura(945)*** : This is a sacred place three kms southeast from the taluk centre *Madduru*, on the right bank of the river *Shimsha*, which is also referred as *Kadamba*. Puranic tales of the region refers to this place as the residence of the sage *Kadamba* and his ashrama. Ancient Tamil and Kannada records refer to the main deity *Vaidyanatheshwara* of the place as '*Vaijanatha*'. Hence, the village is referred as *Vaijanathapura*. Ancient records also refer to the place as '*Shivapura*', which was a hamlet of '*Narasimha Chaturvedi Mangala*' or the present *Madduru*. All the records (nine in Kannada, and two in Tamil) of Ganga, Chola, Hoysala and Vijayanagar periods found in this place registers grant to the god *Vaidyanathadeva*. A record dated 1132 A.D. refers incidentally to the renewal of grant of the village *Halaguru*, to the *Viadya(ja)natha* temple formerly issued by the Ganga king *Shivamarasimha* (*Shivamara I or II*) in about 8th century with copper plate grant. The renewal was made by Hoysala king *Vishnuvardhana*. Two records dated 1132 A.D. from *Konnapura* (*Malavalli taluk*) also refer to this grant.

The *Vaidyanatheshwara* temple facing east stands on the right bank of the river *Shimsha* which flows north-south. It has *garbhagriha*, *navaranga*, *sabhamantapa* and a *mukhamantapa*. Recently an entrance has been provided at the northern end also. The *garbhagriha*, houses an ancient *Shivalinga*, and the doorframe is decorated with five bands and has Gajalakshmi on its lintel. Some of the sculptures such as *Lakshmi*, *Shanmukha*, *Bhairava*, *Parasurama*, *Edahari Shivalinga (2)*, *Balahari Shivalinga (2)*, *Mahishamardini*, *Saraswathi*, *Ummaheshwari* and others in the *Navaranga* have Ganga-Chola characteristics. The inscriptions regarding the history of the temple are embedded in the walls and ceilings of the *navaranga*. The walls of the temple are simple with some decorated pillars. Even though the temple has been renovated and extended during the Ganga, Chola, Hoysala, and Vijayanagar kings, it has retained some of its early features. Devotees use the mud of the anthill behind the *Shivalinga* in the *garbhagriha* as a medicine for skin diseases. Moreover, people come to this place for this purpose from distant regions. In the *prakara* of the temple are temples of *Chandika*, *Parvathi*, *Suryanarayana* and *Navagraha*. In addition, there are Lion bearing pillars of the Ganga period, *Bhairava* and *Devi* sculptures in the *prakara* of the temple, as well as several significant hero stones. One among them is a hero stone of about 13th and 14th century with the sculpture of a hero raising his left hand. This stone is the memorial of a hero who died fighting during a cattle raid. The sculptor must have carved the sculpture of a left hand hero accidentally or purposely. Another memorial sculpture standing at the cross road of *Vaidyanathapura- Nagarakere* is also significant. A yearly Car festival for the god *Vaidyanatheshwara* is held in the month of February and special worship is conducted on the days of *Ganesha Chaturthi*, and on Mondays during *Karthika*. A marriage hall has been established by the Trust. Regular feeding and lodging facilities are provided to the devotees. **Somanahalli (2403)** : This is situated three kms northeast from *Madduru*. An agricultural training centre was established in 1939, which happens to be the oldest agricultural school as well as the oldest soil conservation centre. This is one of the Industrial Centres of the district. B.P.L. (British Physical Laboratory) company is working here since 1991 and presently is producing Dry cells. one of the former Chief Ministers of Karnataka State, Sri S.M.Krishna hails from this village.

Maduvinakodi (2696) : This place is located 12 kms northeast from the taluk centre *Krishnarajapete*. Three hero stone inscriptions of about 1200 to 1346 A.D. found at the site of the old village refer to this place as *Modavana Kodi*, forming part of *Kabbahunadu*. The ruined *Rameshwara* temple in the village, a

structure of the Hoysala period requires renovation. The *Saptamatrika* temple beyond the Canal is of the Ganga period and has attractive independent *Matrika* sculptures.

Mahadevapura (4994) : This place is situated 15 kms east from the taluk centre *Srirangapattana*. on the right bank of the river *Kaveri*. The *Kashi Vishweshwara* temple in front of the river is a structure of the Mysore kings. There are two separate garbhagriha, one facing the east houses a *Kashi Vishwanatha linga* and the other facing the south houses an *Amma* (goddess) sculptures, There is an *antarala* and a spacious common *navaranga* with entrances at the East and the South. The main entrance door has a spacious *mukhamantapa*. While the main garbhagriha houses a *shivalinga* ,and in the *antarala* *Nandi*, goddess *Annapoorneshwari* is housed in the other garbhagriha. The *navaranga* also has few *Ganapati* sculptures. The temple has a spacious prakara, tall dwara mantapa and attractive dwara gopura. A Jatra for the deity is held during *vaishakha shuddha pournima*. Near the open space, on the river bank, are temples such as *Bindumadhava*, *Anjaneya* and *Channakeshava*. Temples such as *Basavanna*, *Veerabhadra*, *Choudeshwari*, *Pattaladamma*, *Chikkamma* and others are inside the village. The place is excellent for a weekend holiday programme because of the resting place and the temples.

Malavalli (35,800) : This is a taluk centre situated 25 kms northwest from the district centre *Mandya* and 100 kms south from the state capital, Bangalore. An ancient settlement even from the Hoysala period, this was an important city during the reign of the Mysore king *Chikkadevaraja Odeya*. A record dated 1685 A.D. states that the same king had caused the construction of a Fort, a deep trench, a beautiful pond and a mango garden in this place. Hyder Ali had gifted this place to his son Tippu. During his war against the British in 1792 A.D., considering the location as a safe place to the Britishers, Tippu destroyed *Malavalli*. But still the dorrways of the oldways are seen at two Three Places in the Town The place of fight is about two kms away on the Mysore road, where even today bullets are unearthed. sofar five inscriptions are reported from this place. The earliest reference to *Malavalli* is in a record dated 1215 A.D. from the neighbouring village *Banduru*. The place was a part of the ancient *Badagerenadu*. The fort surrounding the city is almost ruined except for the entrance portion at two or three places. There are ancient temples such as *Sharangapani*, *Gangadhareshwara*, *Arakeshwara*, *Mahadeshwara*, *Veerabhadra*, *Ishwara*, *Ganesha*, *Anjaneya* and *Pattaladamma* in the city. It is believed that the famous pontiff *Vidyaranya* installed the sculptures of the deities *Gangadhareshwara* and *Arakeshwara* of this place. *The annual fair of Pattaladamma*,

the goddess of the town is conducted lavishly and the procession of Sidi puppet (*Sidiraya*) throughout the night needs a special mention. **Mattitaleshwara**; This is a hamlet of the village *Kandagala* situated six kms northeast from Malavalli and is famous for the native Ayurvedic medicine. The deity *Mattitaleshwara* is a household name of many families of the locality. The temple of this god is on the bank of a small river located inside a grove of *Matti* trees. It has *garbhagriha*, *antarala* and *navaranga*. The *garbhagriha* house the sculpture of a *Mahadeshwara* linga. The people worship the god after taking a dip in the nearby pond. Dried and powdered *Matti* husk mixed with the mud from an anthill is administered to cure diseases like Serpent Stigma and skin allergies. Worship is held on every Thursday and Sundays. A Jatra is held every year during the Ugadi festival.

Mandya(1,31,211) : This is an important district headquarters, situated 96 kms south from the state capital Bangalore, on Bangalore-Mysore State Highway. A record dated 1276 A.D. in the *Ananthapadmanabha* temple at the neighbouring village *Hosabudanur*, of Hoysala *Narasimha III*, refers to this place as '*Anadi Agrahara Mandeya*'. A copper plate grant dated 1516 A.D. from *Mandya* of Vijayanagar king *Krishnadevaraya* refers to the places '*Agrahara Mantheya*' and '*Chikka Manteya*'. The original name of *Mandya* was then '*Mandeya*, *Mantheya*, an *agrahara* and an educational centre, given as a grant to a certain *Shreevaishnava Brahmin*. The Puranic history of the place starts from *Kritayuga*. During the *Kritayuga*, this was a dense forest area, as well as a place of meditation for the sage *Mandavya*. He was teaching Vedas even to the animals; hence, the place got the name *Vedaranya*. It is also said that because of the sage *Mandavya*, the place was named '*Mandeya*', and the sage installed the local deity *Janardana*. It is also said that another sage in the same *Yuga*, established a *Sakaleshwaraswamy* temple and named the place as '*Vishnupura*'. Another legend says that a certain king *Indravarma*, worried about not getting issues, came to this place during the *Dwapara Yuga*, worshipped the deity *Janardana*, got a son by name *Somavarma*. The legend continues to say that the same *Somavarma* caused the construction of a Fort, established an *agrahara* village, and named it as '*Mandevemu*'. Later it became '*Mandya*'. It is also said that people from *Mandavemu* village near *Tirupati* migrated to this place and established a village and gave the name of their old settlement to this place. There is also one more opinion that the name '*Mandya*' is because of the '*mandi*' a market place of *Ragi* merchandise or of the dairy products especiall for the sale of Butter.

A solitary record is reported from *Mandya*. A copper plate grant dated 1516 A.D. from *Mandya* in the reign of the Vijayanagar king *Krishnadevaraya*,

refers to the grant of the village *Mantheya* with hamlets of *Kallahalli*, *Chikkamanteya*, *Hosahalli*, *Tandasehalli* and *Konehalli*, as a *Sarvamanya agrahara* after naming it as '*Krishnarayapura*'. The grant was given to a certain teacher *Govindaraja* as '*Ghrita Parvata Dana*'. A record dated 1276 A.D. from the neighbouring village *Hosabudanur* refers to this place as '*Agrahara Mandeya*'. The *Lakshmi Janardana* and *Sakaleshwara Temples* of the place are important shrines. A festival by name '*Abhinava Vairamudi*' is held in the *Lakshmi Janardana* temple here, on the same day of *Vairamudi* festival at *Melukote*. The god is also referred as '*Makkala Janardana*' because of the belief that people without issues are benefited by penance in front of the deity. The *Vedavalli Amma* temple in a nearby place is a later structure, constructed by using the stones of a ruined temple at *Duddha* and houses an *Ananda Alwar* sculpture. It is said that *Anantasuri* the disciple of *Ramanuja* at the behest of his teacher settled at *Tirupati*, dwelled a flower garden for the service of the Lord *Venkatesha*, immensely worshipped him, got his *darshana* and the sculpture of *Ananda Alwar* in the temple is a symbol of that devotion. In the city, there are attractive *Masjids*, *Dargah* and *Churches*. The local *Sugar factory* is a premier industry in the district. The musical fountain in front of the *District Commissioners Office* is attracting the attention of the public. The revitalized park called '*Mahatma Gandhi Vana*' in the middle of the city is glamorizing the city with its modern patterns. **Holalu (4888)** : This is situated six kms northwest from the taluk centre *Mandya*. Four records are reported from this place. The *Holalamma* (or *Hombalamma*) temple in the centre of a paddy field on the road to *Mandya*, in the outskirts of the village is a 16 *ankana* rectangular structure standing on 20 short pillars. It houses *Saptamatrika* sculptures of the *Ganga* period and seems to have undergone renovation at a later stage. A ruined single *ankana* temple to the left of this shrine houses a *Bhairava* sculpture and black stone slabs resembling huge weapons. The *Kodilinga* (*Bheemeshwara*) temple on the bank of the tank houses ancient sculptures such as *Keshava*, *Ganapa*, *Sun god* as well as a *mantapa* referred as *Boralingeshwara*. The *Tandaveshwara* temple of about 15th century has *garbhagriha*, *antarala*, *navaranga* and *mukhamantapa*. It is believed that the deity *Tandaveshwara* is the exploded top portion of the *Arkeshwara linga* sculpture at *Guttalu*. People also believe that the deity bestows an antidote for the poison of a mouse bite. The temple houses a *Tandaveshwara linga* sculpture and has a new *shikhara*. The plain walls of the temple have decorated pillars. The doorframes are attractive and on the door of the *Suttalaya* are stucco *Nandi* sculpture. Near the main entrance of the village are several hero stones. Nearby is the *Keshavanarayana*

temple which houses a *Narayana* sculpture. There are other temples in the village such as *Rama*, *Ganesha*, *Anjaneya*, *Basaveshwara*, *Navagraha*, *Shani Mahatma*, *Siddappaji*, *Doddiah*, *Maramma*, *Kalamma*, *Doddamma*, *Patladamma* (2) and *Chittalamma* (2) temples as well as three temples for *Muddamma*. In the *Chittalamma* (*Chittenahalli Amma*) temple in the outskirts of the village, the anthill and the mantapas are noteworthy.

Marehalli(1451) : This is located two kms southeast from the taluk centre *Malavalli*. Ancient inscriptions refer to this place as *Rajashraya Vinnagara* (*Rajashraya Vishnunagara*) *Cholendra Chaturvedi Mangala*, and *Sarvanamasyada Uttama Jatiya Grama Marenahalli*. it was a part of the ancient *Vadagerenadu*. Twenty-five inscriptions from 11th to 19th century are reported from this place. Out of them three records, dated 1014 A.D. refer to this deity *Rajashraya Vinnagara*. The Chola King *Raja Raja I* (985-1012 A.D.) had the title *Rajashraya Vinnagara*. The construction of this temple must have started during his reign. He seems to have died before the completion of the structure. M.G. Manjunath has recently established that Hoysala *Vishnuvardhana's* reign continued upto 1148 A.D. based on a record dated 1148 A.D. carved on the basement of this temple which refers to the reign of *Vishnuvardhana*. The *Lakshminarasimha* temple (*Marehalli Mudukappa*) of about 101 *ankanas*, one km away from *Marehalli* on *Malavalli-Kollegal* road has *garbhagriha*, *antarala*, *navaranga* in the beginning: a *suttalaya* and a *patalankana* later additions. It seems that during *Vijayanagar* times, the temple was extended by adding a *sabhamantapa*, *ardhamantapa* and a main entrance. The *garbhagriha* houses a beautiful sculpture of the deity *Lakshminarasimha* probably of Chola period and its doorframe is attractive with four band decorations. Decorated pillars are attached to the walls of the temple. At the backyard of the *suttalaya* are two small temples of *Bhudevi* and *Neeladevi* as well as an *Anjaneya* temple at its entrance. There is a *garuda* pillar in front of the temple besides a twelve pillared open mantapa. *Garudakola* (a pond) and *Garuda mantapa* near the temple are noteworthy. A yearly Jatra is held for the deity *Lakshminarasimha* for 12 days during *jhestha shuddha dasami*. A number of devotees from *Tamilnadu* visit this place to participate in the Car festival. To the proper left of the temple is the temple of *Amriteshwara* with *garbhagriha*, open *antarala* and *navaranga*. The *garbhagriha* houses a *Shiva linga*. The temple has beautiful stucco *shikhara*. A record refers to the deity of this temple as *Moolasthan Devaru*. The temple comes under the supervision of the department of Archaeology. The *eshwara* temple on the road to *Kollegala* has *garbhagriha*, open *antarala* and *navaranga*. Only a pedestal in

the additional *ankana* opposite to the southern entrance of the *navaranga* remains. The walls of this ruined temple are simple. It has stucco *shikhara*.

Melukote (3254) : This place is situated 3589 feet high on *Yadugiri* hill, 24 km north from the taluk centre *Pandavapura*, 40 km northwest from the district centre *Mandya* and 130 km southwest from the state capital *Bangalore*. An important historical and religious centre, this is also referred as *Theerthakshetrapura*. This sacred place was the headquarters of the *Sri Vaishnava* pontiff *Ramanujacharya*, the propagator of the *Vishisthadvaita Siddhanta* for few years. Recently discovered line drawings on a boulder at *Melukote* as well as the burials called *Pandavara gavi* on the hill range show that this was an habitation site of the Megalithic people. A local legend says that *Melukote*, the residence of god *Narayana* was *Narayanadri* in *Kritayuga*, *Vedadri* in *Tretayuga*, *Yadavadri* in *Dwaparayuga* and *Yatishaila* in *Kaliyuga*. The *Dhanushkoti* is said to be the place formed by the arrow used by *Rama* to meet the thrist of *Sita*. The caves to the left of the road to the *Yoganarasimha* temple are called '*Pandava Gudi*' and the worn-out boulders, as the plates used by the *Pandavas*. There are also relics of the Megalithic culture.

Because of the belief that *Shree Vaishnavas* of *Thirunarayanapura* had met a certain *Nathamuni* who lived in about 930 A.D., at *Veeranarayanapura* in *Tamilnadu*, the antiquity of *Melukote* goes back to the 10th century. *Hoysala* records refer to this place as *Yadavagiri*, *Thirunarayanapura* and *Melugote*. Inscriptions of the *Vijayanagar* period refer to this place as '*Ghatikasthana Melukote*' (*Devalapura* 1472 A.D.) and its titles such as *Anadi Mahaswamy Sthana*, *Vaikunta Vardhana Kshetra*, *Bhooloka Vaikunta*, *Jnana mantapa* and *Dakshina Badarikshetra*. The titles continued even during the reign of *Mysore* kings.

This is a hobli centre, which had continuous patronage of kings starting from *Hoysala Vishnuvardhana* (1008-1148 A.D.) upto the kings of *Mysore*. Including the three copper plate grants, three on ornaments and 90 stone inscriptions, altogether 96 records are reported from this place. Most of the records - eighty five *Kannada*, five *Sanskrit*, two *Sanskrit-Kannada*, two *Tamil*, one *Telugu* and one *Persian* - refer to the grants given to the deity *Cheluvanarayana*. Twelve of them refer to the *Narasimha* temple on the hill. The actual history of *Melukote* starts with the visit of the Pontiff *Ramanajucharya* to the place. Scholars believe that the lion pillars of the *Ganga* period near the *Poornayya* pond and the structures of the two tier cave temples in the northwestern valley of the *Narasimha* hill, points towards the architectural activities from the *Ganga* period itself.

Eight inscriptions of Hoysala period confirms it as a significant centre for Sri *Vaishnavas* because of the influence of *Acharya Ramanuja* during the reign of Hoysalas. A record dated 1319 A.D. in the *Garudadeva* temple at a garden called *Namada Katte*, refers to the story of *Emberumanar (Ramanujacharya)* learning the significance of the '*Thiru Mannu*' (white/*Shuddhe/Namada Unde*) available at Melukote used it for '*Namadharane*'. A certain *Edataleya Madappa Nayaka* gave the right of that *Thirumannu* to *Thirumanna Perumale*. Other Hoysala records refer to some more culturally significant matters such as 52 administrating officers of the temple.

The Vijayanagar kings and other chiefs continued the generous policy of the Hoysalas towards *Melukote* and gave more than 30 grants. These grants refer to many subjects such as the Administrative committee that included 52 *Shree Vaishnavas*, the seals of *Deshantri, Hanuma and Ramanuja* used, the fair at *Melukote* and others that signifies the religious importance of the place.

The name '*Melukote*' is because of the fort on the hill and the place is spread over an area of about 15 square kms. Since the place is at a strategic position, it became a camping place during the Hoysala regime. A record dated 1189 A.D. from the neighbouring *Kere Tonnuru* refers to the Watch and Ward of the fort of *Yadavagiri*. It is said that the queen of the Mysore king *Yaduraya* caused the construction of a fort to the city in 1409 A.D. as well as doors to its four main entrances. The chief of *Nagamangala* as well as a minister of Vijayanagar King, certain *Thimmanna Dandanayaka* with the title '*Yadavagiri Jeernodharaka,*' along with his wife *Rangambike* had undertaken several Public works at *Melukote* in 1458 A.D and repairs to the fort must have been one among them. It is also said that the incomplete *Gopalaraya* entrance door at the southern part of the village is nothing but a mark of the work of strengthening the fort during the reign of *Raja Odeya*. This entrance door is similar to the entrance door with a mammoth *dwara mantapa* in the prakara of the *mahanavami dibba* at Vijayanagar (*Hampe*). It has beautiful carvings with a significant base. Some scholars have tried to identify this door with the *Gopalaraya* door referred to in a record of about 17th century. However, sufficient proofs are not forthcoming regarding this point.

Ancient records refer to the deity of the place as *Narayana, Thirunarayana, Sampathkumara Narayana, Chella (Shelva) pilleraya* and *Cheluvanarayana*. According to the Puranic legend *Sanathkumara* in *Kritayuga, Dattatreya-Rama* in *Tretayuga, Balarama-Krishna* in *Dwaparayuga* and *Ramanujacharya* in *Kaliyuga* worshipped the deity *Narayana*. The legend also says that *Narayanamurthy*

appeared in the dream of *Ramanujacharya* and asked him to reinstall Him. *Ramanuja* who was in *Keretonnnuru*, came to *Melukote* searched the place for the sculpture of the deity *Narayana*, found it, cleansed it, built a temple and installed the deity according to the rules in *Shastras*. The Hoysala king *Vishnuvardhana* helped the Pontiff completely in this endeavour. In addition, *Ramanuja* had arranged during the *Vairamudi* festival three days free entry to the temple for the *Harijans* for their assistance in the establishment of the temple. A literary work '*Vairamudi Kalyana*' refers to another episode. *Ramanuja* was worried about the festive image of the deity *Narayana*. However, *Narayana* himself appeared in his dream, said that he is with the Delhi Badashah, and asked the Pontiff to go to Delhi and pick him. With hundreds of his followers, *Ramanuja* went to Delhi to bring the festive image of *Chellapilleraya*. The sculpture was with *Shahajadi* the daughter of the Delhi Sultan. When *Ramanuja* successfully brought back the sculpture, Sultan's daughter also followed him to *Melukote*, resided in a cave called '*Hogaramma cave*' in the outskirts of the village, secretly worshipped the deity *Cheluvanarayana*. A small sculpture identified now as Sultan's daughter is near the main deity. Historical truth of this episode has not been established.

Because of the residing deity *Thirunarayana*, *Melukote* is referred as *Thirunarayanapura*. The name *Melukote* is because of the fort at the top of the hill (*Melukote* seems to be a corrupt form of the Tamil word '*Merku Kottai*' meaning western fort, the place being in the western part of the Chola kingdom). The *Cheluvanarayana* temple has structures built in three different stages.

The spacious temple of *Cheluvanarayana* facing east houses a beautiful four handed lifesize *Narayana* sculpture standing in a *Sthanika* posture. The deity is holding *Chakra*, *Shankha*, and *Gada* in its three hands, and the fourth being in *Abhaya* posture and the body is completely ornamented. A four-handed *Lakshmi* sculpture is at its feet. The *antarala* has *JayaVijaya* sculptures as doorkeepers. Around the *garbhagriha* is a dark *pradakshinapatha*. Every year, a dark *pradakshina* service is offered to the deity. The *garbhagriha* has a *vesara* type *vimana* and *Lion Pranala*; the base is attractive. The spacious *navaranga* in front of the *antarala* has 25 *ankanas* and 36 pillars. Between the two rooms on the sides of the western entrance to the *navaranga*, the right one is the Treasury room and the left one houses a *Vishwakshena* sculpture as well as festive sculptures of *Thirumangai* and *Nammalwar*. In a small *garbhagriha*, facing north in the *navaranga*, the festive image of *Cheluvanarayana* flanked by *Nachiyars* (*Shreedevi-Bhudevi*) and a representative devotee figure of *Raja Odeya* is carved

along with label inscription. A record refers to the fact that the services of the Gold mantapa near the deity and the gold coverings for the doors to the *garbhagriha* was by a certain *Shingararya* brother of *Biligiri Thirumalacharya* of *Shetluru*. There are entrances from three directions to the *navaranga*, the main entrance has a *mukhamantapa* and the *patalankana* is extended up to the *dwara mantapa* of the *prakara*. In the spacious *prakara* outside the *navaranga*, to the southeast is an 18-*ankana* kitchen hall. By the side of this hall are image (named) of *Mummadi Krishnaraja Odeya* and his four queens standing with folded hands in a *sthanika* posture. In the southwest corner of the *prakara* is the *Sannidhi* of *Chakrattalwar (Sudarshana)*, *Sannidhis* of twelve *Alwars*, *Sannidhi* of *Paramapadanatha* to its right and *Sannidhi* of *Yadugiri Amma (Shree Lakshmi)* in the northwest corner. This temple has *garbhagriha*, *sukanasi* and *mukhamantapa* with a four-arm *Lakshmidēvi* sculpture seated on Lion and woman doorkeepers at the door.

A record dated 1458 A.D. refers to the construction of a *rangamantapa* in front of the *Yadugiri Amma* temple caused by a certain *Rangambike*, wife of *Thimmanna Dandanayaka*, the chief of *Nagamangala*. The carvings of the episodes of *Ramayana*, *Mahabharata* and *Bhagavata* with small records on the pillars of this temple are noteworthy. To the east of the main shrine, are separate *Sannidhis* for deities like *Gajendra*, *Varadaraja*, *Kurattaalwar* and *Ramanujacharya*. The *Ramanujacharya Sannidhi* has *garbhagriha* and *mukhamantapa* only. Records on the doorframe of this *Sannidhi* refers to the establishment of the doorframe by a certain *Alahiya Shingaracharya* and the service of the floor stones by a certain *Thimmarasaiah*. The two armed sculpture of *Ramanuja* sitting on a lotus here in the *garbhagriha*, is said to have been established by *Ramanuja* himself. There is a *Tridanda*, which suggests renunciation of the pontiff. Here there are sculptures of *Thirukanchinambi*, *Nammalwar*, *Andal*, *Shudi Koduttu Nacchiyar*, *Vedanta Deshika Manavalamuni* and other *Alwars*. Nearby the *Yaga mantapa*, is a temple for *Pillai Lokacharya*, the deity installed by *Mummadi Krishnaraja Odeya* in 1829 A.D. A record refers to the fact that a representative of the Vijayanagar kings, *Thimmanna Dandanayaka* the *Nagamangala* chief established the mantapa from the Kitchen hall in the southwest to the *Chakrattalwar* temple and *Yadugiri Amma* temple in the southeast corner in 1458 A.D. The temple's main entrance has an attractive *shikhara* and one *ankana mogasale mantapa* on either side of the Entrance mantapa as well as the one *ankana pillar mantapa* around the temple are built during the reign of *Mummadi Krishnaraja Odeya*, which provides lodging to devotees coming for *Vairamudi* festival.

Festivals of the deity *Cheluvanarayana*: In the temple of *Cheluvanarayana* daily worship, special worship and festivals are held according to *Pancharatragama*, and the reciting of *Divya Prabhandas (Dravida Veda)* during the worship is something special. The *Vairamudi Brahmotsava* is a major festival held during the month of *Phalguna*, for 10 days. It includes activities like *Ankurarpana*, *Vahanotsava (Shesha, Ashwa, Garuda, Hamsa and others)*, Car festival, *Teppotsava*, and *Avabhritotsava* for the god. On the fourth day the crown called *Vairamudi* embedded with precious gems, diamond, and *vaidhurya* suppose to have been brought by *Garuda* himself will be put on the festive image of the beautiful deity *Cheluvanarayana*, flanked by *Shridevi* and *Bhudevi*. A procession on a *Garuda* vehicle takes place around the temple from 10 p.m. up to the next morning. The *Vairamudi* is then taken off, the *Rajamudi* given by *Raja Odeya* to the god will be put on, and the festive deity is taken inside the temple. During the next days, festivals like *Prahlada paripalana* and *Gajendra Moksha* are held. After the *Rathotsava* and the *Teppotsava*, on the next evening of the *Avabhritotsava* during the *Mahabhisheka*, the festive sculpture of *Cheluvanarayana* with *Ubhaya Nacchiyars'* sculptures will be taken inside the main *garbhagriha*. Seeing both the main deity and the festive deities together is a special occasion for the devotees. Similarly *Annakote festival*, *Rajamudi* and *Krishnarajamudi* festivals as well as *Vasantotsavas* are held for nine days. *Pallavotsava*, *Thiruvadipuram* (birthday celebrations of *Andal*) *Shikhyotsava*, *Pavitrotsava*, *Karthika Deepotsava* during *Navarathri* days, *Margasheersharotsava*, *Rathasapthami*, *Mokshotsava*, *Angamani Utsava*, *Allamtallam Cherupu*, *Nammalwar Punarvasu Utsava* and *Teppotsava* held for seven days in the month of June are noteworthy. Also on the day of *Thirunal of Ramanujacharya*, a *Brahmotsava* held for nine days for the Acharya himself, is a significant practice held only at *Melukote*. Throughout the year, in this place, some one or the other festivals and fairs are held.

It is believed that the *Yoganarasimha* temple on the hill and the water pond below are contemporary structures of the Pontiff *Ramanuja*. The *Narasimha* temple is excellent. A manuscript in the *Yathiraja matha* refers to the fact that *Ramanuja* himself caused the construction of the temple's *shikhara* as well as the doorkeepers' sculpture and the flooring. However, the literary sources state that *Raja Odeya* established the *shikhara*. To touch the feet of the colossus *Yoga Narasimha* sculpture in the *garbhagriha* one has to go through a low cave. Inscriptions dated 1786 A.D. refers to the grant of *drum (Nagaari)* and Elephants to this deity by *Tippu*. *Lingarajammanni* wife of *Mummadi Krishna Raja Odeya* presented a gold crown to the deity in 1842 A.D.

Other Temples : There are seven *Anjaneya* temples, four *Garuda* temples, and a *Pancha Bhagavata* temple around the pond, *Amma*, *Achyuta*, *Ramanuja*, *Karanika Narayana*, *Lakshminarasimha*, *Maha Shesha*, *Periyalwar*, *Gopalakrishna*, *Gajendra*, and *Bindumadhava* temples as well as the new *Venkateshwara* temple, *Venkataramana* temple at the *Chikkayyas* pond, *Pete Krishna*, *Vinayaka*, *Badari Narayana* and other temples.

Mathas : Among the *Mathas*, *Yathiraja* Matha established by *Ramanujacharya* is the oldest. Moreover, others are branches of other *Mathas* whose main centres are elsewhere. The active *Ahobala Mula Sthana* was an establishment by *Adivan Shathakopa* (1437-1516 A.D.) *Mummadi Krishnaraja Odeya* established a branch of *Parakala Matha* in this place. Other *Mathas* such as *Vamana Malai Matha Thirupati Jeeyara Matha*, *Alahiya Manavala Jeeyara Matha* and *Bhairagi Matha* are located here.

Ponds and Mantapas : There are several Ponds and Mantapas constructed as charity services in this temple city. According to the 1930 register, there were 29 different ponds and 76 mantapas. These were constructed in different periods by donees with religious inclinations for multipurpose uses and they show the significance of *Melukote*. The twenty nine ponds are named like this: *Dalavayi kere*, the spacious pond below the *Yoganarasimha* hill, the *Teppa kola* established especially for the *Teppotsva* of the deity *Cheluvanarayana* only, the pond *Veda Pushkarini* where *Dattatreya* taught Vedas to his disciples, *Dhanushkoti*, *Yadava Theertha*, *Narayana Theertha*, *Darbha Theertha*, *Mytreya Theertha*, *Padma Theertha*, *Palasha Theertha*, *Vaikuntha Gange*, *Chakra Katte*, *Brahmachari Kola*, two ponds by name *Chaluve Arasina Kola*, *Puttanarasi Kola*, *Doddayyana Kola*, *Chikkayyana Kola*, *Basavaraja Kola*, *Tammanni Alasingra Kola*, *Singraiangar Kola*, *Sampige Kola*, *Ulli* and many other wells. Among the ponds *Veda*, *Darbha*, *Padma*, *Yadava*, *Palasha*, *Narayana* and *Vaikuntha Theerthas* are considered as *Astha Theerthodakas* (eight sacred ponds).

Among the seventy six *mantapas* some of them can be named as significant ones: The *mantapas* near the ponds of *Veda Pushkarini*, *Dahnushkoti*, *Darbha*, *Padma*, *Yadava*, *Palasha*, *Narayana* and *Vaikuntha Theertha*; the *Pillar mantapas* around the *Kalyani* near the *Yoganarasimha* hill; *Bhuvaneshwari* and *Gajendra Moksha mantapas*; *Mantapas* near different *Theerthas*, temple streets and ponds; *Mantapas* of *Rathas*; the main door *mantapa*; *Tulabhara mantapa* (two); *Nama Theertha mantapa*; *Sahasragada mantapa*; the *Kaisale mantapa* at *Teppada Kola*; *Vasantodyana mantapa*; *Angamani mantapa*; *Nayana Kshetra mantapa*, *Madhya mantapa*; *Dhare mantapa* and so on. Many of these *mantapas* are structures of

the Vijayanagar and Mysore kings' regime. Even though they retain their individual identities, they are now a part of the religious, social and cultural life of *Melukote*.

From the time of *Ramanujacharya*, *Melukote* has contributed largely to the *Vedic* literature. *Acharya Ramanuja* himself has written many works. Before leaving for *Shrirangam* from *Melukote*, he himself installed his sculpture, handed over the administration of the temple, the *Ramanuja Matha* and seven other divisions to his 52 disciples. He also established '*Udaiyavar Niyamnappadi*' in 1117 A.D. that included the necessary rules and conditions for the administration. During the different festivals of the main deity of *Narayana*, a continuous chanting of the *divya prabhandas* including the 1000 slokas of *Thiruvoymoli* and the *Naalayira* (4000) slokas written by *Alvars* is conducted. The Sanskrit school established in 1853 A.D. by the Mysore king *Mummadi Krishnaraja Odeya* is the second earliest Sanskrit college in the country, the other one being the Sanskrit college at *Kashi*. A Sanskrit Research Academy with modern facilities located in a spacious garden in the outskirts of the town, outside the *Gopalaraya* entrance to the south, has started the studies in Sanskrit literature, collection of manuscripts and its studies as well as publishing them. The centre has established a very good Library with 25000 books and 10500 ancient manuscripts that are preserved through scientific methods. This institute is a bridge between the past and present as well as a beginning for the future. *M .A. Lakshmi Tatacharya* is the founder director of this Academy. The Fishery pond, the forestry of wild animals, the garden of medicinal plants and traditional agricultural environments in the *prakara* of the academy are noteworthy. There is an Inspection Bungalow and a Tourist Home for the Tourists. It is a necessity now to develop this place as a Tourist spot without disturbing the original topography of *Melukote*.

Modhuru (1,611) : This is situated 10 kms southeast from the taluk centre *Krishnarajapete*. A record of about 14th century was discovered in the *prakara* of the *Ramalingeshwara* temple during fieldwork. The slab on which the record is inscribed has the sculpture of a cow and a milking calf, now concealed under sticky oil. Local people refer to the *Ramalingeshwara* temple as a Hoysala structure. Actually, it is a construction of the Vijayanagar period. The temple has spacious *garbhagriha*, *antarala* and *navaranga*. The *Somasutra* of the huge *Shivalinga* in the *garbhagriha* resembles the *Somasutra* of the *shivalinga* at *Banavasi* and leads one to date back the antiquity of the village. The *navaranga* has *Ganapathi* and *Nandi* sculptures. Moreover, in the southeast corner is a room said to be the home of a serpent. The walls of the temple are simple. The

garbhagriha has attractive stucco *shikhara*. To the left is a *Parvathi* shrine, *Kitchen* and *Yagashale* in the *prakara*, a small *Kshetrapala Bhairava* sculpture in the southeast corner and small *Chandikeshwara* temples in the southwest corner. Outside the temple is a 36 feet tall *Nandi* pillar. There is a oil crushing stone to the right of the temple as well as about 30 hero stones of different sizes and 4 *Masti* stones. A nearby place of about 32 *guntas* is called '*Vibhutipalu*' wherein white mud, a mixture of ash is abundantly available in that spot. The ash lumps supplied from this place was famous as '*Kyatanahalli Gatti*'. There are other recent temples such as *Maramma*, *Ganapati* in the village.

Muttatti (193) : This place is situated 45 kms southeast from the taluk centre *Malavalli*, on the left bank of the river *Kaveri* and located inside the reserved forest belt of *Basavanabetta*, famous as a beautiful forest area of the district. The place has Puranic traditions of the *Ramayana* episodes and is said to have been a lodging place for *Shree Rama*, *Lakshmana*, *Sita* and *Hanumantha* when they were returning to *Ayodhya*. The folk legend goes like this: *Sita* was taking a bath in the river *Kaveri*. Accidentally her nose ornament slipped into the water. By her request, *Hanumantha* grew his tail and dipped it into the river water, churned it, then lifted the ornament and gave it back to *Sita*. Then the place got the name '*Muttatti*'. *Sita* graced *Hanumantha* with the name *Muttettiraya* and bestowed him the top position, as the presiding deity of the place.

Some instruments such as stone axe (*bachi*) of the New Stone Age period (2000-800 B.C.) were found at *Muttatti*. Similar relics were also found at *Sambapura*, *Harihara*, *Gottigehalli*, *Gaddemadinakallu* and other places of the neighbouring *Kanakapura* taluk. The cave, referred as '*Sujigallu Gavi*' is an important place among the several caves on the hills in front of the *Muttettiraya* temple. In the *prakara* of the temple, below the tree is a hero stone record of about 12th century and is in *Grantha* characters. The sculpture on the hero stone depicts the fight between a crocodile and two heroes. The crocodile is dragging the feet of one of the heroes towards water and the fellow hero is dragging him towards the shore. Besides, it also has the carvings of two sheep dogs. It seems that crocodile had attacked the sheeps while they were drinking water from the pond. The shepards fought with crocodile and died. This hero stone is a memorial of that hero. Near the houses behind the temple are two lion hunting hero stones of the *Vijayanagar* period. One depicts a sculpture of a hero holding an axe fighting with a *Lion* standing on its hind legs attacking him, as well as the figure of a scared woman, probably the hero's wife. The second hero stone is little bit different.

It is said that *Muttettiraya* (*Anjaneya*) of *Muttatti* by the order of *Sita*, resided in an anthill and there was no roof for the deity. Long ago, the king *Dodda Gangaraja* provided a thatched roof to the deity. The deity continued to reside in a one and half feet tall *Kakke* tree; then a temple was built and the present *Muttettiraya* sculpture installed in 1986. A spurious copper plate grant regarding this deity in about 18th and 19th century characters is with a certain *Sanjeevayya* of *Nayakanahalli* (*Kanakapura Taluk*).

The new temple of *Muttettiraya* has *garbhagriha*, *antarala* and *navaranga* without pillars. The *garbhagriha* houses a beautiful recent *Muttettiraya* sculpture and *Garuda* pillar as well as a *Bhairava* temple in front of it. There is a Tourist bungalow of the department of Public Works for the use of Tourists coming to this place. In the Jatra of *Muttettiraya* held during the *Sharavana* month, thousands of devotees assemble here. During the fair, *Neelagars* sing *Manteswamy* story throughout the night. *Halarbi Seve*, *Hulivahanotsava*, *Kenchamma-Kariyamma Halage*, feeding the dancing *Dasayyas* holding canes and gongs are some of the significant offerings and performances during the fair. *Muttatti* is famous for its forest monkeys and elephants and is famous also for the 'Kaveri forest animal sanctuary'. Elephants can be seen even now but rarely. There are immense possibilities of developing this as a tourist centre. ***Tirugane madu***: This is on the way to *Muttatti* and the name itself suggests the danger of the place in the river *Kaveri* with whirlpools and the fear of crocodiles. Local people believe that this is the location of *Hanumantha's* search for the nose ornament of *Sita*. The act of *Hanumantha* resulted in deep waters. ***Bheemeshwari***: This is five kms from *Muttatti* and has a completely renovated temple that houses a *Linga* called 'Bheemeshwara' worshipped by the *Tammadis* belonging to *Halumatha*. A fire crossing is held after the *Yugadi* festival. On a small hill island by name, '***Yenne Hole Tittu***' about a half km from this temple is a *Panchlingeshwara* shrine, a structure of the *Mysore* king's period. Only three *Garbhagrihas* of the temple remain is seen and in front are two unpublished *Tamil* records. ***Sangama*** : This is the place of confluence of *Shimsha* and *Kaveri* rivers and is called 'Tore Kudala' sthala. This is on the road to *danada doddi*, (Cattle Shed) three km away from *Bheemeshwari*, a difficult place to reach but beautiful.

Nagamangala (16,050) : This is a taluk centre and is situated 30 kms northwest of the district headquarters *Mandya* and 80 km west from the capital *Bangalore*. This is referred in records as '*Nagamangala*' (*Nagamangala* 1134 A.D.) (*Kasalagere* 1142 A.D.). and also as '*Anadi Agrahara Veeraballala Chaturvedi Bhatta Ratnakara*' (*Nagamangala* 1173 A.D. and 1511 A.D.). *Phanipura*, *Manipura*,

Nagapura, *Nagamadala* are some more names ascribed to this place. A legend attributes this place as *Manipura* of *Babruvahana*. This place was a part of the ancient *Kalkuni nadu*. Thirteen records of the period from 1134 A.D. to 1845 A.D. are reported from this place. This historically significant town has some remains of a Palace and a Fort with two Enclosure walls. A certain *Jaimi Dandanayaka* of *Lohita* family caused the construction of the inner circle of the fort in 1270 A.D. A record dated 1458 A.D. from *Melukote* refers to a certain *Thimmanna Dandanayaka* of the same family with the title '*Yadavagiri Jeernodharaka*'. There is an old belief that the construction of *Jagadevaraya*, the Paleyagar chief of *Channapattana* caused the construction of this outer circle of the fort. In all the four directions of the place are four tanks viz., *Hirikere*, *Soolekere*, *Singearasinakere*, and *Ammanikere*. It is known that the Palace of *Jagadevaraya*, the Paleyagar chief of *Channapattana* once existed in the space between the temples of *Sowmya Keshava* and *Yoganarasimha*. It was facing north.

The *Bhuvaneshwar(i)a* temple is the most ancient structure in the place. A record dated 1134 A.D. in the *prakara* of the temple refers to the grant given to a certain *Sooryabharana Pandita* for the worship of the deity after restoring the *Shankaranarayana* temple, by *Bammaladevi* the crowned queen of the Hoysala king *Vishnuvardhana*. This temple built with soapstone has *garbhagriha*, *antarala* and *navaranga*, is almost renovated. Two panels of the basement are visible; the walls have pilasters and the *kadamba nagara shikhara* on the *garbhagriha* is ruined. The southern entrance is also built in Soapstone. The eastern gate is a later addition. The *navaranga* had only one entrance in the beginning. The pillars in the *navaranga* are attractive and its central ceiling has lotus decorations. Here, in the *navaranga* are sculptures of *Narayana*, *Sun*, *Saraswathi*, *Ardhanareeshwara*, *Ganesha*, *Shanmukha*, *Mahishamardini*, *Nandi* and *Chandikeshwara* as well as two *Durga* sculptures. The *garbhagriha* has *Shivalinga* and festive sculptures of *Sadashiva*, *Parvathi* and *Ganesha*, made of *Panchaloha*. The northern *garbhagriha* with a brick shikhara is a later addition and houses a 19th century *Saraswathi* sculpture. To the east of the temple is an 18 feet tall lamp post (*Deepamale Kamba*).

A record dated 1171 A.D. in the reign of *Ballala II* on the wall of the *garbhagriha* of the *Saumya Keshava* temple (*Channkeshava* in records) refers to a land grant at the village *Halati* (*Halti*) to the service of the god *Channakeshava* at *Nagamangala*. Incidentally, the record refers to a *Mahadeva* temple along with the temples for folk deities such as *Susagala gudi*, *Gundagalla gudi* and *Goravara gudi*. This temple of the *Hoysala* period has a main *garbhagriha*,

antarala and *navaranga* as well as two more *garbhagrihas* in the north and south corners, in addition to the *ardhamantapa* in front. At a later stage, a *mukhamantapa* of three *ankanas* was added to the *navaranga* with an all-round dais. During the Vijayanagar period, a *patalankana*, a *pradakshina patha* adjoining to the *prakara*, the *shikhara* on the main entrance, the *kaisale mantapa* of two *ankanas* to the right, and a fifty-five feet high *Garuda* pillar were added to extend considerably the temple building.

The walls of the temple have decorated pillars and the shrine is on a four feet high Platform with multiangled base design. There is an *Ugranarasimha* sculpture in the *devakoshta* on the southern wall of the main *garbhagriha* and a brick-stucco *shikhara* of the Vijayanagar period on it. The main *garbhagriha* houses a beautiful six feet tall *Keshava* sculpture on a *garuda* pedestal. *Shreedevi* and *Bhoodevi* flank this fully ornamented sculpture of the deity. The *Prabhavali* (halo) has a serpent lintel showing the ten avatars of god *Vishnu*. The deity here is named as *Saumya Keshava* because of its facial expression showing peace and smile. The doorframes of the *garbhagriha* and *sukhanasis* have doorkeepers. The beautiful sculptures of *Venugopala* and *Lakshminarasimha* housed at the south and north *garbhagrihas* in the *navaranga* have Vijayanagar characteristics. The entrances have doorkeepers sculpture. The spacious 12 *ankana navaranga* has doorkeepers at the door, *Gajalakshmi* at the lintel and sculptures of *Adishesha* and *Vishwakshena*. The *navaranga* has significant polyangled pillars and the ceilings are attractive decorations of lotus and stars. The central ceiling has the sculpture of *asthadikpalas* surrounded by lotus decorations. The *ardhamantapa* in front of the *navaranga* is a Vijayanagar structure. There is a high and spacious *mukhamantapa*. The walls of the *prakara* is simple and has sculptures of *Madapalli Nachar*, *Vaikuntanarayana*, *Sudarshana Alwar*, *Hanumantha* in the southwest, *Saumya Nayaki* in the northwest, of paleyagar period, and *Ramanuja* sculpture in the northeast (as also some colour paintings). In addition, there is the *Pillailokacharya* temple, a *Yagashala*, and the *Manavala Mahamuni* temple. The main entrance to the *prakara* is a Vijayanagar structure with an attractive six storied dravidian *shikhara*. The spacious *sabhamantapa* to the left of the temple must have been a meeting hall for the *Mahajanas*. From a very long period, *Nagamangala* is famous for its artwork on *Panchaloha* and some of the festive sculptures in the temple must have been the work of local sculptors of earlier period.

The *Yoganarasimha* temple situated 100 yards west of this temple is another ancient temple and it is said that a certain *Narasimha Nayaka* and

Thimmanna nayaka from the neighbouring village *Modalahalli* caused the construction of this temple. This is a structure of about 13th century and has *garbhagriha*, *pradakshina patha*, *antarala*, *navaranga*, *mukhamantapa*, *patalankana*, a *prakara* with an inner *kaisale mantapa* and a main entrance. The *garbhagriha* houses a *Yoganarasimha* sculpture; the *navaranga* has sculptures of *Adishesha* and *Vishwakshena*. People say that the tree hallow near the sculpture of *Adishesha* was the residence of *Anantha Theertha Nagaraja*. In addition, there is the 40 feet long woodenlog of a hangar, a tree in the *prakara*. The place is believed to be the location of the ancient *Narasimha* sculpture.

The dravidian style *Veerabhadra* temple is of the Vijayanagar period. A record dated 1511 A.D. refers to the construction of *gandhagodi Mantapa* in this temple caused by a certain *Honnissetti* of *Gummalapura*. Another record dated 1520 A.D. refers to the construction of a *uyyale mantapa*. One more record dated 1549 A.D. registers the grant of taxes to the god by the *Mahajanas*. The temple is in a spacious *prakara* and has a small *Veerabhadra* sculpture and *Dakshinamurthy* made of metal in its *garbhagriha*. A separate *garbhagriha* to the left, houses a *Bhadrakali* sculpture. In the *Shreerama* temple renovated during the early decades of last century, has beautiful sculptures of *Rama*, *Lakshmana* and *Sita*. The deity in the temple of the village goddess is called *Badagodamma*, because the temple is located near the northern waste weir of a tank referred as '*Hirikere*'. A festive sculpture of this goddess is kept at the *Arasamma* temple and a record of about 16th century, of that place refers to the construction of a tank *Singari kere* at *Nagamangala* named as *Veerambudiyuru* established by a certain *Ankusharaya*. The *Kamma-kammateshwara* temple in dravidian style located near the main entrance to the inner fort of the town has a huge *shikhara*. Goldsmiths worship the deity of this temple. Near the *patalankana* of the temple are sculptures of *Ganapathi* and *Bhairava* as well as several panchaloha sculptures such as *Nataraja*, *Suryanarayana*, *Vinayaka* and others. There is a ladle with different professional symbols of different groups on it, with the *Chalavadi* of *Nagamangala*, similar to the '*Desis*' ladle of *Duddha*. It is said that the *Chalavadi* tradition had the right to get the '*Padi*' of grain from the heaped grain during the harvest seasons. In the field of a certain *Krishna Iyengar*, outside the town, is an attractive stone mantapa located at the centre of a pond called *Chakrakola*, which has a radius of about 60 feet and a depth of four feet. The local people say that *Ankusharaya*, brother of *Jagadevaraya*, the Paleyagar chief of *Channapattana* caused this construction for aquatic activities. His sweet heart, a certain *Tarangini* was killed during an aquatics. The local *Sulekere*, a structure by *Ankusharaya*, *Sulemantapa* and the tale of the death of

his concubine as a gift to the pond has become the subject of folk stories. There are other new temples like *Nagareshwara*, *Kannika Parameshwari*, *Anjaneya* and others in the town, as well as a Masjid and a dargah. **Alatagiri/halagiri(442)** : This centre is a sacred place of Puranic importance and is located half a km from the village Alati situated nine km northeast to the taluk centre *Nagamangala*. A record from *Nagamangala* dated 1173 A.D. refer to this place 'Halatti' and a record from *Dodda Jataka* dated 1512 A.D. refers to this 'Aletigrama'. The local villagers refer to this as 'Halti' and the nearby hill as Haltigiri. This is a hill in the mountain range along the road from *Nagamangala* to *Tumkur* in the south-north direction. The cave temple of *Malleshwara* on the peak of the hill can be reached through the steps from east to west. Two records reported from this place are in the *Malleshwara* temple on the hill. One record dated 1605 A.D. refers to the grant given to a certain *Singalideva Odeya* by his disciple *Muddanna* son of *Chikki*. The grant included '14 gulige honnu' for the construction of a mud bund to the tank called 'Devarakatte' and the interest of three *Hanas* per *Gulige Honnu* for the purpose of the perpetual lamp to the god. The reference to the coin 'Gulige Honnu' is significant. Another record of the same date refers to the construction of a door to the main entrance caused by a certain *Mallayya*. The *Malleshwara linga* on the hill is in a spacious cave. A legend says that after killing his mother *Renuka*, *Parasurama* visited this place to cleanse his sin by getting the darshana of the deity *Malleshwara*. He used his axe to cut the boulder to make a way to the cave temple, worshipped the deity and sat on a high boulder, opened his food packet to eat. The food flowed down the boulder as milk. Hence, the place got the name 'Halti'. The beginning of the cave is spacious, the inner part goes on reducing and one has to crawl to see the deity. This significant cave temple is a natural marvel. At the bottom of the hill, is a centre called 'Swargashrama', a centre in the name of *Akhandanandaji Maharaj*, the Governor of *Peelikothi* at *Chitrakuta* located in *Madhya Pradesh*. **Palagrahara(825)** : This is situated adjacent to a spacious tank called 'Palakere' four km northeast of the taluk centre *Nagamangala*. Initially this was an *agrahara* and has become significant because of the two hills namely fort hill and the *Narasimha* hill situated at a distance of about two km from the village. On the small fort hill is a spacious *Koteraya* or *Venkataramana (Shreenivasa)* temple. A legend says that *Parasurama* after installing the deity *Koteraya*, by entering through a trees hallow, reached *Alatagiri* and installed the *Shivalinga*. People also say that certain *Singararya* brother of *Thirumalaraya*, the minister caused the construction of the temple. There are temples such as *Hanumantha*, *Ishwara*, *Nachyaramma (Vrindavan)* and *Sathyannarayana* in the place. Cattle fair

is held along with the annual Jatra for the god *Venkataramana* during the month of February. The nearby *Narasimha* hill is higher than the fort hill, but the *Kambadappa* temple on it, is small and has a three feet tall square pillar referred as 'Pillared *Narasimha*' with carvings of *Shankha*, *Chakra*, *Trishula* and a bow. **Mailarapattan** : This village about eight kms northeast of *Nagamangala* is famous for its *Mailara* temple. This temple facing east has a ferocious stucco sculpture of four and half feet tall, seated *Mailara* holding *trishula* and *damaruga*, in the *garbhagriha*. The doorkeepers on either side of the entrance have carved features. A Jatra for the deity is held from *phalguna shuddha dviteeya* to *dwadashi* and on *phalguna shuddha dashami*, a Car festival is held with a miracle called Chain miracle (*Sarapali pavada*). Nearby temples of *Anjaneya* and *Rama* are beautiful constructions of 1940. On the hills called *Kodi Malleshwara* and *Ujjain Malleshwara* two kms from the village, are ancient *Ishwara* temples.

Nagaraghatta(610) : This place is situated 25 km north to the taluk centre *Krishnarajapete*. A record of Hoysala *Vishnuvardhana living*, in front of the *Malleshwara* temple registers the grant by a certain chief *Dandanayaka Keralanayaka* to the god *Mahadeva* of *Nagaraghatta*. The *Malleshwara* temple (*Mahadeva* as per records) below the tank of the village has *garbhagriha*, *antarala* and *navaranga* that requires preservation.

Pandavapura(22,473) : This is a hobli, taluk and subdivision headquarters, situated 28 km west from the district headquarters *Mandya*, and five km north to the *Pandavapura* Railway Station. The name, *Hirode*, to this place is probably because of the *Hirodeyappa* temple, a ruined Shiva temple on the nearby hill called *Kunti Betta*. 'Hirode' is the corrupt form of 'Hire *Odeya*', the name of the deity of the *Kuruba* community. This was a camp place for the French army during the reign of Hyder and Tippu. Therefore, it is also called as 'French Rocks'. Puranic legends of the place say that the *Pandavas* during their stay in the forest, after escaping from the wax palace, camped on this 'Kunti Betta'. Therefore, it is also referred as 'Pandavapura'. Long ago, Mr. Robert Bruce fort discovered a site of the New Stone Age culture on the hill and archaeological materials such as stone weapons as well as potteries found at the site, are now preserved in the Museum at Chennai. At the foot of *Kunti Betta*, are buildings of *Shankarananda Bharathi Vidyapeetha* School, a hostel, a *Kalyana mantapa*, *Dakshinamurthy* and *Mallikarjuna* temples. Bas-relief's of *Nandi* and *Ganapathi* are found in front of the *Geethamandira*. There are steps to climb the temple from this place. The *Kunti hill* is not a centralized lone hill but a complex of

many peaks spread over an area of several miles. The peaks are locally named as *Kunti Betta*, *Bheemana Betta (Onake Betta)*, *Bakasura Betta* as these peaks attach themselves with the legends of *Kunti*, *Bheema* and *Bakasura*. The names such as *Hirode*, *Harohalli* and *Chikkade* are referred in these legends. On the *Kunti Betta* are a *Shiva* temple, a tank referred as *Kunti Kola* with clear water, *Bheemana Bandi*, *Bheemana Pada*, etc., The meditation park of *Shankarananda Swamy* is at the side of the hill. On the hill are beautiful natural spots such as a natural slide stone of 50-60 feet length, Serpents head, a boulder visible as the mouth of a demon etc.,

From 1799 to 1881 A.D., this place was the Cantonment camp area of the British Madras Regiment. There are nine-tomb records, which register the death of army soldiers (with inscriptions) during 1839-1866 A.D. (In the crematorium at *Harohalli*, are some artistic tombs of British soldiers registering their death during 1832-1877 A.D.). In a nearby place, is a ruined building of the British period, now called 'Ganji Mane'. The building which was once 'the Church of the Assumption' of the British period has now been converted into a Museum and houses many artifacts of Christianity as well as a copy of the Bible, a chair, wooden image and hundreds of paintings. A new Church has been built recently near the old Church. **Gummanahalli:** This is located 14 km northwest of the taluk centre *Pandavapura*. During the fieldwork, an inscribed hero stone was discovered near the Chola temple. This temple of 13th century is in a ruined state. Facing east, the temple probably was a *Ekakuta* with *garbhagriha*, open *antarala*, *navaranga* and *nandi mantapa*. In the later stages, the space between the *navaranga* and the *nandi mantapa* has been used to build a *garbhagriha* facing south where a half feet tall *Keshava* sculpture is installed. The *navaranga* houses the sculptures of *Ganapathi*, *Bhairava*, *Keshava*, *Mahishamardini* as well as two *Surya* sculptures. The temple needs a speedy restoration. Among the several hero stones near the temple, one belongs to the Hoysala period. The *Anjaneya* temple of the place is a structure of the Mysore rulers regime and has a tall *garuda* pillar in front. There are other modern temples in the village such *Deviramma*, *Ajjamma*, *Veerabhadra* and *Bhairava*.

Ranganatittu : This is located three km west of the taluk centre *Srirangapattana*, very near to the western flow of the river *Kaveri* known as '*Paschima Vahini*' and is spread over several small islands of about 0.67 sq km, formed by the river *Kaveri*. Here the river *Kaveri* branches into two, flow for four furlongs and then combine once again. This island has a deposit of Limestone and has become a natural sanctuary because of the migration of

different birds from distant countries during a particular season. Bird lover and entomologist *Saleem Ali* is responsible for this place being declared 'National Bird Sanctuary' as early as in June 1940. Now it is a preserved one. A legend says that the name '*Rangana Tittu*' is because of the deity *Sriranganatha* who used to visit this place for bathing. Once his chariot, made of brass on which he was traveling drowned in deep water. Hence he stopped visiting this place. It is also said that the wheel mark of his chariot can be seen even now on a stone boulder in the place. The locals call this place as '*Bombina madu*' (this is an island with full *Bamboo* plantation). The flow of the river *Kaveri* here with 40-50 feet deep water has resulted in creating mounds at the middle. The kings of Mysore used to visit this place for picnic and hunting. One can see the wooden observation platform used by them to observe the environ from an higher attitude. The Mysore king *Kanteerava Narasaraja Odeya* had established an anicut in this place.

The deep waters here contain not only Crocodiles, Water dogs but also a variety of fishes like *Bali*, *Kooralu*, *Muchyalu*, *Kemminu*, *Bale*, *Goodle*, *Bangisidda*, *Avalukucchu*, *Korava*, *Havu*, *Arjagenda* and others. The big island has plenty of vegetation and a habitation of animals like *Navilu* (Peacock), *Nari* (Jackal Rabits), *Mola*, *Kadudana* (forest cow), *Jinke* (antelope) and others.

This natural island group provides natural protection and food. Birds visit this place starting from January to October from distant countries. The scene will be one of happiness to all eyes. The period between July and October, when the birds lay their eggs and hatch them is the appropriate time to visit this sanctuary. In this period the place will be full of birds such as *Gili*, *Goravanka*, *Chamacha Kokku*, *Bulbul*, *Kajana*, *Geejaga*, *Soorakki*, *Chanchukutiga*, *Minchalli*, *Sanna Minchalli*, *Neeru Kage*, *Belavala*, *Devanahakki*, *Kallipeetha*, *Koujuga*, *Sanna Bellakki*, *Kolada Baka*, *Raatri Baka*, *Kengal Baatu*, *Havakki*, *Narayani*, *Neelirekkeya Jirale*, *Bili Kokkare*, *Bannada Kokkare*, *Taale Gubbi*, *Chukke Muniya*, *Kapputale Muniya*, *Bili Korala Muniya*, *Uli Hakki*, *Pushpapriya*, and others. The birds come from countries like Siberia, Nigeria, America, Austria, Russia, Afghanistan as well as different parts in India also. Local names are given to the birds. This is a bird welfare centre too, and is attracting every one. On both sides of the pathway to the Sanctuary, name boards of different birds are displayed which help in enriching the knowledge of the tourists. Inspection towers are established to view the beauty of the bird sanctuary as well as few boats are provided by the Department of Forestry for the traveller to relish the boating.

Sasalu (1162) : This place is situated 25 kms northwest from the taluk centre *Krishnarajapete* and referred as 'Sasalu' even in ancient inscriptions. Three records are reported from this place. A record dated 1121 A.D. of Hoysala *Vishnuvardhana* refer to the grant given to a certain *Karekanta* Jeeya for the services of god *Bhogeshwara*, the deity of the present *Shambhulingeshwara* temple in the garden outside the village. This has *garbhagriha*, *antarala* and *navaranga*. The *navaranga* was extended by adding an open *ardhamantapa* and *prakara*. A record dated 1753 A.D. states that the lamppost in front of the temple is the service of a certain *Mayigonda* of *Sirivanahalli*. Devotees themselves run the stone oil grinder, extract oil and ignite the lamp on the day of the Jatra. The nearby pond called *Majjana Kolla* is considered sacred. A record at *Someshwara* temple in the village refers to the grant given by *Lingayyadeva Maha Arasu* to the god *Someshwara*. The temple houses a *Nandi* as well as some ancient sculptures. A *Nandi* pillar stands in front of the temple. The *garbhagriha* has a *kadamba nagara shikhara*. People staunchly believe that the prasada of the deity cures the bite of serpents. The procession of *Manikyasetti* held every year on Mondays of a *Kartika* month is very significant. It seems to reflect symbolically an ancient religious conflict. In a duel fight between the foreigner *Bhairavaraja* and the local man *Someshwara*, regarding their strength, *Bhairavaraja* who had the backing of the *Kuruba* community completely defeated *Someshwara* backed by *Lingayat* community. According to the challenge charter, the defeated *Someshwara* had to ride on a donkey. It is said that the incident disgusted *Bhairavaraja* who went to *Kailasa* along with the physical body. The *Nandi* sculpture in the temple with its face looking upwards as though waiting for *Bhairavaraja* to descend to the earth to call *Someshwara* to *Kailasa* is attractive. Probably this is a place of the grave of *Bhairavaraja*. Even today, on the first *Kartika* Monday, in memory of the challenge between *Bhairavaraja* and *Someshwara*, a procession is held. A boy with a shaven head, painted moustache, crowned with coconut tree, sitting on a donkey referred as *Manigasetty* (It is believed that *Bhairavaraja* ordered to name the donkey as *Manigasetty*) is taken on a procession in the main street of the village and it ends near the mantapa by the side of the *Someshwara* temple. In a bath festival called '*Toppe Okuli*' performed between the *Kuruba* and *Lingayat* communities, the latter will always gets defeated. After this, the procession of *Manigasetty* comes to end. This episode has in it a religious conflict that existed during those days and requires suitable study. The poet *Nanjundaradhya* in his work '*Bhairaveshwara Kavya*' (about 1550 A.D.) describes this episode with some modifications. The work does not refer to the *Manigasetti* procession. Six hero stones near the

entrance of the village are memorials of heroes died during the defence of the village. There are also new temples in the village such as *Kudure Mandamma*, *Sangamma*, *Maramma*, *Basavanna* and others. Once in a year during the Jatra of the goddess *Kudure Mandamma*, a Green Cart and Fire pit crossing services are rendered. **Tolasi(744)** : This village situated very near to *Sasalu* is referred in ancient records as *Tolanche / Tolache* and is prominent because of two Hoysala temples on the road to *Aikanahalli* about one km northeast of the village. Seven records of about 11th and 12th century are reported from this place. A record of Hoysala king *Vinayaditya* (1049 A.D.) refers to the grant of Beeravana and other incomes by the king for the gods *Ankakara* and *Nagareshwara* of *Tolanchi*. This record is in the *Basaveshwara* temple (referred as *Ankakara-Nagareshwara* in records) which is a *dwikuta* structure and is one of the ancient Hoysala temples. The temple is facing east and has a *Kadamba Nagara Shikhara* on its main *garbhagriha*. The other *garbhagriha* faces south with a *nandi* sculpture in front. The temple has a side entrance. The *navaranga* has an attractive ceiling and simple walls. The *Surya*, *Chaluvannarayana*, *Sapthamatrika* sculptures as well as the 18 feet high *Nandi* pillar in the *Prakara* are attractive. To the right in the same place in front of the *Ishwara* temple, is a record of Hoysala *Veeraballala* II (1191 A.D.) which refers to the grant given to the god *Siddhanatha* of *Tolache*, the deity of the present *Ishwara* temple. This temple facing east has *garbhagriha*, *antarala* and *navaranga*. The open mantapa in front of it is a later addition. The *garbhagriha* houses a *Shivoalinga* and the *shikhara* on the structure has been partly renovated. The doorframe of the *antarala* has *jaalandra* (perforated windows). The *navaranga* has a three-petal lotus in its ceiling. The temples of *Anjaneya* and the village goddess in the place are recent structures.

Satanuru(4,942) : This is located four kms north from the taluk centre *Mandya*. A copper plate grant dated 1516 A.D. refers to it as '*Satanuru*' itself. A record of the same date, near the *Anjaneya* temple on the *Satanuru hill*, registers the grant of land to the Car festival of the god *Sri Kambada Thirumala* by a certain *Singayya* after establishing *Shankha* and *Chakra* slabs on all the four directions of the hill. The deity *Thirumala* referred is the god *Pillar Narasimha* on the *Satanuru hill* and is believed to be an establishment by the saint *Mandavya muni* and the pontiff *Ramanuja*. The temple is on a small hill about two kms away from *Satanuru* and has a *garbhagriha*, *antarala*, *navaranga* and open *mukhamantapa*. The deity worshipped in the *garbhagriha* is of *Narasimha* sculpture, carved on a pillar. The pillar also has at the top, a carving of the deity *Lakshmi*. This temple is of about 15th century. There is a footprint referred as that of the deity in front of the temple as well as the temples of *Anjaneya* and

Lakshmi. The Puranic legend refers to the incarnation of God *Vishnu* as *Ugranarasimha* and his appearance coming out from a pillar for his devotee and killed *Hiranya Kashipu*. During the days of *Yugadi*, *Ratha Sapthami*, *Gokulasthami* and the last days of *Shravana*, special worship to the god is held as well as worship on every Saturdays. The two *Beereshwara* temples of the Mysore kings' regime at *Satanuru* are identical and spacious. A copper plate grant dated 1516 A.D. from *Mandya* refers to the *Shambhulingeshwara* temple by the side of the road to the village. The nearby *Vrindavan* structures belong to 19th century. **Kommerahalli**: This is a neighbouring village to *Satanuru*. In the outskirts of the village in a field is The *Hiriyamma* temple, of the Ganga period. The temple has six *ankanas* with twelve pillars and houses sculptures of *Veerabhadra*, *Kaumari*, *Brahmi*, *Maheshwari*, *Vaishnavi*, *Varahi*, *Chamundi*, *Bhairavi*, *Ganapa* and *Annapoorneshwari* as well as *Bhairava*, in a small shrine. People from surrounding villages worship this deity and perform a festival called 'Madhabba'. People belonging to the family of the deity *Veeragooleshwara* in a temple in the place even today worship the sword and sculptures of equestrians housed in the temple. The village also has *Vrindavan* structure that has a Platform referred as *Aswathamma Katte*, *Basaveshwara* and *Elooramma* temples as well as several hero stones.

Sante Bachalli (2,377) : This hobli centre is 24 km northwest from the taluk centre *Krishnarajapete*. Ancient records refer to this place as 'Bachahalli'. It was a prominent *Agrahara* during the Hoysala regime. Two records reported from this place register the grant given to the local temples. The *Mahalingeshwara* temple, a Hoysala structure near the tank in the north of the village has *garbhagriha*, *antarala*, *navaranga* and *mukhamantapa*. The *garbhagriha* houses a *Shivalinga*, has *Gajalakshmi* on its lintel and doorkeepers at the doorframe. The *navaranga* has lathe turned pillars and an excellent ceiling. Among the four *devakoshtas* looking almost like small temples in the *navaranga*, two have *Brahma* and *Keshava* sculptures. The walls of the temple have diminutive decorated carvings. The wall of the *navaranga* has been renovated. The temple has a *shikhara*. The local *Narayana* temple is referred as *Veeranarayana* temple in a record dated 1503 A.D. and houses a *Narayana* sculpture with *dasavatara* carvings on its *prabhavali*, flanked by *Shreedevi* and *Bhoodevi* sculptures. This temple referred in a record dated 1553 A.D. of the Vijayanagar period has sculptures of *Veerabhadra*, *Kali* and *Nandi*. The pillars in the *mukhamantapa* are attractive and the temple has a Stucco *shikhara*. The *Anjaneya* temple of the *Vijayanagar* regime has *Veeranjaneya* sculpture. A number of hero stones and masti stones are erected near the *Maramma* temple. **Malaguru(895)** : This is

situated 20 km northeast from the taluk centre *Krishnarajapete* and was a part of the ancient *Kabbahu-1000*. Hoysala records refer to this place as *Maalige, / Maligeyuru*. A record dated 1663 A.D. of Mysore kings refers to the place as '*Agrahara Devarajapura*'. A record dated 1117 A.D. of Hoysala *Vishnuvardhana* near the *Ishwara temple* (referred as *Kammateshwara* in records) behind the tank, refers to the grant given by certain *Balleyanayaka* and others to the service of the god *Kammateshwara* installed jointly by *Vishwakarmacharis* belonging to *Vishwakarma* family '*Kottali*' of *Malige*. The temple has *garbhagriha*, *antarala* and *navaranga* with decorated pillars in its walls. The *garbhagriha* has *kadamba nagara shikhara*. The ruined *navaranga* has a ceiling with lotus. There is a *Shivalinga* inside the temple. The *Harihara* temple to the south of this temple, has a five feet tall *Harihara* sculpture on a *Garuda-Nandi* pedestal in the *garbhagriha*. A record on the pedestal refers to the installation of the deity by a certain *Balleyanayaka*, the cousin brother of queen *Shantala*. There are eleven *Rudra* carvings in the *Prabhavali* of the *Shiva* portion of the Deity and *Dasavatara* carvings in the *Vishnu* part. The doorframe of the *antarala* has perforated windows. The pillars in the *navaranga* are attractive. The *Kalleshwara* temple here is in a ruined state. In addition, has a *Shiva linga* and *Nandi*. The *Veerabhadra* temple belongs to about 17th century has *Veerabhadra*, *Nandi* and *Ganesh* sculptures.

Sheelanere (1882) : This is a hobli centre situated 10 km southeast from the taluk centre *Krishnarajapete*. A record dated 1157 A.D. from *Kere Tonnuru* refer to this place as '*Sheelanere*'. The *Ishwara* temple built in soap stone, on the bank of a tank is a beautiful Hoysala architecture, but now in a ruined state. This temple facing east has *garbhagriha*, *antarala*, *navaranga* and a *mukhamantapa*. The *garbhagriha* houses a *Shivalinga* and the ceiling has lotus decorations. The temple has a beautiful *kadamba nagara shikhara* and *kalasa*. There are sculptures of *Ganapati* in the *antarala*, and *Ganapati-Nandi* in the *navaranga*. The central ceiling is decorated with lotus. The *Kshetrapala Bhairava* temple to the left of the main shrine has been renovated. The *Rasi Chakra (Zodiac)* stone in front of the temple is significant and attractive. This circular structure is on a square pedestal with sculptures of Sun god at its centre. The inner border has small carvings of the twelve *Adityas* (Sun) sitting on twelve petals. On the outer side, twelve *Rasi symbols* (Mesha to Meena) starting from the left to the right are carved as well as the sculpture of *Aruna* riding on seven horses to the front. This peetha once was on a pillar referred as '*Kirana Pillar*'. Since it is buried beneath the ground, not possible to understand about its use for worship. The hero stone to the right of the temple has carvings in four phases. The three

lower phases represent the battle, ascendancy and nearness to the god. The last phase shows the *Kailasa* scene representing the hero's entrance into the *Kailasa*, the abode of *Shiva* and *Parvathi*. There are other temples such as *Kambada Anjaneya* (Garuda Pillar), *Lakshmidivi*, *Bhairava*, *Basaveshwara*, *Arekalla Thimmappa*, *Rama Mandira*, *Maramma*, *Pataladamma*, *Doddamma*, *Chikkamma*, *Talepataraya* and others in the village. **Guduganahalli(448)** : This is three kms east from *Sheelanere*. The *Ishwara* temple in the outskirts of the village has *garbhagriha*, open *antarala* and *navaranga*. It has recently been renovated. The inner *ankana* retains the original form but an outside observance does not give the temple any ancient look. There is a *Shivalinga* in the *garbhagriha*. The *navaranga* has lathe turned pillars and an attractive ceiling as well as sculptures of *Ganapathi*, *Mahishamardini*, sitting *Bhairava* and Serpent stones. The doorframes have four band decorations; it is believed that there are caves in the hillocks in front of the village referred as *Sidila Kallu*, *Gavigallu*, *Olamante* and others. There are also thirty hero stones of different sizes near the village entrance and several of them near the *Harijan* Street as well as in a field. **Chattamgere (1107)** : This is located four kms from *Sheelanere* and three records in the reign of *Krishnaraja Odeya* dated 1759 A.D. are reported from this place. These records located at the entrance of the village, refer to the grant given by *Hyderali* after purchasing *Chattamgere* from the king for the services of *Neelamasood Khadri Dargah* at *Tonnuru*. Temples of about 13th century on the hillock near the village have *garbhagrihas* and *antaralas*. One is referred as *Sarangapani* temple and the other as *Anjaneya* temple. The first one has a *pattika* of *Matrika* sculptures. The second one is empty. The *Someshwara* temple in the village houses a *shivalinga*, *Ganapa*, *Mahishamardini* and small sculptures. The original *garbhagriha* and *antarala* of the *Narayana* temple, a Hoysala structure has been retained, but the *navaranga* has been recently rearranged. Inside is a *Garuda* pedestal. The *Sarangapani* sculpture abandoned in a *nerale* garden outside the village, has five band decorations. There are several hero stones and some masti stones as well as *Vrindavan* structures near the main entrance of the village. There are some more hero stones in the backyard of a certain *Neela Shetti's* house. The village has some more temples such as *Basavanna*, *Maramma*, *Pattaladamma* and *Venkateshwara*.

Shimshapura : This is a hamlet of *Dhanaguru*, a village situated 8 kms from *Dhanaguru* and 25 kms southeast of the taluk centre *Malavalli*. It is a beautiful natural place situated amidst a series of hills and forests. Located on the right bank of the river *Shimsha*, and the villager refer it as '*Pallakkivara*'. Water to the Hydro Electric generating station here is being brought from the

Shivasamudra through a branch canal. The water, falls from a height of 600 feet in the two generating machines established in the machine house at the bottom of the valley. 17200 KiloWatts of electricity is being generated in this centre from 1939-40. One can visit the electric generating plant by using the trolley with prior permission of the department. The river *Shimsha* that flows by the side of this generating station is referred as '*Kondada Hole*'. A small tributary of this river '*Huli Halla*' joins the river making the place a confluence of rivers (*Sangama*). To see the *Shimsha* falls and the place of goddess *Kondamma*, one has to walk through a hanging bridge made of iron rods located behind the power station. Water fall from about 200 feet, and during the rainy season becomes a full fledged falls, but in summer, only a thin layer of water is visible. Devotees from distance and different surrounding villages offer services through various type of worships to the nearby goddess *Kondadamma*. There are possibilities of developing the *Shimshapura* as a tourist centre. There is a Rest house of the Karnataka Electricity Distribution Corporation.

Shivasamudra (Bluff) : This is located 20 kms southeast from the taluk centre *Malavalli*, one km away from *Shivasamudra* hand post, on *Malavalli-Kollegal* Road. The *Muttettiraya* temple at *Chikka Muttatti* near the mango grove on the same road has stone pillar (*Garuda pillar*) with a carving of *Hanumantha* on it worshipped by devotees. A Puranic tale refers to this as the place from where *Hanumnatha* picked up the fallen nose ornament of *Sitadevi*. A Jatra is held every year where special activities like *Hulivahanotsava* and performing bayimane by the *Dasayya*, are executed by the devotees. Sir K. Sheshadri Iyer, the then Dewan of Mysore had continuously attempted with a plan to produce Hydro-electric power from *Kaveri* waters. The dewan had already died, when the wife of the British Resident Colonel Donald Robertson inaugurated the station on 30-06-1902. The station was named after the Dewan as K. Sheshadri Iyer Memorial Hydro Electric Power Station. To meet the water required to generate electricity, a dam called '*Fort Sagara*' was established. From this dam water flows through big pipes and falls from about 450 feet on to the generators which, revolves in generating the electricity. A trolley is provided to descend to the Machine House and prior permission is necessary to visit the generating station area. The Power station was started with two generators of 1250 H.P. on 06-08-1902 to generate 5600-kilo watts of electricity in the beginning. The prime aim was to supply electricity to Kolar Gold Mines situated about 144 kms from the place. This was the only example of carrying electricity through wirelines for a longer distance, in the whole world. However, it is found that a private company had started generating Hydro-electric power

as early as 1887 A.D. itself. This fact has taken away the credit of this centre as the first one to produce hydro-electric power in the entire Asia. **Gagana chukki:** The *Gagana Chukki Falls* on the left bank of the river *Kaveri*, when observed from *Shiva Samudra* is a treat to watch. A side view of the Falls from the bottom of the valley seen from the location of *Dargah* on the farther side of the valley gives the onlooker a special experience. Here is the left branch of the river *Kaveri* which fall from a height of about 300 feet, that looks like something falling from the sky with and hence the name '*Gagana Chukki*'. **Madhya ranga ;** This is 25 kms southeast from *Malavalli*, five kms north from the hand post of *Sattegala* (*Kollegal Taluk*). This is a small island of about five km length and one and half km breadth formed by the river *Kaveri* and belongs to the revenue limits of the village *Sattegala*, the place being locally referred as '*Heggura*'. In this place, now referred as '*Madhya Ranga*' is the temple of *Shreeranganatha* as well as temples of *Someshwara* and *Veerabhadra*. In the *dargah* of Hazrat Syed Mardane Ghayab, a festival (*Urus*) is held during 19th and 20th day of the month of *Ramzan* (for details see Mysore Gazetteer, 1985).

Sindaghatta(3536) : This is located eight km northeast from the taluk centre *Krishnrajapete* and referred in ancient records as *Sindaghatta/Sindughatta*. It is said that because of the meditation of *Siddhas* who resided on the nearby small hillock that resulted in the place getting the name *Siddara Ghatta*. Later it became *Sindaghatta*. It is referred in Hoysala inscriptions as '*Anadi Agrahara Sangameshwarapura*,' an educational centre. Two records from the neighbouring *Tonnuru* (1157 A.D.) refers for the first time two *Sindaghattas*. It seems that initially there were two, viz., *Dodda* and *Chikka Sindaghatta*, later amalgamated into one place. The hill range outside the tank of the village is named *Narayanadurga* and adjacent hills are named as *Madagitti Betta*, *Handi Betta* and *Mudi Betta*. It is probable that caves in the *Mudi Betta* were habitations of Stone Age people. Legends of this place suggest the place as a centre of visit by the Puranic characters of *Ramayana* and *Mahabharatha*. The *Siddha* cave at the bottom of the hill is spacious and is believed that there is a secrete under passage from this place to the upper temple. One side of the hill is very steep and a fort has been built on the other side to prevent the attack from the enemies. One can see the remains of seven fortified walls. It is believed that the Paleyagar chief of *Holenarasipur* caused the construction of the fort. Records are not available. The lower six fortified walls cover the open field between boulders of the hill. However, the seventh wall is a complete fort structure. Each fort has a main entrance of its own. All of them artistic, but some are in a ruined state. The walls of the fort, are zigzag and mislead persons who

venture to enter. In the *Prakara* of the extreme fort are a *Kailaseshwara* temple, a gunpowder house, a granary, and many natural water ponds. It is said that Paleyagar chiefs used to throw their enemies from the boulder referred as '*Okkarasi Kallu*, down towards the deep valley.

The local *Thimmappa* temple is famous for the proverb (*sindaghattada thimmappa tiruga muruga*) 'The god *Thimmappa* of *Sindaghatta* is Volte face', and is a structure of about 14th century. It has *garbhagriha*, and *navaranga* only and houses a hand broken voltefaced *Thimmappa* sculpture. The reason for the deity's volte face may be the attack of the enemies. People always refer to the deity as 'Volte faced *Thimmappa*'. The *Lakshminarayana* temple here, has a *garbhagriha*, *anantarala*, a *navaranga* and a *mukhamantapa* standing on a *jagathi*. The *Lakshminarayana* sculpture in the *garbhagriha* is a beautiful artifact. Outside the *garbhagriha* are several *Vahanas* (Chariots) and a silver covered *garuda* sculpture. And grant dated 1179 A.D. in the temple refer to the rare fact of selling the *vrittis* of the god by the *Mahajanas* of the village to a certain *Madanna* and *Senabovi Bommanna*, sons of *Devanna* of *Gandase* for 46 *gadyana varahas*. The record on the *garuda* pillar refers to the establishment of the pillar by *Devarasa* in 1660 A.D. Two inscriptions carved to the left of the *mukhamantapa* in front of the same temple, of about 18th century seem to refer to the repairs to the ruined part of the temple by a certain *Parvatha Setti* and *Virupakshadeva*. This restored temple is declared as a protected monument by the Central Archaeological department at the end of the last century itself. A record dated 1299 A.D. in the *Sangameshwara* temple refers to the grant of the two *vrittis* of the temple along with the proprietorship of the *dwikuta* temple of *Sangameshwara -Janneshwara* by the *Mahajanas* of *Sindaghatta* to clear the loans of the temple, to a certain *Ravula Malleyanayaka*, the *Sthanapati* of *Machanaghatta* alias *Agrahara Bijjalapura*. The grant was given as a lease for 85 *gadyanas*. The *Sangameshwara -Janneshwara* temple is different from the usual *dwikuta* structures, of one facing the other, but a *dwikuta* with adjacent structures. The structure seems like an experiment to the pattern of temples at places like *Aghalaya*, (*Trikuta*), *Somanathapura*, *Govindanahalli* and *Doddagaddavalli* (*Pancha Kuta*). Scholars say that this is a structure of about 1170 A.D., but the reference in an damaged shaiva grant of the Hoysala *Vishnuvardhana* regime in the neighbouring *Tammadi Halli*, the temple may be dated back to circa, 1120 A.D.

This east facing temple has two separate *garbhagrihas* and *antaralas*, but a common *navaranga*. The main entrances to the temple have *Mukhamantapas* with *Kakshashanas*. The *garbhagrihas* houses *Shivalinga*. The doorframes are

attractive. The *Nandi*, *Ganapati*, *Kartikeya*, *Saptamatrika Pattika* and *Mahishamardini* sculptures are attractive as well as the differently patterned decorated ceilings in the *Navaranga*. Especially the *Nandi* sculpture is a model with its emphatic minute carvings. A record on a slab on the basement of the southern mantapa of this temple registers the renovation work undertaken by a certain *Devarasa* in 1660 A.D. A record dated 1299 A.D. on the southern corridors of the Hoysala period refer to '*Gramada Katta*' that point towards the assembling place of the *Mahajanas* in the mantapa. These two mantapas have disappeared at the time of its renovation. The district administration, Sri Manjunatha Dharmotthana Trust of Dharmasthala and the local people have joined hands in the restoration work of this temple that was once in a dilapidated state. The temple has regained its original artistic beauty and is now one among the artistic Hoysala temples in the district. Another temple dedicated to Basaveshwara, found near the midlage entrance, having garbhagriha, antarala and a navaranga of 12th A.D. On the way to *Mahanavami* mantapa in the northeast of the village is a lintel with *Gajalakshmi* carvings and people refer it as *Karikallu*. It is said that there was a Jain Street and a Jain centre in the village. Now only the slab with the carvings of a seated *Theerthankara* sculpture and its pedestal, remains inside a field. A record in the Muslim street (*Olakere*) registers a rare fact of the building of a stone Masjid established by a certain *Rangayya Nayaka* and *Baba Sett* in 1537 A.D. as well as the grants given to it. This is one of the best examples for religious harmony and love of ester years. Every year a Babayya festival is held with pomp and vigour. The ruined *Malleshwara* temple near the small hillock *Matigudda* on the road to *Maravanahalli* to the south of the village, is of about 11th century. It has garbhagriha, antarala, and navaranga. It houses *Shivalinga*, *Nandi*, *Bhairava* and sun god sculptures. It requires renovation and protection. The village goddess *Sindaghattadamma* temple on the same pathway to the *Thimmappa* temple is significant and has a water pond referred as '*Thimmappayyana Kola*'. A Jatra for the goddess is held in the month of June. People worship the Nandi pillar located in the *Basaveshwara* temple near the fort in the centre of the village. There are also new temples such as *Taggina Talamma*, *Malemadeshwara*, *Vinayaka*, *Ishwara* and *Anjaneya* in the village. There are mantapas by name *uyyale mantapa*, *sankranti mantapa* and *moorukalina mantapa*; as well as a *dargah*.

Somanahalli (2,276) : This is located 27 kms south from the taluk centre *Malavalli*. To reach the ancient Kashi *Vishwanatha* temple on the left bank of the river *Kaveri*, situated about two kms away from the village there is a road

from the neighbouring *Bilijagalimole*. Five records are reported from this place. Four records on the basement slab of the *Vishwanatha* temple belong to the regime of Hoysala *Vishnuvardhana* and *Ballala II*. They refer to the distribution and redistribution of the rights of worship in the temple. They also refer to this place as '*Vagishwara Mangala*'. The *Kashi Vishwanatha* temple facing east is on the left bank of the river *Kaveri* (referred as *Vira Srishwara* in records) and has *garbhagriha*, open *antarala* and *navaranga*. The *garbhagriha* houses a six feet tall mammoth *shivalinga* and a *Nandi* sculpture in the *antarala*. The central ceiling of the *navaranga* is *octagonal* in shape. The walls are recently renovated. This place is very near to the famous places like *Mudukutore* and *Talakadu* (T.Narasipur taluk) and an excellent spot for a weekend Excursion.

Somanahalli Koppalu : This place is situated 15 kms south from the taluk centre *Nagamangala* and two kms north from *Chinya* and is a hamlet of *Somanahalli* village. At a little distance away from the village is a fort, spread over an approximate area of 15 acres, said to have been a structure established in the regime of a certain *Somanayaka* in 17th century. Only the trench and the main entrance of the fort remain. The *Lakshminaryana* temple, a structure of about 14th century inside the fort area has *garbhagriha*, *antarala*, *navaranga* and *mukhamantapa*. There are few *Lakshminarayana* sculptures in the *navaranga* and the *ardhamantapa*. The walls of the temple have some *devakosthas* and decorated pilasters. There are steps on either side of the entrances to the *Mukha mantapa*. The ruined temple requires restoration. Nearby is a boulder referred as *Karugallu*. It is said that the noble saint *Vyasa* himself has installed the attractive hanuman sculpture in the *Anjaneya* temple situated outside the fort area. The *Somanamma* temple, a special attraction of the place is a recent structure. The three *Devi* sculptures in the *garbhagriha* are believed to be '*Swayambhu*' sculptures (self evolved ones). A Jatra is held a week before *Shivarathri* festival. *Cheenya* (2203): This nearby village *Chinya*, is famous for its Sunday market gathering and for its coarse rugs. In *Cheenya*, there are temples such as *Somnamma*, *Keshava*, *Shrinivasa*, *Vinayaka*, *Lakshmiddevamma*, *Mastamma* and others, as well as *Masjid* and *Raj Bagh Sawars' Dargah*.

Shreerangapattana (23,448) : This is a hobli centre as well as a taluk centre situated 26 kms northeast from the district headquarters *Mandya* and is an island surrounded by the river *Kaveri*. Ancient inscriptions refer to this place as *Srirangapura*, *Thiruvaranga Narayana Chaturvedi Mangala*, *Gautama Kshetra* and *Ubhaya Kaveri Madhyavarti*. *Avinasheshwara*, a Sanskrit poet refers to this as '*Karivaradarajapura*' and the British records it as '*Seringapatam*'. Robert Bruce Foote had discovered some stone tools such as an axe, hammer

and other antiquities of the New Stone age culture, as early as 1916 A.D. In 1984, C. Mahadeva has discovered stone tools such as bone, *Ardhachandra* and a chopping splinter belonging to the Micro-lithic age. It is significant that these tools are made out of Jasper, Chert and other stone materials. Because of the abundant availability of microlithic weapons in the area, scholars say that this must have been a 'Factory site'.

This place was an important agrahara during the Hoysala period, a Provincial headquarters under the Vijayanagara Empire, and became the capital city of Mysore Kings, when the Odeyars of Mysore established their rule in 1610 A.D and after the death of Tippu in 1799 A.D. *Shreerangapattana* lost its importance as the odeyars made Mysore their capital being restored to power in 1799. This is the first among the three *Ranganatha* centres on the banks of the river *Kaveri*. Therefore it is referred as '*Adiranga*'. Since it is situated to the west of *Shreerangam* (in Tamilnadu), it is also called as '*Paschima Ranganatha Kshetra*'. Until today inscriptions ranging from 8th to 19th centuries, of the regime of Ganga (2), Hoysala (2), Vijayanagar (12), Odeyars of Mysore (15), Hyder-Tippu (14) and others (22) are reported from this place. Among them four are in Tamil, 36 in Kannada, eight in Sanskrit, 14 in Persian and two each in Telugu and English. This *Jaladurga* (island fort) base formed naturally because of the north and south branches of the river *Kaveri*, has played an important role in moulding the life of the people even from the prehistoric period itself.

This place has an inner area of about one to two km along the east-west directions and about half to one km in length with an invincible three-circled fort (later partly destroyed by the British). The British also had admired the structure. The trench around the first round of the fort as well as the fort wall was caused by the subordinates of the Vijayanagar Empire, a certain *Thimanna Hebbar* the Paleyagar chief of *Nagamangala* in 1454 A.D. *Raja Odeya* (1610 A.D.) and *Kanteerava Narasaraja Odeya* (1654 A.D.) caused the eastern second round fort wall. It is known that *Chikkadevaraja Odeya* had arranged to keep the big Guns on the bastions near the inner fort, outer fort and the *Jeebi* entrance doors. During the Tipu's regime, some additions were made to the third outer fort.

Among the two cellar prisons (*Danjans*) constructed in the east attached to the fort wall to keep the captured enemy soldiers, one is in between the Bangalore (*Ganjam*) Gate and the trenches, wherein a certain *Dondiavagha* was imprisoned. (This was the *Danjan* discovered by Thomas Inmen) and the other is towards the northwest of the fort to the right of the gate referred as '*Jeebi*

Bagilu' now famous as '*Bailey Danjan'*. When Tipu considered the 'Mysore Door' on the southern part of the third round of the fort as narrow, he established a 15 feet tall Gateway now referred as '*Anebagilu'* in 1791 A.D. This entrance, previously had a wooden door of about five and half metre tall and 3.75 metres wide as well as a wooden bridge to cross the trench. The fort has sub gates such as *Somanalinganakatte bagilu* at the southwestern corner, *Sultan bateri* in between the Delhi and Jeebi Gates at the northwestern corner, the bathing ghat Gate, *Krishna Diddi Gate*, *Kalale Diddi Gate*, *Old Diddi Gate*, *Water Gate* and others. Near the *Ganjam Gate* is a small grave, the tomb of *Meer Sadak* considered as a political traitor. It is a common practice for men to show disrespect to him whenever they pass through this it, in early times

Jamia Masjid : Tippu Sultan established this *Jamia Masjid* to the right of the *Ganjam Gate* in 1782 A.D by the desire of a *Fakir*. The department of the Archaeology has recorded in its report of 1935 that Tippu actually has established this Masjid on the basement of a *Hanumantha* temple that existed formerly. The *Masjid's* *Mehrab* is artistic and towards the top, it turns westwards. After crossing the pond and ascending the steps, one finds the decorated artistic wall of the spacious upstairs. It contains selected parts of *Khuran* as well as 99 names of *Allah* written in artistic calligraphic style. A Persian record in the same place states that in accordance with the act of a certain *Solomon*, one who named his Masjid buildings at *Jerusalem* as '*Jamia A Aksh'* in 1787 A.D. a celestial lady named this Masjid structure of Tippu as '*Jamia Ala'* (an excellent Masjid). The attractive arches and the tall eight angled Minars are noteworthy.

Walking towards east from the prison cellars which is to the left of the Masjid, crossing the collapsed fort gate that has the background of astrology and the water gate, one can see the place where the body of Tippu was found dead after fighting with the Britishers on 4th May 1799. After passing through this place, is the *Gangadhareshwara* temple facing east, a Hoysala structure with many additions during Vijayanagar- Mysore kings and *Dalavayis* regim. The main *garbhagriha* houses a *Shivalinga* referred as *Gangadhareshwara* and a *prasanna parvathi* temple behind it. There are five inscriptions regarding this temple. Three of them refer to land grants and the other two refer to the services by *Kalale Nanjarajaiah* who established the *Panchaloha Dakshina Murthy* sculpture in the temple as well as a certain *Shivarama Pandita* who established the deity *Tandaveshwara*. There are in this temple beautiful sculptures of *Shanmukha*, *Saptamatrika*, *Narayana*, *Mahishamardini*, *Sun god Aditya Bhairava*, *Veerabhadra*, *Panchamukhi Gayathri* and other idols. In the small shrines of this

temple complex are Shivalingas like *Omkareshwara*, *Avamukteshwara*, *Samvartakeshwara* as well as sculptures of 15 devotees among the 63 *Shaiva* devotees of Tamilnadu. A record dated 1610 A.D. from *Kilagere* (*Chamarajanagar* Taluk) refers to a *Veerashaiva Matha* that existed in this temple. The site to the right in front of the *Gangadhreshwara* temple is the location of '*Lal Mahal*' the palace of Hyder and Tippu of which only the basements remain. Once a grand place that flourished with decorations during the Tippu's regime, it later became even the godown for sandalwood collection for some time.

The place is named after the main deity *Shree Ranganatha* of the place as *Srirangapattana*. A legend says that the place got the name *Gautama Kshetra* because of the saint couples *Gautama* and *Ahalya* who came from the north, settled here in an hermit (ashram) and worshipped the deity *Ranganatha*, then located in a holy *Tulasi* garden. It is said that a record dated 894 A.D. from *Shikaripur* taluk refers to a certain Ganga army chief *Dandanayaka Thirumalayya* who established the temples of *Ranganatha* and *Thirumaladeva* and named the place as *Srirangaapura*. The truth of this has not yet been established. Moreover, it requires further investigation. Ancient inscriptions refer to the deity of the place as '*Thiruoaranga Narayana*' (1210 A.D.), *Saumyaraja Shreeranganatha* (1431 A.D.) and *Paschima Ranganatha* (1520 A.D.). 20 records are reported from this place. Among them, the Tamil record dated 1210 A.D. of Hoysala *Ballala II* on the basement slab of the *Ranganatha* temple is the earliest. It registers the grant given by a certain *Varamtaruva Perumal* of *Srirangapattana*, after purchasing the village *Brahmapura* referred as *Chaturmukha Narayana Chaturvedi Mangala* before granting it to 85 Brahmins and the deity *Sriranga*. Other records refer to grants of the kings of Vijayanagar and their subordinates, Mysore kings, the *Dalavayis* of *Kalale* and Tippu Sultan.

The *Shree Ranganatha* temple facing east is in dravidian style and is one among the several spacious temples in the State. It is inside a big *prakara* and has *garbhagriha* that is as old as the Hoysala regime. It houses a crowned and richly ornamented *Sri Ranganatha* sculpture in sleeping posture on a big serpent (*Adishesha*), resting his head on his right hand, and turning to his right flanks. A local folk legend states that the deity is getting up from his sleep, when he wakes up and starts to measure with the help of 'seer' being used as his pillow, the world will be destroyed. A record dated 1528 A.D. from *Srirangapattana* itself refers to the deity as '*Pannagashayi Paschima Ranga*'. This sculpture of the deity about 10 feet in its length, placed across in the north and south directions in the *garbhagriha* is a beautiful single stone sculpture. At the feet of the deity are sculptures of *Kaveri* and the saint *Gautama* in worshipping

postures. The seven heads of the *Adishesha* gives the deity shadows of the likes of an Umbrella. The doorframe of the *garbhagriha* is attractive with *Gajalakshmi* on its lintel, as well as doorkeepers on either side. The six hexagonal ceilings has lotus decorations. The temple was expanded during the reign of the *Nagamangala* chief *Samanta Thimmanna Dandanayaka* (1458 A.D.) and then it became more popular. A record dated 1528 A.D. from *Srirangapattana* refers for the first time the addition of the *Ranganayaki* temple in the complex during the Vijayanagar regime. It is believed that *Alamelamma* wife of *Thirumalaraya*, the representative of the Vijayanagar regime used to lend her ornaments for decorations to the goddess on every Tuesdays and Fridays. It is also believed that the present nose ornament now on the deity is that of *Alamelamma*. A folk legend speaks of the Mysore king *Raja Odeya* who persisted *Alamelamma* to give away the ornaments for the goddess. *Alamelamma* got angry, cursed the king and drowned herself in the deep waters of *Kaveri* at *Malangi* (near *Talakadu*). The *prakara* entrance of the temple has a fine *Shikhara* referred as '*Raya Gopura*' which seem to be a structure of about 17th century. On the outer *Prakara* of the temple are separate temples housing beautiful sculptures of *Garuda*, *Suryanarayana*, *Lakshminarasimha*, *Kodandarama*, *Gajendra Varaprasada*, *Prasanna Venkataramana*, *Hanumantha* and others. Also are some sculptures of *Shreevaishnava Acharyas* and *Alwars*. According to a copper plate record dated 1686 A.D. from *Srirangapattana*, it can be said that the *Kodandarama* temple is a structure added during the reign of the Mysore Kings. The work '*Hydernama*' refers to the repairs work undertaken by *Hyder* in 1774 A.D. when a portion of the *Sriranganatha* temple caught fire, the repaired portion was nothing but the *Patalankana* of the temple. A record dated 1829 A.D. from the *prasanna Ventarmanaswamy* temple refers to the construction of the well and the stone mantapas for the service of the god *Prasanna Venkataramana*.

In 1808 A.D., Col. D. Heavyland, a French Engineer specilized in Arch structure, as an experiment had constructed a 112 feet long hanging arch bridge made out of bricks and stucco. It is said that the bridge was actually swinging up and down for about one and half inch like a spring. Nevertheless, it collapsed in 1939 A.D. Now, only some remnants of the bridge remains are seen. Wellesley Bridge, also known as Kirangur bridge was buillt across the North Kaveri, by *Diwan Poonaiiah* during 1807. and named after the governor general viz., *Lord wellesley*. There is the ruined structure of the Palace that was a residence for the representatives of the Vijayanagar regime and the Mysore kings in front of the *Ranganatha temple*. It is known that during *Tippu's* reign, the family of Mysore kings had their refuge in this palace. A little away

from the Palace site, is a spacious *Lakshmi Narasimhaswamy* temple. Its outer *Prakara* is lost. This temple built during the reign of Kanteerava Narasaraja Odeya has sculptures of *Narasimha* sitting in the posture of embracing *Lakshmi*, on an elevated pedestal as well as '*Ambegalu Krishna*'. In a *garbhagriha* to the left of the *rangamantapa* of the shrine, is a three and a half feet high sculpture of *Kanteerava Narasaraja Odeya* with a record on its base. It is said that the *Lakshminarasimha* sculpture here is an icon brought from *Thiruchinapalli* by the king *Narasaraja Odeya*. During the reign of the king *Chikkadevaraja Odeya*, the temple was expanded. *Tippu* destroyed the *shikhara* and the *mukhamantapa* of this temple. He had converted this as a mint. After the decline of *Tippu*, *Mummadi Krishnaraja Odeya* renovated this temple. A little distance away, at the place of birth of *Krishnaraja Odeya*, a building called *Krishnaraja Mandira* was constructed. Now it houses the State Archaeological Museum.

The barber community administers the *Pete Rama* temple located in the market street near the fort. A record dated 1537 A.D. refers to the exemption of some taxes given to the barbers of *Srirangapattana* area by *Mahamandaleshwara Rama Rajayya Maha Arasu*. Recently an idol of *Tyagaraja*, the musical giant is established on the tomb. sacred mud from the *Tyagarajas'*, tomb at *Thiruvayyar* was brought to this place while establishing this tomb. Every year a music festival is held worshipping *Tyagaraja* and *Purandaradasa*, with pomp and gaiety. The *Jyotirmayi* temple in the same road is also a spacious temple. Three records dated between 1852 and 1864 A.D. refer to the grants given to the *Kalamma* temple. The *Adinatha temple*, a temple dedicated to the first Jain *Theerthankara Vrishabhanatha* has been completely renovated. Sculptures of *Dharanendra Yaksha* and *Padmavathi Yakshi* the main deities of the Ganga period in the *garbhagriha* are noteworthy. A record dated 1666 A.D. on the left wall of the *mukhamantapa* of the *Basadi* refers to the grant given to the treasury of *Adishesha* at *Srirangapattana* by a certain *Payanna* and *Rajayya*, the disciples of *Charukeerti Panditacharya*. The National flag is being hoisted during the Independence Day celebrations on the flag bastion located at the southeast corner of the fort, this place supposed to be the place of sky-high flag hoist during the Vijayanagar, Mysore, *Tippu* and British regimes. In a nearby place, is a ruined Gun Powder Chamber of *Tippu's* regime. In addition, there are *Ankamma*, *Lakshminarayana*, *Santana Gopalakrishna*, *Nagareshwara*, *Janardhana*, *Anjaneya* and other old temples as well as temples of *Ayyappa*, *Subramanya*, and *Shatakoti Rama Mandira*. The place also has *Uttaradi Matha*, *Raghavendra Matha*, *Yathiraja Matha* and a sacred temple of knowledge *Madhwaswamy* near the water gate. **Daria Daulat** : Outside the fortified area to the east, on the road

to *Sangama*, at a walkable distance is the attractive garden and the summer palace of Tippu, called '*Daria Daulat*' (a sea of wealth). This was also Tippu's rest house and an amusement centre. Reese, a foreign traveler has stated that there is no other place like this in India except for the Palace at Esphan in its decorations of colour paintings spread throughout the walls. The summer palace that is in Indo Sarcenic style is now protected with a Museum by the Archaeological survey of India. Originally, there were on the east and west walls of the building, the scenes of the battle of *Kanchipura* (1780 A.D.), pictures of Hyder-Tippu, different Paleyagar Chiefs and Kings in varieties of colours. However, Tippu had defaced these paintings before the invasion of *Srirangapattana* by the British in 1799 A.D., and after the fall of *Srirangapattana*, this palace became the residence of Col. Wellesly and the wall paintings in colour were repainted and reconstructed. Afterwards by the suggestion of Lord Dalhousie in 1855 A.D. the dilapidated colour paintings were once again reconstructed with the help of local artists. Even though these colour paintings are repainted twice, the original forms have been retained. The importance given to the cultural factors in painting the different soldiers for example: British, French, Maratha, Nizam and local Paleyagar Chiefs are noteworthy. (For details, see Chapter 14-Culture). Tippu had built this palace in 1784 A.D. on the model of a palace built by the Moghul Governor *Dilawar Khan* at *Sira*. Tippu used to call upon the Ambassadors at this palace and then used to return to the residential place inside the fort. It is said that initially there was a *Mahanavami Mantapa* in the place and the Mysore kings were celebrating *Dasara* festival in it. Afterwards in 1711 A.D., Hyder had converted the place as an army camp. ***Shahar Ganjam***: A place situated left to the palace was a market place during Tippu's regime. Tippu established this city as a residence for the family of artists those he brought from *Sira* for manufacturing paper and silver-wired headgears. A record refers to a jam-packed '*Sira Bazar*' and after the attack of the Plague in 1799 A.D. the place was neglected. At a nearby place, is the Church of '*Abbe Dube*' and a record dated 1880 A.D., on the bell tower of the Church refers to the French priest Abbe Dube who established the Church. The Church is a simple structure in Indo French style. Inside the Church, articles such as French water pot, artistic cross, the sculpture of the Christ as well as the picture of a priest, his clothing, his chair-table and others are preserved in a systematic manner. The tower bell made out of brass of about 200 kg is noteworthy. ***Nimishamba temple***: The *Nimishamba-Mukteshwara* temple on the northern bank of the river *Kaveri* at *Ganjam* has a Puranic legend attached to its structure. The legend says that the goddess

Adishakti, at the request of a certain saint *Mukthamuni*, bore different forms in fraction to kill the demon Janumandala who had the power to bore different forms in fraction. Boating facilities are provided here on the bank of the river. A large number of devotees visit this place during Tuesdays and Fridays. **Gosayi Ghatta**, : This Ghat is about one km away on the southern bank of the river Kaveri, to the right of the road to *Gumbaz*. Between the two Ghats, the smaller ghat has a small temple and a bathing ghat. The bigger *Gosayi* ghat has a temple complex at the bank of the bathing ghat. The complex has temples such as *Ishwara*, *Hanumantha*, and *Kashi Vishwanatha*. The spacious *Kashi Vishwanatha* temple is the main shrine and the flow of *Kaveri* in front of the temple gives immense happiness to the visitors.

A record dated 1816 A.D. at the memorial tomb of Col. Baily states that the tomb at the northeastern corner of *Gumbaz* was established by his half brother. Col. John Beli. By the side of this, is the site of the "*Lalbagh Palace*". Hyder, who started construction. Its was completed by Tippu. The structure had two floors, whose rooms and the corridors were attractive. During the invasion of the fort of *Srirangapattana* in 1792 A.D., it is known that Lord Cornwallis had stay in this palace. The dead bodies of British soldiers were also cremated here. The palace was repaired in 1799 A.D. and a residence to Col. Barry Best was established in it. Afterwards the structure was neglected and it became dilapidated. It has been established that the structure was in a ruined state during the visit of Reverena Hoole in 1822 A.D. itself. British records say that by the suggestion of the British Secretary., the building was destroyed and the teak wood furnishings was reused to build a new structure of the Saint Stephen Church as well as restructuring the Trinity Church at Ooty. **Gumbaz** : On the right side of the road to *Sangama* from *Gosayi Ghat* are the tombs of Hyder, Tippu and their family members located in a spacious courtyard. Tippu had established in 1784 A.D., a structure for the tomb of his father Hyder, referred as *Gumbaz* with a garden full of fruit - flower-bearing plantations brought from *Kabul* and *Kandahar*. Fruit plants like Mango, Apple, Orange, Lime, *Seethaphala*, *Dalimbe*, Rose apple and Hippu Nerale were planted in the garden. On passing through the attractive *Nagarkhana* Arch, one can see the tombs of Hyder and Tippu on an elevated plinth. The memorial structure has a square ground plan with a beautiful Dome ceiling. Dalhousie established in 1855 A.D., the gates of the *Gumbaz* embedded with ivory. The *Gumbaz* houses the tombs of Hyder at the centre, his wife Fakrunnisa Seydani Begum to the east, and the tomb of Tippu towards the west. Their coffins are buried in the cellar. The tombs are covered with shawls of different colours and

worshipped daily. It is known that Tippu's eighth son Ghulam Mohammed has given gold lined clothing as an offering to be used on special occasions. The special festival referred as Tippu Urus is held. Along with the tombs of Hyderali (1782 A.D.), and Tippu (1799 A.D.), there are tombs of other army chiefs like Benki *Nawab* (1799), Imam Saab, Syed Aameed as well as that of Kamaruddin (half brother of Tippu) and his wife (Tippu's foster mother). The tomb houses a good library. The structure is surrounded by a pillared corridor. There is a Masjid adjacent to tomb's platform.

Among the seven Persian records in the *Gumbaz*, one on the western wall has eight verses in Persian and describes in glittering words, the tomb of Hyder established by Tippu in 1782 A.D., The record dated 1799 A.D., on Tippu's tomb describes profusely in seven Persian and two Arabic verses, the character of Tippu who fought and died while protecting the religion. **Sangama:** Going towards the east from *Gumbaz*, one can see the beautiful confluence of the northern and southern branches of *Kaveri* as well as the confluencing of river Lokapavani with the Kaveri.

A stone record now in P.W.D. Traveller's Bungalow states that the building was originally a Bungalow belonged to *Dewan Poornayya*, which was once a residence of Harris (a British Officer). Moreover, the Bungalow is located on the banks of the river *Kaveri*, on the road to Mysore. The nearby Scott Bungalow is a structure of the *Mummadi Krishnaraja Odeya* regime and was the residence of Col. Scott, an Officer in the British Canon Regiment. A record dated 1807 A.D. refers to the death of the Col., who became mentally ill, because of the death of his wife and daughter. There is an ancient *Sriranganatha* temple in the same area which requires publicity. **Pachima Vahini:** This is a branch of the southern Kaveri, where the river flows a little bit to the west and then to the east forming a small island in the southwest corner of *Srirangapattana*. The name *Paschima* vahini applies to both the river as well as the place. It is a holy place. A bath during *Sankranti* here has become famous. The King's ghat, the bathing ghat, mantapas, aravattiges, temples and feeding houses established by the Mysore kings in this place provides centres for people to perform the yearly ceremonies, immersing the bones and ashes as well as the pindas of their deceased elders. A ceremony here is believed to provide *moksha* to the deceased. Now a days even marriages are also held in this place. Among the ashes of the National leaders immersed here, the ashes of *Mahatma Gandhi* is significant. The statue of *Hanumantha* here is believed to be an instalation by Vyasa. The feeding houses of *Odeyar family*, *Nandi Basappa*, *Gadi Chalubaraya Shetty*, *Chowdayya*, *Rangacharya* of *Andapura* are in a ruined

state that requires repairs. The fine tomb of queen *Kempananjammanni* (the queen of *Khasa Chamaraja Odeya*) is by the side of the Railway line. **Chandravana** : This place is one km away from *Paschima Vahini*. A record here refers to the stone bund built across the river *Kaveri* during the reign of Hoysala *Narasimha* and other records refer to the beautiful Stucco sculptures of *Narayana*, *Cheluvarayana* and *Keshava* in the temple of *Cheluvarayanaswamy*. Between the two temples located here, one is *Chamarajeshwara* temple built in 1898 A.D. the structure caused by *Mummadi Krishnaraja Odeya* in the name of his father *Chamaraja Odeya*. The *Cheluvarayanaswamy* temple is also a structure of the Mysore kings with beautiful stucco sculptures. The mantapa at a nearby place where the river *Kaveri* branches, is referred as '*Gautama Mantapa*'. **Gautama Kshetra** : This is on the other side of the river *Kaveri* believed to be the residence called '*Gautama Kshetra*' of the saint *Gautama* who stayed here worshipping gods *Ranganatha* and *Thirumalaraya*. To reach this place one has to cross the branches of *Kaveri* on old bridge, as well as through the road to *Rampur*. The world famous bird Sanctuary '*Rangana Tittu*' is very near to *Paschima vahini* and is a natural and significant tourist place.

Sunka Tonnuru (2,435) : This is situated 12 kms northeast from the taluk centre *Pandavapura* and referred as '*Tondanuru*' in Hoysala records, as '*Sunka Tondanuru*' in Vijayanagar records of *Menagara* (1584 A.D.) and *Narihalli* (1585 A.D.). Eight records of about 10th to 16th century are reported from this place. The *Cheluvanarayana* temple located at the centre of the village is the *Narayana* temple referred in a grant of *Narasimha I* and is a 12th century Hoysala structure. The temple is on an elevated place and its *prakara* is a later addition. The temple has a star shape ground plan with a *garbhagriha*, open *antarala*, *navaranga* and *mukhamantapa*. The *garbhagriha* houses a tall four-arm beautiful *Narayana* sculpture on a *garuda* pedestal and a four band decorated doorframe. There are doorkeepers on either side of the *antarala*. The lathe turned pillars in the *navaranga* are decorated. Lotus decorated central ceiling is significant. The *garbhagriha* has a dravidian *shikhara*. The *devakoshtas* on the walls of the *garbhagriha* and the *navaranga* are now empty. The walls are decorated with diamond and lotus carving designs. The wall also has Pillasters and pillared *shikhara* models. The *Rakshasamma* temple at the entrance of the village has been completely renovated and has *garbhagriha*, *navaranga* and a *sabhamantapa*. A folk tale '*Karibhantana Kalaga*' refers to this goddess. According to the tale, the village goddess *Rakshasamma*, a resident of *Kere Tonnuru* wanted to give her daughter *Pundarikakshi* in marriage to her brother *Bomma Rakshasa*. *Karibhanta*, son of *Ballalaraya* had fallen in love with *Pundarikakshi* and the lovers were

meeting secretly without the knowledge of *Rakshasamma*. When *Rakshasamma* learnt about this affair, she planned to eliminate *Karibhanta*. *Karibhanta* sensing this ran away to *Sunka Tonnuru* and asked the refuge from the villagers. *Rakshasamma* followed him to *Sunka Tonnuru* and asked the justice from the villagers claiming that *Karibhanta* as her husband. However, the villagers captured and imprisoned her inside the *Someshwara* temple. In the midnight, she blasted the top slab of the temple, escaped and killed *Karibhanta*. The village *Panchayat* members who could not save *Karibhanta* resorted to Self-immolation. At the end, the god *Shiva* manifested and graced the village, free from drought. In the *garbhagriha* of the *Rakshasamma* temple is a slab with the carving of a small child in between the figures of armoured couples. Behind this is a small boulder said to be a form acquired by the goddess and the villagers refer to it as goddess *Rakshasamma*. There is a tradition of worshipping the boulder on its back. Behind this temple are seven hero stones of Hoysala-Vijayanagar period, several different sized hero stones of the Mysore kings' regime on the tank bund, five hero stones as well as a slab referred as *Sree Vaishnava Mudrankita* stone near a banyan tree. The hero stones in the open space of the *Rakshasamma* temple bear witness to the fierce battle that must have taken place in the place. There are some small temples in the village such as *Someshwara*, *Mahadeshwara*, *Hucchamma*, *Bannantamma* and others.

Tippuru : This village famous as '*Are Tippuru*' (*Basti Tippuru*) is a hamlet under the revenue village *Koolagere* and is three km north to *Koolagere* and 15 km southeast of the taluk centre *Madduru*. *Ganga-Hoysala* records refer to this village as *Tippuru/Tippeeyuru*. The original name was *Thiru Perur*. *Thiru* means *Sri* and *Peruru* means *Piriya Uru* (a big village). A record dated 917 A.D. at *Koolagere*, 3-4 km from this place, refers to the grant of different taxes in *Tippuru* by *Manalara* of *Sagara* family after establishing a Jain temple on the hill *Kanakagiri Theertha*, the grant given to a certain *Kanakasena Bhattara*. Five records are reported from this place. A record dated 1117 A.D. in the reign of Hoysala *Vishnuvardhana* on the hill called *Jinagudda* refers to the grant of *Tippuru* to the religious saint *Meghachandra Siddhantadeva* of *Tintrinigaccha* by the kings' army chief *Gangaraja*. The village *Tippuru* was a grant to the chief by the king. A record on the pedestal of the Jaina sculpture records the installation of a *Theerthankara* sculpture as *Paroksha Vinaya* to his teacher by a certain *Balachandradeva*, a poet with a title '*Ubhaya Bhasha Kavi Chakravarti*' and son of *Kandarpadeva* and *Sonnadevi*. The poet *Balachandradeva* was a resident of *Tippuru*.

This place was as famous as the Jain centre *Sharavanabelagola* (Hassan District) that has two hills. Similarly, this place also has two hillocks referred as *Kanaka Giri (Jina Gudda)* and *Savanappana Gudda*, a km apart from each other. A record dated 917 A.D., from the neighbouring village *Koolagere* refers to the smaller hill near the village as *Kanaka Giri Theertha*. One can see on the hill, heap of bricks and the remains of the foundation of an ancient Jain temple. Scholars believe that, there must have been four Jain temples of the Ganga period on the hill. By the two sculptures of *Parshwanatha* as well as *Suparshwanatha* and *Mahaveera* found at the bank of the pond, towards the existence of two *Parshwanatha*, a *Suparshwanatha* and a *Mahaveera* temple. On the hill are four fan bearing doorkeepers and two *Theerthankara* sculptures as well as incomplete carvings of 24 *theerthankaras* on the rock by the side of the small natural water pond. This hilltop is like an open Museum. About one km north to this hill, stands *Savanappanagudda* (the bigger hill). The 12 feet tall *Bahubali* sculpture at the top of the hill is visible even from a distance (the sculpture was installed in 918 A.D.) and is older than the statue of *Gommata* (984 A.D.) at *Sravanabelagola*. This sculpture is a good example for the sculptures of the Ganga period. The *Jaineshwari* temple in the village is a new structure, built on the foundation of an old Jain temple. It houses a *Shivalinga* made of *Honne* wood and people worship it. This was originally a Jain temple of *Ambika*, the *Yakshi* of the 23rd *Theerthankara Neminatha*. It is said that the sculpture of the deity has been shifted to Mandya. This *Jaineshwari* temple probably was a Jain temple for both *Neminatha* and *Ambika*. The Ganga period pillars in the temple point towards the antiquity of the temple. There are several pillars of the Ganga period near the *Maramma* temple also. The *Vamanamudre* slabs in the area indicate the influence of *Shree Vaishnavism*. There are hero stones of the Vijayanagar period at the entrance of the village.

Koolagere(917) : This is located 16 km northwest of the taluk centre *Madduru* and 3 kms from *Tippur*. A record dated 918 A.D. of Ganga king *Nitimarga Ereyanga*, refers to the grant of different taxes in *Tippeyuru* by *Manalara* of *Sagara* family after establishing a Jain temple on the hill *Kanaka Giri Theertha*, the grant given to a certain *Kanakasena Bhattara*. *Koolagere* was once a part of *Tippuru*. Now *Tippuru* has become hamlet of *Koolagere*. A record dated 1362 A.D. from the neighbouring village of *Hagalhalli*, for the first time refer to the place as '*Koolagere*' itself. The *Ishwara* temple near the tank has been renovated and there are some significant pillars of the Ganga period in front of it. There are other temples such as *Maramma*, *Patadamma* and *Hombamma* in the village as well as a ruined ancient *Ishwara* temple outside the village on the

bank of a stream. Some of the hero stones near the tank are now covered by mud during desilting of the tank bed. **Aruvanahalli (1853)** : This is situated 14 km southwest to the taluk centre *Maddur*, on the road to *Iggalur*. Thirteen records of the period between 1316 A.D. and 1569 A.D. are reported from this place. They refer to this place as '*Aruhanahalli*'. These records the rise and fall of the family of a certain *Keertiraya*, who had fought against *Sevunas* in the war at *Kaivara*, and captured the elephants. He had many titles. Moreover, he had received the admiration from the King *Ballala III*. He had received the village *Aruhanahalli* as a grant. The place requires an independent study, because of the significant records and sculptures in the location. Several hero stones, some of them very big in size, are another attraction of the place. Two hero stone temples located here are built by using two hero stones and a stone slab covering them at the top. One of them refers to a certain *Bachappa*, son of *Keertiraya* and another of a certain *Kampanna Odeya*. The relation between the elephant sculpture on the slab near the *Kalamma* temple and the incident of *Keertiraya* capturing elephants of *Sevunas* requires some examination. There are ten hero stones in the *prakara* of the *Anjaneya* temple. Several hero stones and masti stones are established in the backyards of several houses in the village. Among them, one is a lion hunting hero stone. There are other temples such as *Maramma*, *Anjaneya* and *Kalamma*. In the *Prakara* of the *Anjaneya* temple is a *Vrindavana* constructed in 1569 A.D.

Varahanatha Kallahalli (424) : This is located 18 km southwest from the taluk centre *Krishnarajapete*, on the left bank of the river *Hemavathi* flowing from the west to the north. A record dated 1334 A.D. of Hoysala *Ballala III*, standing in front of the *Varaha* temple refers to the grant of the village *Kallahalli*, given to a certain *Rajaguru* by *Mahapradhana Adi Singeya Nayaka* with the permission of the king, after converting the village as an *agrahara* and renaming it as *Demalapura* in the name of queen *Demaladevi*. At the top of the slab on which the record is inscribed, are carvings of Sun-Moon symbols, *Kamandala*, Lamp series pillar, *Shabara Bherunda* as well as a roaring lion standing on its hind legs, projecting the paws of its right front leg. The beginning verse (*Naandi*) in the record praises the deity *Varaha*. Scholars date this temple at least to the reign of *Ballala III*. A record dated 1545 A.D. from *Melukote* refers to this place as *Varahana Kallahalli*. This *Varaha* temple outside the village near the tank has *garbhagriha* and *sabhamantapa* and is facing east. The *garbhagriha* has four-armed *Narasimha* sculpture sitting on a tall pedestal along with *Bhoodevi* on his left lap. The deity has encircled the goddess's waist by his left hand and the posture is exemplary. This black stone sculpture of

about 15 feet height is ornamented completely from the top to bottom . A ladder is provided to give the sacred bath to the deity. This *Varaha* sculpture is something special with no parallel to equal it in its beauty. There is a *Narayana* temple to the left of the main shrine and has only *garbhagriha* and *antarala* and is empty. The river *Hemavathi* flows very near to the place. There is an ancient bund channel near the temple.

CHAPTER XVII
PLACES OF INTEREST