

CHAPTER XIX
PLACES OF INTEREST

PLACED at the point of confluence of the Western and the Eastern Ghats, Mysore district is endowed with thick forests, rich in a variety of *fauna* and *flora* and has many spots of natural beauty including river valleys and hill ranges. Being the core country of the kingdoms of the Gangas, Hoysalas and the Mysore rulers, it has been enriched by their love for art by way of construction of beautiful temples endowed with tall *gopuras* and huge pillared halls. Mysore district has maximum number of temples, which had been growing in their components till as late as the 19th and the 20th centuries. Every dynasty added some beautiful adjunct to an old existing temple by way of a *Kalyanamantapa* or *mukhamantapa*, helping the temples to grow in many dimensions. There have been places of pilgrimage in river valleys like Talkad, Sosale, Tirumkudulu Narasipura, Nanjangud, Kappadi etc. and on hill tops like one on the Chamundi Hill or the Gopalaswamy Betta, the Biligiri Rangana Betta, the Male Mahadeshwara Betta, Bettadapura and Maleyuru. Somanathpur has the best example of a Hoysala temple. Mysore city with its beautiful buildings including palaces, notable industries and wide decorated roads has been a centre of great tourist attraction. The festivals like Dasara and various *jatras* attract people from far and near to the district. In this chapter an effort is made to introduce various places of interest, tracing their historical and cultural importance.

Agara.—(Yelandur tq; P: 9,988) is situated on the bank of the Suvarnavati and was originally called Durgaiyar Aagaram in Tamil

Abbreviations used :

P=Population of 1981; pp=pages; tq=taluk; tq. hq.=Taluk headquarters; for Municipal towns, please see Chapter XIV on Local Self-Government also.

inscriptions and Durga-Agrahara in Kannada inscriptions indicating the importance of the temple of the Goddess Durga of the place. Of late the place came to be known merely as Agara, a corruption of the Sanskrit word *agrahara*. The traditional belief is that one King Vishnusharma, when on a visit to the place was bitten by a cobra, but he got rid of the poison by his prayers to the deities Rameshwara and Narasimha and the village became 'Agara' (fee from *gara* i.e. poison). The place had an *agrahara* founded by Chola Kulottunga, and the Narasimha temple here appears to be the oldest (10th century). Other prominent temples here are of Rameshwara, Durga and Varadaraja. The *garbhagriha* of the Narasimha temple is apsidal. The *navaranga* has two entrances with porches on the west and north and opposite to the north entrance is a cell in which metal image is installed. The image of Narasimha, about two metres high, is a fine one, with a well carved *prabhavali*, seated in a yoga posture. The God is said to represent five manifestations of Narasimha, a peculiarity not found elsewhere. He represents Yoga Narasimha (in *yogic* pose), Lakshmi Narasimha (Lakshmi sculptured on the chest), Ugra-Narasimha (for the presence of the third eye), Jvala-Narasimha (flames seen near ears) and Prahlada Narasimha (presence of Prahalada at the side). The temple has a spacious *mulhamantapa* projected by an outer small open *mantapa*. There are fragments of inscriptions recording grants to the temple by the King Vishnuvardhana and the general Vishnudandadhipa. There are two epigraphs dated 1248 of Hoysala general Perumala and 1560 of Haramallaiah, both mentioning the renovation of the Lakshminarasimha temple. A broken Tamil inscription of 10th C. characters mentions the grant made to the temple by Rajaraja Chola. The Rameshwara temple, recently renovated has a *garbhagriha* an *ardhamantapa*, a *navaranga* and an open *mulhamantapa*. Inside the *navaranga* of the Rameshwara temple (which has two entrances with porches on the east and south) are placed fine sculptures of Surya, Ganapathi, Chandrashekara, Veerabhadra, Narayana and Dakshinamurti. The Parvati shrine is to the left corner of the main shrine inside the *prakara*. The image is locally called Parvathavardhini, a standing figure about 1.5 metres tall. There is a Shankara Matha behind the Rameshwara temple now in a bad shape. The Varadaraja temple, is a small structure described as built by the Cholas, is now in ruins. The Durga temple is built by Kulottunga Chola. There is an image of Durga in the *garbhagriha* and the *shikhara* over it is fallen but, the *shukanasa* is intact. The *navaranga* has *devakoshtas* and there is a well-designed *Bhuvaneshwari* in the ceiling. The outer foundations have lines of elephants and the inscriptions are engraved in the top row around the *garbhagriha*. Other temples of the place are Ganapathi, Veeranjaneya and Kalamma. The place has a *gadduge* of Siddappaji and a recently built mosque.

Ambale (Yelandur tq ; P : 4,426) situated on the bank of the Suvarnavathi and about three km south of Yelandur is found mentioned as 'Amballi' in a Tamil record dated 1244 of Hoysala Vira Someshvara. But a later inscription dated 1655 found at Yelandur mentions the place name as 'Ammele'. The earliest of the temples found here is the Kapileshwara having a brick exterior around the *garbhagriha* and a circular brick *shikhara* over it of a later period. The front portion of the temple is recently renovated with brick and cement. Inside the low level *garbhagriha* is an ancient Shivalinga having early features. Outside the temple is a broken image of Vishnu. Beside the temple is a small shrine of Subrahmanya, also renovated in RCC. A Tamil inscription refers to the rule of Hoysala Vira Someswaradeva (1244) and registers a land grant by one Kesibattara from Singanaganallur and a grandson of Pattanaswamy of 'Ambalai' also called Chandrasimha Caturvedi Mangalam to God Kavileshwara for a perpetual lamp. Other temples of the place are Chamundeshwari, Mooleshwara, Ganesha and Upparige Basappa. The Chamundeshwari is a recently renovated big temple and is the *Gramadevate*. Its *navaranga* pillars have many relief sculptures and a Saptamatrika panel is also placed inside it. The annual *jatra* is held in honour of Chamundeshwari between Shravana and Bhadrapada for a span of nearly one month.

Amchavadi (Chamarajanagar tq; P: 5,663) situated about eight km. from Chamarajanagar is found mentioned as Amchavadi in a record of the 9th century of Ganga Neetimarga, which is the earliest reference of the place. In Vijayanagara times, the place had a line of *palegars* who were later overthrown by the rulers of Mysore. The place has temples dedicated to Gopalaswamy, Mahadeshwara, Ganapati, Anjaneya and Mallikarjuna as Malleshwara. The Gopalaswamy temple is a deserted building and its image is described to have been taken to Chamarajanagar. It has a square *garbhagriha* with an *antarala* leading to the spacious *navaranga*. The pillars of the *navaranga* have later Vijayanagara features with relief sculptures. Eight hero-stones are found in the compound, of which one is a tall hero-stone with detailed carvings of war scenes. The earliest of the temples here appear to be Mallikarjuna or Malleshwara which has a Hoysala *garbhagriha* built in granite. An inscription (fragmentary) found near the temple dated 1273 A.D. refers to the rule of Hoysala Narasimha and mentions officers like Mallanna, Manchayya etc. Another record dated 1544 found near the Anjaneya temple registers a gift of the villages Amchavadi and Hiriyyuru in Amachavadi-Sthala during the rule of Sadashivaraya of Vijayanagara. The oldest of the hero-stones found here is the one near the Kyatedevaragudi, which registers the death of Meleya Punasuga in the first year of the rule of Nitimarga Permani, the Ganga King and mentions Permani Gavunda of Amachavadi.

Anivalu (Periapatna tq ; P : 578) a deserted village, 22 km from Periapatna situated very close to Chikka Hanasoge (K.R. Nagar tq) was

a Jaina centre. The only existing monument dedicated to Ananthanatha Tirthankara built over a flat hillock has Vijayanagara features. This *basti* has a *sandhara pradakshinapatha* with a cellar to the right which is empty. The seated statue of Ananthanatha in the central *garbhagriha* appears to be pre-Vijayanagara. There is a spacious *rangamantapa* in front of the *antarala*. One of its pillars has an inscription describing the glory of the Jaina doctrine, speaks about a grant made by one Honnagauda the son of Chikanagauda of Anevalu. A single lined inscription on the back of the Jina image mentions that on the 10th day of full moon-day the image of Ananthanatha was consecrated. Yet one more record on the right wall of the *garbhagriha* mentions that one Honnagauda built the *basti* of Brahmadeva and Padmavathi. The other temples of the place are Basaveshwara and Anjaneya.

Bagali (Chamarajanagar tq ; P : 2,233) located on a deviation from the Chamarajanagar-T. Narasipura Road (interior 4 km) is a place with hoary past. The place name is found mentioned as 'Balaguliyur' in a record of 10th century characters found in the local Bhujangeshwara temple. But in a later record of 1142 AD of Hoysala Vishnuvardhana the place name is mentioned as 'Baguli'. At the entrance of the village is a peculiar structure locally called the Kharageshwara temple, which is surrounded by innumerable hero-stones. A big hero-stone is installed even in the *garbhagriha*. The structure has an *antharala* and a small *navaranga*. At the Muddagallamma temple nearby *okali* is held annually. These hero-stones are regularly worshipped by the Parivara community. At the outskirts of the village is the Bhujangeshwara temple with a Shivalinga of early features. The temple has a spacious *navaranga*. The *shikhara* over the *garbhagriha* appears to be a later renovation by the Mysore Wodeyars. In front of the temple near the *balipeetha* is the beautiful image of Surya. The temple has three inscriptions, the earliest one in the characters of the 10th century announcing a land grant by one official Kachchaga Nirgundadeva. Another dated 1142 A.D. refers to the rule of Hoysala Vishnuvardhana and states that a hero who was governing Nirgundanad and son of Bhimagavunda of Baguli died at the siege of Nilgiri fort. The third dated 1279 A.D. is of Hoysala Narasimha III announcing the installation of perpetual lamp in the temple. Outside the village is the Malagarasamma temple which is actually a Saptamatrika temple, where the image of Vaishnavi is being worshipped as Malagarasamma. The village proper has a small Kikkeri Maramma shrine.

Bannur (T. Narasipura tq ; P : 15,108) a place situated on the borders of the Mandya district is mentioned as Banniyur in a record of 9th century A.D. found near the Ramaswamy temple. It was apparently the residence of the Ganga King Sripurusha by about the middle of 8th Century A.D. The Tamil inscriptions of Rajaraja Chola and others have mentioned the place as Vanniyur, Vannipura and a Jnana-Chaturvedi Mangala (indicating

the fact that it was an *agrahara*). The name must have originated from the tree *banni* in Kannada, *Accacia Ferruginea*, DC. The place has temples dedicated to Hanumanteshvara, Kosaleshvara (or Kailaseshvara), Janmanjaneya, Kodandarama, Hemadramma, Janardana, Tirtha-Rameshvara etc. The Hanumanteshwara temple appears to be the oldest in the village, as the pillars of the *navaranga* and *mukhamantapa* have Ganga features which have circular capital and cushions below the abacus. The *garbhagriha* has a big Linga with an *antharala* in the front. The Kannada inscription along the foundation stone, of the 10th century, announces a grant by the Chola King Rajaraja I. A record on the other side of the foundation is dated 1162 AD, ordering two officials to maintain an evening lamp. Another fragmentary record refers to the rule of Hoysala Viraballala and is in characters of 12th century. One more record engraved on the left wall of the south entrance is of 1199 A.D. and it speaks about a gift by Pannamanda Heggade for maintaining a lamp in the same temple. Another inscription dated 1541 of Kannappanayaka, a Vijayanagar official under Achutaraya mentions that Timmanayaka donated a new car to God Hanumanteshvara, and images of Umaskandeshvara and Vighneshwara came to be installed. The traditional belief is that the Linga of this temple was installed by Hanuman. Beside the temple is the small shrine of Parvati (having later Vijayanagara features). Within the precincts of the main temple is the small temple of 'Janmanjaneya' described as installed by the celebrated Madhwa Saint Vyasa Tirtha who was born here. Earlier, it is said an ancient house ascribed to the Swamiji existed near the Hanumanteshwara, but now only a modern Hanuman temple remains, recently built by the Sosale Vyasarya Matha. The Sarovaranjaneya temple is so called because it is situated near a pond. The image of Hemadramma was four-handed, made of gold (15 inches tall), holding a discuss and a conch shell in two hands and the other two being a *varada* and an *abhaya*. The original image was described as being worshipped by Vidyaranya, who on becoming a *sanyasi*, handed it over to the Vijayanagar King. But, about a century ago, the original image was stolen and a new one was substituted, and is deposited in the taluk treasury and brought annually during the *jatra* which is held on the Magha Shuddha Poornima for a span of five days. The Scheduled Caste people participate in the *jatra* in large numbers. The Kosaleshvara or the Kailaseshvara temple can be ascribed to the Vijayanagara period though many later Hoysala pilasters are found on the walls of the *garbhagriha*. An inscription engraved on the south wall of the same temple dated 1192 A.D. (badly worn out) registers a land grant for a perpetual lamp in the Kailaseshvara Udaiyar of Jananaada-Chaturvedimangalam by a lady, Nangaichehani, wife of Samavedibhattar etc. The temple has a circular dancing dias in the centre. Beside the temple is a *gadduge* of a saint called Kariappa Swamy described as having lived here about a century ago. The Kodandaramaswamy temple is a huge complex with a spacious *navaranga*, a spacious *mukhamantapa* and an *antharala*

leading to the *garbhagriha*. The pillars of the *navaranga* indicate Mysore workmanship though the short Hoysala pilasters are found on the *garbhagriha* walls. There is a built in *pradakshina patha* surrounded by an open verandah. The earliest record near this temple is of 8th century referring to the rule of Sripurusha Ganga registering a gift. There are other two records of the 9th century mentioning Banniyur Chilambar-1000 and names like Ereyappa, Chavayya and Muttarasa. The fragmentary record of Hoysala Viraballala (12th-13th century) seems to register some grant by the Mahajanas. The car festival of the deity Rama is held on Ramanavami day. Beside this temple is a dilapidated Janardana shrine which has a Hoysala doorway. A Tamil record engraved on the outer foundation of the temple in characters of 11th century states that the Mahajanas of Vanniyur situated in Vadakarainad consecrated the image of Manavala Alvar. Another record of Hoysala Vishnuvardhana dated 1135 A.D. registers grant of several villages by an official named Huviyara Narasimhadeva of Badavi in Belvala for the maintenance of the temple of Vishnuveva and another deity (name lost). The gift was made in the presence of 1,700 Mahajanas of Banniyur. Yet one more record in Tamil engraved on the south wall of the same temple refers to the rule of Hoysala Viraballaladeva dated 1188 A.D. The Tirtha Rameshvara also called Gadde Rameshvara is a completely renovated old temple. A huge image of Chamundi killing Mahisha here is very impressive. A fragmentary record dated 1575 A.D. seems to register a gift to God Ramanatha. Bannur has a recently built mosque and a church. To the West of Bannur, is a small hillock atop which is a temple dedicated to Oddagallu Rangaswamy (four km from Bannur). To approach this hillock one has to reach Megala Koppalu by metal road and then climb a distance of two km. Annual *jatra* is held during Shravana. Nearby is another hillock called Mallappana Gudda having a temple of Mallikarjuna where the annual *jatra* is held during Shivaratri when nearly 5,000 people assemble.

Berambadi (Gundlupet tq.; P: 2,192) situated (14 kms from Gundlupet) at the foot of a chain of Western Ghats is a place with many antiquities. The place name has been mentioned as 'Bereyambadi' in a record dated 1562 from the same place. As one enters the village, one will find an impressive standing (broken) Varadaraja image, about one metre tall which appears to be of Hoysala workmanship. The place has temples dedicated to Mahadeshwara, Karagarappa, Marigudi etc. Beside the Mahadeshwara temple is an old tank now covered with earth. Over the tank bund are a group of hero-stones and some of them contain inscriptions. One inscription in front of the chavadi dated 1562 A.D. registers a gift of the Village Bereyembadi situated in the Vijeyapura sime to one priest Honnappa of Terakanambi. Another record in 14th century characters is in praise of God Parshwanatha accompanied by Dharanendra. The hero stone lying in the centre of village is in characters of 10th century

registering the death of a hero Alageyara Lakkanayaka in an encounter when Alattur was raided by Chavunda Permanadi. Other two hero stones also have inscriptions engraved on them. *Devarahalli* (two km from Berambadi) a hamlet situated on the way to Gopalaswamy Betta has old inscription of greater importance. The one built into the wall of the village is assigned to 8th century A.D. seem to record the heroism of 70 soldiers of a village named Upagola in breaking the enemies of the Ganga prince Durvineeta Ereyappa in the siege of Kosarupulki and grants a village named Punisur by the prince. The record presents the genealogy of the Gangas and as it refers to the rule of Konguni after mentioning Shivamara, it could be assigned to Sripurusha. Beneath a big tree is a one metre tall Mahishamardini image having Ganga features with eight hands. Near the Shanidevaragudi over the platform of a banyan tree is a fine Surya image. Inside the village are a number of Vamanamudre stones.

Bettadapura (Periyapatna tq.; P: 3,942) has derived its name from a last spur of the Western Ghats near the town. The hill has the famous Sidila Mallikarjuna temple and other ancient relics all over. This hill has been differently called as 'Srigiri', 'Vijayagiri', 'Vijayachala', 'Annadani Mallikarjuna Betta' etc. Its early name appears to be Kurugal and the wife of crown prince Ganga Butuga I named Paramabbe is found ruling here according to a record of the 9th century from the present Village Kurugal near the hill. The isolated conical hill is about 4,389 feet above the sea level and is a conspicuous object to all the villages around it. Traditionally, it is said, that Srigiri was known during the *Ramayana* and *Mahabharatha* times. Gaya, a *gandharva*, cursed by the river Ganga is said to have worshipped this Mallikarjuna Linga with a *sidilu* (lightning) to be relieved of the curse. The Linga is popularly called Sidilu Mallikarjuna and a lightning is described as entering the temple through a window and going round the Linga annually. Noted photographer Allamaprabhu Betadur claims to have photographed the movement of lightning on one such occasion. The lofty hill has a temple dedicated to Mallikarjuna which has to be reached by climbing nearly 3,108 steps having imposing gradient. There is a gateway in Vijayanagara style with a tall *rayagopura* at the foot of the hill. The inner ceiling of this *gopura* has paintings of Vijayanagara times depicting geometrical and floral designs and pictures of some sages, and only black and red colours are seen. To the side of the south wall, a huge tortoise has been carved. Even the internal walls of the gateway show signs of some old paintings. Two small shrines are seen nearby, in front on either side of the gateway, one of which contains Mahishasuramardini and the other a figure of the Bhairava. There are big bulls made of stucco on the top of both shrines. The temple atop the hill might have been started by the Gangas, but it has grown in size in the days of Chola-Hoysala epoch and further enlarged in the days of Vijayanagara and the Later Chengalvas. The pillars of the

navaranga are short and cylindrical and pilasters on the *garbhagriha* walls have Chola-Hoysala features. It has additions made later in Vijayanagara style and also an Amma shrine to the left of the main *garbhagriha*. The temple entrance has beautiful wooden doors with fine geometrical patterns and floral designs. There are many inscriptions in the temple, and two behind the *garbhagriha* on slabs; one of them announces a grant of 33 village in 1586 by Piriya Changalva. On the walls of the temple are nearly half-a-dozen inscriptions, of which two announce grants from chieftains from Sosale. The temple had a very hoary past and must have been visited by thousands in the course of several centuries. There are very huge copper vessels of antiquity here to indicate large scale feeding of pilgrims, and the God is also called 'Annadani' Mallikarjuna. The hill was full of forests, but only shrubs are seen now. Inside the *navaranga* is placed a very beautiful *bhakta vigraha* of Early Vijayanagara times. Half way through the hill is a huge Veerabhadra temple. The main statue measures nearly one metre and there is also a Kalika image. A little away from this temple are two ponds of which one is having fine embankment. There is a *mantapa* and a flat maidan said to be formerly used for *jatra*. At the peak of the hill is a huge horizontal rock beneath which is a small pool created naturally. Viewed from this lofty hill one can enjoy witnessing the vast surroundings—the green fields and the coloured flowers grown on them and they look like carpets spread all over. The hill has several caves and curious rock formations.

There is an Anjaneya temple on the western slope of the smaller hill locally called 'Eni Hanumantaraya'. The temple is not of much importance, but the figure of Anjaneya is interesting to note. It is about four metres tall, in profile, facing to the right. Its left hand holding a mace is placed on the waist. Its right hand is raised. On the right shoulder of the Anjaneya is Lakshmana, seated and fighting with Indrajit, carved higher up on the slab. Below the Anjaneya figure are carved a tiny figures, one similar to Anjaneya called Makaradhvaja and a fish and a tortoise. A few yards lower down the hill there is a path leading to a cave with a small opening of about 2'×3'. The cave is irregular in shape measuring 15'×20'. At the left hand corner of the farther end of the cave is a platform built in stone. To the right of the platform there is a small opening which leads to another cavity smaller in size than the front one. On the top of the platform two Lingas are placed one in front of the other. On the top of the bigger Linga are carved five tiny Lingas in a circle and a figure of Parvati is carved inside a slit in the smaller Linga. The *panipeetha* has relief sculptures described as of the five Pandavas, Rama, Krishna, Lava, Kusha, Garuda, Virabhadra, Bhairava, Harihara, Brahma, Vibhishana, Bali, Channabasava, Nilalochana, Ganapati, Harishchandra and Chandramati and animals and birds like fox, dog, crow, elephant and lion. There is figure of 'Shakti Ganapati' so addressed locally with a nude female seated on his lap. Another

nude squatting figure with the name Jina written below can also be seen in the group. To the right of the Anjaneya temple there is another cave measuring $10' \times 5'$ divided into two cells $6' \times 6'$ and $8' \times 7'$ on the left side. This hall leads to another hall $17' \times 18'$ having natural sloping roof of rock. This second hall opens into a third cell $8' \times 8'$ containing the image of Virabhadra. To the left of this innermost cell there is yet another cell measuring $15' \times 10'$ in front and $6' \times 7'$ behind. This contains a Linga and a number of images over a platform to the left of the entrance. Directly behind this cave and about 100' above it there is another cave called Kanakadeva Gavi having for its entrance a very narrow hole measuring $1\frac{1}{2}'$ in diameter. To approach the entrance of the cave one has to ascend a steep rock. An inscription engraved on this rock stated that the caves were created by one Kankaladeva of Hardur for the use of the ascetics. On the western side of the hill there is one more cave called Kalludevara gavi. It contains a small cell measuring $3' \times 6'$ and opening into a smaller cell within. The village proper has a temple of Sidilu Mallikarjuna, Basaveshvara, Kodandarama and Kalamma. The huge bell belonging to the Mallikarjuna temple above the hill is placed in the temple of Sidilu Mallikarjuna in the village built in Vijayanagara style. The annual *jatra* is held for one week from Magha Poornima when the car festival and cattle fair are also held. This will attract more than 10,000 people. Another interesting festival is held during Kartika locally called *Panjina utsava* (Torch light festival), wherein 400 to 500 young men will participate in the marathon run around the hill practically passing through every village within 24 hours. The running commences in the morning of Karthika Amavasya and closes next day morning at the same venue. The night journey of the marathon run is a delightful spectacle. People of all communities assemble with great enthusiasm to pay their respects to the God Mallikarjuna.

Bherya (K.R. Nagar tq; P 3,331) located at a distance of 12 km from K.R. Nagar. The place has a beautiful temple of Channakeshava built by the Hoysalas with a profusely carved doorway at the *garbhagriha* entrance. The main image of Chennakeshava in soap stone has a profusely carved *prabhavali*. There are also Jaya-Vijaya statues. The ceiling of the *navaranga* has a well carved considerably deep Bhuvaneshwari representing Dikpalas in addition to geometrical and floral patterns. All over the ceilings of the *navaranga* are fine *motifs* of *keertimukhas* which are live representation of the Hoysala style. The *garbhagriha* has no *shikhara* and its surroundings has many fine sculptures (broken) of which Dashavatara image is badly damaged. The *devakoshtas* have many fine relief sculptures. Other temples of the place are Ishwara and Anjaneya. An inscription in front of the Anjaneya temple is dated 1606 A.D. of Devaraja Mahipala, perhaps Chikka Devaraja (the date being wrong) son of the Mysore king Devarajawodeya. It registers the gift of the village Bherya and its 12 hamlets together converted into an *agrahara* and the place renamed is Devarapura. The place has a mosque.

Biligiri Rangana Betta (Yelandur tq; P: 1,361), a lofty hillock situated at a distance of 28 km from Yelandur is an enchanting place, the forest around having elephants. The approach to the hill from Chamarajanagar (49 km) is more enjoyable as it passes through a green chain of hill-ranges. On way to the hill from Yelandur side, at its bottom is a Ganga-dhara shrine and tank nearby, and a *jatra* is held here on Shivaratri. There is no mention of the place name in a record found at the same place dated 1190 of Hoysala Viraballala II, but it is badly damaged. The record mentions a grant for the Jinamuni who lived here. The record is found in a place called Shravana Are (Rock of a Jainamuni), which indicates that this must have been the earlier name of the hill or a part of it. But, now no traces of any Jaina monument remain. A later copper plate record dated 1667 of Mudduraju, son of Tirumalarajanayaka of Hadinadu mentions the hill as that of God Tiru Venkatanatha of Bilikal (White Rock). The temple of Venkatesha was described as of Ranganatha during a visit of Tipu to the place on a hunting expedition, and thus became popular as Biligiri Ranga. In Sanskrit the hill is called *Svetadri*. The highest point of the hill is about 5,091 feet above the sea-level and has the temple of Biligiri Rangaswamy. The main deity of the temple is actually Venkataramana as already noted. The surroundings of the temple have a very small township and cottages for visitors and the hill tracts have the Soliga tribals who call the God as their brother-in-law. The temple has a spacious inner *prakara* with a tall protective wall surrounding it. The main doorway of the temple has excellent wood work with sculptures of secular and erotic themes. The pillars of the *navaranga* have fine relief sculptures of Dashavatara and other Vaishnava images. The main deity in the *garbhagriha*, more than a metre tall is in standing posture with *shankha*, *chakra*, *adbhaya* and *varada* symbols. According to tradition the image was installed by Vashishta Rishi. To the right of the *navaranga* are three cells in a line containing respectively the metallic figures of Srinivasa, Hanumantha and Manavalamahamuni, the last being a Srivaishnava teacher. Adjoining this temple on the right of the main *sanctum* is the temple of Alamelumangamma. It has a spacious *navaranga* with an *ardhamantapa*. Two small cells on either sides of the *sanctum* have images of Alwars and Srinivasa with Sridevi and Bhudevi. The car festival takes place during the annual *jatra* on Vaishakha Chauti when nearly 50,000 people assemble. Behind this temple, little away is the fine witnessing platform (above the deep steep white rock) which enables the visitor to enjoy the panoramic aerial view of the surrounding field and green forests. This place also has a recently built Sri Raghavendra Matha. At the foot of the hill on the Chamarajanagar road, a *brindavana* known as Tolasamma's shrine and higher up in the middle is a cave, known as Kanakadasa's cave in which it is believed that the celebrated Haridasa Kanaka sung *keertanas* in praise of the God. *Dodda Sampige* (4 km from the B.R. Hills), located on the Chamarajanagar road is another interesting

spot here. The approach to this spot is rather difficult as there is an irregular forest route of four km in length and there is a deep valley through which a pathway leads us to the Attikan estate. Here flows a large stream named Bhargavi, a tributary of the Cauvery, described as the incarnation in river form of Renuka, wife of Jamadagni who are described to have lived here. There are a large number of *chompaka* trees together with several trees covering the area with thick shadow. By the side to the east of the river bank stands a gigantic *chompaka* tree, about 130 feet high, the circumference of its trunk measuring about 20 metres. The tree bears usual flowers of both reddish and yellow hues during April. On the east side of the platform there are more than the 100 Lingas, which are worshipped. This can be developed into a good picnic spot.

Chamarajanagara (Tq. hq ; P: 40,422) is 61 km away from Mysore, located in a plain land surrounded by small hillocks. This is an active commercial centre. The place was originally known as Arikothara till 1818 when the town was renamed by Krishnaraja Wodeyar III after his father Chamaraja Wodeyar, who was born there. But, the earliest mention of the place name is in a record of Hoysala Vishnuvardhana, dated 1116 A.D. referring to the construction of a *trikuta* Basadi at Arakottara. This place has been a taluk centre since 1874 itself. There are temples dedicated to Chamarajeshwara, Veerabhadra, Vijaya Parshwanatha Basadi, Bhujangeshwara, Lakshmikantha, Narayanaswamy etc. The earliest of these was the Vijaya Parshwanatha Basadi, a *trikutachala* built in 1116 A.D. by one Punisa Dandanayaka under the Hoysala Vishnuvardhana. The *basadi* has a common *navaranga* or central hall leading to three *garbhagrihas*. The central *garbhagriha* has a beautiful image of a seated Parshwanatha, described locally as brought from elsewhere and installed here, and the image has certain early features. The pillars of the *navaranga* are cylindrical in shape and inside the hall are placed images of Padmavati, Kushmandini and Dharanendra. The outer *navaranga* has Vijayanagara pillars and the entrance to it has a small outer *mukhamantapa* built in the same style. Facing the main entrance is a spacious Uyyale Mantapa. Behind the temple are some sculptures placed leaning to the outer wall like Mahishamardini (with Chola features), Durgi and a *nishidhi* stone. Another record from the same *basadi* is of Hoysala-Narasimha III (dated 1281 A.D.) referring to a grant for the same *basadi*. There is a renovated *nagarthane* after the Uyyalemantapa. The Bhujangeshwara temple is perhaps the earliest of the temple in the place. A grant to this temple by Narasimha II dated 1201 A.D. is found in the temple. Since this temple has been renovated completely by the Mysore Wodeyars and around encroachments are made, it cannot be properly studied.

The outstanding temple of the town is the Chamarajeshwara complex built by Krishnaraja Wodeyar III in 1828 in memory of his father Chamaraja Wodeyar. A stone record fixed to the wall in the *mukhamantapa*

of the temple dated 1828, states that the Krishnaraja Wodeyar established the town Chamarajanagar and built the temple of Chamarajeshwara with a large enclosure and tower with golden pinnacles, installed the Linga therein and also set up several shrines all around. The record also mentions the construction of Lakshmi Narayanaswami temple within the same compound. The construction of Kempananjamba Ammanavara temple to the left of the Chamarajeshwara is also mentioned in the same record. The temple complex has three shrines Chamarajeshwara, Kempananjamba Ammanavaru and Chamundeshwari. The Chamarajeshwara has a *garbhagriha* with a Dravidian *shikhara* having a *shukanasa*. It is described that the Shivalinga here was originally at Sringeri (then called Narmada Linga) and brought here with the blessings of the Sringeri Pontiff. It was later named as Chamarajeshwara. A later record of 1867 also speaks about the gift of a car to this temple by the Sringeri Matha. The *ardhamantapa* facing it is also very spacious and *navaranga* has Dravidian pillars with many relief sculptures carved on them. To the south wall of the *navaranga* are two small shrines having the statues of the members of the royal household. At the inner sides of the *navaranga* entrance are beautiful standing images of Surya and Chandra. The Chamundeshwari shrine to the right (outside) of the main sanctum has a *garbhagriha* with a small *shikhara* adorning it. There is a small *navaranga* in front of it with an open *mukhamantapa* and an elevated *jagati* on either sides. The walls of the *navaranga* and *mukhamantapa* contain huge paintings depicting Chamundeshwari and Durga in traditional Mysore style. The Parvati or the Kempananjamba shrine to the left of the main *sanctum* is also having similar plan with a spacious open *mukhamantapa*. Here also we find paintings on the walls of the *navaranga* as well as *mukhamantapa* depicting Parvatikalyana, Mahishamardini and Durgi in the Mysore traditional style. Efforts to restore these paintings have damaged them. Inside the *prakara*, there are small shrines all round with images or Lingas. The shrines to the south have 63 Shaiva devotees, the north have figures of Shiva representing his 25 *lilas* and the West ones have Lingas set up in the names of the king, his queens and other relatives. Some of the *lilamurtis* of Shiva are effectively executed and are examples of fine craftsmanship. In a shrine to the right are found statues as well as metallic figures of Krishna Raja Wodeyar III, his four queens and Nanjaraja standing with folded hands, with labels on the pedestals. Atop the *prakara* around the temples are *haras* with fine mortar figures representing Shaiva pantheon. The geometrical designs on the niches built for these images are artistically executed. These images are good examples for an iconographic study. The annual *jatra* is held on Ashada Shukla Poornima, when the car festival is also held. Near the temple, behind a line of shops is the Chamaraja Janma Mantapa built to commemorate the birth of Chamaraja Wodeyar by Krishnaraja Wodeyar III. It has fine paintings on walls depicting various mythological themes and figures of Annapoorneshwari

and Mahishamardini in traditional Mysore style. The Veerabhadra temple near the old bus stand is also of the days of Krishnaraja Wodeyar III. The *garbhagriha* has a standing Veerabhadra image with all attributes. The pillars of the *navaranga* are square and contain many relief sculptures like Tandava Shiva, Veerabhadra, Ganapati, Bedara Kannappa, Shanmukha, Tumburu, Bikshatana Shiva and some secular scenes. The entrance of the *ardhamantapa* is profusely carved. To the right of the main *sanctum* is the shrines of Bhadrakali with a *garbhagriha* having a small *shikhara*. The entrance of the *ardhamantapa* has an arch and the *navaranga* has fine decorated pillars. There is no *mukhamantapa*. On the Gundlupet road is the Narayanaswamy temple built by Krishnaraja Wodeyar III. The place also has a Rama Mandira and a branch of the Suttur Shivaratreshwara Matha. The town has three mosques and one near Bazaar street called Jamia Maszid is described as the earliest and ascribed to Tipu Sultan. The place has a Protestant Church called the Church of St. Paul (1966). *Haralukote* also called Ramasamudram (two km from Chamarajanagar) is a part of Chamarajanagar Municipality. It is described as the place where Chitrangada, Arjuna's wife lived and hence it is called 'Babhruvahana Kshetra' and Manipura. The place is mentioned as Hattalur Mangala in a record dated 1167 A.D. by Hoysala Narasimha I who founded the *agrahara* at the same place. In another record dated 1523 (at the same place) by Saluva Govindaraja, the place is mentioned as 'Hattalakote'. The place has temples dedicated to Janardana, Veerabhadra, Mastyanma and Aanjaneya. The Janardana temple is a Hoysala structure built in 1167 A.D. by a feudatory Mallideva Maraya, son of Nagadeva, the chief of Hattalur. Curiously the main deity is mentioned as '*Keshavadeva*' in the above record. The *navaranga* has multigonal pillars with fine relief sculptures. Facing it is a spacious *mukhamantapa*. Beside this there is an old Lakshmi temple in a bad shape and only a broken Lakshmi image is seen. Nearby is the Veerabhadra temple built by one Jadeyaru Modaliyar an officer under Saluva Govindaraja of Vijayanagara, in 1523. One more inscription (broken) near the Anjaneya temple speaks of Chikka Kampanna Odeya, the son of Bukka I. Near the Maravva shrine are broken images of Ganapati, Ravana, Durga and a hero-stone. Amidst fields nearby is a mound, where one crude Durga image ($\frac{3}{4}$ of a metre in height) is lying.

Chikkahanasoge (K. R. Nagar tq ; P : 1,126) situated at a distance of 27 kms from K. R. Nagar was a celebrated Jaina centre. In a 10th century record found at the same place, the place is mentioned as Panasoge. Interestingly in another hero-stone record of 12th century by Boppadeva, the Chengalva chief the place name is mentioned as Hanasoge. It is also described as Chengalva Teertha and could have been the capital of the Chengalvas in early days. The Adinatha Basadi here, a *trikutachala*, is a fine creation in granite. The inscriptions call it Abhaya Jinalaya or

Adishwaraswamy Jinalaya and it is also mentioned in a record of 11th century that the *basadi* was built by one Virarajendra Chengalva. There are three *garbhagrihas* and the central one has an image of Adinatha and the *garbhagriha* to the right of it has Neminatha and the one to the left of the central *sanctum* has the image of Shantinatha. All the *garbhagrihas* have *ardhamantapas* in the front and there is a common spacious *navaranga*. The pillars of the *navaranga* are lathe-turned and the doorways to all the *ardhamantapas* and the main door are profusely decorated. The temple has been renovated recently by the State Archaeology Department. A record of the 11th century, engraved to the beam of the Shantinatha *garbhagriha* states that noted Jaina scholar Jayakirti was the chief pontiff of the ascetics of the 64 *basadis* of Hanasoge and all the *basadis* of Talakaveri. Hanasoge was a powerful centre of Jaina ascetic tradition mentioned in many records from Karnataka as 'Hanasoge Bali'. The *basadis* here are described as originally built by Rama of the Ikshvaku dynasty and maintained by the Gangas, and renovated by Rajendra Chola and Nanni Changalva. Yet one more record of the 12th century engraved on the *panipeetha* of Adinatha endorses the above mentioned record while stressing the renovation effected to the Tirthada Basadi by Bhanukirti Panditha, disciple of Naganchandradeva. Even though several records state that there were 64 *basadis* in this place, now only the Adinatha *basadi* remains. Nearby is a thatched shrine of Channakeshava described as founded by Sri Ramanujacharya. The Rameshwara temple in the outskirts of the village has early Hoysala features. This temple with a simple plan contains images of Surya, Narayana, Mahishamardini etc. An inscription on a slab at the entrance to the temple is in 10th century character and it records the death of one Jakkiyabbe, wife of Nagakumara (both Jaina devotees). One more record on one of the *navaranga* beams in Sanskrit speaks of one Nemichandra, disciple of Sridharadeva of Panasoge undertaking *sallekhanavrata*. The above two records clearly establish the fact that this must have been a Jaina monument. An early record assigned to the 10th century found engraved on several pieces of stones built into the wall of the Gadde Basava temple mentions that one Jinamuni Elacharya died by *samadhi marana*. The place also has an Anjaneya temple of considerable antiquity. *Dodda-Honasoge* (K.R. Nagar tq; P : 2,542 also called Hanasoge ; 16 km from K.R. Nagar) is situated on the bank of the river Cauveri. Facing the river are the temples of Anjaneya (the installation of the image here being described to Vyasatheertha) and Sri Raghavendra Brindavana. These two are adjacently built and some of the old Chola pillars of an earlier temple have been used in the construction of the former. One more temple of the place is Avimukteshwara. It is an old temple with lathe-turned pillars recently renovated. The place also has a Ramamandira and shrines of Kannambadiamma, Basavanna, Maramma etc. Noted Indologist Prof S. K. Ramachandra Rao hails from this place.

Chikkailur (Kollegal tq; P: 2,829) located at a distance of 26 km from Kollegal is a celebrated pilgrimage centre having the *gadduge* of Siddappaji one of the two senior disciples of Manteswamy. Siddappaji is believed to have lived about 300 to 400 years ago and has followers from all over Mysore and Mandya districts and neighbouring Tamilnadu State. The *gadduge* has *padukas* of the saint and nearby is the Matha of the tradition. The annual *jatras* is held during the first Purnima after Makara Sankranti for six days, which attracts more than one lakh people. The pilgrims also visit Muttattiraya temple across the Cauveri after offering worship at Chikkailur.

Chunchanakatte (K. R. Nagar tq;) situated on the right bank of the Cauvery is a fine picnic spot. The place name is attributed to a dam constructed across the river by one Chuncha, described as a chieftain who lived centuries ago. But actually the dam was built by Chikkadevaraja Wodeyar. After crossing the dam, the river flows through a rugged rocky valley and causes falls at two stages with a thunderous sound. Then the river branches out and the thin branch is called Seeteya Bachchalu (Seeta's bathing place). On the bank of the Cauvery is the large Kodanda Rama temple built in later Vijayanagara style. The *garbhagriha* has a renovated *shikhara* with a *shukanasa*. There is a small *ardhamantapa* in front of the *garbhagriha*. The pillars of the *navaranga* have Vijayanagara features and some of them have fine relief sculptures of Rama, Lakshmana, Anjaneya, Sugreeva and others. Inside the *garbhagriha* are images of Kodanda Rama, Lakshmana and Sitha carved in Mysore style. In the inner *prakara* are several *mantapas* and a *Kalyanamantapa* built with Hoysala pillars, and little away is a recently built choultry for the pilgrims. To the left of the main structure (outside) on the bank of the river is the Anjaneya temple. The village proper has one more Anjaneya temple. The annual *jatras* is held from Makara Sankranti for a span of 15 days, and is one of the biggest in the district, as a big cattle fair is also held during the same time and this will attract more than 50,000 people. The place has a Sugar factory.

Debur (Nanjangud tq; P: 2,211) located on the bank of the river Kabini has been identified as a pre-historic site. The place has temples dedicated to Rameshwara and Lakshmikantha. An inscription slab before the Rameshwara temple refers to the rule of Ganga Shivamara and is assigned to 8th Century A.D. The Rameshwara temple has a *garbhagriha* of the Chola times (perhaps renovated then) but the front portions appears to be a later addition by the Hoysalas. A Tamil record dated 1100 A.D. found at the same place mentions Kullotunga Chola and other portions are not clear. Another Tamil record in 12th century characters mentions a land grant of the deity Tiruviramisvara. The *navaranga* of the Rameshwara temples is spacious and has multigonal pillars. Images of Surya, Ganapati (three), Durga (two), etc. are placed inside the *navaranga*. Beside the main *sanctum* is a small cell having an image of Durga in Hoysala style.

The *shikhara* over the *garbhagriha* is renovated in Mysore style. The Lakshmikantha temple built over a *jagati* (one metre high) consists of a stellar *garbhagriha* with a *shikhara* over it. The *navaranga* has two entrances on sides with profusely carved doorway with *dwarapalakas*, about one metre tall. The image of Narayana, about one metre tall, (standing), has a well decorated *prabhavali* and his consort Lakshmi is seated beside over a pedestal. These images have Hoysala features. The surroundings of the temple are badly maintained.

Dharmapura (Hunsur tq; P: 1,829) situated at a distance of 15 km from Hunsur was an *agrahara* from Hoysala times. A record of 1162 speaks of the conversion of villages Togaravadi and Manneya Bhuvanahalli into this *agrahara* by Narasimha I and mentions the grants to the Keshava temple and the record is found in the *navaranga* of the temple. The major attraction of the place is the Keshava temple, a fine Hoysala specimen, perhaps built by Vishnuvardhana. The temple facing east is built on a *jagati* over one metre in height. The stellar *garbhagriha* has a fine floral designs on its exterior. The *shikhara* over it is fallen. There is an *ardhamantapa* in front of the *garbhagriha* and the doorway leading to it is profusely decorated. The *navaranga* has square granite pillars and its exterior appears, to have been renovated. Outer walls of the *navaranga* have pilasters and niches. Some of them adorned with Dikpalas and other images. The entrances to the *navaranga* and *ardhamantapa* have *dwarapalakas* in *tribhanga* pose, richly carved. The lintel of the latter doorway have fine sculptures like dancing Vishnu and other mythological themes. The standing image of Chennakeshava, about one metre tall and is flanked by Sridevi and Bhudevi. Inside the *navaranga* are placed in a cell, bronze images of Vishnu, Sridevi and Bhudevi and broken image of one Alwar. The *mukhamantapa* of the temple is fallen. Other temples of the place are Ishwara, Maramma, Patalamma and Malledevaru. The Ishwara temple in Hoysala style has no embellishment. The *garbhagriha* and *ardhamantapa* entrances have ornamental doorway. The granite pillars of the *navaranga* are square without much decoration. The exterior of the temple is renovated.

Gaddige (H.D. Kote tq) located at a distance of 15 km from Heggadadevanakote is nearer to Hunsur and is a place of pilgrimage. The place is under Katwala revenue village. The *gadduge* of *Kendagannaswami*, a celebrated Veerashaiva saint, who is said to have lived here about 300 years ago is the main attraction here. The building in RCC is very spacious and is located on the bank of the Lakshmanatirtha in a cool natural settings. There is also a Mahadeshwara shrine in it. The *jatra* at this *gadduge* takes place on the Shivaratri when about 2,000 people assemble. Nearby Gadduge, in the Katwala village, a Someshwara temple (recent) with a Linga and a Nandi having early features is seen, also associated with Kendagannaswamy. The Mysore royal family was among the devotees of the saint.

Ganiganur (Yelandur tq; P: 2,051) located on the bank of the river Suvarnavati is a place of antiquity. In a record dated 12-13th century found near Janardana temple, the place name is mentioned as Ganiyanur Mangalam. But a later record behind the slab of a Ganga record found at the tank is dated 1564 and mentions the place as Ganiganuru, situated in Hadinadu Seeme. The place has temples dedicated to Neelakantheshwara, Janardana, Gunguru Mallikarjuna etc. The Neelakantheshwara temple here is perhaps the earliest, as a record of Ganga Satyavakya Permadideva refers to the temple as Arakuteshwara and further it is said that it was built by an official Arakutti and the record is in 10th century characters. Many images like Surya (10th century), Ganapati, Vishnu and Durgi are placed in the *navaranga*. The temple has an *ardhamantapa* and a *garbhagriha*, all renovated. The *navaranga* has four short cylindrical pillars. There is a mortar *shikhara* over the *garbhagriha*, perhaps added later by the Hadinadu rulers. The Janardana temple is a small structure with a small *navaranga* and a *garbhagriha*. The image of Janardana (standing) in Hoysala style is about 1.5 metres tall with two small images of Sridevi and Bhudevi carved near the legs. There are many antiquities beneath a pipal tree such as hero-stones, Mahasati stone and a broken Mahishamardini image. One of the hero-stones has a carving of a peasant tilling the soil. The place has an old dam across the Suvarnavati and a rock edict near the dam (unpublished) speak about the construction of the dam by one Ramaraja Nayaka, the Hadinadu chief.

Gommatagiri (Hunsur tq) under Betdur revenue village located on a diversion road from Bilikere (12 km from Elwala) is a celebrated Jaina centre. The statue of Gommateshwara here is installed atop a 50 metre tall hillock, and is an impressive early Vijayanagara creation in granite, about five metres in height, and has serene facial expressions and curly hairs. Hence the hillock is popularly called Gommatagiri. On either sides of the image, serpents raising their head from the anthills have been engraved, looking like trying to touch the fingers of the image. The small hillock provides only a *garbhagriha* (open) with an inbuilt *pradakshinapatha*. Viewing from this hill top one can see far of places like the Sagarakatte dam etc. Below the hillock is a choultry, a Tirthankara Jalamandira, and 24 Thirthankara (*padukas*) *mantapas* have been built on the slopes of the hillock. The annual *abhisheka* takes place in September when about 12,000 people assemble.

Gopalswamy Betta (Gundlupet tq), also described by tradition as Kamaladri, situated in one of the chains of Western Ghats is a fine hill resort in the district. The approach to the hill is by a motorable ghat-road from Hangala, a village at the foot of it. On the summit of the tall flat hill (about 4,769 feet high) is the Gopalswamy temple. The priest of the temple stays at Kannegala near Hangala. The temple has been completely renovated by the Mysore Wodeyars though the main deity has

Hoysala features. The *garbhagriha* has early Hoysala features and the doorway has decorative carvings. The main deity called Himavatgopala-swamy described as installed by Sage Gautama is a beautiful image about one-and-half metres tall with an ornate *prabhavali* with the *tree motif*. Gopalakrishna with flute in hand is surrounded by Gopalakas, Kamadhenu, Rukmini and Satyabhama. In a cell adjacent to the *garbhagriha* are placed images of Ramanujacharya, Vishwaksena and Alwars. The *mukhamantapa* of the temple is renovated with brick and mortar. Nearby the temple towards north is a forest bungalow. From this bungalow one can witness the panoramic surroundings for a considerable distance including Wynad in Kerala. The hill is mostly shrouded in thick fog and hence has the name 'Himavat' Gopalaswamy Betta. The place is the dwelling for wild elephants which sometime enter the temple premises as well. There are no permanent residents near the temple. The hill had fortifications all around and was called Bettada Kote, but only meagre traces of it remain. It is ascribed to one Somana Dandanayaka, the *Palegar* of the place. The Bettadakote Palegars were related to Mysore royal family and Katti Gopalaraje Urs was the father-in-law of Krishnaraja II. He has composed *Kamalachala Mahatme* in 1740. Poet Venka of the place wrote *Venkateshwara Prabandha* in Kannada. Atop another tall rock to the west of the temple at a distance are holy ponds like Gopalatirtha, Shankhatirtha, Chakratirtha, Gadatirtha etc. In a lower valley are located Hamsatirtha, Tottilitirtha, Panakadakola, Sarangatirtha and Padmatirtha. Nearby Hamsatirtha is a small cave called Sadhugavi and Gadatirtha has the Revanasidheshwara Linga on its back. An inscription near this tank says that a crow was converted into a swan (*hamsa*) by taking bath in the pond. Madhava Dandanayaka is believed to have died here after a fall. The annual *jatra* in honour of Gopalaswamy is held for five days ahead of Ugadi (*Phalguna masa*) when more than 6,000 people assemble. *Hangala* (7 km from Gopalaswamy temple) at the foot of the hill, is mentioned as Pangulam in a record dated 1275 A.D. found at the same place. In another record of 1656 it is mentioned as Hangula Sthala. The Varadarajaswamy temple here has a *garbhagriha* with a renovated *shikhara*. There is a spacious *ardhamantapa* in its front. The *navaranga* has circular pillars and its doorway has Hoysala features. There is a renovated *mukhamantapa*, perhaps added later by Mysore rulers. The main deity is actually Janardana and is in Hoysala style and the *navaranga* has images of Alwars and Ramanuja. A Tamil record of Narasimha III engraved on the foundation of the Varadaraja temple mentions several grants made to God Tirunarayana of Pangulam and the record is dated 1275 A.D. Other temples of the place are Anjaneya (two), Basaveshwara, Maramma, Bommappa, Mahadeshwara and Siddappaji. Some rare metallic remains have been unearthed in the village during some digging operations and they include four big Deepasthambhas, a bell, eighteen metallic images, utensils etc., of which a rare metal image of

Chauvisa Tirthankaras was also unearthed with writings of 10th century characters on the back of the pedestal. The writing reads that one Manakabbe, mother of Chikka Jogabbe who was Sarvalokesaraya's wife was the disciple of Damanandi Bhattarka.

Gopinattam (Kollegal tq ; P : 618) a last village located across the Male Mahadeshwara Hill ranges (113 km from Kollegal) is a totally secluded place. The approach is through the M.M. Hills by descending the hill ranges. The journey to the place is highly enjoyable as the road passes through evergreen forest of the hill ranges. The place has a small Perumal (Narayanaswamy) shrine. But more interesting spot here is the imposing brickfort in the outskirts of the village covering an area of ten acres. The famous Hogenikkal Falls of the Cauvery situated in Tamilnadu is approachable from here (12 km from Gopinattam). *Nagamalai* described as the place consecrated by the stay of Mahadeshwara is also approachable from here through a forest route. There is a modern reservoir here reconstructed recently following a severe breach in 1983, which claimed several lives. There is an unpublished Tamil inscription on an old sluice gate of olden times in a field.

Gumballi (Yelandur tq ; P : 2,913) situated on the B. R. Hills road (two km from Yelandur) has many interesting antiquities. The place name has been mentioned variedly in several records found here and elsewhere as Vanigapalli, Gumbahalli, Gumbhalli, Gumbapalli etc. The place has temples dedicated to Kareshwara, Basaveshwara, Venugopala etc. The Kareshwara temple is perhaps the one mentioned in the 10th century Ganga record from the same place. One Malaiah, son of Nagatamma constructed the temple. The temple has an oblong *navaranga* and *garbhagriha* now completely in ruins. A rare sculpture of a seated lady with two children on her lap is found to the north of the temple. One hero-stone, a Surya image and other antiquities are found near the temple. The Basaveshwara temple in the centre of the village has a small *navaranga* and *garbhagriha* built in brick and mortar and the latter has a small *shikhara* too. A rare hero-stone here depicting a pig and an elephant fighting has a Tamil inscription. The Venugopala temple is an ordinary structure with a *navaranga* and a *garbhagriha* built in brick and mortar. The main image is about one metre tall, holding a flute, standing cross-legged, is of fine workmanship in Vijayanagara style. The *navaranga* has some images of Alwars, Durgi and Hanumantha. *Vadagere* (10 km from Yelandur) approachable from Gumballi (five km) has a Hanumantha temple amidst fields, overlooking a hillock. It is a fine picnic spot located in quiet settings. The huge Anjaneya carved in relief on a slab is placed horizontally. It has a natural conch (*shanka*) fixed firmly at the centre.

Gundlupet (Tq. hq ; P : 19,965), an important commercial centre situated midway between Tamilnadu-Kerala-Karnataka border is a place of rich antiquity. It has been a taluk centre right from 1887 itself. The

place name is attributed to a small stream called Gundluhole flowing here, which later joins Kapila at a distance from here. But several records of the place mention the place as Vijayapura *agrahara* under Terakanambi chiefs. The place has temples dedicated to Vijayanarayana, Paravasudeva, Rameshvara etc. The considerably large Vijayanarayana temple appears to be the earliest as its *garbhagriha* has early Hoysala features. The main deity called Vijayanarayana is about one metre tall and is of Hoysala workmanship. The *navaranga* has cylindrical pillars with fine carvings on them. To the left side of the entrance to the *navaranga* is the shrine of Kamalavalli Ammanavaru. Bronze images of Varadaraja, Vijayanarayana and granite image of Paravasudeva seated on a coiled *shesha* brought from the ruined Paravasudeva temple (in the outskirts of the town) are placed separately in it. The *Prabhavali* of the main deity has Dashavatara carvings, neatly executed. The *mukhamantapa* of the temple is in Vijayanagara style with sculptures of jumping horse *motifs* on its pillars. The *jatras* take place in this temple on Rathasaptami with car festival and about 5,000 people assemble. The Paravasudeva temple on the bank of the Gundluhole (on the Terakanambi road) in the outskirts of the town is a fine monument. The *garbhagriha* has a square ground plan and it has a large *navaranga* as well as the *mukhamantapa*. It is said this temple was built during the days of Chikkadevaraja Wodeyar in memory of his father. The main image here has been shifted to the Vijayanarayana temple by Dewan Rangacharlu and now the temple is deserted. The pillars of the *navaranga* have relief sculptures depicting Dashavatara, Bhagavata and Mahabharata themes. One of the pillars has the figure of Chikkadevaraja Wodeyar in high relief. Near the Paravasudeva is another empty temple (also deserted) might be of the Saptamatrikas. A little away from this is the Rameshwara temple (also deserted). Its front yard is now used as Hindu crematorium and this fine temple is in a total state of neglect, about to crumble down. Two records engraved over the foundation of the Rameshwara temple are dated 1372 (identical) and refer to the deity as Ramanatha of Vijayapura *agrahara*. The temple has a *garbhagriha* (early features) with its mortar *shikhara* half fallen. There is an *ardhamantapa* in front of the *garbhagriha*. There are square based poly-gonal pillars containing fine relief sculptures like musical troupes, dancing Madanikas etc., all in later Vijayanagara style. There is a considerably big Ammanavara shrine beside this, also neglected. Inside the fort area is a Basadimala where no traces of any *basadi* or fort can be seen. Nevertheless an inscription here is dated 1196 A.D. refers to the rule of Hoysala Viraballala II, after conquering territories upto Krishna made a land grants from Tuppur for Bitti Jinalaya. It is clearly stated that one Bittigavunda built a *basadi* and this grant was made for repairs and maintenance of it. The place has two churches, one Catholic and the other Protestant, the last one called Our Lady Lourdes, built in 1959. There are two mosques locally called Jamath Mosque and Jamia Mosque respectively.

MYSORE DISTRICT

Hadinaru (Nanjangud tq ; P : 4,083) situated on the left Bank of Kapila on the (Nanjangud-Mysore road) was a capital of a minor principality. No traces of the old township remains. Some inscription mention the name of the place as Adiraru and the so-called founders of Mysore dynasty, Vijaya and Krishna, are said to have started their rule from here, Vijaya marrying the princess of Hadinaru after killing Maranayaka of Karugahalli. The village proper has temples dedicated to Chennigarayaswamy, Basavanna, Kempamma, Choudeshwari, Goureshwara, Maramma etc. The Chennigarayaswamy temple is the earliest, built in Later Vijayanagara style. The place has a *gadduge* of Manteswamy. There are also Mathas of Gurusmalleshwara and a branch of Devanur Matha. Near the local tank are a few hero-stones and a Veeragara shrine.

Hampapura (K.R. Nagar tq ; P : 3,409) situated (on the bank of the Cauvery) at a distance of five km from K.R. Nagar is a place with rich antiquity. The place name can be attributed to the Hampe Virupaksha temple on the bank of the Cauvery. The place is also called 'Vygrha Padakshetra, as there is a mark resembling the footprint of a tiger on a rock near the village. The place has temples like Lakshminarayana, Anjaneya, Hampapuramma etc. The Lakshminarayana temple, originally in early Hoysala style has been renovated. The temple has a *garbhagriha* which has no *shikhara* and there is an *ardhamantapa* in the front. The *navaranga* is spacious with short cylindrical pillars. The walls have pilasters and *devakoshtas* (which are empty). There is a small open *mukhamantapa* and around the temple is an inner *prakara*. There are two Anjaneya temples and the one in the fort area is believed to have been installed by Vyasateertha. The Durgapameshwari temple near the Lakshminarayana is also of the Hoysala times, also renovated. Inside the *navaranga* are placed images of Balamuri Ganesha and Bhairava. The *jatra* at this temple takes place during Shivaratri for a span of nine days when about 20 to 30,000 people assemble. During Deepavali instead of the former practice of human sacrifice a betel tree is offered to the deity. On the bank of the Cauvery are clusters of temples like Hampe Virupaksha, Gangadhareshwara, Dakshinamurti, Bhairaveshwara, Bhairavi, Ganapati, Dattatreya, Sharadamba and Shankaracharya. The temples are of Vijayanagara times, some renovated. There is a very fine mango grove here, and the place can serve as a picnic spot. The place has a recently built Mosque.

Haradanahalli (Chamarajanagar tq ; P : 4,391) situated on the Satyagala-Chamarajanagar road (8 km from Chamarajanagar) was the secondary capital of a Hoysal feudatory ruling the region called Ennenad. Their popular Minister Madhava Dandanayaka was born here. The place name has been variedly mentioned in several records as 'Maggeya', 'Margey'; Vanijyapuri, Haradanahalli etc. But the earliest record of Ballala III dated 1340 A.D. refers to the place as Mageya. A spurious copper plate record (dated 1345) of the same period mention the place as Vanijyapuri, which

is the Sanskritised form of Haradanahalli, *harada* meaning merchant. A particular Shaiva community called Vanijas who were basically merchants were trading with Tamilnadu from olden times and they also contributed to the place name Haradanahalli. However a later record dated 1368 by an official under Bukkaraya refers to the place as Haradanahalli in Ennenadu. The striking monument of the place is the Divyalingeshwara temple complex constructed originally by Ballala III in 1316 A.D. and later improved by the Vijayanagara and Mysore rulers. The record noted above refers to the God as Anileshwara which later came to be called Divyalingeshwara. But the temple could have existed even earlier described as founded by Shaiva merchants going from Mysore area to Madurai by foot during earlier centuries, first called Amriteshwara and later with his name. A very tall *dipasthambha* in front of the temple has fallen and broken into pieces, due to lightning striking it. The temple has a tall *rayagopura* at the gateway and a spacious *mukhamantapa* with double curved *chajjas*. Adjacent to this is a Nandimantapa and to the right of it is the spacious Kalyanamantapa also called Rangamantapa in many records. The pillars of the frontal *mantapa* contain fine relief sculptures like those of Bedara Kannappa, Bhakta Markandeya, Siriyala, Shiva Tandava etc. The entrance of the *garbhagriha* has decorative flower hangings in typical Hoysala style and on either sides are *dwarapalas*. The *garbhagriha* has a renovated mortar *shikhara*. Two small cells to the right and left of the entrance to the *navaranga* contain images of Veerabhadra and a seated Shiva in *yogie* posture. There is an *ardhamantapa* in front of the *garbhagriha*. The ceiling of the *mukhamantapa* has beautiful carvings of Ashtadikpalas with a dancing Nataraja in the centre. Several images like those of Ganapati, Durga, Veerabhadra, Anjaneya, Vishnu, Garuda etc. are placed inside the *navaranga*. There is a standing Surya image in Vijayanagara style also. To the left of the main *sanctum* is the Parvathamma or Kamakshamma temple having an open *mukhamantapa*. It has a spacious *navaranga* and to its right corner is a secret passage not negotiable. It is locally said that many doorways could be identified inside. Besides this, in a separate cell, is a single faced Subrahmanya image seated on a peacock. At the entrance to the left of the *ardhamantapa* of Kamakshamma is a small shrine of Saraswati. Inside the spacious inner *prakara* behind the main *sanctum* are nine cells in a row built on a *jagati* with a straight corridor in the front. All these cells except the one having Ganapati, contain Shivalingas. The ceiling of this corridor is plastered with mortar, and there are paintings, depicting Shaiva episodes, Rama, Sita and floral and geometrical patterns etc. in later Vijayanagara style. Among the old mural paintings of antiquity in the district, these are the finest, but they are fading due to leakage of water in rainy season. The temple was called Divyalingeshwara perhaps because *divyas* or ordeals to settle disputes were performed here, as indicated by a record from Yelandur of the 17th century. One of the *mantapas* in the *prakara* is said to have been dismantled and

the materials removed to Chamarajanagar for building the Janana Mantapa. Inside the village proper is a Gopalaswamy temple said to have been built by Chikkadevaraja by dismantling an existing Matha. Some of the pillars in the corridors surrounding the *garbhagriha* as well as *navaranga* have fine relief sculptures depicting Shaiva episodes. The main image of Gopalakrishna is finely wrought in later Vijayanagara style. An inscription on one of the pillars of the corridor in 18th century characters speaks about the gift of lands to the deity (name not identified) by Nanjarajayya, son of Mallarajodeya of Tagadur. The temple has an open *mukhamantapa*. To the left of the main *sanctum* is a small shrine of Ammanavaruru. In the *navaranga* are placed image of Varadaraja, Srinivasa, Shathagopa, Ramanujacharya and Vishvakshena, as also two standing figures of Lakshmi in two separate cells. The temple has an inner *pradakshinapatha* along the corridor.

The place had been a very important centre of Veerashaivism, being the place of birth of Thontadarya or Thontada Siddalingayati who was the 16th head of the Veerashaiva Matha here of the Shunya Simhasana of Niranjana Peetha tradition. Thontada Siddalingayati (date of *nirvana* : 1570 A.D.) in his *Shatsthalasaramrita* gives the names of *gurus* of the *peetha* thus : (1) Anadi Ganeshwara, (2) Adi Ganeshwara, (3) Ganeshwara, (4) Niranjana Ganeshwara, (5) Jnanananda Ganeshwara, (6) Atma Ganeshwara, (7) Adyatma Ganeshwara, (8) Rudra Ganeshwara, (9) Basavaprabhudevaruru, (10) Adilingadevaruru, (11) Chenna Veereshwaradevaruru, (12) Gopaladevaruru, (13) Shankaradevaruru, (14) Divyalingadevaruru, (15) Chennabasavadevaruru and (16) Siddalingayati, the last named being the author himself (whose *samadhi* is at Yedeyur, Kunigal tq.). Anadiganeshwara, the first *peethadhipati* of this Haradanahalli Matha was the fourth successor of the Shunya Simhasana of the Niranjana Peetha, earlier occupied by Allama Prabhu, Chennabasavanna and Sonnalige Siddharama. The tradition was inherited by this *matha* at Haradanahalli which was perhaps founded during the 14th century. Maleya Mahadeshwara is the third *swamy* of this Matha (Ganeshwara of the above list). The successors of this *peetha* also founded the *mathas* at Kunthur, Salur, Siddhaganga, Gubbi, Yedeyur, etc. which are important Veerashaiva centres. The Matha was almost deserted after the 16th century and has been revived in 1910 and there is the *gadduge* of the 14th *guru*, Divyalingeswara in it now.

Hedatale (Nanjangud tq ; P : 4,621) situated on the bank of the Gundluhole (10 km from Nanjangud) is found mentioned as 'Edatale' in a record from the same place by Ballala III. Another record in 14th century characters also from the same place by a Kolagana chief refers the place as 'Yedatale'. The place has temples of Nagareshwara, Lakshmi-kantha, Chennigaraya etc. The Nagareshwara temple is built in Hoysala

style has a stellar *garbhagriha* with a half fallen *shikhara* and an *ardhamantapa* in the front. The *shikhara* has a *shukanasa* with a decorative pendent. The entrances have well decorated doorway. The *navaranga* is spacious with lathe turned pillars in granite. There is a deep Bhuvaneshwari in the ceiling with Ashtadikpalas on sides. The *mukhamantapa* is spacious and contain six pillars in Vijayanagara style. A fragmentary record (in 9th century characters) engraved on a slab in the *navaranga* refers to the rule of Ganga Nitimarga and seems to record some grant. The Lakshmi-kantha temple is a *trikuta* also built in Hoysala style in granite by Ballala III around 1292 A.D. The central *garbhagriha* has Lakshmi-kantha image, the *garbhagriha* to the left has a Lakshmi-Narasimha and the other one to the right has Venugopala, all in soapstone. The central *garbhagriha* has a renovated *shikhara* with a *shukanasa*. There are *ardhamantapas* in front of all the three cells. There is a common central *navaranga* with well moulded lathe turned granite pillars. The central ceiling has a deep Bhuvaneshwari decorated with floral designs and a long projecting lotus bud at the centre. It has a *mukhamantapa* having three entrances with a *Kakshasana* all round. There are many Vijayanagara pillars in the *mukhamantapa*. The northern part of the *mukhamantapa* is known as Hadinarumukhada Chavadi as it has sixteen openings. The Chennigaraya temple or the Keshavanatha temple as referred to in a record of 1314 A.D. from the same temple, is also constructed in Hoysala style. It has a square *garbhagriha* having Hoysala doorway with an *ardhamantapa* in the front. The *navaranga* is very spacious with square based pillars which have circular capitals. One of the pillars of the *navaranga* has an inscription dated 1314 A.D. of Hoysala Ballala II, referring to the grant of a flower garden to the deity Keshavanatha. The main deity with *shankha* and *chakra* in the upper hands, *gada* and *abhaya mudra* in lower hands is very attractive. This temple has a *mukhamantapa* perhaps added later in Vijayanagara period. Other temples of the place are Maramma, Dantamaravva, Anjaneya etc. There are two hero-stones in front of the Dantamaravva temple.

Heggadadevanakote (Tq. hq; P : 6,153) is on the left bank of the Taraka, a tributary of the Kabini. Heggadadevanakote became the headquarters of the taluk in 1806, though till then Sargur was the headquarters of the taluk. The place appears to have secured the name from Heggade deva, an official under the Hoysalas. (Heggade literally means *hiriya+kade*, but was the name used as an alternative to an officer over a *nadu*.) But it is not certain whether the heggode (big parasol) of the Varadaraja temple, mentioned in a record has anything to do with the place name. The place has a fort, perhaps of Hoysala times. There is a large Varadaraja temple here of Hoysala times, expanded later in Vijayanagara style having a *garbhagriha*, an *ardhamantapa* and a *mukhamantapa*, which together appear to be the original structure, to which a large *rangamantapa*

with six central pillars is added and there is a new *mukhamantapa* in its front. A huge outer hall with numerous pillars is added in front of this *mukhamantapa*, perhaps built during post-Vijayanagara period. The four-handed image in the *garbhagriha* is in Vijayanagara style, one metre in height with *shankha*, *chakra*, *gada* and *abhaya mudra*. There are also images of Vishwaksena and Alvars. The Amma shrine to the left is described as housing Ranganayaki. The Someshwara temple in the town is of later Vijayanagara style, but has been fully renovated. There are images of Vishnu, Surya, Mahishamardini etc. in the temple. There is a huge tank to the left of the temple. There is also an old empty temple (described as the Ramalingeshwara) with tall pillars of post-Vijayanagara style with fine relief sculptures on them on the river bank. It has a *garbhagriha* and a *mukhamantapa* only. Nearby is the Tarakeshwara shrine with a Shivalinga installed in it and a herostone here in which the hero is depicted as fighting with a tiger and an image of Krishna at the top. There are more herostones here with writings on two of them and one has Lakshmi engraved at the top. The Varahi (Maramma), Anjaneya and Basaveshwara (in Hiralli colony) are other temples of the place. There is a mosque, and two churches, the St. Mary's being of the Catholics and another of the Protestants. In the compound of the Tahsildar's office is installed in a pavilion, the image of a seated Tirthankara, one metre in height of 10th or 11th century workmanship, said to have been unearthed while undertaking construction work.

Hemmaragala (Nanjangud tq; P: 2,444) situated at a distance of 16 km from Nanjangud, was the place to which four of the Hoysala commanders, Bhimaya, Manche, Perumaladeva and Sakaleya belonged, says a record dated 1292 A.D. by Ballala III from the same place 'Hemmaragala' (Nj 339). The place has a Venugopala temple with a square *garbhagriha* constructed in Hoysala style. A record in front of the main entrance already noted (1292 A.D.) mentions only a land grant to one individual Gangadhara Madhava Setti of Hemmaragala by the four officers etc., but does not speak of the deity. Perhaps the temple was built almost during the same period. Another broken record lying in front of the same temple is by Hoysala Narasimha III. The image of Venugopala is more than one metre tall with a *prabhavali* in typical Hoysala style. The other temples of the place are Beeredevuru, Malledevuru, Anjaneya, Mahadeshwara, Maravva etc. The Beeredevuru temple is the biggest temple of the place, built originally by an officer Chennaya of Terakanambi and was renovated completely in 1653 A.D. by Kanthirava Narasaraja Wodeyar. All round the *chajja* of the main structure are impressive stucco figures in typical Mysore style.

Hemmige (T. Narasipura tq; P: 2,712) situated on the bank of the Cauvery (12 km from T. Narasipura) is a neolithic site. The famous Madhavamantri *anekatte* is constructed between this place and Mudukutore. The place name originally was, Pemoge according to a Ganga record from

the same place by the queen of Konguni Maraja Permadi, in the characters of about 8-9th century A.D. A later Vijayanagara record of 1526 by Krishnadevaraya mentions the place as 'Hemmuge'. The place has temples of Varadarajaswamy, Someshwara, Ravaneshwara etc. The Varadarajaswamy temple has been renovated and it is beyond recognition for classification. But, a Vijayanagara record near the same temple dated 1530 A.D. by an officer, Vira Devanna Odeya refers to the deity as 'Allalanatha of Hemmuge'. The main deity has *shankha*, *chakra*, *gada* in three hands and the fourth one is in *abhaya* attitude. The Someshwara temple is also an old structure that has been crumbling. An old Surya image, perhaps of the Ganga times, is found near the temple. The Ravaneshwara temple on the bank of the river has some old images outside. Ten headed Ravana image here has *prayoga chakra*, bow, large dagger and *gada* in its four hands. Behind a private house is another Ganga record in 8-9th century characters which refers to the rule of Konguni Muttarasa and other details are lost.

Hirinandi (Heggadadevanakote tq; P: 393) situated at a distance of 23 km from Heggadadevanakote is approachable by foot as the rural road is not motorable. The place name is mentioned as Nindi in a Ganga record from the same place by Rachamalla III who ruled during the 10th century A.D. The only monument in the place is the Someshwara temple, perhaps of the Ganga times. The temple standing to the east of the village consists of a *garbhagriha* and an open *ardhamantapa* in its front. The *navaranga* is supported by lathe-turned beautiful short pillars in Hoysala style. The images of Surya, Vishnu (one metre tall), Ganapati (seated) etc., are placed inside the *navaranga*. A hero-stone in front of the Someshwara temple records the death of four heroes, sons of Korantiyarasa of Nindi in a battle fought against Bhuvanaditya who is said to have come to Bayalnad after the demise of Ganga Ereyappa. The record in characters of 10th century hints at a civil war in the Ganga dynasty. **Jinnahalli** (Heggadadevanakote tq; P: 1,707) about two km from Hirinandi is approachable by a metal road. A Mahadeshwara temple here is to the south of the village on the bank of the Kabini. It consists of an open pillared *Mantapa*, a *navaranga* and a *garbhagriha*. The entrance of the *navaranga* has crude recent *dwarapalaka* images. The temple appear to be of the 19th century A.D. An uncared image of Vishnu (standing) is noticed towards the north of the village at the entrance. It is about one metre tall and has Hoysala features. A *sati* stone and a hero-stone are also noticed at the entrance of the village. An inscription slab near the Marigudi records a grant by Madigavunda and refers to Maritamma and is in characters of 12th-13th century. A hero-stone (noted above) amidst fields registers the death of Machiga the son of Ereyangappa under orders of Satyavakya Permadi and the record is in characters of 9th-10th century.

Hitnehebbagilu (Periyapatna tq; P: 1,781) six km from Periyapatna on Bettadapura road has a Janardana temple of Hoysala times with an

image, one metre tall in the *sanctum*. The temple has been renovated in Vijayanagara times or by later *palegars*, but pieces of Hoysala pillars are seen outside the temple. The temple has been renovated in 1969 and 1987, but still parts of it have crumbled. The place has shrines of Doddamma and Maramma also. A copper plate of the Kadamba Mrigeshavarman, donating the village Kirunerle as an *agrahara* to one scholar was located here. *Bhuvanahalli* (Periyapatna tq) nearby on a deviation road from Periyapatna-Bettadapura has an old Jaina *basti* of Vrishbhanatha with the image of Teerthankara half-a-metre in height. It has an inscription of 12th century letters saying that it was consecrated by a Gorava disciple of Balachandra Bhatara on the pedestal. The pillars here are in Vijayanagara style with relief carvings of geometrical patterns, elephant, *kalasha nagabandha* and other *motifs*. The place has two hero-stones and temples of Ishwara, Mururamma and Anjaneya.

Hole Alur (Chamarajanagar tq; P: 2,631) also called Hale Alur located on the bank of the Suvarnavati (nine km from Chamarajanagar) is a place of rich antiquity. The place name is found mentioned in several records from this place and elsewhere as 'Alur' in Hadinaduseeme. Another interesting fact is that it has been identified as Southern Ayyavole in the earliest Tamil record from here in characters of 11th century A.D. The same statement was later endorsed by a record of 1211 A.D. also in Tamil. It must have been a commercial centre. The temples of the place are now located in the outskirts of the village amidst coconut gardens. The place has temples of Arkeshvara, Desheshwara and Chennigaraya. The Arkeshvara temple perhaps a Ganga monument, as indicated by a Kannada inscription on its *adhithana*, was renovated by Rajendra Chola around 11th century A.D. to commemorate his victory over the Chalukya country. This place is referred in the same record as the *agrahara* of Tirumulastanam Udaiyar. The rich relief sculptures engraved on the short-circular pillars of the Nandimantapa are highly self-expressive. They represent the conquests and exploits of the Chola King Rajendra Chola. In one of the panels of the pillar Rajendra Chola is shown with a sword in hand accompanied by his brother. In another panel at the bottom of the pillar, the scenes depicting the capture of the capital of Ahavamalla represented by a three-storyed castle, the people leaving it hurriedly in a boat and a dog barking at the gateway have been effectively carved. In the different panels of the second pillar is the depiction of Ahavamalla and his retinue, with their palanquins, horses and elephants, which fell to Rajendra Chola as war booty. In the third and the biggest of the three carved pillars is depicted the coronation of Rajendra Chola and this scene is shown in eight successive panels. Inside the *navaranga* there are ornate short circular pillars with fine relief sculptures. On both the sides of the entrance are engraved dancing *apsaras* and musical troupes and one of the artist holding a violin like instrument. The ceiling of the *navaranga* is beautified

by nine panels of figure sculptures arranged in three rows of three each. The middle panel is dedicated to Shiva who is represented as Nataraja. In the eight other panels are carved the Dikpalakas. An inscription slab on the floor of the outer *mantapa* is dated 1277 A. D. of Hoysala Narasimha III. It registers a grant for the God Arkeshvara in Alur. The Northern entrance to the temple has a Tamil record of 11-12th century characters and the deity is mentioned as Tirumanikkalvar etc. Surrounding the temple are many antiquities preserved here by the A.S.I like Vishnu (from the fallen Chennakeshava temple), Durga on Mahisha's head etc. The *garbhagriha* is in Chola style and is surrounded by the Saptamatrikas (brought from Desheshwara temple). At a distance from this temple, amidst gardens, is the temple of Desheshwara, perhaps of the Ganga times. The temple is in a dilapidated condition having a *garbhagriha* an *ardhamantapa*, a *navaranga* with Nandi in it and a *mukhamantapa*. The pillars here are cylindrical. One stone record paved on the flooring of the *navaranga* of Ballala II or III announce grants to God Deshinatha of Alur. Another record (broken) dated 1403 by Harihara II also records various grants. The Chennakeshava temple as already noted is totally fallen. But, a Kannada record found near the Chennakeshava temple is dated 1294 A.D. of Ballala III registering a gift of the villages Homma and Alur situated in Hadinadu and the deity is referred as Chennakeshava of Ammale. *Homma* or ancient 'Polma' two km from Hole Alur has a Rameshwara temple of Ganga times, called as the Vinitheshwara in a record of Ganga Sripurusha. The temple is in a dilapidated state. The Janardana temple, also dilapidated, has a record of Ballala III of 1294. The Janardana image is of Hoysala workmanship. The place has an Upparige Basava temple and a total of four inscription.

Honganur (Chamarajanagar tq; P: 5,378) situated at a distance of 11 km from (Yelandur) has temples dedicated to Arkeshvara, Varadarajaswamy, Anjaneya, Vighneshvara, Maramma etc. The Arkeshwara temple has a *garbhagriha*, an *ardhamantapa* and a *navaranga* built in Ganga style. The *mukhamantapa* was a later addition in Vijayanagara style. The short pillars of the *navaranga* are cylindrical having fine relief panels depicting episodes from Ramayana. The ceiling of the *navaranga* has Ashtadikpalas with an impressive image of Nataraja in the centre. The pillars of the *mukhamantapa* are of Vijayanagara style with many relief sculptures on them. Many images like Ganapati (two), Parashurama (small), Bhairava, Chandrashekara and Durga (the last with Choia feature) are seen here. Inside beams of the *navaranga* have fine sculptures in high relief. The Varadarajaswamy temple is built during the Early Hoysala period. An inscription here (broken) is dated 1428. The images of Alwar and Ramanuja are found in a separate cell in the *navaranga*. There are also three metallic images. There is a pathway from this village to approach B. R. Hills (10 km).

Honnuru (Periyapatna tq) situated at a distance of 17 km from Periyapatna is a fine picnic spot. The approach to this spot is open only during winter and summer seasons as there is a motorable road upto Bailkuppe cross and from there a mud road (four km). The hill is one of the spurs attributed to Handigudda ranges of the Western Ghats. In 16th century, Honnuru was an *agrahara* and it is believed that Purandaradasa visited the temple atop the hill. He is said to have referred the deity as "Honnurupuravasa" in his popular *keertana*, 'Kandu Kandu nee enna'. At the foot of the hill is an old Anjaneya temple, ascribed as founded by Vyasatirtha. The remains of an old temple nearby has Vijayanagara pillars with fine Dashavatara and erotic sculptures in high relief. If one climbs up the hill with an irregular path (200 metres high) the temple of Ranganatha is visible from a distance. It has two *garbhagrihas* and the central one has a deity of Vishnu in Hoysala style (but locally called Ranganatha) and the other one to the left has an image of Yoga Vishnu (Mysore style). The images of Alwar and Ramanuja are placed in the *navaranga*. Facing the Yoga Vishnu are the images of a Shresthi couple, who are credited with the renovation of the temple. If necessary amenities and good approach road are provided, this place can be developed into a good picnic spot, being very close to Periyapatna.

Huligana Maradi (Gundlupet tq) is an enchanting hill top (10 km from Terakanambi), adorned with a Srinivasa temple located in beautiful natural settings. The approach to the hill is by a regular road which is easily motorable right upto the temple. The hill is also called Vyaghrachala, and a record of 19th century at the same place mentions the hill as Venkataramanagiri. The temple built in Vijayanagara style has three cells in a row: The central one is having the image of Srinivasa in standing pose, the cell to the left has Padmavati (seated) and one to the right has metallic *utsavamurtis*. In front of the *garbhagriha* is a small *ardhamantapa* and the former has a *shikhara* with a *shukanasa*. The *navaranga* is very spacious with decorated Vijayanagara pillars. The *mukhamantapa* is perhaps a later addition by the Mysore rulers as the pillars have recent relief sculptures on them. Surrounding the temple is a strong wall with witnessing platforms to help having a panoramic aerial view around, including a few villages. The annual *jatra* is held during *Sankranti* when nearly 8,000 people assemble.

Hullahalli (Nanjangud tq; P: 6,090) located to the west of Nanjangud (8 km from Nanjangud) is a place of antiquity. The place name is found mentioned as 'Hullanahalli' in a record dated 1332 by Keteya Dannayaka son of Madhava Dannayaka under Ballala III. The place has temples like Malleshwara, Varadarajaswamy and Someshwara. The Malleshwara temple has a *garbhagriha* with Hoysala pilasters on the wall and there is a *sandhara pradakshinapatha*. The *shikhara* over the *garbhagriha* has been renovated. There is no *ardhamantapa* but a spacious *navaranga* which has many images,

like Durga, Ganapati, Vishnu and Kartikeya. Perhaps originally the temple had no *navaranga* and the *mukhamantapa* appears to be a later addition. In the centre of the *mukhamantapa* is a seated Nandi facing the *garbhagriha*. The entrance to the *navaranga* has 1.5 metre tall *dwarapalakas* in later Vijayanagara style. In front of the *mukhamantapa* is an open *mantapa* having fine relief sculptures on the pillars (which are) about 15 feet tall. Around the temple is a spacious inner *prakara*. The backyard of the temple has nine cells in a row built over a *jagati* with Lingas enshrined in them. To the left of the main *sanctum* inside the *prakara* is the Ammanavaru temple. A record in the temple is of 1619 A.D. informing that one Basavaraja Wodeya made a gift to God Mallikasyami. The Varadarajaswamy in the heart of the village has been built originally in Hoysala style. It is a huge structure. An inscription slab outside the temple within the inner *prakara* is dated 1332 A.D. mentioning an officer Keteya Dannayaka governing Terakanambe recording a gift of village Ketammahalli to God Allalanat. a of Hullanahalli. The temple has a *rayagopura* (fallen) with tall pillars. After this is an open *mukhamantapa* by the Mysore rulers leading to a spacious *navaranga* having multigoual pillars with circular base. It has another cell to the left of the main *sanctum*, where an image of Yoga Narasimha is enshrined. Inside this cell are also images of Sridevi and Bhudevi. Inside the *garbhagriha* is a beautiful Varadarajaswamy image in Hoysala style with a well decorated *prabhavali*. Around the *garbhagriha* is a *sandhara pradakshinapatha*. The outer wall of the *garbhagriha* has Hoysala pilasters. The wooden doorway leading to the *navaranga* has excellent carvings depicting scenes Gopikavastrapaharana, Krishnaleela and some social themes including a few erotic *motifs* etc. Surrounding the main temple inside the inner *prakara* are small shrines of Balakrishna, Venugopala, Kalingamardana, Ramanuja, Alwar, Vishwaksena and Ammanavaru. In the backyard of the temple are some antiquities. Inside a fallen *mantapa* is a Tirthankara image and outside the temple is a *nishidhi* stone with an inscription. One more badly damaged record found to the north of the Varadaraja temple containing four different dates (1351, 1356, 1367 and 1371 A.D.) is a Jaina record mentioning that one Perumaladevarasa was ruling at Hullanahalli also called Trinapura and he constructed a Jaina temple called Trijaganmangala and had the image of Manikyadeva installed therein. It also mentions the renovation of a Parameshvara Chaityalaya at the same place. The record also refers to death by *sallekhana* of a Jaina Muni Chandrakeerti in 1367 A.D. But now no Jaina *basti* is remaining at the place. Other temples of the place are Ganesha (two), Basaveshwara, Someshwara (amidst fields), Anjaneya, Maramma etc. The place also has a Raghavendra Matha and a Ramamandira. There is also a recently built mosque.

Hunsur (Tq. hq : P : 27,727) as it is, literally means place of tamarind trees (these trees abound the place even now). No inscriptions

are found in the place, and no earlier forms of the name are known. This appears to be a town having grown during the 18th or 19th century being developed as a centre for timber trade. Even to-day Hunsur teakwood is held in high esteem. It had been the headquarters of the Periyapatna taluk right from 1865 and in 1882 separate Hunsur taluk was created. It has been made a sub-divisional centre since 1982. Hunsur has been a noted centre for weaving *kambli* or coarse blankets and also assembling bullock carts. The town is on the either banks of the Lakshmanteertha, a tributary of the Cauvery. The monuments here are very recent. The Narasimhaswamy temple in the Brahmin's street was built in 1930 with a considerably modern Narasimha image and a fine image of Venugopala of Hoysala workmanship and Lakshmi image of Vijayanagara times, both brought from Maradur and housed in the temple. Fine Vijayanagara columns, said to have been brought from Ratnapura are used in the temple. There is a considerably old Rama Pattabhisheka painting on canvas in the temple. Next to this, on the river bank is a modern Ishwara temple. There is also a Narasimhaswamy temple on the Mysore Road with fine stucco work of the 19th century. The place has a considerably big Anjaneya temple also. The Muttumaramma, Horuramma and Moorooramma (the last one on the outskirts of the town) are some shrines in the town. A huge Kannika Parameshwari temple in stone is nearing completion. The place has three mosques and two churches and of the churches, one is of the Catholics and the other of the Protestants. There is a *dargah* of Khairon Badshah whose *urus* is held generally during the end of January when nearly 5,000 people assemble and Qawali recitals are held on the occasion. *Kaliahalli* (6 km from Hunsur) located on deviation road from Hunsur - Periyapatna highway has a small *basti* ascribed to Chandraprabha Teerthankara. The image has Hoysala features and the *basti* a modern stone structure. The *basti* is located near the compound of a private residence formerly belonging to D. Devaraj Urs, former Chief Minister of Karnataka, who hails from the place. Other temples of the place are Basaveshwara and Mahadeshwara.

Kalale (Nanjangud tq ; P : 5,520) situated at a distance of 10 km from Nanjangud on a deviation from the Ooty Highway is a place with considerable antiquity. It was ruled by a chief called Kalale Nanjaraja, the son of Kantaiah under Mysore rulers who hailed from this place. They later became relations of the Mysore family and Kalale Nanjaraja and his brother were Dalavayis at the Mysore court. The place is also called 'Venupuri', as *kalale* in Kannada means tender bamboo shoot and has temples dedicated to Pattabhi Rama, Gopalaswamy, Lakshmi-kanthaswamy, Varadarajaswamy etc. The Lakshmikantha temple has a *garbhagriha* (Hoysala) and renovated *shikhara* in Mysore style. There are stucco figures over the roof. The main deity Lakshmikantha is a fine Hoysala figure about one-and-half-metre tall with a *prabhavali* adorned with

dashavatara images. The *navaranga* has a porch on the south. In the *prakara* are small cells enshrining Paravasudeva, Nammalvar, and other Alvars. To the left of the main *sanctum* in the *prakara* is the small shrine of Goddess Lakshmi. There are many gifts of silver vessels made by Nanjaraja of Kalale in this temple. There are fine lofty Mantapas outside the temple having fine decorative massive pillars with impressive relief sculptures on them. The annual *jatra* is held during Chaitra when more than 6,000 people assemble. The Kaivalyadevi temple (three km from the place) to the east has a spacious inner *prakara* with a *garbhagriha* and a broad pillared hall surrounding it. There is a *sandhara pradakshinapatha*. An inscription slab near the *jagati* is in 12th-13th century characters mentioning a merchant guild. The Someshvar temple is also a huge structure in Vijayanagara style. It has a *garbhagriha* with a renovated *shikhara* and an *ardhamantapa* in the front. After the *ardhamantapa* is another small vestibule leading to the *navaranga* which has an entrance from the east. The pillars of the *navaranga* are of square cross section and massive in size. Some of them have fine sculptures in relief and geometrical patterns. Beside the temple is the Ammanavara shrine with a long hall in front of the *garbhagriha*. The pillars here also have fine carvings with several images and geometrical patterns. Behind the temple are a row of cells (some with Lingas) and doorways of these cells are decorated with fine figures of Shiva purana episodes. Other temples of the place are Aladamma *gramadevate*, Anjaneya, Revanasiddheshwara, Ganapati etc. A *gadduge* ascribed to Maladamma is also found in the village proper opposite Gramachavadi.

Kalkunda (Nanjangud tq; P: 1,517) 15 km from Nanjangud is found mentioned as Kalkunda Agrahara in a record dated 1017 A.D. from the same place in a grant to Gods Narayana and Mahadeva by the Mahajanas. In another record (fragment) in a private residence in the 9th-10th century characters seem to register a grant to an individual at 'Belavakale' perhaps the same place. The place name is also attributed to a nearby Kedareshwara hill full of granite and hence called *kallu + kunda*. The place has temples of Someshvara, Basaveshvara (new temple), Maramma etc. The Someshvara temple (also called Mahalingeshwara) is said to have been built around 10th-11th Century as a record of that period lying to the north of the temple states that two officials Bidivarayya and Muddayya made land grants for the temple earlier constructed by their father Nagamayya of Mudageri. Another old record dated 1017 A.D. behind the above record grants money to the temples of Mahadeva and Narayana by the Mahajanas of Kalkunda. But now, both the temples are not seen. The temple has been renovated in Vijayanagara style. Facing the temple is a tall Deepastambha in Ganga style. The *navaranga* has square pillars with cylindrical base. A damaged inscription near the entrance of the village dated 1527 records a gift made by Krishnadevaraya of Vijayanagara to

God Nanjundeshwara. Near Maramma temple a Tamil record dated 1241 A.D. of Hoysala Someshwara registers a grant to a deity (name lost) of Tarayur in Periyanaadu. Near the village is a rocky hill (which must have given the placename to the village) having a temple dedicated to Kedareshwara with a fine *mortar shikhara* over the square *garbhagriha*. Many antiquities are found all over the village. A standing Tirthankara image to the west of the village (about one metre tall) with a fine *prabhavali* (Hoysala times) and male *chauri* bearers are seen. Near the Siddappaji shrine is a fine image of Nambinarayana about one metre tall. The surroundings have six hero and one *sati* stones.

Kallambalu (H.D. Kote tq; P : 1,746) located at a distance of 20 km. from Sargur is mentioned as Kallambaaru in a record dated 1211 A.D. by Hoysala Ballala II found in the local Kameshwara temple. Tamil records on the pillars of the *navaranga* of the same temple mention the place as 'Kallambaarunagara' indicating that it must have been a town of great activity. The Kameshwara temple here is a spacious structure with a combination of Chola-Hoysala features. The *garbhagriha* has no *shikhara*. In front of it is an *ardhamantapa* leading to a spacious *navaranga*. The *navaranga* pillars are cylindrical (Chola style) and later renovated by the Hoysalas as the earliest Hoysala record (dated 1211 A.D.) of the place by Ballala II just mentions several grants made by the king to the already existing temple of Kameshvaradeva. Many images like a Saptamatrika panel, Kartikeya, Veerabhadra, Shiva, Parvati holding *panapatra*, Brahma, Saraswati, Uma Maheshwara, Mahishamardini, Surya (later period), Bhairava, Chamundi (Chola), Maheshwari etc. are placed inside the *navaranga*. The entrance to the *navaranga* has Dwarapalakas and the doorway of the *garbhagriha* has lions on either sides. The record mentioned above dated 1218 A.D. speaks of grant of a village Kunduru in Nugunadu to God Kameshvaradeva situated to the north of Nugu river of Kallambalu. Other temples of the place are the Hunasaleshwara, Marigudi and the Chikkadevaru in the outskirts and the village proper has a Narayanaswamy temple.

Kampalapura (Periyapatna tq; P : 4,015) situated on the Periyapatna—Hunsur road (10 km from Periyapatna) is mentioned as Honneyanahalli in the Palpareyapattana sub-division in a record dated 1117 A.D. by the Hoysala Ballala II. The only monument here of some importance is the Karakantheshwara temple in the outskirts of the village. The temple was originally built by the Gangas and later renovated by the Hoysalas. A damaged Ganga record inside the *prakara* of the temple in the characters of the 9th-10th centuries seems to register a grant of paddy field below the tanks Maltekere and Devakere. The record also refers to a person (name lost) governing Torenadu—12,000. An interesting hero-stone record built into a small shrine called Veeragudi is dated 1174 A.D. of the days of Ballala II, describes a fight between Madappa and Mallappa, brothers with

the Changalva Mahadeva and the latter was killed in the battle. Another record on the wall in the *prakara* is dated 1687 A.D. mentions the construction of the well for the services of God Karakantheshwara by a devotee Nanjunda Setti. Many Ganga sculptures are placed over a *jagati* built inside inner *prakara* adjacent to the protective wall like, Parashudhara, Veenadharashiva, Ganapati, Surya, Kartikeya, Vishnu, Nagaraja (with seven hoods) and Durga are found. The place also has a Ramamandira and a mosque.

Kandagala (Gundlupet tq ; P : 954) located at the foot of the Parvatibetta (9 km from Gundlupet) was an old *agrahara* called Kandamangalam (old name Tenkanaya) in a Tamil record of the same place in characters of 12th century. In another record dated 1334 A.D. of Ballala III, the place name is referred as 'Kandavangala'. The village proper has three inscriptions amidst fields where once a Someshvara temple existed. The first one is a Tamil record (Chola) in 12th century characters registering a gift to God Someshvara of Kandamangala under Mudigonda Cholamandala. The second Tamil record in 11th century characters registers several gifts to a *senapati*, etc. and other details are lost. The third record in the same place dated 1334 A.D. mentions several grants to God Somanathadeva made by local officials under Hoysala Ballala III. Before entering the village are five hero-stones on the roadside. One of the pleasant places to be approached from here is *Parvatibetta*, situated at the converging point of two small hillocks. It is also traditionally called 'Skandagiri' as tradition ascribes this place where Shanmukha performed *tapas* after killing Tarakasura. Kandagala might have been derived from this Skanda association. The hill has temples of Shiva and Parvati and the structures appear to have been renovated recently. Inside the Shiva temple are placed images of Saptamatrikas, Veerabhadra, Vishnu, Daksha, Mahishamardini, Surya and many Naga stones. The hill has a small hall where many marriages take place. Behind the temple is a fine relief sculpture of Shiva with Chola features. Another Uma-Maheshwara image of the same period is also found in the temple. There is a separate Devi shrine to the left of the main temple. One km from this hill, atop a small hillock is a cave associated with Siddhappaji and Rachappaji. The Parvatibetta also has a small pond. On a part of the hill is a cave of Guru Ramayogi, a mystic who lived at the beginning of this century.

Kappadi (K. R. Nagar tq;) situated on the bank of the Cauvery (seven km from K.R. Nagar) is approachable *via*, Hebbal. It is a quiet cool place surrounded by a tamarind grove. The place is a famous pilgrimage centre in the district as it has the *gadduge* of Rachappaji one of the twin disciples of Manteswamy of Boppagowdanapura Matha. The *gadduge* has been covered with a square RCC building. Beside it is another *gadduge* of Chennajamma, sister of Rachappaji. *Hale Kappadi* near this place (one-and-half km) also has a *gadduge* on the river bank.

Thousands throng this place for pilgrimage from Shivaratri to Ugadi when *jatra* takes place.

Karya (Nanjangud tq ; P : 2,018) located at a distance of 22 km from Nanjangud has been mentioned as 'Kareya' in a Ganga record dated 948 A.D. by Satyavakya Permadi. The place can be attributed to a floral origin, *kare* (*Canthium Parviflorum Lamk*) a thorny shrub. To the east of the village is the Siddheshwara temple on a hillock called Siddheshwara Betta. There is only a small cell with niche having an eight-handed image of Ganga times in blackstone, seated on lotus, about one metre tall and having in its hands *dhamaru*, sword, *trishula*, dagger, arms, *kapala*, bow and *danda* with three eyes. An image of Kali and Brahmi are also found in the *prakara*, both of the same period. There are also shrines of Basaveshwara and Markandeshwara. The Basaveshwara temple with a *navaranga* (small) and a cell has a Nandimantapa in the front. This is a small but beautiful temple in Ganga style. The Markandeshwara shrine has a small *navaranga* and a cell. The Nandi image is installed at the centre of the *navaranga*. Below the hillock near the entrance of the village is a Ganga inscription of Satyavakya Permadi (Marasimha II) dated 968 A.D. registering a gift of land (*bittuvatta*) for the maintenance of Devigere and Periyakere by an official Jayasena Bhatara who was administering Kareya and assembly of 12. There are two hero-stones of Hoysala times in the village. There is also a Malleshwara temple to the east of the village in complete ruins with some antiquities like Mahisha Mardini ($\frac{1}{2}$ mtr tall), Siddheshwara, Brahmi, Kali etc., which are placed inside the fallen *navaranga*. There is a Linga of the Ganga times in the *garbhagriha*. Kareya had been the headquarters of a *nadu* with 70 villages.

K. Beltur (H. D. Kote tq ; P : 1,905) located on the bank of the Kapila (15 km from Heggadadevanakote) is a place of rich antiquity. The place name is mentioned as Belaturu in a Kannada record dated 1020 A.D. found at the same place of Basavisetti, an official under Rajendra Chola I. In another record from the same place dated 1255 by Someshvaradeva an official under Hoysalas, the place name is mentioned as 'Ketanahalli'. The place has temples dedicated to Lakshminarasimha, Baneshwara, Malledevaru, Basavanna, Maramma etc. The Lakshminarasimha temple standing in the centre of the village has a *garbhagriha* with a renovated *shikhara*. In front of it is an *ardhamantapa* leading to a spacious *navaranga*. The *navaranga* doorway has two female images standing in dancing pose, holding a creeper in their hand. The doorway leading to the *ardhamantapa* has Dwarapalakas. The inner and outer walls are plain except a *nagabandha* and a few erotic sculptures. The image of Lakshmi-Narasimha in the *garbhagriha* is about one and a half metre tall with a *prabhavali* in Mysore style. Images of Ramanuja and Namma Alwar are placed inside the *ardhamantapa*. There is also a beautiful brass image of Lakshminarasimha about one foot tall. The *navaranga* pillars exhibit relief

sculptures of dancing Krishna, floral designs, Anjaneya etc. Even the *navaranga* and *mukhamantapa* are built in later Vijayanagar style. A broken inscription lying inside the *prakara* is in the characters of the 12th century mentioning Permadi Gavunda and refers to some fight. To the left of the temple in the north-west corner stands a shrine dedicated to Lakshmi. It has a small *garbhagriha* with an *ardhamantapa* and a small *navaranga*. An image of Lakshmi seated in *padmasana* is installed here. Three hero-stones are noticed outside the temple. The Baneshvara temple now in a dilapidated condition is perhaps the earliest monument of the place. On the site are found a stone *mantapa* with images of Harihara, Vishnu, Nandi and a Linga. Vishnu image is in Hoysala style. A Bhairava image (Chola) and a Saptamatrika panel are also found. In all, the temple premises have four inscription slabs. The first record near the temple by the Hoysala Veera Ballala III refers to the construction of a temple at Beltur and registers several grants by Madhavade, an official administering Nugunad. The second one is of Rajendra Chola's period, dated 1020 A.D. speaking about the renovation of the temple (which was in ruins) by the Chief of Nugunad. The Malleshwara or Malledevaru temple amidst fields is also in a neglected condition. The temple has two inscriptions. One slab inside the temple is by Hoysala Someshvara ruling from Kannanur dated 1255 A.D. speaking of a grant made to the temple of Mallikarjuna and Baneshwara at Getanahalli. The famous inscription of Dekabbe performing *sati* in the form of a beautiful Kannada poem, is found on a slab amidst fields, and is broken.

Kelsur (Gundlupet tq ; P : 2,843) situated at a distance of eight km from Gundlupet was a celebrated Jaina centre of thousand-year antiquity. The place name is mentioned as 'Kellapusur' in a Ganga record. A Tamil record on the basement of the *basti* of the place is of Chola times (12th century A.D.) wherein the place is mentioned as Kellasur in Kudugurnadu. This Chandranatha Basti of the place completely renovated is of Ganga or Chola times. According to the Tamil record one Vikkrama Chola Permadi gave several gifts to a Jaina temple (name of the deity is lost). The Chandranatha image inside the basti is a stucco figure now painted white and is in a seated position installed by Krishnaraja Wodeyar in 1829. An old Parshwanatha image in Hoysala style is found outside the *basti*. There is a *garbhagriha*, an *ardhamantapa* and a *navaranga* reconstructed without much change to the ground plan. The *navaranga* has short cylindrical pillars in Chola style. The small images of Brahma, Kushmandini and Padmavathi are placed in a separate cell to the left of the main *garbhagriha*. There are two life-size painted images in stucco of recent times and of fine workmanship in *navaranga*, of Shama Yaksha and Jwalamalini. There are several *nishidhi* stones within the premises of the *basti*. Another important temple of the place is the Choudeshwari. Though the temple is renovated, the *garbhagriha* has the

Saptamatrika images (1.5 feet tall) of Ganga times. The doorway is well decorated with dancing *ganas*. A fine Surya image here has an inscription on the pedestal in 10th century characters which registers the consecration of the image by one Somarasi. Outside the temple is a shrine of Bhairava which has a big hero-stone in it. One more Surya image having Chola features with its one leg broken is also seen. Nearby is the Hulevanagudi where a Ganga record standing beneath a tree is seen in characters of the 10th century. It mentions the death of one Chamanna in a battle. Outside the village there is a Ganapati shrine, one more Bhairava shrine, a Mahalingeshwara temple in Vijayanagara style and a Gaddevva temple with Saptamatrika figures. Near the local school is a slab depicting *khedda*.

Kestur (Yelandur tq; P: 1,756) situated at a distance of 10 km from Yelandur is a place of considerable antiquity. The place has temples like Gowrishankara, Chennakeshava etc. The Gowrishankara temple in the village proper appears to be a recent structure built with brick and mortar. The temple has an open *mantapa*, a hall and a cella. Inside the hall of the temple are placed images of Durga, Ganapati and Nandi. The Linga in the cella has later Chola features. The Chennakeshava temple is to the west of the village with a small hall and a cella. Chennakeshava image inside the *garbhagriha* is about one metre tall in Hoysala style having a *shankha*, *chakra*, *gada* and *abhaya mudra* in its hands. Near a dilapidated Basaveshwara temple is a damaged inscription dated 1319 A.D. which registers several grants to a Veerashaiva Matha by the Mahajanas. The record also refers to God Mallinatha and mentions the rule of Hoysala Ballala III. A group of hero-stones, the Saptamatrika images (six), a *Sati* stone and few Bhairava images are found at a place called Kamarayanagudi near Kestur. Near the Barigere tank some more hero-stones and one Bhairava image are found. The place also has a dilapidated shrine called Elumandammanagudi. Many antiquities are strewn all over the area such as images of Ganapati, a seated lady and Surya, the last one, standing, about one metre tall is in 13th century character.

Kittur (Periyapatna tq; P: 3,862) located on the K.R. Nagar, Periyapatna road (18 km from Periyapatna) is a place of considerable antiquity with an Ishvara (also called Someshvara) temple of Hoysala times. The pillars of its *navaranga* are lathe-turned and one of them has an inscription too. The temple is considerably big with its front portions having been added later, in 17th century by a local chief Kaliga. Other temples of the place are Adinarayana, Hanumantha etc. The Adinarayana temple is built in Mysore style in about 17th century. The Hanuman temple has been constructed in Vijayanagara style as the pillars of the open *mantapa* in front of the *garbhagriha* are square. A few of them have relief sculptures depicting secular and erotic themes. The village appears to have had a protective fort but only a few stones are seen. At the entrance of the village described as *sante mala* are many hero-stones

and one hero-stone depicting *sidi-tale* contains inscription in 12th century letters. One more worn out hero-stone near the Hanumantha temple has an inscription dated 1008 A. D. Amidst fields in the out-skirts of the village is the small shrine of Gramadevate. The place has a mosque.

Kollegal (tq hq; P: 36,109) situated at a distance of 64 km from Mysore was transferred to Karnataka from Tamilnadu after Reorganisation of States in 1956. Kollegal was also a taluk under Madras Presidency in Coimbatore district. The earliest reference to the place name is as 'Kollagaara' which was also an *agrahara* (called Tribhuvana Mahadevi Chaturvedi Mangala) according to a Chola Tamil record from the same place in 11th century characters. A Hoysala Tamil record dated 1224 A.D. mentions the same name. But, in a later record dated 1569, it is mentioned as 'Kologala'. According to tradition, two sages named 'Kohala' and 'Galava' are said to have performed *tapas* at this place and hence it became 'Kohalagalava Kshetra'. Being ruled in succession by the Gangas, Cholas, Hoysalas, the Vijayanagara empire, the Hadinadu and the Mysore rulers Kollegal fell into the hands of the British in 1799. The place has temples dedicated to Lakshminarayanawamy, Maruleshwara, Balamuri Ganapati, Ishvara, Chowdeshvari — the last named being a huge modern temple. The Lakshminarayanawamy temple in the Narayanawamy temple street must have been originally built by the Cholas. A later Hoysala record dated 1201 A.D. by Ballala II made grants to the already existing deity Virrirundaperumal (Narayana) of Kollagaara. Another 12th century Tamil record (damaged) mentions a grant for a perpetual lamp to the temple of Kollagaara by one village accountant named Pulveluru-Udaiyan. It has a *garbhagriha* with Chola pilasters on the walls and a renovated mortar *shikhara* over it. Inside the *garbhagriha* is a standing image of Narayana accompanied by his consorts Sridevi and Bhudevi. After the *ardhamantapa* is a spacious *navaranga* (partly renovated), having square granite pillars in Chola style. The temple has an open *mukhamantapa* and facing this is a tall *dwajasthamba*. There is a *nagarkhane* at the entrance of the temple. Images of Ramanuja, Dikshitar, Kalinga Krishna, Alwar etc. are placed in a separate cell in the *navaranga*. Beside the main temple is a separate shrine of Ammanavaru also called Soumyanayaki. It has three cells in a row and central one has the presiding deity, whereas the other two cells have *utsavamurtis* and other images of Alwars etc. In the front is a rectangular *ardhamantapa* leading to an open *mukhamantapa* with two fine complex Vijayanagara pillars. The main *garbhagriha* wall has a Tamil inscription engraved over the foundation. This is dated 1201 A.D., registers a grant of land by Hoysala Ballala II to the God Virrirundaperumal of Tribhuvana Mangala by an individual of Mudigondacholapura. One more Hoysala inscription slab in Tamil is fixed on the steps with two records dated 1224 and 1284 A.D. by Narasimha II and Narasimha III respectively announcing several grants to the deity. A Vijayanagara

record in front of the temple dated 1569 A.D. by Sadashivaraya registers a grant of the village Hiriyyur in Kologala Sthala to a Hadinadu Chief Ramarajanayaka. The temple has a big wooden car containing interesting carvings depicting both religious and erotic themes. The car festival is held during annual *jatra* on Magha Poornima when about 20,000 people assemble. Nearby is a small Hanumantha shrine founded by Vyasateertha called Prasanna Veeranjaneya. Ramanuja is said to have visited this place on way to Gangavadi and stayed for a week and a lady called Kongaperaty had helped him. The Maruleshwara temple at a distance to the south of the Narayanaswami appears to be of the Ganga times as a Chola record in front of the Narayanaswamy temple in 11th century characters mentions several grants made to the already existing God Manalisvaram in Kollagaara and mentions the King Rajaraja I. It has a *garbhagriha*, an *ardhamantapa* and a spacious *navaranga*. *Garbhagriha* walls have pilasters in Chola style. There is a small Dakshinamurthy shrine also. Inside the *navaranga* are placed images of Adishankara, Ganapati, Mahishamardini, Narayana, Varahi etc. After the *navaranga* is a spacious open *mukhamantapa* having Vijayanagara pillars. Facing the temple is the huge Chandrapushkarani. The entrance to the temple is from the North which has a *nagarkhane* with a big squatting stucco bull over it. The temple has a spacious inner *prakara*. There are many small shrines built adjacent to the outer wall like Ganapati, Kalabhairava etc. To the left of the main *sanctum* is the Meenakshamma shrine having a *garbhagriha* with a small Vesara *shikhara* over it. The image (standing) appear to be a Chola creation. There is an open *mukhamantapa* in front of the *navaranga*. Facing the central *mukhamantapa* are two images of Surya (one Chola and one Ganga) and the Dwajasthambha. Behind the Ammanavaru temple is a shrine of Shanmukha with the image of the deity seated on peacock and beside it is the recently built Gayatridevi temple. The *jatra* is held annually in Meenamasa when the car festival is also held which will attract more than 20,000 people. On the Cauvery street (Bazaar area) in between private houses is a small shed (open) which has a fine seated (broken image of Tirthankara accompanied by *chauri* bearers. This appears to be the site of a *basti*. There is a mound in the front where many antiquities can be unearthed. To the east of the town near the Inspection Bungalow is a small flat hillock called Maradigudda atop which is an Ishvara temple (recent) with only a *garbhagriha* and an open *mantapa* in the front. The place is associated with Mahadeshwara who is said to have visited it. Viewing from this hillock one can enjoy the aerial view of the town and its surroundings. The place has totally four mosques called locally as Badi Maszid (Bazaar area), Choti Maszid (Market square), Amina Maszid (near Idgah Maidan) and New Mosque (Extension area). The Badi Maszid appears to be of Tipu Sultan's times and an Arabic school (attached to the mosque) imparting religious education is also functioning. The place has

two churches, one of the Catholics and the other of the Protestants (Seventh Day Adventist, both recent ones). In the Chikka Parivara street, there is *chavadi* of the Parivara community, which is an old building having mural paintings, mostly of the 19th century, some connected with Mysore history, depicting Tipu and Purnaiah, Krishnaraja Wodeyar III in procession. Dashavatara scenes, war between Rama and Ravana, and between Karna and Arjuna, Parvati kalyana etc. This is in the area called Dandinadari where there was a Dandina Kola or tank, the word *dandu* standing for army and there are remains of a fort wall. Nearby are temples of Maramma and the Manteshwamy Gadduge. The huge Chaudeshwary temple of the Devanga community has been renovated and has an inscription dated 1748. There is also the temple of Uchhalamma, the *gramadevata* in the town. *Bastipura*, two km from Kollegal, situated to the south of the town, once had a *basti* over a rocky hillock where now nothing remains due to quarrying. The place is said to have been associated with the celebrated Jaina saint Pujyapada. A rock engraving found here in 7th-8th century characters registers the death of the celebrated Jaina preceptor Pushpanandi and the same has been endorsed by a later Hoysala record and it is said he hailed from Purimandala. Some Jaina antiquities of the place are described to have been shifted to the Madras Museum. *Mudigunda* now a part of Kollegal town was a celebrated *agrahara* during the Chola times and is named after Chola Rajaraja who was also called Mudigonda Chola. The place has a renovated temple of Lakshminarayana having Chola pillars. The temple has several inscriptions of both the Cholas and the Hoysalas and the earliest referring to the deity is a Tamil record dated 1189 A.D. by Hoysala Ballala I registering several land grants to God Desiperumal of the place. Images of Janardana, Venugopala and Namma Alwar are placed in the temple. The *garbhagriha* has a standing image of Vishnu in Hoysala style. The Lakshmi shrine is beside it. In the outskirts of the village is a small Ganesha temple and nearby, beneath a Ashwatta tree is an old Surya statue in Chola style. Kollegal is noted for sericulture.

Kotekere (Gundlupet tq ; P : 3,063) situated at a distance of seven km from Gundlupet is found mentioned as 'Koteyakere' in the Terakanambisthala in a record dated 1548 A.D. A tenth century hero-stone record found in front of the Village entrance speaks of the death of a Chief Kollyanna while protecting the cattle of Posavuru. The place has temples of Ganapati, Chandramouleshwara, Venugopala, Kambadadevaru, Ramalingeshwara etc. The Venugopala temple is built in Vijayanagara style with three cells in a row and the central one has an image of Venugopala in Vijayanagara style. The cells to the right and left of it have images of Devi and Alwars respectively. There is a small vestibule in between the *garbhagriha* and the rectangular *ardhamantapa*. There is a spacious *navaranga* with Vijayanagara pillars and some of them have fine relief

sculptures. The wooden doorway leading to the *ardhamantapa* has fine carvings depicting Vaishnava episodes. The ceiling of the *navaranga* is whitewashed but contains faded beautiful paintings depicting Rama Patta-bhisheka, Dashavatara etc. in later Vijayanagara style. The Kambadadevaru on the bank of the local tank has *Padukas* of the God inside the *garbhagriha* being worshipped. The Garudapeetha exhibit several Vaishnava features in Vijayanagara style. There is a small *mukhamantapa* in front of the *garbhagriha*. The Ramalingeshwara temple also in the same style has a *garbhagriha*, an *ardhamantapa* and a *navaranga*. The pillars of the *navaranga* are in Vijayanagara style. *Hirikati* (five km from Kotekere) is a small village having a vast rocky hillock in its outskirts, with a renovated small Shiva temple on the rock. Outside the temple is a Ganga inscription and a Vishnu image (3/4 metre) also of Ganga times. Now stone quarrying is being carried out all round the temple area. *Nitre* (8 km from Kote-kere) is found mentioned as 'Nittare' in a record dated 1009 A.D. by an official Rachagavunda. The place has temples of Mallikarjuna, Lakshmi and Doddamatayi. The Mallikarjuna temple in the outskirts of the village must be the earliest in Ganga style as it has a record dated 1009 A.D. by an official Pemmavavunda a grant for the God Adityadeva con-secrated by his younger brother Bidivasayya. But, now only a small structure remains. Many hero-stones are found near this temple. The Lakshmi temple in the village proper, has a Keertimukha in the *garbhagriha* and over it a renovated *shikhara* in Vijayanagar style. There is an *ardhamantapa* and a spacious *navaranga* with square Vijayanagar pillars. Its lintel has an unpublished inscription now white-washed.

Krishnarajanagar (tq hq; P: 18,860) located on the right bank of the Cauvery (39 km from Mysore) is a new settlement formed as the greater part of Yedatore (old taluk centre) which came to be submerged on account of the construction of the Krishnaraja Sagar Dam in 1934. Then the name of the taluk was also changed to Krishnarajanagar instead of Yedatore. A Tamil record of the Cholas found in the backyard of a private house in characters of about 12th century refers the place at 'Idaittainad' in Turainad. But a later Vijayanagara record dated 1391 A.D. mentions the place as 'Edatore'. The striking monument of the place is the Arkeshwara temple on the bank of the Cauvery situated in the old Yedatore area. The Tamil record noted above refers to the deity as 'Angakkarishwaram' named after the official Angakaran of Gangamandala. This is perhaps the Arkeshwara of the place. However a later record found to the south entrance is dated 1391 A.D. by Harihara II of Vijayanagar announcing several grants to God Arkanatha of Edatore. The temple facing east is a huge complex with a *garbhagriha* having Early Chola features. In front of the *garbhagriha* is an *ardhamantapa* and the former has a mortar *shikhara* over it. On either sides of the entrance to the *ardhamantapa* are *dwarapalakas* in *tribhanga* pose. The *navaranga* has polygonal granite pillars and has images of Bhairava,

Mahishamardini, Suryanarayana (seated), Ganapati etc. The Linga inside the *garbhagriha* being called 'Arka' meaning 'Surya' is very big and its *panipeetha* have Early Chola features. On the Shivaratri day the sun's rays directly fall on the Linga. Inside the *prakara*, are small shrines of Kalimadhava, Dakshinamurti and adjacent to the tall protective wall all round the temple are small cells in a row containing Lingas. To the left of the *garbhagriha* is Goddess Meenakshi installed in a separate cell holding *pasha* and *ankusha* in two hands and other two are in *abhaya* and *varada* attitudes. There is a *nagarikhana* crowned by a *rayagopura* in brick and stucco of Vijayanagara workmanship, perhaps later renovated by Mysore rulers. The annual *jatra* is held on Ratha Saptami day, when a cattle fair is also held and more than 10,000 people assemble. One inscription dated 1715 A.D. from Chandramouleshwara temple says that a *mantapa* consisting of 12 *ankanas* near the Matsyatirtha on the bank of the Arka Pushkarni was built by one Karanika. There is a fine bathing *ghat* near the temple. The town proper has temples dedicated to Anjaneya, Chandramouleshwara, Lakshminarayana, Ganapati, Kannika Parameshwari, Vidya Ganapati, Akkamahadevi and Satyanarayana, all recent. The Vidya Ganapati temple said to have been built out of the materials brought from the original Vigneshwara temple on the bank of the Cauvery. One of the pillars has an inscription dated 1087 A.D. recording the construction of a temple (name lost) by one local chief Tribhuvanakartaradeva and grants made by Maldagavunda. There is a recently built Raghavendra Swamy Matha, which has huge massive pillars in the frontal *mantapa* having many fine stucco figures in the niches over the front roof. The place has a branch of the Yoganandeeshwara Matha, near the Arkeshwar which has its headquarters at Holenarasipura (Hassan dt.). It has been built in Later Vijayanagara style and some of the pillars have fine relief sculptures too. There are also considerably old Rama, Anjaneya and Lakshminarasimba temples all near this Matha. The image in the last temple which is empty, is said to have been taken to an Ashrama in Mysore. There is also an old mosque amidst fields nearby. The place has two mosques locally called Jamia Mosque and Old Mosque respectively. There is also a Roman Catholic church. *Doranhalli* (six km from K.R. Nagar) is a celebrated pilgrimage centre. The famous St. Anthony's Church of the Roman Catholics which was founded here in the year 1780. Beside the old church is a recently built church in modern style. The annual Feast of St. Anthony (June 13th) is held with great pomp for a span of three days, which together attracts nearly one lakh people from all over the country. It is said the feast commemorates the death of St. Anthony and generally the people visit this place on Tuesdays and Sundays.

Kuderu (Chamarajanagar tq; P : 3,892) located at a distance of 10 km from Yelandur is found mentioned as 'Kudiheru *agrahara*', in several records from the same place. The earliest (Tamil) record from the place is dated

1248-49 A.D. by Hoysala Someshvara referring to the place as 'Kudiyeru'. The place has an Adinatha *basti*, which is a small structure. The image of Adinatha is about half-a-metre tall and inside the *basti* are two marble stone images of Tirthankaras. The pillars of the small *navaranga* are short and circular in Ganga style. The Brahmamurti is said to have been installed in 1940. The Mallikarjuna temple of the place is perhaps of the earlier times. An inscription found near the north entrance dated 1409 A.D. registers grants to God Mallinatha of Kudiyeru by an official Devarasavodeya. The temple has a Nandi in stucco also called Kaavi Basaveshwara which is considerably big. There is an old Ganga style image of Balamuri Ganesha in the *prakara*. The images of Vishnu, Durga etc., are placed inside the temple. Other temples of the place are Gourigudi, Veerabhadra, Upparige Basava etc. The place also has a *gadduge* of Manetswamy. In the local police station there are two images brought from Ummattur. One Durga (Ganga style) and another of Vishnu (Vijayanagara style). The tank bund has an old Mallikarjuna temple and two hero stones.

Kunturu (Kollegal tq; P : 3,594) located at a distance of 10 km from Kollegal is a popular pilgrimage centre. The place has been mentioned as 'Kundattur' in a Ganga record by Neetimarga Permadi in tenth century characters from the same place. But, a later record dated 1539 A. D. by Achutaraya of Vijayanagara refers the place as 'Kuntur'. The place has temples dedicated to Mahalingeshwara, Upparige Basaveshwara, Maramma etc. The Mahalingeshwara temple of the place is perhaps the same as the Mahadeva referred in the Ganga record, standing in front of the temple. The record states that Kundattur was administered by Parabbarasi and registers certain grants to God Mahadeva. The Upparige Basaveshwara temple is an ordinary structure. In front of this temple are three records, one dated 1512 A.D. by Immadi Chikkaraya Wodeya, son of Nanjaraya Wodeya, the chief of Ummattur which registers several grants to a Veerashaiva priest named Shantadeva. This can be a reference to the then head of the Kunturu Matha called Shanta Mallikarjunaswamy referred to in the history of Mahadeshwara. The second record at the same place dated 1539 A.D. by Achutaraya states that earlier grants made by the Ummattur chief to the Veerashaiva guru are endorsed by an officer Ramabhattachaya. The last record dated 1544 speaks of Kamparanna making several grants for the good of his ruler to a Veerashaiva Matha of Kuntur. Near the Basaveshwara temple on the road is a disturbed dolmen covered by very crude slabs. Kuntur also has a sugar factory. There is a hillock called Prabhudeva Betta behind the factory where there is a Shiva temple and *samadhi* of Prabhudeva. This Prabhudeva was the founder of the Kunturu Matha and was the second head of the Haradanahalli Matha. Shanta Mallikarjunaswamy was his disciple. A jatra is held in Kartika. *Shambhulinganabetta* (two km from Kuntur) also called Chilakawadi Betta is a celebrated Veerashaiva Centre where the two holy saints Nijaguna Shivayogi and

Muppina Shadakshari are believed to have stayed. At the bottom of the rocky hillock there is a tank. After ascending several steps one reaches a structure leading to a cavern where Nijaguna Shivayogi is believed to have stayed. Another cavern beside it, is associated with Muppina Shadakshari. In between these caves is a narrow passage leading to the top of the hillock, where there are remains of a brick watch tower. A place called Galipura is shown from here, where there are remains of the ancient capital, where Nijaguna Shivayogi is believed to have ruled when he was a prince. There are temples below the hillock such as the Veerabhadra, Shambhulinga, Durgi, Siddheshwara etc. The Siddheshwara temple has many relief sculptures on the pillars in the open *mukhamantapa*. The *garbhagriha* has a fine Bhairava image having Chola features. A new building in stone called 'Anubhava Mantapa' is also nearing completion at the bottom of the hillock. Nearby is the Shambhulinga temple, an ordinary structure built about hundred years ago. On the way to Kollegal are two Mathas locally called Guru Rameshwara Matha and Halappaswamy or Mahalingaswamy Matha. Halappaswamy is described as hailing from Shidiginamole (Bellary dt.) and is said to have passed away about eight years ago here while travelling through this place, on his way to the Male Mahadeshwara hills.

Kyatanahalli (Heggadadevanakote tq ; P : 2,115) is located (34 km from H. D. Kote) on a deviation road from H. D. Kote to Mysore. It is very near to Alanahally and is a place with rich antiquity. According to a record found here one Kovera Ketagonda of Tagadur converted the old settlement 'Valike' into an *agrahara* and named it 'Ketanahalli' in the year 1322 A.D. The place has a *dvikutachala* temple locally called Lakshmikantha to the east of the village. The temple has a Mahadwara to the south. The temple consists of a central *navaranga* with two *garbhagrihas*, the one facing south is dedicated to Vishnu and the other facing east is dedicated to Shiva or 'Mallinatha' of the record dated 1322 A.D. found at the bottom of a *navaranga* pillar. The record says that the Hoysala officer named above built the temple of God Mallinatha and also excavated a tank. The doorway facing south has Dwarapalakas. The *navaranga* has four beautiful bell shaped, lathe-turned Hoysala pillars and there is a dancing dias in the centre. The *ardhamantapa* doorway facing south has Dashavataras carved on it. A few *mithuna* images and of devotees are found on the doorway. The lintel of the *ardhamantapa* has a long panel containing dancing images accompanied by the musical troupes playing on flute, *dhamaru*, *mridanga* etc. The doorway leading to the *garbhagriha* also has Dwarapalakas. The image of Keertinarayana adorns the other *garbhagriha*. It is standing in *Sambhanga* pose and is about two metres tall including the *prabhavali* and the pedestal. This beautiful image is highly ornamented. On the *prabhavali* there are well executed Dashavatara figures. Images of Lakshmi, Ramanuja, Namma Alwar and Venkataramana are placed inside the *garbhagriha*. The *ardhamantapa* entrance of the Vishnu facing

east has got perforated screens on either sides. The *garbhagriha* of Shiva has a square *shikhara* with a *stupi* intact and the Keertinarayana *garbhagriha* has a renovated *shikhara* with brick and mortar. Many images like Ganapati (two), Vishnu, Veerabhadra and Surya are placed in the *navaranga*. The standing Vishnu image is about one metre tall. The standing Veerabhadra image is about one-and-half-metre with eight hands. The Surya image is about one metre tall. All these images are in Hoysala style. One more record in the temple in 14th century characters records the assignment of the services of goldsmith Marathamma. There is an open *mukhamantapa* at the main entrance and is mentioned as constructed by one Hoysalagavunda the son of Koravagaunda later. Now the temple is in a neglected condition and some miscreants had shifted the central ground slab in the *navaranga* to steal valuable things said to have been stored under it. There are three hero-stones, one in front of the temple and two on the road side. An image of a Dwarapalaka is lying in a private field. Three beautiful lathe-turned pillars are noticed on the tank bund towards the east of the temple. There are panels of Ramayana story around the temple, and part of the basement has been buried under earth.

Madapura (Heggadadevanakote tq : P : 1,803), situated at a distance of 11 km from H.D. Kote has a small hillock atop which is an old Chandramauleshwara temple, perhaps of the Ganga times. It has a small *garbhagriha* and an *ardhamantapa* in the front. After this, is an open *mukhamantapa*. Near by this temple are also temples of Maramma and Anjaneya. The latter is a huge temple built in Vijayanagar style, but completely renovated later. The doorway leading to the *navaranga* has fine carving on the wooden doors. There are beautiful stucco images in niches along the hara of the front roof of the *mukhamantapa* added by Mysore Wodeyars. The huge pillars of the *mukhamantapa* have fine relief sculptures of Bhringi, Shringi, Bhairava, Ganesha and such other deities. The spacious inner *prakara* has facilities for holding marriages, etc. The hillock is full of huge rocks and at a distance from the Anjaneya temple are two small caverns. A cave in a small hillock locally called Metigalgudda on the eastern side has a small Anjaneya image. Besides this, is a recent Mahadeshwara temple. Behind this is another small hillock called locally the Veenajammanagudda which also has a small shrine dedicated to the goddess Veenajamma. This is an enchanting quiet place surrounded by natural hillocks and can be developed into a picnic spot.

Maddur (Yelandur tq : P : 4,700) is situated on the bank of the Suvarnavati (six km from Yelandur) a place with considerable antiquity. The place name is found mentioned as Maldur in a 10th century record from the same place and later as Piriya Mardur (Yelandur was Yeleya Mardur). The place was also called Upendrapura and Panchavali

Mahadevi Chaturvedi Mangalam. Panchavali was the queen of Chola Rajaraja I. There are temples dedicated to Desheshvara, Chakrapaneshvara, Lakshmi (across the river), Maramma, Mahadeshwara etc. The Desheshvara temple is a huge structure with a *garbhagriha* having a renovated *shikhara* and a small vestibule (in the front), leading to a spacious *navaranga* which has two entrances from the east and the south. In front of the south entrance is a spacious open *mukhamantapa*. Facing the east entrance is a Nandimantapa having cylindrical (bottle-like) pillars. Inside the *prakara* are image of the Saptamatrikas, each about two feet tall. One hero-stone with inscription is also found. A record on the north wall of the same temple dated 982 A.D. states that certain yield from a land in a place called Oregala was granted by the Brahmanas of the *agrahara* Maldur for the temple constructed by an official named Pallayya, is perhaps the same temple. Later records endorses several grants as well as additions affected by the Cholas, Hoysalas and Vijayanagara rulers. The Chakrapaneshwara a huge temple on the bank of the river is perhaps of the Chola times. This was originally called Nilamanikkanatha in a record dated 1376 A.D. It has a *garbhagriha* with a small *ardhamantapa* in the front leading to a spacious *navaranga*, built out of brick from inside and a stone exterior. After this is a small vestibule leading to a big *mukhamantapa* having polygonal pillars out of which six are in Chola style. In front of *mukhamantapa* is another pillared *mantapa* perhaps added later in the Vijayanagar times. Outside the temple is a broken image of Tirthankara (with Chola features) without head. One interesting record dated 1376 A.D. found on the north wall of the Rangamantapa by Nagarasa, Minister of Bukka I, states that one Chandarasa renovated the ruined Nilamanikkanatha temple at Upendrapura (Maddur) and also made several grants for the temple. The Lakshmi temple across the river is sufficiently old. On the bank of the river at a distance from the Chakrapaneshwara temple is a *dargah* (name of the *peer* lost).

Malangi (T. Narasipur tq) See under Tadi Malangi.

Maleyur (Chamarajanagar tq ; P: 2,203) situated at a distance of 24 km from Chamarajanagar is a celebrated pilgrimage centre of the Jainas. The place name is perhaps derived from the hill (*male*) overlooking the village. The inscriptions from the place and elsewhere have referred to the place as 'Kanakagiri Tirtha'. A hill easily negotiable has steps leading to a Parshwanatha Basti which is a big structure, built during 10th-11th century. The earliest record from the *basti* in the *mukhamantapa* is dated 1181 A.D. and refers to Vidyanandaswamy and registers a gift of village for the worship of Parshwanatha on the Kanakachala and also mentions a few medical experts of the place like Vidyasara, Achyutarajendra etc. The *basti* has a *garbhagriha* and an *ardhamantapa* in the front. The *navaranga* is very spacious and has short cylindrical pillars.

There is yet another *navaranga* after this having Hoysala pillars. A *mukhamantapa* is added later in Vijayanagara times. The standing image of Vijaya Parshwanatha (as it is called) is about one-and half metres tall with Ganga features. Inside the inner *navaranga* are placed fine image of Padmavati, Kushmandini, Jwalamalini, Brahma, Dharanendra etc. Behind the *basti* is a pond locally called Kanaka Tirtha. On the other side (at a distance from the *basti*) to the north is the *samadhi* (renovated) of the outstanding Jaina saint Pujyapada. On one end of this hill on a series of rocks are several Nishidhi inscriptions indicating *sallekhana* by several Jaina saints in this holy place. Nearby at a low level are several inscriptions together with the figures of Teerthankaras, carved in relief. All over the hill *padukas* of the 24 Jaina Teerthankaras are installed on pedestals. The hill is a captivating picnic spot also. Below the hill in the village proper is another *basti* dedicated to Adinatha which has been completely renovated. The image of Adinatha is about half-a metre tall with Hoysala features. The hall has Vijayanagara pillars. The village has a Maramma temple where a big *jatra* takes place for a span of one week after Shivaratri when many rituals like mouth-locking, folk dances (Veeramakkala Kunitha) etc., can be seen. In the outskirts of the village on the Harave road is an old Chandramauleshwara temple in a depression. The *garbhagriha* has short pillars of the Ganga times and there is also an inscription on the left wall of it. It calls the deity as Somanatha and announces a grant in 1435 A.D. by one Chinnayyadeva. Images of Surya, Kali, Bhairava and several hero-stones are loosely kept to the left of the temple. The surroundings of the temple are badly filled with earth. Nearby are remnants of a fort. *Harave* (Chamarajanagar tq ; P: 3,688) located at about three km from Maleyur is also a Jaina centre. The place has an Adinatha Basti built in Early Vijayanagara style. According to a record dated 1482 A.D. found on the beam of the *mantapa* of the *basti* of Someshwara Vodeya under Vijayanagara, states that his accountant Devarasa constructed the Chaityalaya and installed the deity Adi-Parameswara and made several grants. The *basti* has a *garbhagriha* with a central *navaranga* in the front having two *mukhamantapas* (entrances) to the east and the south. The pillars of the *mukhamantapa* have fine relief sculptures. The Adinatha image (standing) inside the *garbhagriha* is in Vijayanagara style. Images of Shantinatha, Padmavati etc. are placed in a separate cell in the *navaranga*. Beside the *basti* is another stone cell containing one Nishidhi stone dated 1486 A.D. saying that Jaina Munis like Prabhendudeva, Chandappa and Prabhachandra performed *sallekhana* and it is also mentioned that one Somayi, elder wife of Devarasa set up the stone. There is also a small Brahmadevaragudi with a hero-stone depicting a horse rider. Other temples of the place are Shankarashvara, Basaveshvara, Maramma etc. The Basaveshvara temple has an inscription dated 1487 A.D. which states that one official Nanjayya had the God Basavaraja consecrated at Harave and endowed it with several grants. The Shankarashvara temple is

also in Vijayanagara style with recent renovations. Images of Ganapati, Vishnu etc. are of the same period. An inscription on the *gana* nearby is damaged but mentions Ankanagauda of Tagadur making a gift of the oil mill to the temple. *Kulagana* (Chamarajanagar tq) or the old Kolagana, situated at a distance of five km from Maleyur has temples dedicated to Jalavasudeva, Kalikamba, Sri Nellikala Basaveshvara, Parvati, Maramma etc. The Jalavasudeva temple is called so because it is located on the bank of a tank and is an early Hoysala temple. A Hoysala record built into the south wall of the temple dated 1216 A.D. is of Narasimha II registering several grants to the temple of Vasudeva. The Hoysala pillars in the temple have Tamil inscriptions in 12th-13th century characters. Another Hoysal record amidst fields dated 1173 A.D. refers to King Ballala II and commences with a Sanskrit invocation to Jina and registers a gift to the *basti* at Kolagana etc. But, now there is no *basti* in the place. One copper plate record from the place is of Ganga Shivamara II, registering several grants made to a Jaina Chaityalaya and gives the genealogy of the Ganga dynasty. The Basaveshvara temple in the Vijayanagara style has a *garbhagriha* and a small *ardhmantapa* in the front. There is a spacious *navaranga* with its ceiling white-washed now, but has paintings in Vijayanagara style, now blurred. There are stucco figures on the *hara* at the exterior around the roofing.

Male Mahadeshwara Hills (Kollegal tq ; P : 7,578) situated at a distance of 80 km from Kollegal is a celebrated pilgrimage centre which attracts thousands of devotees from all over South India. The Mahadeshwara hill has been differently called 'Mahadeshwarabetta', 'Mahadeshwaragiri', Mahadeshwara Malai etc. According to tradition there are more than seven hills identified in *puranas* as Anumale, Jenumale, Kanumale, Pachchemale, Pavalamale, Ponnachimale and Kongumale. The Mahadeshwara and Ponnachimale are said to be filled with sandalwood. The approach road from Kollegal is *via*, Madhuvanahalli, Singanallur, Kamagere and Hanur. But the devotees from Tamilnadu come to the hills by crossing the Palar river (40 km from Mettur). If one travels 16 km from Koudalli, the last village, the foot of the hill is reached and the spot is called Talabetta. From here there are two routes, locally called 'Serpent route' and 'Bullock route'. The latter is easily negotiable and a travel of 12 km will lead to a valley (reached after crossing seven hill ranges) an enchanting place of natural beauty, where the temple of Mahadeshwara is located. The Mahadeshwara or Elumale Mahadeshwara has found popular mention in the folk literature and it is said, he selected this place because it is surrounded by thick evergreen hill ranges. Mahadeshwara has been the family God of the Soligas and other hill tribals including Jenu Kurubas, Kadukurubas etc. Besides them a host of other communities follow this God with profound devotion. But, historical evidences about the saint Mahadeshwara is that he lived during the 15th century and was the third head of the Haradanahalli Matha. He is described as having come here from the Kunturu Matha.

founded by Prabhudeva, the second head of the Haradanahalli Matha. Another Shaiva saint Shantamallikarjunaswamy accompanied him, both of them being the disciples of Prabhudeva, Shantamallikarjunaswamy being the head of the Kunthur Matha founded by Prabhudeva. They became the associates of a mystic, Muppina Swamy who had already established a traditional school called *parnashala* here and later converted this into a Matha by installing a holy pole and called it 'Saluru Matha'. Thus the Matha *parampara* grew from this time and a saint named Shanthalingaswamy who assumed the *peetha* in 1915 is said to have built the outer *prakara* and also made efforts for the laying of the approach road to the hill. Later on his disciple Mudduveeraswamy completed the construction of the road and improved the traditional *puja* ceremonies in the temple. It is said that the local hill tribe Bedars were initiated to the Veerashaiva faith by Mahadeshvara and the daily *pujas* are offered by the *tammadis* who were originally living here. Perhaps these persons were later called Beda Jangamas. The temple of Mahadeshvara is a complex structure built in Later Vijayanagara style. There is no epigraphical evidence to ascertain the period of construction. But it is believed that one Junjegowda, a native of Alambadi (10 km from M.M. Hills) built the temple complex. A large temple amidst a wide yard surrounded by the *prakara* has a *garbhagriha* in Chola style and a Vesara *shikhara* over it. In front of the *garbhagriha* is an *ardhamantapa* leading to a spacious *navaranga*. The doorway of the *ardhamantapa* and *navaranga* have floral and geometrical decorations. A record engraved over the beam of the *ardhamantapa* entrance is damaged, but seem to record the construction of a stone temple described as *basti* and the *Rangamantapa* by an official Guruvasetti etc. This is in 17th century characters. The pillars of the *navaranga* have later Vijayanagara features. There is a spacious open *mukhamantapa* also in the same style. An image of Veerabhadra is placed here. The *garbhagriha* has the *gadduge* of Mahadeshwaraswamy. A stream called Antaragange is visited by pilgrims and it is considered as holy. The local Saluru (Dasoha) Matha has some materials like footwear, conch, begging bag (*Jolige*), walking stick etc. described as of Mahadeshvara preserved in it. The Matha provides food to pilgrims. A residential Sanskrit school is also being run here. A record of Haider Ali dated 1761 gives some details about Mahadeshvara. Mysore Wodeyars also have made several grants to the temple. There is also a popular view that the *moola gadduge* of Mahadeshvara is actually at *Nagamalai* (adjacent to the hill range at a distance of 14 km to the east), is approachable by a pathway from the M. M. Hills and motorable upto a point *via* Gopinattam. There is a conical rock at the place behind which is another small rock in the shape of a *Naga* locally called 'Nagalingapushpa' and it is believed that Mahadeshvara spent his last days there. Facing the Mahadeshvara Hills (five km) is another bald hill, which has the *gadduges* of Karaiah and Billaiah, the two adopted sons of Mahadeshvara. They were the children of one lady called Sankamma.

Special *utsavas* are held in the Male Mahadeshwara temple during major festivals like Ugadi, Deepavali etc. During Dasara *Uyyalotsava* will be held with special grandeur. Once in 12 years Mahadeshwara's disciple Shehanna Vodeyara utsava is held which is highly popular and attracts lakhs of devotees. Cattle fairs are held during Shivaratri and Ugadi. For all the major *utsavas* and *jatras*, devotees come not only from various parts of Karnataka but also from greater part of Tamilnadu. There are facilities available for a comfortable stay at the hills. The administration of the temple is being looked after by a Board of Trustees and they also look after the township maintenance. The township is under a Notified Area Committee. Of late an Information office of the Trust is opened at Bangalore.

Mamballi (Yelandur tq:) situated on the bank of the river Suvarnavati (12 km from Yelandur) has been mentioned as 'Mampalli' in a record dated 1301 A.D. during the period of Ballala III. In an earlier record of 13th century characters it is also called 'Veera Ballala Pattanam' (*agrahara*). The place was also called Hariharanatha-pattana according to a Vijayanagara record dated 1359 A.D. The place has temples dedicated to Vaidyeshvara, Ankala Parameshvari, Upparige Basaveshvara, Chaudeshvari, Ramalingeshvara, Lakshminarayana (shrine) etc. The Vaidyeshvara temple of the place is a big structure with a square *garbhagriha* having an *ardhamantapa* in the front. Both have Chola pilasters on the wall. The earliest record on the south *adisthana* of the temple dated 1301 A.D. mentions certain grants to the temple. There is a spacious *navaranga* having polygonal pillars with a square base. Images of Subhahmanya and Ganapathi are placed inside the *navaranga*. After this is an open *mukhamantapa* having Vijayanagara pillars. To the left of the main *sanctum* is the Ammanavaragudi (of Parvati) in Vijayanagara style. One more record over the northern *adisthana* in Tamil in 14th century characters registers a grant for feeding in the temple. Another record lying in the backyard of the temple is dated 1359 A.D. of Kumara Kampanna, registering certain gifts to Vaidyanatha. To the east of the temple is a dilapidated stone building described as Matha with many Hoysala pillars and other antiquities covered by earth. One Tamil record dated 1246 A.D. (damaged) refers to the rule of Hoysala Someshvara and seem to register a grant for the Matha. The Ramalinga and the Chaudeshvari are ordinary temples built or renovated recently. A record lying in front of the Chaudeshvari temple is dated 1429 A.D. speaks of Pratapa Devaraya of Vijayanagara making certain grants to God Vaidyanatha of Mamballi. The Ankala Parameshvari temple originally in Vijayanagara style has been recently renovated. Inside the temple are placed images of Durgi, Balagurumurti, Bhairava, Muneshvara, Pechamma (Kali) etc. All the images are of Vijayanagara style. The deity is the family God of the Vyshyas of Kollegal. The Upparige Basavanna temple is also renovated recently. A Tamil record standing in front of the temple, refers to the rule of Hoysala Vira Narasimha and registers certain grants and also refers to the sale

of lands belonging to Pillaiyar temple situated in Mampalli, a hamlet to the west of Mudigonda. There is a hero-stone in the nearby graveyard. The place has a mosque.

Maradur (Hunsur tq ; P: 2,077) located at a distance of 7 km from Hunsur has a fallen temple of Venugopala built in early Hoysala style. The pillars of the *navaranga* are polygonal and square at the base. There is an *ardhamantapa* in the front of the *garbhagriha* and the pillars of the *navaranga* have five geometrical patterns on them. The image and the *panipeetha* are in Hoysala style. There is a *mukhamantapa* perhaps added in Vijayanagara times as an inscription over the eastern beam in characters of 15th century announcing a gift by an official named Gopisetti to God Gopinathadeva. One more shrine nearby, locally called Malleshvara is also having some Hoysala features. On the bank of the river is another small shrine of brick and stone in Vijayanagara style. A record on the *gana* here in Nagari characters is worn out but looks like registering a gift of the oilmill by an official Kempadannayaka. It is in characters of 16th century. Another shrine with a tall brick *shikhara* now damaged has only pillars and no wall. One more empty stone shrine here with a beautiful brick and stucco *shikhara* was perhaps of Shiva. Amidst fields is an inscription speaking of Hoysala Vishnuvardhana dated 1106 A.D. that records a land grant on the death of one individual Kattireya Karagauda in a cattle raid.

Matakere (Heggadadevanakote tq ; P : 1,349) is situated near the confluence of two rivers, the Kabini and the Taraka, (10 km from H. D. Kote) and is a place with considerable antiquity. The place name is mentioned as Panditagere in a record of 12th-13th century characters. Panditagere may be associated with an *agrahara*. An early damaged Rashtrakuta record in 8th century characters speaks of a *pergade* of Damatigate. But a later record dated 1581 A.D. refers the place as 'Matakeri'. The place has an old and considerably huge temple of Ramalingeshvara towards the east of the village near the confluence of the rivers Kabini and Taraka. It has a *garbhagriha* having early Hoysala features and an *ardhamantapa* in the front. The *navaranga* has two entrances to the east and to the south. The doorway leading to the *ardhamantapa* have *makaratoranas* and Dwarapalakas to the south doorway of the *navaranga*. A Nandi image is installed in the centre of *ardhamantapa*. Two separate stone Nandis are placed in front of the temple inside the *prakara* of which one is very crude, having 11th century features. Inside the *navaranga* are placed images of Ganapati (four), one having eight hands in Mysore style, Bhairava (two hands), Chandikeshavara (Chola), Chamundi, Bhringi and Vishnu (broken) in Chola style etc. The pillars of the *navaranga* have circular shaft and square base and four of them have fine relief sculptures of a devotee couple, drummers, Bhairava, Mithuna and other images connected with the Shaiva school. To the

left of the main *sanctum* outside is the Parvati shrine having a *garbhagriha*, an *ardhamantapa* and a *navaranga*. The image of Parvati (standing) is about one metre tall with a well ornamented *prabhavali* and is in 11th century characters. Images of Surya (two), one having Chola and other having Ganga features, Chamundi, Bhrahmi, Varahi (all Chola) etc are placed inside the *navaranga*. Outside the temple is one Harihara image having Chola features. Behind the temple inside the inner *prakara* are five cells in a row having Lingas. The spacious inner *prakara* and the open *mantapas* provided ample provisions for celebrating marriages. An inscription in characters of the 16th century records a grant of a village Tavaregere to God Rama of 'Matakeri' by one Shivanappasetti of Maligana-halli. One more record lying in the *prakara* is dated 1581 A.D. and speaks of a tax officer Vijeyanna making certain grants to God Ramanatha of 'Matakeri'. A Rashtrakuta record standing amidst fields is in the 8th century characters speaking of Dharavarsha and mentions that Kambarasa governing Torenadu-500. It refers to *pergade* of Damatigate is perhaps the place under review. The *jatra* at the Ramalinga temple is held during Shivaratri for two days when about 2,000 people assemble. Other temples of the place are Basaveshvara, Maramma etc., The place also has a mosque (recent).

Mavukallaihna Betta (Periyapatna tq.) situated on the borders of Kodagu (10 km from Periyapatna) district having an altitude of about 606 metres is a pleasant hill-resort in the district. On the top of the spacious flat hill is in ancient Shiva temple and a Kalyani. The Shivalinga here is believed to have been installed by the Chengalva Nanjunda around 1530 A.D. The hill is surrounded by evergreen forest. The name of the hill is attributed to the deity Shiva, who is revered with the hope of good rains and the tribal people call him with affection as 'Mavukallaih'. Even to-day under conditions of drought, the peasants specially worship this deity. Viewing from this tall flat hilltop one can enjoy the scenic beauty of the green fields, and on the backside are uneven landscapes overgrown with coffee plantations of Kodagu district. This can be a wonderful summer resort if basic amenities are provided.

Mirle (K. R. Nagar tq ; P : 5,585) mentioned as 'Mirile' or 'Mirale' in several records (10 km from K. R. Nagar) is located on the bank of the Cauvery. The place has old temples like Chennakeshava, Yoga Narasimha and Kodanda Rama. The Chennakeshava temple has a *garbhagriha* with many Hoysala pilasters in the wall. There is an *ardhamantapa*, a *navaranga* and an open *mukhamantapa*. The temple was renovated by the Chengalva rulers around the 15th century. The image of Chennakeshava, about one metre tall has *shanka*, *chakra*, *gada* and *padma* in four hands. The temple must have been originally built by the Hoysalas. A record in 15th century characters on the southern wall of the *ardhamantapa* speaks of an annual grant to God Keshava by

Chengalvadeva. The Yoganarasimha temple of the Hoysala times has been completely renovated. A record in the *navaranga* ceiling of the local Kodanda Rama dated 1219 A.D. refers to a deity as Narasimhadevaru is perhaps to the above temple. The temple has a *garbhagriha* with an *ardhamantapa* in the front. The doorway of the *ardhamantapa* has impressive images of Dwarapalakas. The temple has a *navaranga* (original) and an outer *rangamantapa*, perhaps added later. The *navaranga* has short cylindrical granite pillars and two of them have inscriptions. One dated 1299 A.D. speaks of an official Pumanda under Balleya Dannayaka making certain grants to God Narasimha of Mirile. The record also eulogises the place as the Southern Ayyavole indicating its commercial importance. The image of Yoganarasimha (seated) is in Hoysala style, about one metre and has an ornamental *prabhavali*. The Kodanda Rama temple in the village is built originally in early Vijayanagara style and renovated later. But, a record on the eastern pillar near the main doorway in 12th century characters registers the death of an official Birayya, the *pergade* by *sanyasana*, a Jaina ritual. One more record near the same temple in the 15th century characters speaks of a sale of property to one individual Chikkadikshita of Bharatipura and a disciple of Narasimhabharati, the pontiff of the Sringeri Matha. The record also mentions the Marbaleshvara of the hill (Chamundi hills). There is a framed canvas painting of Rama of Mysore style in this temple. Other temples of the place are Amriteshvara (small), Ishvara also called Virupaksheshvara etc. The latter has a stepped *shikhara* over the *garbhagriha*. An image of Ganapati (Hoysala) is placed inside the temple. The place has a mosque.

Mudukutore Betta (T. Narasipura tq.) is located in the (four km from Talkad) Bettahalli revenue village and is a celebrated pilgrimage centre held in great reverence and is one of the Pancha Lingas of Talkad. The hilltop has an ancient Mallikarjuna temple of the Ganga times. The hill has been repeatedly referred as 'Mudukudore' in Vettanapalli i.e., Bettahalli in several records from here and also elsewhere. A Tamil record from the Bettahalli refers to the place as Palli Siriyakulamanikam (Vagishvara Mangalam) of Talaikkad and the record is in 11th century characters. The etymological meaning of the place might be that *mudala-kodu-tore* meaning 'the hill to the east of the river' corrupted as 'mudukutore' later. The temple of Mallikarjuna has a *garbhagriha* and a *small ardhmantapa* in the front. The Linga in the *garbhagriha* is described as a *Udbhava* Linga and having an imprint of the Kamadhenu's hoof over it. The *navaranga* has short cylindrical pillars provided with cushion at the top and a square base. Most of them have fine relief images of Rama-Lakshmana, Hanumantha, dancing girls etc., all having Ganga features. The front portion of the temple appears to be a later addition by the Vijayanagara and Mysore rulers. The brass *dhvajasthamba* facing the temple has a record in 17th

century characters speaking about it as a gift by an official Maaligemani-setti from Kuderu. To the left of the main *sanctum* is the separate shrine of Goddess Bhramaramba, renovated in Vijayanagara style and also has many Ganga pilasters on the walls of the *navaranga* and *garbhagriha*. Inside the inner *prakara* to the north-east of the main temple is a rectangular *mantapa* traditionally called 'Chitra Mantapa' which contains many interesting mural paintings depicting Parameshwara performing *yaga*, Saptarshis seeking the help of Parvati, Indra, Agni, Niruti etc. After this is a panel depicting Girija Kalyana and a series of panels depicting Indra's Iravata, Kamadhenu, Nataraja and beside these there are social themes like *kolata*, dancing *apsaras* and floral designs, with later Vijayanagara features. Behind the temple are five cells in a row all having Lingas. The backside wall of the *garbhagriha* has a fine Durga image in relief with Ganga features. The temple is approachable by a flight of steps, leading to a big doorway having a *rajagopura* described as constructed by Krishnaraja Wodeyar III. A *jatra* is held down the hill during Magha Poornima when the car festival and cattle fair are also held when more than 20,000 people assemble. It is the traditional belief that pilgrims visiting Shreeshaila should visit Mudukutore Mallikarjuna in order to fulfil the circuit. Viewing from this flat hill one can witness the low lying village Bettahalli and the Madhavamantri's dam across the Cauvery etc.

Mogur (T. Narasipur tq; P: 6,294) is an old capital town of a minor principality (10 km from T. Narasipura), popularly called 'Mogur' in Hiriyannadu under the Hoysalas. The earliest mention of the place is 'Mogur' in a Ganga record of 10th century. The place has temples dedicated to Tripura Sundari or Tibbadevi, Narayanaswamy, Desheshvara, Shankaracharya etc. The Tibbadevi temple, a huge structure is perhaps of the Ganga times as a record of 10th century characters kept inside the *prakara* speaks of the death of Ammibbekanti, disciple of Toyvabbe of Shivalayyana Basadi at Mogur. One Ayvabbekanti set up the store in her memory. But, the temple must have been renovated later by the Hoysalas as there are pilasters of that period on the walls of the *garbhagriha*. The *garbhagriha* has a renovated mortar *shikhara* of later period. After this is a spacious *navaranga* having circular granite pillars with an entrance to the east. The deity inside the *garbhagriha* is identified as Tibbavve of Mogur in a record dated 1261 A.D. by Vira Narasimhadeva making certain grants etc. The deity called Tibbadevi is believed as a Vishnushakti or might be Vaishnavi (standing) and is holding *shankha*, *chakra*, and having *abhaya* and *varada*, attributes; the *panipeetha* has a Shrichakra, engraved over it. Inside the *navaranga* is an image of one of the seven Matrikas and there are two cells (empty) on either sides. The doorways of the *mukhamantapa* and *navaranga* have Palegar images. The Tibbadevi temple has a spacious inner *prakara* is in Vijayanagara style. There is a tall *rayagopura* over the gateway, of the Vijayanagara times. This deity

being a *gramadevata* is worshipped by the Virashaiva and many communities like the Arasus, Vokkaligas etc. Along the edge of the roofing is a *hara* of niches (more than 100) bearing beautiful stucco images of various deities which deserve close examination from the point of iconography. The annual *jatra* is held in honour of deity during Pushya Masa (January) when more than 10 to 20,000 people assemble. The Narayanaswamy temple about 100 yards from the Tibbadevi temple is also a huge monument of antiquity. It has been originally a Chola shrine and perhaps renovated by the Hoysalas. A record engraved over the foundation of the temple dated 1279 A.D. speaks of Hoysala Narasimha III making certain grants to God Alagaperumal of Mogur by an official Daligavunda ruling over Hiriyanaadu etc. Another fragmentary Tamil record in 12th-13th century characters just registers a gift by an official Sanganna. There are Chola pilasters on the walls of the *garbhagriha* and there is an *ardhamantapa* in the front. The *navaranga* is very spacious and contains four cylindrical granite pillars. The temple has a *mukhamantapa* (later addition) having stucco decorations over the parapets of its roof. Beside the Narayanaswamy temple is the Anjaneya shrine.

The Desheshvara temple of the place has a large enclosure. It appears to have been constructed in four different stages. The original shrine of Desheshvara appears to have been a small architecturally insignificant structure built over a Linga in depression during the Chola times. During the period of Hoysala Narasimha III the whole place must have been converted into an *agrahara* with the Desheshvara temple improved and enlarged by the addition of a large granite structure of the Shankareshvara built very close to Desheshvara. The inscriptions in the Desheshvara temple range from the Hoysala to the Vijayanagara period and the deity is also mentioned as 'Desinatha'. The Shankareshvara temple bears on its wall of the *garbhagriha* a long inscription dated 1277 A.D. of Hoysala Narasimha III speaking of an official Sankanna, son of Vijeyanna of Mogur, who built the temple and the new township i.e., *agrahara*. The *garbhagriha* has a Linga. The *navaranga* contains cylindrical pillars and the images of Surya, Vishnu, Saptamatrikas etc., are placed in it. During the times of Krishnadevaraya and Achutaraya additions appear to have been made by the Hadinadu and later rulers. Inside the *prakara* are some octagonal Chola pillars with vase shapes also. Facing the temple is the Nandi Mantapa. The wooden doorways of the Vijayanagar times have the fine carvings depicting Shivalilas. Behind the temple are five cells in a row, all having Lingas. One more small enclosure beside it has a beautiful image of Kala Bhairava (standing) in *tribhanga* form with a serpent around the neck. The *prabhavali* of the image has a floral *torana* and *makaras*. To the left of the main *sanctum* is the Ammanavaragudi having fine wooden doorway. There are also small shrines of Anjaneya and Chandikeshvara inside the *prakara* of the

Shankarashvara temple. At a distance from this temple is a Jaina Basti, locally called the Vrishabhanatha in a highly dilapidated condition. The records testify that there were two *bastis* dedicated to Adinatha and Parshwanatha. An inscription over the *panipeetha* of the Adinatha Basti is of 10th century characters speaking of a woman (name lost) daughter of Jakkiyabbe installing the image and also one Jaina teacher Bharata Pandita of Mula Sangha and Deshiyagana of the place. Nearby are many Ganga pillars with cylindrical form etc. A record on the pedestal of the Parshwanatha in the Parshwanatha Basti (also called Dodda Basti) speaks of the renovation effected by the Gavundas of Mugur during 13th century etc. Other temples of the place are Raakaasamma, Veerabhadra and Hettavvekallu, the last named locally called as the mother of the Saptamatrikas. It has only a *peetha*. Opposite the Adinatha Basti is the *gadduge* of Manteshwamy and beside it is the Raghavendra Vrindavana founded recently. Nearby on the T. Narasipura Road, one km away beside the road are seen remains of a fallen shrine with two cylindrical pillars and a leaf shaped *panipeetha* having an unpublished inscription of Ganga times. Nearby is a record dated 1367 A.D. which refers to the rule of Bukkaraya. There is a hero-stone with letters (in 14th century characters) on the same road recording the death of a hero (name lost), while protecting his master Madappa when the latter was attacked by 40 thieves on their way to 'Talemale' (perhaps Male Mahadeshvara). Mugur has a tank locally called Babakere, where a *urus* also takes place. The place has a mosque.

Mullur (Heggadadevankote tq; P: 628) located at a distance of 24 km from H.D. Kote has a big Lakshmikanthaswamy temple built originally in Hoysala style. It had originally a *garbhagriha* and an *ardhamantapa*, and the *navaranga* is perhaps a later addition by the Mysore rulers. There is a spacious *mukhamantapa* also in the same style. An inscription dated 1625 A.D. on the *dhvajasthambha* speaks of Chamaraja Wodeyar of Shrirangapatana setting up the lamp-post. The Lakshmikantha image is about one metre tall and has Hoysala features. In a niche in the *navaranga* is an image of Ramanuja and the ceilings of the *garbhagriha* and the *ardhamantapa* have lotus pendants in the centre. The *shikhara* over the *garbhagriha* is in Vijayanagara style. The ground plan of the *garbhagriha* is stellar and on its outer walls are images of Lakshminarayana, dancing *kubjas*, Tandava Ganapati, Narayana (standing) over 20 partly worked out figures such as Dhanvantri, Kodanda Rama, Tandava Saraswati, dancing Yaksha, etc. Other temples of the place are Anjaneya, Arkeshvara, Amruteshvara (both of Vijayanagara times), Basaveshvara, Kamma and Ganapati. The *jatra* at the Kamma temple is held for 15 days after Ugadi.

Mysore (hq of tq, dt and Rev. Division; P: 4,79,001) is in south-western direction from Bangalore at a distance of 130 km from the State

capital. The city covers an area of 37.30 sq.km, having Municipal Corporation (10-7-1977) and earlier had a municipality from 1862. The place is 763 metres above msl and hill ranges surround it from the north and south. The city is actually in a valley. The Chamundi Hill is to the south-east of the City. The place is referred to for the first time as 'Mysooru' in an inscription from Kadalur (Mandya dt) dated 962 A.D. and its surrounding areas were later known as Maysunadu or Mysoorunadu-70. It is described as the place where Mahishasura was killed by Chamundi, but the Chamundi temple and the name Chamundi Hill itself are of a very later origin. 'Mahisharashtra' mentioned in Ceylonese chronicle *Dipavamsha* associated with Maurya Ashoka's missionary activities is identified with Mysore, but some scholars identify the same place with Mahishmati region in M.P. Not much is known of the place as such except reference to it in inscriptions of later part of Ganga rule. Associating 'Maysu' (in 'Maysuru') with *mahisha* (buffalo) appears to be difficult. *Mayu* in Kannada is an antelope, and nothing further can be said of the etymology of the placename. The earliest inscription found at Mysore is from the Chamundi Hill dated 950 A.D. Though this record is not found now, this had been noted by scholars to indicate that the Mahabala temple had been built by the Gangas. The Hill is known as the Marbala or Mahabala Betta in records and literary works till the 17th century and the Mahabala temple is older than the Chamundi temple. Later Mysore rulers appear to have given more prominence to Chamundi and her temple grew in importance and the Hill came to be named after Chamundi. The long rule of the Gangas was ended by the Cholas and this region was in the Mudigonda Chola Mandala. Mysore sometimes was also a part of the kingdom of the Chalukyas of Varuna (10th century) and one of their inscriptions (of prince Narasinga) is seen at Kukkarahally. They were feudatories of the Gangas. The Cholas made inroads into the territory by the end of the 10th century and ruled over the region for over a century. They were driven out by Vishnuvardhana in about 1114. The Cholas are believed to have built the Someshwara and the Lakshmiramana temple at Mysore and also a tank, called for long as Cholakere. "The Cholakere is probably identical with, or the nucleus of the extant Doddakere" says C. Hayavadana Rao. There are two Hoysala records one dated 1127 of Hoysala Vishnuvardhana himself, and another of Ballala II dated 1211 at the very Mahabala temple mentioned above at the Chamundi Hills, and they made some additions to the existing temple. The image of Chamundi and of Lakshmiramana are of Hoysala times. The Hoysalas were followed by the Vijayanagara Emperors. During Vijayanagara times Narasanayaka granted the village Daliga in Maysurusthala to the temple of Lakshmiramana of Maysurapura (town) in 1499. The Mysore royal family, a feudatory of Vijayanagara built a new fort at Mysore in 1584 (by Bettada Chamaraja Wodeya) and made Mysore its headquarters. Bettada Chamaraja called the place 'Mahisura Nagara' indicating the elevation of the place to the status of a major town, which the place had not

been till then. Raja Odeya (1578-1617) made Shrirangapattana his capital in 1610. *Kanthirava Narasaraja Vijayam* during the 17th century describes the town thus: To the south of this town which is resembling Alokapuri is the Mahabala Betta. Many *yogis* are engaged in penance on this hill. Here are images of Mahabala and seated Chamundi. Outside the town is a tank called Kittalegere. Around the town is the fort and inside which are streets of various groups of the people. The palace looks like the Mount Meru. There is a shop street among the streets round the palace, where jewellers also have shops. He also speaks of the streets of the florists and of the prostitutes, and also the temples. "By the grace of Chamundi the boys of this town are all warriors", the work adds. Devaraja I (1662-72) caused the steps to the Chamundi hill laid and the famous Nandi monolith on the Hill engraved. A *gopura* was added to the Trineshwara temple by him. Tipu caused the fort around the palace to be dismantled and built a new fort around a new extension called Nazarbad. The Maszid-e-Nawab Saheb (ground floor) mosque also appears to be a creation of this time. There is also a guest-house of his times nearby across the Chamaraja Road. In 1799, Mysore became the capital again when Krishnaraja Odeyar III was recognised king. He expands the Chamundeshwari temple, erected its entrance *gopura* and built the Prasanna Krishnaswamy temple in the palace premises. The colourful Dasara Festival was started in Mysore by the prince. The administrative capital was shifted to Bangalore by the Commissioners when Mysore's administration was taken over by the British in 1831. But, Mysore continued to be the seat of cultural and scholarly activities as the princes stayed at Mysore even after the Rendition in 1881. Railway connecting with Bangalore was inaugurated in 1881 and the railway workshop was also later started. In 1799, the old existing palace at Mysore was repaired and used. This was mostly a wooden edifice which was later gutted by a fire. A wooden model of this old palace is preserved in the new palace. A photograph of the old palace taken by an English soldier, John Birdwood is also available. The construction of the new palace was started in 1897 and it was completed in 1907. Piped water was supplied to the city in 1893. Mysore grew to be a modern city with the creation of CITB in 1903, and the city was provided with electricity in 1908. Mysore also grew as a centre of modern education with the creation of Mysore University in 1916 and an industrial centre after starting the K. R. Mills in 1922.

Monuments and buildings.—The most attractive monument which strikes the visitor to Mysore is the Mysore palace, completed in 1911 on the foundations of the old palace, destroyed by fire in 1897. It was designed by Henry Irwin, the architect of the viceregal lodge at Shimla, and is said to be modelled on the Vijayanagara Palace at Chandragiri in layout. It cost Rs. 41.47 lakhs then. The exterior of the palace is having Indo-Sarcenic features with a series of domes and arches. The building is 245 feet in length and 156 feet in breadth. The gold-plated dome at the centre is about 145 feet from the ground. This three-storeyed structure has beautifully designed

square towers at various cardinal points covered by domes, some of them of ochre colour. Many varieties of stone like granite, gneiss and trap, of dark grey and ochre colour have been used and craftsmen from Jaipur and Agra and also local workers were engaged. The frontage, as one approaches the building has one porch meant for housing carriages. From here, a passage leads to an open quadrangle at the centre. The frontal open space which is wide and the open quadrangle in the middle of the building provide natural air-conditioning arrangements to keep the various parts of the building cool, as free flow of breeze is contemplated. Domes, parapets, balconies, verandahs, minarets, cupolas and arches combine harmoniously to make the building a veritable creation of art of lasting beauty. To the south part of the building is the marriage pavillion or the *Kalyanamantapa* with a central octagonal gabled roof, covered by stained glasses. Tall slender cast iron pillars are arranged in groups of three at the corners of the central octagone. These iron pillars were got wrought at Glasgow in Scotland. The stain glasses in beautiful geometrical patterns with peacock *motif* dominating in the ceiling were creations of local artists under the guidance of foreign experts commissioned by Walter Macfarlane and Co. of Glasgow, who had designed and completed it. The flooring of this magnificent *Kalyanamantapa* has artistic geometrical patterns created by using glittering glazed tiles imported from England. The building has gorgeous chandeliers of Czeckoslovakian make. The *kalyanamantapa* is the marriage hall where marriage of members of the royal family were consecrated. On the one side of the hall is the *gombe totti*, literally meaning 'hall for dolls'. On the one end of this corridor is displayed the wooden model of the old palace, and after this are various marble statues of foreign origin, which were presentations to the members of the royal family by the visiting foreign dignitaries. Next are some of the statues and images which are creations of local artists. The various *birudu bavalis* or insignia of royalty taken in front of royal processions are displayed next. There are also fine images of Chamundi, Krishna and Ganapati soon after. The golden *howdah*, a veritable piece of art with fine engravings, is on display here. This is used in Dasara procession, and weighs 80 kg. A passage behind the *gombe totti*, leads to the long art gallery, a row of mural paintings surrounding the *Kalyanamantapa*. There are 26 paintings in all, depicting mostly scenes of the Dasara procession, done with the help of actual photographs taken during the procession. They were painted by the local artists of Mysore during the 1930s and 1940s and the painters were S. Shankara Raju, K. Keshaviah, S. N. Swamy, Y. Subhramanya Raju, S. R. Iyengar and Y. Nagaraju. In a room on the same floor is the armoury, in which tarditional arms like *vyaghra nakha*, *vajramushti*, swords used by Haider, Tipu, Kanthirava Narasaraja I (a belt-like one), javelins, discs and other weapons are preserved. The ceiling of the room has wonderful wood work on teak done by Gudigars from Shimoga district. The royal throne with captivating art work on its gold plates

is displayed during the Dasara festival, is also preserved in the palace. On the second floor is the Diwan-i-Am Durbar Hall 155 feet long and 42 feet broad. The painting of eight manifestations of Shakti are displayed here, being works of Sthapathy Siddalinga Swamy. 'Sita Swayamvara,' an original painting of Raja Ravi Varma can also be seen. The ceiling of the hall has wonderful stucco decorations which are gorgeously painted. The hall has colonnades of thick pier-like pillars, each formed by combining tall bottle-shaped columns, tastefully painted. On the same floor to the south is the Amba Vilas, the Diwan-e-Khas which has beautiful doors at the entrance with inlay work. The central nave of this columned hall has stained glass ceiling, supported by metallic bow-shaped beams and bars. The floor has *pietra dura* work done by artists from Agra by using semi-precious stones for inlay. The pillars, walls and ceiling have artistic stucco decorations and have been tastefully painted by K. Venkatappa, using gold, blue and red colours, blended harmoniously. The whole palace and many other buildings around it including temples are surrounded by a fort with tall granite stone walls. The fort was built again after 1799. All these buildings and the artistic gateways are lit with electric bulbs in tune with their contours, and the illuminated palace at night is a magnificent sight. The frontal Jayamartanda Gate is a fine well-designed structure. There is a wide open space from this gate till the palace.

Of the temples in the palace complex, the *Kodi Bhairava*, once on the bank of Doddakere (formerly called Devarajasagara) is now in the palace premises to its north-east. It has a four-armed Bhairava statue half-a-metre in height. The founders of the Mysore royal family, Yadu and Krishna are said to have stayed here before proceeding to fight the Karuganahalli chief, according to tradition. Now it is a very small shrine, renovated during the present century. Nearby, to the north is the famous Kodi Someshwara temple said to be of Chola times, but fully renovated. Of the two shrines in the *garbhagriha*, one has Linga and another has Parvati (Somasundari) and in between the two, in a niche is Narayana image, a small one. These two images were installed by Queen Vanivilasa Sannidhana. There is on the outer wall, an image of Dakshinamurthi, enshrined in a niche. A *dargah* of Mansuz Diwanshah Wali is near here. In front of the palace, facing West is another old huge temple of the Tirunayaneshwara, which was being damaged by tank water, and was brought into the ambit of the fort by Kanthirava Narasara I, and Devaraja I strengthened its surroundings. The temple is called Trineshwara and it was said to have been worshipped by Sage Trinabindu, and $\frac{1}{4}$ metre tall image of this sage is installed to the left of the entrance of the vestibule. But Trineshwara could be short form of Trinayaneshwara (the three-eyed). The *prakara* has a huge *gopura* (built by Kalale Nanjaraja in 1753; My 85) and in the niches

there are images of Ganapati and Bhairava. Of the several shrines around the temple inside the *prakara* are those of Parvati (Tripura Sundari), Chamundi, Surya and five Lingas all ascribed to Kanthirava Narasaraja I. A marble image of Acharya Shankara is here, installed during this century. The temple proper has a *garbhagriha*, an *ardhamantapa* and a *navaranga* with two entrances one at the west and another at the south. The outer wall of the *navaranga* has two niches which enshrine Dakshinamurti and Virabhadra and the stucco work on its walls indicates its Vijayanagara origin. There are also *bhakta vigrahas* of Kanthirava Narasaraja I and Devaraja I in a niche in the *prakara* facing the south entrance to the *navaranga*. There are two framed glass paintings of Tandaveshwara and one framed painting of Girija Kalyana in the temple.

The Lakshmiramana temple in the fort is described as Nambinarayana of Chola times. But the image in the *sanctum*, about one metre in height is of the Hoysalas, with *shanka* and *chakra* in lower hands, and a cell to the right has Lakshmi image, seated, called Aravinda Lakshmi. There is also a beautiful figure of Venugopala, more than a metre in height here in this cell. The temple has a *prakara* and the *gopura* which was originally built by Raja Wodeyar and there is a two-feet tall *bhakta* image of his to the right of the *gopura* facing the temple. The priest of the temple tried to poison Raja Wodeyar through *teertha* that was administered, but Raja Wodeyar's intense devotion made the poison ineffective. This tradition is indicated in a record here. It also says that the *gopura* was renovated by Krishnaraja Wodeyar III, and it is five-storeyed with five *kalashas* atop. Inside the *prakara* is a small pavillion where Krishnaraja Wodeyar III was crowned in 1799. There is also a temple of 'Hoysala times', not built by the Hoysalas but by Dewan Purnaiah in 1809 by using the materials of some ruined Hoysala temple from Shimoga dt. This is the Varahaswamy near the south gateway in the fort, the image of which was brought from Shrirangapattana where Chikkadevaraja Wodeyar had built a temple. The prince had actually secured the image from Srimushnam in Tamilnadu, and the temple had been damaged in Tipu's times. There are also images of Vedanta Deshika and Manavalamuni, donated by Krishnaraja Wodeyar III. The inner wall of the *prakara* has a painting ('Rama Pattabhisheka') drawn in 1865, now retouched and framed. The *navaranga* has images of Ranganatha and Vishwaksena and paintings of *Mahabharatha* and *Ramayana* themes. The temple has a fine *gopura* at the entrance and beautiful stucco work. The doorways of the *garbhagriha* have well-decorated designs of Hoysala workmanship. This is a granite structure. Beside this another star-shaped Hoysala temple in soapstone, similarly reconstructed, housing the female deity. The Prasanna Krishnaswamy temple is a creation of Krishnaraja Wodeyar III

in 1825 and it has a long inscription of his giving all details of his achievements. The main deity is Child Ambegalu Krishna. In the right and left of the main shrine are shrines of Satyabhama or Andal and Rukmini or Pendevi said to be brought from Terakanambi, and originally of Kanchi. It has also paintings and many metallic images including that of sage Atri. There are also in the *navaranga* shrines of Lakshminarasimha, Varadarajaswamy, Venkataramanaswamy, Ranganatha, Cheluvayaswamy, Rama, Lakshmana and Seetha (in one shrine) and also of Vishwakshena and Nammalvar. There are also five stone and four metallic images, two of them of Krishnaraja Wodeyar III himself (one stone and one metallic) and the rest of his queens, all labelled. The paintings on the walls of *navaranga* are of Bhagavata themes. There are two fine wooden lattice windows here. The Prasanna Venkataramanaswamy temple near the west of the fort is ascribed to a Maadhwa saint called Subbaraya Dasa whose statue is found in the temple. This monument of 1825 has paintings of many princes of the royal family including Krishnaraja Wodeyar III and Dewan Purniah. The Anjaneya shrine in it also has paintings of Vyasa, Madhvacharya, Garuda, Hanuman, etc. Of the three inscriptions here, one of 1836 gives details about Subbaraya Dasa. To the west of the fort is the Prasanna Nanjundeshwara temple built by Queen Devammaji according to a record of 1821. She built the temple in the days of Krishnaraja Wodeyar III and founded the Lakshmilasa Agrahara, 21 scholars being the beneficiaries (My 1). To the north of the palace, near the fort entrance is the noted Kote Anjaneya temple. The image here is said to have been brought from Belagola, a place nearby in Mandya dt. To its west is a Ganapati temple. In the Old Agrahara area is a Vishweshwara temple built by Sardar M. Kantaraje Urs, former Dewan, seven decades ago. Here, there are some queer modern inscriptions introducing contemporary details of Mysore State (with 28,000 square mile area and 40 lakh population, etc) and also of the world. There are also shrines of Ganapati, Durga and Parvati here. In the palace complex are considerably huge modern temples of Gayatri (1951) and Bhuvaneshwari (1953), built by Jayachamaraja Wodeyar after he lost royal power. They were designed by Sthapathi Siddhalingaswamy, and both stone and R.C.C. are used in their construction. In the Old Agrahara, the prince also built the Kamakameshwari temple. The images in these temples are creations of the above Sthapathi himself or his disciples. On a corner of the tank, behind the exhibition ground is a very interesting pavillion, originally a water regulating gate. A watch tower with a dome is built over it. Its pillars are artistic and on the *kapota* of the *mantapa* is a very interesting sculptured panel, depicting the court of a king. On the other side of the road nearby is the royal cemetery, Madhuvana, with many artistic memorials to the members of the royal family. There is also a small Veerabhadra shrine near it. Mysore City had 196 temples according to a Survey of the year 1966 mostly modern structures including the one built by Bidaram

Krishnappa, where music concerts are held during Rama Navami. Of these 44 were Shiva temples, 23 Vishnu, 27 Rama, 11 Anjaneya, 11 Siddappaji, and 47 of various female deities. Various caste groups also have their own temples like the Madivala Machiah temple on the Kukkarahalli tank road or the Kalamma temple of the smiths in the Kalamma temple street. Near the latter is the Chaudeshwari temple of the Devangas which is atleast 400 year old and renovated recently. Formerly a stucco figure was being worshipped and now a stone image, four-handed and seated, is installed in the *garbhagriha*. Kukkarahalli has an old Maruleshwara temple now renovated, but appears to be of the 11th century according to an inscription. There are five Saptamatrika figure here. *Siddalingapura* just outside the Municipal limits on the Bangalore road has a huge Chandramauleshwara temple of the days of Krishnaraja wodeyar III. The stucco figures in the *hara* at the outer wall and the beautiful stucco designs on the ceiling which are painted, are of good workmanship. The place was formerly called Chandrapura, but the name was changed after some land grants in the village to Siddalingaswamy of the Suttur Matha. *Eeranagere* behind St. Philomena's Church has a small ordinary Mahadevamma shrine and there are scores of herostones and *mahasati* stones around it. This must be the Veerara Keri mentioned in an old inscription. On a few of these stones writings were visible, some of the 13th century, and some of the stones can be even of an earlier period.

Of the nearly 80 mosques in Mysore, one on the Chamaraja Double road is the oldest. It is to the north of an old building described as Tipu's palace or guest house and it is situated amidst a beautiful garden, and has fine dome and minarets. This is called Maszid-e-Nawab Saheb of Tipu's times, and a new mosque above that has been built during this century. The Halain Moimen mosque (modern) in Shivarampeth is a considerably big mosque in Mysore in the heart of the City. The Badi Maszid has been of late expanded and is a very attractive building. It is in the area called Lashkar Mohalla, and was in use, though small in size then, from the 18th century. The Hayatsab mosque near the Jail and the Kamani Darwaza mosque in Lashkar Mohalla are notable structures. The Kutchi Moimen mosque in Dodpeth (Ashoka Rd) was built nearly a century ago by the traders from Kutch (Gujarat) who have settled down in Mysore. This is a highly attractive structure. Another century-old building is Maszid-e-Azam on the Ashoka Road which has two beautiful highly embellished minarets. The mosque is surrounded by artistically designed iron railings, serving as compound. Another notable mosque in the centre of the City is Khakishah Mosque built by a celebrated wrestler Khakishah whose tomb is also found near the mosque. The Darga-i-Maszid on the Sade Road is one of the biggest mosques in the City. Jamia Maszid also called Badi Maszid is on the Irwin Road. There are 15

dargahs in Mysore of which the one of Hazrat Imamshah Wali near the Divisional Commissioner's office is the most notable, and numerous people visit it on Thursdays and Fridays. The Mansuz Diwanshah Wali *dargah* on the palace ground is visited by hosts of people on the Moudays. The *uruses* at these two places are attended by 50,000 people each and a *qawwali* recital and other programmes are held on the occasion. There is a female saint Hazrath Saidanima, whose *dargah* is seen behind the ESI Hospital.

The most attractive and imposing Church in Mysore is the Roman Catholic St. Philomena's Cathedral on the Ashoka Rd. The original St. Joseph's Church built here in 1840 was reconstructed and renamed as St. Joseph and St. Philomena's Cathedral. This Gothic structure is said to be modelled on St. Patrick's Cathedral, New York and the Gothic Church at Cologne in Germany. The two tall imposing pointed towers in its frontage, rising to the height of 165 feet, attract the attention of the passer-by from a considerable distance. Designed by French architects, its foundation was laid by Krishnaraja Wodeyar IV in 1933. The huge church has a crypt in which there is a statue of St. Philomena (a third-century A.D. saint from Greece) in sleeping posture in a catacomb like cell and a piece of her bone is preserved here at the centre of a beautiful shield. There is also a piece of her drapery. The interior of the Church with its marble-faced walls, attractive colonnade and stain glasses with glass paintings (made in France), such as crucification of Christ and John the Baptist baptising Christ etc. are wonderful works of art. T. R. A. Thamboo Chetty is said to have brought the piece of bone and drapery of the Saint from Magnano in France. The St. Philomena Feast here is very famous to which thousands throng. St. Bartholomeo Church is the oldest church in Mysore on the Ooty Rd. built by the Europeans in 1834. The Wesleyan Mission Church built in 1870 is at Nazarbad, now part of the Church of South India. There is also the Hardwicke Church near the Hardwicke School. There are four more churches of the Catholics in the City, the St. Teresa's (1923) near the Silk factory, Sacred Heart's at Yadavagiri (1963), Our Lady of the Poor (1974) and the St. Antony's Church at Gayatripuram (1982). Nazarbad has St. Gregory's Church of the Orthodox Syrian Christians.

The Shantishwara Basadi in the City appears to have existed from at least the 18th century when some inscriptions on vessels are taken into account, and they were gifts from the palace. (A later record claims the image to be a Chola installation). In addition to the stone images of Shanteeshwara Teerthankara, Sarvahna Yaksha and Yakshi Kushmandini, the metallic image of Ananthanatha said to be donated by one Devaraja Nripati of the Arasu family in 1894 (My 11) is also found here. Its pillars are of Vijayanagara style. It was formerly in the palace complex, but was rebuilt outside in 1866. It is in Santhepeth area beside

the Banumaiah's College. In the heart of the city is also the Parshwanatha Basti dated about 1904. There is also a *basti* of the Svethambaras to the east of the watch tower on Ashoka Road (Mahaveeranagar) with North Indian *shikhara*. Chamundipuram has the Jaina Brahmana Basti with Parshwanatha as the main deity.

Of the Mathas in Mysore, the Prakala Matha very near to Jaganniohan Art Gallery is a beautiful and imposing building (1903) and a seat of the Srivaishnavas. Sri Lakshmi Hayagriva is worshipped here. Shri Abhinava Shankaralaya on the Harishchandra Road in Kille Mohalla is attached to the Sringeri Matha and has a beautiful statue of Sri Sachidananda Shivabhinava Nrisimhabharati Swamy who passed away in 1912 and the place is described as his birth place. There is also a branch of the Suttur Matha on Ramanuja Road, an imposing building. Sri Jagadguru Nagalinga Matha of the Vishwakarma community on the Ramanuja Road is another fine structure which is also a centre of artistic activity as Sthapathi Siddalinga Swamy noted Sculptor was its head and he passed away in 1952. The Uttaradhi Matha of the Maadhwas is in the Kille Mohalla on the Uttaradhi Matha Road. There are the *vrindavanas* of Satyasankalpa Teertha (1840) and Sri Satyasatushta Teertha (1841) in this Matha. The Yatiraja Matha of Melkote has a branch at Yadavagiri. In Ramavilasa Agrahara opposite to the Parakala Matha is the Ahobala Matha of the Srivaishnavas, said to be founded here during the 18th century. It has a shrine of Narasimha. In the Kille Mohalla, the Hosa Matha, the Nilakantha Swamy Matha, the Kuderu Matha and the Kunduru Matha are seen, and all these are of the Veerashaiva tradition. The Panchagavi Matha at the foot of the Chamundi Hill on the Nanjangud Road, the Japada Katte Matha on the Ashoka Road, the Shivayanamah Matha on the Devaraja Urs Road, the Annadaneshwar Matha on the T. Narasipur Road, the Namasshivaya Matha on the Ramanuja Road, the Talur Matha, the Madivalaswamy Matha and the Dandikere Matha are other Veerashiva centres in the city. The Ramakrishna Asbrama in Yadavagiri, built in 1931 is another notable socio-religious centre. The Arya Samaj functions from its premises in the Kotwal Ramiah Street in Devaraja Mohalla. The Kabir Matha is at Mandi Mohalla. The Ganapathi Sacchidananda Ashrama on the Nanjangud Road has a modern Dattatreya temple. There are Raghavendra Vrindavanas, one on the Narayana Shastri Road, another at Krishnamaurtipuram, etc. (for details see Chapter III). Mahaviranagara has the Rajendrasuri Dhyana Mandir of the Jains. The Brahmakumaris Ishwariya Vishwavidyalaya have their beautiful structure on the Chamundi Hills.

Of the other fine buildings in Mysore, mention must be made of the Jaganniohan Art Gallery, originally a place built in 1861 and now housing a museum in three storeys which houses paintings, sculptures, musical instruments and other antiquities. Its hall was the venue of the Representative Assembly meetings after 1923, and the crowning of Krishnaraja Wodeyar IV

was held here. Its walls also painted, have some boards connected with games like chess, beautifully and thoughtfully drawn. Its valuable art collection includes works by Raja Ravivarma, Ramavarma, Ravanindranath Tagore, Ishwardas, Subbukrishna, M. Veerappa and K. Venkatappa, Paintings of European artists like Jiladin Ville of Germany, Sterling from England, Colton from Italy and Nikolay Roerich are also seen here. The Lalitmahal in enchanting surroundings with a green cool avenue leading to it was once a palace built in the background of the Chamundi Hill. Now, it is a hotel, but once it was used to accommodate royal guests. Its imposing dome is modelled on the St. Paul's Cathedral of London and it has a very attractive banquet hall and ball room. The Lansedown Building (1892) constructed in memory of Viceroy Lord Lansedown, the Town Hall (1884) built in memory of Dewan Rangacharlu, the C.F.T.R.I. building (once a palace called Cheluvamba mansion, constructed in baroque style), the imposing Oriental Manuscript Library (originally called Victoria Jubilee Institute), the district court building (1895, modelled on Chicago's Exhibition Building), the Public Office Building (1895, also called Athara Cutchery which houses the Deputy Commissioner's office now, and where Representative Assembly meetings were held till 1923), the Crawford Hall, the Maharaja's College (1893), the Chamarajendra Technological Institute (1913), the K.R. Hospital (1913), etc are some magnificent buildings in the city. The Mysore Zoo (for details see p. 52), the Railway Museum, and the Archaeological Museum in the Ancient History and Archaeology Department and the huge folk arts museum in the cool campus of the Mysore University called Manasagangotri are some other spots of interest. The statue of Sri James Gordon (Commissioner and Resident of Mysore) in front of the Public Office Building, that of Chamarajendra Wodeyar, Krishnaraja Wodeyar IV (1952; sculptor R. P. Kamath) and M. Venkatakrishnayya are notable attractions. The statue of Chamarajendra Wodeyar was wrought in Italy, but as its face did not resemble the prince, its head was later shaped separately by noted Indian sculptor from Bombay G. K. Mhatre, and it was fixed on the original torso. There are a number of parks in the city like the Curzon Park, Nishat Bagh, etc. (See Chapter IV). Mysore has a film studio, the famous Premier Studios. Dasara is a very attractive festival in Mysore followed by the *jatra* (See Chapter III) of the Chamundi temple. Dasara attracts lakhs of visitors from all over the globe. The Ideal Jawa factory, the Vikrant Tyres etc. are some modern industrial units. The City has a race course also.

The Chamundi Hill near Mysore is 1,074 metres above sea level, and though very near to Mysore is governed by a separate Notified Area Committee, and is not a part of the City Corporation. The hill was called Marbbala Betta or Teertha earlier and its huge Mahabala temple is originally a Ganga monument expanded later. The *ardhamantapa* itself appears to have been added or renovated by the Hoysalas where lathe-turned pillars are seen, and the *navaranga* also has lathe-turned pillars. There are

beautiful Saptamatrika images and also of Nataraja, Parvati and Bhairava, all of Hoysala workmanship and an image of Vishnu of the Ganga times. In the niches behind are housed Dakshinamurthy and Mahishamardini, the latter a Hoysala image. Of the many images housed in a longish hall on the back corridor, there are some of the Dikpalas like Indra and also of Bhikshatanashiva appear to be Chola. The Brahma image is of the Ganga times. Its frontal *mantapa* was built during the 17th century. Inscriptions found here have already been discussed. The Chamundi temple, rose into importance later, as Bola Chamaraja (1572-76) who on a visit to this temple is said to have been struck by a lightning, and though his life was saved, he lost his top hair and became *bola* or bald. Since then, perhaps the royal family took the deity seriously and Chamundi is described as the family deity of the rulers. Dr. M. S. Nagaraja Rao has opined that the seated deity here is of Hoysala workmanship. The temple came to be expanded during their times and grew to be a huge structure, and Krishnaraja Wodeyar III added to it the *gopura*. Even Haider and Tipu paid respects to this temple and there are silver vessels said to have been donated by Tipu, and Haider is believed to have stopped the human sacrifice practised here. There are large *bhakta vighras* of Krishnaraja Wodeyar III and his three queens. An average of 5,000 people visit the temple daily. The *jatra* of the temple takes place soon after Dasara and on Ashvayuja Poornima car festival takes place. In the nearby tank called Devikola, *teppotsava* takes place in the night while the *utsava murthy* is taken round on a decorated raft, fully illuminated. Chamundi is called Chamayi in folklore and is described as the consort of Nanjayya (Nanjundeshwara) of Nanjangud. In front of the temple, there is a cement statue of Mahishasura, about 3½ metre tall. The hill is reached up by road now completed in 1916 but formerly one had to climb steps, caused to be laid by Devaraja Wodeyar I (1662-1672) who also caused the creation of the huge monolithic Nandi half way to the Hill. The Nandi image is 16 feet tall at the front, and 25 feet in length from front to back, beautifully wrought with fine decorative ornaments round its neck, and its head held majestically. A fine aerial view of areas round Mysore can be had from the hilltop including the vast K.R. Sagar, which is the dam across the Cauvery in the neighbouring Mandya dt not far away from Mysore. There is a temple called Markandeya Ashrama and a tank called Nagateertha on the hill. The former has a Linga installed in it. Vasuki is said to have rid himself of a curse at the Nagateertha. Shrirangapattana in Mandya dt is also near to Mysore.

Uttanalli, nine km from Mysore, has a temple of Jwalamukhi, described as the sister of Chamundi. This place is actually behind the Chamundi hill ranges and the temple is on a small hillock. The four-armed deity has *dhamaru*, sword, javeline and a bowl in her hands. Nearby is the Siddheshwar temple in the same compound. There is a Bhairava statue 3/4 metre tall, of Hoysala workmanship in it. A hero-stone in the *navaranga* of the temple of the Goddess has a man seated on a horse, described as

Maranayaka of Karuganahalli (the place being very near from here). In a niche in the compound is another Bhairava image and two small hero-stones. Below the hillock are three hero-stones and a huge tank. The short *dhvajasthambha* of the temple has very small worn out figures of 12 Adityas. *Jatra* is held at this temple in Magha when 10,000 assemble.

Nagarle (Nanjangud tq; P: 2,963) is situated on the Nanjangud—T. Narasipura road (10 km from Nanjangud) and is mentioned as 'Nageraja' in a Ganga record from the same place in 10th century characters. The place has an old Narayanaswamy temple later converted into an Ishvara temple and the main image is in the Someshvara temple. The temple of Narayanaswamy originally must have been Ganga as a record on a slab near the southern doorway of the temple speaks of certain grants made by one officer Vidyadharayya to the Nannayya temple with the permission of Permmadi, the Ganga King etc. One more record of the same period (970-71 A.D.) over the pedestal of the *dhvajasthambha* speaking of its installation by one official Rachama, the son of Nilabbe. It has a *garbhagriha*, an *ardhamantapa*, a *navaranga* and a *mulhamantapa*. But, as the temple and its surroundings are in a bad shape, its origin could not be identified. Other temples of the place are Brahmarambha, Maramma and Basaveshvara. The Brahmarambha or Malagarasamma temple is actually of the Saptamatrikas, perhaps of the Ganga times. A record to the north of the doorway is damaged and refers to Vidyadhara and the twelve Gavundas of Nagerala, also in 10th century characters. The village proper has a fallen *basadi* of the Hoysala times with only a fine Parshwanatha (standing) image (with Hoysala features) remaining. The celebrated Kannada poet, Devalapura Nanjunda hails from this place.

Nanjangud (tq hq; P: 34,939) is a holy place (25 km from Mysore) described as Garalapura, famous because of the huge Nanjundeshwara or Srikantheshwara temple of the place. Sage Gautama is described to have stayed here. The town is on the right bank of the river Kapila or Kabini, but not far away from the town is the Sangama where the Kabini and the Gundlu rivers join and the spot is called 'Parashurama Kshetra', where Parashurama is said to have had himself expiated for the sin of beheading his mother. A stream called Churnavati over flowing from the tank joins the Gundlu or Kaundinya here. There is a Parashurama temple of the Mysore style, now renovated fully. The columns of the old temple are thrown behind the present temple and one of them has an inscription and all of them have relief sculptures. In the *sanctum* an inscription slab is being worshipped, but now an image of Parashurama is also installed. This quiet place has shrines of Maruti and a new Basaveshvara temple. Without a visit to this spot a pilgrimage to Nanjangud is believed to be incomplete. Nanjangud has been a taluk centre since the personal rule of Dewan Purnaiah and was made a revenue sub-division since 1956, after States' Reorganisation. The most notable temple and place of pilgrimage

at Nanjangud is the Nanjundeshwara temple, one of the huge temples of Karnataka, which has grown in the course of 1,000 years, beginning from the Ganga times till the 19th century. Nanjayya appears to be a folk God, later identified with Shiva described as Nanjunda. Nanja could have been even a living personality, later deified and Nanjangud literally means Nanja's residence. There are folk songs on Nanjayya, his consort Deviri and his affair with Chamayi or Chamundi of Mysore. The name Nanjunda is explained as Shiva who had partaken *halahala* or poison. (*nanju* + *unda*) and this Nanjunda who became Vishakantha became Shrikantha by digesting it. Thus the deity is also called Nanjundeshwara and Shrikantheshwara, and he is also described as one who, cures diseases (especially the incurable skin diseases) of his devotees, and Haider Ali addressed him as 'Hakim Nanjunda' as an eye ailment of his beloved elephant was said to have been cured by administering the holy *theertha* from the temple and the ruler donated an emerald necklace to the God. The Linga is described as installed by the sage Gautama, according to tradition. The *sanctum* at the interior is a dwarfish structure and cylindrical twin pillars in the inner *mantapa* indicate their Ganga origin. To its left is the shrine of Vishnu (Narayana with consorts) and behind the latter is the shrine of Chandikeshwara. To the north-west of this is the Parvati shrine with *sabhamantapa* in its front. Parvati image has Hoysala features. The *mantapa* in the front of the original shrine has lathe-turned Hoysala pillars to indicate that the *mantapa* was built perhaps during the 13th century. There is also a Natya Ganapathi image here in Hoysala style. Now many cells with Lingas enshrined in them have been created here by subsequent alterations on the sides. There is an inner enclosure here with a 17 metres tall five storied *gopura* and it is a creation of Vijayanagara times. The Parvati and Vishnu shrines also appears to be creations of this time or a little earlier (under Hoysalas) or they might have been renovated. To the North of this area is the Dandayudhapani Subramanya shrine and the image is seated on peacock with seven-hooded Naga serving as parasol on his head. There is an inscription on a slab near Vishnu shrine announcing a grant dated 1517 and the donor appears to be the father-in-law of emperor Krishnadevaraya of Vijayanagara, described as Veera Khatheya (must be Virappodeya) son of Chikkoji of Shrirangapattana. The four brick and stucco *shikharas* on the Nanjundeshwara Linga, Vishnu, Parvati and Chandikeshwara appear to be of Vijayanagara times. Later many addition have been effected by Mysore rulers and their officers and expansion work went on till 1900. The huge west-facing temple has a vast *prakara*, more than three metres in height, and the *prakara* is surmounted by a *hara* of stucco niches all round, each housing a stucco image of fine workmanship. The niches have very fine geometrical and floral designs. There are 122 images in all in them, each labelled, and they include the Dikpalas, Veerabhadra, ten forms of Dakshinamurti, seven forms of Shiva in Tandava, 16 forms of

Subrahmanya, 25 images of Shiva in sports (*leela*), 32 images of Ganapathi in various manifestations, the Saptamatrikas, etc. In the *hara* over the inner part of the *prakara* also these stucco figures are found. The outer *prakara* is 385 ft long and 160 ft broad, and covers an area of over 50,000 square feet. Western main *gopura*, with very tall granite pillars, built by one Nilgiri Muddanna in 1900 has many fine sculptures. The nine-storied tall *gopura* at the entrance is described as created by Queen Devajammanni of Krishnaraja Wodeyar III (in 1849) according to an inscription. The *gopura*, nearly 120 feet in height has fine stucco images and decorations and gold-gilded *kalashas* atop, seven in number, each about three metres in height, flanked by two horns. Inside, there is a vast pillared *mantapa*, the pillars in later Vijayanagara style having relief sculptures of Puranic themes. There are shrines of Nandi and Tandaveshvara in this outer *prakara* and to the right and left there are rows of shrines, housing a good number of images. There are more than 200 deities in the temple housed at various points and nearly half of them being Lingas. On the right side, along the *prakara* are installed the bronze images of Shaivapuranas, numbering 66, beginning with Sundarar, Kamalini and Appar. These fine labelled works are creations of Dalavayi Kalale Nanjarajayya during the 18th century and they are very nicely wrought. They are installed in groups of three, in 22 shrines. To the left is another row of Leelamurthys of Shiva. These are said to be creations of Krishnaraja Wodeyar III. For a student of Shaiva iconography these almost life size icons are highly educative. There are also fine stone *bhakta* images of Krishnaraja Wodeyar III and his four queens in a cell and another set of metallic images of his and his three queens, all labelled. The Nandi which is more than two metres in height on a pedestal to the north-east of Vasantamantapa was installed by Dalavayi Vikramarya of Mysore in 1644. The temple has many fine bronze *utsavamurthis* and a good number of *vahanas* of various size and shape, some of them are of silver and are of wonderful workmanship, mostly donations from the royal family of Mysore. They include a silver *turagavahana* (1830) and a *gajavahana* (1834). In addition to the monthly *rathotsavas* on full moon day, there will be *thiratha utsava* in October-November and *pancharatha utsava*, the major festival in March-April.

Another important centre in Nanjangud is the Raghavendra Matha situated on the road to the right of the Nanjundeshwara temple, said to have founded by Vibhudendra Teertha of the Kumbhakona Maadhwa (also called Poorvadi Matha) Matha by the close of the 15th century, and great *gurus* like Sudheendrateertha and Raghavendra teertha (1624-1671), the latter connected with Mantralaya headed this institution. The Matha has a very fine collection of Sanskrit manuscripts and a good number of copper plates, most of them announcing donations to the Matha by Vijayanagara rulers and other subsequent dynasties of South India including Tanjore and Madurai. One of them dated 1669 is to Raghavendra Teertha himself

by a Mysore prince. The Raghavendra Matha has a metallic image of Raghavendra Swamy instead of *mruttika vrindavana*. A scholarly research body named 'Parimala Samshodhana Mandala' is functioning in the Matha and is imparting Sanskrit classical education to the young students. There are the *vrindavanas* of Subodhendra, Sujanendra, Sujnanendra, Suprajnendra and Sukritendra Swamis of the Matha here. Other temples of the place are Chamundeshwari on the river bank and Ramalingeshwara opposite that. Near Gaurighatta are temples of Satyanarayana and Dattatreya. At Gaurighatta is a Mallikarjuna temple ascribed to the Cholas. Siddappaji's shrine and Lingabhattacharagudi where there are Keshava and Ishvara shrines are other temples of the place. There is a Shankaravilasa Matha of the Veerashaivas and Kannika Parameshwari temple of the Vaishya community in the town. There is a branch of the Sringeri Matha founded in 1920. There are also branches of Veerashaiva Mathas like Suttur Matha (housed in a beautiful royal building), Devanuru Matha, Honalagere Matha and Kendagannayana Matha. On Mysore Road is Mallayyana moolematha. The place has railways laid upto here in 1891 and then extended further to Chamarajanagar in 1926. Nanjangud is described as Dakshina Kashi or Varanasi of the South. There are many modern industries here like textile and paper units.

Narasamangala (Chamarajanagar tq; P; 1,445) situated in an interior place (24 km from Chamarajanagar) has to be approached *via* Amachavadi in a deviation road not fit for motoring. The place was an ancient *agrahara* referred repeatedly in several records from here as 'Narasihma-mangala'. The place has a beautiful living mounment of the Ganga times, locally called the Rameshwara temple. An inscription engraved on two slabs to the south of the temple speaks of Viraballala III, and refers to certain grants to the God Ramanathadeva of Narasihmamangala by several officials Bila Chokkayya, Bogayya Dannayaka and others. The structure has a spacious *garbhagriha*, a narrow *ardhamantapa* and a *navaranga*. The temple may be assigned to the 9th century A.D. and is comparable only with masterpieces of Shravanabelgola (Hassan dt.) and Talkad. The *garbhagriha* is quite spacious and a Linga (about 22 inches in diameter) with a flat top and pronounced edge is placed on a peetha about one metre square. The *shikhara* over the *garbhagriha* is in vesara style, reminding one of the Pallava style. The *shikhara* is composed of two series of turrets each having two storeys. The corner turrets are square and some have slanted tops. These are fine creations in stucco and there are stucco images of the same period which are wonderful creations. They include Shiva standing on Nandi's head, Tandaveshwara with Uma (seated), Gajasuramardana, Dakshinamurti, Vishnu on Garuda, Vamanavatara, Ugra Narasimha, dancing Brahma, seated Bhairavi etc done in neat drapery with symmetrical anatomic details. The stucco sculptures here represent nothing in excess but everything in proportion. The basement has the ancient rounded cornice which is present in Pallava and Ganga architecture and the top-most

cornice has rows of lions, sea-horses, Makara-headed fishes etc. The ceiling of the *ardhamantapa* has beautiful large relief sculptures of Yaksha playing with cobra and one more Yaksha in Yogasana, musical troupes and a variety of figures, expressing social themes. The *navaranga* has thick circular pillars with square bases, crowned by an abacus having an inverted lotus and their brackets have fine relief sculptures. One of the striking images here is that of a king seated comfortably and his queen standing beside him. The *navaranga* beams too have images representing dancing, moving, fighting or wrestling Yakshas in variety of poses with heads sometimes shaped like monkeys, elephants etc. The central ceiling of the *navaranga* which is flat and divided into nine panels is of beautiful workmanship. In the centre is Tandava Shiva on the body of Andhakasura with an attendant beating on a triple vase shaped *ghara*. Around Shiva are the Ashtadikpalas each accompanied by consorts and followed by attendants. On a highly damaged pedestal kept to the north wall of the *navaranga* is a large two-headed image of Parashurama of fine workmanship. To the south-west of the temple is a small Saptamatrika shrine. Inside are placed considerably large images of Saptamatrikas, Dwibahu Kartikeya, Daksha, Veenadhara Shiva, Surya (Chola features) and Parshwanatha (Hoysala features). The interior and the surrounding area of the monument are very neatly kept by the ASI and several antiquities are preserved here.

Parvatibetta (Gundlupet Tq.) See under Kandagala.

Periyapatna (tq. hq ; P: 10,309) which is 67 km from Mysore on the Mysore-Virajpeth road was named Piriyaaraja Pattana by Piriyaaraja of the Changalva dynasty in 1590 according to a record on the door frame of the local Chennigaraya temple. Earlier, the place was called Singapattana and sage Agastya is said to have visited the place as per tradition. Piriyaaraja rebuilt the old town by repairing its fort, and it might have been one of the capitals of the Changalvas during the last days and in 1644 the town and their territory was taken over by Mysore under Kanthirava Narasaraja, and the episode is described very effectively in a ballad called *Periyapatnada Ladhayi*. It was a place of many skirmishes between Mysore and Kodagu in the days of Haider and Tipu and they had imprisoned the Kodagu prince Doddadevaraja here for nearly four years. The place appears to have gained eminence during the Chola-Hoysala epoch when the huge Chennigaraya temple here is observed. It appears to have been established by the Cholas as its *garbhagriha* and *ardhamantapa* have Chola pilasters and the Keshava image in the *garbhagriha*, more than one metre tall appears to be a Chola image when its drapery is observed, but, it being a Hoysala image also cannot be ruled out. The *navaranga* has lathe-turned Hoysala columns. The *makhabhadrā* outside this has two platforms on either sides of the entrance pathway. It is on the door-frame of the entrance to the *navaranga* that the above-mentioned inscription is engraved, and beyond the *mukhabhadra* (outside) is an open *mantapa*

with tall later Vijayanagar pillars with relief sculptures, and this *mantapa* can be the creation of the Changalvas. There is a *mahadwara* in front without a *gopura* and a small open *mantapa* to its right. Another record in this temple in Nagari letters is worn out but speaks of Keshavanatha and one Sangapase. This fine temple is in very bad shape and the *mukhamantapa* is being used as a cowpan. Inside the fort is the Vaidyeshwara temple. Small but complex in design due to additions made at various periods. The main *garbhagriha* has a Linga installed and a *shikhara* atop. The *ardhamantapa* houses Nandi, and to the left of this *ardhamantapa* is a small cellar in which a small Vishnu image is installed. The *navaranga* has Vijayanagara pillars with fine relief sculptures in dancing pose, of *hamsa* and other *motifs*. To the left of the *navaranga* is another *garbhagriha* in which Parvati image of Vijayanagar style is installed. There is a square open *mantapa* facing this shrine after the *navaranga*, in front of the entrance to the *navaranga*. Similarly there is a bigger rectangular open *mantapa* in front of the *navaranga* before entering the frontal door. All these pillars in the *mantapas* have fine relief sculptures, and the front wall of the *navaranga* has beautiful relief sculptures of Nataraja, Bhikshatana Shiva, Bhringi playing *mridangam*, Shiva riding Nandi and the figures of a devotee, called by some as Purandara Dasa. There are many antiquities round the temple, and the temple proper appears to have been either built or renovated by the Changalvas and has been further renovated recently. In the fort is the Anjaneya temple and there is a Kannada inscription below the image. The temple has Vijayanagara pillars, brought from elsewhere while renovating it. There is a damaged Surya image of Hoysala style near the fortgate. An inscription here in 16th century letters speaks of some grant by Nanjundaraja. The Masanikamma temple appears to have been renovated in Vijayanagara times when the pillars are noticed and some of them have dancing images in relief. There are Saptamatrika images of Hoysala style here, about one feet in height and an image of Surya and one Shulabrahma slab. There is a painting of Chamundi here framed, and an image of Chamundi from here is described as taken by Kanthirava Narasaraja as a war trophy and installed behind the Trineshwara temple of Mysore. There is a shrine of Kannambadiyamma near the Inspection Bungalow and mostly the Kodavas are her devotees. The *jatra* of this temple is held during second Tuesday in March which is attended by nearly 10,000 people followed by that of Masanikamma during the second Thursday of March attended by 15,000 people. The Mahadeshwara temple, rather recent, has its *jatra* during Deepavali, attended by 20,000 people. The fort has a Ganapathi temple, fully renovated. The place has Nidumamidi and the Japadakatte Mathas. There are three mosques in the town, one very old, but renovated, of the local Muslims and of the other two, one is of the Shiahhs and another of the Moplahs. On the Kampalapur road, there is a *dargah* where *wrus* takes place in the month of Dastagir, being attended by nearly 5,000 people when *qawwali* recitals are also

organised. There is also a church of the Syrian Christians. Poet Doddayya, author of Kannada *Chandraprabha Charite* (1550) belonged to this place. The place has a herostone of Vijayanagara times dated 1506. The remains of a mud fort with stone gateways are seen here, and the place has three tanks of antiquity, *viz.*, Doddakere, Chikkakere and Arasinakere.

Raghavapura (Gundlupet tq ; P: 2,008) located at a distance of eight km from Gundlupet is a place of considerable antiquity. A record of 1320 A.D. from the place speaks of Hoysala Ballala II and says that 'Gommatahalli' was converted into an *agrahara* Raghavapura by one official Naranadevanna in the memory of his father Raghavadeva, who was a *srikarana* (scribe) under the Hoysalas. The place has fine temples of Lakshmikantha and Ramalingeshwara. The Lakshmikantha is the largest temple of the place located in the heart of the village. It has a *garbhagriha*, two *ardhamantapas*, a spacious *navaranga*, an inner *prakara* and a spacious *mukhamantapa*. The outer walls of the temple have Hoysala features. The ceiling of the *garbhagriha* is well decorated and the main deity, Vishnu about one metre tall is having Hoysala features. The image in soap stone perhaps installed by Naranadeva Dannayaka in 1321 A.D. as he bore the God's name Narayana (holding *shankha*, *chakra*, *gada* and *padma*). The Narayana image is flanked by his consorts on either sides under a *torana* bearing the Dashavatara images in the usual Hoysala fashion. The image of Lakshmi (in the *navaranga*) appears to be a later addition by the Mysore rulers. There is also a broken vishnu (seated) image placed in the *ardhamantapa*. The pillars of the *navaranga* are cylindrical with petal designs and ornamented with brackets. The spacious *prakara* with a verandah around the temple serving as a *pradakshina* over *jagati* is also well designed. Below the water outlet (*somasutra*) is a pot-bellied *relievo* figure which appears to represent either Narana Dannayaka or his father Raghavadeva. In the *ardhamantapa* are placed the images of Nammaalvar and Ramanuja. The Rameshwara temple was also built by the same official in 1321 A.D. It has a *garbhagriha*, a rectangular *navaranga* and *mukhamantapa*. There are cylindrical granite pillars in both *navaranga* and *mukhamantapa*. The *garbhagriha* has the Rameshwaralinga and an image of Mahishamardini standing on the head of a buffalo. Near the temple are a few hero-stones and *mahasati* stones. In the group is found a ten-headed Ravana image with four hands. There are two cells in the *navaranga* one to the right with Nagalinga and the other to the left with Chandikeshwara. On the outskirts of the village are a few pre-historic dolmens and beside the road is an inscription slab in 14th century characters.

Ratnapura (Hunsur tq) a hamlet under Tarikallu revenue village (one km from the Tarikallu village) has an old mud fort having a rough square plan. The fort is entered by only one gateway from the north.

Local tradition says that one Kashibhutappa a religious person who hailed from Kashi lived here. Subsequently he is believed to have been killed as he had illicit connections with a Kanchipuram princess named Janaki when the latter visited Ratnapuri. Later the princess is believed to have committed suicide by falling into a deep valley where now a tomb exists, being worshipped by the Muslims as Jamalbibbi and the Hindus also worship the tomb calling it as of Janaki. An annual *jatra* is held in the month of January regularly at this tomb. Inside the fort there was a Jaina *basti*, but now only a Jina bimba and a *panipeetha* are found in the premises of a private school in the fort. A record engraved on the pedestal of the Jina bimba in 12th-13th century characters refers to a Jaina teacher belonging to Pustakagachcha. There is an Anjaneya temple and two hero-stones and one inscription slab are seen behind the temple. There is also an old temple facing the Anjaneya with a renovated brick *shikhara* locally called Lakshminarayana. A fragmentary record here mentions an official, Bivana Gavunda and his son Devali and seems to register some grant. Another record found inside the fort near the once existed *basti* is dated 1450 A.D. speaks of a Nayaka making a land grant to God Lakshminarayana. The place has a Mosque. *Tarikallu*, a part of old Ratnapura has been mentioned as 'Tarikal' in a record from Ratnapura in 15th century characters. The place has a very huge early Vijayanagara (ruined) temple locally called Kashi Ramalinga temple, now being encroached by shrubs and plants. A record near the Hanumantha temple at Ratnapura in 15th century characters mentions that one official Mariyannasetti of Malalavadi had the temple of God Kambada Tirumaladeva of Tarikal renovated. The *garbhagriha* has Hoysala pilasters and the pillars of the *navaranga* are cylindrical and the ceiling has a Bhuvaneshwari. Only one Dwarapalaka image is seen. Surrounding the temple is a Kalyana Mantapa having massive pillars in Vijayanagara style. Inside the *prakara* are small shrines of Chandikeshwara and Dakshinamurti with well decorated mortar *shikharas*. Many pillars of the temple are stated as removed to Mysore and Hunsur. The beams of the *navaranga* have rows of animals in relief like elephants, horses etc. An image of Surya is also placed inside the *navaranga*.

Ravandur (Periyapatna tq; P: 2,172) an interior place on a deviation road from Periyapatna-K. R. Nagar Road (19 km from Periyapatna) is a place of rich antiquity. The place had an old *basti* (not existing now). A record from a dilapidated Vaishnava temple near the Arjuneshwara dated 1383 A.D. speaks of the death of Jinaguru Shrutakirtideva who belonged to the Mula Sangha and Desia Gana. The record also mentions that his disciples Adidevamuni and others set up the image of Sumathi Tirthankara after renovating the ruined *Chaityalaya*. An interesting monument here is the Arjuneshwara, a *trikutachala* Shiva temple. The inscriptions mention the deity as Siddha Mallikarjunadeva. This temple has been skilfully renovated in 1986-87, by a local mason named Rama

Bhovi without disturbing its original shape. It has three *garbhagrihas*, *navaranga* and a small *mukhamantapa* at the entrance. The central *garbhagriha* has an image of Ganapati and the two *garbhagrihas* to its right and left have a Linga and the image of a Nandi respectively. The pillars of the *navaranga* are circular and square at the base. The pillars of the *mukthmantapa* show Vijayanagara features. Some of them have fine relief sculptures depicting images of Vali-Sugreeva, manifestations of Narasimha and other floral designs. A record standing in front of the temple is in 17th century characters speaking of a grant made by an official Chennagavunda, son of Virabhadragaunda of Tunganad to God Siddha Mallikarjunadeva. Once more record near the Katte Basavanagudi registers a grant to the same God. Stylistically the temple may be assigned to the Chandalva period but recently renovated. Other temples of the place are the Mallikarjuna, Mahadeshwara, small Upparige Basava, Sante Basaveshwara, Doddammadevaru etc. Not far away from the Arjuneshwara temple is a Vaishnava temple, a *dwikutachala* which is a totally dilapidated structure. A broken Lakshmi Narasimha image having Hoysala features is seen in the *garbhagriha*. The pillars of the *navaranga* have fine relief sculptures of Dashavatars, Rama-Lakshmana, Vali-Sugreeva, Narashima etc. The place has a branch of the Bettadapura Veerashaiva Matha built in stone during the Mysore Wodeyars period. Many antiquities appear to be hidden under earth near the Lakshmi Narashima. Many parts of this temple are said to have been used for the reconstruction of the Arjuneshwara temple. Poet Devappa, author of Kannada *Ramavijaya Kavya* belonged to this place.

Saligrama (K. R. Nagar tq ; P: 10,113) situated on the right bank of the Cauvery (18 km from K. R. Nagar) is a celebrated Sri Vaishnava Centre held on par with Melkote (Mandya dt). The place was a secondary capital of the Gangas as several records including two copper plates of that dynasty located here speak of it. The place is referred as Saligame in a record dated 1079 A.D. speaking of Tribhuvana Kongalvadeva. In another record dated 1104-1105 A.D. it is mentioned as 'Saligrama'. However later records mention the place as 'Salagrama' meaning a place with school (*an agrahara*). The Srivaishnava saints Ramanujacharya and Namma Alwar are described as stayed here and the spot has a temple dedicated to Ramanuja. The place has temples dedicated to Yoga Narasimha, Ramanuja, Shambhulingeshwara, Jyotirmayeshwara etc. The Yoga Narasimha temple is a complex structure which appears to have been constructed in two or three stages. The main *garbhagriha* and the *ardhamantapa* with plain walls having rows of pilasters and the inner *navaranga* with its granite cylindrical pillars having wheel shaped mouldings and Chola-type bracket capitals, exhibit the early Hoysala or Chola origin. The ceiling of the *navaranga* has a Bhuvaneshwari with a decorative floral pendent in the centre. The main deity is described as Gautama *pratishte* but has Hoysala features. The *mukhamantapa* which is a large

one has huge granite pillars with cylindrical shafts built during the Vijayanagar times. Inside the vast inner *prakara* is a small shrine of Janardana. A record dated 1674 A.D. speak of the construction of the *mantapa* by a Nayaka (name lost). Inside the *navaranga* in a separate cell are placed image of Namma Alwar, Ramanujacharya, Vishwakshena, Godadevi and Chennakeshava (Hoysala styles said to have been brought from H.D. Kote). The Ramanuja or Bhashyagara temple is in a vast *prakara* and is very plain in structure with a *garbhagriha*, an *ardhamantapa* and two *navarangas* of round granite pillars (similar to those of the Narasimha temple). This temple was built in memory of Ramanuja's visit. In the centre of the *garbhagriha* is a pedestal bearing all round it eight images of the disciples of Acharya Ramanuja. Over the pedestal is a panel having two relief impressions called as foot prints of Ramanuja, Facing the temple is a small pond locally called 'Sripadatirtha'. A record engraved on the beam of the doorway is in 12th century characters speaking of Embar, Alan and Achan the local officials granting some concessions to the Srivaishnavas of Saligave. The Jyotirmayeshwara temple (one km from the place) is a more recent name given to an old temple known in the inscription as that of 'Ankanatheshwara' and also called 'Pranabeshwara'. The main structure is similar to that of the Narasimha temple. The outer wall of the *navaranga* has a row of large images like Veerabhadra etc. The entrance to the *navaranga* has Dwarapalakas, while the lintel has *makaratoranas* and the image of Tandaveshwara attended by Vishnu and Brahma. The four soapstone pillars of the *navaranga* are circular and lathe-turned, their capitals having flying Yakshas and *rishis*. This is the most artistic of the temples of Saligrama. The *garbhagriha* has a domical *shikhara* with a *shukanasa*. To the north of the temple is a wide valley with a sandy bed, evidently the earlier course of the Cauvery. To the south-west of the temple on the high ground are some ancient remains which indicate the site of an ancient town. The temple has been fully renovated. The Shambhulingeshwara temple on the bank of the local tank also of the early Hoysala times has been renovated.

The place has some recently built Jaina *bastis* such as Ananthanatha (two), Neminatha, Parshwanata etc. The Ananthanatha Basti inside the town built in 1878 A.D. is an ordinary structure. The outer foundation has lines of stucco figures depicting animal *motifs* like rows of swans and miniature *shikharas* etc. The *navaranga* is spacious and has beautiful paintings in traditional Mysore style but, recently redrawn with oil paint. There are many stucco figures in the *mukhamantapa* and its ceiling also has fine paintings in the same style. The entrance to the *mukhamantapa* has Dwarapalakas, said to be from Talkad. The main deity of Adinatha, described as also from Talkad (about one metre tall) is a beautiful creation in black stone. There are also images of Saraswati (brought from Talkad), Padmavati (big) and Jwalamalini. On the right wall of the

navaranga are fine stucco images of Jaina Tirthankaras. There are also fine bronze icons of Jaina Tirthankaras, about a century old. The Neminaatha Basti described as built about 75 years ago is also an ordinary structure. Beside the main deity are the images of Parshwanatha to the right and Kushmandini to the left. The Parshwanatha Basti nearby has been renovated in 1856 by using the old materials like Early Hoysala pillars etc. Nearby the Parshwanatha Basti is a temple of Hanumantha. Another Ananthanathaswamy Basti in the fort area, described as the oldest has been fully renovated. The main deity of Ananthanatha having Hoysala features has a *prabhavali* of good workmanship. One more image of Ananthanatha Tirthankara found in the *navaranga* is also of the same period. The place has two mosques, the oldest being the Jamia Mosque described as of the Tipu's period.

Sargur (H. D. Kote; P: 7,544) also called Sante Sargur (12 km from Heggadadevanakote) in order to distinguish it from the other namesake, is a place with considerable antiquity. A record from nearby Narasipura dated 1137 calls the place as Sarabigur. The place, located on the right bank of the Kapila, is surrounded by water on three sides has old temples like the Someshvara and the Lakshminarasimha. The Someshvara temple located on the bank of the Kapila outside the town has been fully renovated. It has a *garbhagriha*, an *antharala* and a *navaranga*. There is very little evidence to any antiquity in the temple except a small *mantapa* of four pillars on the east which perhaps contained an image of Nandi. The pillars are round Chola type with pot moulding. The *panipeetha* in the *garbhagriha* has early Hoysala features. Outside the temple is an old damaged image of Durga. Very probably, the temple dates back to Chola times, though it is renovated. Near the temple are two hero-stones and one of them has inscription. On the way to the river, below a margosa tree are one more hero-stone and a Saptamatrika panel. The Lakshminarasimha temple in the heart of the town is a recent structure, perhaps built during the reign of Kanthirava Narasaraja Wodeyar around 17th century. The temple contains a *garbhagriha*, an *ardhamantapa* and a *navaranga*. The Lakshmi shrine is to the left of the main *sanctum*. Srivaishnava saint Ramanuja is said to have stayed at this place on his way to Saligrama. Other temples of the place are Basaveshwara, Chikkadevamma, Chowdeshwari, Sante Mastamma (Gramadevata) etc. The place has a modern Jain Basti dedicated to Ananthanatha with bronze image enshrined. There are images of Jwalamalini and Padmavati. The place has two recently built Mosques. *Narasipura* (four km from Sargur) also located on the bank of the Kapila has a small old temple locally described Shasanadagudi as it has an inscription. It was a Vaishana temple with a *garbhagriha* and *mukhamantapa*, both in a dilapidated condition. The inscription dated 1655 A.D. speaks of a Narsimha temple and grant by Kanthirava Narasaraja wodeyar. There are images of Jaya-Vijaya at both the entrances of the *mukhamantapa* as well as *garbhagriha*. Nearby,

on the bund of a field is a hero-stone dated 1137 A.D.. There is a Maramma temple nearby. The place has a Ramamandira.

Sathegala (Kollegal tq; P: 7,124) on the bank of the Cauvery located on the Kollegal-Bangalore Road (10 km from Kollegal) was an old *agrahara* called Prasanna Madhavapura of Kudakur during the Hoysala times. The place has a temple of Varadarajaswamy in Vijayanagar style, with a big entrance having a *rayagopura*, a *navaranga*, an *ardhamantapa* leading to *garbhagriha*. There is a brick and mortar *Shikhara* over the *garbhagriha* and the standing image of Vishnu (about one metre tall) inside. In the *navaranga* is placed a seated image of Narasimha with his consort Lakshmi seated on the left lap and is in Hoysala style. To the left of the main *sanctum* is a small shrine of Lakshmi with a *garbhagriha*, an *ardhamantapa* and a *navaranga*. The image of Lakshmi (seated) about one metre tall is having later feature. Some images of Alwars, Deshikar etc. are placed inside the *garbhagriha*. The pillars of the *navaranga* in later Vijayanagar style have fine relief sculptures of Mahishamardini, Rama, Narasimha, Kaliyamardana etc. There is an Ishvara temple locally called Visveshwara to the north of the village on the river bank with a *garbhagriha*, an *ardhamantapa* and a *navaranga* in Vijayanagar style. There are Dwarpalakas at the entrance of the *navaranga*. Bronze images of Nataraja, Chandrashekhara, Meenakshi, Chandikeshwara and Ganapati are placed inside the *garbhagriha*. To the left of the main *sanctum* is a small shrine of Parvati (Meenashi) having a circular *Shikhara* over it. The image (seated) about one and half metre tall is having 16th century features. Behind the temple inside the inner prakara are 13 cells in a row with a *mukhamantapa* each in front, having Lingas, Ganapati, Veerabhadra etc. enshrined in them. The pillars of the *mukhamantapa* have fine relief sculptures carved on them. The place has remains of a mud fort and at the entrance of the fort is a temple of Anjaneya and to the north side of it is a big stone Nandi. Nearby, amidst fields is a stone *Vrindavana* (not indentified). *Palya* situated at a distance of three km from Sathegala has temples dedicated to Maruleshwara, Mahadeshwara, Sangameshwara, Veerabhadra (shrine), Pretarajeswara (shrine), Upparige Basaveshwara (fallen), Kamma, Gopalaswamy, Vinayaka (later Vijayanagar style) etc. The Maruleshwara temple fallen and partly renovated has a Tamil inscription perhaps of the Chola times. The Sangameshwara temple is also in later Vijayanagar style, is about 300 years old. The Gramadevata is called Seegemaramma where certain strange rites take place during the *jatra* held once in three to four years. There is also small shrines of Siddaharameshwara, Kote Rameshwara (old) etc., The place has a mosque. Shivasamudra is in Sathegala revenue village. An old barrage across the cauvery at Dhanagera, three km from Palya is an interesting spot.

Shambhulinganabetta (Kollegal tq) see under Kuntur.

Shivasamudra (Kollegal tq.) is an enchanting island created by the branching out of the Cauvery into two streams. Traditionally, the spot is reckoned as one among the three islands of the Cauvery called the Adiranga (Shrirangapattana), Madhyaranga (Shivasamudra) and Anthyaranga (Srirangam in Tamilnadu) respectively. In a Tamil record engraved on the outer foundation of the *garbhagriha* of the Someshwara temple is in characters of 12th-13th century the place is mentioned as an old *agrahara* Udaiyar Desi-Uyyakondasolapattanam in Mudigondasolamandalam. The modern town is said to have been founded at the beginning of the 16th century by one Ganga Raja, a feudatory of Vijayanagar, and a tragic folk tale is in currency regarding his end. It appears to have come under Hadinadu rulers and finally under Mysore. An inscription dated 1604 of Hadinadu Tirumalaraja Nayaka founding a *mahattinamatha* at the place is seen in the Veerabhadra temple. During the British march upon Shrirangapattana in 1791, Tipu Sultan having destroyed every means of forage between Bangalore and his capital, drove all the inhabitants and cattle into the island of Shivasamudra, presenting a silent and desolate country to the army of Lord Cornwallis. Later in recent times, the island was overgrown with dense jungle and the old bridges which connected the main land on both the sides were badly damaged. But in 1818, it was repaired by Ramaswamy Mudaliyar, an officer under the Resident of Mysore to whom the island was given as *jahgir*. The bridge is built of hewn stone pillars and around 1818 connected by stone girders is founded on the rocky bed of the stream. Though rude it is a good specimen of traditional Indian construction. It is dedicated to Lushington, then Madras Governor. The place has two beautiful temples the Someshwara and the Ranganatha. The Someshwara temple, little away from the Ranganatha described as the earliest is built in Chola style. A Tamil inscription engraved on the *adhishtana* of the *garbhagriha* in 12th-13th century characters registers certain grants made to the temples of Ulagamundisvara (Someshwara), Tillair-alvishvara and Tillaikutta-Vitankara and also mention their construction. One more record in the same place also in 12-13th century characters refers to the Hoysala king Viraballaladeva. Yet one more damaged Tamil record on the south slab of the *adhishtana* in early 12th century characters registers a gift for a perpetual lamp. The temple of Someshwara has a highly ornate granite entrance with a seated stucco Nandi atop. The temple has a *garbhagriha* having Chola pilasters on its outer walls and a small *ardhamantapa* in the front. After this is a spacious *navaranga* having short cylindrical pillars. There is a *mukhamantapa* after *navaranga*, perhaps added by the Vijayanagar rulers. The doorway leading to the *navaranga* has impressive floral decorations having several deities in between. To the left of the *garbhagriha* is an image of Dandapani Subrahmanya and to the right is seated Ganesha. The *garbhagriha* entrance

has *dwarapalakas*. Behind the temple inside the inner *prakara* are five cells in a row enshrining Shivalingas and in the front is a spacious rectangular hall having many Hoysala pillars. Inside the *prakara* are small shrines of Dakshinamurti and Chandikeshvara. To the left of the main *sanctum* is the Ammanavaragudi locally called Prasanna Meenakshi having Chola features. It is said that Sri Chakra is installed in her *sanctum*. The *mukhamantapa* of the shrine with many Vijayanagar pillars was perhaps added later. The Ranganatha or the Jaganmohana Ranga temple is a huge structure having a *garbhagriha*, an *ardhamantapa*, and a rectangular *rangamantapa* with five pairs of pillars. The pillars of the *navaranga* have early Hoysala features and there are Dwarapalakas at its entrance. The *garbhagriha* has a beautiful reclining image of Ranganatha in Hoysala style. The deity has been repeatedly praised by several Haridasas and Sripadaraja describes its elegance on his visit to the place and is said to have called the God as 'Kasturi ranga'. The pillars of the *mukhamantapa* have fine relief sculptures. There are also images of Alwar and Ramanuja in a cell inside the *navaranga*. Facing the entrance of the *mukhamantapa* is a tall Garuda pillar. There are also temples of Veerabhadra (Hadinadu times) and Mari. To the left of the entrance to the Island of Shivasamudra is a locality called Dargah having a big *dargah* ascribed to Peer Hazarath Sayyadana Hazarath Mardana Gayib. It is located almost at the edge of a small hillock having a deep rocky valley behind. There is also a mosque. One of the two flows of the Cauvery which form this Island takes a jump here to form a falls called Gagana Chukki (actually in Malavalli tq. Mandya dt.) has to be witnessed from behind the *dargah* (located in Kollegal tq). Viewing from here one can witness a series of water cascades falling from a considerable height into a deep rocky valley. Down below the valley the hydel power generating station at Shimsha (Malavalli tq. Mandya dt) can also be viewed. Buchanan fascinated by this says, that "I have never seen any cataract that for grandeur could be compared with this". To the south-east on a deviation road (one km from Dargah) is the Bhara Chukki located (in Kollegal th.). The Bhara Chukki has no proper witnessing platform and lacks basic amenities. Here the eastern stream of the Cauvery flows rather hurriedly falling into a rocky valley (not very deep) forming three cascades with a thunderous sound. The surroundings of the water fall is in beautiful settings. Rushing northwards, through wild and narrow gorges the two streams unite again on the north-east of the Island and continue their course to the east. The place is in Sathegala revenue village.

Singanallur (Kollegal tq; P: 595) situated at a distance of 11 km from Kollegal on the way to the Male Mahadeshwara hills has temples dedicated to Veerabhadra, Shambhulingeshwara (also called Katte Basaveshwara), Janardana etc. The place name is mentioned as 'Singananallurapura' in a record dated 1398 A.D. of the days of Harihara

I of Vijayanagara. The Veerabhadra temple in the centre of the village constructed in brick and mortar has a *garbhagriha*, an *ardhamantapa* and a *navaranga*. The *garbhagriha* having an image of Veerabhadra, about two metres tall with Vijayanagara features. The *garbhagriha* has spherical *shikhara*. The Shambhulingeshwara or Katte Basaveshwara temple nearby is a small shrine also of brick and mortar, and the images of Ganapati and Subrahmanya are placed inside the *navaranga*. A record dated 1398 A.D. inside the *prakara* speaking of Harihara I registers certain grants to God Shivashankara Deva of Singananallurapura by the Swamis of Ayyavole etc. One more damaged record dated 1659 A.D. speaking of Devaraja Odeya seem to register a gift to God Yogishwara by the Settis of Singanallur in Padinadu subdivision. The Janardana temple of the place is of the Chola times as the *garbhagriha* walls have Chola pilasters. There is an *ardhamantapa* in the front leading to a *navaranga*. The pillars of the *navaranga* are cylindrical with square base and four of them have fine relief sculptures of Sri Rama, Narasimha, Garuda, etc. Inside the *garbhagriha* is a standing image of Janardana (about one metre tall), flanked by Sridevi and Bhudevi having Chola features. There are small temple of Upparige Basava, Ganapati etc. Saint Mahadeshwara is said to have visited the place. Noted matinee idol Mutturaj (Dr. Rajkumar) belongs to this place. *Kamagere* located to the south (three km from Singanallur) has a fine neglected temple of Vijayanagara times locally called Doddapadappa on the outskirts of the village, which is now a *bechirak* village called Kongalli, referred to as Kongupattana in an inscription of 1366 (in the temple) of Kampana son of Bukkaraya of Vijayanagara. It has a *garbhagriha*, an *ardhamantapa*, a *navaranga* and two *mukhamantapas*. The *garbhagriha* has brick (circular) interior wall with no deity. The *navaranga* pillars have relief sculptures depicting images of Nataraja, musical troupes, dancing girls etc. There are five inscriptions here. In addition to the 1366 record which calls the God as Mallinatha, another of 1535 of the days of Achutaraya records some other grants by Ramappayya, cheif of Handinadu. *Modalli* nearby has two Vijayanagara inscriptions dated 1354 and 1392. Other temples of Kamagere are Vighneshwara, Basaveshwara etc. The place has a Catholic church.

Somanathapur (T. Narasipur tq ; P : 3,948) is now a small village on the banks of the Cauvery, 10 km from the taluk headquarters, but an outstanding centre of tourist importance for its wonderful Hoysala temple created at a time when the style had attained maturity. The place can be reached from Mysore (40 km) or from Shrirangapattana *via* Bannur without touching Mysore. It was an *agrahara* called Vidhyanidhi Prasanna Somanathapura founded by Somanatha Dandanayaka, a minister under Hoysala Narasimha III in about 1258, and he also constructed the famous Keshava, Panchalingeshwara, Lakshminarasimha, Narasimheshwara and the Yoga Narayana of which the first three alone remain and the last two have vanished, except the Keshava, the other two are not in a good condi-

tion. The Keshava temple is a *trikutachala*, situated in a court yard, 215 feet in length and 177, in breadth, surrounded by a *prakara* which has a verandah along its interior divided into 64 cells, each formerly housing a deity. Rows of lathe-turned pillars support the ceiling of their frontage. The temple proper stands on an elevated *jagati* which is $\frac{3}{4}$ metre in height, and it is sufficiently broad, giving the whole structure the shape of a casket. The *jagati* enables the visitor to go round the temple and have a clear view of the fine sculptures on the outer wall, and the *jagati* is designed with projections and recesses in harmony with the contours of the outer wall, as is common with any Hoysala temple. The outer wall is divided into two portions, the lowest having rows of elephants, another above that having moving cavalry, the third a series of creepers, and the fourth having a long sculpture gallery depicting the story of *Ramayana*, *Mahabharata* and *Krishnavatara*. The *Ramayana* story begins with Dasharatha performing *yajna* with a view to beget a son and ends with Rama meeting Sugriva at Kishkindha. Beginning from the birth of Krishna, the *Krishnavatara* is narrated till Kamsavadha. Then the *Mahabharata* unfolds itself in the remaining portion. There are two more friezes, one with pilasters alternated by small images of Gods with a row of *shikhara* models alternated by lions, on the *mulhamantapa*, and a row of *makaras* and row of *hamsas* on the *garbhagriha* portion. In the *garbhagriha* portion, above these six rows, in another broad row of considerably tall images, more than half-a-metre in height, 194 in all which include Narasimha, Natya Ganapathi, Varaha, Ishwara, Indra, Natya Saraswati, Natya Lakshmi, Manmatha, Surya, Brahma, Mahishasuramardini etc. Each of these figures engraved in high relief are under a decorated canopy, at times of foliage or tree etc, surmounted by a temple *shikhara motif*. All the three *garbhagrihas* are surrounded by these beautiful *shikharas* highly ornamented, rising to a height of nearly nine metres. As one enters the temple which has frontal door one enters a longish *rangamantapa* with 16 *ankanas*, one at the front, and 15 in rows of three each, together making a rectangular hall. In the front is the central shrine that once housed a Keshava figure, but now the image is missing. In the shrine to the right the image of two-handed Venugopala playing flute, nearly $1\frac{1}{2}$ metre in height, and in the shrine to the left the image of Janaradana with *shankha*, *chakra*, *gada* and *padma* in four hands are installed. The three cells have separate *ardhamantapas*, highly embellished. The pillars in the hall are of star-shaped cross section, and the *bhuvaneshwaris* at the ceilings in each of the *ankanas* of the hall have a variety of decorative designs and the main central one has a projecting lotus bud in high relief. The *bhuvaneshwaris* are in creative designs with wonderful variety. The wall panels at the exterior have signatures of the sculptors and they include Mallitamma, Baleya, Chaudeya, Chamaya, Masanitamma, Bharmaya, Nanjaya and Yelamasayya and of these the first artist has 40 images to his credit. The inscription installed soon after the entrance at the *prakara* speaks of the grants made in 1269 by

Narasimha II and described the builder Soma as the son of Hemmaya Dandanayaka and Revala. The images of the main deities Venugopala, Keshava and Janardana are also engraved at the top of this beautifully wrought inscription slab. The record also states that in 1276, two nephews of Somaya, Mallideva and Chikka Ketaya also made some additional grants. Narasanayaka of Vijayanagara restored the *agrahara* to the Mahajanas in 1497 as perhaps by then they had been expropriated of their land grants. Another Vijayanagara grant of 1550 of the days of Sadasivaraya describes Somanathapura as a place where Sage Vashishtha had his *ashrama* and it exempts the Mahajanas and others of the place from payment of quit-rent amounting 30 gadyanas. The Panchalinga temple in granite is another Hoysala monument also built by Somadandanayaka and an inscription near the temple states that the five Lingas installed in the temple were Bijjaleshwara, Hemmeshwara, Revaleshwara, Bairaleshwara and Sovaleshwara, Hemma and Revala being Soma's parents after whom the two Lingas have been named. The temple has five *garbhagrihas* in a row and five *ardhamantapas* in front and these frontal *mantapas* have a common corridor with nine *ankanas*. The Lakshmi Narasimha temple is about half-a-kilometre away from the Keshava amidst fields on the river bank, and is not having any image, but is a typical structure of the time with a *mukhabhadra* flanked by two platforms on either side of the pathway leading to the *navaranga* and after the *navaranga* is the entrance and the *garbhagriha*. The temple is in a bad state of preservation.

Sosale (T. Narasipura tq; P: 976) situated on the left bank of the Cauvery (four from T. Narasipur) is a celebrated pilgrimage centre traditionally associated with sage Agastya. It is a neolithic site in the T. Narasipura belt. The place is also regarded as a holy centre for the Maadhwas in recent times with the founding of the Vyasara Matha by Vyasatirtha here and later shifted to a new settlement (three km from Sosale) called Vyasara Matha after floods at Sosale in 1924. The place has temples dedicated to Honnadevi, Veerabhadra, Kolalu Gopalakrishna, Kote Ganapati, Chandikeshwara etc. The temple of Honnadevi is perhaps of the Ganga times as the main deity is actually Vasihnavi (with *shankha*, *chakra*, *abhaya* and *varada*). The *garbhagriha* has other images of the Saptamatrikas also surrounding the main deity. It has no *ardhamantapa* but there are two *navarangas* and one *mukhamantapa*. The interior *navaranga* has circular pillars provided with cushions at the top and square base. The ceiling has a Bhuvaneshwari. The outer *navaranga* has a deep Bhuvaneshwari having floral and geometrical decorations. The frontal *mukhamantapa* also has a Bhuvaneshwari in the ceiling with a pendent of inverted lotus. The *hara* over the frontal *mantapa* has mortar niches having beautiful stucco images in the Mysore style. The Veerabhadra temple nearby has a *garbhagriha* and an *ardhamantapa* in Hoysala style. The frontal portions are perhaps a later addition. There are *dwarapalakas* at the entrance of the *navaranga*. The doorway of the *garbhagriha* has

Hoysala features. The pillars of the *navaranga* have recent characters. There are two cells on either sides of Veerabhadra one to the right having an Arkeshwara Linga and the other to the left having a Vaidyeshwara Linga. Inside the Vaidyeshwara cell is an image of Bhairava having Vijayanagara features. The Kolalu Gopalaswamy temple on the bank of the river is in an area called Krishnaraja Agrahara. It has a *garbhagriha*, an *antharala* and a spacious *navaranga*. The temple is ascribed to Krishnaraja Wodeyar III. The *garbhagriha* has an image of Srinivasa in Mysore style. The place has an old Vyasaraaja Matha on the Matha street which is an ordinary structure. Inside the Matha it is said that there were fine paintings about a century old in the Mysore style now not found. There are *vrindavanas* of nine *swamis* of the *Matha* beginning with Vaidyeshwara Teertha to Vidyaratnakara Teertha here. The Vyasaraaja Matha also has a Raghavendra *vrindavana*. The Vyasaraaja Matha has in its custody 15 copper plates, most of them grants to the Matha from Vijayanagara and Mysore, and of these one dated 1521 announces a grant by Krishnadevaraya to Vyasateertha. On the way to Matha is an old mosque perhaps of the Tipu's times with tall *minars* and a central domical tower. On the way to Talkad beside the road is the *gadduge* of Shivayogi Shadakshari, a Veerashaiva saint.

Suttur (Nanjangud tq. : P : 3,055) is located at a distance of 14 km from Nanjangud and the earliest mention of the place is as 'Sottiyur' in a Ganga record from the same place. Another record dated 1032 A. D. mentions the place as 'Shrotriyuru' and a later record of 1169 refers the place as 'Sottiyuru' and was administered by one official Lakshmaiah a Hoysala Dandanayaka in 1169 A.D. The place has temples dedicated to Sutturamma (mentioned as 'Shrotriyuravve' in a Chola record dated 1032 A. D. from the same place) temple. But it is actually a Saptamatrika, might be of the Ganga times. Recently the old temple has been completely renovated. Inside the *garbhagriha* are images of Veenadhadhara Shiva, Veerabhadra, Brahmi, Maheshwari, Kaumari, Vaishnavi, Varahi, Indrani and Chamundi. Beside the temple is a small shrine of Bhairava. Inside the village is a dilapidated temple of Narayanaswamy in Hoysala style. A record dated 1169 A.D. speaks of Hoysala Narasimha I and mentions the consecration of the image of Nagakeshava by Dandanayaka Lakmayya at Sottiyur. Inside the famous local Shivaratrishwara Matha premises is the Mahadeshwara temple also in the Hoysala style and is a *trikutachala*. The central *garbhagriha* has an image of Shankaranarayana. The *garbhagriha* to the right has the Someshwara-linga and the other one to the left has images of the Saptamatrikas. All the *garbhagrihas* have *ardhamantapas* leading to a common central *navaranga*. The *navaranga* has lathe turned pillars and the ceiling has a deep Bhuvaneshwary with a lotus and other geometrical designs. Opposite the temple is a small shrine locally called Basavanagudi. Inside the *prakara* of the Matha to the right is a *Chitramantapa* containing faded

paintings in the traditional Mysore style. One of the pillars of the *mantapa* has the donor's images and the year is mentioned as 4772 Kalivarsha.

The Shivaratrishwara Matha also called Veerasimhasana Matha is an old structure in Vijayanagar style. The Matha runs many educational institutions and hostels all over the old Mysore area. A pioneer Veerashaiva saint of the Matha named Shivaratrishwara is said to have stayed here and annually a *jatra* is held on his *jayanti* when more than 10,000 people assemble and a big cattle fair is also held. Inside the Matha are preserved articles said to have been used by Mahadeshwaraswamy like a cane stick, *jolige*, *paduka*, a grinding stone etc. A fine (framed) painting describing the 25 *leelas* of Shiva is also seen here. The Matha has the *gadduge* of Shivaratrishwaraswamy and an inscription engraved on the pedestal of the Nandi Peetha is assigned to 1503 A.D. speaking of the setting up of a sacred Nandi by Linyanna Odeya at the instance of Shivaratrideva, obviously the pontiff of the Matha. Ramaraja Odeya of Hadinadu made a land grant to Chennabasavaraja Deva, disciple of Shivaratreya Deva in 1593 according to another record. Inside the premises are small shrines called Kadumatha and of Doddammattayi, wife of Rachappaji. Suttur is a pilgrimage centre for the Veerashaivas and devotees visit it all through the year.

Tadi Malangi (T. Narasipura tq ; P: 2,313) located on the bank of the Cauvery after Talkad (eight km from Kollegal) is mentioned Mayilangai in several Chola records from the same place beginning from Rajendra I. Malangi was an old *agrahara* under Cholas popularly called Jananaathapuram and a later record dated 1290 A.D. speaks of Narasimhadeva and mentions that one official Perumala Dandanayaka opened a primary school at Mailangi described as an *agrahara* called *Sarvanjnya Srirangapura* and made arrangements to teach Nagari, Tamil, Kannada, Areya, (Marathi) etc. The place has temples dedicated to Janardana, Mahalinga, Mallikarjuna, etc. The Janardana temple seems to have been built in two stages. The original Chola (Ganga ?) temple consists of a *garbhagriha*, an open vestibule and a *navaranga* with four octagonal pillars. The outer walls have octagonal cornices and pilasters with hangings and niches with Chola arches. One has a *kalasha motif* supported by two lampstands. By the right side of the *navaranga* doorway stands an elephant. The *garbhagriha* has a (renovated) Vesara *shikhara* with a *shukanasa* having *keertimukha*. The main deity Janardana has more Pallava (or Ganga ?) features with a conical *kirita*. No Chola record points out the installation of the deity. The outer foundation has Tamil inscription engraved around the *garbhagriha* speaking of certain land transactions and exemption granted to God Iravikula Vannagar Alvar of Mayilangai etc. The record is of 11th century A.D. One more record there speaks of Rajendra Chola making rich endowments to God Janardana. In all, there are four inscriptions of Rajendra Chola's times engraved around the altar walls of the temple. He must have built or

enlarged the temple. The Mahalinga temple of the place (perhaps of the Hoysala times) is also badly damaged. A record to the west of the temple dated 1290 A.D. speaks of Hoysala Narasimhadeva's commander making grants to a primary school. The Mallikarjuna temple of the place is also of the Chola times as a Tamil record dated 1043 A. D. on the northern foundation speaks of Chola Rajendra I making land grants to God Suddamallishwaram. The place also has a dilapidated Malleshwara temple of the Hoysala times.

Tagadur (Nanjangud tq ; P : 224) was a noted administrative (14 km from Nanjangud) unit called 'Tagadurusthala' or 'Hiriya Mahanadu' referred in several records from the place and elsewhere. The place name can be explained in two ways. The place could have been a centre of brocades (*tagadu*) weaving or, it might have been derived from *tagadati* (or *horeyakkimara*, *Linociera malabarica* Wall), a plant. A feudatory family ruled from here during the 16th century (see page 74). The place has temples dedicated to Moolasthaneshwara, Lakshmi Narayanaswamy, Ankanatheshwara, etc. The Moolasthaneshwara temple (dilapidated) to the north of the village has a *garbhagriha* and an *ardhamantapa* in the front. After this is a separate *navaranga* with a narrow vestibule to the east leading to a big *mukhamantapa*. The structure upto the *navaranga* has Chola features. But the *garbhagriha* might have had a *shikhara*, now fallen completely. The pillars of the *navaranga* are cylindrical and the building upto the *navaranga* is in bad shape. The Shivalinga is placed in the vestibule instead of the *moola garbhagriha*. There is a standing Vishnu image having Chola features, well ornamented. Nearby is a big Veerabhadra image about one metre tall, in 15th century characters. To the left of the main *sanctum* is the Parvati shrine (fallen) in Vijayanagara style. The front *mukhamantapa* of the main structure is also in the Vijayanagara style. A *nishidhi* stone opposite the Moolasthaneshwara temple is in the characters of the 14th century A.D. and it refers to the death of a Jaina female ascetic (name lost) by *sanyasana* and she was a disciple of Nandi Bhattaraka of Mulasangha. To the north of this temple is a dilapidated Hoysala structure (empty). The Narayanaswamy temple is a huge structure with a tall entrance having no *gopura* (in 16th century characters). The temple has a *garbhagriha*, an *ardhamantapa* and two *navarangas* all in Hoysala style. The Narayana image in the *garbhagriha* (about one metre tall) is highly ornamented with a finely decorated *prabhavali* with Dashavatara images. The granite pillars of the *navaranga* are lathe-turned and one of them has an inscription. The outer portions of the temple appear to be a later addition of Vijayanagara times. To the east of the main entrance is a vast Kalyana Mantapa in Vijayanagara style which was the centre for the freedom movement activities of the noted leader Tagadur Ramachandra Rao, who hailed from the place. The annual *jatra* in this temple is held on Sankranti when nearly 10 to 15,000 people assemble. In the town, there is a Ganapati temple in the Harijanakeri founded in 1933

by Tagadur Ramachandra Rao, who named it the Asprishyata Nivarana (untouchability eradication) Vidya Ganapati and the deity is said to have been carved by Sthapati Siddhalinga Swamy.

The Ankanatheshwara temple (perhaps, built by an official Ankappadevarasa) with two entrances has a *garbhagriha*, an *ardhamantapa*, a *navaranga* and an open *mukhamantapa*. The *navaranga* has images like Revantha, Dakshinamurti, Tandava Shiva and one Surya and one Bhairava of Chola times. The *garbhagriha* has the Siddheshwara Linga and to the right is an image of Veerabhadra locally called Ankanatha, highly artistic. There is a Jaina Basti dedicated to Adinatha with a *garbhagriha*, an *ardhamantapa*, a *navaranga* and a *mukhamantapa*. The image of Adinatha flanked by the Yaksha-Yakshis is of beautiful workmanship, may be of the Ganga times. To the north-east of the village is a pre-historic habitation site. Near the bus stand are a group of hero stones. The place has a recently built mosque.

Talkad (T. Narasipura tq; P: 7,855) situated (22 km from T. Narasipura) on the left bank of the Cauvery is one of the oldest towns in Karnataka. It was the capital city of the Gangas (since 6th century A.D.) to which place they shifted their capital Kuvalalapura. The area called Gajaranya in records, and Rishis were said to be moving there in the form of elephants due to a curse. Two brothers Tala and Kada are said to have given the place the name according to a legend. In sanskrit the place is called Dalavanapura. It had an assembly of 25 in Ganga times. The Cholas preferred to call the place after their illustrious ruler as Rajarajapura and constructed some temples here. Later, Hoysala Vishnuvardhana captured Talkad by defeating Adiyama, the Chola Governor assumed the title 'Talakadugonda' and also built the Keertinarayana temple to commemorate his victory around 1116 A.D. Even under the Hoysalas, the place continued to enjoy a secondary capital status. During the period, Madhava Mantri, a Dannayaka ruling at Talakad built the dam (*anekatte*) across the Cauvery around 1342 A.D. and he is said to have built the township. Construction of the dam left the other side of the dam dry and sand carried by wind from there accumulated here over a span of several centuries. An interesting folk-story is narrated about the sand accumulation at Talkad. The Vijayanagara governor at Shrirangapattana accompanied by his wife Alamelamma visited Talkad to get rid of a disease. During that time Raja Wodeyar of Mysore took Shrirangapattana and also tried to plunder the ornaments of Alamelamma. She threw away all her ornaments into the Cauvery and cursed loudly 'Talakadu marulagali'. (Let Talakadu be filled with sand.).

The place has interesting monuments like the Vaidyeshwara, Pataleshwara, Maruleshwara, Keertinarayana, Chowdeshwari, etc. The Vaidyeshwara temple is a structure of the Chola times. A record of the 10th century engraved on the left wall (outside) of the temple mentions

certain gifts made by Dasanalagan to the deity (name lost) at Rajarajapuram. A number of fragmentary Hoysala records found are totally silent about the construction of the temple. The deity has been referred as Vaidyeshwara of Gajaranyakshetra in a record dated 1633 A.D. found on the lintel of the new Panchalingeshwara temple. There is also a view that the temple was constructed during the Vijayanagara times imitating the Chola-Hoysala style. On the north-east corner of the outer wall of the temple there is a four-line Nagari inscription which mentions a certain Madhava, probably Madhava Mantri of the early Vijayanagara times. The temple has a *jagati* above which the temple is built. It has a spacious *garbhagriha*, two *ardhamantapas* and a vast *navaranga* having six central pillars. The *garbhagriha* has a Vesara *shikhara* and the outer wall has detailed relief as well as *relievo* sculptures depicting Shaiva episodes. The Vaidyeshwara Linga is regarded as one of the Panchalingas of Talkad held in high reverence. There are two cells in the *navaranga*, one to the left having the *utsavamurti* of Chandrashekhara and Tandavashiva and other to the right having different stone images. The *navaranga* has images of Saraswati, Surya, Srinivasa, Kalika (small) etc. The pillars of the *navaranga* are in granite, a fine imitation of the Hoysala style. The central ceiling has an ordinary Bhuvaneshwari and has octagonal design having Ashtadikpalas. The doorway of the *navaranga* has beautiful decorations in the Hoysala temple pattern and on the either sides are the Dwarapalakas each measuring about two metres in height. The temple has a spacious inner *prakara* where there are small shrines dedicated to Kashi Vishwanatha, Shakti Ganapati, Chandikeshwara, Dwaraganapati, Bhandarasamma, Urikyatamma, etc. Inside the Shakti Ganapati shrine over a platform is a *ashtabhuj* Mahishamardini seated on lion with Ganga features. Behind the temple, adjacent to the outer wall are five cells, all containing Lingas. Facing the main entrance is a tall gateway without a *gopura* having beautiful decorations. To the right of the main gateway is a small shrine of Bhairava. There is a Kannada inscription here. Beside the temple is an ordinary stone temple of Veerabhadra. The Devi temple is a Vijayanagara structure with a *garbhagriha*, an *ardhamantapa* and a *navaranga*. The cubical mouldings of the *navaranga* are carved with relief images and the *garbhagriha* contains a black stone image of Parvati known as Manonmani Amba. The image and the *torana* which are of a single stone are in Vijayanagara style.

The Pataleshwara temple, about a hundred yards to the south of the Keertinarayana temple can be seen in an excavated pit. The structure is comparatively small though it is one of the Panchalinga temples of the place under review. Its brick tower and the brick Nandis over its roof are of course recent. But the rest of the structure which is in stone is of about the 10th century and its outer walls have three Tamil inscriptions and one Kannada inscription. The four pillars of the *navaranga* are of granite with cylindrical shaft and square base. In the *navaranga* are placed

a number of images like a standing Brahma with three faces. The Linga in the *garbhagriha* is small and reddish in hue. It is said to change its colour into red in the morning, black in the afternoon and whitish in the evening. This is a Ganga monument.

The Maruleshwara temple, about hundred yards to the north-west of the Keertinarayana (also in an excavated sand pit) resembles in many respects the Pataleshwara of the Gangas. The round pillars in the *navaranga* and the rounded cornice on the outside of its basement support the evidence of the Tamil inscription on its outer walls that it is renovated during later times. But, the basement of the *garbhagriha* is ornamented with cornices having small arches and the *navaranga* has in addition to the two fine round pillars, has octagonal and hexagonal ones. In the *navaranga* are placed several images like Vishnu, Surya, Subrahmanya, Mahishamardini (having Ganga features), Ganapati, etc. Outside the temple is one more image of Surya. One of the striking monuments of the place is the Keertinarayana temple built to herald the victory of Vishnuvardhana over the Cholas at Talkad around 1116 A.D. The original temple consisted of a stellar *garbhagriha*, an open *ardhamantapa* and a *navaranga* having three entrances. The *navaranga* is spacious, has lathe turned pillars. The ceiling of the *navaranga* has a deep Bhuvaneshwari having fine carvings of creeper scrolls, lotuses and other floral designs. Near the north doorway are sculptures of lions, dancers and *rishis* and Hanuman and Garuda are found near the Lakshmi shrine to the right of the *navaranga*. The *ardhamantapa* doorway is a later addition in 17th century and has an image of Anantashayana on its lintel. The *garbhagriha* doorway resembles Hoysala temples at Belur or elsewhere. In the centre of the *garbhagriha* on a lotus pedestal stands a large impressive image of Narayana in *samabhanga*, measuring about two metres. The image is holding *shankha*, *chakra*, *gada* and *padma*. The *prabhavali* is a profusely decorated one having Dashavatara carvings amidst floral designs. The temple has a spacious inner *prakara*. To the north east of the temple in the *prakara* can be seen a ruined *mantapa* and a stone *brindavana*. The Chowdeshwari temple is having a Mahishamardini image with *ashtabhujas* in the Ganga style. The pillars of the *navaranga* are short and cylindrical, provided with cushions at the top. Other temples of the place are Gokarneshwara, Arkeshwara, Veerabhadra, Gautishankara (built by Chikkadevaraya), etc. The Anandeshwara is built by one Chidanandaswamy during the 18th century. Talkad is a celebrated pilgrim centre, is held in high esteem, and described as Dakshina Kashi. The traditional belief is that Shiva is incarnating here in the form of Vaidyeshwara and according to tradition, Ishwara takes the forms of Arkeshwara (temple at nearby Vijayapura), Pataleshwara (Vasukeeshwara), Maruleshwara, Mallikarjuneshwara (temple at Mudukutore) and Vaidyeshwara. The devotees visit all these Lingas during *panchalanga darshana jatra* falling in Kartika Bahula Amavasya when sun and moon enter the *Vrischika Raashi*.

This is *kuhuyoga* considered as the holiest. Once in 12 years, this event occurs when lakhs of devotees visit Talkad and a large *jatra* is also held., *Vijayapura*, just four km to the south-east of Talkad has the famous Arkeshwara temple, considered as one of the *panchalingas*. This renovated Ganga temple is called as that of Ankanatha in a Vijayanagara record. In front of it are four cells in a row housing Lingas and at the centre of these, in front of the main Linga in the temple, in a short cell is the image of Surya $\frac{3}{4}$ of a metre in height of Ganga times. It is said that on the Rathasaptami day, sun's rays fall straight on the Central Linga. The earliest record here of the 9th century calls the place as Kirupelinagara and is of Ganga Shivamara, registering some grants. There is also a record of Ganga Ereyappa of the 9th century on a part of the old mud fortification which still remains, and the record speaks of 12 elders of the place. The present village has been shifted to the north of this temple due to the destruction of the settlement by the Cauvery flood waters, and the river flows beside this village. There are some herostones in the fort and a broken one near the temple. Nearby at the *Kalihundi* village is a huge temple complex called the Beeredevuru.

Terakanambi (Gundlupet tq : P ; 6,848) situated at a distance of 12 km from Gundlupet was a secondary capital of the Ummattur chiefs. Earlier Madhava Dannayaka was governing the Padinalkunadu sub-division from Terakanambi says a record dated 1310 A.D. The place name is mentioned as 'Terakanambe' in several records from the place and elsewhere. The place has temples dedicated to Moolasthaneshwara, Lakshmi-Varadarajaswamy, Gopalaswamy, Sugreeva etc. The Moolasthaneshwara temple is perhaps the earliest monument of the place in Hoysala style. It has a *garbhagriha*, an *ardhamantapa* and a *navaranga*. The eastern porch of the *navaranga* are the work of Ummattur Palegars. A record engraved on a slab inside doorway of the south entrance is dated 1504 speaking of Vira Nanjaraja Wodeya of Ummattur making certain grants to God Moolashaneswara. Inside the *navaranga* are placed two images of Uma-Maheswara, one of which is described as brought from the fallen Someshwara (outside the village) temple. Facing the temple is a small shrine of Veerabhadra having an inscription. The Lakshmi Varadarajaswamy temple is a large structure which must have been built in two stages. The *garbhagriha* and *ardhamantapa* with their ornamental pilasters, wall niches, octagone cornice, sharply curved-eaves etc. is definitely of the Hoysala times. The *garbhagriha* has an image of Varadaraja about one-and-half metre tall and is highly ornamented having a well decorated *prabhavali* with Dashavatara images. It is said that this was created in the days of Krishnaraja Wodeyar III who took the original image to the Prasanna Swamy temple of Mysore. The Lakshmi shrine to the south of the temple is having an image of seated Lakshmi (about one metre tall), and the *navaranga* is having many pillars and an inbuilt fine *mahadwara* bearing round and square pilasters

having *kalasha motifs*. An extension has been added to the *navaranga* on the south during the times of Krishnaraja Wodeyar II. Inside the *navaranga* are placed a number of (images) brought from the Shiva temple. More than a dozen bronze icons, rare and interesting like Yashoda-Krishna, Parthasarathi, Balarama etc. are seen here. The Gopalaswamy temple near Varadarajaswamy facing north is locally called Hande Gopalaswamy. The temple is originally built in the Hoysala style as there are pilasters of the period on the walls of *garbhagriha* and *navaranga*. Around the *garbhagriha* is a *sandhara pradakshina* with their outer walls having ornamental pilasters, niches, octagonal cornice and sharply curved eaves bearing *kirtimukhas* and a row of sea-horses. The image of Venugopala in the sanctum is standing over a pedestal flanked by cows, *gopis* and trees. The image has Hoysala features. The Sugreeva temple here is a small Vijayanagara structure. The pillars of the open hall in front of the *garbhagriha* have fine relief sculptures. The deity is about two metres tall and impressive. The Hanuman temple is built by a merchant during the days of Kanthirava Narasaraja Wodeyar according to the record dated 1640 A.D. in the verandah of the temple. Behind a hotel building near the bus stop is a *navaranga* with pillars in Vijayanagara style, and of them, two have beautiful *bhakta* sculptures, about one metre tall. Other parts of the temple have vanished. This is said to be a Rama temple. A record from this temple engraved on a slab (now lost) is dated 1521 A.D. speaks of Krishnadevaraya's rule and mentions that his viceroy Saluva Govindaraja made a gift for the car festival of God Alvarudeva of Terakanambe. Behind the same slab is one more record dated 1489 A.D. speaking of certain grants by an official Dasa Ketappasetti of Terakanambi for the car festivals to God Vaikunthanatha, Ramachandra and Alvar etc. Other temples of the place are Veerabhadra, Someswara, Maramma, Ganapati (two) etc. This place with many more antiquities like *mantapas* and pillars scattered all over, has a *Manteswamy gadduge* also. Near the bus stop is an image of Jaina Tirthankara (Parshwanatha) placed leaning at the compound of the Anjaneya temple. Raja Wodeyar of Mysore conquered the place in 1624. One of the traditions suggesting the etymology of the place name is that one Trinetra Kadamba built a Trikadamba temple here, which became Terakanambi. Author of *Sanathkumara charite* and *Jeevandhara Sangatya*, Bommarasa, a fifteenth century Kannada poet was from this place. Chikkupadhyaya, the famous poet at Chikkadevaraya's court also belonged to Terakanambi.

Tirumakudlu Narasipur (tq. hq. P; 8,910) is a prehistoric site where neolithic remains have been unearthed and is at the confluence of the river Cauvery and the Kabini. The new town is the outcome of combining Tirumakudlu village in between the two rivers and Narasipura on the bank of the Kabini. A third subterranean flow called Sal...

as sanctified by the presence of Sage Agastya, who, according to tradition founded the Agastyeshwara temple here. Agastya is said to have instructed Hanuman to fetch a Linga from the North for installation, and as the Linga did not reach in time, the sage created a Linga from sand. Angered Hanuman tried to remove this installed Linga and the damage caused to the Linga as a result of his futile bid to remove it caused several marks on it. One such is described as the small depression at the crown of the Linga in the Agastyeshwara temple which is perennially filled with water and this water is administered as *teertha* to the devotees. The Linga brought by Hanuman, it is said, was also installed nearby at the Hanumantheshwara. The Agastyeshwara is a huge complex temple. Originally the temple appears to be of the later Ganga or Chola epoch, but was expanded in Hoysala, Vijayanagara and *palegar* periods. After the *garbhagriha* (which has a domical *shikhara*) and *ardhamantapa*, is the *navaranga*, which has cylindrical pillars followed by another *mantapa* with Vijayanagara pillars. This is surrounded by an enclosure, and a new *mantapa* with tall pillars and a bigger *prakara* is added to this, perhaps during the 19th century. On the ceiling and beam of this outer *mantapa* (in which Nandi is installed) on the eastern side are some paintings in black and slightly red depicting Krishnaraja Wodeyar III, some European personages and fine geometrical patterns which have been fading. To the north-west of the temple is the Parvati shrine and the Goddess is called Poorna Mangala Kamakshi. The Parvati temple was constructed by one Saranappa Setty calling himself as a merchant of the royal household of Emperor Krishnadevaraya and Saluva Govindaraja; local viceroy made certain grants to the temple. In the premises of this temple are images of Vishnu and Dakshinamurthy. The outer *prakara* of the temple has a short *shikhara* at the entrance with an outer *mantapa* or verandah outside it and in front of the entrance is an artistic *torana* supported by twin *dipastambhas* and *balipitha* under it. In the inner *prakara* in the *mantapa* are placed images of Subrahmanya, Ganapati and Mahishamardini, the last being in Hoysala style and two beautiful *dwarapala* figures. There is a very interesting damaged figure of eight-handed Natya Vishnu in Hoysala style described as Ashwatha Narayana in the temple. There are many open shrines in which Lingas have been installed, 14 at the back and seven at the left of the temple along the *prakara*. The temple has also other shrines with Linga of Markandeshwara and Someshwara and nearby is a pipal tree in an enclosure described as worshipped by Brahma and it has numerous Naga stones around it. There is a Brahmeshwara temple outside and near that is the *vrindavana* of a Maadhwa saint called Sheshachandrikacharya who lived during the 18th century. There is also the Vyasaraja Matha here to which the saint belonged, having Sosale as its headquarters. Nearby is also a branch of Sringeri Matha. There are the Hanumantheshwara, Veerabhadra, Ganapathi and Chaudeshwari temples near Agastyeshwara and on the river bank are the temples of

Anandeshwara and the Bhiksheswara, the former founded by one Chidananda, a *sanyasi* about 200 years ago. The Maramma shrine is of the Gramadevata of Tirumakudlu. The earliest record in the Agastyeshwara is of the 13th century in Tamil, on the *balipitha* stating that the *balipitha* was the creation of one Narasimha Pillai, perhaps a commander of the Hoysalas and the same person has installed the Nandi as per another record on the Nandi pedestal. An inscription on the south wall of the *garbhagriha* of Agastyeshwara speaks of a grant by Rayasada Venkatadri of a village to Agastyeshwara and Gunja Narasimha in 1556. The wooden *ratha* in the Agastyeshwara has very fine carvings.

Narasipura is another part of the town, so named because of the Gunja Narasimha temple of the place, and tradition holds that the sanctity of the place is greater ('heavier') by atleast a *gunja* (a small nut used as a weighing measure, *Abrus precatorius* Linn) than Varanasi and the Gunja Narasimha here is another huge complex temple of Vijayanagara times. The image of Narasimha in the *sanctum* of this temple has the twig of *gunja* tree in his right hand, described as indicative of this belief. It has a very tall entrance tower and the *prakara* is surrounded by *hara* of *devakoshtas* of brick and mortar. As one enters the temple from this entrance, there is a spacious outer *mantapa* with tall pillars of Mysore workmanship followed by another *mantapa* of Vijayanagara style. The *navaranga* has massive Vijayanagara pillars. The pillars in outer *mantapas* have fine relief sculpture of Bhagavata themes including those from *Ramayana*. Some *bhakta vighras* here on the pillars are described as those of princes from the Mugur *palegar* family who had built the *mantapa*. Another similar image near the main entrance is described as of another prince of the same family who caused the erection of the *mahadwara*. Behind the temple, there are small shrines housing Andalamma, Cheluvanarayana, Seetharama, Srinivasa, Benne Krishna, Varadarajaswamy, Vendanta Deshika and Mahalakshmi and there is also a beautiful image of Hanuman. Atop the southern and northern walls of the main temple, there are rows of niches in which stucco figures have been housed and they are also labelled and they include scenes of Narasimha Avatara, and also images of Venkatesha, Vaikuntha Narayana, etc. There are some images of Krishna's sports (*leela*) and also some queer images. To the left of the temple is a shrine of Janardana with a very fine image installed in it. A pavilion called Prahalada Mantapa is seen nearby with an inscription stating that the *mantapa* was built by Jaggulal, a servant of the ruling prince (Krishnaraja Wodeyar III) in 1855. The earliest inscription in the temple is, on the pillar of the eastern outer wall, announcing a grant by Saluva Govindaraja, Viceroy of Krishna-devaraya of Vijayanagara. A record dated 1725 on a *mantapa* outside the *mahadwara* tells us of its erection by Chamammanni wife of Krishna Urs of Mugur who was a subordinate of Krishnaraja Wodeyar I of Mysore. A copper plate found here known as Dalavayi Agraharam Plates speaks of

an *agrahara* with 120 *vrittis* having 14 villages as grants founded by Dalavayi Nanjarajaiah in 1749 in the days of Krishnaraja Wodeyar II. This is "one of the very few voluminous records" in Nagari script with 16 plates and 1,390 lines. The tradition regarding the place that Agastyeshwara, Someshwara, Markandeshwara and Hanumanteshwar of T. Narasipur and (Gargeshwara of the neighbouring village Gargeshwari four km away) are five holy Lingas found expressed in another copper plate dated 1622. Another temple at the place, the Mulasthaneshwara is of Vijayanagara times, which has been subsequently expanded by attaching many new shrines to it like those of Lakshminarayana, Dakshinamurthy, Sachchidanandeshwari and Chandikeshwara and to the right side of the temple is the shrine of Shivakameshwari. The Balleshwara is another temple of the place. T. Narasipur has a church and a mosque. At the taluk office was preserved a panel with a Teerthankara figure having an inscription in Kannada speaking of Mulasangha, Deshiyagana, Pustakagachcha and Kondakundanvaya. T. Narasipur was the headquarters of the Talkad taluk from 1868 and the taluk was named after this town from 1882. *Algud*, a village two km T. Narasipur on the Chamarajanagar Road has been described also as Kulottungasolapuram in a Tamil record from T. Narsipur dated 1188 announcing a grant to a temple at 'Alugod' of the days of Hoysala Ballala II. The place has a Channigaraya temple, originally Hoysala, expanded in Vijayanagara times. Another old temple here is of Siddheshwara, fully renovated. The renovated Kalamma shrine here has a record of Ganga Sripurusha. There is a herostone and also a *nishidhi* stone with an inscription near this temple. There is a stone pavilion called *balichapra* locally near the entrance of the town and one of its pillars has an inscription dated 1278 of Hoysala Narasimha III, informing of one Bhogachari building a temple. There is a shrine of Manteswamy with *gadduge*, the Maramma and an Upparige Basava temples at the place. The tank here has two records, one speaking of some Nolamba officer (10th century), another speaking of laying of a sluice in Ganga times (8th or 9th century).

Triyambakapura (Gundlupet tq ; P: 377) is located on a deviation (2 km) on the Gundlupet-Terakanambi Road and has a beautiful and very huge Vijayanagara temple, dedicated to Triyambakeshwara assigned to the times of Bukka II and named after him. The temple consists of a *gurbhagriha* an *ardhamantapa* with walls ornamented with pilasters and niches. In front of the *ardhamantapa* is a large *navaranga* having thick massive Vijayanagara pillars. One *devakoshta* of the *navaranga* has an image of Kartikeya. Near the north wall of the *navaranga* is a seated Anjaneya (cross-legged) image reading a book and another of Rama and Sita hearing it. There is a *sandhara pradakshina* around the *gurbhagriha*. There is also a temple of Parvati, where alone now *pooja* is performed. The spacious *mukhamantapa* has fine Vijayanagara pillars. The structure has a vast *pprakara* with Mahadwaras to the east and south having *gopuras*.

Opposite the east Mahadwara is a lofty monolithic pillar more than 15 metres tall which is held in position by a small *mantapa* constructed around it. The south-west corner of the *prakara* has a large cool Kalyanamantapa supported by tall massive pillars in Vijayanagara style. The *mantapa* has three longish *ankanas* running horizontally and to the west end of which is a stage with steps from sides leading to it. This can be used for marriages etc., even now. There are fine relief sculptures on the pillars of the *kalyana mantapa*. There is also a small shrine of Chandikeshwara. There are nearly 15 inscriptions speaking about several grants made during several persons to the God Triyambakadeva. But the earliest copper plate of Hazihara III son of Devaraya I is interesting to note making certain land grants to God Triyambakadeva. There is a grant by Govindaraja, Krishnadevaraya's Viceroy at Terakanambi. The *jatra* is held during Shivaratri when more than 10,000 people assemble.

Ummaṭtur (Chamarajanagar tq; P: 4,828) located at a distance of 16 km from Chamarajanagar was formerly the headquarters of an important principality under the Vijayanagara kings (see page 73). The place name has been mentioned repeatedly as 'Ummatturu' in several records. It may be connected with *ummatta* plant (also *dattura* in Kannada, *Datura fastuosa*, Var.). The place has temples like Janardana, Ranganatha, Bhujangeshwara, Veerabhadra, etc. The Janardana is a dilapidated considerably big temple and the main deity is said to have been shifted to Kuderu (nearby). The Ranganatha temple has a square *garbhagriha* having a Dravida *shikhara*, renovated repeatedly. There is an *ardhamantapa* in the front leading to a spacious *navaranga* having two cells, one to the right having an image of Ranganayaki (seated) and the other to the left having a beautiful image of Benne Krishna (on all fours). The pillars of the *navaranga* are square, massive and some of them have beautiful relief sculptures on them. An inscription on one of the pillars is dated 1531 A.D. speaking of an official Ranganayaka making a land grant to God Ranganatha. Facing the temple is a tall *dwajasthambha* with a square base having the *bhaktamurtis* of the Palegars. Beside the temple is a small Veerabhadra shrine. The Bhujangeshwara temple nearby is considerably a big structure with a tall *dwajasthambha* facing it, and has an inscription dated 1545 A.D. which speaks of Sadashivaraya of Vijayanagara making a land grant to God Bhujangeshwara. One more record amidst fields outside the village is dated 1589 A.D. which speaks of King Venkatapatiraya of Vijayanagara granting the village of Kollagaudanapura to God Bhujangeshwara in Ummattur. Inside the *prakara* are shrines of Kartikeya having three Hoysala sculptures and Dakshinamurti of later Vijayanagara times. The wooden doors at the main entrance have fine carvings of images like Ganapati, Uma Maheshwari, Mahishamardini, etc. The place has two Jaina *bastis* dedicated to Adinatha (new) and Vardhamana. The Vardhamana Basti, a huge structure renovated by the Ummattur chiefs has a *garbhagriha*, two *ardhamantapas* and a vestibule leading to a spacious

navaranga. The image of Vardhamana (seated) is having Hoysala features. A record on the outer wall of the *garbhagriha* speaks of one saint Payana Pandita of Penugonde rendering services to Vardhamana. There are two *nishidhi* stones kept inside the *prakara* said to have been found somewhere. Both have inscriptions on them, one in 10th century characters mentioning the death of one Nagayya and the other in 11th century characters mentioning death of a certain Bhatara by undertaking *sanyasana*. Outside the village is a small Saptmatrika temple with seven images (each one foot high) of the Saptamatrikas having Hoysala features.

Varakodu (Mysore tq ; P : 3,189), or ancient Ore kodu in Maisurnad-70 (I. A. 212) (two km from Varuna) must have been an ancient centre of Jainism in Ganga times, and there are three Jaina inscriptions here, built on a tank bund, said to be from Varuna originally. One of them is a *nishidhi* stone of Pittabbe, queen of the Chalukya ruler from Varuna, Narasinga, and the other speaks of a grant made to a *basadi* and *nishidhi* by Punisamayya, the famous general of Hoysala Vishnuvardhana. The Janardana temple here appears to be originally Varadaraja built by Hoysala Vishnuvardhana according to an inscription on the cornice of the entrance gate. This huge falling temple appears to have been renovated by using materials of other temples that have vanished like those of the Gangas and the Chola times. This temple has an outer *prakara* and the *prakara* has an inner pillared corridor all round where pillars of various styles are seen. The *garbhagriha* has the figure of Janardana, one metre tall with *shankha*, *ehakra*, *gada* and *abhaya* attributes in hands. In a cell to the right is a figure of seated Lakshmi and another cell to the right (perhaps once housing Bhudevi) is empty. The *navaranga* has pillars of Vijayanagara times with fine relief sculptures connected with Narasimhavatara, Natyaganapati, Hanuman, Krishna and other manifestations of Vishnu. The *mulhamantapa* has Hoysala pillars on which two Jaina records of the 17th century are seen. On the back portion of the temple, on the corridor are four cells, of which three are empty and one houses the figure of four-handed Lakshmi in seated position of Mysore style. The village has a Basaveshwara and a Biredevaru temple. *Vajimangala* is 10 km from Mysore, on the road leading to Varakodu and Varuna and is nearer to Varakodu. The place is called Ojamangala in inscriptions, *oja* standing for a teacher. The Someshwara temple here is a *trikutachala* brick temple, and the short cylindrical pillars in its *navaranga* help identify it as a Ganga monument. A stone *gana* in front of the temple (to the right of another temple, the Ankanatha nearby) speaks of grant of that *gana* to that temple by three brothers, Biragauda, Madigauda and Ankagauda in 1277. The central shrine of the Someshwara temple at present has an image of Vishnu. Other two shrines have Lingas. There are two *dwarapalas* of Ganga times. There are very small images of Sapatamatrikas, a fine Umamaheshwara and a crude image of Surya. An inscription here is worn out. Nearby is a fully renovated huge temple (the Ankanatha) with a

later Vijayanagara image of Bhairava in the *sanctum*. The premises of these neighbouring temples have many herostones. The place had two huge tanks, now dry and there is a record of the days of Sadashivaraya of Vijayangara outside the entrance of the village which speaks of the grant of the village as *settiyumbali*, the name of the donee being lost. The village was in Shrirangapattana *seeme* then.

Varuna (Mysore tq; P: 1,450) situated on the T. Narsipur road (10 km from Mysore) is a place of rich antiquity. At the hands of the Gangas, it developed into a fine cultural centre referred to as 'Vaaruna'. During the 10th century, this place appears to have been the capital of the chiefs of a minor branch of the Chalukyan dynasty (see page 62). In the year 1828, Queen Devajammani of Mysore had a temple erected and granted endowments. This is the Mahadeshwara temple. An image of the queen and Krishnaraja Wodeyar III are seen on a pillar of a *mantapa*. The oldest temple of the place is Mahalingeshwara identified as the Bhuteshwara of the records by Dr. Raghunath Bhat. It is a fine structure in the Ganga style having a *garbhagriha*, an *antharala* and two *navarangas*. The outer *navaranga* was a later addition but is however very impressive. The outer walls of the temple have miniature *shikharas* with decorated niches having well carved out relief sculptures and below which over the foundation are detailed carvings in a row depicting incidents from the Ramayana nicely executed in granite. The ceiling of the inner *navaranga* has hollow domes having lotus pendants and the doorways of the *navaranga* as well as *ardhamantapa* have beautiful floral and geometrical decorations. The *lalata* has a Gajalakshmi and below it a panel having rows of swans, etc. The pillars of the *navaranga* are cylindrical with square base and are provided with circular cushions in the capital. Inside the outer *navaranga* are fine images of Mahishamardini, independent statues of the Saptamatrikas, etc. The image of Mahishamardini (*ashtabhuja*) is having Ganga features. To the south-west of the village are a group of three temples of which the Mahadeshwara already mentioned with a spacious outer *prakara* and its *navaranga* has images of Parvati, Nandi, Vidya Ganapati, Navaneeta Krishna, etc. and a bronze icon of Sadashiva. To the north of the village is the Mahadevamma temple having an interesting *garbhagriha*. The pedestal has an inscription. The temple is opened only during January-February on Shivaratri and on Tuesdays. Other temples of the place are Marigudi, Basavanagudi, Ankanatheshwara, Someshwara, etc. The place has numerous Ganga and Hoysala records of which the one mentioning the rule of Sripurusha over the Yedattorenadu is very significant. To the west of the village is a mound known as Basti-tittu, where once stood a large Jaina Basti. The materials of the Basti are said to have been removed to Varakodu and used for repairing the Varadaraja temple there in the days of Chikkadevaraja and also the tank there. Many antiquities of the village are now preserved in the Panchayat Office of the place.

Yelandur (tq : hq. P ; 6,710), 61 km south-east of Mysore known as Ilaimaradur in early Chola records, appears to have risen into prominence under the Cholas who founded here the Cholendrasimha Chaturvedi Mangalam, an *agrahara* on the banks of the Suvarnavati. The Kaviteshwara temple here is of the Chola times, called as Kapaleshwara in inscriptions. This old temple has two Tamil inscriptions of Hoysala Narasimha II, and one of which dated 1244-45 mentions the name of the *agrahara*. Hoysala Narasimha II in 1266 made a grant to a barber called Kettai for his having killed a tiger, according to a Tamil record. But later records call the place at Balendupura (Sanskritisation of ele+indu+uru and Yelavaudur). After the rule of the Cholas and Hoysalas, it came under Vijayanagara, and the rulers of Hadinadu, feudatories of Vijayanagara came to rule over the ancient province with this town as their headquarters. The first known prince of the dynasty is Singadepa or Devabhupala, who is said to have built the famous Gaurishwara temple of Yelandur in about 1550 A.D. which has a very beautiful main entrance, later erected in 1654-55 by his great grandson Muddabhupa according to a finely engraved record in a *mantapa* to the south of the temple. The place later came under Mysore rulers, and in 1807, Yelandur and other surrounding villages were granted as *jahgir* to Dewan Purniah by Krishnaraja Wodeyar III. The Gaurishwara temple's attractive entrances has no *gopura* but has artistically created fine sculptures all round the walls and on the pillars like Andhakasuravadha, Shoolabrahma, Bhikshatanamurthy, Bhairava, Kalingamardana, Dakshinamurthy, Narasimha in various manifestations Dakshinamurthy, Sharabha, Vali and Sugriva, two images of *Palegars*, one of them perhaps the builder of the gateway, Muddabhupa, various Krishnaleela panels, the Parivara of Shiva, etc. The ceiling has a deep and fine Bhuvaneshwari with the Dikpalas engraved in respective directions and lotus in the centre. If all these are in high relief, images of Surya and Ganapati in the round are placed inside the gateway. The four corners and side of the door of the *mantapa* have monolithic stone chains formed by circular links, each 20 cm. in diameter, and this *mahadwara* is therefore locally called as *bale* (bangle) *mantapa*, as these links resemble bangles. Both the *garbhagriha* and *ardhamantapa* are in depression, to be reached by climbing down a flight of steps. There is a Linga in the *garbhagriha* and in the *ardhamantapa* which is rectangular images of Vishnu, Shanmukha, Parvati, Mahishamardini, Bhairava, Durgi, Virabhadra and Ganapati are installed. The huge cross shaped open *mantapa* has a Surya shrine on one side. The Pillars here are of Vijayanagara style. Behind the *garbhagriha* are a row of five shrines with a common roof, housing five Lingas, installed by Muddabhupa while erecting the doorway. The pillars here are very finely engraved with relief sculptures. To the left of the Gaurishwar is the Parvati temple whose *garbhagriha* too is below ground level and the image here is having lotuses in her two hands and remaining two hands present *abhaya* and *varada mudras*. Another temple of the

place is the Varahaswamy which is a complex structure with a huge compound. As one enters the temple, there is an Anjaneya shrine at the right, attached to the *prakara*. The main temple has a *mukhamantapa* and a *navaranga* and the *garbhagriha* has the Varahaswamy image with Lakshmi seated on his left thigh. To the left and right of this main temple are two more shrines both attached to the *prakara*, but facing the main entrance like the main deity and they house images of Lakshmi and Chennakeshava respectively. There are two images of Teerthankaras placed in the temple, one of them Parshwanatha, said to have been found near the Suvarnavati bridge. C. Hayavadana Rao has said that this temple "is said to have been a *basti* once, now enshrines a figure of Varaha brought from a ruined temple of Yeriur". A car festival is celebrated in this temple on Phalguna Poornima, the day of Holi. The place has the *gadduge* of noted Kannada poet and Veerashiva saint Shadaksharadeva who belonged to Dhanagur Matha (Malavalli tq.) and a branch of the Matha existed here. A copper plate record found at this place, speaks of a grant made to Basaveshwara of the Karepuramatha. Sanchi Honnamma and Vishalaksha Pandita, a Jaina scholar and minister of Chikkadevaraya hailed from Yelandur. There is a tank called Uppinamolekere in front of Varahaswamy where perhaps formerly salt was produced. The residence of Purnaiah here is a fine building now housing government offices. Yelandur is full of coconut palms and tender coconut water from here is very sweet. Yeriur, two km. from Yelandur has a Virabhadra temple of later Vijayanagara times. The deity here is one metre tall, and there is also an image of Kali to the right of Veerabhadra, two-handed, with one head holding Linga and the other *japamala*. The place has the Yeriuramma temple, a *gadduge* of Manteshwamy being renovated, an Anjaneya shrine and a mosque. Across the river Suvarnavati is the Gunguru Mallikarjuna temple, a Chola monument in dilapidated state with its *garbhagriha* built in bricks. The temple has been expanded in Vijayanagara times. Its pillars, which are cylindrical, have Tamil inscriptions mentioning those who donated the pillars, in 15th century characters. A Tamil record here in a field dated 1196-97 calls the place as 'Maraiyur', which is also described as Uttamasholanallur.