

in the district, the total number of patients, in-door and out-door, treated in them was 2,39,552, and the total expenditure incurred on establishment, medicine, etc., was Rs. 65,257. The total cost of the establishment, medicines, etc., amounted to Rs. 19,426-3-1.

VACCINATION.

The average number of Vaccinators employed in the District during the year 1925 was 16 and the total number vaccinated during the year was 12,981. Every taluk and sub-taluk has got one or more Vaccinators and their work is supervised by the Chief Sanitary Officer.

SECTION V.—GAZETTEER.

Aggunda.—A village in Arsikere Taluk. Population 958. Aggunda.

This place has two ruined Hoysala temples dedicated to Siva and Vishnu. The Siva temple, consisting of only a *garbhagriha* and a *sukhanasi*, has perforated screens and lotus ceilings. The *sukhanasi* door-lintel has in the centre Tāndavēsvara flanked by Nandis, the right one seated and the left one standing on a pedestal, and *makaras* with Varuna seated on them. Below the seated Nandi is a drummer and below the other a female figure. The Vishnu temple, known as the Lakshmikānta, consists of a *garbhagriha*, *sukhanasi* and a *navaranga* adorned with lotus ceilings. The image of the god, about four feet high, is badly mutilated. At the entrance to the village is a slab sculptured with a pretty large cow, intended perhaps for a *gokal* or cattle stones, which generally has some diagrams on it without any figure. The village appears to have been a place of some importance at one time. It is stated that in parts of the village digging exposes ash-pits, bones and old pottery.

Alur.—A sub-taluk under Hassan taluk formed in 1894 Alūr. consisting of Alur Pālya and Kundur *hoblis*.

Alur.—A village in the Hassan taluk, 7 miles west of Alūr. Hassan, close to the Hassan-Saklespur road. Till 1875 it was

the Head-quarters of the old Mahārājandurga taluk and in 1894 was made the Head-quarters of a sub-taluk.

Population in 1921	Males	Females	Total
Hindus	500	450	950
Muhammadans	250	200	450
Total	750	650	1,400

The large weekly fair held here on Wednesday is the chief rice market of the District. It is attended by the ryots of the Malnād, who bring their rice in large quantities for sale ; and also by traders many of whom come from great distances with carts and droves of bullocks for the conveyance of the rice purchased.

Municipal Funds	1916-17	1917-18	1918-19	1919-20	1920-21
Income	5,210	5,637	3,701	9,336	7,850
Expenditure	2,700	4,030	4,405	4,164	4,000

Arakere.

Arakere.—A village in the Bānavar *hobli*, Arsikere taluk. Population 808.

At this place the Chennakēsvara and Rāmēsvara temples deserve notice. The former is what is known as a *trikutāchala* or three-celled temple, Chennakēsvara being the chief deity ; the other cells contain the figures of Vēnugōpāla and Lakshmī-narasimha. On the outer walls there are at intervals rough figures of Vishnu alternating with turrets. The Rāmēsvara temple, which is exactly like the temple of the same name at Bendikere, has an excellently carved image of Vishnu leaning against the wall opposite the entrance and the *linga* in a cell facing the east. There is also in the temple, leaning against the east wall, an image of the Sun, which is exquisitely carved and richly ornamented. The villagers wrongly call it Vīrabhadra. The tower of this temple is built of granite in receding squares ending in a *kalasa*, resembling in some respects towers of Pallava architecture, but without any sculpture whatever. In the bed of the tank to the west of this temple was discovered a big

viragal with an inscription which refers itself to the reign of the Ganga king Ereyappa.

Arkalgud.—A taluk in the south, area 262 square miles. Arkalgud. Head-quarters at Arkalgud. Contains the following *hoblis* villages and population :—

Hoblis	Villages	Hamlets	Villages Classified			Population
			Government	Sarvamanya	Jodi	
1. Arkalgud ..	66	..	55	7	4	66
2. Rāmanāthpur ..	49	..	46	1	2	49
3. Konanur ..	60	..	48	8	4	60
4. Mallipatna ..	65	..	60	2	3	65
5. Magge ..	54	..	50	..	4	54
Total ..	294	..	259	18	17	294

Arkalgud 4,457, Konanur 2,384, Kerlapura 2,052, Basavapatna 1,625, Rudrapatna 1,260, Rāmanāthpur 1,153, Holikal 1,147, Gangur 1,120, Belavadi 891, Marur 881, Mallipatna 182. Principal places with population.

The Taluk which contained 10 Hoblis (Gorur and Ponnathpur having been added in 1875 from the old Mahārājan-durga taluk) was abolished in 1882 and the Hoblis were distributed among the adjoining taluks. In 1886 the taluk was again formed with 6 Hoblis and in 1904 the number of Hoblis was reduced by one and the villages were distributed among the 5 Hoblis as detailed above.

The Hēmāvati forms the entire northern boundary ; the Cauvery runs through a portion of the south. From the Krishnarājakatte on the Cauvery, the Katteपुरa channel runs along the south bank, past Rudrapatna ; and the Rāmanāthpur channel along the north bank past Konanur and Rāmanāthpur to Basavapatna. Under these channels, although sugar-cane is but little grown the rice crop is one of great yield and certainty The kinds principally grown

are *kembatta*, *putbhatta*, and *donibil*. The lands under tanks are of a very mixed character and generally inferior in quality. Under larger tanks, rice is followed by a crop of onions, which are very paying and are extensively cultivated especially in Arkalgud Hobli.

The west of the taluk up to the borders of Coorg is jungly and hilly, being on the skirts of the Malnād. The southern portion, along the Cauvery, besides paddy cultivation, supports numerous cocconut and areca-nut gardens. But the areca-nut is the coarse variety or *gēdu*, and it takes 50 trees to produce a maund of nuts. The gardens wind along sometimes in the southern valleys for 2 or 3 miles at a stretch. On the high water shed towards the centre there is much cultivation of tobacco which is converted into snuff. The taluk formed part of the Province of Balam until 1647, when it was conquered by the Rāja of Mysore. In 1694 it was retaken from Sivappa Nāik of Ikkēri into whose hands it had fallen and has ever since been united to Mysore.

The revenue settlement was introduced in 1883. The culturable area of the taluk was thus distributed :—

Dry, 63,849 ; wet, 8,180, garden, 2,638, Total acres 74,667.

The culturable area according to the revision settlement which was introduced with effect from 1923-24 is as follows :—

<i>Occupied area</i>			Acres	Total
Dry .. ..	..	..	1,04,273	} 1,25,486
Wet .. ..	..	..	17,747	
Garden .. ..	..	..	3,466	
<i>Un-occupied area</i>				
Dry .. ..	..	..	5,317	} 5,514
Wet .. ..	..	..	192	
Garden .. ..	..	..	4	
<i>Kharab land</i> .. ..	..	..	68,092	
<i>Inam</i> .. ..	..	..	7,460	2,06,551

The total revenue demand for 1922-23 was Rs. 1,51,953. It is now Rs. 1,88,072.

The average rainfall at Arkalgud for 25 years (1896 to 1920) is as follows:—

	Inches			
January	0·17
February	0·25
March	0·26
April	1·96
May	3·99
June	4·71
July	7·93
August	4·34
September	3·20
October	5·67
November	3·44
December	0·77
Year	36·69

A road from Hassan through Arkalgud and Rāmanāthpur to Periyapatna runs through the taluk from north to south. This is crossed at Arkalgud by the Narsipur-Manjarābād road through Kodlipet, running from west to east and branching at Mallipatna to the Bisale Ghat. It is also crossed at Rāmanāthpur by a road following the north bank of the river from Hampapur in Yedatore taluk to Fraserpet in Coorg and there is a road running from it east on the south bank of the river to Yedatore.

Arkalgud Town.—A town situated in 12° 46' N. lat., 76° 7' E. long., 17 miles south of Hassan, on the Hassan-Periyapatna and Kodlipet-Narsipur roads. Head-quarters of the Arkalgud taluk and a Municipality.

Arkalgud
Town.

Population in 1921	Males	Females	Total
Hindus	2,040	1,920	3,960
Mahammadans	269	213	482
Total	2,309	2,133	4,442

The place is said to have been originally called *Arkapuri*, city of the sun, owing to Gautama Rishi having there performed penance to that luminary. He also set up the image of Arkēsvara, the erection of whose temple is attributed to a Chōla king. The present town was founded about 1,568 by Krishnappa Nāyak, one of the Aigur chiefs, who changed the name to *Arkalgūdu*, abode of the sun. But old inscriptions give the name as *Arakalgūdu*. It was captured by Kanthīrava Narasa Rāj of Mysore in 1647, and subsequently by Sivappa Nāyak of Ikkēri. In 1694, it was again besieged by Chikka-Dēva-Rāja and finally annexed to Mysore.

Municipal Funds	1916-17	1917-18	1918-19	1919-20	1920-21
Income	3,846	4,200	4,952	4,214	5,196
Expenditure	2,568	3,894	5,701	5,084	5,008

Arsikere.

Arsikere.—A taluk in the north-east, till 1882 called Haranhalli. Area 479·43 square miles, and population 92,755. Head-quarters at Arsikere. Contains the following *hoblis*, villages and population :—

Hoblis	Villages	Hamlets	Villages classified				Population
			Government	Sarvamanya	Jodi	Kayangutta	
1. Arsikere ..	69	..	..	..	..	..	22,633
2. Gandasi ..	71	..	..	..	..	..	17,533
3. Javagal ..	65	..	..	..	..	..	15,052
4. Bānavar ..	101	..	..	..	..	..	22,301
5. Kanakatte	50	..	..	..	..	..	15,236
Total ..	356	..	351	3	1	1	92,755

Principal places with population.

Arsikere 4,102, Bānavar 2,624, Haranhalli 2,172 ; Kenkere 1,648, Javagal 1,564, Halkur 1,118, Gandasi 1,113.

The Bānavar and Javagal hoblis were added from the Bānavar taluk when it was abolished in 1882.

The surface of the taluk is very undulating, rising here and there into rocky hills covered with scrub jungle; and these are mostly noticeable on the western border where they form a pretty continuous chain. In the north are the Hirekal-gudda hills, on which is a temple of Tirupati, called Mālekal Tirupati. The drainage of the taluk is northwards to the Vēdāvati. But there are few streams or tanks of any size. There are several Amrut-Mahal kāvals in the south, which has led to the breeding of a good stamp of cattle, in some demand in the Malnād.

The prevailing soil is of a sandy grey colour and often very stony, improving in quality in the hollows, but so poor on the high-lying lands as to be in many places unculturable. The wet lands vary from fair to good quality. Ragi is grown everywhere, but in the west and south, there is an extensive cultivation of chillies for supply to the Malnād. The cocoanuts of this taluk, allowed to remain on the tree till they drop, are much prized and largely exported in a dry state, *kobri*, to Tiptur, for the Bangalore and Bellary markets. They are grown in the northern parts without irrigation in low-lying situations. The chief exports of the taluk are chillies, oil-seeds and ragi from the south and cocoanuts from the north.

There are numerous memorials throughout the taluk of the Hoysala kings, consisting of deserted temples and large stones covered with inscriptions. This country formed part of the territory bestowed by the Vijayanagar kings on Jagadēva Rāyal of Channapatna, Bangalore District on the overthrow of whose power it was seized by Timmappa Nāyak of Tarikere, in whose family it remained till overrun together with the neighbouring districts of Sivappa Nāyak of Ikkēri or Bednur in the 17th century. In 1690 it was incorporated in the Mysore territory by treaty with that State.

The revision revenue settlement was introduced from 1918-19. The area of the taluk of that time was distributed as follows :--

<i>Culturable</i>			Acres	Total
Dry ..	..	..	57,014	71,067
Wet ..	..	..	2,532	
Garden	..	..	11,521	
<i>Un-culturable</i>				
Dry ..	..	..	17,114	17,305
Wet ..	..	..	118	
Garden	..	..	73	
<i>Kharab land</i>	..	..	94,199	94,199
<i>Inam</i>	..	..	3,457	3,457
				1,86,028

The average rainfall at Arsikere for 28 years (1893-1920) was 26.90.

The railway from Bangalore to Poona runs through the taluk from east to west, with stations at Arsikere and Bānavar, and the railway from Mysore passes through this taluk with stations at Haranhalli and Bageshpur. Alongside of the former is the Bangalore-Shimoga trunk road. From Arsikere there are roads south to Hassan, south-east to Channarāyapatna and north to the Huliya road. From Bānavar there is a road south-west to Halebīd and Belur, and north-east to Huliya. There is also a short cross road from Haranhalli eastwards to the trunk road.

Arsikere or
Arasiyakere.

Arsikere or Arasiyakere.—A town situated in 13° 19' N. lat., and 76° 19' E. long., 25 miles north by east of Hassan at the junction of the Mysore-Arsikere and Madras Southern Mahratta railways. Head-quarters of the Arsikere taluk and a Municipality.

Population in 1921			Males	Females	Total
Hindus ..	..	..	2,045	1,446	3,491
Muhammadans ..	..	..	575	306	881
Jains ..	..	..	44	16	60
Christians	..	..	162	120	282
Total ..			2,826	1,888	4,714

The town derives its name from a large tank, *Arasiya kere* or princess's tank, which was constructed under the Hoysalas in the 11th century. The fine ruined temples to the north, one of which is a special model of the Chālukyan style (see below), and inscriptions show that it was a large place and of considerable importance. Under the Vijayanagar kings it passed into the possession of Jagadēva Rāya of Channapatna (Bangalore District), afterwards into that of Timmappa Nāyak of Tarikere (Kadur District) and then into that of Sivappa Nāyak of Ikkēri (Shimoga District) from whom it was acquired by Mysore by treaty in 1690. At a later period it was part of the Haranhalli taluk which was one of those made over to the Mahrattas as security for the payment of tribute and suffered the general destruction at their hands which reduced it to an insignificant village. In this condition it remained with an evil reputation as the haunt of robbers who infested the high road. Since the advent of the railway in 1899 and the location here of the taluk head-quarters, it has developed into a rising and busy centre. It is now the junction of the M. & S.M. and M.S. Railways.

The Isvara temple at this place, which faces east, is a remarkable building in the Hoysala style of architecture. It consists of a *garbhagriha*, an open *sukhanasi*, an open *navaranga*, a small rectangular inner porch, a square outer porch and a circular *mukha-mantapa* which may have once enshrined a Nandi. The *garbhagriha* doorway is beautifully carved; each architrave has 5 fascias, the innermost carved with geometrical patterns, the next with scroll work, the next in the form of ornamental pilasters, the next carved with lions standing one over another and the last with scroll work again. The projecting panel below the door-lintel has Gajalakshmi and the pediment, standing over a fine cornice, has in the centre a standing figure of Siva flanked by rearing lions as well as standing figures of Ganapati and Brahma on the right and of Subrahmanya and Vishnu on the left. The ceilings of the *garbhagriha*, *sukhanasi* and the square porch are about 2 feet deep and flat with 9 projecting circular panels containing Tāndavēsvara in the centre and attendant musicians around. The *navaranga* has 8 elegantly carved

niches with *dvārapālakas* at the sides ; two of them are at the sides of the *sukhanasi* entrance and the rest opposite to one another on the north and south. All the beams of the temple are adorned with bead and scroll work. The *navaranga* pillars are well executed with bead work and sculptured on all the four faces at the bottom with figures of Vishnu, Bhairava, Durga and so forth. The ceilings, except the one in the centre which is about 5 feet deep, are about $3\frac{1}{2}$ feet deep and have lotus buds. Each of the four beams below the central ceiling, which has likewise a lotus bud, is carved with twelve standing figures on the inner face. The ceiling of the inner porch, about 1 foot deep, is carved with a lotus. All the ceilings show elegant workmanship. The square porch has two entrances on the north and south. The *mukha-mantapa*, unique in design and execution, is a grand circular structure supported by 21 pillars, of which 8, adorned with bead work, are in the middle, and the remaining 13, which are rather plain, stand on the veranda all round. Below each plain pillar the veranda has 2 standing elephants facing different directions, the number of such elephants being 26 in all. The *mantapa* has a beautiful dome-like ceiling with five rows of carvings ; the bottom row has figures all round the beams ; the next row has 8 small niches, mostly empty, with intervening lions ; and the remaining three rows consist of lotus buds or knobs of gradually decreasing size. The centre is adorned with a big lotus bud. The outer walls of the temple have only a row of large images, numbering in all 120, of which 58 are male and the rest female. Of the male figures, nearly 30 represent Vishnu and 19 Garuda standing with folded hands near Vishnu figures. There are also a few figures of Siva. It is worthy of note that 22 of the Vishnu figures bear labels giving their names. Among female figures, 7 represent the seven mothers, Saptamātrikah, and a large number the consorts of Vishnu figures, the rest being attendants, etc. The outer walls of the *navaranga* have a niche on the north and south. The number of figures from the entrance to the niche on either side is 15, those beyond being 90. The images are mostly on pilasters between miniature turrets. The pilasters stand on well carved plinths and have seated Yakshas on three sides at the top and swans and turrets on the capitals. There are also some turreted pilasters here and there. The *garbhagriha*

is surmounted by a carved stone tower. The embankment in front of it has Tāndavēsvara on the front face and a modern Nandi in mortar in place of the usual Hoysala crest. Outside the *mukha-mantapa* runs all round above a moulded plinth, a railed parapet carved with two friezes and a rail. The first frieze has seated Yakshas in niches and the second miniature turrets with intervening figures. The rail which is mostly gone is divided into panels by double columns containing figures or flowers with lions at the corners. From *E.C.V, Arsikere* 70, we may perhaps infer that the god was known as Kattamēsvara and that the period of the temple was about 1,220.

To the left of the temple stands a double temple with an intervening niche as at Halebīd, though of small proportions and devoid of high ornamentation. It seems to be known as Halavukallu-dēvasthāna. Both the shrines have a *garbhagriha* with a *linga* and an open *sukhanasi* with a common hall in front supported by 24 pillars of a red colour and adorned with 21 ceilings, about 1 foot deep, of lotuses and a veranda all round. The jambs of the doorway of the south shrine have at the bottom figures of Manmatha, *dvārapālakas* and female chauri-bearers canopied by a snake-hood, those of the north shrine, however, having male figures in place of chauri-bearers. Both have flights of steps leading to them flanked by elephants. The hall is in a dilapidated condition. There is lying in it a mutilated figure, about 5 feet high, of a standing Ganapati. From *Arsikere* 84 we may infer that one of the *lingas* was known as Ballēsvara and that the double temple was in existence in about 1,220. The compound is strewn over with mutilated figures of Durga, Ganapati, Mahishāsūramardini, etc., along with the architectural members of the same temple which are no longer in existence.

The Sahasrakūta-Jinālaya, recently restored by a private individual, is also a Hoysala building founded in 1220, by Vasudhaikabāndhava Rēcharasa, a minister of the Hoysala king Ballāla II. The ceilings are deep and well executed. The object of worship is a mountain containing 1,000 Jina figures. The outer walls have no figure sculpture. The front of the *basti* is unfortunately disfigured by a low tiled roof.

Municipal Funds				1919-20	1920-21
Income	..	..	..	19,843	21,853
Expenditure	..	..	..	9,636	33,122

Attavara.

Attavara.—A village in the Arkalgud Taluk.

The village is very small and there is no other temple except that of a village deity called *Kollāpuradamma* outside the village. Three shapeless stones form the goddess. Two standing metallic figures which form the processional images are kept in the Archak's house, within the village, for safe custody. To the south of the village close by, there lie scattered several carved pillars and other architectural members which indicate that once a good Hoysala temple must have stood there. The villagers say that it was a Vishnu temple dedicated to Chennakēsava.

Bānavar.

Banavar.—A town in Arsikere taluk, 2 miles north-west of the railway station of the same name on the Bangalore-Shimoga road. Head-quarters of the Bānavar hobli, and a Municipality. Population 2,663, all Hindus.

Till 1882 it was the head-quarters of a taluk named after itself and included in the Kadur District. In 1886, on the formation of the Arsikere taluk, Banavar was absorbed in it and transferred to the Hassan District.

It is said to derive its name from *bāna* (arrow) and *hōra* (carry), Rāma having there "carried the arrows" which Lakshmana had dropped from fatigue. It seems in about the middle of the 11th century to have been the chief town of a territory ruled by Harihara Sōmēsvara Rāya, who was also the founder of Harnahalli. It was then included in the Hoysala kingdom. After the fall of Vijayanagar, it was one of the places seized by the Ikkēri chiefs, but was eventually captured by Chikka-Dēva-Rāja in 1690 and annexed to Mysore, during his wars with the Mahrattas. Haidar Alī removed the people to form a new city at Nāgapuri on the Hirekal hills, but the place proving unhealthy they shortly returned to their original abodes.

Venkataramana, Bānēsvara, Kēsava and other temples here deserve notice. The remains of the fort wall lead us to suppose that the fort was a lofty substantial structure nearly 20 feet high. There is also an old high compound wall which, it is said, once enclosed the residence of the ruler of the place. In the compound of the Kēsava temple are lying about several

broken images and a well-dressed but uninscribed stone of the Hoysala period. It is stated that these were dug up in the temple compound along with the image of Vēnugōpāla, which is placed under a peepul tree. It is probable that excavations carried out here might bring to light among other things the remains of an ancient temple. In several houses have been found pillars and other members of old temples put to various uses. There are several indications of the antiquity of the place. In the inscriptions (12th century) the village is called Bānavar. From this, coupled with the name of the god of the place, Bānēsvara, it may perhaps be presumed that the village had something to do with the Bāna kings, though the names are, as mentioned above, otherwise accounted for by tradition.

Bastihalli.—A village in the Grāma *hōbli*, Hassan taluk. Bastihalli. Population 253.

The Pārsvanātha-basti at this place is a Hoysala structure with a grand central hall and a *mukha-mantapa* or front hall. The former is supported by 14 black stone pillars of exquisite workmanship, decorated with delicate bead work, the capitals too being sculptured. The pillars are of two different sizes, the central four and the two at the sides of the *sukhanasi* entrance being bigger than the others. Two each of the smaller ones stand between the central four on all the four sides. The front hall is supported by 32 pillars, all of the same design but of three different sizes, the central 4 being the biggest with intervening 8 smaller pillars as in the central hall and surrounded by 20 still smaller ones standing around the plinth. It has two elephants at the sides of the entrance. A broken lintel has been supported by a new pier. The roof of this hall, which is said to leak, has to be made water-tight. The small Ādinātha-basti to the right, which may be older than the others, looks like a Dravidian structure. The *navaranga* of the Sāntinātha-basti, which is Hoysala in style, is likewise supported by 12 black stone pillars of two different sizes as in the Pārsvanātha-basti, but the pillars are plain. There is a Brahma pillar in front, the front face of which has a caparisoned horse galloping to the east, the emblem of Brahma according to Jaina iconography. There is also a fine pond to the north-east now in ruins.

Belur.

Belur.—A taluk in the north-west. Area 338 square miles. Head-quarters at Belur. Contains the following *hoblis*, villages and population :—

Hoblis	Villages	Hamlets	Villages classified			Population
			Government	Sarvamanya	Jodi	
Arehalli	88	42	75	1	12	12,938
Belur	94	56	76	4	14	21,224
Bikkod	90	69	78	1	11	10,932
Halebīd	59	49	55	1	3	15,472
Madihalli	62	18	55	..	7	10,932
Total	393	234	339	7	47	71,498

Principal places with population.

Belur 2,857 ; Halebīd 1,297 ; Arehalli 1,297 ; Rajansiriur 1,266.

The western portion of the taluk belongs to the Malnād and for a short distance is bounded by the Hēmāvati which separates it from Manjarābād. The Yagachi flows through the centre portion in a south-easterly direction, and its tributary the Berinji-halla joins it in the north. The country in the west is hilly and covered with jungle, the valleys which are often deep being cultivated with rice, and the hills, where the trees are of sufficient size, with coffee. In the east, the stony and rocky hills are either bare or partially covered with scrub jungle, the valleys are of greater breadth, cultivated with rice, sugar-cane and dry crops. The intermediate portion of the taluk, in the vicinity of Belur and along the valley of the Yagachi river, partakes the nature of both east and west, but is generally more level and distinguished by extensive gravelly plains, covered with either short grass

or dwarf date. The rice lands here lie in much larger stretches.

The Yagachi and the smaller streams falling into it supply several small channels. The Bomdihalli channel from the main stream runs for $4\frac{1}{2}$ miles on the right bank, ending near Belur. The Kittur channel, drawn from minor stream in the north-west, has a length altogether of 15 miles to the west. The Maddigatta channel, 8 miles long, is taken off from another small stream in the south. There is an old ruined dam at Ranagatta, apparently designed to carry water from the river to the Halebīd tank, by a large channel, called Sangidevar kalve, the embankment of which is 15 to 20 feet high in some places.

The soils both wet and dry are poor in the west, gradually improving towards the east until, in the neighbourhood, dark soils of the best description are found, producing good crops of sugar-cane in the wet and often two crops in the year in dry soils. Exceptions, however, occur, as in the stretch of black soil near Belur, and the poor high lying dry soils near Halebīd itself. A peculiar feature in the landscape in the south-west is the steep demarcation between high-lying and low-lying ground. Instead of the former gradually merging into the latter, it terminates abruptly, presenting an almost perpendicular scarp, varying in height from 50 to 100 feet. As the soil is very friable, landslips are not uncommon, especially in the rains. In addition to the usual wet and dry crops in the eastern hoblis, tobacco is largely grown, of fair quality. In the Malnād, to the west, are several coffee plantations which occupy the isolated patches of forest called *uduve*. Of 13,000 acres under coffee, 1,550 are held by Europeans. Brass pots are made by the Jains at Tagare and other places. In the neighbourhood of Halebīd is found the potstone which has been used in the elaborate carvings of the temples. The principal mart for this taluk and surrounding country is Bikkod, the transactions of which are valued at Rs. 4,000 a week or 2 lakhs a year.

The taluk was in the heart of the Hoysala kingdom, the capital, Dōrasamudra, being situated at Halebīd. Subsequent to the destruction of that city in the beginning of the 14th century, Belur was included in the province of Balam which the Vijayanagar kings conferred, first upon Vīna Rāmappa and then upon the Aigur chiefs. From these it was taken by Sivappa Nāvaka of Ikkeri, who bestowed it on the fugitive king of Vijayanagar, but in 1690 it was taken by Mysore. Inscriptions, however, give a somewhat different account. A number of them included in *E. C. XI*, Chitaldrug District, refer to the founders of the Belur family. In Achyuta Rāya's time, Hadapa Baipēndra, son of Timmappa Nāyaka, was apparently the chief (*Holalkere* 132, dated in 1533). Baiyapa's son, Krishnappa Nāyaka, was the chief in Sadāsiva's reign. He was apparently the chief of Begur *sīme* at the same time. His agent's son rebuilt the outer *pēte* of Begur in 1504 and named it Krishnāpura, after his patron. (*Holalkere* 112). Krishnappa Nāyaka's son Venkatādri Nāyaka made a grant to it in 1559. (*Holalkere* 21).

The name Balam was applied to a tract of country round about Belur. According to Major Montgomery, it was "so called, from a village of that name now Manjarābād. The word is said to be derived from the Kannada *Bala* or strong, and to have been given in commemoration of the great bodily strength and activity of the villagers." There is no support for this name or its derivation in any of the numerous inscriptions found in the District. On the contrary, as Mr. Rice points out (*E. C. V, Hassan District*, Introd. XXXIII), it is called the Belur kingdom (*Belur* 128 and *Manjarābād* 35). Sūryānka, in his *Kavi Kantha-hāra*, a metrical vocabulary of rare Kannada words, gives the name *Kingdom of Vēlānagari*, (*i.e.*, Belur) and states that it is situated in the Hoysala country, which he describes as a hand-mirror reflection of Kashmir. Seeing that Sūryānka was a minister of Venkatādri Nāyaka, this seems conclusive on the point. Mr. Rice has worked out a genealogy of the chiefs of this kingdom (*in E. C. V, Hassan District*, Introd. XXXIII). Erra Krishnappa Nāyaka is represented in most of the inscriptions as the head of the family, who was enfeoffed by Krishna-Rāya of Vijayanagar. He bore the sobriquet of *Hadapada* (bearer of the king's betel bag). His father was

Timmappa-Nāyaka, who was a dependent of Achyuta-Rāya. *Holalkere* 132. Krishnappa-Nāyaka seems at first to have received a grant of Begur in Hosdurga taluk (*Holalkere* 112) but early in the 16th century he was invested with the Government of the Belur country. He made a grant to God Channigārāya at Begur more properly Bāgur or Bhāgyāpura, granted a village for the feeding house (*satra*) of the God Harihara, and abolished the sheep tax in the Bliched now Bilchod country in 1554. The *pettah* of Begur was rebuilt in 1554 and renamed after him Krishnāpura. He was followed in succession by Venkatādri Erra Krishnappa II, Venkatādri II, Krishnappa III and Venkatādri III. The last of these is called the destroyer of the Turaka or Muhammadan army. (*Belur* 128 of 1638). He was succeeded by Lakshmappa I, who built a lofty building at Kāsi, and caused to be performed the Vājapēya and other sacrifices. Next came in order Krishnappa III, Venkatādri III, Krishnappa IV, Venkatādri IV, Krishnappa V, Krishnappa VI and Venkatādri V, with whom the family ceased to exist as a ruling line. Venkatādri IV had the tower of the Kēsava temple built in 1736 and mounted a *Kalasa* on it: (*Belūr* 64). The principal titles of these chiefs were: lord of Mani-nāga-pura, (which has not yet been identified), Sindhu-Gōvinda, Dhavalānka-Bhīma. The later history of the family from the time that Belur was overrun by the Bednur forces in 1645 to the execution of Venkatādri V, the last of the line, in 1801, will be found narrated in the history of the District.

The revenue settlement was introduced in 1877. The old rates of assessment seem to have been based partly on the Vijayanagar *varāha shist* and partly on Sivappa-Nāyak's *rekha shist*. It appears that no assessment was formerly demanded on account of dry land except in a few villages to the south where the *hakkal* or dry land was included in the assessment of wet lands. The area of the taluk in 1877 was thus distributed:—

	Acres.
Culturable (dry, 79,311 ; wet, 28,853 ; garden, 1,439) ..	109,603
Unculturable (including grazing lands, roads, etc.) ..	54,079
Inam (27,158) ; 9 Amrut Mahal Kāvāls, (16,530) ..	43,688
Total ..	<u>207,370</u>

The area, according to the revision settlement which was introduced with effect from 1916-17, was as follows:—

	Area	Acres	Total
<i>Occupied.</i> —			
Dry	47,718	72,985
Wet	23,660	
Garden	1,607	
<i>Unoccupied.</i> —			
Dry	11,727	13,998
Wet	2,227	
Garden	44	
<i>Kharab land</i>	88,131
<i>Inam</i>	5,685
	Total	.. ..	1,80,799

The unoccupied area in 1919-20 was 10,986 acres, of which 8,989 acres were dry land. The total revenue demand for the year 1919-20 was Rs. 2,21,764-4-1.

The average rainfall at Belur for 17 years (1903-1920) was as follows:—

	Inches.
January	0·23
February	0·40
March	0·23
April	1·70
May	4·38
June	5·91
July	9·00
August	3·67
September	3·80
October	5·91
November	3·51
December	5·22
Year	38·96

Belur.

Belur.—A town situated in 13° 10' N. lat., 75° 55' E. long., on the right bank of the Yagachi, 28 miles south-west of

the railway at Bānavar, and 24 miles north-west of Hassan, on the Hassan-Chikmagalur road. Head-quarters of the Belur taluk and a Municipality.

Population in 1921	Males	Females	Total
Hindus	1,123	1,165	2,288
Muhammadans	260	257	517
Jains	32	8	40
Christians	7	7	14
Total	1,422	1,437	2,859

Belur, in the *Purānas* and ancient inscriptions, bears the name of Vēlāpura and Vēlūr, and is styled the Dakshina Vāranāsi or southern Benares. Belūr is called *Beluhur* in *Chikmagalur* 160 (*E. C. VI*, Kadur District) assigned to 1103 A.D. Here it was, according to this inscription, that the Hoysala king Ballāla I married the three beautiful and accomplished daughters of Mariyane Dandanāyaka in one pavilion and as "wages for their wet nursing," granted the lordship of Sindagere to their father. The same account is given in Nagamangala 32. (*E. C. IV.*, Mysore District). The sanctity of the town is due to the celebrated temple of Chenna-Kēsava, erected and endowed by the Hoysala king Vishnuvardhana, on the occasion of his exchanging the Jain faith for that of Vishnu, in the beginning of the 12th century. The carving with which the temple is decorated rivals in fertility of design and perfection of finish that of the Halebīd temple, and is attributed by tradition to the same master-hand, that of the famous Jakanāchāri. (See detailed description *below*). The incident related under Kaidāla (Tumkur District) would indicate that it was nearly his last undertaking. A description of the temple is given below. The annual festival, held for five days in April, is attended by about 5,000 people. The image of Chenna-Kēsava is said to have been brought from the Baba-Budan hills, but by some mistake that of the goddess being left

behind, and her wounded pride forbidding the removal afterwards, the god is under the necessity of making a trip occasionally to the Baba-Budan hills to see her. On these occasions he is said to make use of a large pair of slippers kept for the purpose in the temple. When they are worn out, it devolves upon the chucklers of Channagiri and Basavapatna (Shimoga District), to whom the fact is revealed in a dream, to provide new ones; in order to present which they are allowed to enter the courtyard of the temple.

A few details about the Belur temple may not prove uninteresting in view of its importance from a sculptural point of view. It stands on a raised terrace in the middle of a spacious courtyard, surrounded by temples and *mantapas*, several of which are later additions, and adorned with a Dravidian *gōpura* at the outer entrance. To its south-west stand the Kappe-Chennigarāya temple and the temple of the goddess Sōmanāyaki; to its west, the Vīranārāyana temple; and to its north-west the temple of the goddess Āndāl. Kappe-Chennigarāya is so named because according to tradition there was found in a cavity near the navel of the image a *kappe* or frog. Chennigarāya is only another name for Chennakēsava. An inscription newly discovered on the pedestal of this image gives the important information that it was set up by Sāntale, the senior queen of the Hoysala king Vishnuvardhana. The god in the principal temple, though now called Kēsava or Chennakēsava, is styled Vijayanārāyana in *Belur* 58 of 1117, which records its consecration. This is corroborated by an inscription newly found on the pedestal of the image itself, which gives Vijayanārāyana as the name of the god and says that it was set up by Vishnuvardhana. Besides these two gods, a third, Lakshminārāyana, is named in *Belur* 58, which registers grants for all the three. It is probable that the third god is identical with the image in the temple to the west which is now known as the Vīranārāyana temple. We thus see that the above three temples belong to about the same period. The *garbhagriha* of the Sōmanāyaki temple with a tower over it is also popularly assigned to the same period. The tower of the principal temple, which is no longer in existence, was, it is said, exactly like that of the Sōmanāyaki temple, only much larger in size. According to expert

opinion, however, this tower is not in keeping with the style of architecture. The Balimantapa in front of the principal temple (which we may hence call 'the Kēsava temple' by its popular name to avoid confusion, is known as Nāganāyaka's *mantapa* owing to a Pālegār of that name having built it. The *Suvarnamantapa* or *kalyānamantapa* with a figure of Sugrīva in it is said to have been built by Kanthīrava-Narasa-Rāja-Wodeyar of Mysore and the front portion of the Sōmanāyaki temple by a member of the Dalavāyi family. Opposite to the Kappe-Chennigarāya temple at some distance was discovered a stone containing a male and a female figure standing side by side with folded hands under an ornamental *prabhāvali* or canopy. The rich dress and the ornaments with which they are decorated evidently indicate high rank. The male figure wears a cone-shaped cap, partly covering the ears, and a robe extending down to the feet with a cloth thrown over it. It also wears large ear-rings with four (!) diamonds in each. The female figure is richly ornamented. Unfortunately the faces are injured though the other parts are intact. Mr. Narasimbachār suggests that the figures represent Vishnuvardhana and his queen Sāntale, who set up respectively the gods Vijayanārāyana and Kappe-Chennigarāya. If so, they afford us an insight into the mode of regal dress and decoration in the early part of the 12th century. The other temples in the enclosure are the Nārasimha temple, the temple of the Ālvārs (or Srīvaishnava saints) and shrines of Rāmānujāchārya, Vēdāntadēsika and Manavālamāmuni.

The Kēsava temple has three doorways, on the east, south and north, the latter two being respectively known as the "Friday entrance" (*Sukravāra-bāgilu*) and "the Heavenly entrance" (*Svargada-bāgilu*). The door-frames are apparently of a subsequent period as evidenced by the mutilation of the side pillars or their concealment by the figures on the jambs. This supposition is borne out by *Belur 72* which tells us that the door-frames, door-lintels and perforated screens were caused to be made by Ballāla II, the grandson of Vishnuvardhana. On the jambs of the east doorway are sculptured Manmatha and Rati, rare figures in temples of this style; on those of the south, Hanumān and Garuda; and on those of the north, female chauri-bearers. The lintels have a projecting panel with the

figure of Garuda, above which, flanked by *makaras*, we have on the east Narasimha killing Hiranyakasipu, on the south Varāha killing Hiranyāksha, and on the north Kēsava. The north and south lintels are carved on the back also. At all the doorways there are, as in the Hoysalēsvara temple at Halebīd, two tower-like niches with two more opposite to them at some distance on a lower level, the upper ones containing as a rule figures of Vishnu and the lower ones those of Virabhadra, Bhairava, Mahishāsūramardini and so forth. There are also at the sides of each doorway figures of Sāla stabbing the tiger. Beginning at the sides of the east doorway and extending beyond the north and south doorways up to the outer wall of the *sukhanasi*, runs a *jagati* or parapet containing these rows of sculptures: (1) elephants; (2) cornice with bead work surmounted by *simhalalātas* or lion's heads at intervals; (3) scroll work with figures in every convolution; (4) another cornice with bead work; (5) small figures, mostly female, in projecting ornamental niches with intervening figures of Yakshas, seated inward; (6) delicately carved figures, mostly female between pilasters; (7) eaves with bead work with a thick creeper running along the edge of the upper slope having at intervals beautifully carved small figures and miniature turrets; and (8) a rail containing figures, sometimes indecent, in panels between double columns surmounted by an ornamental band. Above this come perforated screens surmounted by the eaves. They are 20 in number, 10 to the right and 10 to the left of the east doorway, running along the walls up to the left and right sides of the south and north doorways. Ten of them are sculptured, the two at the sides of the east doorway representing the *Durbār* of a Hoysala king, probably Ballāla II, and the others various *Purānic* scenes. The pillars at the sides of every screen have on their capitals figures standing out supporting the eaves. These *madanakas* figures, as they are called in Kannada, which are mostly female, are wonderful works of art. Once there were forty of them round the temple; it is fortunate that only two are now missing. Two of them represent Durga. Three are huntresses, one bearing a bow and the others shooting birds with arrows. The pose of the latter is imposing though perfectly natural. Most of the other figures are either dancing or playing on musical instruments or dressing or decorating themselves. Several

of them are represented as wearing breeches. The majority of the *madanakai* figures also occur in the 6th row in miniature.

Attached to the outer walls of the *garbhagriha* on the three sides are three elegantly executed carlike niches in two storeys, with Vishnu figures inside. Each storey is adorned with a parapet. On the niches are sculptured from the bottom upwards these friezes—(1) elephants, (2) lions, (3) horsemen, (4) scroll work with figures in every convolution, and (5) a rail with figures, mostly female, between double columns. There are figures on the outer walls of the niches in both the storeys. Opposite to these niches there are on a lower level three tower-like niches resembling those at the doorways and containing figures of Durga, etc. Beyond the *jagati* or railed parapet around the temple we have on the walls 80 large images, of which only 19 are female. The images are not in a continuous row as in other temples of this kind. The figures representing gods and goddesses may be analysed thus: Vishnu 32, as Lakshminārāyana 2, as Vāmana 1, as Narasimha 2, as Varāha 2, as Ranganātha 1, and as Balarāma 1; Siva and Pārvati, standing, 1; Siva as destroyer of Andhakāsura and Gajāsura 3; Harihara 2; Sūrya 4; Pārvati including Durga and Mahishāsoramardini 5; Bhairava 2; Manmatha and Rati 1; also one each of Ganēsa, Brahma, Sarasvati and Garuda. There are also figures of Rāvana, Daksha, Arjuna, Bali and Sukrāchārya. Two of the large figures on the walls, Narasimha in the south-west and Ranganātha in the north-east, are enshrined in ugly structures which disfigure the temple. There are also figures of gods and goddesses in the 3rd, 5th and 6th rows. A few interesting sculptures in the temple may also be noticed here. The last *madanakai* figure to the left of the north doorway, which represents a huntress, is flanked by two small figures, of which the one to the left is represented as carrying a bamboo lath to the ends of which are tied a deer and a crane shot in the chase; while the other gets a thorn removed from the leg by a seated figure which uses a needle for the purpose. The second figure to the right of the east doorway holds in its hand betel leaves which are true to nature, while the small figure at its left side spritzes scented water with a syringe. In the creeper-like canopy of the figure to the left of the north doorway is sculptured on a fruit, a fly, perfect in every detail, on which a lizard is preparing

to pounce. In the rail or eighth row, to the right of the north doorway, are seen the king and queen seated witnessing a wrestling match ; also 6 *pandārams* or Saiva devotees with their heads covered ; to the left of the same doorway a man with a long coat, hood and *kammarband* in the act of cutting off his own head before a seated goddess (perhaps Durga) who stops him ; and to the right of the north-east ugly structure a chain of destruction—the double-headed eagle or *gandabhērunda* attacking a *sarabha*, which attacks a lion, which in its turn attacks an elephant, the latter seizing a snake which is in the act of swallowing a rat—with the figure of a sage wondering at the sight. In the 6th row, to the left of the north doorway, is observed a female figure stripping itself on finding a lizard in the cloth. The lizard is shown to the left. Similarly, one of the *madanakai* figures is represented as stripping itself on finding a scorpion in the cloth, the scorpion being shown on the base. But people attribute some mysterious power to the figure in this row and believe that pouring oil over it wards off the evil effects of a lizard falling on the body. About 68 figures in this row are missing. In the 5th row, to the left of the south doorway, is seen a female figure drawing a picture on a board ; also a figure of Mōhini with the usual Dakshināmūrti wearing a check long coat and *kammarband*. In the third row are seen two figures carrying a bamboo lath on the shoulders with dead game tied at the ends, figures shooting with guns and a figure of Jina.

The work inside the Kēsava temple is finer in some respects than that outside. There is a raised veranda on both sides of the three entrances. The central pillars of the *navaranga* are similar to those of the Pārsvanātha temple at Halebīd but not so beautiful. The large ceiling panel in the centre is marked by a richness of ornamentation and elaboration of details rarely found in other temples. There are four exquisitely carved *madanakai* figures standing on the capitals of the four central pillars, one dressing the hair, one with a parrot on the hand and the remaining two dancing. The bracelet on the hand of the figure with the parrot can be moved as also the head ornament of the one on the south-west pillar, thus testifying to the marvellous skill of the sculptor. Inscriptions were discovered on the pedestals of three of these figures. The ceiling panels in front of the entrances are flat and oblong in size with the figures of

the *ashtadikpālakas* sculptured in three separate panels instead of in one. Two other pillars in the *navaranga* deserve notice, the well-known Narasimha pillar and the one in front of the south *dvārapālaka*. The latter has eight vertical bands with fine scroll work in the convolutions of which are seen delicately executed figures representing the Hindu trinity, the 10 *avatārs* of Vishnu, the *ashtadikpālakas* and so forth. There are also lions represented with the faces of other animals. On a beam in front of the *sukhanasi* or vestibule are shown the 24 *mūrtis* or forms of Vishnu. The lintel of the *sukhanasi* doorway, with the figure of Lakshminārāyana in the centre, shows excellent filigree work. The Kēsava image is a marvel of the sculptor's art. The ceiling panels over the verandas show better work than those at the entrances. The west veranda at the south entrance has a frieze representing scenes from the *Rāmāyana*. On the west wall at the same entrance 8 new inscriptions were discovered.

A few words may be said here about some of the other temples in the enclosure. The Kappe-Chennigarāya temple has two cells with entrances opposite to each. The chief cells with the figure of Kappe-Chennigarāya faces east, while the other with that of Vēnugōpāla faces north. The lintel over the *sukhanasi* doorway of the chief cell has the figure of Lakshminārāyana flanked by *makaras*. Here Varuna is represented as seated under a canopy leaning against the *makara* and not riding it as usual. On the lintel of the other cell we have the figure of Narasimha killing Hiranyakasipu, flanked on either side by a *makara*, a Vishnu figure and an elephant. The niches at the sides of the chief cell have figures of Lakshminārāyana, while those at the sides of the other cell contain the figures of Sarasvati and Ganēsa. Opposite to the Sarasvati niche there is also another with the figure of Mahishāsūramardini. As in the Kēsava temple there are verandas at the entrances. Three *madanakai* figures are seen on the pillars of the *navaranga*. Outside, the temple is plain without any sculptures. The Vīranārāyana temple is a small neat building with a row of large figures on the outer walls. The number of the figures is 59, of which 23 are male and the rest female. The deities represented are Vishnu, Siva, Brahma, Sarasvati, Pārvati and Bhairava. The sculpture on the north wall representing Bhīma's fight with Bhāgadatta

and his elephant is very well executed. The Āndāl temple has likewise figures on the outer walls. The basement and the top have also here and there rows of elephants, scroll work and *Purānic* scenes. The structure has the appearance of having been built with the materials belonging to some other temple. The figures on the outer walls are 31, 19 female and the rest male. Besides the usual deities, Lakshmi and Mōhini are also represented here. On the basement of the temple of the Ālvārs, both inside and outside, runs a frieze representing scenes from the *Rāmāyana*.

A large number of new inscriptions have been recently discovered in the Kēsava temple and outside. The Nanjundēsvara, Sankarēsvara, Pātālēsvara and Amirtēsvara temples deserve a passing notice. In the shrine opposite to the entrance in the Nanjundēsvara temple there is a figure of Subrahmanya seated on the peacock with five faces in front and one behind. Usually the faces are represented thus : 3 in front, 2 at the sides and 1 on the back. The Pātālēsvara temple is so called because it is situated below the level of the ground. Vīrasaiva tradition has it that on the death of Rāghavānka, a great Vīrasaiva teacher and poet of the 12th century, his body which was claimed by both the Brāhmins and Vīrasaivas was transformed into the *linga* which is now worshipped in the temple.

The Kēsava temple has two *mahādvāras* or outer gates on the east, of which the one to the north is surmounted by a lofty *gōpura* or tower. The other gate is known as Āne-bāgilu or the Elephant's Gate. The perforated screens, of which there are 20 in number, form a charming feature of this beautiful temple. Of these, the sculptured ones, 10 in number, deserve some notice. Five of them are to the right of the east *nava-ranga* entrance and five to the left.

1st screen to the right.—The sculptures on this are said to represent the *Durbār* of king Vishnuvardhana, who built the temple in A.D. 1117. The top panel has the god Kēsava in the centre flanked by chauri-bearers as well as Hanumān and Garuda. The middle panel shows the king seated in the centre with his queen to the left. He holds a sword in the right hand and a flower in the left. Behind the queen stands a female attendant. To the right of the king, a little to the front, are two seated *gurus*, one of them with his hand in the teaching pose,

with two disciples at the back. There are also several officers, attendants, etc., in the group. Some of the figures, including the royal couple, have large ear-lobes with ornaments. The bottom panel has roaring lions with riders as also seated lions.

3rd screen.—We have on this the representation of the story of Bali, the demon king, making a gift to Vāmana. The top panel shows Lakshminārāyana flanked by Hanumān and Garuda. In the middle panel we see Trivikrama in the centre with his uplifted foot which is washed by Brahma. To his right stands Bali with folded hands, and to his left two figures of Garuda, one with folded hands and the other dragging Sukrāchārya, the minister and preceptor of Bali. The lower panel represents Bali's *Durbār* his making the gift, etc.

8th screen.—In the top panel we have Lakshminārāyana, with attendants as in the 1st screen. The middle panel shows Krishna as Kāliyāmardana (the punisher of the serpent Kāliya) with two figures with folded hands at the sides, while the lower one represents a music party.

9th screen.—The 1st panel has Vishnu flanked as usual by Hanumān and Garuda. The 2nd shows Siva seated on Nandi, flanked by Ganapati and Subrahmanya and further on by warriors holding flags, swords and shields. The 3rd has the *dikpālakas* (or regents of the directions), Indra to Kubēra, seated on their vehicles, while the 4th represents a battle scene.

10th screen.—The centre of the upper panel is occupied by a figure of Lakshminārāyana flanked by Garuda and another figure which is not Hanumān. The middle panel has a figure of Narasimha killing Hiranyakasipu with Garuda and Hanumān at the sides. The lower panel shows four seated figures of Prahlāda with folded hands undergoing various kinds of torture. Incidentally it may be mentioned here that all the four figures of Prahlāda wear Tenkale *nāmam* on their foreheads. This is of some interest as proving the antiquity of this Srīvaishnava mark, since we learn from one of the inscriptions at the temple (*Belur 72*) that the perforated screens were caused to be made by Ballāla II (1173-1220), the grandson of Vishnuvardhana.

1st screen to the left of the east navaranga entrance.—This is mostly similar to the 1st screen to the right. It is said to represent the *Durbār* of king Narasimha I, the son of Vishnuvardhana. The top panel shows Yōgānārasimha flanked by

chauri-bearers as well as Hanumān and Garuda. The middle panel has the king seated in the centre with his queen to the left. He holds a sword in the right hand and a flower in the left. At the left end are seen three seated figures with folded hands wearing coats. These may represent officers. There are also several attendants in the group. The bottom panel has lions like the 1st screen to the right.

4th screen.—The 1st panel has a seated figure of Vishnu, while the 2nd illustrates the story of the churning of the milk ocean.

7th screen.—The upper panel has Vishnu flanked as usual by Hanumān and Garuda. The 2nd depicts the killing of Kamsa by Krishna, while the 3rd delineates his killing the elephant Kuvalayapīda and his contest with the wrestler Chanura. The 4th shows him as playing on the flute, the notes of which are intently listened to not only by the cows but also by the wild beasts.

9th screen.—This shows a figure of Ranganātha reclining on a beautifully carved serpent.

10th screen.—The top panel has Lakshminārāyana flanked by chauri-bearers. In the 2nd we see Hanumān and Garuda fighting over what looks like a *linga* placed between them. Both of them have laid their hands on it. The *linga* is split into two halves by the discus of Vishnu seated above. The combatants seem to have exchanged their head-dresses during the fight: we see Hanumān wearing the crown of Garuda.

The second frieze from the bottom is left blank all round the temple. The rail to the right of the east entrance gives briefly the story of the *Mahābhārata* up to the *Salya-parva*: Bhima is shown as worshipping Ganapati and Duryōdhana as falling unwittingly at the feet of Krishna, his throne tumbling down by Krishna pressing his foot against the earth. Further on the frieze on the creeper below the rail represents briefly scenes from the *Rāmāyana*. The frieze above the eaves shows exquisitely carved tiny seated figures playing on musical instruments. Three figures in the row of large images deserve mention—Balarāma with a discus in the left hand and a plough in the right; Chandra holding *kumudas* or water lilies in both the hands; and Narasimha with 16 hands killing Hiranyakasipu with Kayādhu, mother of Prahlāda, and Garuda at the sides.

Of the 3 car-like niches in two storeys around the *garbhagriha*, (d) Festivals, etc. the south one has on the left outer wall Vishnu below and Sarasvati above; and on the right wall Vishnu below and a sixteen-armed Nārāyana seated on a lotus above, a four-armed Garuda supporting the lotus with two hands, the other two being folded. The west niche shows on the left wall Vishnu below and Bhīma attacking Bhagadatta's elephant above; and on the right wall a female figure holding a vessel in the left hand and a flower in the right hand with Garuda to the right, below, and Sarasvati and another female figure, above. The left wall of the north niche shows below a female figure with two children at the sides to represent Krishna and Balarāma. The child to the right holds a young lion with a rope. May it be Bharata, Sakuntala's son? The upper portion has a female figure. The right wall of the same niche has a female figure below and Durgi above. There are besides 9 tower-like niches or pavilions around the temple—2 each at the sides of the south, east and north entrances and 1 each opposite to the car-like niches mentioned above. They have figures inside, though in some cases the original figures have been replaced by modern ones. The left niche at the east entrance has Bhairava and the right, Durga; the left niche at the south entrance has Tāndavēsvara, which is not the original figure, and the right, Brahmāni with three faces and the swan emblem; and the left niche at the north entrance has Vishnu, not the original figure, and the right, Mahishāsura-mardini. The one opposite to the south car-like niche has Durga, that opposite to the west niche Vaishnavi, and that opposite to the north niche Ganapati, not the original figure. The last three niches have three friezes—elephants, lions and horse-men—on the base.

In the interior, the ceiling at the east entrance has Narasimha in the centre, the one at the south, Varāha and that at the north, Kēsava. The central ceiling, which is a grand piece of artistic workmanship, has the three gods Brahma, Vishnu and Siva sculptured on the lotus bud depending from the top, the bottom frieze illustrating scenes from the *Rāmāyana*. There is a rafter put across the ceiling for swinging the *utsavavighraha* or metallic figure of the god on certain occasions. As this is not only an eye-sore but also a danger to the safety of the ceiling, it has to be removed and some other arrangement made to swing the

god. The pillars are of three different sizes as in Pārsvanātha-basti at Bastihalli near Halebīd, and, with the exception of the central four, all differ from one another in design. The arrangement of the pillars enhances the beauty of the structure. The well-known Narasimha pillar is sculptured with minute figures all round from the top to the bottom. One of the figures, a tiny bull, is known as *kadale-basava*, because it is of the size of a seed of the Bengal-gram (*kadale*). A small vacant space on the south face of the pillar is said to have been left blank by the sculptor as a challenge to any artist who can appropriately fill it up. Another pillar, that in front of the south *dvārapālaka*, shows marvellous filigree work. It is perhaps the most beautiful pillar in the temple.

The west cell of the Kappe-Chennigarāya temple has three niches in three directions around the *garbhagriha*. The west wall of the Vīranārāyana temple has a peculiar standing figure with three crowned heads. It is richly ornamented and holds a discus and a conch in the upper hands, the other hands being broken. It does not seem to represent either Dattātrēya or Brahma. There is a fine pond in the north-east of the temple enclosure, at the entrance to which there are two elephants at the sides and two pavilions to the north and south. It is known as the Vāsudēva pond. Two signed images are to be seen on the outer walls of two minor shrines in the enclosure. One of them, to be seen on the south wall of the Jiyar shrine, is the goddess Ādhārasakti executed by Bhandari Madhuvanna, while the other, to be seen on the south wall of the Āndāl shrine, is Vēnugōpāla executed by Madhuvanna. At a short distance to the west of Belur is the Sankarēsvara temple, a Hoysala structure, consisting of a *garbhagriha*, a *sukhanasi* and a Nandi-mantapa. The *navaranga* is gone, only the base being left. The temple is surmounted by a stone tower. The *sukhanasi* doorway is well executed. It has perforated screens at the sides and a well-carved pediment with Tāndavēsvara in the centre flanked by *makaras*. The *garbhagriha* and *sukhanasi* have flat lotus ceilings. There is a good figure of Tāndavēsvara in front of the embankment over the *sukhanasi*. The outer walls have single and double pilasters surmounted by miniature turrets. To the north of the temple is a small plain shrine of the goddess.

For fuller details about this temple, Rao Bahadur R. Narasimhachār's monograph on it, in the *Mysore Archaeological Series* (No. II), might be usefully consulted.

The scenery round Belur has often been admired. Mrs. Bowring has left on record a description of the impression it left on her, when she first visited. In a letter dated December 15, 1868, she wrote (*vide* Lewin Bowring's *Eastern Experiences*):—

“I shall never forget the view on entering Belur. It was most lovely. Green rice crops, sloping down to the edge of the tank, a fine sheet of blue water, surrounded by large trees, above which appeared the grey walls of the fortress, and the white dome and towers of the famous temple—beyond, the Bababudan mountains looking purple and blue; in the foreground, the procession came out to greet us, the people in white dresses, scarlet turbans, and scarlet uniforms; a camel, with blue trappings and a big drum on her back; and a crowd, one mass of gay colour moving along the road, while women, in their bright clothes, were descending the stone steps of the tank, with large brass vessels on their heads. It was, altogether, as beautiful a sight as anything I have seen.”

Municipal Funds	1917-18	1918-19	1919-20	1920-21
Income	5,154	5,798	6,029	5,329
Expenditure	3,837	7,884	6,980	6,999

Belvadi.—A village in the Magge hobli in the Arkalgud taluk, about 8 miles to the north of Halebīd on the Bānavar-Belur Road. Population 891. Belvadi.

It is now a Jāgīr granted by Krishnarāja Wodeyar the Second in 1760 A.D. to the Srīngēri *matha*. During the time of the early Hoysala kings, it seems to have been an important Jaina settlement. Two inscriptions carved on a single slab of stone standing on the site of the old village (Hale Belvādi), *Belur* 171, *E. C. V.*, dated 1160 and 1208 A. D. respectively, record the grant of certain lands to the god Jannēsvara of Belvādi. It is said that there was a Jaina

basti in the village, though no traces of the same could be discovered now. It also appears that many pillars and other carved stones, presumably of some Jaina *basti*, lie submerged in the village tank bed. Belvādi is, however, now famous for a beautiful Vishnu temple it contains. The temple is a *Trikūtāchala*, *i.e.*, triple-shrined, in design and is dedicated to Vēnugōpāla, Yōga-Narasimha and Vīra-Nārāyana, the last being the principal image after which the temple is named. It is a fine specimen of Hoysala architecture and is perhaps the biggest in size among the *Trikūtāchala* temples in the State. The date of its construction is not known nor is there any means of ascertaining it. A huge slab measuring 11' × 6' is lying by the side of the temple showing indications of its having contained inscriptions from top to bottom. The whole of the inscriptions is now effaced except a few letters here and there at the edges. Another inscription standing in front of the above is dated *Saka* 1531 recording the grant of the village Timmapura for the services of the god Vīra-Nārāyana. Both these are not of any help in fixing the date of the temple. The style and the architectural character of the temple, however, enable us to determine the date of the temple approximately. The period between the 11th and the 13th centuries was the period of the greatest building activity in this country and the conversion to Vaishnavism from Jainism of the Hoysala king Bitti Dēva (afterwards called Vishnuvardhana) about the year 1116 may be said to mark the beginning of this building activity. During the two centuries that succeeded this memorable event, temples dedicated to Vishnu and Siva began to spring up with great rapidity throughout the country and it is this extraordinary religious zeal that soon brought into existence a new style of architecture, which has been called till recently as "Chalukyan," but now more generally as "Hoysala." The plan generally adopted in the case of all these temples of this style is that the three cells containing the image with or without *sukhanasi* attached to these are connected with a *navaranga* usually of nine *ankanas*, the *navaranga* having

a porch or a *mukhamantapa* of two or three columns deep in front of it.

The Vira-Nārāyana temple at Belvādi is more elaborate than any of these in design and presents many interesting points not met with in any other *Trikūtāchala* temple so far discovered. For these reasons a date later than any of the above, namely, 1300 A.D, has been assigned to it. The temple faces east and consists of a pillared hall or *sabhāmantapa* measuring 45'—0" square and of the shape of the *broken square*. The hall is supported by forty-six freely standing pillars. Along the two axial lines of the *mantapa* there is the main entrance on the east flanked by two beautifully carved elephants and on the south and north there are two cells with their *sukhanasis* containing the Vēnugōpāla and Yōga-Narasimha images respectively. On the west, however, instead of a temple shrine as is usually the case, there is a complete temple in itself with a *mukhamantapa*, *navaranga*, *sukhanasi* and *garbhagudi*, and it is connected with the *sabhāmantapa* with a small corridor. At the east end of this corridor and at right angles to it there is an open veranda 10' by 9" deep facing the Vira-Nārāyana shrine and running across the whole width of the *sabhāmantapa*. sixteen pillars in the middle of the *sabhāmantapa* form an inner square measuring 25'—0" each way and stand on a slightly raised platform. All the three shrines and their *sukhanasis* measure 8'—6" square and 8'—2" × 8'—6" respectively. The *navaranga* of the Vira-Nārāyana shrine measures 22'—10" each way. The *navaranga* must necessarily have been very dark formerly but a window of about 3'—0" wide has been recently opened in the south wall to admit light inside. The *mukhamantapa* is of the shape of a "broken square" and is supported on twenty-two pillars, the four central pillars forming again a raised platform as usual. Both *mantapas* are surrounded by a low screen wall which also forms a raised seat inside. In front of the temple and at a distance of about fifty feet from it, there is an entrance *mantapa* on a raised platform, called *upparige* by the local people, with a flight of steps leading to it. It consists of a hall 28' square with a front porch 14' × 11' having stone benches on either side. The porch is supported by eight pillars in front and two pillars at the back. Both the front and the back entrances of the *upparige* are flanked by beautifully carved elephants placed

on raised pedestals. The construction of the roof of the *upparige* is peculiar. The middle *ankana* which is supported on four massive pillars has got flat terraced roof while sloping roof is provided on all the four sides over the remaining *ankanas*.

All the ceiling panels of the temple, except those of the veranda, are well carved. Some of these are flat and are made up of small compartments either 4, 6, or 9 in number divided by flat bands, and containing nicely chiselled rosettes. The majority, however, are dome-like ceilings containing intricate geometrical patterns of various designs and exhibit unrivalled skill and consummate mastery of details possessed by the artisans. Besides these there are three other flat ceilings which are very interesting. The first has got Vēnugōpāla surrounded by two circles of creepers, one enclosing drummers and dancing figures and the other enclosing *chakra* and *sankha* alternately. The second ceiling has got Krishna as Kālingamardana in the centre enclosed by entwining serpents and creepers. On the outer circle are cows, Gōpikas and a tree with Hanumān on the top. The third ceiling has got a central circular panel and a band round it containing warriors in different postures. In the four corners of this panel, instead of the usual *yali*, there are birds in the act of suckling their young ones. The pillars of the *mantapa* and of the *navaranga* are all well carved and are in good proportion. Two of the pillars of the connecting corridor, however, are star-shaped in plan. As in the case of the temples at Sōmanāthpur and Nuggihalli, the outer walls of the two subsidiary shrines of Vēnugōpāla and Yōga-Narasimha have got images carved on them. Beginning with the north end of the east wall of the Vēnugōpāla shrine and going round it, the images carved are as follows :—

A female figure with Akshamāla, *agni*, *chakra* and *sankha* as attributes, (2) Garuda, (3) Nārāyana, (4) Kēsava, (5) *A sanyāsi* with *danda* and *kamandala*, (6) Vishnu with two attendants and a chauri-bearer on either side, (7) A figure, probably Jain, in Yōga posture on a Padmāsana, (8) Vēnugōpāla, (9) Kālingamardana, (10) Garuda, (11) Purushōttama with two attendants and a chauri-bearer on either side, (12) Narasimha, (13) Srīdhara, (14) Nārāyana, (15) Arjuna, in the act of shooting a fish, (16) Gōvardhanadhāri, (17) Gōvinda with two attendant deities, one with *parasu* and fruit and the other with *ankusa* and fruit,

(18) Female figure with *padma*, *chakra*, *sankha* and fruit as attributes, (19) A warrior with a bow and arrow and (20) Varāha.

Beginning with the south end of the east wall of the Yōga-Narasimha shrine, the images in order are—(1) Drummer, (2) Female figure with bells in both hands, (3) Kālingamardana, (4) Female figure with Vīna, (5) Drummer, (6) Varāha, (7) Female figure with *padma* and fruit, (8) Warrior with sword and shield, (9) Garuda, (10) Vishnu with a female attendant and a chauri-bearer on either side, (11) Figure with *parasu* and fruit, (12) Female figure with water pot and *padma*, (13) Nārāyana, (14) Narasimha, (15) Female figure with fruit and *pāsa*, (16) Female figure with fruit and *padma*, (17) Pradyumna with a female attendant and two chauri-bearers on either side, (18) Female figure with mirror in hand, (19) Female figure with *padma* and fruit, (20) Kēsava, (21) Sri Krishna, (22) Female attendant, (23) Warrior with bow and arrow, (24) Garuda, (25) Pradyumna with Garuda, chauri-bearer and a female attendant on either side, (26) Figure with *ankusa* and water-pot, (27) Female figure with *pāsa* and water-pot, (28) Vāmana, (29) Figure with *padma* and water-pot, (30) Yōga-Narasimha with chauri-bearer on either side and (31) Bhakta Vighraha. All these are, however, unfortunately disfigured.

The image Narasimha in the north cell is about 6' in height including the pedestal and about 7'—6" including the *prabha* or arch behind. The god is seated on a *padmāsana* in the Utkulika posture, the Yōgapatta (band) going round and keeping the legs in position. The god has got four hands and is holding *chakra* in the upper right hand, *sankha* in the upper left while the two other hands are stretched forward and supported on the knees. This form of the image is called *Kēvala-Narasimha* or *Yōga-Narasimha*. The image is flanked by Srīdēvi and Bhūdēvi and the *Dasāvātāras* (ten incarnations of Vishnu) are carved on the *prabhāvali*. The image of Vēnugōpāla in the south shrine is also a very beautiful one. The figure is about 8 feet in height including the pedestal and the *prabha*. The god is flanked by Srīdēvi and Bhūdēvi and is surrounded by cows, cowherds and Gōpis. *Chakra*, *padma*, *gada* and *sankha* are carved on the *prabha* on the back of the image. Garuda is carved on the pedestal as usual. The image is said to be one of the best Vēnugōpāla figures so far discovered. The Vīra-Nārāyana

image in the back cell excels both these in beauty and workmanship. The image is more than eight feet in height including the pedestal and the *prabha*. The god has four hands, is standing on a *padmāsana* and is flanked by two female chauri-bearers in addition to *Srīdēvi* and *Bhūdēvi* as usual. He holds a *padma* and *gada* in the two upper hands. The two lower are outstretched, the right hand of which is in the *Katakahasta* pose, while the left hand holds something which is called *Viramudra*. The *prabhāvali* is profusely carved and contains the *makaras* and *Dasāvātāra* images as usual. The graceful outline of the body, the excellent proportion of the limbs and the characteristic delicate chiselling of the jewels and of the drapery mark this as one of the best specimens of Hoysala art in plastic work. The present condition of the temple is far from satisfactory. As already stated, no image on the walls has escaped mutilation at the hands of mischievous people. The veranda behind the *sabhāmantapa* is much dilapidated. The pillars of the veranda are out of plumb and the capitals of two of these are broken. The southern half of the veranda is closed by an ugly mud wall. The raised seats in the *mantapas* require resetting. The drip stone of the *sabhāmantapa* is broken in places. The temple suffers much for want of a decent compound wall. The front wall of the *upparige* has sunk and the temple is said to be very leaky.

Bendekere.

Bendekere.—A village in Alur Sub-Taluk. Population 25.

The temples of *Gōpālakrishna* and *Rāmēsvara* are of interest here. On the slab containing the inscription in the *Gōpālakrishna* temple are sculptured a figure of *Narasimha* in the act of tearing out the entrails of the demon *Hiranyakasipu* and a figure of *Vishnu* below it. In the *Rāmēsvara* temple, which is a pretty good structure facing south, there is a well carved figure of *Vishnu* in the cell opposite the entrance and a *linga* in the cell to the left. An epigraph to be seen here is very artistically executed. It contains nearly seventy lines and is excellently preserved by reason of having lain buried beyond the reach of injury.

Bommenhalli.

Bommenhalli.—A village in Arsikere Taluk. Population 455.

Arsikere 118 (E. C. V), standing in Nanjanna's backyard at this place, is one of the largest inscription stones, being more than 10 feet high and 3 feet wide. The materials of the Hoysala temple of Mallikārjuna mentioned in it are scattered about the place. The temple appears to have been a *trikūtāchala* as three gods were apparently installed in it. They are stated to be Mallikārjuna, Madhusūdhana and Sūrya. At the same time, an *agrahāra* seems to have been erected around it. Both the *agrahāra* and the three-pinnacled temple, as it is described, were built by Madhusūdhana, the leading Brāhman general of the day. His brother Dandanāyaka Māchirājayya made a grant for the daily offerings of the gods installed in the temple. The great *Kavisvara* (poet) Trivikrama is said to have composed the inscription from which the above details are taken. The inscription is dated in 1194 A.D. in the reign of Ballāla II. The temple, as above mentioned, is now a mass of ruins.

Channarayapatna.—A taluk in the east. Area 413 square miles. Head-quarters at Channarāyapatna. Contains the following *hoblis*, villages and population:—

Channarāya-
patna.

Hoblis	Villages	Hamlet	Villages classified		Population
			Government	Sarvamanya	
Anathi	50	15	50	..	11,726
Bagur	60	3	60	..	12,478
Channarāyapatna	50	13	50	..	14,301
Dandiganahalli	53	8	53	..	12,214
Hirisāve	60	5	60	..	14,269
Nuggihalli	55	7	55	..	13,278
Sravana-Belgola	61	18	57	4	17,457
Total	389	69	385	4	95,723

Channarāyapatna 3,106; Sravana-Belgola 2,135; Nuggihalli 1,527; Hirisāve 1,364; Bagur 1,276.

Principal
places with
population.

The taluk drains southwards to the Hēmāvati, the streams forming many large tanks. An elevated ridge runs along

the north from east to west, a few small streams from which flow north and east to the Shimsha. It is a generally open and undulating country. Except a low ridge on the western boundary, the principal hills are the isolated peaks at the Jain settlement of Sravana-Belgola. The soil is mostly fertile and produces the usual wet and dry crops, but along the western border is generally shallow and very stony. The soil is of the ordinary light red and sandy description going through few gradations, except near Nuggihalli where there is some soil of a colour approaching black. The pasture lands are very extensive and support large herds of cattle and sheep. There is a little irrigation from the Hole-Narsipur north channel. A considerable amount of the labour in the coffee districts is drawn from this taluk. It may prove to be rich in minerals, and gold-mining has recently been revived. Sravana-Belgola is noted for the manufacture of brass vessels. Small articles of silk are made by Muhammadans at Channarāyapatna.

This part of the District, after the overthrow of the Hoysala power, became one of the possessions of the Chief of Hole-Narsipur. It was conquered by Chāma Rāja Wodeyar in 1633, and annexed to Mysore.

The revenue settlement was introduced in 1885. The area of the taluk was thus distributed:—

<i>Culturable.</i> —			Acres	Total
Dry	..	..	138,723	} 155,235
Wet	..	..	11,479	
Garden	..	..	5,033	
<i>Unculturable.</i> —				
Roads, etc.	..	..	..	73,353
			Total acres	228,588

The unoccupied area was 13,793 acres, 13,699 being dry land. The total revenue demand for 1919-20 was Rs. 1,92,629-12-0.

The revision settlement was introduced with effect from 1924-25 and the distribution of the culturable area according to resettlement is as follows:—

<i>Occupied area.</i> —				Acres	Total
Dry	..	..	..	1,07,335	} 129,770
Wet	..	..	..	7,323	
Garden	..	..	..	15,112	
<i>Unoccupied area.</i> —					
Dry	..	..	..	14,057	} 14,129
Wet	..	..	..	42	
Garden	..	..	..	30	
<i>Kharab land</i>	..	..	..	..	104,968
<i>Inam</i>	..	..	..	..	8,323
				Total	257,190

The average rainfall at Channarāyapatna for 30 years (1891-1920) and at the other stations for 2 years (1918-1919) was as follows:—

Month	Channa- rāyapatna	Bagur	Dande- ganahalli	Nuggi- halli	Anathi
January ..	0·70	..	..	..	..
February ..	0·12	..	..	..	..
March ..	0·17	..	..	..	..
April ..	1·90	0·43	0·93	1·52	1·57
May ..	4·47	2·15	4·33	2·48	3·80
June ..	2·62	..	0·57	0·45	0·70
July ..	2·64	0·60	0·82	1·50	1·5
August ..	2·45	1·30	0·11	3·00	0·73
September	4·39	7·00	5·40	7·53	13·27
October ..	5·53	4·97	0·74	1·48	6·16
November	2·98	8·60	8·13	7·64	..
December	0·36	..	..	..	..
Year ..	27·63	25·05	21·03	25·60	27·73

The Bangalore-Hassan and Seringapatam-Shimoga roads cross at Channarāyapatna, whence there are roads to the north to Nuggihalli and the railway at Tiptur, south-west

to Hole-Narsipur and east to Sravana-Belgola. From Nuggihalli there is a road to Hirisāve on the trunk road. There is also a branch road from Channarāyapatna to Bagur and the main road.

Channarāyapatna.

Channarayapatna.—A town situated in 12° 54' N. lat., 76° E. long., 32 miles south by east of the railway at Arsikere and 23 miles east of Hassan on the Bangalore-Hassan road. Head-quarters of the taluk bearing the same name and a Municipality.

Population in 1921				Males	Females	Total
Hindus	..	..	..	1,276	1,294	2,570
Muhammadans	..	..	..	273	242	515
Jains	..	..	..	14	5	19
Christians	..	..	..	1	1	2
Total				1,564	1,542	3,106

The town was originally called Kolatur, and consisted only of an *agrahāram*. Māchala Dēvi and Sāntala Dēvi, two dancing girls, built the large tank on the north-east. About the year 1600, Lakshmappa Nāyak, the chief of Hole-Narsipur, took the place from Puttagiriya the Hebbar, and bestowed it as a *jāgīr* on his own son Channa Rāya, whom he had obtained by favour of the God Channarāyaswāmi, a name of Vishnu. To this deity a temple was erected, and the town was called *Channarāyapatna*.

The fort was built by a chief named Dodda Basavaiya, and when captured by Chāma-Rāja Wodeyar of Mysore in 1633, was in possession of the chief of Hole-Narsipur. It was subsequently re-built by Haidar Alī, with a wet moat and traverse gateways, having suffered much in repeated attacks from the Mahrattas.

Municipal Funds	1915-16	1916-17	1917-18	1918-19	1919-20
Income	Rs. 3,278	Rs. 3,156	Rs. 4,104	Rs. 3,782	Rs. 6,209
Expenditure	1,041	2,705	3,356	4,720	4,128

Chatachattahalli.—A village close to Halebīd. Population 601. Chatachattahalli.

There are three temples here dedicated to Chattēsvara, Tirumaladēva and Virabhadra. All of these are in ruins. The Chattēsvara temple is a fine structure, though without sculptures on the outer walls. It faces the west and has three cells, with a figure of Vishnu in the cell opposite the entrance, a figure of the sun in the south cell and the *linga* in the north. All the cells have a *sukhanasi* or vestibule, which is a rare feature in temples of this style, that of the *linga* having a doorway with screens on both the sides while the others are left open. The Vishnu and Sūrya figures are well carved. All the 11 ceiling panels in the *navaranga* are elegantly executed, the central one resembling that of the porch in front of the Isvara temple at Arsikere. This appears to be the only temple of this style with a figure of Sūrya installed as one of the principal deities. All the niches in the *navaranga* are empty. It would appear that some years ago the figures in them were removed by some officer. The exterior of the Chattēsvara temple also presents a neat and elegant appearance. There is a porch in front with a good ceiling panel surmounted by a tower. All the three cells have also towers over them with a projection in front. There are again four smaller towers at the corners and one in the centre of the roof, the whole producing a very pleasing effect. The exterior of each cell has the appearance of a room having three bay windows on the three sides. The basement too bears evidence of architectural skill. The neatness and symmetry of this temple in every detail are noteworthy.

Dodda-Gaddavalli.—A village about 12 miles from Hassan. Population 532. Dodda-Gaddavalli.

The Lakshmidēvi temple at this place is a typical example of Hoysala architecture. It is quadruple, *i.e.*, has four cells, and appears to be the only Hoysala building of this kind in the State. It is situated in a courtyard enclosed by an old stone wall, about seven feet high, with two *mahādvāras* or outer gates on the east and west. The west gate has a fine entrance porch or *mantapa* adorned with beautiful ceilings. The central ceiling shows fine head work with a circular panel in the middle sculptured with Tāndavēsvara, while the others have floral decoration

in the middle with circular panels of *ashta-dikpālakas* or regents of the eight directions around. The porch has verandas all round. There was likewise a porch at the east gate, but this has fallen along with a portion of the compound wall. The materials of the porch as well as the coping stones of the wall have been removed and utilised for the steps, etc., of the tank close by. At the corners of the enclosure are four small shrines surmounted by stone towers and Hoysala crests. The doorways of the shrines are well carved, the same being the case with all the doorways of the temple. The shrine at the north-west corner has Tāndavēsvara in front of the Hoysala crest, while that at the north-east has Sarasvati on the pediment. In the north-east of the temple enclosure is a shrine of Bhairava, also surmounted by a stone tower and the Hoysala crest.

The temple is rectangular, and all its four cells, three of which are in the southern portion and one in the northern, have stone towers and Hoysala crests. Of the three cells in the south, which are attached to a common *navaranga*, the east cell has Lakshmi, the west a *linga* called Bhūtanātha and the south Bhairava, not the original figure which must have been Vishnu as indicated by the Garuda emblem on the pedestal. The cell in the north has Kāli. The Lakshmi and the *linga* cells face each other; as also do the Vishnu and the Kāli cells. The Vishnu and the *linga* cells have an open *sukhanasi*. The *garbhagriha* and *sukhanasi* of all the three cells have lotus ceilings. The common *navaranga* has verandas on all the three sides and nine good ceilings of a square shape with projecting circular panels, the central one having what looks like Tāndavēsvara and the others the *ashta-dikpālakas*. Lakshmi is a fine standing figure, about 3½ feet high, flanked by chauri-bearers. She has four hands, the upper holding a discus and a conch, the right lower a mace and the left lower a rosary. The lintel of the *garbhagriha* doorway of the Lakshmi cell has Tāndavēsvara, that of the Vishnu cell Yogā-Narasimha and that of the *linga* cell Gajalakshmi. The common *navaranga* of the cells in the south is attached without any partition to the *navaranga* of the Kali cell. Both the *navarangas* measure about 30 feet in length, the width being about 15 feet. The *navaranga* of the Kāli cell has two entrances on the east and west, and its ceiling has a dancing male figure playing on the vina or lute. The west

entrance has Vaishnava *dvārapālakas* at the sides. The ceiling of the *garbhagriha* of the Kāli cell has a lotus, while that of the *sukhanasi* shows a kneeling male figure holding a sword in the right hand and a cup in the left. Kāli is a terrific eight-armed figure, about three feet high, seated on a demon, the attributes in the right hands being a trident, a sword, an arrow and an axe, and those in the left, a drum, a noose, a bow and a cup. The top of the *prabhāvali* or halo has nine seated *prētas* or ghosts armed with swords, while the pedestal has one big *prēta* with tusks. The lintel of the *garbhagriha* doorway has a tusked head in the middle flanked by three *prētas* on either side with intervening heads similar to the one in the middle. The jambs have naked female figures wearing sandals. In the *sukhanasi*, stand, facing each other, two naked male *vētālas* or goblins, about six feet high. The hands of the *vētāla* to the right are broken. The one to the left has a protruding tongue and holds a sword in the right hand and a skull together with a decapitated head in the left. Both have large ear-lobes. The two *navarangas* have ten pillars and the verandas four. There are likewise eight pilasters, two each in the *sukhanasis* of the four cells.

The east outer wall of the Kāli cell has a figure of Kāli. The outer walls of all the cells have single or double pilasters surmounted by ornamental turrets with a few figures here and there. Of the towers, that over the Lakshmi cell shows here and there figures of Yakshas, etc. The turrets on the outer walls of the Lakshmi and Vishnu cells show finer work than those on the others. There are several niches on the outer walls, but these contain inscriptions instead of figures as in other temples. The Bhairava shrine appears to mar the symmetry of this fine quadruple temple. From an inscription at the temple, *E. C. V., Hassan 149*, we learn that it was built in A.D. 1114, four years before the Kēsava temple at Belur. The inscription compares the architect Maniyoja to Visvakarma, the architect of the gods, and gives at the end a technical description of the structure. This unique temple has been conserved under the orders of Government. No worship is conducted in it at present. There are several mutilated figures lying in the temple enclosure and outside. At the entrance to the village is another Hoysala temple in a dilapidated condition. The village contains 10 families of Śrīvaiṣṇavas, who are

disciplēs of the Parakāla-matha. It is called Abhinava-Kollā-pura in the inscriptions.

For further details, see Mr. R. Narsimhachar's monograph about this temple in the *Mysore Archæological Series* (No. III).

Garudangiri. **Garudangiri.**—A conspicuous old hill-fort, 3,680 feet above the level of the sea, on the boundary of the District, about seven miles north-east of Bānavar. It was originally called Nonabanakal, but received the present name on being fortified in 1660 by the Rāja of Mysore, in order to be a protection to the frontier on that side, then overrun with jungle. In 1770 it was occupied by the Mahrattas under Tryambak Māma, after their defeat of Haidar at Chinkuruli but was restored to Mysore on the conclusion of peace. On the death of Tipu Sultān, it was delivered up to the British, and was garrisoned for some time by the Mysore troops.

Gijihalli. **Gijihalli.**—A village in Arsikere Taluk. Population 207. The Sambhulinga temple to the north-west of this place is a small Hoysala building in ruins. It consists of a *garbhagriha*, a *sukhanasi* and a *navaranga*, and has perforated screens and ceilings adorned with lotuses. Three inscriptions are to be seen here, as also one at the entrance to the village.

Gorur. **Gorur.**—A village in the Hassan taluk. Population 1,015.

About six miles north of Arkalgud. The Yōga-Narasimha temple at this place stands on the left bank of the Hēmāvati, facing west. The temple is architecturally unimportant but it presents a very artistic appearance on account of its situation on the bank of a broad river with cool shady groves of trees in front and a flight of steps leading down to the bed of the river. The temple consists of a *garbhagudi*, a *navaranga* and *sukhanasi*. The structure is simple and plain. A small *prākāra* (compound wall) most of which has fallen surrounds the temple. There is a small *mantapa* with a *gōpura* (tower) in front of the temple. The image is about six feet high, sitting in *yōga* posture on a pedestal about 1½' high. The whole image as well as the *prabhāvali* is covered with metal plate. The front two hands

rest on the knee while the back hands hold *chakra* and *sankha*. Garuda is carved on the pedestal as usual. The Vāsudēva temple is in the heart of the same village. It is a simple structure facing east with no architectural beauty and consists of a *garbhagudi*, a *sukhanasi*, a *navaranga* and a porch. There are also two rooms on either side of the *navaranga*. The *navaranga* measures about 30'—0" × 24'—0", the central platform measuring 11'—7" square. Each pillar of the *navaranga* is made up of three shapes; square to a certain height, from the bottom, octagonal to a certain height, above it, and then sixteen-sided up to the capital.

There are four inscriptions within the temple, one of which, Hassan 176, dated A.D. 1575, records the remission of certain taxes on the temple lands. The temple must have therefore existed long before. Another inscription, *Hassan* 194, which is a small marble tablet fixed on the parapet wall above the porch, states that the *Vimāna* of the temple was constructed and certain repairs carried out in the year A. D. 1868. The main image Vāsudēva is about 5' high standing on a pedestal about one foot high. The attributes of the god are the *conch* and *discus* in the two upper hands and *lotus* and *mace* in the two lower hands. The image is very beautifully carved. A small room has been formed by means of a mud partition wall in the left corner of the *navaranga* in which an image of Bhāshyakāra is kept. The room which is to the south of the *navaranga* contains the goddess seated on a pedestal about two feet high and holding lotuses in the two back hands, while the two front hands are in the *abhaya* and *varada* poses. The room to the north of the *navaranga* has got the images of Vishvaksēna and the Ālvārs.

Grāma.—A large village, seven miles east of Hassan, on the Bangalore road. From 1882 to 1894 it was the headquarters of a sub-taluk of the same name, under Hassan taluk, comprising the Grāma, Dudda and Kattaya *hoblis*. It is now the head-quarters of the Grāma *hobli*. Population 1,928. Grāma.

From inscriptions it appears that it was founded in the 12th century by Sāntala Dēvi, queen of the Hoysala king Vishnuvardhana, and was at first named Sāntigrāma.

At this place there are four Hoysala temples, of which the one dedicated to Kēsava is the largest. Its front hall and veranda with *gōpura* appear to be later additions. The former has two entrances on the east and north, the latter with a porch in front. The east doorway once belonged to a *basti* at Eleyur, Channarāyapatna Taluk: it bears a Jaina inscription on the lintel. The side stones to the north flight of steps leading to the front veranda were found to be parts of an inscribed slab; the fragmentary record on the right stone gives the name of the donor as Tippayya, while that on the left contains portions of a very common imprecatory verse. The outer walls have miniature turrets over single or double pilasters. The *garbhagriha* is now surmounted by a plaster tower. The *navaranga* has only one of the four original pillars, the other three being modern. The central ceiling has been removed and glass windows have been set up to admit light to the interior. It is stated that during a Muhammadan raid, the *navaranga*, in which all the temple things were stored, was set fire to by the raiders, the marks of injury by fire being visible even now on the walls, pillar, etc. The *utsava-vigraha* or metallic image of the god is said to have been brought from Tinnevely. The Narasimha temple consists of a *garbhagriha* surmounted by a stone tower, a *sukhanasi*, a central hall and a porch. The god is seated in the posture of meditation and is hence known as Yōga-Narasimha. The ceilings of the *garbhagriha* and *sukhanasi* have single lotuses, as also those of the *navaranga* with the exception of the central flat one which has nine lotuses. The outer walls of the *garbhagriha* and *sukhanasi* have a row of elephants at the bottom and above it five mouldings with delicate scroll and floral work, the whole forming the plinth. Above these come the usual pilasters and turrets. The porch has a ceiling with Lakshmi-Narasimha in the centre surrounded by eight other Narasimhas. In the *prākāra* or enclosure are three inscribed stones, two of them completely effaced and the third with only a few letters left here and there on it. The Dharmēsvara temple is Hoysala so far as the *garbhagriha* and *sukhanasi* are concerned, the other portions having been recently renovated. The *garbhagriha* is surmounted by a modern plaster tower. Its finely carved doorway has fine fascias on either side with well executed small figures, all the bottom ones on the right side being male and

those on the left female. The figures on the first fascias on both sides represent Manmatha and his wife Rati. The *sukhanasi* doorway has two niches at the sides enshrining as usual Ganapati and Mahishāsūramardini. The ceilings, which are about 1½ feet deep, are adorned with lotuses. The *navaranga* has two entrances on the north and east and four pillars supporting a good ceiling with a lotus of three concentric rows of petals. It has also a good doorway with Gajalakshmi on the lintel. The outer walls have single or double pilasters surmounted by turrets with occasional figures such as Mōhini, Bhairava, Siva, etc., between pilasters. One of the mouldings at the bottom has roaring lions with intervening lion heads. According to *E. C. V., Hassan* 116, this temple was caused to be erected in A.D. 1123 by Mārasingayya, father of Sāntale, the senior queen of the Hoysala king Vishnuvardhana.

The fourth Hoysala temple at Grāma is the Virabhadra, a double temple with two cells, the main cell enshrining Virabhadra facing east and the other facing north. It has an entrance porch with verandas supported by pillars which are carved on two sides with long pilasters surmounted by turrets. A good figure of Mahishāsūramardini, locally known as Kāli, which once occupied the south cell, is now kept in the *sukhanasi*. This is a eight-handed figure holding a discus, a conch, a sword, a shield, a bow and an arrow in six hands, the remaining two hands seizing the head of a demon and spearing him. Of the ceilings in the *navaranga*, which are all flat, the central one has 9 lotuses, while the others have one each except those in front of the cells and the entrance which have 4 each. There is also a *basti* in the village said to have been dedicated to Sāntinātha by Sāntale, queen of Vishnuvardhana. But the image now found in the *basti* does not appear to be the original one, inasmuch as an inscription discovered on its pedestal tells us that it represents the Jina Sumati and that it was set up by a merchant. There are also two Chaturvimsati-tīrthankara panels in the *basti*. According to the traditional account of the place, all the temples there were renovated by queen Sāntale, the work of renovation having begun in the *saka* year 1015 (A.D. 1093) as indicated by the chronogram *mayanaka*. The verse mentioning this fact runs thus:—

Mayanaka Salivāha-vatsare Srīmukhe tatha Vaisākha-sitapanchamyām divi prārambham atanot.

After narrating the story of the conversion of Vishnuvardhana to the Vaishnava faith by Rāmānuja at Tonnur as a result of exorcising the spirit that had possessed his daughter Padma, the account goes on to say that on Sāntale, who was childless, showing a leaning towards Jainism, Vishnuvardhana sent her with a large sum of money to Halebid, and that on the way she restored the temples as stated above. Vishnuvardhana's successors protected the village for 235 years, and then Bukka and his successors for 325 years. The village was named Sāntigrāma because it was built by Sāntale. An inscription at the place states, however, that Vishnuvardhana granted Sāntigrāma to Sāntale in about A.D. 1123. The village has about 25 families of Hebbar Srīvaishnavas, being one of their early settlements. Markuli, a village two miles from Grāma, is said to possess a *panchakūta* or five-celled *basti*, as at Kambadahalli, the Jinas enshrined being Ādisvara, Nēmi, Pārsva, Pushpadanta and Supārsva. There is also said to be a sixteen-armed figure of the Yakshi Chakrēsvari in the same *basti*.

Hangal.

Hangal.—A village in the Arkalgud Taluk.

On the outskirts of the tank called Perumāl Samudra at this place, so called after the name of the general of the Hoysala King Narasimha III, stands a small Isvara temple completely enveloped by a grove of tall trees. The temple is now in utter ruins but from the excellent workmanship which can still be seen inside, it must be presumed that it was once a structure of some architectural merit. The *garbhagriha* or the adytum and the *sukhanasi* or the vestibule are the only parts now standing. All the outer walls have fallen down and appear to have been rebuilt in brick and mortar sometime ago. The temple is neglected and no worship is performed. Both the *garbhagriha* and the *sukhanasi* ceiling are dome-like with the usual lotus bud hanging down in the centre. *Ashṭadīkṣālakas* (guardian angels of the quarters) are beautifully carved on the sides of the octagon. There is a Nandi or a bull in front of the temple and also a broken image. The age of the temple is not definitely known. There is an inscribed slab lying in front of the temple dated A.D. 1302, which has no reference to the temple as it records only the grant of certain lands to one Manchannōpādhyāya of Hanugal.

Halebīd.—A village in the Belur taluk, 18 miles south of the railway at Bānavar, and 11 miles east of Belur, on the Belur-Bānavar road. Head-quarters of the Halebīd *hobli*. Population 1,297. Halebīd.

The village of *Hale Bīdu*, old capital, marks the site of the ancient city of Dōrasamudra, Dvārasamudra or Dvāravatīpura, the wealthy capital of the Hoysala kings, founded early in the 11th century. The city was taken by the Muhammadan general Kafur in 1310 A.D., and plundered of its immense wealth. In 1326 another Muhammadan army carried off what remained, and totally destroyed the city. The fallen king, after this event, took up his residence first at Tondanur (Tonnur, Mysore District), and then at other places far to the east of his dominions in the Tamil country.

The splendour of the city is attested not only by the account of the fabulous riches obtained from its conquest as related by Muhammadan historians, but by its architectural monuments, which still rank among the master-pieces of Hindu art. The most remarkable of these are the Hoysalēsvara and Kēdārēsvara temples. The latter was the smaller, and a gem of art. According to inscriptions, this temple was erected by Ballāla II and his wife Abhinava Kētala-Dēvi at the beginning of the 13th century. Fergusson, the great authority on architecture, described it as "one of the most exquisite specimens of Chālukyan architecture in existence and one of the most typical." He also points out that by a curious coincidence it was contemporaneous with the English cathedrals of Lincoln, Salisbury, and Wells, or the great French churches at Amiens, Rheims and Charters, of course without communication, and adds, "it is worthy of remark that the great architectural age in India should have been the 13th century which witnessed such a wonderful development of a kindred style the Gothic in Europe." This unique work of art, it is lamentable to state, is a thing of the past. Drawings of a hundred years ago show that it was then intact. But a photograph of about fifty years ago shows a banyan tree rooted in and growing

out of the Vimāna. This was allowed to continue spreading without check, and in the course of about fifteen years had covered up the most beautiful part of the sculpture. The roots thrust out the images and stones, many of which were sent to Bangalore, Mysore and other places. The tree was now removed, but it proved too late. A photograph of 1886 shows what was then left. Detailed drawings were now made to scale of the different parts, the stones were numbered and the whole was virtually dismantled, with some intention, never fulfilled, of erecting the building elsewhere. Recently a number of the best statues were transferred to the enclosures of the Hoysalēsvara temple and set up there, but eventually an enclosure wall was provided for the Kedārēsvara itself, and there the debris of the temple now lies. The large Hoysalēsvara temple, though never completed, is in better preservation. The marvellous elaboration of ornamental sculpture round the walls, and the general architectural effect, have elicited from the highest authority on these subjects the opinion that "taken together it is perhaps the building on which the advocate of Hindu architecture would desire to take his stand."

The restoration of the ruined temple of Kēdārēsvara at Halebīd has been carried out under the direction of the P.W.D. and the basement and other structural parts have been completed.

The plain Jain *bastis*, though cast completely into the shade by the ornate Brāhman temples, are also striking buildings. The city is said to have originally contained no less than 720 *bastis*. Three only now remain, those of Ādinathēsvara, Sāntīsvara and Pārsvanāthēsvara, the latter of which is the largest.

Around a small hill called Benne-gudda are pointed out portions of the old wall, and the site of the palace to the east. South of the palace was the *Āne Gundī* or elephant pit. The position of the royal stables is indicated by the fields still entered in the revenue accounts as the *lāya* stables. Part of an aqueduct, by which the city was supplied with water

from the Yagachi, may be seen on the south. The *balapam* or potstone used in the sculptures is found on the Pushpagiri, or hill of flowers, near the town.

The only part that survived the general ruin was the potters' street, which it is said was spared on account of the shelter afforded by a potter to a distracted princess, whose two sons being beheaded at the instance of a royal mistress they had slighted, and herself forbidden the city, she cursed it as well as the royal family, predicting the speedy destruction of both, save only the potters' street. (See Vol. II under Hoysalas).

Though the celebrated Hoysalēsvara temple has been described by experts and information about it is available in published works, still a few more details about it may not perhaps be quite devoid of interest. The temple has four doorways, two on the east, one on the north and one on the south, with beautifully sculptured lintels containing the figure of Tāndavēsvara in the centre flanked by *makaras* on which Varuna and his consort are seated. At the north doorway there is only one *dvārapālaka* standing; at the first doorway on the east there is none, but at the second and at the south doorway there are two. In point of workmanship the south doorway is the best; and no wonder, as it is supposed to be the one through which the king entered the temple from his palace situated to the southwest. The big figure of Ganapathi in the south of the temple compound is supposed to have been at the south outer gate of the temple. At all the doorways there are at the sides of the steps two tower-like niches with two more opposite to them at some distance on the same level on the east but on a lower level on the north and south. Beginning from the right side of the north doorway runs along the whole of the east face of the temple up to the left side of the south doorway a *jagati* or parapet about 11 feet high, consisting of these friezes—(1) elephants, (2) lions, (3) scroll work, (4) horsemen, (5) scroll work, (6) *purānic* scenes, (7) *makaras*, (8) swans, (9) alternately seated and standing figures surmounted by a cornice with bead work, (10) miniature turrets with intervening lions and figures in front, and (11) a rail divided by double columns into panels containing figures, sometimes indecent, between neatly ornamented bands. Above this come perforated screens surmounted by the eaves. The

buttress-like structure in the middle of the east face, however, forms an exception to this arrangement, because on it in place of friezes 9 to 11 we have a row of large images with ornamental pedestals and canopies as on the west face of the temple. Above this there is a plain cornice and above this again plain pilasters with an ornamental gateway on the north, east and south faces, the whole surmounted by eaves which differ considerably in make from those of the rest of the east face. This anomalous structure, which encloses a small cell in the interior known as 'the dark room' and is the only portion on the east face with a row of large images, must be a later addition. It could not have formed a part of the original plan. The terrace on which the temple stands and which closely follows the contour of the building also proves this, seeing that no such structure is indicated in it. It may be noted here that in all temples which have a *jagati*, the rail or the uppermost frieze contains, as a rule, some indecent figures: that appears to be the portion reserved by sculptors for this purpose.

Beginning from the right side of the south doorway runs, above the frieze of swans, a row of large images with various kinds of ornamental canopies and pedestals decorated with scroll work along the whole of the west face up to the left side of the north doorway. There are also on the west face at regular intervals 6 car-like niches, about 15 feet high, in two storeys, on which we have only the first 4 friezes, the row of large images breaking off here. There are also a few large figures on the niches, but they are of a different size and on a different level. Each niche has two large figures on the outer right and left walls in both the storeys, the upper ones being sometimes excellently executed. In place of the *Purānic* frieze we have here a broader one containing standing figures with intervening miniature turrets. As the eaves of the lower storey in all the niches partly conceal the large figures on the wall on both the sides, it may perhaps be presumed that the niches are later structures. The number of large figures on the west face is 281, of which 167 are female and the rest male. Their position on the wall is as follows:—from the right side of the south doorway to the 1st niche 48, 30 female and 18 male; from the 1st niche to the 2nd 18, 10 female and 8 male; from the 2nd niche to the 3rd 18, 8 female and 10 male; from the 3rd niche to the 4th 113, 69 female

and 44 male ; from the 4th niche to the 5th 18, 11 female and 7 male ; from the 5th niche to the 6th 18, 12 female and 6 male ; and from the 6th niche to the left side of the north doorway 48, 27 female and 21 male. The figures representing the gods and goddesses of the Hindu pantheon may thus be analysed : Ganēsa, seated or standing, 4 ; Subrahmanya on peacock 1, under canopy of a sevenhooded serpent 2 ; Siva as Umāmahēsvara, 8, as destroyer of the demons Gajāśura, Jalandhara, Andhakāśura, etc., 25 ; Vishnu, seated or standing, 15, as Vēnugōpāla 12, as Varāha 2, as Narasimha 4, as Vāmana 1 and as Trivikrama 1 ; Brahma 4 ; Harihara 1 ; Daskhināmūrti 1 ; Bhairava, the only male nude figure, 6 ; Pārvati including Durga, Kāli, Mahishāsuramardini, etc., 18 ; Sarasvati, seated or standing, 9 ; Indra 2 ; Garuda 1 ; and Sūrya 1. There are also figures of Andhakāśura, Arjuna and Rāvana. Mōhini, the only female nude figure, occurs several times, adorned with serpents. The figure said to represent Dakshināmūrti wears a long robe and hood with a staff in the right hand and a disc called *chandrike* in the left instead of the fruit noticed at Javagal. It occurs, as a rule, along with Mōhini not only here but also in other rows. The *Purānic* story of Siva falling in love with Mōhini, a form assumed by Vishnu, appears to be indicated here. The other parts of the temple where we have large figures are the buttress-like projection referred to above in the middle of the east face and the shrine of the Sun to the east of the large Nandi-mantapa. On the former there are 29 figures, 18 female and 11 male, while on the north and south walls of the latter there are 21, 15 male and 6 female. It is said that corresponding to the shrine of the Sun there was also a shrine of the Moon to the east of the small Nandi-mantapa. A few noticeable features in the sculptures on the walls may also be mentioned here. In the 16 large figures from the south doorway whiskers and mustaches are beautifully shown. Several of the female figures, especially dancing girls, are represented as wearing breeches. Several horses are adorned with ornamental housings and horsemen as a rule wear long boots. In the *Purānic* frieze to the right of the 1st doorway on the east are seen figures with coats ; to the right of the 2nd doorway, a figure with a long coat and *kammarband* ; to the left of the 3rd niche the chariots of Rāma and Rāvana have spring wheels ; to the right of the same niche is a figure with

a long coat and hood and a staff under the arm-pit, said to represent an officiating priest of the Kapalika sect; to the left of the sixth niche, in the battle between Karna and Arjuna, a soldier is using a telescope; and to the right of the same niche a seated figure of Dakshināmūrti wears a long coat with buttons. Curiously enough, the *Purānic* frieze on the projection to the right of the 6th niche is made similar to the corresponding frieze on the niche itself. This is apparently a mistake made by the sculptors, as nowhere else in the temple are the two friezes like each other, the one on the niches having nothing to do with the *Purānas* but simply bearing figures representing the 11 Rudras, the 12 Ādityas, the 8 regents of the directions the 24 *mūrtis* of Vishnu and so forth. About 90 labels mostly consisting of names of sculptors were copied on the outer walls. The names that occur several times are Manipalaki, Mabala, Ballana, Bochana, Ketana, Bama, Balaki and Revoja. The only label that was found explaining the *Purānic* scene above it was *Dusvasna vadhe*, a mistake for *Dussvasana vadhe*, (i.e., the killing of Dussvāsa). The period of these short inscriptions may be supposed to be the middle of the 12th century, as *Belur*, 239 leads us to infer that the temple was built or completed in the reign of the Hoysala king Narasimha I (1141-1173). There were also found on the basement of the small Nandi-mantapa nearly 30 small inscriptions, consisting mostly of masons' marks such as *paduva* (west), *paduvala-badaga* (north-west), Indra (east), Agni-Indra (south-east), etc.

As is well known, the temple is a double one with a small intervening cell. Both are exactly alike inside with well-carved doorways and lintels and with beautifully executed *dvārapālakas* and female chauri-bearers at the sides. There are two niches on both sides of the doorway and two more a little beyond, facing north and south. There is, however, an additional niche in the south temple to the right of the south entrance. The lower panel of every niche has the figure of a man stabbing two tigers on both his sides. The four pillars in the *navaranga* of both the temples had each 4 standing figures on the four faces fixed on the capital; but now there are only 6 left in the north temple and 5 in the south. It is probable that every pillar on the east face had such a figure standing out on its capital and supporting the eaves above as in Belur temple, but all that we have now

are two figures at the second doorway on the east. These images are known as *madanakai* figures in Kannada. They are mostly female. The small cell between the temples has a porch and two niches on both sides at some distance. Opposite to this cell is 'the dark room' enclosed by the buttress-like projection on the east. The ceiling panels in the interior, though comparatively large in size, do not show very good work. A new inscription was discovered on the steps of the 2nd doorway on the east. Two mutilated sculptures of the Hoysala crest, *i.e.*, of Sala stabbing the tiger, are lying in the compound, one near the big figure of Ganapati in the south and the other to the south of the large Nandi-mantapa. It is not clear where these were placed formerly. The inscribed pillar to the south of the temple in the compound was closely examined. The inscription on it, Belur 112, which records the self-sacrifice of a general named Lakshma and of his wife and followers on the death of Ballāla II, is unfortunately unfinished, stopping in the middle of a verse; and it is not known where the record is continued. The top portion of the pillar is gone. Around the middle portion are sculptured 8 male figures several of which are represented as cutting off their own heads with swords. The north-west figure on the pillar is interesting as it affords another illustration of the practice of "offering the springing head" (*siditale-godu*) by a devoted servant on the death of his master. The figure is seated with folded hands in front of a bowed elastic rod with its cut-off head springing up with the rebound of the rod. The south-east figure holds its own cut-off head by the hair with the left hand, while the west figure is in the act of cutting off the head holding the top-knot of the hair with the left hand. The others are in various stages of preparation for the self-sacrifice. Most of the figures wear a *todar* or badge on the left leg as a mark of devotion to their master and determination to die with him.

The large mound in the south-west of the compound of the Hoysalēsvara temple represents, no doubt, the site of a former temple. Further, it is very likely that there was an inscription relating to the construction of the Hoysalēsvara temple set up somewhere near the south doorway as also a stone at the same place on which the unfinished epigraph on the pillar near the mound was continued. Unfortunately, neither of them is now

forthcoming. It is just possible that the mound may have one or both of them buried in it.

The Jaina temples at Bastihalli are remarkable for their workmanship. They are 3 in number, standing in a line, all facing the north, the middle one being a small plain building. The temple to the west has an image of Pārsvanātha, about 14 feet high. The *navaranga* is very beautiful with a well-carved circular ceiling panel, about 12 feet in diameter, and black stone pillars, beautifully polished and apparently turned in a lathe, which are elegantly decorated with bead work. Such fine pillars are not found anywhere else in the State, though a few of the same kind but of comparatively inferior workmanship are seen in the *navarangas* of the Belur temple and of the Akkana-basti at Sravana-Belgola. There are 8 niches, 3 to the right and 3 to the left facing one another with 2 more at the sides of the outer entrance. It is probable that each contained a figure once, but now all are empty. There is also in the *navaranga* a stout seated figure of Sarvahnayaksha to the right of the inner entrance and a figure of Kūshmāndini in the *sukhanasi* or vestibule seated to the left. The image of Pārsvanātha is, as usual, flanked by his Yaksha and Yakshi, *viz.*, Dharanēndra and Padmāvati. The front *mantapa*, which has also a good ceiling panel, is supported by pillars which are ornamented with bead work. The outer walls of the *garbhagriha* have some sculptures at the top. The stone containing the old inscription *Belur 123*, which had been lying near the Lakkanna-Viranna temple to the south of Halebīd, was directed, for greater safety, to be removed and placed at the entrance of this temple. The middle temple, which is dedicated to Ādinātha, has a small image, about 2½ feet high flanked by Gōmukha and Chakrēsvari, the usual Yaksha and Yakshi in this case. In the *navaranga* there is a seated figure of Sarasvati to the right and Ganadhara's feet to the left, both enshrined in a porch-like *mantapa*. The original image of Ādinātha, a stout seated figure about 3 feet high, is, owing to mutilation, now kept in the *navaranga* of the temple to the east. The latter, dedicated to Sāntinātha, is similar in plan to the first temple, but without any carving whatever. The doorways of both the temples are nearly 13 feet high. Sāntinātha, about 14 feet in height, is flanked by Kimpurusha and Mahamanasi, his usual Yaksha and Yakshi.

In the *garbhagriha* there is a flight of steps on both the sides to reach the head of the image for anointing purposes. With some difficulty a photograph was taken of this image. Three inscriptions have been discovered on the pedestals of the chief images in the three temples.

The Kēdārēsvara temple resembles the Kēsava temple at Sōmanāthpur in some respects: the terrace on which it stands is supported at the angles by figures of elephants facing outwards; and the row of large images on the walls begins on the east face at the corners on both sides of the entrance where the *jagati* or railed parapet ends. The friezes on the outer walls are the same as those in the Hoysalēsvara temple with one exception, *viz.*, in place of lions there we have horsemen here. But the figures of this temple are smaller and sharper in outline and sometimes more elegantly executed. As portions of some of the friezes do not belong to this temple, the incongruity is, as a matter of course, marked in several places. The number of large figures now found on the outer walls is 176, of which 90 are male and the rest female. This proportion appears to be exceptional as in most temples of this kind the female figures always outnumber the male. On the south face are two labels stating that the figures above them were executed by the sculptor Maba. But it is doubtful whether these images originally belonged to this temple. Here also we have on the west wall a figure of Dakshināmūrti with the usual long coat and hood, but wearing, in addition, a neck ornament and sandals with a snake entwined round the right hand. The temple has 3 cells, that in the north having now no doorway. The south cell has the jambs of a Vishnu temple with the lintel of a Siva temple placed over them. Each cell has 2 niches at the sides. The niche in the south-west is unlike the others in formation; this is unusual. The ceiling panels are flat except the four in the middle *ankanas*. In the compound are strewn in confusion sculptures and architectural members brought from the ruins of several temples in Halebid in connection with the restoration of this temple. It has to be mentioned here that as a result of the vandalism of ignorant contractors in their eagerness to procure carvings and slabs for the restoration work, many fine sculptures and inscription stones have been broken or destroyed.

The buttress-like projection on the east face of the Hoysalēsvāra temple has a row of 31 large images, of which 19 are female. The gods and goddesses represented are Vishnu 2, Siva 3, Brahma and Sarasvati 2. The other figures represent attendants, chauri-bearers, etc. One of the female figures is a signed image executed by Dasoja. Every pillar on the east face of the temple had once a *madanakai* or bracket figure on its capital as at Belur as is evidenced by the sockets on the capitals. Now, however, only three such figures are left, two at the east doorway of the north shrine and one to the right of the buttress. The scroll-work friezes (the 3rd and the 5th) around the temple have small figures in some of their convolutions in some parts, as around the south shrine, all the convolutions have them. The 9th frieze above that of the swans has standing figures in projecting niches with intervening seated figures in niches further back. The seated figures are mostly Yakshas, some holding a flower in the right hand, the other hand being placed on the thigh; some holding a fruit in the right or left hand; and some holding both a flower and a fruit. In some parts musicians take the place of the Yakshas. The projecting niches have dancing or dressing female figures with some gods and male figures here and there. At the corners this frieze has roaring lions on both the sides. The same is the case with the rail which contains mostly female figures, some with the face of a horse representing perhaps the Kimpurusha variety of the demi-gods. There is also a solitary Jina figure on the rail. In the *makara* frieze (the 7th) there are tiny human figures either standing or seated and in some cases riding the *makaras*. In front of the miniature turrets above the cornice are small seated figures holding garlands or playing on musical instruments. Attached to the outer walls of the *garbhagriha* of both the north and south shrines in the three directions are six car-like niches in two storeys with beautifully carved figures on the outer walls. The outer walls of the lower storeys have, as a rule, Umāmahēsvāra on one side and Lakshminārāyana on the other, while those of the upper storeys have Bhairava on both the sides. The right outer wall of the upper storey of the north niche of the north shrine has in place of Bhairava a figure of Sūryanārāyana with four hands, the upper ones holding a discus and a conch and the lower ones lotuses. The lower storeys of the niches

around the south shrine as well as the upper storeys of those around the north shrine have female *dvārapālakas* or door-keepers with roaring lions at the sides represented as attacking a man seated below. The lower storeys of the niches around the north shrine have, on the other hand, male door-keepers, while the upper storeys of those around the south shrine have none. The tower-like niches or pavilions in front of the entrances have three friezes, elephants, lions and scroll work on the base and screen work on the side walls. It is worthy of note that, unlike the temples at Belur, Nuggihalli and Sōmanāthpur, this temple has very few individual signed images, though signatures of a large number of sculptors occur on the friezes and the basement. Some of these friezes have been reproduced in the *Indian Antiquary* for May 1915 by Mr. Vincent A. Smith, M.A., from photographs supplied by the State Archæological Department.

Inside the temple there is also a niche to the left of the north entrance so that the number of niches in the interior is 12 in all. There are 25 large ceilings, oblong in shape, which are all flat, though one foot deep. Each shrine has 11, 9 in the *navaranga*, 1 in the *sukhanasi* or vestibule and 1 in the east porch. There is also one in the south porch. The corresponding one in the north porch has disappeared; a modern terraced roof is now in its place. Two more come between the north and south shrines. The central ceiling of the *navaranga* of the north shrine has in the middle panel Tāndavēsvara flanked on the right by Brahma and on the left by Vishnu; in the upper two seated female figures flanked on the right by Subrahmanya and on the left by Ganapati; and in the lower dancing female figures with attendant musicians. The other ceilings of the *navaranga* have the respective *dikpālakas* or regents of the directions in the centre, while the one in the porch has dancing Ganapati for its central figure. All the ceilings of the south shrine have Tāndavēsvara in the centre with the *dikpālakas* around. The same is the case with one of the two middle ceilings, the other having Narasimha for its central figure in place of Tāndavēsvara. It is noteworthy that the pediments of the east doorway of the north shrine and the south doorway are sculptured on the inner side also.

The larger Nandi-mantapa is supported by 30 old and 2 newly set up pillars and has 9 large flat ceilings, some with 9 and some with 15 panels. The bull is 13 feet long, 6½ feet broad

and $8\frac{1}{2}$ feet high. The ears are missing. The north and south outer walls of the *mantapa* have a row of 23 large images of which only 6 are female. The gods and goddesses represented are Brahma, Vishnu and Siva, the same with their consorts, Narasimha, Varāha, Vēnugōpāla, Tāndavēsvara, Bhairava 4, Garuda, Sarasvati and Mahishāsūramardini 2, the remaining figures consisting of drummers, attendants, etc. The smaller Nandi-mantapa is supported by 19 pillars, the central four being bigger than the others. The bull here is 10 feet long, 5 feet broad and $7\frac{1}{2}$ feet high. It is made of hard polished stone and is fortunately intact. Some repairs have been done to the temple.

A few other temples in the village may be mentioned. In the Ranganātha temple, a small neat building with a well-carved image of Ranganātha, two inscriptions were found on the beams. The Virabhadra temple has a row of large figures on the walls of the *garbhagriha* with the Hoysala crest in front of the tower. The Hoysala crest is also found in the Rudradēva temple to the south-west of the travellers' bungalow. The ruins of the five temples known as Panchalingēsvara are situated to the west of the travellers' bungalow. It was from these that a large number of sculptures was obtained for restoring the Kēdārēsvara temple. The figures, sculptured slabs, pillars and beams that are still left in the ruins lead us to the conclusion that these temples, though small, were not very inferior to the Hoysalēsvara temple in artistic beauty. Two interesting inscriptions have been discovered near the hillock known as Bennegudda, one on a large slab near the *Nelamālige* or underground cellar to its north and the other on a boulder to its east. The former is an important record of the time of the Hoysala king Narasimha III, while the latter is of interest as it refers to a channel led off from the Yagachi, the river that flows by Belur, for the water-supply of the Hoysala capital. The *Nelamālige* mentioned above is supposed to have been an underground cellar of the palace during the Hoysala period and a hole with a stone pillar is pointed out as its entrance. The inside is mostly filled up with earth. This place has been noted down for excavation by the Archæological Department.

The Virabhadra temple, above referred to, is a small Hoysala structure surmounted by a stone tower and the Hoysala crest. It has two elephants at the sides of the entrance and a frieze

of 56 large figures on the outer walls of the *garbhagriha* and the *sukhanasi*. The *navaranga* appears to be a later addition. Of the 56 figures, several of which are unfinished, 30 are female. The figures consist of Vishnu and his forms such as Lakshmi-nārāyana, Vēnugōpāla, Narasimha and Varāha; Siva as Umāmahēsvara, Dakshināmūrti and Tāndavēsvara; Brahma, dancing Ganapati, Sūrya, Bhairava, Garuda, Arjuna shooting the fish, Sarasvati, Kāli, Durga, Mahishāsoramardini and Mōhini, besides several others representing drummers, musicians and attendants. To the north of the Virabhadra is the Guddalēsvara, also a Hoysala temple, but completely ruined. Supported by 4 good pillars and 12 pilasters, the *navaranga* has 9 ceilings, about 1½ feet deep, ornamented with lotuses. Traces are also found of the niches which once adorned the *navaranga*. The tower is gone. The temple had also a two-pillared porch. The outer walls have no figure sculpture but only mouldings and pilasters. There is a good but ruined pont po the right of the temple. Judging from its *mukhamantapa* or front hall and the ornamental entrance porch, the Ranganātha temple also appears to be a Hoysala building. But the *navaranga*, which has perhaps been newly built, looks Dravidian. The Rudrēsvara is a small shrine surmounted by a stone tower and the Hoysala crest like the Virabhadra. Attached to it are two more shrines surmounted by stone towers, all the three standing in a line. At the old entrance of Halebid is to be seen an inscription built into the ceiling. It is dated 1189 and refers to a battle between the Hoysalas and the Kalachūryas.

The restoration of the Kēdārēsvara temple has been completed. The scattered sculptures are arranged around the compound wall. The outer entrance to the temple is on the north. Three flights of steps leading into the temple have been built on the north, east and south. At the sides of the north flight of steps are set up figures of Tāndavēsvara and Umāmahēsvara. But they are made to stand on pedestals belonging to other gods; the figures of Aruna and seven horses sculptured on the pedestal of Tāndavēsvara clearly show that it once belonged to Sūrya, while the figure of Garuda on that of Umāmahēsvara marks it out as the pedestal of Vishnu. These incongruities might have been avoided by those in charge of the restoration. A more serious incongruity is the doorway of the south cell the interior

of which has a pediment sculptured with Tāndavēsvara set over jambs sculptured with Vaishnava *dvārapālakas*. To admit light to the interior a sheet of glass has been inserted in the roof between the *garbhagriha* and the *sukhanasi*. This is a good idea. The temple has 13 large ceilings, 9 in the *navaranga*, 1 in the *sukhanasi*, 2 in the side cells and 1 in the front porch. Of the 4 in a line in front of the main cell, the first is flat, while the rest, adorned with lotus buds, are about $2\frac{1}{2}$ feet deep. The remaining ceilings, which are all flat, though 1 foot deep, are marked with lotuses. Several of the figures on the outer walls did not originally belong to the temple. They have been procured from other ruined temples during restoration. Still, a few details about the figures now to be seen in the temple may be of some use. The figures representing gods and goddesses may be grouped thus:—Vishnu 12, the same as Lakshminārāyana 2, as Varāha 2, as Trivikrama 2, as Vāmana 2, as Gōvardhana-dhāri 2, as Kāliyamardana 2, as Vēnugōpāla 2, and as Rāma 1; Brahma 3; Siva 2, the same as Tāndavēsvara 8, as Umā-mahēsvara 4, as Dakshināmūrti with sandals and snake ornament 1, and as Gajāsūramardana 1; Ganapati 1; Bhairava 5; Manmatha 2; Garuda 2; Sarasvati 9; Durga 5; Mahishāsūramardini 1; and Mōhini 4. There are also figures of Arjuna shooting the fish and Rāvana lifting the Kailāsa mountain. The remaining figures represent drummers, musicians, dancing or dressing females and attendants. Among noticeable sculptures may be mentioned two monkeys holding between them what looks like a fruit, said to represent a *linga*; a four-armed female figure resembling Sūryanārāyana, bearing in the upper hands a discus and a conch and in the lower lotuses; a male figure with a *kaupīna* (or piece of cloth worn over the private parts) and snake ornament blowing a horn; a standing monkey with a *kaupīna* and large ear-rings; and a huntress shooting a parrot. A figure of Sarasvati newly set up to the right of the east flight of steps is a signed image executed by the sculptor Haripa. There is also another on the south wall, a female figure, executed by Maba.

Hallimysore.

Hallimysore.—A village in the Hole-Narsipur Taluk. Population 666.

An old *vīragal* of the time of the Ganga king Mārasimha

(961-974) is to be seen here. The village appears to have been a place of some importance at one time. According to tradition, it was the capital of an old kingdom, and several of the villages around the place are said to have once formed its suburbs. It is said that Gōhalli had the king's cows, Kallahalli his milch cows, Tējūr his horses and Kannambādi his elephants. The king's barber lived at Kētanhalli and the other barbers at Bada-Kētanhalli. The stones used for the old Kannambādi fort were gigantic in size. Some people seem to think that the Mysore kings had their residence here before Mysore became their capital.

Haranhalli.—A town in Arsikere Taluk, 5 miles south of the *kasba*, on the Hassan-Arsikere road. Till 1882 headquarters of a taluk of the same name. It is now a municipality. Haranhalli.

Population in 1921	Males	Females	Total
Hindus	905	801	1,706
Muhammadans	177	153	330
Total ..	1,082	954	2,036

The fort is said to have been erected in 1070 A.D. by a chief named Sōmēsvara Rāya. The large Nagati tank was named after his daughter. There are several fine temples, partly in ruins, and other monuments, without the fort walls, which indicate the existence of a large city in former times. The inscriptions that are legible belong to the Hoysala rule.

Among the more important temples above mentioned are the Chennakēsava and the Sōmēsvara, which are good specimens of Hoysala architecture. They were built in the 13th century. In both the temples there are rows of elephants, etc., on the outer walls as in the Hoysalēsvara temple at Halebīd, which

they resemble in the interior also though the area is much smaller, and the towers are in a good state of preservation. The Sōmēsvara temple is in an unfinished state as regards its exterior owing probably to some political trouble intervening at the time of its construction, portions of the rows of animals, etc., on the outer walls and nearly half the tower being left uncarved. The Chennakēsava temple is well preserved while the Sōmēsvara temple has been woefully neglected. The northern wall has in part fallen down. But there cannot be much difficulty in restoring it as all the stones are lying on the spot. This charming little temple has been conserved under orders of Government and the idea of restoring it has been suggested by the Archæological Department.

The later history of the place is the same as that of Arsikere (see above).

Municipal Funds	1919-20	1920-21
Income	1,505	1,756
Expenditure	1,586	1,636

Harihara-
pura.

Hariharapura.—A small village in the Hole-Narsipur taluk, situated near the border of the Channarāyapatna Taluk, about 6 miles to the north of Grāma. Population 396.

The temple in the village is a neat little structure after the model of Dodda Gaddavalli temple. It faces east, is *Triku-tāchala* in plan and consists of three *garbhagrihas*, one *sukhanasi*, one *navaranga*, and a porch. Each of the *garbhagrihas* measures 8' 7" × 8", and the *sukhanasi* which is in front of the west cell measures 7' 8" × 7' 6". The *navaranga* and the porch are squares measuring 18' and 11' respectively. The central platform in the *navaranga* is 10' 6" square. There are two elegantly carved niches in the *navaranga* and one on each side of the *sukhanasi* doorway. Elephants are placed on either side of the flight of steps leading to the temple in front of the porch. The ceilings in the temple are ordinary but very well carved and crisp in outline. The central one of the *navaranga* is flat and contains

Ashtadikpālakas with Krishna in the central panel. All the others are deep dome-like ones ornamented with lotus buds in the centre. Rati and Manmatha are carved on either side of the *sukhanasi* which has been provided with fine perforated screens. There are no images in the temple. The first central panel of the pedestal of the image in the west cell has got a bull and Garuda carved; and a crocodile and an elephant are carved on the side panels of the same. The pedestal in the south cell has a peacock and that in the north cell has *garuda*. The lintel of the west *garbhagriha* has Harihara flanked by chauri-bearers; those of the north and south cells have Ranganātha and Sarasvati respectively. It may therefore be easily inferred that Harihara, Sarasvati and Ranganātha were the deities for which the temple had been dedicated, the first one being considered the chief deity and giving its name to the village. The niches in the *navaranga* also are empty. From the figure of a mouse carved on the pedestal in the south niche, it can be presumed that the image of Vignēsvara stood there. The pedestal in the north niche is missing, but a beautiful image of Lakshmi-Narasimha lies mutilated near it. This might have been inside the niche originally. It was reported that the images of this temple were removed about 20 years ago by Mr. D. Devaraj Urs, the then Deputy Commissioner of Hassan, for being shipped to Denmark in connection with an exhibition there. Gajalakshmi and Vēnugōpāla are carved on the lintels of the *sukhanasi* and *navaranga* respectively. The *gōpuras* are built of thin horizontal courses of plain stones as in the case of the temple at Dodda-Gaddavalli. Only the western *gōpura* has got a projection in front which has Tāndavēsvara carved on it.

There is an inscribed slab in front of the temple which has been noticed in *Hassan* 62, (*Epigraphia Carnatica* V). The inscription is completely effaced. It is dated *Saka* 1255. It is difficult to decide whether this is the date of the construction of the temple or not. On the whole, the temple, though small, is beautiful in appearance and the carvings inside show the fine artistic taste of the sculptors employed.

Hassan.—A taluk in the centre. Area 475 square Hassan. miles. Head-quarters at Hassan. Contains, including the

Alur sub-taluk, the following *hoblis*, villages and population :—

Hoblis	Villages	Hamlets	Villages classified				Population
			Government	Sarvananya	Jodi	Kayangutta	
Alur ..	56	7	53	..	2	1	11,143
Dudda ..	77	..	73	..	4	..	20,296
Grāma ..	74	..	71	..	3	..	19,325
Hassan ..	80	..	75	..	4	1	28,150
Kattaya ..	77	..	73	1	3	..	19,549
Kundur ..	67	20	61	..	5	1	8,855
Pālya ..	58	10	50	..	7	1	7,242
Sāligrāme ..	83	..	80	..	3	..	14,300
Total ..	572	37	536	1	31	4	128,860

Principal places with population.

Hassan 8,097, Grāma 2,057, Alur, 1,894, Kattaya 891, Ponnāthur 861, Dudda 674, Sāligrāma 539, Kundur 388, Bhaithur.

The Hēmāvati forms the southern boundary. The Yagachi flows through the west from north to south, receives most of the small streams, and joins the Hēmāvati near Gorur. But a considerable water-course, running down through the east to the Hēmāvati, forms a chain of numerous tanks. The Yagachi is dammed near Hassan, and supplies the Halvagal channel, six miles long. In the north is a group of hills called Sīge-gudda. There are some low hills on the south, separating the taluk from Arkalgud and Hole-Narsipur.

The south-western *hoblis* are partly Malnād, Pālya being the most so, with fine breezy uplands, presenting in some parts the appearance of grassy open downs, and in others being covered with small scrub jungle. The climate and soils here are well suited to the production of rice of a superior description, but sugar-cane is raised only under special large tanks. Dry cultivation is little esteemed, and a crop once

in three years is often deemed sufficient. Some 1,285 acres have been taken up for coffee. In the east of the taluk, the villages are far apart, with extensive stretches of waste land which support large flocks of sheep. The soils, which run through many gradations, from light sandy grey to rich dark brown, are superior in the vicinity of the Yagachi river, but deteriorate on the uplands as the river is receded from. Ragi is the staple crop in dry lands and rice in wet, with a fair proportion of sugar-cane. Dod-ragi is grown in the east, but gid-ragi in the west, which admits in good years of an after crop of horse-gram. Fields in the east not adapted for ragi are largely sown with chillies, between rows of castor.

Hassan is the carrying taluk for the coffee districts which border it on the west, and supplies nearly all the carts required in this and the Kadur District. There is much good pasturage, and the large Sige gudda kāval, belonging to the Amrit Mahal, can maintain 2,500 head of cattle.

The taluk was included successively in the Chālukya and Hoysala dominions. It afterwards formed part of Balam and shared the fortunes of that province. It was incorporated with Mysore in 1690 by treaty with Ikkēri.

The culturable area of the taluk is distributed as follows, according to the settlement which was introduced with effect from 1922-23 :—

<i>Occupied area.</i>		Acres.	Total
Dry	..	98,191	
Wet	..	25,103	126,915
Garden	..	3,621	
<i>Unoccupied area.</i>			
Dry	..	10,715	
Wet	..	266	10,995
Garden	..	14	
<i>Kharab land</i>	..	117,984	117,984
<i>Inam</i>	..	8,744	8,744
Total area			264,638

The total revenue demand for the year 1923-24 was Rs. 2,55,310.

The average rainfall at Hassan for 25 years (1896 to 1920) is 34·64. The fall in the west is probably about 65 inches.

The Bangalore-Mangalore trunk road by the Manjarābād Ghat runs through Hassan, and from this town there are roads north to Arsikere—with a branch from Dudda north-east to the railway at Tiptur,—north-west to Belur, south to Arkalgud—with a branch from Kattaya west to Hoskote,—and south-east to Hole-Narsipur.

Hassan.

Hassan.—The chief town of the District, situated in 13° N. lat., 76° 9' E. long., 25 miles south by west of the railway at Arsikere, and a Municipality.

Population in 1921	Males	Females	Total
Hindus	3,225	2,786	6,011
Muhammadans	685	627	1,312
Jains	199	184	383
Christians	154	233	387
Jews	3	1	4
Total	4,266	3,331	8,097

The original town was at the adjacent village of Chennapatna. This was founded in the 11th century by Bukkana or Bukka-Nāyak, said to be an officer despatched by the Chōla king to put down the depredations committed by neighbouring petty chieftains. In this enterprise, he succeeded so well that he received permission to erect a fort and *petta* on the site of his encampment. He named the place Chennapatna, the handsome city, and made the large tank between it and Hassan. After a prosperous rule of 43 years, Bukka-Nāyak died and was succeeded by his son Būchi-Nāyak, who after 6 years was followed by his son Chennappa-Nāyak, and he was followed after 45 years by his son Būcha-Nāyak. The latter died after 50 years without leaving male issue.

Chennaptna was then conferred by the Hoysala kings on Sanjīva-Krishnappa-Nāyak. On one occasion a hare which he had started took to the town and entered the gates. While in great distress at this bad omen, Hāsin-amma, the smiling goddess, appeared to him and directed him to build a fort on the spot whence the hare had started, and where he would find her image. This he did and named the place *Hāsana* after her. The present town therefore dates from the end of the 12th century. The *Sthala-purāna* derives its name from a contraction of Simhāsana-pura, and hither Janamē-jaya is said to have come.

Hassan was included in the province of Balam and partook of its fortunes until annexed to Mysore in 1690, during the reign of Chikka-Dēva-Rāja-Woḍayar.

In the European cemetery here lie buried a number of planters who built up the coffee industry. The tomb stones date from 1867. A tomb of some interest is that of Dye Thiseltone-Dye, who died on 3rd January 1888 aged 41 years.

Municipal funds	1916-17	1917-18	1918-19	1919-20	1920-21
Income ..	16,192	19,852	30,778	39,065	26,235
Expenditure	11,410	17,692	18,092	30,937	29,765

Hemavati.—Golden, also called in Kannada *Yenne Hole*,¹ oily or shining river. One of the chief tributaries of the Cauvery. It rises just beyond the limits of the District, at Jāvali, near Melbangādi, in Mudgere taluk, and flowing south is joined near the head of the Bund Ghat by the Sōmāvati. Continuing south through Manjarābād, past Saklespur, it receives from the south the Aigur river, near the place of that name, and the Kete halla at the Coorg frontier. Thence turning east, it crosses a small portion of Coorg, and re-entering Mysore receives from the north the Yagachi near Gorur. With an easterly course it flows past Hole-Narsipur to Ganni, some distance beyond which it bends round to the south, and runs down into the Cauvery,

near Hoskote, in Krishnarājpet taluk. Its length within this District is 113 miles.

Its waters are dammed in several places, from each of which channels are led off. Only two are now in this District. The first dam is the Srīrāmadēvar *anicut* in Hole-Narsipur taluk. This work was originally constructed of rough stone by Danāyaka Hebbāraiya in 1533. It afterwards breached, and was three times repaired during the administration of the Dewan Pūrnaiya. The dam was 1,000 feet long and 24 feet high. In 1863 it again breached, since when a new *anicut* has been erected by the Public Works Department, at a cost of Rs. 2,78,504, a little below the former spot, on the principle now adopted of making the dam water-tight, which none of the others are. Two channels are led off from it, the Uttara or North channel, 51½ miles in length, on the left bank; and the Dakshina or South channel, 21 miles long, on the right. The former irrigates 5,604 acres, and the latter, which runs through the town of Hole-Narsipur, 606 acres. The Madapur *anicut*, ten miles below Hole-Narsipur, breached in 1863. The channels under it irrigated 417 acres.

The Hēmāvati is crossed at Saklespur by a fine iron girder bridge of four spans, formed by lattice girders, each 120 feet long and resting on cylinders. It was finished in 1870 at a cost of Rs. 1,94,620.

The river is fabled to be the daughter of Daksha and wife of Īsvara. The insult put upon the latter in not being invited to Daksha's sacrifice led to her casting herself into the fire, from which, when rescued, she was of the colour of gold (*Hēma*). Becoming incarnate as the daughter of Himavat, she performed penance with the view of being reunited to Īsvara, who appeared to her and directed her to take the form of a river for the good of the world.

Heragu.

Heragu.—A village in Dudda *hobli* in the Hassan Taluk. Population 688.

There are two temples and one *basti* in the village, the most important being the Kīrti-Nārāyana temple. In the

inscription stone which stands by the side of the porch and which is well preserved by the village people by means of another slab of stone placed against it (*Hassan 61*), it is called Jaita-Nārāyana. The temple faces east and consists of a *garbhagudi*, *sukhanasi*, *navaranga* and a porch. The image is about 7'—6" high including the *prabha* behind it and stands on a pedestal 1'—6" high, which has got Garuda, carved on it as usual. The image holds *lotus* and *mace* in the two back hands and *discus* and *conch* in the two front hands. The god is flanked by Śrīdēvi and Bhūdēvi. *Dasāvātāras* are carved on the *prabhāvali*. The processional image, however, has not got all the attributes and those which it has are not in the same order as in the main image. It has got *conch* and *discus* in the back hands; and a *mace* in the front left hand while the front right hand is in the *abhaya* pose. According to the inscription mentioned above, the temple was built in the *Saka* year 1139, i.e., 1217 A.D. It is built in the early Hoysala style with plain, straight, outer walls and step-like tower of uncarved blocks. The finial or *kalasa* is very fine. In front of the tower above the *sukhanasi* ceiling, a fine Garuda has been carved, the head of which is unfortunately missing. The *navaranga* ceilings are all well-carved; figures of Nammālvār, Bhāshyakāra and Ganapati are placed therein. The *garbhagudi* lintel has got the figure of Nārāyana, the *sukhanasi* lintel has got Kālingamardana and that of the *navaranga* Vēnugōpāla. The other temple in the village is called *Kamatēsvara* and consists of a *garbhagudi*, *sukhanasi*, and a *navaranga*. To the right of the *sukhanasi* is a room in which an image of Isvara with Pārvati sitting on Nandi is kept. The *sukhanasi* lintel has Gajalakshmi carved on it and in the *sukhanasi* are kept two Basavas (bulls) and an image of Bhairava. The temple is unimportant architecturally. The Jain *basti*, though a heap of ruins, is more important architecturally than either of the two temples described above. The inscription stone which is in front of it (*Hassan 57*) tells us that this *basti* was built in the *Saka* year 1077, i.e., 1155 A.D., and was dedicated to Pārsvanātha. It is thus nearly a century older than the Kirti-Nārāyana temple; but is still far superior in workmanship and ornament as can be seen from the remains of portions of the *basti* still intact. Some of the carvings are so crisp and the colour of the stone so fresh that if portions are bodily removed and built

elsewhere they can easily pass muster for a newly chiselled work. It is said that the Jaina image that was in the *basti* was removed by some Government officer thirty years ago.

Hole-Narsipur.

Hole-Narsipur.—A taluk in the south-east. Area 233 square miles. Head-quarters at Hole-Narsipur. Contains the following *hoblis*, villages and population :—

Hoblis	Villages	Hamlets	Villages classified				Population
			Government	Sarvamanya	Jodi	Kayangutta	
Dod Kadanur..	83	55	77	1	5	..	26,252
Halekote ..	79	16	75	..	2	..	16,953
Hole-Narsipur..	67	50	57	5	5	..	20,817
Total ..	229	121	209	6	12	2	64,022

Principal places with population.

Hole-Narsipur 6679; Jodi Hariharpur 1669; Gubbi 997; Thathunhalli 957; Uddur; Hosahalli 849; Dod Kadanur 817; Doddahalli 796; Hale Mysore 666; Tejur 664; Malali 644; Kunche 603; Bidarakka 588; Halekote 412.

The Hēmāvati runs through the taluk from west to east, and then turning south, forms a good part of the eastern boundary. The channels drawn from it are, the North channel of 51½ miles, and the south-channel of 21 miles, both led off from the Srīrāmadēvar dam. Another dam, the Madapur, is breached. Near Hole-Narsipur are a few isolated hills. Except for the channel irrigation, the taluk may be described as sterile. As the river is receded from, especially to the south, the uplands become bleak and unpromising. Even under the channels, the soils are not very good, and in the taluk generally they are decidedly poor.

The taluk seems to have been in the possession, in the 12th century, of a chief named Narasimha-Nāyak, who also owned Channarāyapatna. It was conquered from his descendants in 1667 by Dodda-Dēva-Rāja of Mysore.

The culturable area of the taluk is distributed as follows, according to the resettlement which was introduced with effect from 1923-24 :—

<i>Occupied area—</i>			Acres.	Total.
Dry .. ..	..	..	52,424	} 63,371
Wet .. ..	..	..	9,158	
Garden .. ..	..	..	1,789	
<i>Unoccupied area—</i>				
Dry .. ..	..	..	3,752	} 3,793
Wet .. ..	..	..	39	
Garden .. ..	..	..	2	
<i>Kharab land</i>	..	..	46,936	46,936
<i>Inam</i> .. ..	..	..	2,745	2,745
Total ..				1,16,845

The total revenue demand for 1891-2 (15 months) was Rs. 1,05,716 and for 1892-3 it was Rs. 1,19,172. It is now Rs. 1,19,172.

The average rainfall for 36 years (from 1888 to 1923) at Hole-Narsipur and for 27 years (1894-1923) at the other stations was as follows :—

Months				Hole-Narsipur	Sri Rāma-dēvar dam
January	..	..	..	0·04	0·07
February	..	..	..	0·14	0·20
March	..	..	..	0·43	0·46
April	..	..	..	2·06	1·74
May	..	..	..	4·02	4·36
June	..	..	..	2·54	3·36
July	..	..	..	3·45	4·28
August	..	..	..	2·29	2·63
September	..	..	..	3·08	3·13
October	..	..	..	6·19	6·14
November	..	..	..	2·45	3·03
December	..	..	..	0·61	0·52
Year ..				27·30	29·32

The Mysore-Hassan road runs through the taluk from south-east to north-west, and is crossed at Hole-Narsipur by the

Channarāyapatna-Arkalgud road, running from north-east to west. There is also a cross road from the latter to near Kikkeri. The Mysore-Arsikere railway passes through this taluk with stations at Hole-Narsipur and Mavinakere.

Hole-Narsipur.

Hole-Narsipur.—A town on the right bank of the Hēmāvati, situated in 12° 47' N. lat., 76° 18' E. long., 21 miles south-east of Hassan, on the Mysore-Hassan road. Headquarters of the Hole-Narsipur taluk, and a Municipality.

Population in 1921	Males	Females	Total
Hindus	3,026	2,849	5,875
Muhammadans	377	350	727
Jains	199	184	383
Christians	19	9	28
Total ..	3,621	3,392	7,013

The fort was built in 1168 A.D. by Narasimha-Nāyak, a chief whose territories included Hole-Narsipur and Channarāyapatna. The place was captured from his descendants in 1667 by the Rāja of Mysore. The town is the residence of the *guru* of the Mādhva Brāhmans of the Uttarādi branch. Cloth of good quality is made here. About thirty years ago, the manufacture of *goni* bags gave occupation to a good many people here.

Hullekere.

Hullekere.—A small village in the Arsikere taluk, about 9 miles to the west of Konehalli, a Railway station on the Bangalore-Poona line. Population 468.

The Channakēsava temple here, though small, is a neat structure in the Hoysala style, standing in the middle of a cloistered courtyard, portions of which have gone to ruin. The outer walls are not profusely sculptured, nor are there horizontal rows of animals, etc., in succession, as in the temples at Halebīd, Basaral, Nuggihalli, etc.; but instead there are fine figures of Vishnu alternating with well-executed turrets and pilasters,

with the names inscribed at the base, such as Nārāyana, Vāmana, Dāmōdara, Sankarshana, Aniruddha, Achyuta, etc. The labels are effaced on some of the figures, of which there appear to be 24 in all, representing the 24 *mūrtis* or forms of Vishnu. The temple has a fine tower in front of which we have the usual Sala and the tiger. Sala's figure is well carved and richly ornamented. In a niche on the east face of the tower, which resembles that of the Būchēsvara temple at Kōramangala, Hassan Taluk, is a richly carved figure of Kēsava flanked by *chauri*-bearers. There is also a well-executed *jagati* or parapet in front of the temple, as in those at Kōramangala, Sōmnāthpur, Basaral, etc., with two well-carved elephants at the sides of the steps leading to it. All the figures on the outer walls are injured. The stone used is a kind of soft potstone which has exfoliated in several places. The interior of the temple is very dark. The image of Chennakēsava is pretty well carved. All the ceiling panels inside show good work, the central one being, as usual, the best of all. The ceiling panels in the porch and *mukha-mantapa* are also well executed. The villagers state that some of the images in the temple, such as Ganapati, etc., were removed some years ago at the instance of some officer. From an inscription in the temple (*Arsikere* 172) we learn that it was built in A. D. 1163 during the reign of the Hoysala king Narasimha I, and the short inscriptions below the images referred to above, which are 18 in number, have to be assigned to the same period.

The Saptamātrikah, Isvara and Ānjanēya temples in the village are also worth inspection. In the last is placed a sculptured slab with the figure of a man riding a horse and a servant holding an umbrella behind. This the villagers call Sōmadēvaru. It apparently represents some chief. The Isvara temple, which is mostly buried in the bed of the large tank near the village, contains besides a *linga*, pretty figures of Ganapati, Bhairava and Virabhadra. On the way to Hullekere is the Biredēva temple at Sōmenhalli which is worth a visit. Though with a very plain exterior, the temple has good pillars and an ornamental doorway inside. It is probable that this doorway originally belonged to the Channakēsava temple at Hullekere, where we now find a rough wooden doorway in place of the original one in the *navaranga*.

Isvarahalli.

Isvarahalli.—A village near Belvādi.

The Lakshmi-Nārāyana temple at this place was once a *Trikutāchala* temple and is reported to have once contained Lakshmi-Nārāyana, Yōga-Narasimha and Vēnugōpāla images. The present structure, however, is quite a modern one, and is built mostly of old material and contains only the first two images, a big image of Nammālvār taking the place of the third. The temple consists of a *garbhagudi* and *sukhanasi* each measuring 6' × 6', an open *navaranga* 18' × 10' and a covered portico with pials one either side. On both the sides of the *navaranga* are two small cells containing the Yōga-Narasimha and Nammālvār images. The old materials utilised for the building have been used indiscriminately; for example, the perforated slabs which are usually seen on either side of the *sukhanasi* doorway now form part of the walls of the main entrance. The image of Lakshmi-Nārāyana is about 4' high and is sitting on a pedestal, 1 foot in height. He holds a lotus in the back right hand, *gada* in the left, and *sankha* in the front right. The front left hand holds *chakra* and goes round the waist of Lakshmi who is sitting on his lap. Lakshmi embraces her lord by her right hand and holds a lotus in her left hand.

Jakkanhalli.

Jakkanhalli.—A village in Hassan Taluk. Population 290.

There is here a ruined Isvara temple in the Hoysala style consisting of a *garbhagriha*, a *sukhanasi*, a *navaranga* and a *mukha-mantapa* or front hall. The *sukhanasi* doorway is flanked by perforated screens. The ceilings in the *navaranga*, of which only four are now left, are about 1 foot deep and have lotus buds. It is interesting to note that some of them are painted. There is likewise a ceiling left in front of the *navaranga* entrance. From the big inscription stone, measuring 9' by 3', in the temple (*E. C. V*, Hassan 53-4), we learn that its name was Kālēsvara and that it was built in 1770 by the great minister Heggade Kalimayya during the reign of the Hoysala king Narasimha I. To the north of the temple is a ruined *mantapa* or hall containing a fine *vīrgal*, about 5 feet high, in three panels adorned with pilasters at the sides. The top panel has a *linga* surmounted by a beautiful turret.

Javagal.—A village in Arsikere taluk. Population 1564. *Javagal.*

The Lakshmi-Narasimha temple here is a good specimen of Hoysala architecture with a tower and with rows of animals, etc., on the outer walls. It has also, like the temples at Hullekere, Sōmnāthpur and Kōramangala, a *jagati* or parapet in front; but a brick wall has latterly been built on the *jagati* to which have also been attached front *mantapas* with a lofty outer entrance, so that the front view of the temple is that of a Dravidian structure. The tower and the sculptures above the eaves are plastered with mortar, with a view probably to preserve them from injury; but this mostly conceals the carvings. On the outer walls, beginning from the bottom, we have these usual rows of sculptures:—(1) elephants, (2) horsemen, (3) scroll work, (4) *Purānic* scenes, (5) *Vayalis* or *sārdulas*, (6) swans, (7) large images with canopies, (8) cornice, (9) turrets, and (10) eaves. Above the eaves all round there are at intervals turrets with *kalasas*. These are also plastered and a brick parapet wall built all round the roof. On the *jagati* in front of the temple, there are from the bottom the same four rows as those on the walls; but above these we have (5) a row of turrets and (6) a row of columns with figures between, as in the temple at Sōmnāthpur. Altogether there are 137 large images on the walls, of which 77 are females and the rest male. On the east wall the second figure from the north stands with what looks like a staff in the right hand and some fruit in the left and wears, besides, a long coat, a hood and a belt-like thing in the manner of a sacred thread. Similar figures at Halebīd are said to represent Dakshināmūrti. The temple is a three-celled one, *trikūtāchala*, with Kēsava in the chief cell, Gōpāla to the right and Lakshmi-Narasimha to the left. Though occupying a subsidiary cell, Lakshmi-Narasimha is regarded as the chief deity. Tradition has it that the image of this god, which was formerly in the hill known as Hariharēsvarabetta, revealed itself in a dream to the Hoysala king Vishnuvardhana, who brought it from there and set up here. The usual story of a cow dripping milk over the image is also related; and a rafter, $4\frac{1}{2}' \times 6" \times 4"$, is shown as having been prepared from the Tulasi tree which overshadowed the image when at Hariharēsvarabetta. Though a Vishnu temple, figures of Ganapati and Mahishāsoramardini find a place in the niches on both the sides of the chief cell. The

ceiling panels are all well executed, some of them being nearly two feet deep. The temple is in a good state of preservation. No inscription relating to the construction of the temple has been found in the village. It has been stated, however, that some years ago an inscribed stone was chiselled out and used for the pavement of the front *mantapa* ! Though there is no regular inscription to help us, still the period of the temple can approximately be fixed by the names of the sculptures discovered on the outer walls. For, here also, as at Nuggihalli and Sōmnāthpūr, are labels below some of the large images giving the names of the sculptors who executed them with sometimes the names of the gods also. Altogether 21 such labels have been made out. Among the sculptors may be named Mallitamma, Chikka Mallitamma and Makasa. The first name occurs in 10 places, the second in 3 and the third in 5. We know that Mallitamma had a great deal to do with the execution of the images on the outer walls of the Nuggihalli (A.D. 1249) and Sōmnāthpūr (A.D. 1268) temples. We shall not therefore be far wrong in assigning the construction of this temple to about the middle of the 13th century. An inscription is to be seen on the ceiling of the front *mantapa*. The Gangādhārēsvara, Virabhadra, Chandranātha and Banasankari temples are also worthy of note. The first two show some good work, though in ruins. On the pillars, beams and other members of the first temple are to be seen mason's marks, such as *Varuna* (west), *Vāyabya-madhya* (north-west), etc., incised in characters of the Hoysala period. On the outer walls of the third, which is a Jaina temple, are rows of the Tirthankaras here and there. A few other sculptured slabs found here do not appear to belong to this temple.

Kānchina-
kōvi Marati.

Kanchinakovi Marati.—A hillock to the north-east of Kallangere, strewn over with the remains of several temples. It appears that many of the stones were removed and used for the bund of the Kallangere tank. The Marati is supposed to be the site of an old city and it is said that gold coins are picked up there occasionally. In one place a mutilated headless image was found with a mostly defaced Kannada inscription in two lines on its pedestal, only the letters *ya* and *na* at the end of the lines being legible. It is apparently

a Jaina image, presumably of Pārsvanātha, as indicated by the coil of a serpent at the back.

Karagada.—A village near Belur. Population 709. Karagada.
There is here an important lithic record of the reign of the Ganga King Mārasimha. The village is so called because, according to tradition, the goddess Lakshmidēvi, whose temple is situated at some distance to the west, lost her *kara-gadaga* (hand bracelet) in the large tank of the village. The village appears to have been an important place once. It has three gates and it appears that at the west gate stood a fine temple known as the Singēsvara, the materials of which were removed to Belur some years ago. Lakshmidēvi is an important deity of the place. She is said to be the consort of the god Channigarāya or Kēsava of Belur, her *jātre* taking place a week before his.

Konanur.—A large village on the left bank of the Cauvery Konanur.
in Arkalgud taluk, about 15 miles south-west of the *kasba*. Head-quarters of the Konanur *hobli*, and since 1893 a Municipality. Population 2,383.

It was the place to which Nanja-Rāja was required to retire in 1759, and from which he was induced by Haidar under false pretences to return to power.

Koramangala (also called **Koravangala**).—A village Kōramangala
also called
Kōravangala.
9 miles north-east of Hassan. Population 936. Three miles away from the 6th mile-stone on the Hassan-Arsikere road, reached by a cart-track.

The village contains three temples in the Hoysala style of architecture, built in the 12th century. Two of these are in ruins, but the third, the Būchēsvara temple, is fortunately in a good state of preservation. Though small in size when compared with the temples at Halebīd, the Būchēsvara temple may be looked upon as an excellent specimen of the Hoysala style both in design and execution. The tower is very artistically executed and the sculpture in front of it representing Sala

in the act of stabbing the tiger is an excellent piece of workmanship both as regards expression and ornamentation. The same may be said of the images inside the temple, especially Sārada and Ganapati, which are wonderful works of art, and which have fortunately escaped mutilation owing to the darkness in the interior of the temple.

From an inscription in the Būchēsvara temple here, (*E.C.* V, Hassan 71), we learn that it was consecrated by Būchi-Rāja on the day of the Hoysala king Ballāla II's coronation in 1173, the first year of his reign. The temple faces east and consists of a *garbhagriha*, an open *sukhanasi*, a *navaranga*, a *mukhamantapa* and a porch. The *garbhagriha* and *sukhanasi* have flat ceilings of nine lotuses. The lintel of the *garbhagriha* doorway has Gajalakshmi in the centre. The *navaranga* has nine beautiful ceilings, each about 5 feet deep and six feet in diameter, except two which, though of the same depth, are square. The north ceiling has a figure of Krishna carved on the under surface of the central pendent.) There are also six fine niches in the *navaranga*, 3 on the right and 3 on the left. The latter are now empty, while of the former, one has Ganapati, one Sarasvati and one Saptamātrikah or the Seven Mothers, all exquisitely carved, Ganapati and Sarasvati showing marvellous workmanship. The Saptamātrikah panel has at the right end Dakshināmūrti and at the left Ganapati. (The *navaranga* doorway has also Gajalakshmi on the lintel. The *mukhamantapa* is supported by 32 pillars and adorned with 13 ceilings of flat lotuses. It has a veranda all round and two entrances facing north and south also with verandas on both sides.) The entrance porches are supported by 8 pilasters; 4 of them at the sides of the two entrances are elegantly carved with scroll work, the east pilaster having 8 bands of scrolls. The south entrance has elephants at the sides and *dvārapālakās* or door-keepers with female *chauri*-bearers on the jambs. The outer walls of the *mukhamantapa* have a frieze of scroll work at the bottom, above this a frieze of turreted pilasters with intervening figures, and above this again a rail divided into panels, mostly uncarved, by single columns. Above the last runs a row of large images carved on single or double pilasters surmounted by beautiful turrets. The total number of the large images is 81, of which 29 are female. The gods and goddesses of the Hindu pantheon represented by them are—

Vishnu 4; the same as Narasimha 2, one issuing from a pillar and one, ten-armed, tearing out the bowels of the demon Hiranyakasipu; as Vēnugōpāla 2, in one case surrounded by cows; as Navanīta-chōra (stealing butter) 1, as Kāliyamardana (punishing the serpent Kāliya) 1, as Gōvardhanadhāri (lifting up the mountain Gōvardhana) 1, as Varāha 1, as Vāmana 1, as Trivikrama 1, as Ranganātha reclining on the serpent Śēsha with Brahma on the navel-lotus and Lakshmi at the feet 1, and as Rāma 1, Siva 2; the same as Gajāsūramardana (slayer of the elephant demon) 1, as Umāmahēsvara (seated with Umā) 1, and as Isana (the regent of the north-east seated on the bull with Pārvati) 1, Brahma 3, one, four-faced with Sarasvati at the side, holding a book and a rosary, and one with a single face and the same attributes; Ganapati 1, Bhairava 4, one with the attributes of a skull and a sword, and a snake in the *jata* or matted hair; Dakshināmūrti, dressed in a long coat and hood and holding a *Chandrike* or disc, 2; Lakshmana 1, Garuda 1, Hanumān 1, and Sūrya 1; Sarasvati 1, Durga 1, Chāmunda 1, Varāhi 1, and Mōhini, a nude figure, 4. There are also figures of Arjuna shooting the fish, Rāvana lifting the Kailāsa mountain, Prahlāda undergoing various kinds of torture, and a Nāga couple. One of the figures of Prahlāda bears a label giving his name. The remaining figures represent attendants, players on musical instruments, etc. On both sides of the entrances the *jagati* or raised parapet of the *mukha-mantapa* has three small niches and a frieze of turrets with intervening lions. The porch, too, has a good ceiling. The *garbhagriha* is surmounted by a well carved stone tower adorned with the Hoysala crest, the front panel showing a fine figure of Tāndavēsvara.

Opposite to the front hall is a shrine of Sūrya the front porch of which has a ceiling of 9 lotuses. Sūrya is a well carved figure, about 5 feet high, flanked by female archers, the pedestal showing his seven steeds and Aruna, his lame charioteer. The *prabha* or glory has 12 seated figures, 6 on either side, all similar to one another, holding in both the hands some indistinct attributes, which represent perhaps the 12 Ādityas. Around the shrine on the outer walls is a row of large images, 32 in number, of which 19 are female. The deities represented are—Siva, Umāmahēsvara, sixteen-armed dancing Ganapati, Dakshināmūrti, Manmatha; Sūrya 4, one with a coiled serpent behind

and 7 steeds on the pedestal; Durga and Mōhini 2. There are also two compositions depicting *Gajendra-mōksha*, the *Purānic* story of Vishnu delivering an elephant from the jaws of a crocodile and a chain of destruction—a double headed eagle or *ganda-bhērunda* attacking a *sarabha*, which attacks a lion, which in its return attacks an elephant, the latter seizing with its trunk a huge serpent which is in the act of swallowing an antelope—with the figure of a sage wondering at the sight. (See Plate III, *M. A. R.* for 1920—page 5). A similar panel of a chain of destruction occurs in the Kēsava temple at Belur. The remaining figures around the Sūrya shrine represent dancing, playing or decorating figures, drummers, *chauri*-bearers, etc. In the *prākāra* stands a *vīrgal*, about 6 feet high, with 4 panels, the 2nd from the bottom showing two warriors in celestial cars, the 3rd a *linga* and the 4th Umāmahēsvara in the centre flanked by Brahma to the right and Vishnu to the left. It bears the inscription *E. C. V, Hassan 70*, dated about 1180. There is also in the enclosure a shrine of Bhairava consisting of a *garbhagriha* and a *sukhanasi* with ceilings of 9 lotuses. Bhairava, about 5 feet high, has a *Vētāla* or goblin to the left.

The Būchēsvara temple is on the list of temples conserved by Government. The *prākāra* was once thickly covered with rank vegetation and strewn with heaps of debris. These have been since removed. The roofs of the *garbhagriha* and *sukhanasi* which are leaky have to be made water-tight by a coating of concrete and cement.

Near the Būchēsvara are situated two ruined temples in the Hoysala style, facing east, named Nākēsvara and Gōvindēsvara, which were founded a few years earlier than the Būchēsvara. The first, which, according to *E. C. V, Hassan 76*, was erected by Nākimayya in about 1170 during the reign of the Hoysala king Narasimha 1, consists of a *garbhagriha*, an open *sukhanasi*, a *navaranga*, a porch, and at some interval a *mukha-mantapa*. The *navaranga* has a fine doorway with two pierced square windows at the sides. The ceilings are deep and well carved, three of them showing figures on the under surface of the central pendants. One of these figures looks like Garuda and two like Vidyādharas holding garlands. The central ceiling has Tāndavēsvara in the middle with attendant musicians all round. The ceiling of the porch is a grand piece of workmanship. The

outer walls show single or double pilasters surmounted by turrets with lotuses between double pilasters. The Nandi shrine in front, now empty, has a beautiful doorway and is adorned with pilasters on the outer walls. It consists of a *garbhagriha* and a *sukhanasi*. The *mukha-mantapa* is a fine structure supported by 24 pillars and adorned with 13 ceilings. The front ceiling is carved with 12 lotuses and the central with figures of the *ashta-dikpālākās* or regents of the eight directions. The hall has verandas all round and two pavilions at the sides. On the outer walls runs a parapet with a rail at the top having flowers between single columns surmounted by an elegantly carved band and with a frieze at the bottom containing figures with turrets at intervals. The Gōvindēsvara temple which, as stated in *E. C. V, Hassan 72*, was erected in 1160 by Gōvinda-Rāja, a minister of the Hoysala king Narasimha 1, also consists of a *garbhagriha*, a *sukhanasi*, a *navaranga*, and, at some interval, a *mukha-mantapa*, a pillared veranda and a porch. *Hassan 72* describes the temple as charming with its strongly built plinth and as supported by beautiful round pillars. The *sukhanasi* doorway has perforated screens at the sides. The *navaranga* has small ceilings with lotus buds and a doorway beautifully carved with scroll work. The outer walls have only pilasters. The porch which was built in about 1180 as indicated by an inscription, *Hassan 74*, on one of its beams, has a fine ceiling with Chāmundēsvari in the centre and the *ashta-dikpālākās* around. The Ānjanēya temple at the village has a well carved *vīrgal*, about 5 feet high, the bottom panel of which shows a hero holding his own cut-off head in the left hand and a sword in the right.

Maharajandurga.—A hill in the Alur Sub-taluk, about 3,300 feet above the level of the sea. It contains a huge precipitous rock and was once the head-quarters of the old Mahārājandurga Taluk. On it there are visible the remains of a fort built in the old fashion. From the top of the hill, a good view can be had of the country around. Mahārājandurga.

Malekal Tirupati.—A well-known temple in the Hirekal hills, near Arsikere. It is dedicated to Sri Venkataramana-svāmi as at Tirupati in the Chittoor District of Madras, Malekal Tirupati.

after which it is named. It is situated on the top of the Hirekal-gudda on the northern side. A flight of 1,700 steps leads to the temple. There is also a spacious temple at the foot of the hills, of the same name. Both the temples are frequented by a large number of pilgrims and devotees throughout the year. The car festival which is annually celebrated here in the early part of July is attended by about three to four thousand people.

Manjarābād.

Manjarabad.—A taluk in the west. Area 455 square miles. Head-quarters at Saklespur. Contains the following *hoblis* villages and population:—

Hoblis	Villages	Hamlets	Villages classified				Population
			Government	Sarvamanya	Jodi	Kayangutta	
1. Belagod	39	15	33	..	4	2	7,232
2. Byagadahalli	31	21	31	..	..	..	3,762
3. Hanbal	30	22	30	..	..	..	4,962
4. Hoskote	60	28	53	2	4	1	8,987
5. Marnahalli	94	15	24	..	..	..	4,235
6. Saklespur	49	29	48	..	..	1	11,298
7. Yeslur	47	47	46	1	..	..	10,580

Principal place with population.

Saklespur 2,270.

The northern *hoblis* were transferred in 1881 to the Mudgere taluk (Kadur District).

The whole taluk is Malnād, and comprises some of the most beautiful scenery in Mysore, flanked by the stupendous range of the Western Ghāts. The country to the east of the Hēmāvati is more open than that to the west. The Hēmāvati flows from the north-eastern angle down a part of the eastern border, and then crosses the taluk to the southern border, where it turns east, separating the taluk from Coorg. Near Aigur it receives the Aigur river, and on the Coorg frontier the Kote halla from the south. The western waters

of the taluk flow down the Ghāts to the Nētrāvati in South Kanara.

Elliot in his *Experiences of a Planter* (I. 42) thus describes the country in this vicinity:—"The principal beauty lies in the wonderful contrasts which may be seen at a single glance. Scenery stern, rugged and precipitous is always to be enjoyed; but when you can contrast it, in almost a single glance, with the softest features of an English park landscape, the effect is heightened to an extraordinary degree. Even amongst the hills themselves the contrasts are very striking, and nature seems to have furnished in a single group every variety of mountain conceivable. In Europe, the Pyrenees are the Pyrenees and the Cheviets the Cheviets, with one common feature pervading each range of hills. But from a piece of elevated land not far from the spot where Arthur Wellesley pitched his camp of occupation, may be seen a complete amphitheatre of frontier mountains, presenting the greatest variety of character; one an overhanging precipice of rock, from which you may drop a stone thousands of feet into the gorge below; the next all grass, and softly rounded at the summit with cattle grazing on the slopes; a third rising abruptly into a pointed peak, with feathery strips of jungle clothing the lower ravines, and extending far up to the mountain-side; while to the north of the group stretches a barren, serrated, rocky range, which in turn is broken by hills of a milder type."

The soil on the hills is generally of a rich deep red, while in the valleys it is sometimes red and sometimes approaches to black. The grain principally cultivated is rice, which grows, most luxuriantly in the valleys and fields cut in terraces on their sides, and in the western parts double crops are regularly raised. At the head of each valley is usually a small tank, with a common mud embankment, which serves to collect a little water from the spring rising above it, to be used when the rains hang off; but artificial irrigation is generally rendered superfluous by the exceeding abundance of the rains. Dry cultivation is found to the east of the river. To the west scattered patches of ragi may be met with, but the practice is to grow it only once in 2 or 3 years or at even longer intervals.

The cultivation of coffee has assumed great importance. Though only three-fourths of a century old, it has already, by attracting the investment of European and indigenous capital and the settlement of European planters, changed the face of the country and revolutionised the old feudal customs and immunities of this region. Cardamoms are also cultivated in the western parts, throughout the taluk.

The old name of this part of the country was Balam, said to be derived from *bala*, strength. The history of the province has already been given, and the succession of Nāyaks. (See under *Bēlur*).

When the Aigur chief fled to Coorg in 1792, on the withdrawal of the British forces, he was invited back by Tīpu Sultān and granted an estate yielding a revenue of 5,000 *Pagodas*, composed of the *mandes* of Karodi, Yesalur, Aigur, Bisale and Uchchangi. The remainder of the territory of Balam was annexed to Mysore, and a fort erected on one of the central heights for a garrison. The country being enveloped in fog when the Sultān inspected the works, he is said to have called it from that circumstance Manjarābād, "the abode of fog" (*manju*).

Manjarābād proper consisted of 6 *nāds*, sub-divided into 36 *mandes*. Each *mande* had a patel, and one of these in each *nād* was the Nād Patel, a position of much local weight and influence. The senior Nād Patel was called the Shime Gauda, and had the precedence. Three of the Nād patels were Lingāyets, and the other three Hale Vokkalu, ancient farmers. The *mande* and *grama* patels were *Dēvar Makkalu* God's children; the slaves, now free, *Hale Makkalu*, ancient children, and Holeyaru.

The houses of the Patels are generally fortified, and in some instances surrounded with a deep fosse. Within these precincts, they still maintain much of the authority they formerly exercised as feudal chiefs, each farm being complete in itself, and in respect to the requirements of daily life, independent of its neighbours. Cloths, blankets, household utensils and such other articles as cannot be made up or

manufactured in the house are readily procured at the fairs held in different parts.

The Patels and headmen are a fine manly race, very superior to those of the plains. Their usual dress is a black *kumbli*, passed round the body and fastened over the left shoulders, leaving the right arm free. The waist is girded with a similar article, or with a cloth, generally dark blue with a white stripe. The turbans are mostly white, or dark blue with a small gold edging. The labourers have a similar dress of coarser material and usually wear a leather skull-cap. The *kumbli* is gradually giving place to the coat. All classes carry a knife, and few are without a matchlock or musket.

The revenue settlement was introduced in 1882. The area of the taluk was distributed as follows :—

<i>Culturable—</i>		Acres.		
Dry	.. ..	31,061	— 2	} 1,23,470
Wet	.. ..	38,462	— 15	
Garden	.. ..	326	— 5	
Coffee	.. ..	53,301	— 15	
Cardamom	.. ..	164	— 20	
Rubber	.. ..	154	— 19	
<i>Unculturable—</i>				
(Including roads)	.. ..			1,35,067
Inam	.. ..			6,301
State Forest	.. ..			24,426
Waste land	.. ..			19,704

According to the resettlement which was introduced with effect from 1924-25, the culturable area of the taluk is distributed as follows :—

<i>Occupied area—</i>		Acres.	
Dry	.. ..	20,114	
Wet	.. ..	35,243	
Garden	.. ..	1,949	
<i>Unoccupied area—</i>			
Dry	.. ..	11,834	
Wet	.. ..	2,259	
Garden	.. ..	94	
<i>Kharab land</i>	.. ..	2,08,383	
<i>Inam</i>	.. ..	1,940	

The unoccupied area was 20,086 acres of which 15,917 were dry land.

The total revenue demand for 1891-2 (15 months) was Rs. 2,08,087 and for 1892-3 it was Rs. 2,33,457. It is now Rs. 2,02,707-3-7. (1919-1920).

The average rainfall at Saklespur for 15 years (1870 to 1920) was as follows:—

	Inches.			
January	0·13
February	0·09
March	0·49
April	2·18
May	4·64
June	16·89
July	29·57
August	15·67
September	6·13
October	7·03
November	3·34
December	0·82
Year	67·36

The Manjarābād Ghāt road from Hassan crosses the taluk through Saklespur; and the Bisale Ghāt road runs through the south. The taluk is intersected longitudinally by a road from Mudgere through Saklespur to Kodlipet and Arkalgud, giving off cross-roads to Vangur, to Yesalurpet, and by Kenchamma Hoskote to Pālya and Belur, and to Hassan.

The fort at Manjarābād is an octagonal structure containing a pond, a few powder magazines and other adjuncts. The plan of the fort is beautifully shown on the roof of the first gate. From the top of the fort a grand panorama of landscape consisting of hills, forests, streams and ravines meets the eye on all sides. There is a secret passage leading out of the fort. Two Persian inscriptions are to be seen near a tomb at the foot of the hill. These and two more records at Malali have been copied by the Archaeological Department.

Markuli.

Markuli.—A small village in the Hassan taluk, about

three miles to the east of Ambuga, a Railway Station on the Mysore-Arsikere line. Population 678.

There is a Hindu temple called Rangasvāmi temple and a Jaina *basti* in the village. The first is quite modern and is of no architectural or archæological importance. The *basti* is an ancient structure and has some architectural beauty. It is a small structure of early Hoysala style. A fine inscription stone standing in front of it, *viz.*, *Hassan* 119 (*E. C. V*), tells us that it was constructed in *Saka* 1095, *i.e.*, 1173 A. D., by Būchimayya, minister of Ballāla II. It is *trikūtāchala* in plan and consists of 3 *garbhagrihas*, 3 *sukhanasis*, a *navaranga* and a porch. The structure faces north and is enclosed by a high compound wall with a gateway which is reached by a flight of steps. On either side of the gateway within the enclosure, two more shrines are constructed consisting of a *garbhagriha* and a *navaranga*. These latter are plain and are apparently later additions. Each of the three cells of the main temple measures 8' × 7' and each of the *sukhanasis* 7½' × 7½'. The *sukhanasis* in front of each of the east and west cells are open while that in front of the south cell is closed by two fine perforated screens. The *navaranga* and the porch are squares measuring 17' and 6' respectively. The *garbhagriha* and the *navaranga* of the front shrines measure 8' × 7' and 20' × 19' respectively. The central ceiling of the *navaranga* of the main shrine is flat with 9 flowers. Others are small but deep. The ceilings of the *garbhagrihas* and the *sukhanasis* are also flat and adorned with lotuses. The chief or the south cell in the main temple contains a seated figure of Ādisvara about 5' high, its hands being in the *yōgāmudra* pose and placed palm over palm on the crossed legs in front of the image. Behind the image and detached from it is a *prabhāvali* built against the wall. The east cell contains a standing image about 6' high, which the villagers call Bāhubali. The west cell has got a standing image about 5' high, of Pārsvanātha, with a serpent of five hoods. The eastern of the front shrines contains an image of the Bāhubali while the western shrine contains Pārsvanātha. The Bāhubali image is flanked by two small figures one of which has got six hands and the other only two. The six-handed has got the attributes of *ankusa* in three hands, *kalasa*, trident and fruit, in each of the remaining.

Mavattan-
halli.

Mavattanhalli.—A village in the Arsikere taluk, six miles from Bānavar. Population 201.

The Mahālingēsvara temple at this place is a small structure in the Hoysala style. The tower and the outer layers of some of the walls have come down. There are only a few sculptures here and there on the outer walls; but the unworked projections on the stones fixed in their places on the walls intended for carving images lead us to the conclusion that the exterior of the temple was left in an unfinished state owing to some reason or other. The interior, however, shows artistic work of a unique kind, not usually met with in other temples of this style of architecture. The temple has 3 cells with the *linga* in the cell opposite the entrance and the images of Narasimha and Harihara in the others. Every one of the ceiling panels is beautifully executed. There is no elaboration of details as in other temples but delicate work of a superior kind which at once captivates the eye. Several of the panels are in the form of lotuses with their petals arranged in beautiful colours, which have not faded, though over seven centuries must have elapsed since the temple was built. The panels over the three cells are exquisitely designed and executed. They look like mosaic work wrought in various colours. The other images in the temple are Ganapati, Mahishāsūramardini, Subrahmanya, Virabhadra, Hayagrīva, Nāgadampati and a Nāga. Every one of the figures is beautifully carved, the stone used, which is of a creamy colour, adding considerably to its beauty. It is a matter for wonder that most of these images are intact, though the temple is dilapidated and not even secured with a lock. There must be some inscription connected with the temple, but none has been found, though a diligent search has been made by the Archæological Department. It is probably buried in the debris in front of the temple. In an inscription newly discovered in a field of the Patel of the village, the god of the temple is named Śrī-Ballāla-Harihara-Narasingēsvara, though the villagers call it Mahālingēsvara. This name seems to give us a clue to the period when the temple was built. As stated before, two of the gods in the temple are Harihara and Narasimha. The third, which is the *linga*, may have been set up during Ballāla's reign and named after him. If this surmise is correct, the period of the temple would be about A.D. 1200.

Mosale.—A village in the Hassan taluk, about eight miles south of Hassan. Population 405. Mosale.

The two Hoysala temples at this place stand side by side at a few feet apart and are identical in design and workmanship. They are very good examples of Hoysala art and belong to the Kōramangala class of temples. There is no clue as to the precise date of the construction of these temples. An inscription stone which is standing in front of the temples (*Hassan* 165) relates only to some endowments granted to the temples in the year A.D. 1578. From the style and architectural character, however, they may be assigned to the 12th century A.D., when most of the ornate structures in the State came into being. Each temple consists of a *garbhagriha*, 8' × 7', a *sukhanasi* 7'—9" × 6'—7", a *navaranga* about 19' × 18'—8" and a porch with a *jagati* on either side. Each is surmounted by an elegant tower which is complete in itself and in a perfect condition. In front of each tower is carved a fine figure of Sala with tiger and the gracefulness of its outline is considerably enhanced when viewed against the clear blue sky behind it. The *navaranga* consists of nine *ankanas*, the central one of which is raised as usual. Each *navaranga* has got six niches, two on either side of the *sukhanasi* doorway and two each against the north and south walls. These niches are elaborately carved and are complete shrines in miniature. These contain images of gods and goddesses. All the ceilings in the temples are elaborately carved with intricate geometrical patterns and highly complicate designs. The outside walls of these temples are made up of numerous panels formed by the breaking up of the wall surface all of which contain images of deities. The more important deities have got turrets carved over them while the less important ones have no such canopies. The empty space of the panel in the case of the latter is, however, covered by delicate tracery work as is seen in the Amritēsvara temples at Amritapur in the Tarikere taluk. In the centre of the *navaranga* walls both on the north and the south side are two niches which must have once contained images but are now empty. Above these figures there is the usual drip-stones (or *chajja*). On the top of this, several mutilate figures, some of them being monkeys in all sorts of prankish postures, may be seen. Above the drip-stone comes the parapet wall which is made up of four tiers of carved stones and is full

of delicate tracery work images placed in niches. Above this the tower is formed of five tiers of blocks each of which rises tapering one above the other but maintaining the contour of the outside wall. Big images are carved on the central block face of the tower. A projection in continuation of the tower is constructed above the *sukhanasi* ceiling. It is on the top of this the Sala figure already referred to is standing. On the east face of this cavity, a dancing image of the God within the temple is carved. The *kalasa* or finial on the top is beautifully carved. The basement has got the usual moulding and consists of uncarved blocks which help to add interest to the carved portion above them. The porch has got a raised *jagati* on either side with a stone railing above it. The railing on the outside has got scroll work on the top and bottom with double columns and musicians carved in the middle. In front of the porch of one of the temples, there is a landing about 8' wide and beyond this a platform 26' square and 2' high is constructed. In the centre of this platform, there are foundations of a small room about 9'—6" square. Most probably a *mantapa* stood here formerly. One of these temples is dedicated to Isvara and is called Nāgēsvāra, while the other contains a Vishnu image called Chenna-kēsava. The existence of these temples of two different sects in such close juxta-position is noteworthy, such a rare combination having been so far found only in one place within the State, viz., at Marale in the Chikmagalur Taluk. There is no doubt that both these temples at Mosale had their origin simultaneously and owe their existence to the bounty of a single individual. This eclecticism seems to be peculiar in the case of Hoysala rulers who, though at first Jains and Vaishnavites later by faith, still built temples dedicated to Tirthankaras, Siva and Vishnu and were patrons of all sects alike. The Vishnu temple is to the north of the Siva temple. Of the large images found on the outside wall, 45 are male, 23 female and 11 are worn out beyond recognition. The following are the principal images in order :— Manmatha; Vāsudēva; Madhusūdāna; Varāha; Kālingamardana; Vēnugōpāla; Narasimha; Janārdana; a seated male figure with discus and conch in the two upper hands, the other two hands being broken; a similar figure with mace and lotus in two hands, the remaining hands broken; Gōvardhanadhari sanyāsi, a figure of Mōhini, Yogā-Narasimha, Anuruddha, Mādhava,

a seated male figure with conch and discus in two hands, the other two being *abhaya* and *varada*; a seated male figure believed to be Paravāsudēva; Śrīdhara; a male figure with lotus, mace, conch and discus; Mādhava; Gōvinda; Sankarshana; Tri-vikrama, Bali, with Vāmana; Hari; Achuta; Lakshminārāyana and Janārdana.

The ceiling of the front porch is very beautiful. As already stated, the ceilings in the *navaranga* are all very artistic, especially the central one. *Ashtadikpālakas* are carved on the central blocks of the octagon of this ceiling. Above this, Chaturvim-sati-mūrtis (24 aspects of Vishnu) are carved three on each side and flanked by *chauri*-bearers with Garudas at the corners. Above this are concentric circles richly carved, the central pendant dropping more than three feet. The six niches of the *navaranga* contain Lakshmi-Nārāyana, Sārada, Ganapati, Mahishāsramardini, Lakshmi and Yōga-Narasimha.

There are perforated screens fixed on either side of the *sukhanasi* doorway and *Dvārapālakas* are carved on the pillars next to them. Lakshmi flanked by *makaras* is carved on the lintel above the *sukhanasi* doorway. The ceiling of the *sukhanasi* is flat with flowers and flower bands. The *garbhagudi* lintel has got Gajalakshmi carved on it. The image Chennakēsava is about 6' high and 7½' with the *prabhāvali* behind it. The images hold *conch* and *discus* in the upper hands and the lower hands hold *lotus* and *mace*. Śrīdēvī and Bhūdēvī are carved on the sides below. The *prabhāvali* also is very beautifully carved and *Dasāvātāras* (ten incarnations of Vishnu) are seen on it as usual. The Siva temple has got 70 figures on its outside walls; 20 male and 36 female figures. Fourteen figures are completely worn out. Thirty-eight of these are principal images and the remaining subsidiary ones such as *chauri*-bearers and other attendant deities.

The following are the principal images in order :—

1. Seated female figure with 8 hands with serpent carved at bottom.
2. Male figure standing with a serpent and *Sūla* in two hands, the other two arms broken.
3. Male figure standing with *Damaruga*, *Sūla* *Abhaya*, the fourth arm broken.
4. Mahishāsramardini.
5. Lakshmi.
6. Seated female figure, four hands, all broken; peacock and *Kamandala* carved at the bottom.

7. Female figure standing with *Pāsa*, serpent, lotus, and the fourth arm broken; the letters *Gauri* are carved below the figure.
8. Sarasvati.
9. Seated female figure, four hands all broken; serpent carved at the bottom.
10. Female figure standing, holding an arrow, *Sūla*, *Kamandalu*, the fourth hand in *abhaya* pose, words *Manōhari* written below.
11. Seated female figure with eight hands broken. Words *Rākshasi* written below.
12. Seated figure of Mahishāsūramardini.
13. Male figure standing with *Sūla*, *Damaruga*, and arrow, the fourth arm broken. Words *Vajrabhūta* carved below.
14. Brahma.
15. Standing female figure with four heads and two hands.
16. Standing female figure with *Sūla*, *Damaruga*, book and *Kamandalu*.
17. Standing male figure with arms broken, word *Chitrasēna* carved below.
18. Standing male figure called Mahakala.
19. Standing Sarasvati.
20. Seated female figure holding *Damaruga*, *Sūla*, *varada* pose and rosary.
21. Brahma.
22. Standing male figure with *Sūla*, *Damaruga*, *abhaya* pose and *Gada*.
23. Male figure standing, two arms broken and holding *Damaruga* and discus in the other two hands.
24. Standing female figure holding lotus in the two upper hands, rosary and fruit in the two lower hands.
25. Nārāyana.
26. Standing male figure below which the word *Chitruddhara* is written.
27. Sarasvati.
28. Female figure with six hands, discs being in the two back hands, other arms broken. The word *Chakrasika* (?) carved below.
29. Standing male figure holding *Sūla*, *Damaruga*, third arm broken and rosary in the fourth arm.
30. Female figure with three heads and four arms all broken.
31. Pārvati.
32. Sarasvati.
33. Lakshmi.
34. Standing male figure holding *Sūla*, *Damaruga*, fruit and *abhaya* pose.
35. Varāhamūrti.
36. Sarasvati.
37. Janārdana.
38. Standing male figure with the word *Mahakala* written below.

Unfortunately almost all the figures are mutilated. Otherwise this temple could have afforded sufficient material for the study of Saivite iconography. As noticed above, many of the images have got names of gods carved below them. Besides

the names mentioned above, the names Lakshmidēvi, Sriyadēvi, Bhūmidēvi, Brahma are carved below the respective images. Names of sculptors, however, are not to be found anywhere in these temples. Below one image the word *Gombira* is carved. This is not apparently the name of any goddess or god. It may therefore be presumed that it may be the name of the sculptor. The ceiling of the front porch is flat and richly carved. The square shape has been converted into an octagon which again is re-converted into a square. *Ashtadīkpālakas* are carved on the sides of the octagon and musicians on the sides of the square. On the bottom of the central slab, a big full-blown lotus flower and, in the centre of it, the figure of Gajāsūramardini are carved. The lintel of the *navaranga* doorway has got Siva, Pārvati, *chauri*-bearers, and bull carved on it. The ceilings of the same are of varied designs, no two being alike. The niches inside the *navaranga* contain *Saptamātrika* (seven mothers), Sārada, Gaṇeśa, Mahishāsūramardini, Linga and Kēsava. The bull with the usual *linga* placed in the centre is very fine. On either side of the *sukhanasi* doorway perforated screens are fixed as in the Kēsava temple and below these *dvārapālakas* are carved. On the pillars next to the doorway, *chauri*-bearers are carved. The *sukhanasi* ceiling as well as that of *garbhagriha* are flat with flowers and flat bands. The image is the usual *linga* with a *pītha*.

Mudugere.—A village in Hassan taluk. Population 236. Mudugere.

At this place there is a ruined Isvara temple which must once have been a grand Hoysala structure. The only portions now left are the doorway of the *garbhagriha* or adytum, the door-lintel of the *navaranga* or central hall, a fine *nandi* and an inscription stone. The remaining architectural members, of which a few are lying here and there, have been removed for building the Ānjanēya temple in the village, the Mudugere *katte* or pond and the outlet of the Bommenhalli tank. Near the Ānjanēya temple is also lying a huge tiger apparently a part of the Hoysala crest which once stood over the structure. The *garbhagriha* doorway is well carved and has Gajalakshmi on the lintel. The spaces between the tops of the jambs and the lintel on both sides are said to be always occupied by two cobras. From the inscription mentioned above (*E. C. V, Hassan 69*),

we learn that the temple, named Eragēsvara in the record, was founded in 1155 by Ereyamaheggade during the reign of the Hoysala king Narasimha I. There is besides another temple in the village, known as the Yōga-Narasimha, in a dilapidated condition. It is likewise a Hoysala building consisting of a *garbhagriha* or adytum surmounted by a stone tower, a *sukhanasi* or vestibule and a *navaranga* or central hall. The god is seated on a pedestal about 2 feet high, his *prabha* or halo being sculptured with the ten incarnations of Vishnu. The *garbhagriha* ceiling is flat with nine blown lotuses. The *sukhanasi*, whose doorway is flanked by perforated screens, has a large artistic ceiling. The *navaranga* is supported by four moulded pillars and twelve pilasters, and is adorned with nine beautiful ceilings of which the central one which is circular is about 5 feet deep with three concentric rows of lotus buds, while the others, except the front one which resembles the *garbhagriha* ceiling, are square and 3 feet deep with single lotus buds. The beams are also adorned with blown lotuses in the middle. Opposite to the god is the shrine where instead of the usual figure of Garuda there is an image of Lakshmi-Varāha said to have been set up about 200 years ago. The outer walls have no figure sculpture, but only pilasters. The temple had once an open veranda all round, but now only the pillars are left. No inscription has been found in the temple; it probably belongs to the close of the 12th or the beginning of the 13th century.

Neralige.

Neralige.—A village in the Arsikere taluk close to Javagal. Population 613. A large *vīrgal* of the Ganga King Mārasimha's time is to be seen in this village. This slab, about 6' × 5', forms the roof of what is called the *Karugal-mantapa* in the middle of the village. It is an important find, as its sculpture elucidates the meaning of a doubtful expression occurring in some of the Ganga records.

Nuggihalli.

Nuggihalli.—A village in Channarāyapatna taluk. Population 1,528.

The temples of Sōmēsvara, Sadāsiva and Narasimha are worthy of note here. The last is a good specimen of Hoysala architecture, resembling the Chennakēsava temple at Haranhalli,

though the tower, which is of a different design, is similar to that of the Būchēsvara temple at Kōramangala. The friezes of animals, etc., on the outer walls are complete like those of the Hoysalēsvara temple and not left unfinished like those of the Sōmēsvara temple at Haranhalli. It is interesting to note that unlike in other temples the images on the outer walls have in most cases their names engraved below, often with the names of the sculptors who executed them. The figures on the south wall were made by Baichōja of Nandi and those on the north wall by Mallitamma. Altogether there are 52 such short inscriptions around the temple, and their period is about 1249 A.D., the year in which the three gods of the temple were set up. The temple is in a good state of preservation. It belongs to the class of temples known as *trikūtāchala*, literally, a three peaked mountain, meaning a temple in which there are images of three different gods set up in separate cells facing the three cardinal points, the entrance facing the fourth. The Chennakēsava temple at Haranhalli and the Narasimha temple at Javagal belong to the same class.

The Sōmēsvara temple is in a dilapidated condition. It has two cells, each with a *sukhanasi*, the main cell containing a *linga* and the other a figure of Vishnu. The *navaranga* is a large hall supported by 25 pillars. It has flat ceilings decorated with lotuses. In the Lakshminarasimha temple, above the row of large images, the pilasters surmounted by turrets have tiny figures on or between them all round. The main cell is surmounted by a carved stone tower, those over the other cells being modern plaster towers. Of the three beautiful niches in the three directions around the *garbhagriha*, the south niche has a figure of Kāli with Vaishnava *dvārapālakas* and female *chauri*-bearers at the sides. The left outer wall has a seated figure of Varāha flanked by figures of Lakshmi, one of them holding lotuses, the other water-lilies, while the right wall shows Narasimha similarly flanked. The west niche which enshrines Harihara has on its left wall Nambinārāyana flanked by Lakshmi and on its right a figure of Vishnu with a discus, a conch, a mace and a rosary for attributes, flanked by what look like Pārvati and Sarasvati. The north niche, which has Sarasvati inside, has on the left wall, according to the labels given below them, Yōga-Nārāyana flanked by Bhūmi (the

goddess of the Earth and Lakshmi and on the right, Hayagrīva holding a rosary, a book and a fruit in three hands, the fourth being in the attitude of meditation, flanked by Ganapati and Sarasvati. The friezes on the niches are the same as those on the walls up to the row of large images. A curious figure in the frieze of large images is what looks like Sūryanārāyana with two hands, the right holding a fruit and the left a water-vessel, a discus and a conch being sculptured on the large nimbus behind. In the interior, the main cell has on the lintel of the *garbhagriha* doorway Kēsava above and Lakshminārāyana below and on that of the *sukhanasi* doorway Lakshmi. The ceiling in front of the *sukhanasi* entrance is flat with Lakshmi in the centre and figures of the planets around. The lintel of the north cell shows Yōga-Narasimha above and Lakshminarasimha below, while that of the south cell has Paravāsudēva. The lintel of the *navaranga* doorway has a figure of Sarasvati, and the grand ceiling in front of it has on the circular under-surface of the central lotus bud Sūryanārāyana, on the petal around the *Dvādasādityas* or twelve suns and on the lower panel the *dvādasā-mūrtis* or twelve forms of Vishnu alternating with other figures. To the right of the *dhvaja-stambha* or flag-staff is a pillar with an ornamental capital known as the *jaya-stambha* or pillar of victory. Tradition has it that this pillar was set up by the sculptor who built the temple as a memorial of the victory gained by him over other sculptors. The west view of this temple has been reproduced by Mr. Vincent A. Smith on page 41 of his *History of Fine Art in India and Ceylon* from a photograph supplied by the Archæological Department.

The Sadāsiva temple is likewise a fine specimen of Hoysala architecture. The original structure consists of a *garbhagriha*, a *sukhanasi*, a *navaranga* with porches and a Nandi-*mantapa*. To this have been attached on the south a big hall with the shrine of the goddess, another hall on a lower level (*pātālankana*) and a lofty *mahādvāra* or outer gate, all in the Dravidian style. The temple stands on a raised terrace which follows the contour of the building. The *garbhagriha* is surmounted by a carved stone tower with the Hoysala crest in front. The tower is decorated with scroll work between vertical rows of turrets and resembles that of the Mule-Sankarēsvara temple at Turuvekere. The outer walls have fine pilasters of a large size, but scarcely

any figure sculpture. The *linga* faces east. The *garbhagriha* and *sukhamasi* have ceilings adorned with lotus buds. The same is the case with most of the others in the temple. The *sukhamasi* doorway has Ganapati on the lintel and Siva on the pediment. The ceiling in front of it has in the middle a circular projecting panel of Tāndavēsvara with figures of *ashta-dikpālakas* around. The *navaranga* has two entrances with porches on the east and south, the east porch being attached to the Nandi-*mantapa* and the south to the later Dravidian structures. Of the other ceilings in the *navaranga*, the central one, about 3 feet deep, is very artistically executed; it is carved on all sides including the beams also which have three friezes of scroll, bead and flower work. The one inside the east entrance is similar to that in front of the *sukhamasi* entrance noticed above. The *navaranga* south doorway has on its lintel Siva and Pārvati seated on Nandi, while the east doorway has Umāmahēsvara flanked on the right by Brahma and Sarasvati and on the left by Vishnu and Lakshmi, Ganapati and Subrahmanya seated on their vehicles being also shown below Brahma and Vishnu respectively. (In the *navaranga* are kept a number of exquisitely carved figures. To the left we have Mahishāsūramardini, about 3 feet high, with 8 hands, 6 of them holding a discus, a trident, a sword, a shield, a bow and a bell, 1 placed on the head of a demon and the 8th taking out an arrow from the quiver; Brahma seated on the swan with a noose, an elephant-goad, a fruit and a rosary for his attributes; Kēsava; seated Bhairava holding a trident, a sword, a drum and a decapitated head; and 2 Nāgas; and to the right Sūrya bearing lotuses in his two hands, flanked by female archers as usual; Ganapati and a panel of Saptamātrika with Ganapati and Sarasvati at the ends. In this panel the mongoose is shown on the pedestal as the emblem of Chāmundi. The east porch, which has a flat ceiling of 9 lotuses, had once two entrances on the north and south which are now walled up) The Nandi-*mantapa* has ornamental screens and verandas all round and a ceiling similar to that of the porch. Its well-carved doorway has perforated screens at the sides and a fine lintel with a panel of Gajalakshmi. The period of this temple is very probably about the same as that of the Lakshminarasimha temple, namely, A.D. 1249. The Singēsvara temple in the bed of the tank at Hebbalalu, about 2 miles from Nuggihalli,

is also a Hoysala building. It consists of a *garbhagriha*, a *sukhanasi* and a *navaranga* with a fine porch in front of the south entrance. The *linga* faces east. The outer walls have only pilasters. From E.C. V, Channarayapatna 257, we learn that the temple was erected about A.D. 1200 during the reign of the Hoysala king Ballāla II.

Saklespur.

Saklespur.—(Called *Sucklespore* by European Coffee planters). A town on the right bank of the Hēmāvati, situated in 12° 57' N. lat., 75° 51' E. long., 24 miles west of Hassan, on the Bangalore-Mangalore road. Head-quarters of the Manjarābād taluk, and a Municipality.

Population in 1921		Males	Females	Total
Hindus	.. ..	897	791	1,678
Muhammadans	.. ..	279	186	465
Jains	.. ..	27	4	31
Christians	.. ..	27	35	62
Animists	.. ..	17	17	34
Total	..	1,247	1,023	2,270

It owes its importance to the spread of coffee cultivation, for the traffic connected with which the Hēmāvati has been spanned at this point by an iron girder bridge, leading to the Manjarābād Ghāt road, over which trade finds an outlet to the port of Mangalore. The town derives its name from a temple on the bank of the river, dedicated to Saklēsvara (*sakala īsvara*, the fragmentary *īsvara*, the *linga*, having a small chip or dent).

The Sakalēsvara temple referred to is a comparatively modern Dravidian building. According to the *Purānic* account, a *sakala* or piece of the *linga* came out when some one ignorantly began to cook on it. He repented for the injury unwittingly done to the *linga* and built a shrine for it.

Municipal Funds	1915-16	1916-17	1917-18	1918-19	1919-20
Income	5,474	5,261	5,624	5,400	6,821
Expenditure ..	3,838	4,339	4,621	4,651	4,730

Sambhunathpur.—A village in the Arkalgud *hobli*. Population 232. Sambhu-nāthpur.

Here is a fine temple which is visible from the road leading to Hassan. It is a structure of moderate dimensions. The temple is dedicated to Sambhunāthēsvara or Swayambhunāthēsvara as mentioned in the inscription which stands in front of the temple. (Arkalgud 6). It consists of a *garbhagriha* (adytum), a *sukhanasi* (vestibule), each 7'—0" square, *navaranga* 16'—0" square and a spacious *mukha-mantapa* (front Hall) 33' × 28'. The ceilings of the *garbhagriha*, *sukhanasi* and *navaranga* and the central ceiling of the *mukha-mantapa* are made up of slabs of stones forming squares placed crosswise while the remaining ones are plain. The pillars in the *mukha-mantapa* are round and not ornamented but those of the *navaranga* are typical Dravidian pillars of the usual type. The temple is Dravidian in style and has got a finely chiselled outer surface throughout. The outer walls of the *navaranga* and *garbhagriha* are divided into a number of bays by means of thin pilasters and in the central bays on each side are constructed elegant niches with characteristic carvings on the top. The tower over the *garbhagriha* as well as the parapet wall over the rest of the structure seem to be quite modern. The goddess is kept in the right corner of the *navaranga*. The image is standing about 2 feet high and holds *damaruga* and *trisūla* in the upper hands; there is a lotus in the lower left hand while the lower right hand is in the *abhaya* pose. The inscription mentioned above records a grant to the temple in *Saka* year 1312, i.e., A.D. 1390. The temple must necessarily have been built in the early part of the 14th century.

Sattihalli.—Also known as Sathalli. A village in the Hassan taluk, ten miles south-west of the chief town. Population 795. Sattihalli.

The village is interesting as being the centre of a Christian agricultural community, which had its origin in the labours of the well-known Abbē Dubois. Mr. Lewin Bowring wrote some sixty years ago: "There are twelve villages in the neighbourhood almost entirely inhabited by Christians, numbering about 1,000 souls. They are what are called caste Christians, that is to say, while following the Christian belief in all matters touching their faith and morals, they preserve their ancient

social customs in everything which does not trench upon religion, and in respect to degrees of relationship in marriages and to succession to property have the same rules as their neighbours of the same caste who are not Christians." Attached to the church is a convent, where girls are taught by Indian Christian nuns. There is a separate school for boys. The priests have also established a dispensary from which they supply medicine gratis to all comers.

Saulanga.

Saulanga.—Saulanga is a place between Belur and Belgāmi.

A *māstikal* (*mahā-sati-kal*) in front of the *musafirkhana* at Saulanga is worth noticing. It is not like the usual stones having a post sculpture on them with an arm and hand projecting from it, but is in the form of a regular *vīrgal* with three sculptured panels. The lowest panel has two female figures, richly dressed and ornamented, standing side by side with the right hand raised at right angles to the arm and holding a lime between the thumb and forefinger. Flames of fire are shown as encircling their heads. In the upper panels are some female figures doing something the meaning of which is not quite clear but which is probably intended to show the manner in which *satis* are honoured in the other world.

Sompur.

Sompur.—A village in Arkalgud Taluk. Population 246.

On an eminence to the north of the village are a number of mounds of earth which are locally designated as *Pāndu Gutti*. Similar sites are said to be found in other parts of the State where they are called other *Pāndu-Kuli* or *Moryara dinne*. These mounds are only a foot or two above the ground level with a small depression of about 9'—0" diameter in the centre. Each is surrounded by one or two circles of stones. The circumference of one of these outer circles measures 176'—0". The central depression of one of these which is thrown open by some treasure seekers reveals a cavity of about 10' long and 6' broad covered with a thick slab of stone. All other mounds are believed to have such cavities underneath. The object of their construction is not known. Tradition seems to connect these with the Pāndavas of the *Mahābhārata*; but such an

association seems rather imaginary than real. It has been suggested that they might either be artificial caves of some aboriginal tribes or tombs of some early settlers of the locality. They may be, as known by excavations, prehistoric burial grounds. Complete excavation of a few such mounds will not fail to bring to light the archæological relics in them and furnish some information as to their origin.

Sravana-Belgola.—An important village, between two rocky hills in the Channarāyapatna taluk, 8 miles south-east of the *kasba*. Head-quarters of the *hobli* of the same name, and since 1893 a municipality; now a minor municipality. Population 2,135. Sravana-Belgola.

It is the chief seat of the Jain sect, being the residence of the principal *guru*. At the summit of Vindhya or Indrabetta, 3,347 feet above the level of the sea, and about 470 feet above the village below, is the colossal statue of Gommatēsvara, 57 feet high and surrounded with numerous sacred buildings. On Chandra-betta there are also many temples, and between the hills a splendid tank (*bel-gola*). A considerable trade is carried on in brass utensils.

A detailed description of the antiquities of this place has been furnished by Mr. Narasimhachar in his revised edition of *E.C. II, Inscriptions at Sravana-Belgola*. What is given below is mainly based on it. Reference may also be made to Volume II, Chapter V of this work dealing with *Sculpture and Painting*.

That Sravana-Belgola was an acknowledged seat of learning in early times is proved from the fact that a priest from there, named Akalanka Bhatta, was in 788 summoned to the court of Hemasitala at Kānchi, where, having confuted the Buddhists in public disputation, he was instrumental in gaining their expulsion from the south of India to Ceylon. The temple was subsequently endowed by Narasimha and other Hoysala kings. Despite Vishnuvardhana's conversion to Vaishnavism, the influence of the Jains at court continued practically unabated. Differences between the Jains and Sri-Vaishnavas existed, but a compromise was brought about in the time of Bukka-Rāya

of Vijayanagar, which resulted in a declaration of tolerance which was inscribed on stones and set up in public places. One is still at Sravana-Belgola and another at Kalya (Magadi taluk). The Jain establishment, which received the support of the Mysore Rājas as well as of the dynasties preceding them, was shorn, in common with others, of many of its privileges and emoluments by Tipu Sultān, but the temple has regained its importance since then.

Sravana-Belgola, or Belgola of the *srāvana* or *srāmana*, a Jaina ascetic, is so named with reference to the colossal Jain image of the place, and its prefix *Srāvana* also serves to distinguish it from two other Belgolas with the prefixes Hale and Kod in the same neighbourhood. One of the inscriptions names the place Dēvara Belgola, that is, Belgola of the god (Jina). The usual derivation of Belgola is from the two Kannada words *bel*, white, and *kola*, by euphony *gola*, a pond, evidently in allusion to the splendid pond in the middle of the village; and this derivation derives support from the Sanskrit equivalents Svēta-sarōvara, Dhavalasaras and Dhavala-sarōvara used in the inscriptions to denote the place. The name Velgola occurs in an inscription of about 650 and Belgola in another of about 800. Other forms of the name occurring mostly in later inscriptions are Belgola, Belugula and Belagula, which have given rise to another derivation of the name from the herb white *gulla* (*solanum ferox*) in allusion to a tradition which says that a pious old woman completely anointed the colossal image with the milk she had brought in a *gulla-kāyi* or *gulla* fruit. This derivation which presupposes the contraction or corruption of *gulla* into *gula* appears to be rather fanciful. The place is also designated Gommatapura, the city of Gommata (the name of the colossus), in some inscriptions and is called a *tīrtha* or holy place in several others. Further, the epithet Dakshina-Kāsi or Southern Kāsi is applied to it in some modern inscriptions.

It lies picturesquely between two rocky hills, one larger than the other, which stand up boldly from the plain and are covered with huge boulders. "In the whole beautiful State of Mysore, it would be hard to find a spot, where the historic and the picturesque clasp hands so firmly as here." The place can be reached by motor either from the Arsikere or the French Rocks Railway Station; or the run can be made from Bangalore

District, a distance of about ninety-two miles to Chennarāyapatna and then another eight miles to the village. The larger hill, known as Dodda-betta or Vindhyagiri, situated towards the south, has on it the colossal image of Gommatēsvara and a few *bastis* or Jina temples, while the smaller hill, known as Chikka-betta or Chandragiri, situated towards the north, has on it the oldest inscriptions and a large number of *bastis*. It will be convenient to deal with the buildings, etc., under these four heads—(1) Chikka-betta, (2) Dodda-betta, (3) the village and (4) the adjacent villages. According to inscription No. 354, of 1830, the number of *bastis* at Sravana-Belgola is thirty-two, eight on the larger hill including the statue of Gommatēsvara, sixteen on the smaller hill, and eight in the village; but unfortunately the names are not given.

Chikka-betta.—The smaller hill or Chikka-betta, also known as Chandragiri, is 3,052 feet above the level of the sea. In old inscriptions it is designated Katavapra in Sanskrit and Kalvappu or Kalbappu in Kannada. A portion of the hill appears to have been known as Tirthagiri and Rishigiri. All the *bastis* on this hill with the exception of a minor shrine stand in a walled area measuring in its greatest length about 500 feet by about 225 feet where it is widest. They are all built in the Dravidian style of architecture, the oldest of them going back probably to the eighth century. Altogether the number of temples in the walled area is thirteen, and their plans are mostly similar to one another; a *garbhagriha* or adytum, a *sukhanasi* or vestibule, either open or enclosed, and a *navaranga* or middle hall with or without a porch. A brief account will now be given of these *bastis* taking them in order according to their position in the walled area.

Sāntinātha-basti.—This consists of a *garbhagriha* or adytum, a *sukhanasi* or vestibule and a porch, and measures about 24 feet by 16 feet. It had once its walls and ceiling adorned with paintings, of which only a few traces are now left. The image of Sāntinātha, to whom the shrine is dedicated, is a standing figure, about 11 feet high. He is the 16th of the 24 Tirthankaras. It is not known when the temple was erected.

Supārsvanātha-basti.—This *basti*, measuring about 25 feet by 14 feet, is similar in plan to Sāntinātha-basti. It enshrines a seated figure, about 3 feet high, of Supārsvanātha, the seventh Tirthankara, canopied by a seven-hooded serpent and

flanked by male *chauri*-bearers. No information is available as to when or by whom this shrine was founded. It may be stated here that of the Tirthankaras, Supārsva and Pārsva are the only two that are represented as being canopied by the hoods, three, five or seven, of a serpent.

Pārsvanātha-basti.—This is a pretty large structure of some architectural merit. It consists of a *garbhagriha*, a *sukhanasi*, a *navaranga* and a porch, and measures about 59 feet by 29 feet. The doorways are lofty, and the *navaranga* as well as the porch has verandas at the sides. The image of Pārsvanātha, the 23rd Tirthankara, about 15 feet high, canopied by a seven-hooded serpent, is the tallest on the hill. The outer walls are decorated with pilasters and miniature turrets. There is nothing to show when or by whom the temple was erected. An inscription in the *navaranga*, No. 67 (54), records the death in 1129 of a Jaina teacher named Mallishēna-Maladhāri, but it does not say anything about the shrine itself. A lofty and elegant *manastambha* stands in front. *Manastambhas* are pillars which have a pavilion at the top containing standing Jina figures facing the four directions. These differ from the Brahmadēva pillars which have a seated figure of Brahma at the top. The *manastambha* in question is sculptured on all the four faces at the bottom. It has on the south face a seated figure of Padmāvati, on the east a standing male figure, apparently a Yaksha, holding a noose, an elephant-goad and a fruit in three hands, the remaining hand being in the *abhaya* or fear-removing attitude, on the north a seated figure of Kūshmāndini with the same attributes, and on the west a galloping horseman, the emblem of Brahmadēva. According to a modern Kannada poem (*Belgolada Gommatēsvara charite* by Anantakavi) of about 1780, the pillar was set up by a Jaina merchant of the name of Puttaiya during the rule of the Mysore king Chikka-Dēva-Rāja-Wodeyar (1672-1704). The poem also states that the same individual also erected the enclosing wall of the temple area.

Kattale-basti.—This temple, the largest on the hill, measures about 124 feet by 40 feet. It consists of a *garbhagriha*, a *pradakshina* or circumambulatory passage around it, an open *sukhanasi* with the *navaranga* attached to it, a *mukha-mantapa* or front hall and an outer veranda. As it has no other opening than the single door in front, and all access of light even to this

is prevented by the large enclosed front hall, it is easy to account for the name of Kattale-basti or temple of darkness by which the structure is known. It also seems to be called Padmāvati-basti, probably from the image of that goddess found in the veranda. Though the shrine has no tower now, it is likely that it had one at one time as the same is shown in an old drawing in the Jaina *matha* or monastery in the village. Ādinātha, the first Tirthankara, to whom the temple is dedicated, is a fine figure, about 6 feet high, flanked by male *chauri*-bearers. From the inscription on the god's pedestal, No. 70 (64), we learn that Ganga-Rāja, the general of the Hoysala king Vishnuvardhana, caused the *basti* to be erected for his mother Pochavve. The period of the construction may be about 1118. The front hall is a later structure. It has an upper storey which is now closed owing to its being in a dilapidated condition. A flight of stone steps outside, at the north-east angle of the hall, led up to the upper floor, and here, it is said, the ladies of rank used to assemble to witness the great festivals. The hall is said to have been renovated about seventy-three years ago by the ladies Dēvirammanni and Kempammanni of the Mysore royal family. It is worthy of notice that this is the only temple on the hill which has a circumambulatory passage around the *garbhagriha*.

Chandragupta-basti.—This *basti* is the smallest on the hill, measuring about 22 feet by 16 feet. It consists of three cells standing in a line with a narrow veranda in front. The middle cell has a figure of Pārsavanātha, the 23rd Tirthankara, the one to the right a figure of Padmāvati, and the one to the left a figure of Kūshmāndini. In the veranda there are Dharanēndra-Yaksha at the right end and Sarvahna-Yaksha at the left. All the figures are seated. Such was evidently the whole of the temple as originally built. But an ornamental doorway was subsequently set up in front with perforated stone screens at the sides, thus closing up the former open veranda. The doorway is beautifully executed, each architrave consisting of five fascias of elegant workmanship. The screens are pierced with square openings in ten regular rows and the interspaces, forty-five on each, are carved with minute sculptures, supposed to represent scenes from the lives of the Srutakēvali Bhadrabāhu and the Maurya emperor Chandragupta. In the middle of the bottom of the third row on the eastern half of the screen occurs

a label *Dāsōjah* in characters of the twelfth century, which is undoubtedly the name of the sculptor who made the screens and doorway. He is most probably identical with his namesake who engraved inscription No. 140 (50), of 1145. The period of the screens and doorway thus appears to be about the middle of the twelfth century. It will be observed on close examination that there is some irregularity in the alternate rows of the eastern screen owing to the three stones of which it is composed having been misplaced at some time. But by putting the present topmost stone at the bottom and the bottom one at the top, the rows will correspond regularly with those of the western screen and the name of the sculptor will fall into its natural place at the bottom. The temple now opens into the front hall which also forms the entrance to the Kattale-basti. The outer walls are decorated with pilasters and above them with two fine friezes, one of ornamental niches and the other of the heads and trunks of lions mostly in pairs facing each other. The side cells are surmounted by small carved towers. Opposite to the middle cell stands in the hall a figure of Kshētrapāla on an inscribed pedestal. The temple is so called because according to tradition it was caused to be erected by the Maurya emperor Chandragupta. (See *Munivamsābhyudaya*, a Kannada poem by Chidānandakavi, written in about 1680). It is no doubt one of the oldest buildings on the hill, probably going back to the eighth or ninth century.

Chandraprabha-basti.—This consists of a *garbhagriha*, a *sukhanasi*, a *navaranga* and a porch, and measures about 42 feet by 25 feet. It enshrines a seated figure, about 3 feet high, of Chandraprabha, the 8th Tīrthankara. In the *sukhanasi* are Syāma and Jvālāmalini, the Yaksha and Yakshi of this Jina. Jvālāmalini is a good natural figure with only two hands, and its pedestal shows a lion with two riders seated one behind the other, though the usual cognizance is a bull. It is not known when the temple was erected, but a newly discovered inscription engraved on the rock close to the outer wall of the *navaranga*, No. 415, seems to give a clue to the period of the structure. It gives the important information that a *basadi* (now corrupted into *basti*) was built by Sivamāra. The palæography of the record leads us to conclude that the reference is in all probability to the Ganga king Sivamāra II, son of

Srīpurusha, and from the position of the epigraph and from the absence of any other buildings near it, it may not be unreasonable to conclude that the *basadi* referred to is the Chandra-prabha-basti itself. If this conclusion is correct, this temple would be one of the oldest on the hill, its period being about 800.

Chāmundarāya-basti.—This temple, one of the largest, is the handsomest on the hill both in style and decorative features. It consists of a *garbhagriha*, an open *sukhanasi* with the *navaranga* attached to it, and a porch with verandas at the sides, and measures about 68 feet by 36 feet. It has also an upper storey and a fine tower. There is now in the *basti* a figure, about 5 feet high, of Nēminātha, the 22nd Tīrthankara, flanked by male *chauri*-bearers. At the sides of the *garbhagriha* doorway in the *sukhanasi* are good figures of Sarvahna and Kūshmāndini, the Yaksha and Yakshi of Nēminātha. The outer walls are decorated with pilasters and crowned with three fine friezes, one of small ornamental niches, the second of the heads and trunks of *yālis* mostly in pairs facing each other, and the third of larger ornamental niches with seated Jina and other figures at intervals. The outer walls of the upper storey are also ornamented with three similar friezes. The period of the building must be about 982, as two newly discovered inscriptions, identical in their wording, on the walls at the sides of the outer entrance No. 122, state clearly that Chāmunda-Rāja caused it to be erected. But an inscription on the pedestal of Nēminātha now enshrined in the temple No. 120 (66), of about 1138, says that Echana, son of the general Ganga-Rāja, caused to be built the Jina temple Trailōkyaranjana which was also known as Boppana-chaityālaya. From this it is clear that either the image of Nēminātha or its pedestal did not originally belong to this *basti*, but must have been brought here at some subsequent period from the temple founded by Echana which may have gone to ruin. The upper storey has a figure, about 3 feet high, of Pārsvanātha, and an inscription on its pedestal, No. 121 (67), says that Jinadēvan, son of the minister Chāmunda-Rāja, caused to be made a Jina temple at Belgola. The temple referred to is in all probability the upper storey itself, and its period may be about 995. The son probably adorned his father's structure by adding an upper storey which he dedicated to Pārsvanātha.

Chāmunda-Rāja after whom the *basti* is named also set up the colossus on the larger hill.

Sāsana-basti.—This *basti* is so called from the *sāsana* or inscription No. 73 (59) set up conspicuously at its entrance. It consists of a *garbhagriha* and an open *sukhanasi* with the *navaranga* attached to it, and measures about 55 feet by 26 feet. It enshrines a figure, about 5 feet high, of Ādinātha with male *chauri*-bearers at the sides. In the *sukhanasi* are figures of the Yaksha and Yakshi of this Jina, namely, Gōmukha and Chakrēsvari. The outer walls are decorated with pilasters and crowned with a row of ornamental niches containing Jina figures here and there. According to the inscription on the pedestal of Ādinātha, No. 74 (65), the temple was caused to be erected by the general Ganga-Rāja, its name being Indirakulagriha, and the inscription at the entrance states that Ganga-Rāja made a grant in 1118 of the village of Parama which he had received from king Vishnuvardhana. The *basti* was probably built in 1117.

Majjiganna-basti.—This is a small *basti* measuring about 32 feet by 19 feet. It consists of a *garbhagriha* and an open *sukhanasi* with the *navaranga* attached to it, and enshrines a figure, about 3½ feet high, of Anantanātha, the 14th Tirthankara. Around the outer walls runs a row of flowers in separate panels. From the name it is clear that the temple was founded by a man named Majjiganna, but there is nothing to show when it was built.

Eradukatte-basti.—This temple is so called on account of the two stairs in the east and west of the approach to it. It consists of a *garbhagriha* and an open *sukhanasi* with the *navaranga* attached to it, and measures about 55 feet by 26 feet. The god Ādinātha to whom the *basti* is dedicated is about 5 feet high with *prabhāvali* or glory and has male *chauri*-bearers at the sides. The *sukhanasi* has figures of Yaksha and Yakshi. From the inscription on the pedestal of Ādinātha, No. 130 (63), we learn that the temple was caused to be built by Lakshmi, wife of the general Ganga-Rāja. Its period may be about 1118.

Savatigandhavarana-basti.—This *basti* is so named after the epithet Savati-gandhavarana, a rutting elephant to co-wives, of Sāntala-Dēvi, queen of Vishnuvardhana. It is usually known as Gandhavarana-basti. It is a pretty large temple measuring about 69 feet by 35 feet, and consists of a *garbhagriha*, a *sukhanasi* and a *navaranga*. The image of Sāntinātha, about

5 feet high with *prabhāvali* or glory, is flanked by male *chauri*-bearers. In the *sukhanasi* are kept figures of Kimpurusha and Mahāmanasi, the Yaksha and Yakshi of this Jina. The outer walls are decorated with pilasters and the *garbhagriha* is surmounted by a good tower. From inscriptions Nos. 132 (56) near the entrance and 131 (62) on the pedestal of Sāntinātha, we learn that the temple was caused to be built by Sāntala-Dēvi, queen of king Vishnuvardhana, in 1123.

Tērina-basti.—This temple is so called on account of the car-like structure (*tēru*) standing in front of it. It is also known as Bāhubali-basti from the god Bāhubali or Gommata enshrined in it. The *basti* consists of a *garbhagriha* and an open *sukhanasi* with the *navaranga* attached to it, and measures about 70 feet by 26 feet. The image of Bāhubali is about 5 feet high. The car-like structure mentioned above, known as *mandara*, is sculptured on all sides with 52 Jina figures. Two varieties of *mandara* are mentioned, namely, Nandīsvara and Mēru, and the present structure is said to belong to the latter class. A newly discovered inscription on it, No. 137, of 1117, tells us that Machikabbe and Santikabbe, mothers respectively of Poysala-setti and Nēmi-setti, the royal merchants of king Vishnuvardhana, caused the temple to be erected and the *mandara* made.

Sāntīsvara-basti.—This *basti* is dedicated to Sāntīsvara or Sāntinātha. It consists of a *garbhagriha*, an open *sukhanasi* with the *navaranga* attached to it, and a porch, and measures about 56 feet by 30 feet. The temple stands on a high terrace and has an ornamental mortar tower. The *sukhanasi* has figures of Yaksha and Yakshi. The middle portion of the rear wall has a niche with a standing Jina figure. It is not known when or by whom the temple was founded.

A few words may now be said about the other objects of interest within and outside the walled area on the hill.

Kuge Brahmādēva pillar.—This lofty pillar stands at the south entrance to the enclosure with a small seated figure of Brahmādēva on the top facing east. It had once eight elephants supporting its pedestal in the eight directions, but there are only a few now left. An old inscription engraved on the four sides of the pillar, No. 59 (38), commemorates the death of the Ganga king Mārasimha II which took place in 974. The period of the pillar cannot therefore be later than that date.

Mahānavami-mantapa.—To the south of the *garbhagriha* of the Kattale-basti stand two fine four-pillared *mantapas* side by side facing east. Both of them have inscribed pillars set up in the middle. But the inscribed pillar in the north *mantapa* is beautifully executed, especially its top which is in the form of an elegant tower. The inscription on the pillar, No. 66 (42), is the epitaph of a Jina teacher named Nayakīrti who died in 1176, set up by the minister Nāgadēva, his lay disciple. There are likewise several other *mantapas* containing inscribed pillars of ordinary workmanship; one to the south of the Chāmundarāya-basti, one to the east of the Eradukatte-basti, and two standing side by side like the Mahānavami *mantapa* to the south of the Tērina-basti.

Bharatēsvara.—To the west of the Mahānavami-mantapa stands a building which is now used as a kitchen. Close to this building is a statue, about 9 feet high, facing west, said to represent Bharatēsvara, brother of Bāhubali or Gommata and son of Ādinātha, the first Tīrthankara. The image seems to have been left in an unfinished condition, being complete only to the knees, from which point it rises from the face of the rock. It may have been carved out of a large upright boulder on the spot where it stands. From an inscription engraved at a distance of a few feet from the image, No. 61 (25), it has been supposed that Arittonemi was probably the sculptor who made the statue, as also the colossus on the larger hill. But there is no ground at all for this supposition, for the inscription on which it is based clearly says that the *guru* Arittonemi caused something (we do not know what, the letters are gone here) to be made. He cannot therefore be the sculptor, nor can we be sure that the statue was the thing caused to be made by him. The period of the inscription seems to be about 900, nearly a century before the colossus on the larger hill came into existence. Arittonemi is the Prākṛit form of the Sanskrit Arishtanemi, which is the name of one of the Jinas, namely, Nēminātha. It also occurs as the name of several Jaina teachers in inscriptions of the seventh century and onwards. The names of sculptors have as a rule the suffixes *āchāri* or *ōja*.

Iruve Brahmādēva temple.—This is the only temple outside the walled area. It is a small shrine situated to the north of the north entrance to the enclosure, consisting of only a

garbhagriha and enshrining a figure of Brahmādēva. The rock in front of the shrine has figures of Jinas, elephants, ornamental pillars, etc., carved on it. In a few cases the names of those who carved them are also given. Judging from the inscriptions, Nos. 150 and 151, on the doorway of the temple, its period would be about 950.

Kanchina-donē.—To the north-west of the Iruve Brahmādēva temple is the Kanchina-donē within a rectangular enclosure. A *donē* is a natural pond in rocks, and it is not known why this pond is known as Kanchina-donē or the bell-metal pond. There are several inscriptions here, and one of them, No. 443, of about 900, states that three boulders were brought to the place by order of some Kadamba chief. Two of them are still there, but the third is broken to pieces. There is an inscribed pillar standing on a rock in the pond. One of the inscriptions on it, No. 162, says that the pond was caused to be made by Manabha in the year *Ānanda* which probably represents 1194.

Lakki-donē.—Another pond to the east of the walled area is known as Lakki-donē, probably because it was caused to be made by a woman named Lakki. A close examination of the rock to the west of the pond revealed the existence of thirty new epigraphs, Nos. 445-475, incised in characters of about the ninth and tenth centuries. They mostly record the names of visitors to the place, some of the visitors being Jaina *gurus*, poets, officers and other high personages. It is very desirable that this rock should be carefully conserved.

Bhadrabāhu Cave.—According to tradition (see *Muni-vamsābhya* by Chidānandakavi), the Srutakēvali Bhadrabāhu came to Sravana-Belgola and lived in this cave. He also died there. His footprints in the cave are worshipped even now. It is also stated that the Maurya emperor Chandragupta came there on a pilgrimage and having received *dikshe* or initiation from Dakshināchārya, was worshipping the footprints until his death. There was an inscription in the cave, No. 166 (71), of about 1100, which stated that Jinachandra bowed to the feet of Bhadrabāhu-svāmi, thus showing that the footprints represented according to the tradition at that time the feet of Bhadrabāhu. But the inscription is not now forthcoming, having been destroyed or removed when the cave was repaired some years ago. A portico recently erected rather disfigures the entrance to the cave.

Chāmundarāya's Rock.—An inscribed boulder near the foot of the hill is known as Chāmundarāya's rock. Tradition has it that on Chāmunda-Rāya shooting an arrow from this rock in the direction of the larger hill, as he was directed to do in a dream, the image of Gommata, which had been concealed by stones, bushes, etc., became instantly visible. The rock bears figures of some Jaina *gurus* with labels below giving their names.

Most of the old inscriptions on this hill, which are in the form of epitaphs, are found either on the rock to the south of the Pārsvanātha-basti or on that in front of the Sāsana and the Chāmundarāya *bastis*.

Dodda-betta.—The larger hill or Dodda-betta, also known as Vindhya-giri, is 3,347 feet above the level of the sea and about 470 feet about the plain at its foot. It is also sometimes designated Indragiri. A flight of about five hundred steps cut in the granite rock leads up to the summit of the hill, upon which stands an open court surrounded by a battlemented corridor containing cells, each enshrining a Jina or other figure. The corridor is again surrounded at some distance by a heavy wall, a good part of which is picturesquely formed by boulders in their natural position. In the centre of the court stands a colossal statue, about 57 feet high, named Gommatēsvara.

Gommatēsvara.—The image is nude and stands erect facing north. The face is a remarkable one, with a serene expression; the hair is curled in short spiral ringlets all over the head, while the ears are long and large. The figure is treated conventionally, the shoulders being very broad, the arms hanging straight down the sides, with the thumbs turned outwards. The waist is small. From the knee downwards the legs are somewhat dwarfed. Though not elegant, the image is not wanting in majestic and impressive grandeur. The figure has no support above the thighs. Up to that point it is represented as surrounded by ant-hills from which emerge serpents; and a climbing plant twines itself round both legs and both arms, terminating at the upper part of the arm in a cluster of berries or flowers. According to the Jainas, the plant is Mādhavi (*Gaertnera racemosa*), a large creeper with fragrant white flowers, which springs up and blossoms in the hot weather. It appears to be known as *Kādu-gulagunji* in Kannada. The pedestal is designed to represent an open lotus, and upon this the artist worked a scale

corresponding to three feet, four inches, which was probably used in laying out the work. Engraved near the left foot of the statue, the scale is divided into equal halves in the middle, where there is a mark resembling a flower. According to some old residents of the place, this measure, when multiplied by eighteen, gives the height of the image, but they cannot give any satisfactory reason for multiplying by eighteen. According to others the measure represents the length of a bow, but the length of a bow is supposed to be three and a half cubits and not three feet, four inches. Owing to the great height of the image and the want of any point sufficiently elevated from which to take a picture of it, most of the representations fail to give a good idea of the features of the face, which are the most perfect part artistically and the most interesting.

“It is probable that Gommata was cut out of a boulder which rested on the spot, as it would have been a work of great difficulty to transport a granite mass of this size up the oval hillside. It is larger than any of the statues of Rameses in Egypt.

“The figure is standing with shoulders squared and arms hanging straight. Its upper half projects above the surrounding ramparts. It is carved in a fine-grained light-grey granite, has not been injured by weather or violence, and looks as bright and clean as if just from the chisel of the artist.

“The face is its strong point. Considering the size of the head, which from the crown to the bottom of the ear measures six feet, six inches, the artist was skilful indeed to draw from the blank rock the wondrous contemplative expression touched with a faint smile, with which Gommata gazes out on the struggling world.

“Gommatēsvara has watched over India for only 1000 years, whilst the statues of Rameses have gazed upon the Nile for more than 4000. The monolithic Indian saint is thousands of years younger than the prostrate Rameses or the guardians of Abu Simbal, but he is more impressive, both on account of his commanding position on the brow of the hill overlooking the wide stretch of plain and of his size.” (Workman, *Through Town and Jungle*, 82-84).

“The statues of this Jaina saint (Gommata) are among the most remarkable works of native art in the south of India.

Three of them are well-known, and have long been known to Europeans. That at Sravana-Belgola attracted the attention of the late Duke of Wellington when, as Sir A. Wellesley, he commanded a division at the siege of Seringapatam. He, like all those who followed him, was astonished at the amount of labour such a work must have entailed, and puzzled to know whether it was a part of the hill or had been moved to the spot where it now stands. The former is the more probable theory. The hill is one mass of granite about 400 feet in height, and probably had a mass or Tor standing on its summit—either a part of the subjacent mass or lying on it. This the Jains undertook to fashion into a statue 58 feet in height, and have achieved it with marvellous success. The task of carving a rock standing in its place the Hindu mind never would have shrunk from, had it even been twice the size; but to move such mass up the steep smooth side of the hill seems a labour beyond their power, even with all their skill in concentrating masses of men on a single point. Whether, however, the rock was found *in situ* or was moved, nothing grander or more imposing exists anywhere out of Egypt, and even there no known statue surpasses it in height, though, it must be confessed, they do excel it in the perfection of art they exhibit." (Fergusson, *History of Indian and Eastern Architecture*, II, 70).

Inscription No. 234 (85), of about 1180, which is in the form of a short Kannada poem in praise of Gommata composed by the Jaina poet Boppana, also known as Jujanottamsa, gives the following particulars about Gommata:—

He was the son of Purudēva or the first Tirthankara and the younger brother of Bharata. His other name was Bāhubali or Bhujabali. There was a struggle for empire between the brothers, which resulted in Bāhubali generously handing over the kingdom of the earth to the defeated elder brother and retiring from the world in order to do penance. He thus became a *Kēvali*, and attained such eminence by his victory over *karma* that Bharata erected at Paudanapura an image in his form, 525 bow-lengths in height. In course of time the region around the image having become infested with innumerable *kukkuta-sarpas* or cockatrices, the statue came to be known as *Kuk-kutēsvara*. It afterwards became invisible to all except the initiated. But Chāmunda-Rāya, having heard a description

of it, set out with the desire of seeing it. Finding however, that the journey was beyond his power owing to the distance and inaccessibility of the region, he resolved to erect such an image himself and with great effort succeeded in getting this statue made and set up.

As stated before, inscription No. 234 (85), of about 1180, makes the clear statement that Chāmunda-Rāya had the statue of Gommata made. The same statement is also made in inscription No. 254 (105), of 1398. We have further synchronous records No. 175 (76), 176 (76), and 179 (75) in Kannada, Tamil and Mahrāthi languages respectively engraved at the sides of the image itself stating the same fact. The period of the last three inscriptions is evidently that of Chāmunda-Rāya who, according to inscription No. 345 (137), of about 1159, was the minister of the Ganga king Rājamalla whose reign began in 974 and ended in about 984. Between these dates must the statue have been erected, since according to tradition the consecration took place during Rājamalla's reign. But as a Kannada work on the 24 Tirthankaras, popularly known as *Chāmunda-Rāya-purāna*, composed by Chāmunda-Rāya in 978, does not mention the erection of the statue in the long account it gives of the author's achievements, it is reasonable to conclude that the image was set up after 978. We may in the absence of more precise information put down the date of the completion of the colossus and of these inscriptions as 983. In the face of these inscriptions recording in unambiguous language that Chāmunda-Rāya had the image made, it is needless to say anything about the stories mentioned above regarding its existence from the time of Rāma and Rāvana. The traditional date of the consecration of Gommata by Chāmunda-Rāya given in several literary works is Sunday the fifth lunar day of the bright fortnight of *Chaitra* of the cyclic year *Vibhava* corresponding to the year 600 of the *Kaliyuga* era.

Reference has been made to the anointment of Gommata. This is popularly known as *mastakābhishēka* or the head-anointing ceremony, and is performed only at certain conjunctions of the heavenly bodies at intervals of several years, and at a great cost. It is called *mahābhishēka* in inscription No. 231, of about 1500, which seems to fix the amounts to be paid to the officiating priests, the stone-masons, carpenters and other

workmen, and for the supply of milk and curds. The earliest reference to *mastakābhishēka* is found in No. 254 (105), of 1398, which states that Panditārya had it performed seven times. The poet Panchabāna refers to an anointment caused to be performed by one Santavarni in 1612, Anantakavi to another conducted at the expense of Visālāksha-pandita, the Jaina minister of the Mysore king Chikka-Dēva-Rāja-Wodeyar, in 1677, and Santarāja-pandita, as stated above, to a third caused to be performed by the Mysore king Krishna-Rāja-Wodeyar III in about 1825. Reference is made to a similar ceremony performed in 1827 in 223 (98), to another in 1871 in the *Indian Antiquary* (II, 129) and to another still in 1887 in the *Harvest Field* (for May 1887). The latest one took place in 1925. The anointment performed in 1887 was at the expense of the Kolhapur Svāmi, who is said to have spent Rs. 30,000 for the purpose. The following account of the ceremony is taken from the *Harvest Field* :—

The 14th March last was the day of anointing for the statue of Gommatēsvara. It was a great day, in anticipation of which 20,000 pilgrims gathered there from all parts of India. There were Bengalis there, Gujaratis also, and Tamil people in great numbers. Some arrived a full month before the time and the stream continued to flow until the afternoon of the day of the great festival. For a whole month there was daily worship in all the temples and *pāda-pūja* or worship of the feet of the great idol besides. On the great day, the 14th, the people began to ascend the hill even before dawn in the hope of securing good places from which to see everything. Among them were large numbers of women and girls in very bright attire, carrying with them brass or earthen pots. By 10 o'clock all available space in the temple enclosure was filled. Opposite the idol an area of 40 square feet was strewed with bright yellow paddy, on which were placed 1,000 gaily painted earthen pots, filled with sacred water, covered with cocoa-nuts and adorned with mango leaves. Above the image was scaffolding, on which stood several priests, each having at hand pots filled with ghee, milk and such like things. At a signal from the Kolhapur Svāmi, the master of the ceremonies, the contents of these vessels were poured simultaneously over the head of the idol. This was a sort of preliminary bath, but the grand bath took

place at 2 o'clock. Amid the horrible dissonance of many instruments the thousand pots already mentioned were lifted as if by magic from the reserved area to the scaffolding and all their contents poured over the image, the priests meanwhile chanting texts from the sacred books. Evidently the people were much impressed. There were mingled cries of 'Jai jai Mahārāja,' and 'Ahaha, ahaha,' the distinctive exclamations of Northern and Southern Indians to mark their wonder and approval. In the final anointing, fifteen different substances were used, namely, water, cocoa-nut meal, plantains, jaggory, ghee, sugar, almonds, dates, poppy seeds, milk, curds, sandal, gold flowers, silver flowers, and silver coin. With the gold and silver flowers there were mixed nine varieties of precious gems; and silver coin to the amount of Rs. 500 completed the offering.

There is a story that after the conversion of the Hoysala king Vishnuvardhana to the Vaishnava faith, the Vaishnava apostle Rāmānujāchārya mutilated the statue of Gōmmata so as to ruin it as an object of worship. No trace, however, remains of such injury, unless it be that the fore-finger of the left hand, which is shorter than it should be, had a piece struck off below the first joint and was afterwards sculptured into a perfect finger again.

This particular form of desecration would easily have suggested itself, if it be true, as tradition has it, that the change of the king's religion was in some degree brought about by the refusal of his Jaina *guru* to take food from him by reason of the king's mutilation in the shape of the loss of one of his fingers.

On both sides of the image of Gōmmata, a little to the front, are two *chauri*-bearers, about 6 feet high, beautifully carved and richly ornamented, the one to the right being a male, a Yaksha and the other a female, a Yakshi. They hold a fruit in the other hand. To the left of the colossus is a circular stone basin called Lalitasarōvara (or the lovely pond), the name being engraved on the ant-hill opposite to it, which receives the water used for the sacred bath of the image. When the basin is full, the excess water flows in a drain covered with slabs to a well in front of the statue and from there is conducted beyond the temple enclosure to a cave near the entrance known as Gullakāyajji-bāgilu. The *mantapa* or pillared hall in front of Gōmmata is decorated with nine well carved ceilings. Eight

of them have figures of the *ashta-dikpālakas* or regents of the eight directions in the centre surrounded by other figures, while the central one has in the middle a fine figure of Indra holding a *kalasa* or water vessel for anointing Gōmmata. The ceilings are artistically executed, and, considering the material used, namely, hard granite, the work redounds to the credit of the sculptors. From the inscription in the central ceiling, No. 221, it may be inferred that the hall was caused to be erected by the minister Baladēva in the early part of the twelfth century. Inscription No. 267 (115), of about 1160, states that the general Bharatamayya had the *happalige* (? railing) of the hall around Gommatadēva built; No. 182 (78), of about 1200, records that Basvati-setti, a lay disciple of Nayakirti-siddhanta-chakravarti, caused the wall of the enclosure and the twenty-four *Tīrthan-karas* to be made, and his sons the lattice-windows in front of those *Tīrthankaras*; and No. 228 (103), of 1509, gives the information that Channa-Bommarasa, son of Kēsavantha who was the chief minister of the Changālva king Mahādēva, and the *sravakas* (Jaina laymen) of Nanjarāyapattana caused the *ballivada* (? upper storey) of Gommatasvāmi to be renovated.

The Enclosure.—Inscriptions Nos. 177 (76) and 180 (75) in Kannada and Mahratti languages respectively engraved on either side of the image immediately below those of Chāmunda-Rāya state that the enclosure around Gōmmata was caused to be made by Ganga-Rāja. The fact is also mentioned in several other inscriptions, namely Nos. 73 (59), of 1118, 125 (45) and 251, of about the same date, 240 (90), of about 1175, and 397 of ? 1179. Ganga-Rāja was the general of the Hoysala king Vishnuvardhana. As the erection of the enclosure is mentioned in records of 1118 and onwards and not mentioned in No. 127 (47), of 1115, we may conclude that it was built between these dates, most probably in 1117. The enclosure has certainly detracted from the imposing and picturesque effect the gigantic image must previously have presented when standing alone in its naked sublimity on the summit of the hill. But probably it was required during the time of Ganga-Rāja for protecting the statue from injury.

The cloisters in the enclosure around Gōmmata enshrine 43 images. With the exception of three, two of which represent the Yakshi Kushmandini and the third Bāhubali or Gōmmata,

all of them represent *Tīrthankaras*, there being in some cases two or more figures of the same *Tīrthankara*, set up apparently at different periods. Several of the images bear inscriptions on their pedestals stating by whom they were erected.

At the sides of the entrance to the enclosure are two *dvāra-pālakas* or door-keepers, about 6 feet high. Opposite to Gōmmata, outside the enclosure, is a Brahmādēva pillar with a pavilion at the top, about 6 feet above the ground level, enshrining a seated figure of Brahmādēva. Below this pavilion stands the figure of Gullakāyajji, about 5 feet high, facing Gōmmata and holding a *gulla-kāyi*. According to tradition, these figures of Brahmādēva and Gullakāyajji were caused to be made by Chāmunda-Rāya.

The other temples and objects of interest on the hill may now be briefly noticed.

Siddhara-basti.—This is a small temple enshrining a seated figure of a Siddha, about 3 feet high. On both sides of the figure stand two fine inscribed pillars, each about 6 feet high. They are similar to the inscribed pillar in the Mahānavami-mantapa on the smaller hill and show elegant workmanship, especially in their tops which are in the form of a beautiful tower. The inscription on it, No. 254 (105), is the epitaph of a Jaina teacher named Panditārya who died in 1398, the composer being the Sanskrit poet Arhaddasa. The bottom panel of the tower represents a Jaina teacher seated on one side of a *thavanakolu* or stool giving instruction to his disciple seated on the other side. The second panel shows a seated Jina figure. The inscription on the other pillar, No. 258 (108), commemorates the death in 1432 of another Jaina teacher named Srutāmuni, the composer in this case being the Sānskrit poet Mangarāja.

Akhanda-bāgilu.—This entrance is so called because the whole doorway is carved out of a single rock. The lintel, which is well carved, shows a seated figure of Lakshmi bathed by elephants standing on either side. According to tradition this doorway was caused to be made by Chāmunda-Rāya. On both sides of this entrance are two small shrines, that to the right containing a figure of Bāhubali, and the other a figure of his brother Bharata. Both the images bear inscriptions, Nos. 265 and 266, stating that they were erected by the general Bharatēsvara, a lay disciple of Gandavimukta-siddhānta-dēva. Their

period seems to be about 1130. The erection of these statues by Bharatēsvara is also mentioned in another inscription, No. 267 (115), of about 1160, which tells us that the two shrines were built for beautifying the sides of the entrance to the holy place. It likewise tells us that the grand flight of steps leading to Akhanda-bāgilu was also the pious work of the same general. To the right of this entrance stands a big boulder, known as Siddhara-gundu (or the boulder of the Siddhas), on which are incised several inscriptions, the top portion being sculptured with rows after rows of seated figures representing Jaina *gurus*. Some of the figures have labels below them giving their names.

To the right of another entrance known as Gullakāyajji-bāgilu, is sculptured on a rock a seated female figure, about one foot high, with folded hands. This figure has wrongly been taken by the people to represent Gullakāyajji and the entrance named after her. An inscription found below the figure, No. 477, of about 1300, tells us, however, that it represents the daughter of one Malli-setti and commemorates her death. This seated figure with folded hands in an obscure part of the hill can by no means represent Gullakāyajji, she being conspicuously represented by the figure standing opposite to Gōmmata, holding a *gulla-kāyi* in the hands.

Tyagada Brahmādēva pillar.—This elegantly carved pillar is a beautiful work of art. It is said to be supported from above in such a way that a handkerchief can be passed under it. Tradition, which says that Chāmunda-Rāya had it made, is confirmed by the inscription on the north base, No. 281 (109), which gives a glowing account of his exploits. If this inscription had been left intact, we should perhaps have had the exact date of the erection of the great statue and a more precise account of the circumstances under which it was set up. But unfortunately Hergade Kanna, in order to have a short inscription of only two and a half lines incised regarding himself, No. 282 (110), appears to have caused three sides of Chāmunda-Rāya's original record to be entirely effaced, leaving only the present fragment on the north base. Kanna's inscription, which may be assigned to about 1200, is engraved on the south base and states that he had a Yaksha made for the pillar. Chāmunda-Rāya's inscription must have begun on the south base below the figures sculptured on it. Of these figures, the one flanked

by *chauri*-bearers is said to represent Chāmunda-Rāya and the other his *guru* Nemichandra. In the Sānskrit commentary on the *Gommatasara*, a work in Prākṛit, it is stated that the *Gommatasara* was written by Nemichandra for the instruction of Chāmunda-Rāya, the great minister of the Ganga king Rājamalla. The pillar is also popularly known as Chagada-kamba (pillar of gifts, *chaga* being a corrupt form of the Sānskrit *tyāga*). The name is accounted for by the statement that it was the place where gifts were distributed.

Chennanna-basti.—This temple stands at some distance to the west of the Tyāgada Brahmādēva pillar. It consists of a *garbhagriha*, a porch and a veranda and enshrines a seated figure, about 2½ feet high, of Chandranātha, the eighth Tīrthankara. A *manastambha* stands in front of it. From inscription No. 390 of 1673, it may be inferred that the temple was built by Chennanna at about that period. On two pillars of the veranda are carved, facing each other, a male and a female figure with folded hands. These probably represent Chennanna and his wife. To the north-east of the *basti* is a *mantapa* or pillared hall situated between two *donēs* or natural ponds.

Odegal-basti.—The Odegal-basti, also known as Trikūta-basti by reason of its having three cells facing different directions, is a fine structure, though with a plain exterior. It stands on a lofty terrace, like the Santisvara-basti on the smaller hill, with a high flight of steps leading up to it, and is called Odegal-basti because of the *odegals* or stone props that have been used for strengthening the walls. The main cell contains a fine figure of Ādinātha with a well-carved *prabhāvali*, flanked by male *chauri*-bearers; the left cell, a figure of Neminatha, and the right, a figure of Sāntinātha. All the three images are seated. On the rock to the west of the temple are engraved nearly thirty Marvādi inscriptions in Nāgari characters, Nos. 283 to 309, ranging in date from 1645 to 1841, which record the visits of pilgrims from Northern India.

Chauvisatīrthakara-basti.—This is a small shrine consisting of a *garbhagriha*, a *sukhanasi* and a porch. The object of worship is a slab of stone, about 2½ feet high, on which the figures of the twenty-four Tīrthankaras are sculptured. Three large figures stand in a line at the bottom and above them. In the shape of a *prabhāvali* are arranged small seated figures

numbering twenty-one. A Marvādi inscription, the shrine No. 313 (118), states that the image of the twenty-four Tirthankaras was set up in 1648 by Chārukīrti-pandita, Dharmachandra and others.

Brahmadēva temple.—This is a small shrine at the foot of the hill near the beginning of the ascent containing a shapeless flat stone daubed with vermilion which the people call Brahma or Jaruguppe Appa. From an inscription on the rock behind the shrine, No. 321 (121), we learn that the temple was erected by Rangaiya, younger brother of Giri-gauda of Hirisavi, probably in 1679. The shrine has an upper storey, evidently a later addition, which has a figure of Pārsvanātha.

The village.—A brief account will now be given of the temples and other objects of interest at the village itself. As stated before, the village lies picturesquely between the two hills Chikka-betta and Dodda-betta.

Bhandarti-basti.—This is the largest temple at Sravana Belgola, measuring about 266 feet by 76 feet. It is a solid structure consisting of a *garbhagriha*, a *sukhanasi*, a *navaranga*, a porch, a *mukha-mantapa* and a *prakara* or enclosure. The *basti* is dedicated to the twenty-four Tirthankaras and is hence known as the Chaturvimsati-Tirthankara-basti. The *garbhagriha* has figures of the twenty-four Jinas, each about 3 feet high, standing in a line on a long ornamental pedestal. There are three doorways, the middle one being well-carved, with large perforated screens at the sides of each. The figure opposite the middle doorway is Vasupujya, the twelfth Jina, with eleven figures to its right and twelve to the left. The *sukhanasi* has to the left, figures of Padmāvati and Brahma. A single slab, about ten feet square, covers the floor enclosed by the four central pillars of the *navaranga*. Similar slabs are also used for paving the front portion and the veranda. It would be interesting to know how these slabs, so gigantic in size, were got to their places. The *navaranga* doorway is well executed, especially its lintel which is carved with human and animal figures and foliage. A veranda runs round the main building, as also a stone railing. The railing has uprights in the shape of round pillars, about 4 feet high, to which thick slabs, about 2 feet and 6 inches broad respectively, are mortised lengthwise at the bottom and the top, leaving an open space of about nine inches in the middle. The *manastambha* in front of the *basti* is a fine

monolith. The temple is popularly known as Bhandāri-basti because it was erected by Hulla, the *bhandari* or treasurer of the Hoysala king Narasimha I (1141-1173). From inscriptions Nos. 345 (137) and 349 (138), we learn that the *basti* was built in 1159, and that king Narasimha, giving it the name of Bhavyachudamani, granted for its upkeep the village Savaneru. No. 345 speaks of it thus: "The general Hulla gladly caused this excellent Jina temple to be built with all adjuncts so that people said that it was a charming ornament of Gōmmatapura. Together with its enclosure, dancing hall, two fine strongly built large Jaina dwellings at the sides, and mansion with doorways resplendent with various elegant ornaments of foliage and figures, the matchless temple of Chaturvimsati-Tirthakaras, resembling a mass of religious merit, was thus completed by Hulla."

Akkana-basti.—This is the only temple in the village built in the Hoysala style of architecture. It is a fine structure consisting of a *garbhagriha*, a *sukhanasi*, a *navaranga* and a porch. The *garbhagriha* with a well-carved doorway enshrines a standing figure, about 5 feet high, of Pārsvanātha, sheltered by a seven-hooded serpent. In the *sukhanasi* whose doorway is flanked by perforated screens, are seated, facing each other, fine figures of Dharanēndra and Padmāvati, the Yaksha and Yakshi of this Jina. They are about 3½ feet high and are canopied by a five-hooded serpent. The *navaranga* has four beautiful black stone pillars ornamented with bead work and nine elegantly executed ceilings which are nearly two feet deep. The pillars are polished and have a shining surface like those of the Pārsvanātha temple at Bastihalli near Halebid. The porch also has a fine ceiling. It has besides a railed parapet or *jagati* with a frieze in the middle of flowers between pilasters. The outer walls are decorated here and there with fine pilasters and miniature turrets. The tower, consisting mostly of uncarved blocks except for a row of figures from the bottom to the top in the four directions, has on its front embankment a beautiful panel very artistically carved with scroll work and surmounted by a *simha-lalāta* or lion's head. The panel has a seated Jina figure under a *mukkode* or triple umbrella in the centre flanked on either side by a male *chauri*-bearer, a standing Jina, and a Yaksha or Yakshi. The pedestal is flanked by elephants.

The embankment has, at its sides, figures of Sarasvati. The tower itself has a seated Jina figure in front. The south wall of the *basti* being out of plumb, it is supported by a number of stone props. From the beautiful inscription which stands to the right of the porch, No. 327 (124), we learn that the temple was erected in 1181 by the Jaina lady Achiyakka, wife of Chandramauli, the Brāhman minister of the Hoysala king Ballāla II, and that the king granted for its upkeep the village Bammeyana-halli. The inscription has an elegantly carved semi-circular top in the middle of which is a seated Jina figure flanked by male *chauri*-bearers with an elephant to the right and a cow and a calf to the left. The temple is called Akkana-basti, which is a shortened form of Achiyakkana-basti, that is, the *basti* founded by Achiyakka. The fact that Achiyakka founded the temple is also mentioned in inscription No. 331 which is engraved on the pedestal of the image of Pārsvanātha and in another at the village granted by king Ballāla II, namely, E. C. V, Chennarāyapatna 150, of 1182.

Siddhānta-basti.—In the west of the *prakara* or enclosure of Akkana-basti is situated the Siddhānta-basti, so called because all the books bearing on the Jaina *siddhānta* were once secured in a dark room of this *basti*. It is said that at some remote period *Dhavala*, *Jayadhavala* and other rare philosophical works were carried away from here to Mudabidare in the South Kanara District. This temple has an inscribed marble Chaturvimasti-Tirthankara image, about 3 feet high, with Pārsvanātha standing in the middle and the other Jinas seated around. The inscription which is in Marvādi, No. 332, states that the image was set up by some pilgrim from Northern India in about 1700.

Danasale-basti.—This is a small building situated near the entrance to Akkana-basti. It enshrines a Pancha-Paramēshti image, about 3 feet high. The *pancha* or five Paramēshtis are (1) the Jinas, (2) the Siddhas, (3) the Āchāryas, (4) the Upādhyāyas and (5) the Sādhus. One of each class is carved on the slab, the central figure being larger than the two figures on either side which stand one over the other. According to the *Munivamsabhyudaya* of Chidānandakavi (c. 1680) Chikka-Dēva-Rāja-Wodeyar of Mysore visited Bēlgola during the rule of his predecessor Dodda-Dēva-Rāja-Wodeyar (1659–1672), saw Danasale and got the village Madaneyya granted by the king for its upkeep.

Kalamma temple.—This is a solitary Hindu temple at the village situated near Akkana-basti. It is a small structure, dedicated to the goddess Kāli or Kālamma, the *garbhagriha* only being built of stone with a mortar tower over it. The goddess is a seated figure, about $2\frac{1}{2}$ feet high, with four hands, two of them bearing an axe and a noose, the other two being in the *varada* (or boon-conferring) and *abhaya* (or fear-removing) attitudes. There is also a *linga* in front of the image. It is worthy of notice that rice is received from the Jaina *matha* or monastery for the offerings of the goddess.

Nagara-Jinālaya.—This is a small plain building consisting of a *garbhagriha*, a *sukhanasi* and a *navaranga*. It enshrines a standing figure, about $2\frac{1}{2}$ feet high with *prabhāvali* or glory, of Ādinātha. In a cell to the left in the *navaranga* stands a figure, about two feet high, of Brahmadēva with two hands, the left hand holding a fruit and the right, something that looks like a whip. The figure wears sandals and has the emblem of a horse on the pedestal. From an inscription in the temple, No. 335 (130), we learn that it was caused to be erected in 1195 by the minister Nāgadēva, a lay disciple of Nayakīrti-siddhānta-chakravartī and the *pattanasvāmi* of the Hoysala king Ballāla II (1173–1220). The temple was named Nagara-Jinālaya because the *nagara* or merchants were its supports. It also appears to have borne another name Srīnilaya. Other pious works attributed to Nāgadēva in the inscription referred to above are the building of a stone pavement and a dancing hall in front of the Kamatha-Pārsvadēva-basadi and the erection of an epitaph to his guru Nayakīrti-siddhānta-chakravartī who died in 1176. This epitaph is the inscription No. 66 (42). According to Nos. 326 (122), of about 1200, he also constructed a tank called Nagasamudra after him, but now known as Jigankatte. Inscription No. 258 (108,) of 1432, states, however, that Nagara-Jinālaya was brought into existence by the glory of Panditayati's great penance.

Mangayi-basti.—This is also a plain structure, consisting of a *garbhagriha*, a *sukhanasi* and a *navaranga*. It contains a standing figure, about $4\frac{1}{2}$ feet high, of Sāntinātha. At the sides of the *sukhanasi* doorway stand two *chauri*-bearers, each about five feet high. There is also an inscribed image of Vardhamāna in a cell in the *navaranga*. In front of the temple

are two well carved elephants. Inscriptions Nos. 339 and 341 (132) state that the *basti* was caused to be built by Mangayi of Belgola, a disciple of Abhinava-Chārukīrti-panditāchārya and a crest-jewel of royal dancing girls, and that it was named Tribhuvana-chudāmani. The period of these records may be about 1325. Sāntinātha does not appear to be the original image set up by Mangayi as the inscription on the pedestal, No. 337, states that the statue was caused to be made by Bhīma-Dēvi, a lay disciple of Panditāchārya and the queen of Dēva-Rāya-mahārāya. This Dēva-Rāya was most probably the Vijayanagar king Dēva-Rāya I (1406-1416) and the period of the epigraph may be about 1410. The inscription on the image of Vardhamana mentioned above, No. 338, says that that image was caused to be made by a lady of the name of Basatayi who was a lay disciple of Panditadēva. Its period, too, may be about the same. From another inscription in the same temple, No. 314(134), we learn that the *basti* was repaired by Gummatanna, a disciple of Hiriya-Ayya of Gerasoppe, probably in 1412.

Jaina matha or monastery.—The *Jaina matha* which is the residence of the *Jaina guru* is a pretty structure with an open courtyard in the middle. An upper storey has recently been added to the building. The pillars of the porch are elegantly carved. The *matha* has three cells standing in a line, facing west, which contain the images that are daily worshipped. Of the three cells mentioned above, the middle cell has Chandra-nātha as the chief image, though there are many other bronze and marble figures kept in rows. The right cell has amidst other figures an image of Neminatha in an artistically executed brass *mandāsana* or pavilion, while the left cell has two metallic figures, one seated above the other, the upper one being Sarasvati and the lower Jvālāmālīni. Several of the images appear to be recent additions as indicated by the inscriptions on them which range in date from about 1850 to 1858. The inscriptions are mostly in Sanskrit or Tamil engraved in Grantha characters and dated in some cases in both the *Mahāvīra* and *Saka* eras. The images were presents mostly from people of the Madras Presidency.

The walls of the *matha* are decorated with paintings illustrating mostly scenes from the lives of some Jinas and *Jaina* kings. The panel to the right of the middle cell represents the

Dasara Darbar of the Mysore king Krishna-Rāja-Wodeyar III seated on the throne in Mysore, while the one to the left, which has three rows, has figures of the Pancha-Paramēsthis at the top, Neminatha with his Yaksha and Yakshi in the middle, and a figure of the *svāmi* of the *matha* at the bottom represented as expounding religious texts to his disciples. On the north wall is pictured Pārsvanātha's *samavasarana* with a big circle containing curious representations ; and the south wall, to the right of the *guru's* room, has, portrayed on it, scenes from the life of the emperor Bharata. *Samavasarana* is supposed to be a heavenly pavilion where the Kēvali or Jina preaches eternal wisdom. Two panels to the left of the same room and two more on the west wall depict scenes from the life of the Jaina prince Nāgakumāra. The forest scene portrayed on one of the panels on the west wall is particularly good. The tree to the right with six persons on or near it is intended to illustrate the six *lesyas* of Jaina philosophy. *Lesya* (tint) is that by which the soul is tinted with merit and demerit. It is of six kinds and colours, three being meritorious and three sinful. Meritorious *lesyas* are of orange-red (*pita*), lotus-pink (*padma*) and white (*sukla*) colours, while sinful *lesyas* are of black (*krishna*), indigo (*nīla*) and grey (*kapota*) colours. The former lead respectively to birth as man and to final emancipation, while the latter lead respectively to hell and to birth as plant or animal. The picture illustrates the acts of persons affected with the different *lesyas*. With the desire of eating mangoes a person under the influence of the black *lesya* uproots the mango tree ; another affected with the indigo cuts its trunk ; a third influenced by the grey chops off big boughs ; a fourth affected with the orange-red cuts off small branches ; a fifth under the influence of the lotus pink merely plucks mangoes ; and a sixth affected with the white picks up only fallen fruit. In the upper storey of the *matha* are set up a seated marble image of Pārsvanātha and a black stone panel containing figures of the twenty-four Jinas with Pārsvanātha in the centre. According to tradition Chāmunda-Rāja, after erecting the colossus on the larger hill, appointed his *guru* Nemichandra as the head of the *matha* at Sravana Belgola. It is also stated that there was a line of *gurus* at the place even before this period. One of the *gurus* of this *matha*, Chārukīrti-pandita, is said in some inscriptions

(Nos. 254 (105) of 1398 and 258 (108) of 1432) to have cured the Hoysala king Ballāla I (1100-1106) of a terrible disease and to have thence acquired the title of Ballāla-jīvarakshaka.

Kalyāni.—The *kalyāni* or pond in the middle of the village has already been referred to more than once. It is a beautiful large pond stepped on all sides and surrounded by a wall with gates surmounted by towers. To the north is a large pillared hall on one of the pillars of which is an inscription, No. 365, stating that the pond was caused to be built by Chikka-Dēva-Rājendra. The latter was the king of Mysore who ruled from 1672 to 1704. From the *Gommatēsvara-charite* of Anantakavi (c. 1780) we learn that Chikka-Dēva-Rāja, who ordered the construction of the *Kalyāni* at the request of Annayya, his mint-master, died before the completion of the work and that Annayya completed the pond with towers, pillared hall, etc., during the rule of Krishna-Rāja-Wodeyar I (1713-1731), the grandson of Chikka-Dēva-Rāja. It was stated before that the village derived its name Belgola from this pond, but if the pond came into existence at the period noted above, it could not be the source of the name Belgola which occurs even in inscriptions of the seventh century. We have therefore to conclude that either this pond which had been in existence in a dilapidated condition was renovated by order of Chikka-Dēva-Rāja or that the pond which gave the name to the village was one quite different from this.

Jakki-katte.—This is a small tank to the south of the Bhandari-basti. From inscriptions below Jina figures on two boulders near the tank, Nos. 367 and 368, we learn that Jakkimavve, a lay disciple of Subhā-chandra-siddhānta-dēva, the wife of the elder brother of the general Ganga-Rāja and the mother of the general Boppa-dēva, caused the tank and the Jina figures to be made. As we know that Ganga-Rāja was the general of the Hoysala king Vishnuvardhana, the period of these records must be about 1120, and Jakki-katte, so named after the builder Jakkimavve, must be nearly 800 years old. Her praises also occur in inscription No. 117 (43), of 1123, which records the erection by Ganga-Rāja of an epitaph to his *guru* Subhāchandra-siddhānta-dēva, who was likewise the *guru* of Jakkimavve. Another of her pious acts in the shape of the erection of a *basti* now in ruins at Sanehalli, about three miles from Sravana Belgola is recorded in inscription No. 400 at that village.

Chennanna's pond.—At some distance to the south of the village is a small pond known as Chennanna's pond. This Chennanna is the same man that built the Chennanna-basti on the larger hill. He thought it fit to record the making of this pond, as also of a grove and a *mantapa*, in a good number of inscriptions, namely Nos. 369–375 and 488–490. From No. 390 we learn that the period of the pond, etc., is about 1673.

Adjacent Villages.—A few words may now be said about the temples, etc., in some of the neighbouring villages.

Jinanathapura.—This village is situated about a mile to the north of Sravana Belgola. According to inscription No. 388, the village was founded by Ganga-Rāja, the general of the Hoysala king Vishnuvardhana, in about 1117. The Sāntinātha-basti here is a fine specimen of the Hoysala style of architecture. It consists of a *garbhagriha*, a *sukhanasi* and a *navaranga*. Sāntinātha is a well-carved figure, about 5½ feet high with *prabhāvali*, flanked by male *chauri*-bearers. The *navaranga* has four elegantly executed pillars adorned with bead work, one of them being in an unfinished condition, and nine good ceilings, each about 1½ feet deep. There are likewise in the *navaranga* two well executed niches, facing each other, which are now empty. The outer walls have a row of large images, some in an unfinished state, surmounted by beautiful turrets and scrolls. The images consist of Jinas, Yakshas, Yakshis, Brahma, Sarasvati, Manmatha, Mōhini, drummers, musicians, dancers, etc. The number of female figures is 40. There are also niches outside corresponding to the inner ones. The south wall being a little out of plumb, stone props have been set up to strengthen it. The *basti* is the most ornate of the Jina temples in the State. From the inscription on the pedestal of Sāntinātha, No. 380, we learn that the general Vasudhaikabandhava Rechimayya founded the temple and made it over to Sagarānandi-siddhānta-dēva. *E.C.* V, Arsikere 77, of 1220, states that this general had been the minister of the Kalachuryas and that he subsequently placed himself under the protection of the Hoysala king Ballāla II (1173–1220). We may therefore take the period of the erection of the Sāntinātha-basti to be about 1200. An inscription on a pillar of the *navaranga*, No. 379, says that the *basti* was renovated by Paleda-Padumanna in 1632.

There is another *basti* in the east of the village, known as Aregal-basti, which is older than the Sāntinātha-basti. It consists of a *garbhagriha*, an open *sukhanasi* and a *navaranga*, and enshrines a fine seated marble figure of Pārsvanātha, about five feet high with *prabhāvali*, canopied by an eleven-hooded serpent. At the sides of the *sukhanasi* are well carved seated figures, about 2½ feet high, of Dharaṇendra and Padmāvati. The temple is very neatly kept. It is called Aregal-basti because it is built on a rock (*aregāi*). From the inscription on the pedestal of Pārsvanātha, No. 383, we learn that the image was set up so recently as 1889 for the spiritual welfare of one Bhujabalaia, a resident of Belgola. This was done because the original image had suffered mutilation. The original image, a standing figure, is now lying in the bed of the tank close by, its *mukkode* or triple umbrella being kept near the inscription, No. 384 (144), of about 1135, standing to the right of the entrance to the temple. As usual in Jina temples, the *basti* has good metallic figures representing Chaturvimsati-Tīrthankaras, Pancha-Paramēshitis, Navadēvatas (p. 30), Nandisvara, etc.

To the south-west of the village is an inscribed Jaina tomb, generally known as *samādhi-mantapa* but designated *silakuta* or stone house in the inscription. It is a square stone structure, about four feet broad and five feet high, surmounted by a turret but walled up on all sides with stone slabs without any opening. The inscription on it, No. 389, commemorates the death, in 1213, of Balachandradēva's son (name defaced), a disciple of the royal *guru* Nemichandra-pandita of Belikumba as a result of an attack of severe fever, and states that the *silakuta* was built by Bairoja on the spot where the body was cremated. The epitaph concludes with the statement that a woman named Kalabbe, probably the widow of the deceased, also ended her life in 1214. There is also a similar, but smaller, tomb on the rock to the north of the tank known as Tavarekere to the west of the smaller hill, with an inscription close to it, No. 362 (142), which says that it is the tomb of the ascetic Chārukīrti-pandita who died in 1643.

Hale-Belgola.—This village is at a distance of about four miles to the north of Sravana Belgola. It has a ruined Jina temple, in the Hoysala style of architecture, consisting of a *garbhagriha*, an open *sukhanasi* and a *navaranga*. The *garbhagriha*

contains a standing Jina figure, about $2\frac{1}{2}$ feet high. Against the wall of the *sukhanasi* leans a mutilated standing figure of Pārsvanātha, about five feet high, with a seven-hooded canopy and a serpent-coil behind. The central ceiling of the *navaranga* which is beautifully carved, has figures of the *ashta-dikpālakas* or regents of the eight directions, seated on their vehicles with their wives, the middle panel being occupied by a standing figure of Dharanēndra with a five-hooded canopy, holding a bow in the left hand and what looks like a conch-shell in the right. There are also two well carved *chauri*-bearers, about five feet high, lying mutilated in the *navaranga* together with a seated headless Jina figure about three feet high. The *navaranga* doorway shows pretty good work. The outer walls have here and there pilasters and niches. The plinth is supported at the corners and other places by figures of elephants. An inscription at the temple, *E.C. V*, Chennarayapatna 148, of 1094, states that the Hoysala prince Ereyanga, the father of Vishnuvardhana, granted to the Jainā *guru* Gōpanandi, Rachanahalla and the Belgola Twelve for repairs of the *basadis* of Belgola and other places. Gōpanandi is praised at great length in inscription No. 69 (55), of about 1100 A.D. It is probable that the period of the *basti* is about 1094 A.D.

There are also a Vishnu and a Siva temple at the village which are small structures built of brick. The former has a figure of Kēsava, about four feet high, and two figures of Ālvārs or Srivaishnava saints, while the latter has a *linga* behind which stands a figure of Vishnu, about $3\frac{1}{2}$ feet high. The village appears to have had several more temples at one time as evidenced by the outlet of the tank close by, which is mostly built of the architectural members of the temples such as beams, pillars, capitals, etc. There is also a mutilated Jina figure near the pond in the middle of the village with the head of the headless image in the ruined *basti* noticed above lying at its side.

Sanehalli.—This village, about three miles from Sravana Belgola, has a ruined *basti* which was caused to be built in about 1120 by Jakkimavve, the wife of the elder brother of Ganga-Raja, the general of the Hoysala king Vishnuvardhana. (See inscriptions Nos. 369 and 400).

Inscriptions.—The number of inscriptions found in Sravana Belgola and the neighbouring villages is about 500. These are

collected together in *E.C. II Inscriptions at Sravana Belgola*, Revised Edition, by Mr. R. Narasimhachār. These are arranged in the volume under the four heads; Chikka-betta, Dodda-betta, the village of Sravana Belgola and the adjacent villages. The largest number of records have been discovered on the Chikka-betta. According to the characters in which the inscriptions are engraved, 45 are in Nāgari, 17 in Mahājani, 11 in Grantha and Tamil, 1 in Vatteluttu and the rest in Kannada. Many of those found on the Chikka-betta are of a respectable antiquity going back to the seventh and eighth centuries; some are perhaps one or two centuries later, but very few can be brought down to a period later than the twelfth century. Many of the old ones are epitaphs of Jaina monks and nuns; some record the visits of distinguished persons, and some consist of only one word giving the name of the pilgrim who visited the place. Dodda-betta has likewise a good number of inscriptions, mostly of a later date, recording the visits of pilgrims from Northern and Southern India.

MUNICIPAL INCOME AND EXPENDITURE.

Municipal Funds				1918-19	1919-20
Income	..	..	..	1,108	1,198
Expenditure	..	..	..	944	1,275

Yagache.

Yagache.—Yagache or Badari, the chief tributary of the Hēmāvati, rises in the Bābā Budan hills, and flowing south, receives the Berinji halla from the west, passes the town of Belūr, and joins the Hēmāvati near Gorūr in the Hassan taluk. *Yagache* in Kannada and *Badari* in Sānskrit is the name of the jujube tree (*Zizyphus*). There are three dams on the Yagache in this District, from which irrigation channels are led off. The Bomdihalli dam in Belūr taluk, which is the first, provides irrigation for 290 acres from a channel of $4\frac{1}{2}$ miles. The Halvagal dam, three miles west of Hassan, gives rise to a channel six miles long and irrigates 184 acres; and the Chengravalli dam, three miles from the point of confluence with the Hēmāvati, also feeds a channel nine miles long and irrigates 281 acres.