

A decorative border with intricate floral and scrollwork patterns, featuring a central flower at the top and bottom, and swirling leaves and circles around the central text area.

**Indian
Historical
Researches**

PURCHASED

**INDIAN HISTORICAL
RESEARCHES**

**THE KESAVA TEMPLE
AT BELUR**
Indian Temple Architecture

NARASIMHACHAR R.

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INTRODUCTORY NOTE.

THE present work forms the second of the Mysore Archæological Series: *Architecture and Sculpture in Mysore*, and deals with the Kesava temple at Belur, one of the most exquisite specimens of the Hoysala style of architecture, built by the Hoysala king Vishnuvardhana in A. D. 1117. The Kesava temple at Somanathapur, treated of in the first monograph of this Series, is a *trikutachala* or three-celled structure, while the subject of the present monograph consists of only one cell, though surrounded by several temples, shrines and subsidiary buildings, and, being older than the other by nearly one hundred and fifty years, may be looked upon as one of the earlier examples of the Hoysala style. According to Fergusson it combines constructive propriety with exuberant decoration to an extent not often surpassed in any part of the world.

To do anything like justice to the marvellous elaboration and beauty of the details of this gem of architecture hundreds of plates are necessary. For the purpose of this short monograph, however, only some of the most striking features have been selected and the temple is illustrated by forty-five plates. The illustrations have been prepared by Mr. T. Namassivayam Pillai, the Photographer and Draughtsman of my Office.

The list of the artistic buildings of the Hoysala and Dravidian styles in Mysore given in the first monograph has now been enlarged to some extent by the addition of some more monuments of the two styles brought to light by recent exploration. Though by no means exhaustive, it is sufficient to give an idea of the richness of Mysore in these artistic treasures.

It only remains for me to express my thanks to scholars and the press for their appreciative notices of my Monograph on the Kesava temple at Somanathapur.

BANGALORE,
JUNE 1919.

R. NARASIMHACHAR.

PROVISJONAL LIST OF ARTISTIC BUILDINGS OF THE HOYSALA AND
DRAVIDIAN STYLES IN MYSORE.

*Those that are marked with an asterisk are more or less in a ruinous
condition.*

HOYSALA.

TEMPLE	PLACE	PERIOD	REIGN	REMARKS
1. Basavesvara ...	Tonachi ...	C. 1047	Vinayaditya ...	...
2. Mallinatha-basti* ...	Angadi ...	C. 1060	do ...	...
3. Kedarosvara ...	Belgami ...	C. 1060	do ...	Triple.
4. Tripurantaka* ...	do ...	1070	do ...	Double.
5. Kaitabhesvara ...	Kuppatur ...	C. 1070	do ...	...
6. Adinatha-basti ...	Chikka Hanasoge ...	C. 1090	do ...	Triple.
7. Lakshmidēvi ...	Dodda Gaddavalli ...	1113	Viṣṇuvardhana	Quadruple
8. Kesava ...	Belur ...	1117	do ...	...
9. Kappe-Chennigaraya ...	do ...	C. 1117	do ...	Double.
10. Vira-Narayana ...	do ...	C. 1117	do ...	...
11. Kirti-Narayana ...	Talkad ...	1117	do ...	...
12. Dharmesvara ...	Gramā ...	1123	do ...	...
13. Kesava ...	do ...	C. 1123	do ...	...
14. Narasimha ...	do ...	C. 1123	do ...	...
15. Kesava ...	Mārale ...	1130	do ...	...
16. Siddhesvara ...	do ...	1130	do ...	...
17. Paruvanatha-basti ...	Halebid ...	1133	do ...	...
18. Hoysalesvara ...	do ...	C. 1141	Narasimha I ...	Double.
19. Jain basti* ...	Cholasandra ...	1145	do ...	Triple.
20. Kesava* ...	Honnavaṛa ...	1149	do ...	...
21. Nagesvara* ...	Nidugal-durga ...	C. 1160	do ...	...
22. Paruvanatha-basti ...	Heggere ...	1160	do ...	...
23. Isvara ...	Anekonda ...	C. 1160	do ...	...
24. Kesava ...	Dharmapura ...	1162	do ...	...
25. Do ...	Hullekere ...	1163	do ...	...
26. Hoysalesvara* ...	Tunginagatta ...	C. 1163	do ...	...
27. Narayana* ...	Sottur ...	1169	do ...	...

HOYSALA—*contd*

TEMPLE	PLACE	PERIOD	REIGN	REMARKS
28. Somevara	Suttur	C. 1169	Narasimha I	Triple.
29. Kesava	Nagamangala	C. 1170	do	do
30. Brahmesvara	Kikkeri	1171	do	...
31. Buchesvara	Koramangala	1173	do	...
32. Akkana-basti	Sravana Belgola	1182	Ballala II	...
33. Amritesvara	Amritapura	1196	do	...
34. Singesvara*	Hebbalalu	1200	do	...
35. Santinatha-basti	Jinanathapura	C. 1200	do	...
36. Mahalingesvara*	Mavuttanahalli	C. 1200	do	Triple.
37. Chattesvara*	Chatchattanahalli	C. 1200	do	do
38. Trimurti	Bandalike	C. 1200	do	do
39. Auekal	do	C. 1200	do	do
40. Kodanda-Rama	Hirimagalur	C. 1200	do	...
41. Siddhesvara	Kodakani	C. 1200	do	...
42. Mallesvara	Huliyar	C. 1200	do	...
43. Virabhadra	Grama	C. 1200	do	Double
44. Andal	Belur	C. 1200	do	...
45. Sankaresvara*	do	C. 1200	do	...
46. Kesava*	Angadi	C. 1200	do	...
47. Santinatha-basti*	Bandalike	C. 1204	do	...
48. Kirti-Narayana	Heragu	1218	do	...
49. Kedarasvara	Halebid	1219	do	...
50. Virabhadra	do	C. 1220	do	...
51. Sahasrakuta-basti	Arsikere	1220	do	...
52. Isvara	do	C. 1220	do	...
53. Do	Nanditavare	C. 1220	do	...
54. Harihara	Harihar	1224	Narasimha II	...
55. Mule-Singesvara*	Bellur	1224	do	Triple.
56. Kallesvara*	Hoggero	1232	do	...
57. Galagesvara*	do	C. 1232	do	...
58. Somevara	Harnballi	1234	do	...
59. Kesava	do	C. 1234	do	...
60. Mallikarjuna	Basaral	1235	do	Triple.
61. Lakshmi-Narasimha	Nuggihalli	1249	Somevara	do

HOYSALA—concl'd.

TEMPLE	PLACE	PERIOD	REGION	REMARKS
62. Sadasiva	Nuggihalli	C. 1249	Somesvara ... ..	...
63. Lakshmi-Narasimha	Javagal	C. 1250	do	Triple.
64. Isvara*	Budalur	C. 1250	do ... ..	...
65. Padmanabha*	do	C. 1250	do ... ..	...
66. Panchalinga	Govindanballi	C. 1250	do	Quintuple
67. Kesava*	Nagalapura	C. 1250	do ... ..	...
68. Kedaresvara*	do	C. 1250	do ... ..	...
69. Mallesvara*	Hulikal	C. 1250	do ... ..	...
70. Kesava	Tandaga	C. 1250	do ... ..	...
71. Lakshmi-Narayana	Hosaholu	C. 1250	do	Triple.
72. Kesava	Aralaguppe	C. 1250	do ... ..	...
73. Do	Turuvekere	C. 1260	Narasimha III ... ..	...
74. Mule-Sankaresvara	do	C. 1260	do ... ..	...
75. Yoga-Madhava	Settikere	1261	do	Triple.
76. Kesava	Somanathapur	1268	do	do
77. Madhavaraya	Bellur	C. 1270	do	do
78. Lakshmi-Narasimha	Hole-Narsipur	C. 1270	do	do
79. Do	Vignasante	1286	do	do
80. Balalingesvara*	do	C. 1286	do ... ..	...
81. Lakshmikanta	Hedatole	C. 1292	Ballala III ... ..	...
82. Nagaresvara*	do	C. 1292	do ... ..	...

DRAVIDIAN.

1. Nandisvara	Nandi	C. 600	Govinda III ... ..	...
2. Lakshmanesvara, etc.	Avani	C. 940	Bira-Nolamba ... ..	...
3. Chamundaraya-basti	Sravasa Belgola	C. 980	Rachamalla IV ... ..	...
4. Kallesvara	Aralaguppe	C. 1091	Tribhuvanamalla ... ..	...
5. Muktinathesvara*	Biinamangala	C. 1100	Kulottunga-Chola ... ..	...
6. Vaidyesvara	Talkad	C. 1100	do ... ..	...
7. Panchakuta-basti*	Kambadahalli	C. 1120	Vishnuvardhana ... ..	...
8. Narasimha	Agara	C. 1120	do ... ..	...
9. Gangadharesvara	Kaidala	1151	Narasimha I ... ..	...
10. Amara-Narayana	Kaivara	C. 1250	Selvandal-Devar ... ..	...

DRAVIDIAN—*concl.*

TEMPLE			PLACE		PERIOD	REIGN	REMARKS
11.	Somesvara	...	Kurudumale	...	C. 1260	Ilavanji-Vasudeva- raya.	...
12.	Do	...	Nidugal-durga	...	1292	Ganesvara-Deva	...
13.	Do	...	Kolar	...	C. 1300	Ballala III	...
14.	Arhesvara	...	Hale-Aalur	...	C. 1300	do	...
15.	Vidyasankara	...	Sringeri	...	C. 1356	Bukka I	...
16.	Mallikarjuna	...	Pankajanhalli	...	C. 1510	Krishna-Deva- Raya.	...
17.	Aghoresvara	...	Ikkeri	...	C. 1660	Sankanna-Nayaka I	...
18.	Ranganatha	...	Rangasthala	...	C. 1600	Palegars	...
19.	Gaurisvara	...	Yelandur	...	1664	Mudda-Raja	...
20.	Nilakanthesvara	...	Jambitige	...	1738	Somasekhara- Nayaka II.	...

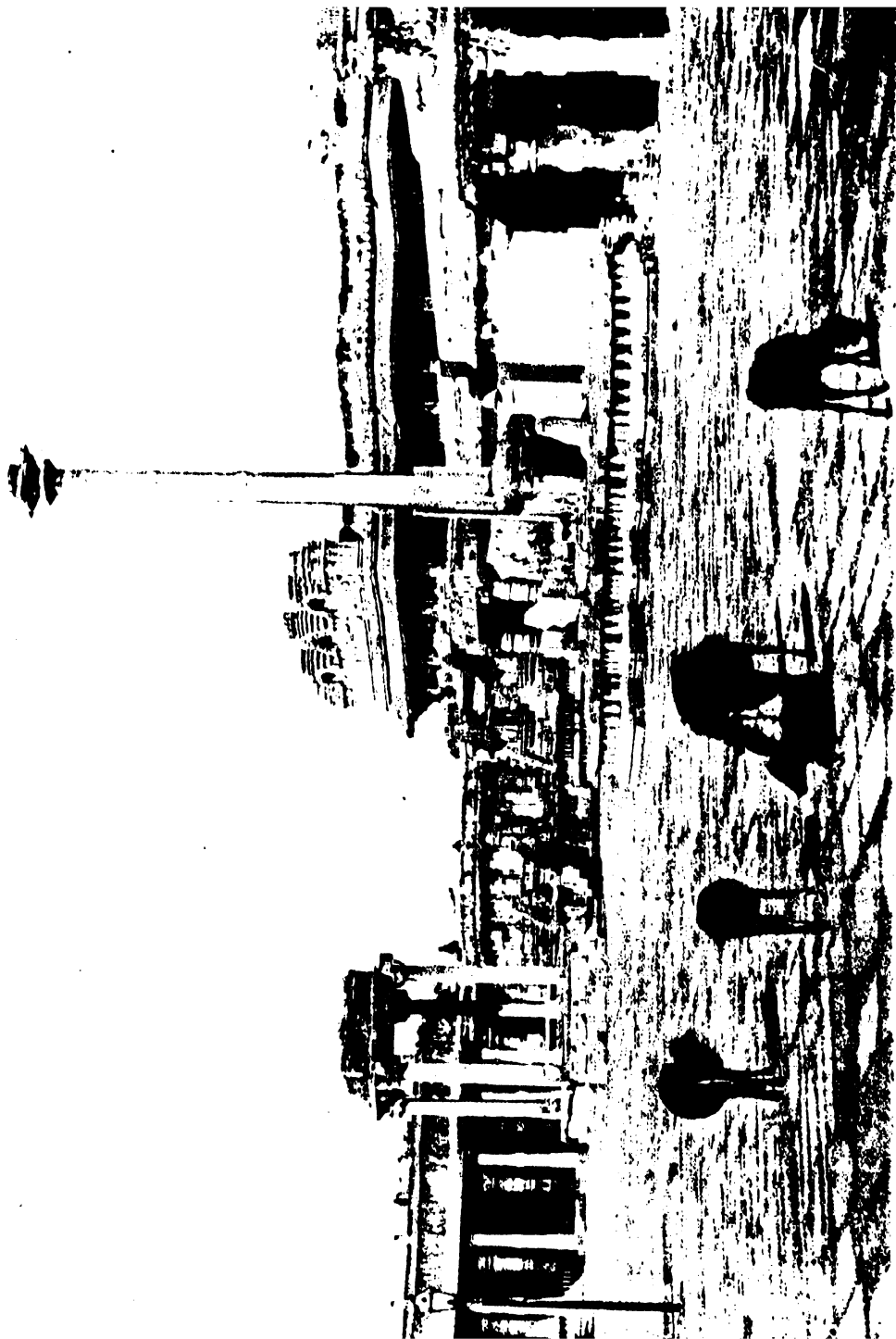
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4



SOUTH VIEW OF BUILDINGS IN THE ENCLOSURE OF KESAVA TEMPLE AT BELUR

ARCHITECTURE AND SCULPTURE IN MYSORE.

No. II.

THE KESAVA TEMPLE AT BELUR.

BELUR, the head-quarters of the taluk of the same name in the Hāssan District of the Mysore State, is situated in 13° 10' N. and 75° 55' E. on the right bank of the Yagachi or Badari, the chief tributary of the river Hēmāvati, which it joins at Gorūr in the Hāssan Taluk. It is 28 miles to the south-west of Bāpāvār, a railway station on the Bangalore-Poona line, and 24 miles to the north-west of Hāssan on the Hāssan-Chikmagalūr road. In old inscriptions it is named Beluhūr and occasionally Vēlāpura, the latter name occurring mostly in later inscriptions and literature. It was once the capital (*rajadhāni*) of the Hoysala kings: Ballāla I (1100-1106) ruled the kingdom from the capital Beluhūr,¹ and Vishṇuvardhana, his younger brother, ruled the kingdom from the great city Vēlāpura in 1117² and from the capital Beluhūr in 1123.³ Owing to its sanctity the place is described in later inscriptions as the modern earthly Vaikuṅṭha (*abhinava-kshōṅi-Vaikuṅṭha*),⁴ the great holy seat in the three worlds (*trilōka-mahasthānam*) and the southern Benares (*dakshīṇa-Varāṇasi*).⁵ Some time after the destruction by the Muhummadans of Dōrasamudra or Halebid, the celebrated Hoysala capital situated about 10 miles to the east of Bēlūr, the latter continued as the capital of the Bēlūr kingdom which was conferred

¹ *Epigraphia Carnatica*, IV, Nāgamangala 32; and *Ibid.*, VI, Chikmagalūr 160.

² *Ibid.*, V, Bēlūr 58 and 71.

³ *Ibid.*, Hāssan 116.

⁴ Mēlkoṭe in the Seringapatam Taluk is also known as *bhālōka-Vaikuṅṭha*, Vaikuṅṭha being the abode of Vishṇu.

⁵ *Ep. Car.*, V, Bēlūr 4.

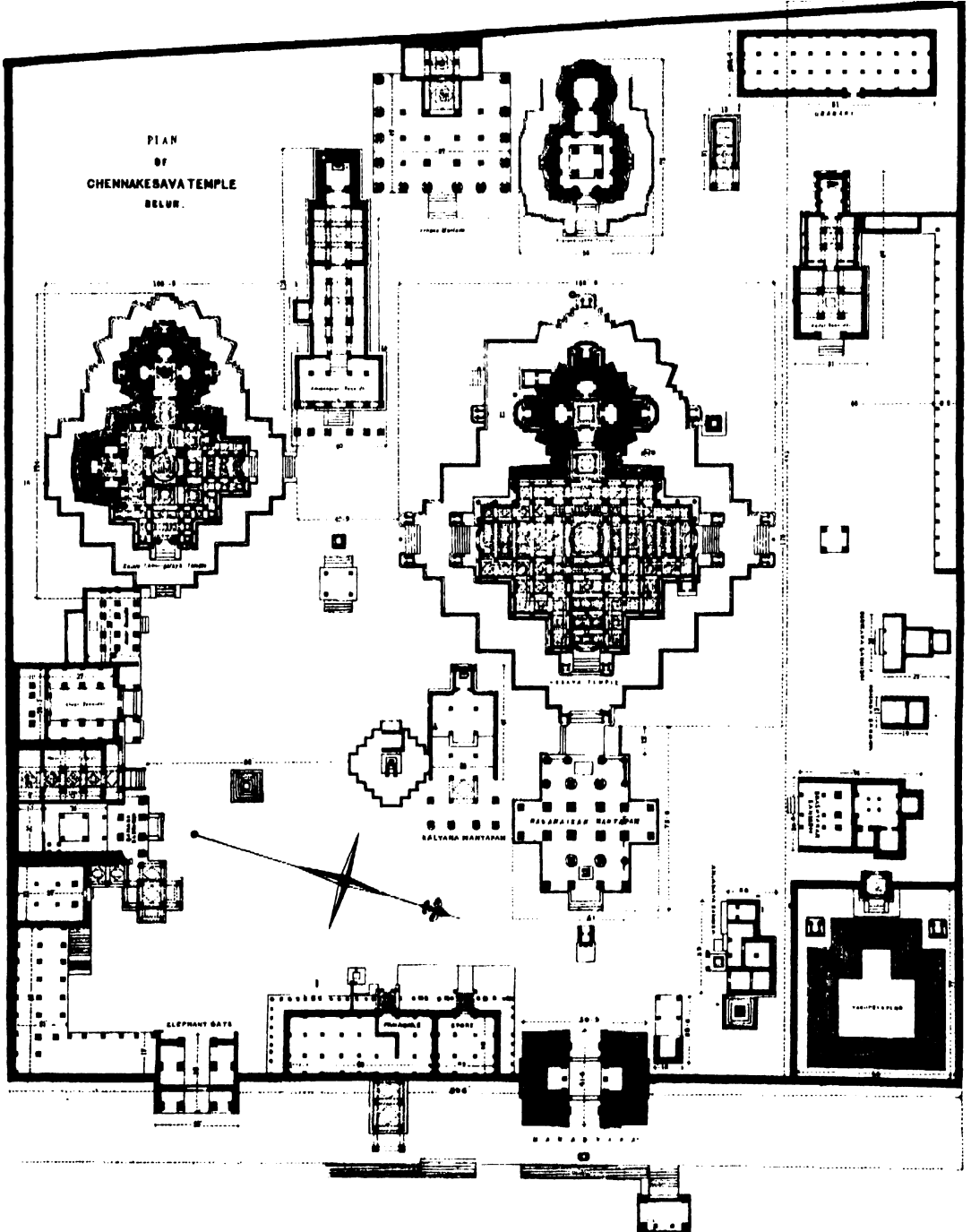
by the Vijayanagar king Kṛishṇa-Dēva-Rāya (1509-1529) on Era-Kṛishṇappa-Nāyaka, the bearer of his *hadapa* or betel-bag, whose successors ruled over the principality for nearly two centuries. In 1645 the Bēlūr kingdom was overrun by the Ikkēri chief Śivappa-Nāyaka and bestowed by him on Śrī-Ranga-Rāya, the fugitive king of Vijayanagar who had fled to him for refuge. But in accordance with a treaty concluded between Mysore and Ikkēri in 1694 a portion of the principality was ceded to the Bēlūr chiefs and the rest annexed to Mysore.

The Kēśava temple at Bēlūr is one of the most exquisite specimens of the Hoysaḷa style of architecture. From the fine inscription¹ on the east wall to the left of the north entrance of the central hall (Plate XLIV) we learn that the Hoysaḷa king Viṣṇuvardhana caused the temple to be erected and set up the god Vijaya-Nārāyaṇa in it in A.D. 1117. There is also a copper plate inscription² in the temple which is similar in contents to the stone inscription mentioned above and gives the same date. Recently an inscription in the form of an *anushtubh* verse was discovered on the pedestal of the god, which states that king Viṣṇu caused to be made the image of Vijaya-Nārāyaṇa. It will thus be seen that the god is named Vijaya-Nārāyaṇa in the old inscriptions, though popularly known as Kēśava. According to tradition this temple was erected by Viṣṇuvardhana to commemorate his conversion by the celebrated Vaishṇava apostle Rāmānujāchārya from the Jaina to the Vaishṇava faith. It is also stated that Rāmānujāchārya deputed his sister's son and disciple Mudaliyaṇḍān to assist at the consecration ceremony. Tradition also attributes to Viṣṇuvardhana the consecration on one and the same occasion of five images of Nārāyaṇa (*pañcha-Nārāyaṇa-pratishṭhe*) at different places, namely, Bēlūr, Talkāḍ, Mēlkōṭe, Toṇṇūr and Gadag, though according to one account Guṇḍlupēṭ comes in for the honor instead of Gadag. As we saw above, there is epigraphical confirmation of the tradition with regard to Bēlūr. A few years ago, during the excavations that were conducted around the Kīrti-Nārāyaṇa temple at Talkāḍ, a Tamil inscription was disclosed on the base-ment of the temple recording that Viṣṇuvardhana, having rooted out Adiyamān, the Chōla viceroy, took possession of Talkāḍ and set up the god

¹ *Ep. Car.*, V, Bēlūr 58.

² Bēlūr 71.

PLAN
OF
CHENNAKESAVA TEMPLE
BELUR.



Scale 1" = 100 Feet.

Kirti-Nārāyaṇa in it in A.D. 1117.¹ So, the tradition with regard to Talkād is also borne out by epigraphical evidence. We have to await further research with regard to the remaining places, each of which has an old temple dedicated to Nārāyaṇa.

The Kēśava temple is situated in a court measuring 443' 6" by 396' and enclosed by a high wall, surrounded by several temples, minor shrines, *mantapas* or halls, and subsidiary buildings (Plate II). Plate I gives a view from the south of some of the buildings in the enclosure. The temple faces east and has two *mahādvaras* or outer gates in the eastern front, of which the one to the north is surmounted by a lofty *gōpura* or tower. The other gate, which is practically closed, is known as Āne-bāgilu or the Elephant's Gate. The Kēśava temple measures 178' by 156' and stands on a terrace, about 3 feet high, which closely follows the contour of the structure. Plate III gives the south view of the temple and Plate IV the north view. The building consists of a *garbha-griha* or adytum, a *sukhanasi* or vestibule, and a *navaranga* or central hall which has three entrances on the east (Plate V), south, and north (Plate VI). The south entrance is known as "the Friday entrance" (*Śukravāra-bāgilu*) and the north, as "the Heavenly entrance" (*Svargada-bāgilu*). On the jambs of the east doorway (Plate VII) are sculptured Manmatha and his wife Rati; on those of the south, Hanumān and Garuḍa; and on those of the north, female chauri-bearers. The pediments have a projecting panel with a figure of Garuḍa, above which, flanked by *makaras*, we have on the east Narasimha killing the demon Hiranyakaśipu, on the south Varāha killing the demon Hiranyāksha, and on the north Kēśava. The north and south pediments are carved also on the back.

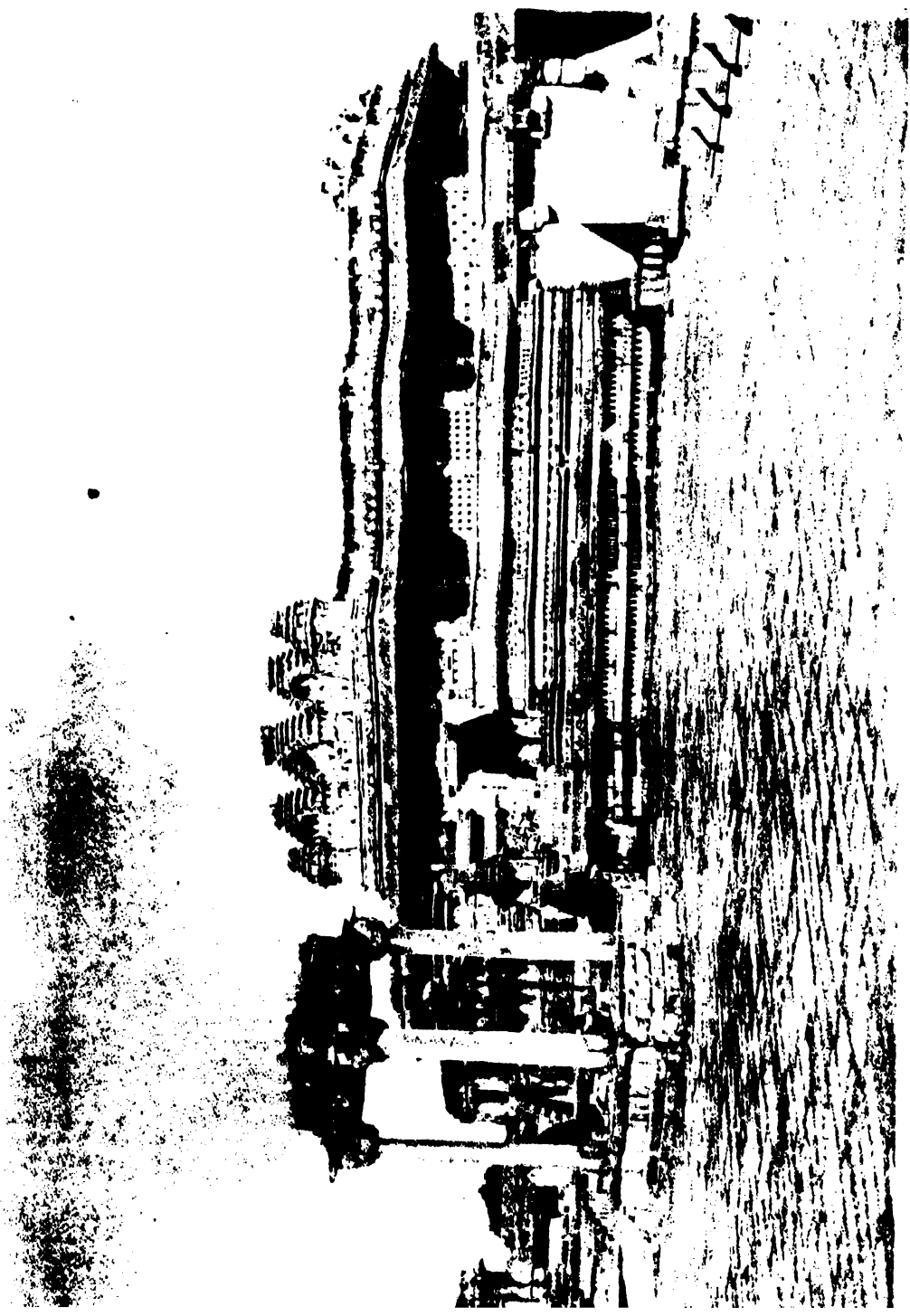
Beginning at the sides of the east doorway and extending beyond the north and south doorways up to the outer wall of the *sukhanasi*, runs a *jagati* or railed parapet, on which are sculptured in succession from the bottom the following horizontal friezes: (1) elephants, (2) cornice with bead work surmounted by *simha-lalatas* or lions' 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

¹ *Mysore Archaeological Report* for 1912, paras 22 and 83.

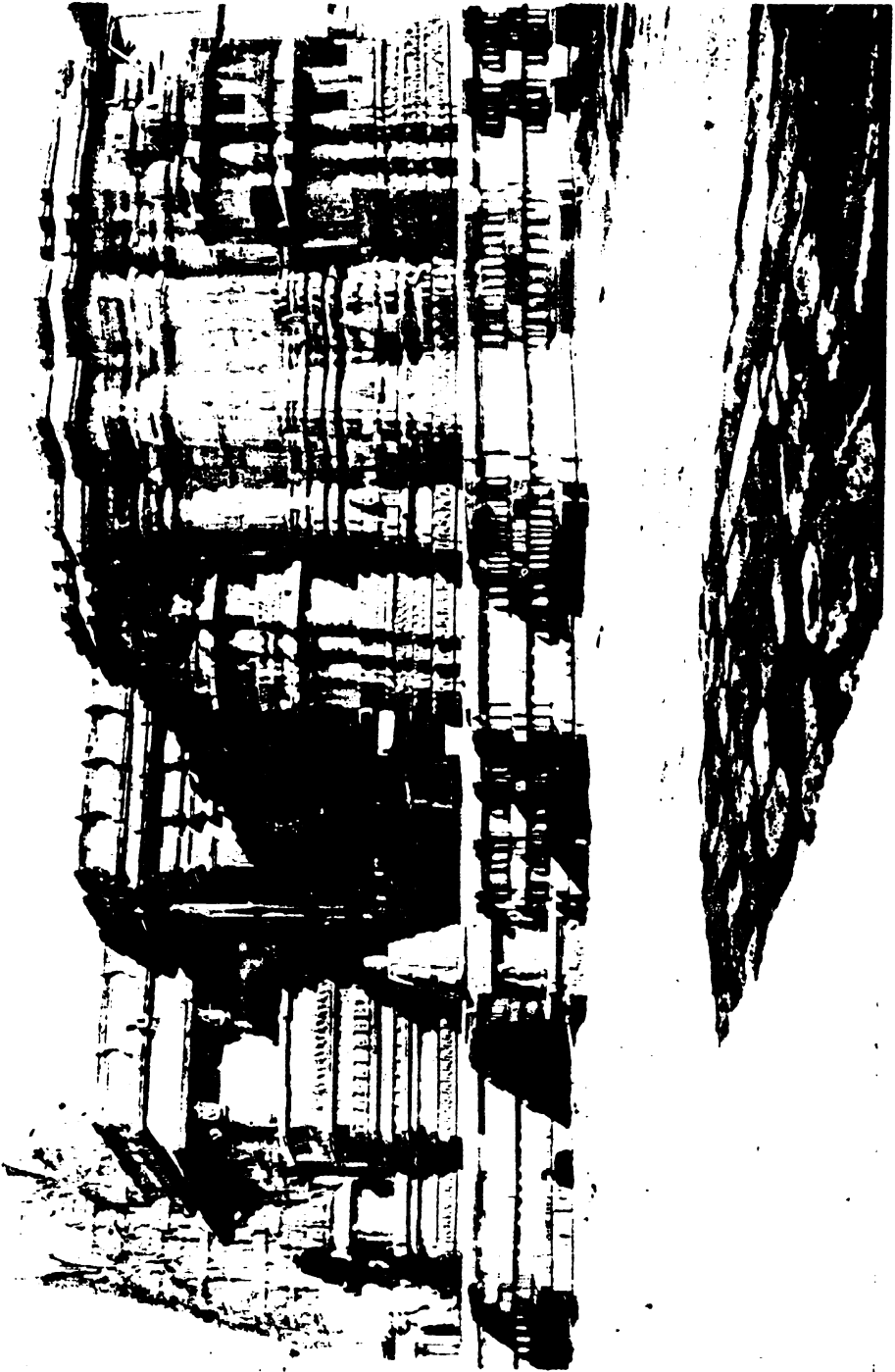
creeper running along the edge of the upper slope adorned with miniature turrets, lions and beautifully carved tiny figures; and (8) a rail containing figures, sometimes indecent, in panels between double columns surmounted by an ornamental band. It is not known why the moulding above the elephant frieze is left blank all round the temple. Plate VIII shows all the friezes and Plate IX exhibits the railed parapet on an enlarged scale from the second frieze upwards. The rail to the right of the east entrance illustrates briefly the story of the *Mahābhārata* up to the *Śalya-parva*: *Bhīma* is represented as worshipping *Gaṇapati*, and *Duryōdhana* as falling unwittingly at the feet of *Kṛishṇa*, his throne tumbling down by *Kṛishṇa* pressing his foot against the earth (Plate IX). Further on the frieze on the creeper (7) shows briefly scenes from the *Rāmāyaṇa*. The same frieze exhibits here and there exquisitely carved tiny seated figures playing on musical instruments. Above the rail come pierced stone windows or perforated screens surmounted by the eaves. These 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. They form a charming feature of this beautiful temple. Ten of them are sculptured with Purāṇic scenes, and the rest decorated with geometrical designs (Plates X, XI and XII). Of the sculptured ones, five of which are to the right and five to the left of the east doorway, some details are given below:—

First screen to the right of the east doorway.—The sculptures on this are said to represent the *darbār* of king *Vishṇuwardhana*, who built the temple in 1117 (Plate XIII). The top panel has the god *Kéśava* in the centre flanked by chauri-bearers as well as *Hanumān* and *Garuḍa*. 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* or religious teachers, 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 rearing lions with riders as also seated lions.

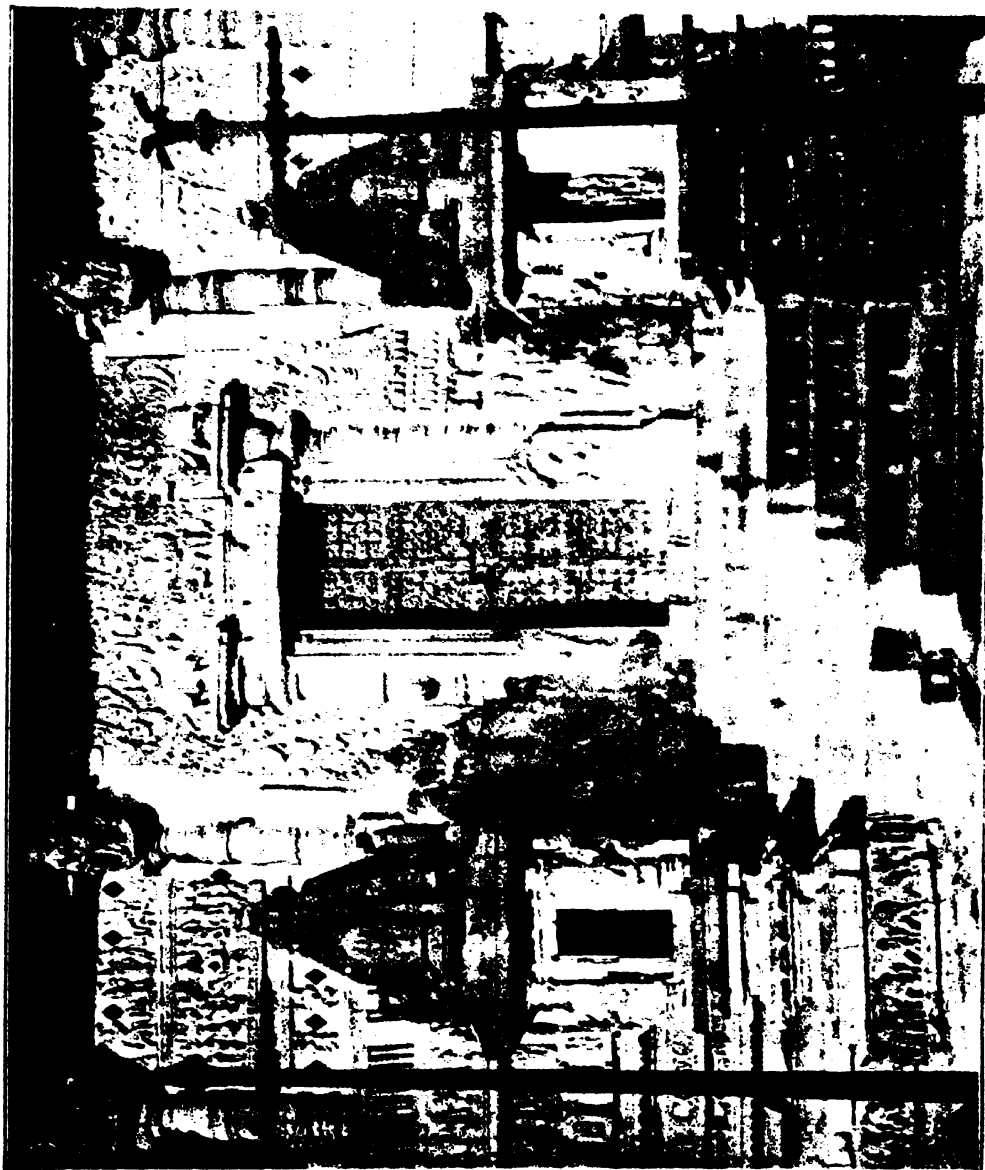
Third screen.—We have on this the representation of the story of *Bali*, the demon king, making a gift to *Vāmana*, the Dwarf incarnation of



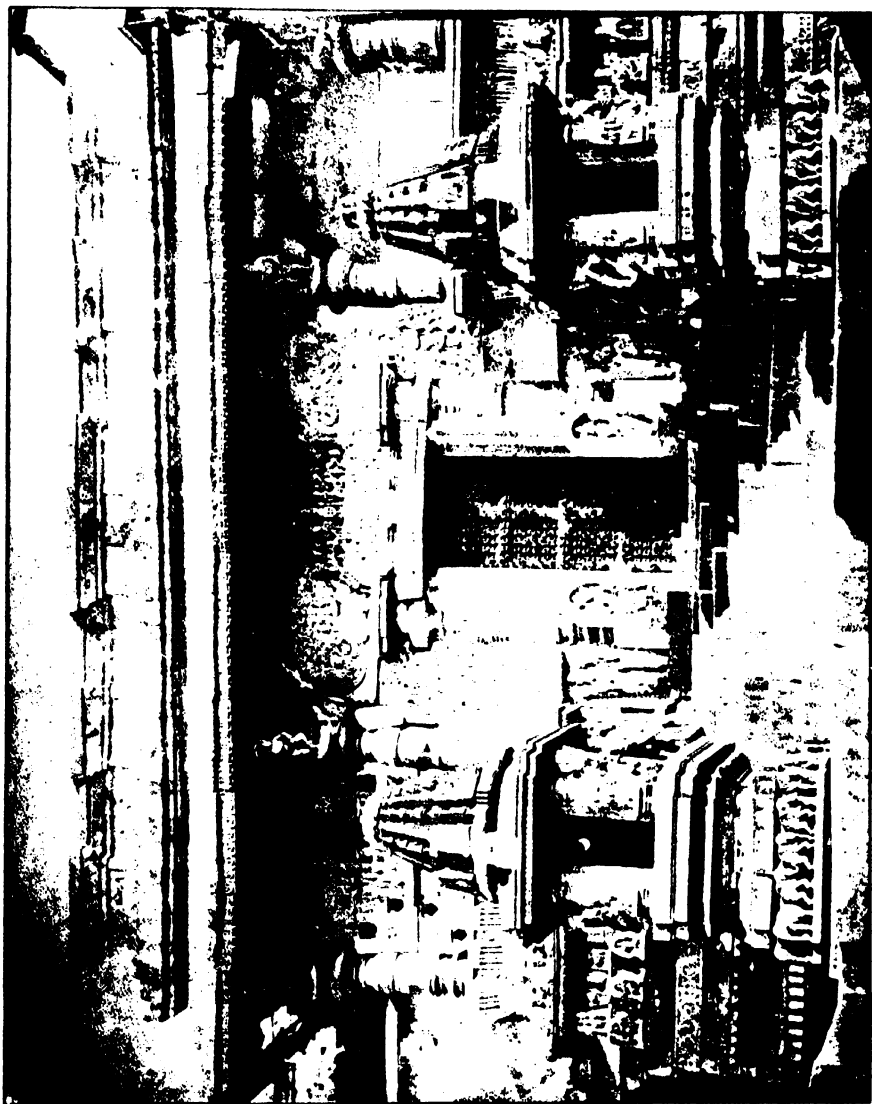
SOUTH VIEW OF KESAVA TEMPLE



NORTH VIEW OF KESAVA TEMPLE



EAST ENTRANCE



NORTH ENTRANCE

Vishṇu. The top panel shows Lakshminārāyaṇa flanked by Hanumān and Garuḍa. In the middle panel we see Trivikrama in the centre with his uplifted foot which is washed by Brahmā. To his right stands Bali with folded hands, and to his left two figures of Garuḍa, one with folded hands and the other dragging Śukrāchārya, the minister and preceptor of Bali. The lower panel represents Bali's *darbār*, his making the gift, etc.

Eighth screen.—In the top panel we have Lakshminārāyaṇa, with attendants as in the first screen. The middle panel shows Kṛishṇa as Kāliyānardana or the punisher of the serpent Kāliya with two figures with folded hands at the sides, while the lower one represents a music party.

Ninth screen.—The first panel has Vishṇu flanked as usual by Hanumān and Garuḍa. The second shows Śiva seated on Nandi, flanked by Gaṇapati and Subrahmaṇya and further on by warriors holding flags, swords and shields. The third has the *dikpalakas* or regents of the directions Indra to Kubēra seated on their vehicles, while the fourth represents a battle scene.

Tenth screen.—Here we have the representation of the story of Prahlāda (Plate XIV). The centre of the upper panel is occupied by a figure of Lakshminārāyaṇa flanked by Garuḍa and another figure which is not Hanumān. The middle panel has a figure of Narasimha killing Hiranya-kaśipu, with Garuḍa 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 *namam* on their foreheads. This is of some interest as proving the antiquity of this Śrivaishṇava mark, as we shall see further on that the perforated screens of this temple were caused to be made by Ballāḷa II (1173—1220), the grandson of Vishṇuvarhdhana.

First screen to the left of the east doorway.—This is mostly similar to the first screen to the right (Plate XV). It is said to represent the *darbār* of king Nārasimha I, the son of Vishṇuvarhdhana. The top panel shows Yōga-Narasimha flanked by chauri-bearers as well as Hanumān and Garuḍa. 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 first screen to the right.

Fourth screen.—The first panel has a seated figure of Vishṇu, while the second illustrates the story of the churning of the milk ocean.

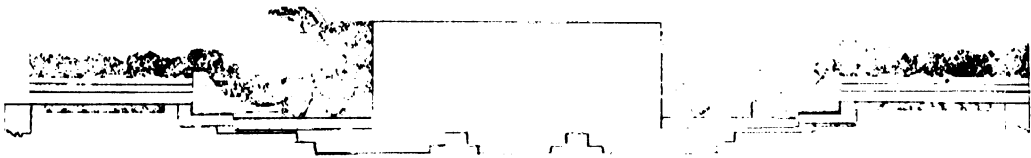
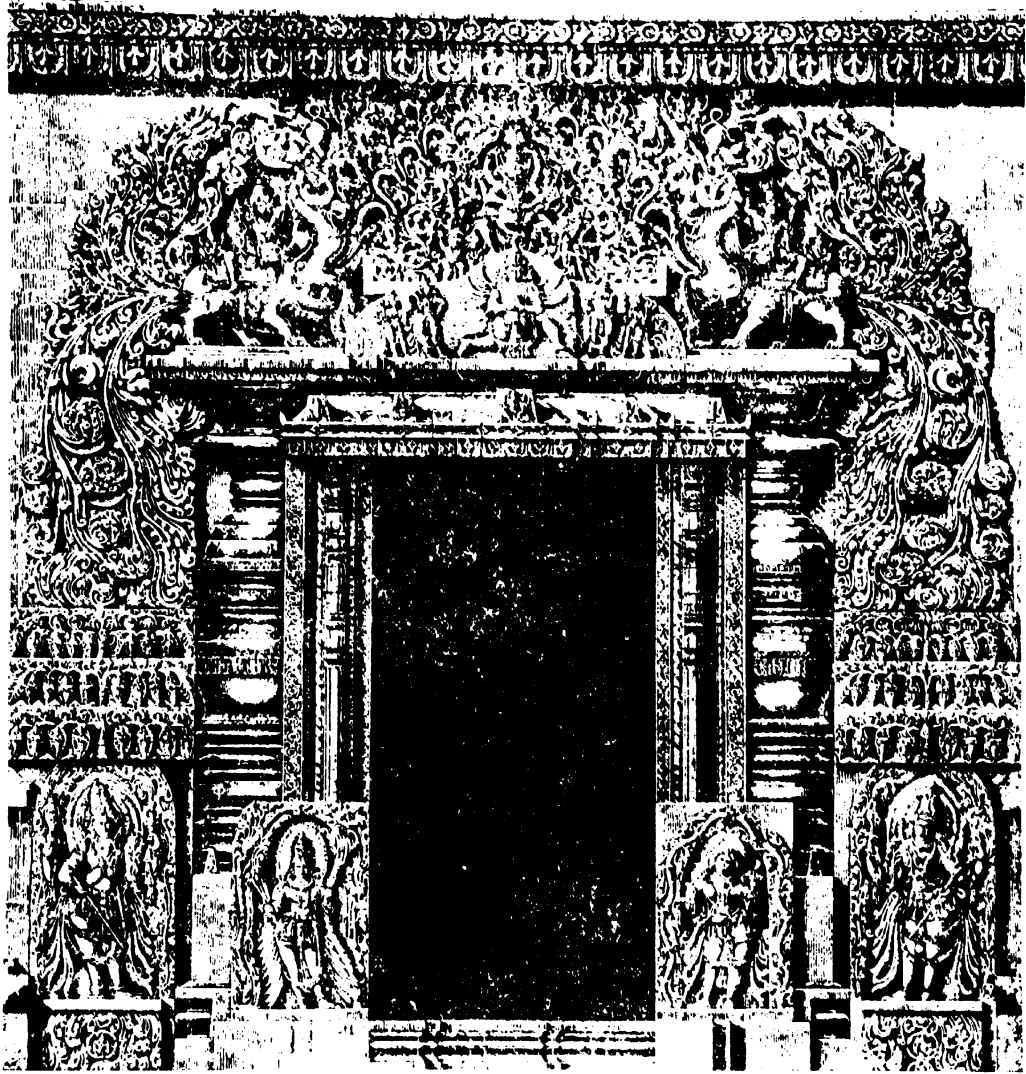
Seventh screen.—The upper panel has Vishṇu flanked as usual by Hanumān and Garuḍa. The second depicts the killing of Kamsa by Kṛishṇa, while the third delineates his killing the elephant Kuvalayāpīḍa and his contest with the wrestler Chāṇūra. The fourth shows him as playing on the flute, the notes of which are intently listened to not only by the cows but also by the wild beasts.

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

Tenth screen.—The top panel has Lakshminārāyaṇa flanked by chauri-bearers. In the second we see Hanumān and Garuḍa 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 Vishṇu seated above. The combatants seem to have exchanged their head-dresses during the fight: we see Hanumān wearing the crown of Garuḍa.

The pillars at the sides of every screen have on their capitals figures standing out supporting the eaves. These bracket figures, which are mostly female, are wonderful works of art. They are called *madanakai* figures in Kannāḍa. Two of them represent Durgā and three are huntresses, one bearing a bow and the others shooting birds with arrows. 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. Once there were forty of them around the temple, and it is fortunate that only two are now missing. Four of these can be seen on Plate V, four on Plate VI, and two each on Plates XII, XIII and XV. Out of these ten figures, six are shown separately on Plate XVI. Of the 38 figures now standing around the temple, it is interesting to note that 18 are signed images, *i.e.*, they bear inscriptions on their pedestals giving the names of the artists who executed them. The majority of the *madanakai* figures are also represented in miniature in the sixth frieze of the railed parapet.

Beyond the *jagati* or railed parapet we have on the walls around the temple 80 large images, of which only 19 are female. The images are not in a continuous row as in other temples of this style, *e.g.*, the Kēśava temple at Sōmanāthapūr, but stand apart from one another with some interval

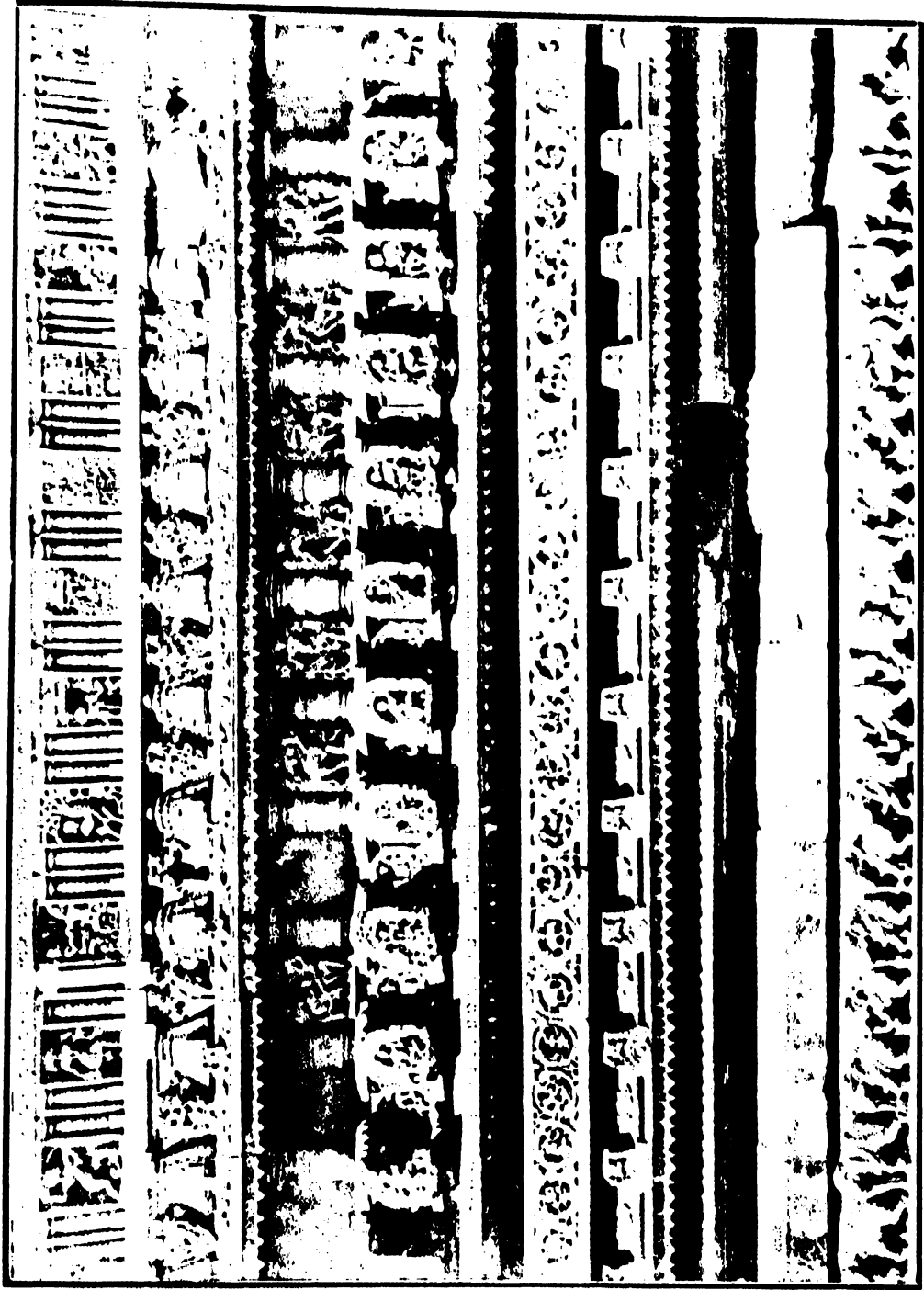


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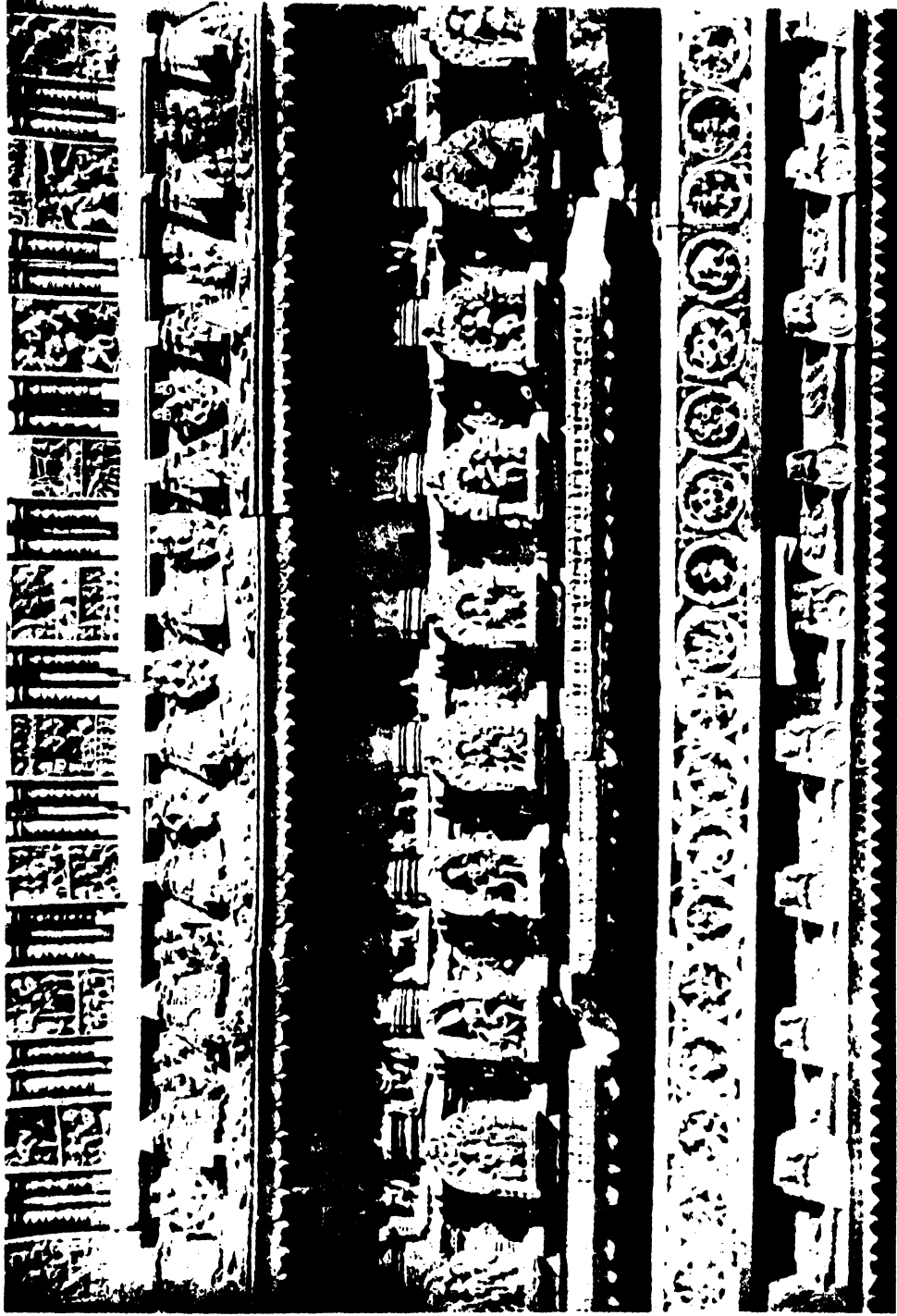
between them. The figures representing gods and goddesses may be analysed thus:—Vishṇu 32, the same as Lakshminārāyaṇa 2, as Vāmana 1, as Narasimha 2, as Varāha 2, as Ranganātha 1, and as Balarāma 1; Siva and Pārvati, standing, 1; Śiva as the destroyer of Andhakāsura and Gajāsura 3; Harihara 2; Sūrya 4; Pārvati including Durgā and Mahishāsuramardini 5; Bhairava 2; Manmatha and Rati 1; also one each of Gaṇeśa, Brahma, Sarasvati, Garuḍa and Chandra. There are also figures of Rāvaṇa, Daksha, Arjuna, Bali and Śukrāchārya. Two of the large images on the walls, Narasimha in the south-west and Ranganātha in the north-east, are enshrined in ugly structures which mar the beauty of the temple. But from the inscriptions Bēlūr 25 and 30 we learn that these structures were put up in about 1173 and 1588 respectively. There are also figures of gods and goddesses in the third, fifth and sixth friezes of the railed parapet. Four of the large images on the west wall, two representing Vishṇu, one Sarasvati and one Manmatha with Rati, are shown on Plate XVII.

Attached to the outer walls of the *garbha-griha* in the three directions are three elegantly executed car-like niches in two storeys enshrining Vishṇu figures. Each storey is adorned with a railed parapet. On the niches are sculptured from the bottom upwards these friezes—(1) elephants, (2) lions, (3) horsemen, (4) turretted pilasters, and (5) a rail with figures, mostly female, between double columns. Plate XVIII shows the north niche. The outer walls of both the storeys have figures on them. The south niche has on the left outer wall Vishṇu below and Sarasvati above; and on the right wall Vishṇu below and a sixteen-armed Nārāyaṇa seated on a lotus above, a four-armed Garuḍa supporting the lotus with two hands, the other two being folded. The west niche shows on the left wall Vishṇu below and Bhima 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 Garuḍa to the right, below, and Sarasvati and another female figure above. The Vishṇu figure inside is a signed image. The left wall of the north niche shows below a female figure with two children at the sides said to represent Kṛishṇa and Balarāma. The child to the right holds a young lion with a rope. May it represent Bharata, Śakuntalā's son? The upper portion has a female figure. The right wall of the same niche has a female figure below and Durgā above.

A few interesting sculptures in the temple may be noticed here:—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 sixteen hands killing Hiranyakaśipu, with Kayadhu, the mother of Prahlāda, and Garuda at the sides. 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 *madanakai* 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 squirts 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 frieze are seen—to the right of the north doorway a king and his queen seated witnessing a wrestling match; also six *Pandarams* or Śaiva devotees with their heads covered; to the left of the same doorway a man with a long coat, hood and *kammarband* or belt in the act of cutting off his head before a seated goddess (perhaps Durga) who stops him; and to the right of the north-east ugly structure enshrining Ranganātha a chain of destruction—a double-headed eagle or *gandabheruṇḍa* attacking a *śarabha*, 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 sixth frieze, to the left of the north doorway is observed a female figure stripping itself on finding a lizard in the cloth, the lizard being shown to the left. Similarly, one of the *madanakai* figures, the second figure to the right of the north doorway (Plate VI), 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 the sixth frieze and believe that pouring oil over it wards off the evil effects of a lizard falling on the body. It may be remarked in passing that about sixty-eight figures in this frieze are missing. In the fifth frieze, to the left of the south doorway is seen a female figure drawing a picture on a board; also a figure of the nude Mohini along with that of Dakṣiṇāmūrti dressed in a check long coat with *kammarband*.



RAILED PARAPET ON THE SOUTH WALL



RAILED PARAPET ON THE SOUTH WALL, ENLARGED, OMITTING BOTTOM FRIEZE

In the third frieze 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.

At the sides in front of all the three entrances there are two fine pavilions with two more opposite to them at some distance on a lower level, the upper ones containing as a rule figures of Vishṇu and the lower ones those of Bhairava, Mahishāsramardini and so forth. These pavilions have a frieze of elephants on the base. Plate XIX gives the front view of the upper pavilion to the left of the east entrance and Plate XX a side view of that to the right. There are likewise three more pavilions on a lower level opposite to the three car-like niches around the *garbha-griha*. These have three friezes—elephants, lions and horsemen—on the base. All the nine lower pavilions have figures inside, though in some cases the original figures have been replaced by modern ones. The left lower pavilion at the east entrance has Bhairava and the right, Durgā; the left pavilion at the south entrance has Tāṇḍavēśvara, which is not the original figure, and the right, Brahmāni with three faces and the swan emblem; and the left pavilion at the north entrance has Vishṇu, not the original figure, and the right, Mahishāsramardini. The one opposite to the south car-like niche has Durgā, that opposite to the west niche Vaishṇavi, and that opposite to the north niche Gaṇapati, not the original figure. Each doorway has at the sides the Hoysala crest, *i.e.*, a figure of Saḷa, the progenitor of the Hoysala family, stabbing a tiger. Plate XX shows one of these figures.

The *navaranga* or central hall appears to have been originally left open as in the Kirti-Nārāyaṇa temple at Talkāḍ¹ without door-frames and screens. In the latter temple the walls subsequently raised conceal the inscriptions on the sides of several of the pillars. The door-frames of the *navaranga* of the Bēlūr temple are surely of a subsequent period as evidenced by the mutilation of the side pillars and the concealment of the inscriptions on them by the figures on the jambs. This fact is borne out by the inscription Bēlūr 72 which tells us that the door-frames, doors and perforated screens were caused to be made by Ballāḷa II (1173-1220), the grandson of Vishṇu-wardhana. The *mukha-manṭapa* or hall in front of the Kēśava temple, known as the *bali-manṭapa*, is a later structure. It is also called Nāgināyaka's

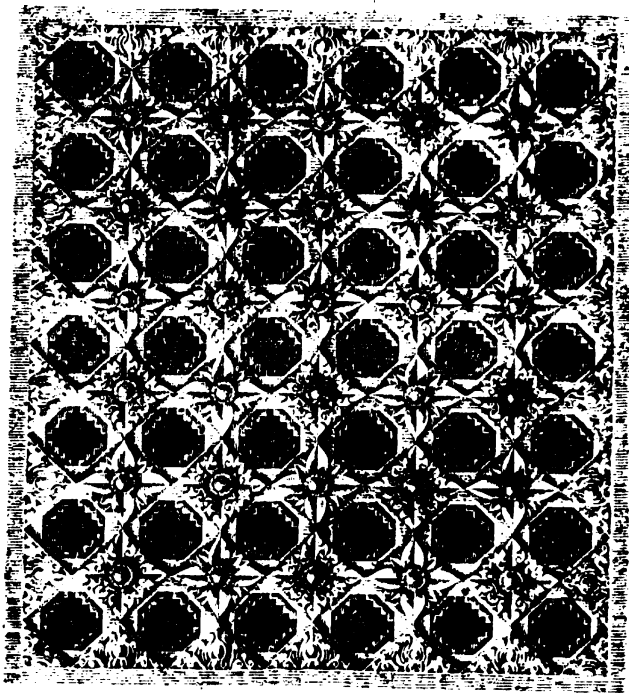
¹ Mysore Archaeological Report for 1912, para 21.

maṅṭapa owing to a chief of that name having built it. It was in existence before 1557, since Bēlūr 28 records a grant in that year for taking the god to the *maṅṭapa*.

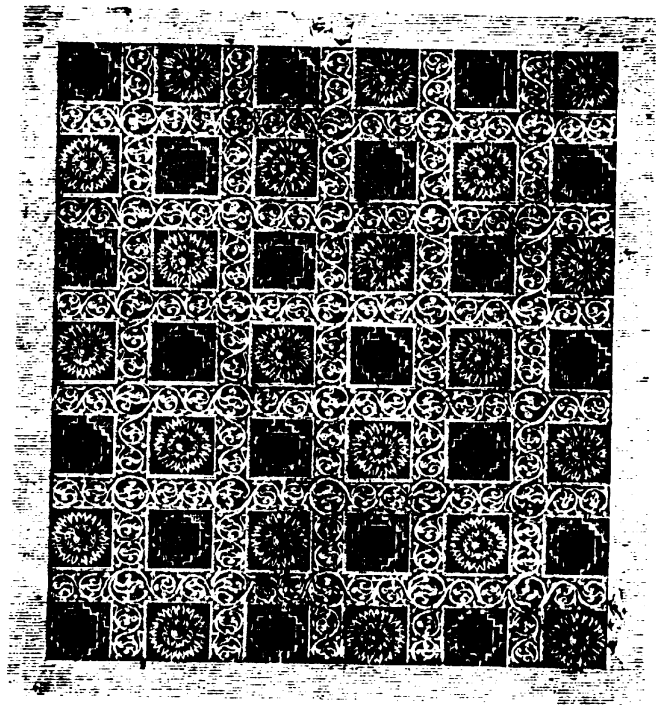
The work inside the Kēśava temple is even finer in some respects than that outside. The image of Kēśava, or Vijaya-Nārāyaṇa as it is named in the inscriptions, is a very handsome figure, about 6 feet high with *prabha* or halo, standing on a pedestal, about 3 feet high, flanked by consorts. It has four hands, the upper two holding a discus and a conch and the lower two, a lotus and a mace. The *prabha* has the ten *avatāras* or incarnations of Viṣṇu sculptured on it. The *sukhanāsi* doorway, flanked by *dvarapalakas* or doorkeepers, is elegantly executed (Plate XXI). Its pediment, with a figure of Lakṣmīnārāyaṇa in the centre, shows excellent filigree work. The *makaras* at the sides bear Varuṇa and his consort on the back. The four pillars in the *sukhanāsi* are later additions. According to Bēlūr 52 they were set up in 1381 to support the dilapidated roof by order of the Vijayanagar king Harihara II by his minister Kampanṇa. The beam in front of the *sukhanāsi* doorway has sculptured on it the twenty-four *mūrtis* or forms of Viṣṇu. The *navaranga* has raised verandas on both sides of the three entrances. The pillars, which are artistically executed, are of three different sizes, 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. Plate XXII gives the view of a portion of the *navaranga* with its pillars. Two pillars on the verandas at the sides of the east entrance are shown on Plate XXIII. Two other pillars in the *navaranga* deserve special notice. The well-known Narasimha pillar (Plate XXIV), which apparently used formerly to revolve, is carved with minute figures all round from the top to the bottom. One of the figures, a tiny bull, is known as *kaḍale-basava*, because it is of the size of a seed of the Bengal gram (*kaḍale*). A small space on the south face of the pillar is said to have been left blank by the artist who prepared the pillar as a challenge to any artist who can appropriately fill it up. The other pillar, standing to the right of the *sukhanāsi* doorway, shows marvellous filigree work (Plate XXV). It is carved with a female figure in front and has eight vertical bands with fine scroll work the convolutions of which show delicately executed figures representing the Hindu triad of gods, the ten incarnations of Viṣṇu, the

SCREEN. GEOMETRICAL DESIGN.

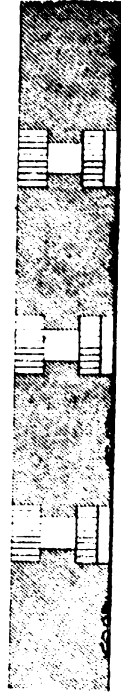
Pl X



Plan at A B



Plan at C D

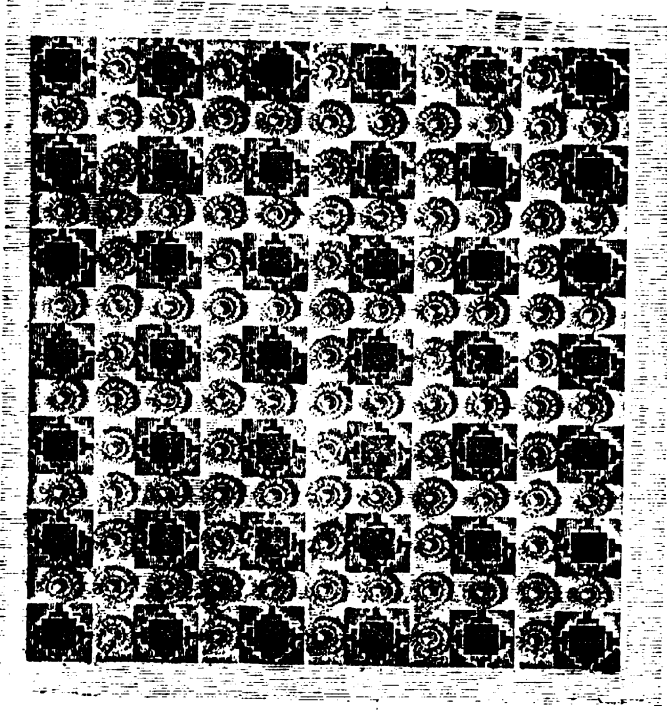
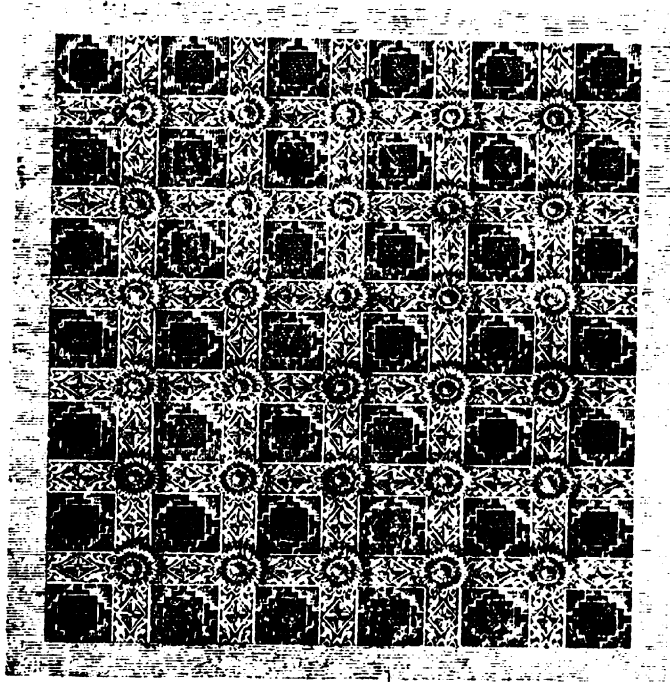


Scale 1" = 6 Feet.



SCREEN GEOMETRICAL DESIGN.

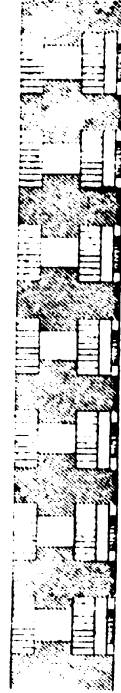
Pl. XI.



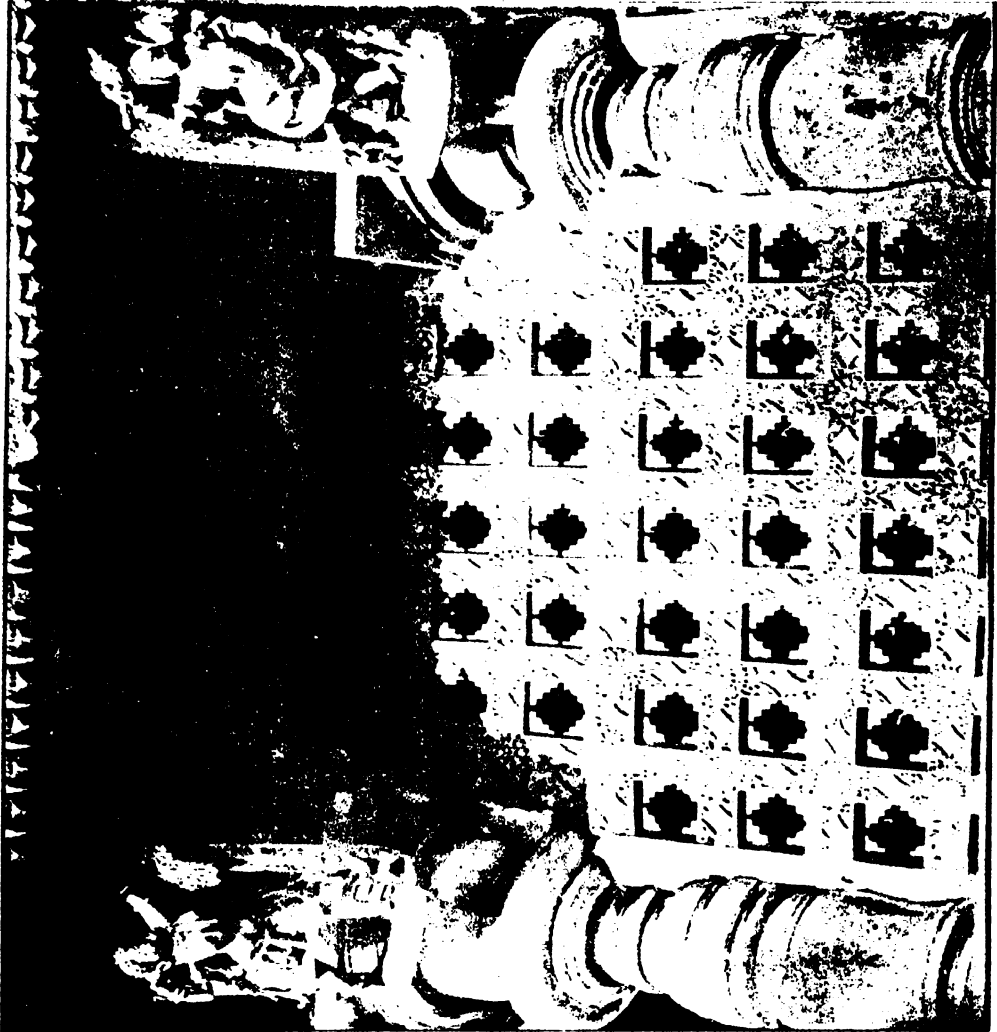
Plan at E F



Plan at G H



Scale 1/4" = 1 Foot.



SCREEN, GEOMETRICA ES.

ashṭa-dikpalakas or regents of the eight directions and so forth. There are also lions represented with the faces of other animals. This is perhaps the most beautiful pillar in the temple.

The four central pillars support a large domed ceiling, about 10 feet in diameter and 6 feet deep, which is a grand piece of artistic workmanship remarkable for richness of ornamentation and elaboration of details. Plate XXVI shows a portion of it.¹ The lotus bud depending from the top has Brahma, Vishṇu and Śiva sculptured on it and the bottom frieze illustrates scenes from the Rāmāyaṇa. There are four exquisitely carved female *madanakai* figures standing on the capitals of the four central pillars. Of these, three are signed images. The one on the south-east pillar (Plate XXVII) has a parrot seated on the hand. The bracelet on the hand of this figure can be moved up and down. From the inscription on the pedestal of the image on the south-west pillar (Plate XXVIII) we learn that it represents dancing Sarasvati. The head ornament of this figure can be moved. The figure on the north-east pillar (Plate XXIX) is shown as dressing the hair and the one on the north-west pillar (Plate XXX) as dancing. The remaining ceilings in the *navaranga* are mostly flat and oblong in shape. Those in front of the entrances have the *ashṭa-dikpalakas* sculptured on three separate panels. One of the ceilings at the east entrance has Narasimha killing Hiranyakaśipu in the centre (Plate XXXI), the one corresponding to it at the south, Varāha, and that at the north, Kēśava. It will be noticed that these figures are the same as those carved on the pediments of the respective doorways. The ceilings over the verandas show better work than those at the entrances. The west veranda at the south entrance has a frieze depicting scenes from the Rāmāyaṇa.

As stated before, eighteen of the bracket or *madanakai* figures around the temple, three *madanakai* figures in the *navaranga* and the Vishṇu figure in the west ear-like niche bear inscribed on their pedestals the names of the artists who prepared them. Such labels have also been noticed in the Kēśava temple at Sōmanāthapūr.² Among the names of the artists inscribed in the Kēśava

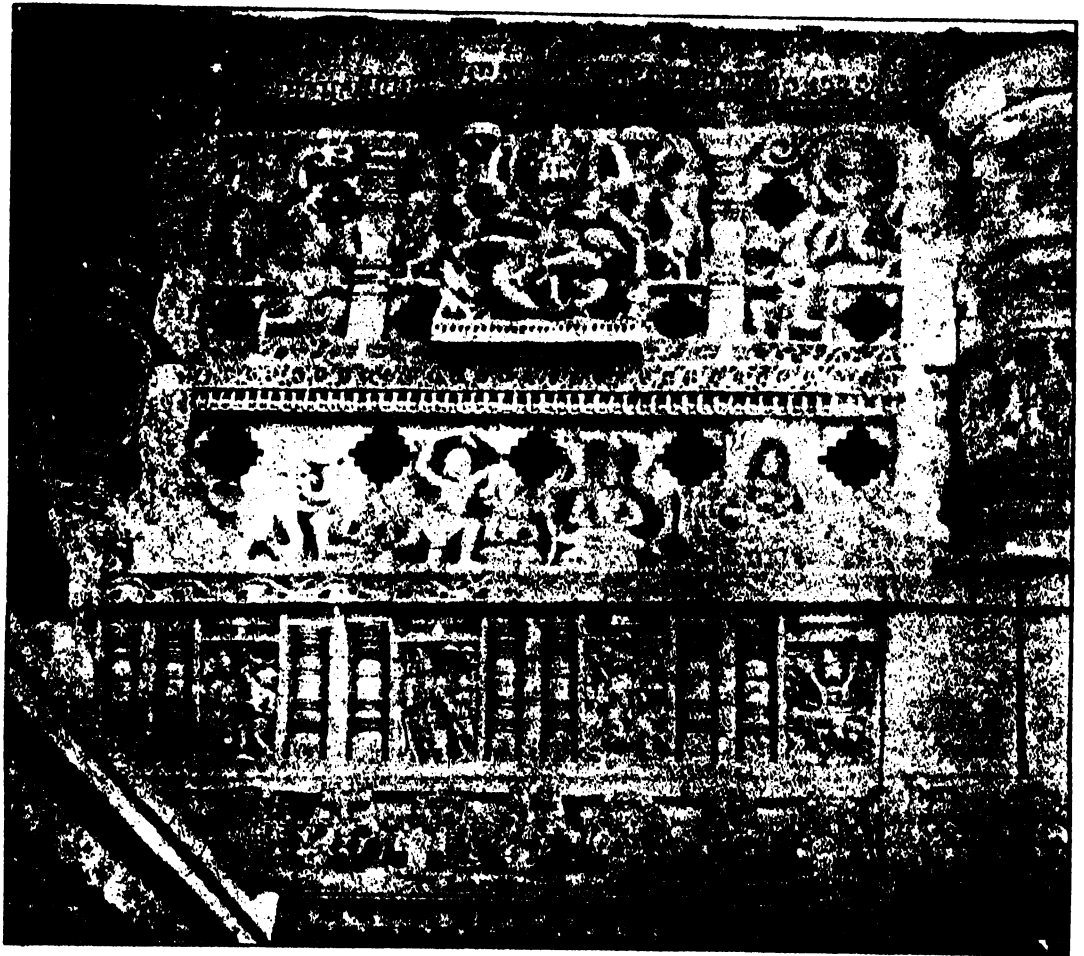
¹ There is a rafter put across the ceiling for swinging the *utsava-vigraha* or processional image of the temple on certain occasions. As this is not only an eye-sore but also a danger to the safety of the ceiling, it has to be removed and some other arrangement made to swing the god.

² *The Kēśava Temple at Sōmanāthapūr*, page 5.

temple at Bêlûr may be mentioned Dāsôja, his son Châvaṇa, Chikka Hampa, Malliyāṇa, Padari Mallôja, Kencha Malliyāṇa, Masada and Nāgôja. It is interesting to note that some of the labels give a few details about the sculptors, such as their native places, parentage, characteristic titles and so forth. Dāsôja and his son Châvaṇa belonged to Balligrāme, *i.e.*, Belgāmi in the Shikārpûr Taluk of the Shimoga District. The former had the title "smiter of the crowd of titled sculptors" (*biruda-rāvāri-gondaḷa-baḍiva*) and the latter the title "a Śiva to the Cupids titled sculptors" (*biruda rāvāri-Madana-Mahṛṣa*). Châvaṇa is also described as a bee at the lotus feet of the god Dharmēśvara of Balligrāme and is stated to have done his work at the instance of Kēśavadēva. A second title, "a *bhērūṇḍa* to the *śarabhas* rival sculptors" (*machharipa-rāvāri-śarabha-bhērūṇḍa*), is also applied to him. Of Chikka Hampa it is stated that he was Tribhuvanamalla-Dēva's artist, that he prepared some of the images in the *maṅṭapa* or hall of the god Vijaya-Nārāyaṇa built by Hoysala Biṭṭi-Dēva (or Vishṇuvardhana), that he was the son of Inēja and that he had the title "champion over rival sculptors" (*machcharipa-rāvārigaḷa gaṇḍa*). Malliyāṇa calls himself the artist of the mahā-maṅḍalēśvara Tribhuvanamalla capturer of Talakāḍu bhujabaḷa-Vira-Ganga-Hoysala-Dēva (Vishṇuvardhana), and bore the titles "a tiger among sculptors" (*rāvāri-puli*) and "a thunderbolt to the mountains rival titled sculptors" (*machcharipa-biruda-rāvāri-giri-vajradaṇḍa*). It is stated of Padari Mallôja that he was the son-in-law or sister's son (*aliya*) of Vadôja of Nâlvatubāḍa and had the title "a pair of large scissors to the necks of titled sculptors" (*biruda-rāvāri-gaḷa-gaṇḍagattari*). Nāgôja is described as the artist of the god Svayambhu-Trikūṭēśvara of Gadugu (Gadag), as the delighter of the hearts of the good and as a bee at the lotus feet of Sarasvati. He was the son of Kāṭôja and bore the title "? confounder of sculptors" (*rāvāri-jagadaḷa*). Masada was the son of Yallāṇa. Two more labels give some details without naming the artists. One of them styles the artist the Viśvakarma of the Kali age and applies to him the titles "a lion to the elephants titled sculptors" (*biruda-rāvāribha-kaṅṭhiraṇḍa*) and "smiter of the crowd of titled sculptors." He belonged to Lokkiguṇḍi. The other label describes the artist as a pupil (*maṇi*) of Tribhuvanamalladēva of the great *agrahara* (or rent-free village) Bêhûr in the Kuntaḷa country. Another label in which the name of the artist is effaced states that he was the son-in-law



SCULPTURED SCREEN, DARGAH OF VISHNUVARDHANA



SCULPTURED SCRIBEN, STORY OF FRAHLADA



SCULPTURED SCREEN, DARBAR OF NARASIMHA

or sister's son of Chalōja of Nālvatubāda and had the title "smiter of the crowd of titled sculptors." This was also the title of Dāsōja, and it is just possible that this and the other label noticed above giving the same title may refer to the same artist.

Four images bear the signature of Dāsōja, four of his son Chāvaṇa, three of Malliyaṇa, two of Chikka Hampa, and one each of Padari Mallōja, Kencha Malliyaṇa, Masada and Nāgōja. The two upper figures on Plate XVI, which are also seen on Plate XII, and the figures on Plates XXVIII and XXIX represent four such signed images: the first figure on Plate XVI, which represents a huntress, and the figure on Plate XXIX being the work of Dāsōja, and the second figure on Plate XVI with a monkey pulling at its cloth and the figure on Plate XXVIII, that of his son Chāvaṇa. The figure on Plate XXVII is also a signed image; but the label does not name the artist—it merely states that he was a pupil of Tribhuvanamalladēva of Bēhūr in the Kuntaḷa country. The period of all these sculptors is about 1117, the year in which the god was set up in the temple. There are likewise four more signed images in the buildings outside the Kēśava temple, the names of the sculptors being Bhaṇḍāri Madhuvāṇṇa, Madhuvāṇṇa, Bēchama and Gumma Bīraṇa. It is very probable that these artists belong to a later period. Two of these images, Ādhāraśakti and Vēṇugōpāla, executed by Bhaṇḍāri Madhuvāṇṇa and Madhuvāṇṇa respectively, are exhibited on Plate XXXII.

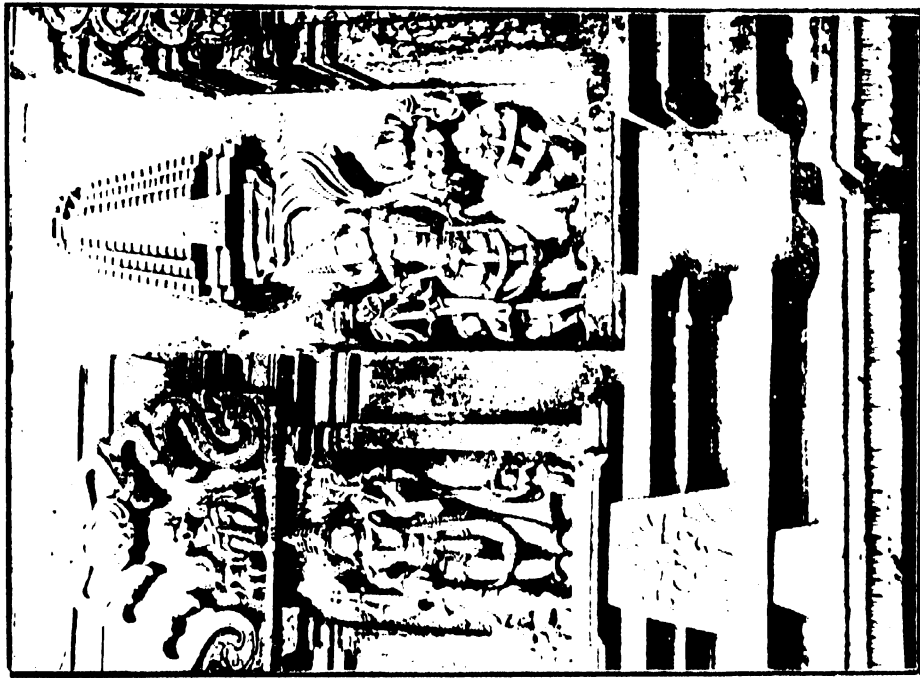
A few words may now be said about the other temples and buildings in the enclosure. The Kappe-Chennigarāya temple, situated to the south of the Kēśava temple, measures 124' by 105' and has two cells with entrances opposite to each (Plate II). The chief cell with the figure of Kappe-Chennigarāya has a *sukhanāsi* and faces east, while the other with a figure of Vēṇugōpāla faces north. Plate XXXIII gives the east view of the temple. The *sukhanāsi* doorway (Plate XXXIV) is well executed and its pediment, like that of the same doorway in the Kēśava temple, has a figure of Lakshminārāyaṇa flanked by *makaras*. Here, however, Varuṇa is represented as seated under a canopy leaning against the *makara* and not as riding it as there. The pediment of the doorway of the other cell has a figure of Narasimha killing Hiranyakaśipu flanked on either side by a *makara*, a Vishṇu figure and an elephant. The niches at the sides of the *sukhanāsi* doorway enshrine figures of Lakshminārāyaṇa, while those at the sides of the other cell have figures

of Sarasvatī and Gaṇapati. Opposite to the Sarasvatī niche is another with a figure of Mahishāsūramardīni (Plate XXXV). The ceilings are elegantly carved. Two of them are shown on Plates XXXVI and XXXVII. The four central pillars of the *navaranga* had once four *madanakai* figures each on their capitals, but now there are only three left. As in the Kēśava temple there are raised verandas on both sides of the entrances. The outer walls have no sculptures. There are three niches in the three directions around the *garbhagriha* of the chief cell. The god 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 a popular name of Chenna-Kēśava or the beautiful Kēśava. The following is the tradition referred to above;—

Kaidāḷa, a village in the Tunkūr Taluk, which formerly bore the name of Kṛīḍāpura and was the capital of a state, was the native place of the famous architect and sculptor Jakaṇāchāri. His career began while Nṛipa-Rāya was ruling in Kṛīḍāpura. He then left his native place and, entering the service of various courts, produced the works by which his fame is to this day upheld. After his departure, a son, Dankāṇāchāri, was born to him, who when grown up, set out in search of his father, neither having ever seen the other. At Bēlūr the young man found the Kēśava temple in course of erection and remarked that the image of Chennigarāya had a blemish. As this would be a bar to the image being made an object of worship, the sculptor, who was no other than Jakaṇāchāri himself, hastily vowed to cut off his right hand if any defect could be found in an image he had carved. To test the matter the figure was covered with sandal paste, which dried on every part except around the navel. In this on examination was found a cavity the son had detected, containing a frog and some sand and water. Mortified at the result, Jakaṇāchāri cut off his right hand, and enquiries as to who his critic was, led to the unexpected discovery of their mutual relationship. Subsequently Jakaṇāchāri was directed in a vision to dedicate a temple to the god Kēśava in Kṛīḍāpura, his native place. Thither he accordingly returned, and no sooner was the temple completed than his right hand was restored. In commemoration of this incident the place has ever since been called *Kaidāḷa*, the restored hand.

On a pillar of the *mahadvara* or outer gate of the Kēśava temple at Kaidāḷa is a figure, about 1½ feet high, standing with folded hands wearing





R LARGE IMAGES ON THE WEST WALL

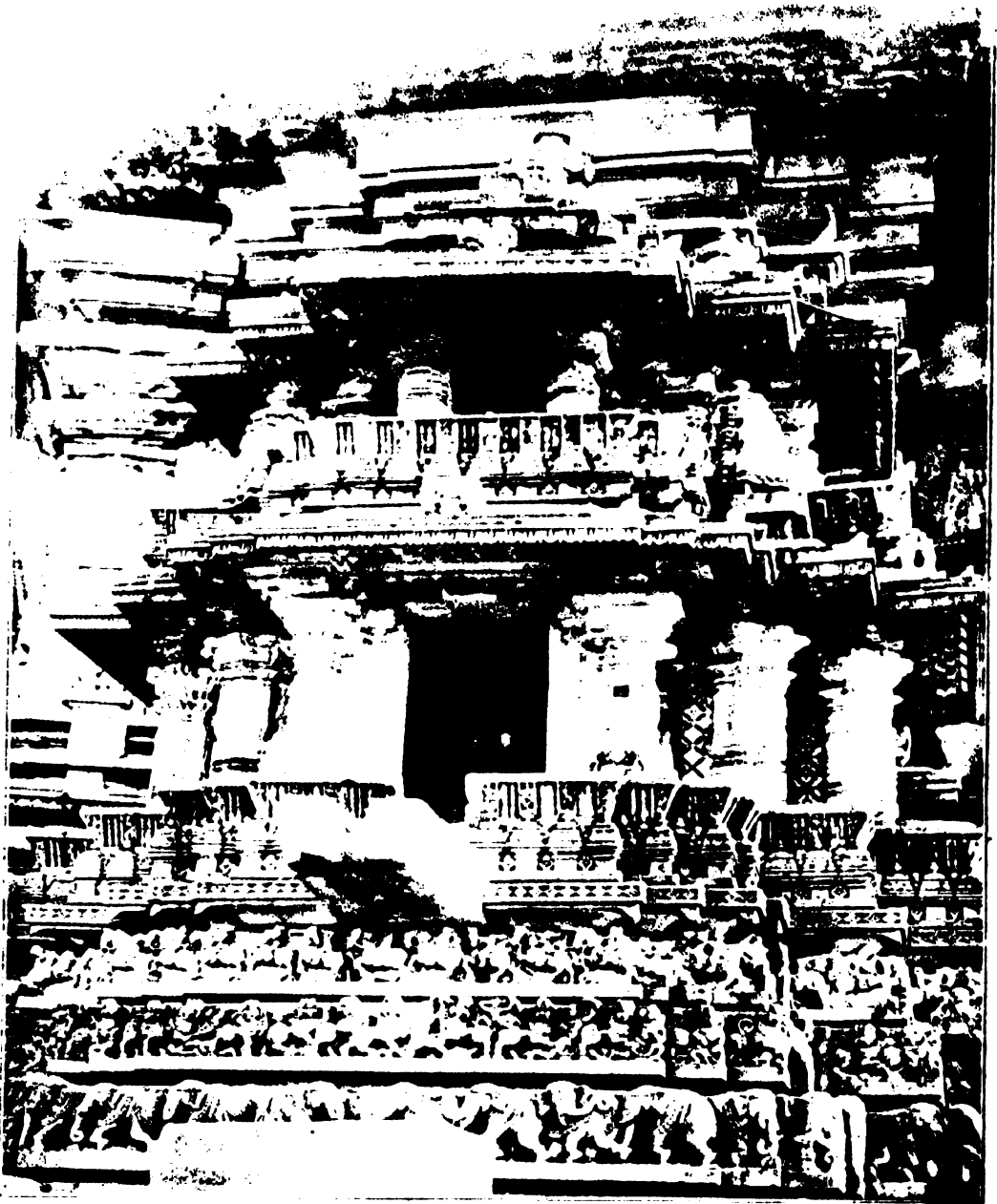
an *uttariyam* or upper cloth and armed with a dagger, which is said to represent Jakanāchāri who built the temple. But this tradition does not appear to be worthy of credence. The existence of a sculptor named Jakanāchāri, who is supposed to have built all the artistic structures of different periods in Mysore and elsewhere, is itself doubtful, seeing that no such name has been met with in any of the ornate buildings so far examined, though the names of numerous other sculptors have been noticed. Further, the expression Kaidāḷa does not by any means convey the sense "a restored hand" in Kannaḍa, though both the words *kai* and *taḷa* mean "a hand". Again, the name of the village being Kaidāḷa with a long *a*, the supposed meaning of Kaidāḷa, even if correct, cannot be attached to it. It is very likely that the figure on the pillar, referred to above, represents a chief who caused the temple or the *mahadvāra* to be erected.

An inscription newly discovered on the pedestal of the image of Kappe-Chennigarāya, which consists of an *anushtubh* verse, states that the image was set up by Śāntale, the senior queen of Vishṇuwardhana. The incomplete inscription Bēlūr 16 on the wall to the left of the north entrance of the Kappe-Chennigarāya temple, which is similar in contents, as far as it goes, to Bēlūr 58 and 71 recording the consecration of the image of Kēśava (Vijaya-Nārāyaṇa), and which ends with the praises of queen Śāntala-Dēvi, was evidently intended to record the consecration of Kappe-Chennigarāya. Opposite to this temple, near the Elephant's Gate, stands a stone slab carved with a male and a female figure standing side by side with folded hands under an ornamental canopy (Plate XXXVIII). 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 an *uttariyam* thrown over it. It also wears large earrings with four? diamonds in each. The female figure is also richly dressed and ornamented. Unfortunately, the faces of the figures are injured, though the other parts are intact. It is highly probable that the figures represent Vishṇuwardhana and his queen Śāntale, who set up respectively the gods Vijaya-Nārāyaṇa and Kappe-Chennigarāya. The Vira-Nārāyaṇa temple to the west of the Kēśava temple is a small neat building measuring 70' by 56'. It consists of a *garbha-griha*, a *sukhanāsi* and a *navaranga*, and has a row of large images on the outer walls. Plate XXXIX gives the east

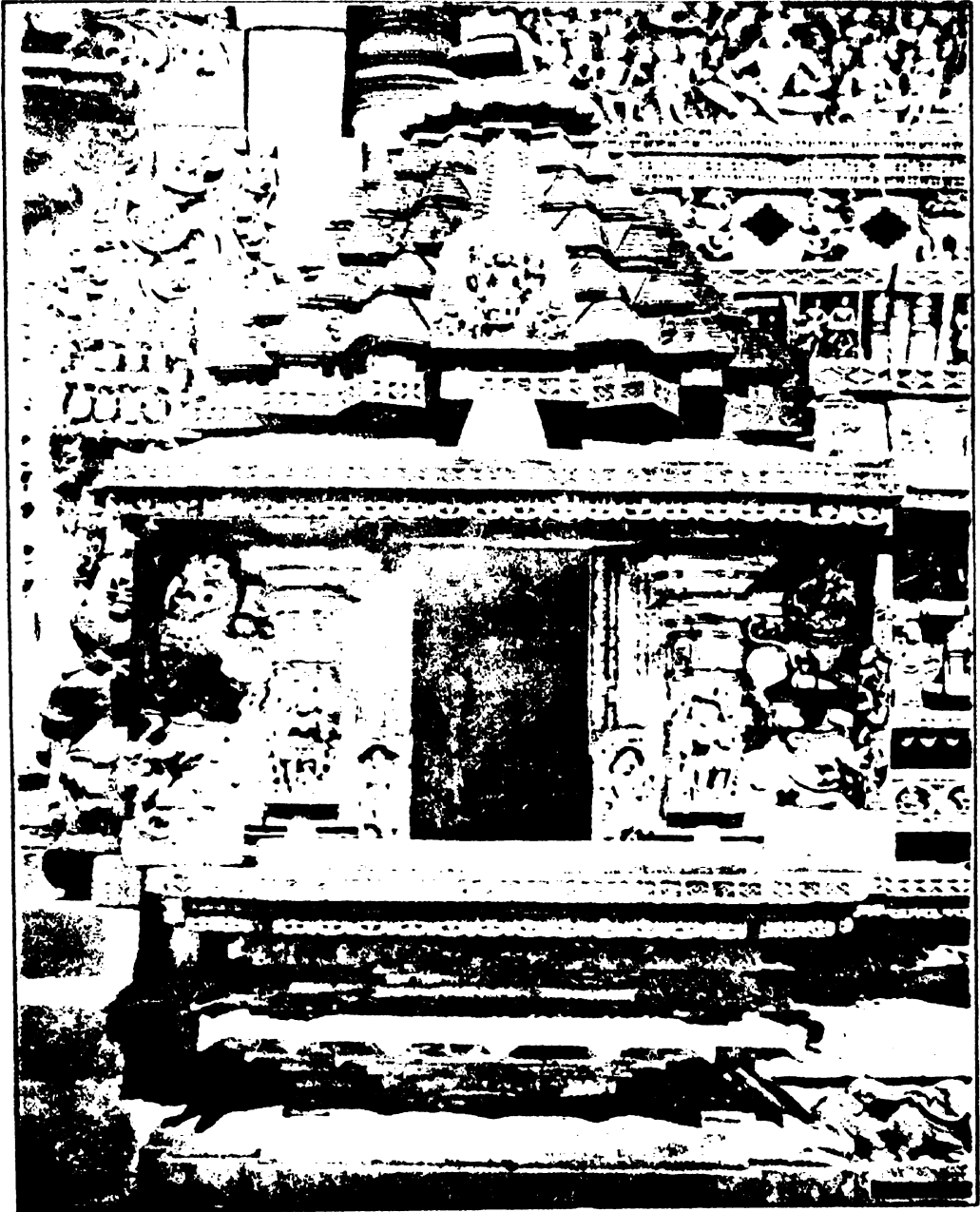
view of the temple. The number of large images is 59, of which 36 are female. The deities represented are Vishṇu, Śiva, Brahma, Pārvati, Sarasvati and Bhairava. The sculptures on the north wall representing Bhīma's fight with Bhagadatta and his elephant are very well executed. The west wall shows a peculiar 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 Dattātrēya. The inscription Bēlūr 58, of 1117, registers grants for the three gods Vijaya-Nārāyaṇa, Chenna-Kēśava or Chennigarāya and Lakshminārāyaṇa. It is probable that the third god is identical with the image in this temple, though it is now known as the Vīra-Nārāyaṇa temple. It will thus be seen that the three temples—the Kēśava, the Kappe-Chennigarāya and the Vīra-Nārāyaṇa—belong to about the same period.

The *garbha-griha*, surmounted by a tower, of the temple of the goddess Sōmanāyaki situated to the south-west of the Kēśava temple is also popularly assigned to the same period (Plate I, left end). The front portion of this temple is said to be a later structure built by a member of the Daḷavāyi family of Kaḷale. The tower of the Kēśava 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 Fergusson the upper part of the tower was anomalous¹. But this anomaly can easily be accounted for by the vicissitudes through which the original tower had passed. From Bēlūr 24 we learn that the wood work of the tower having rotted and fallen, it was repaired in 1298 by order of the great minister Khaṇḍeyarāya Sōmeya-daṇṇāyaka. The temple suffered injury at the time of the Muhammadan invasion in 1310, and is said to have been shut up till the time of the Vijayanagar king Harihara II (1377-1404). Bēlūr 63 tells us that in 1387 the tower was repaired and a gold *kalāṣa* or finial fixed on it when Muddapa was the minister of Harihara II. According to Bēlūr 64 and 65, the same work was done again in 1736 during the rule of the Mysore king Kṛishna-Rāja and the minister Nanja-Rāja, and once again in 1774 when the Mysore king Chāma-Rāja and Navāb Bahadar Haider Ali ruled the earth. With so many vicissitudes it is no wonder that the style of the tower was incongruous. It has been a frequent source of trouble since, and been rebuilt, but has now disappeared altogether.

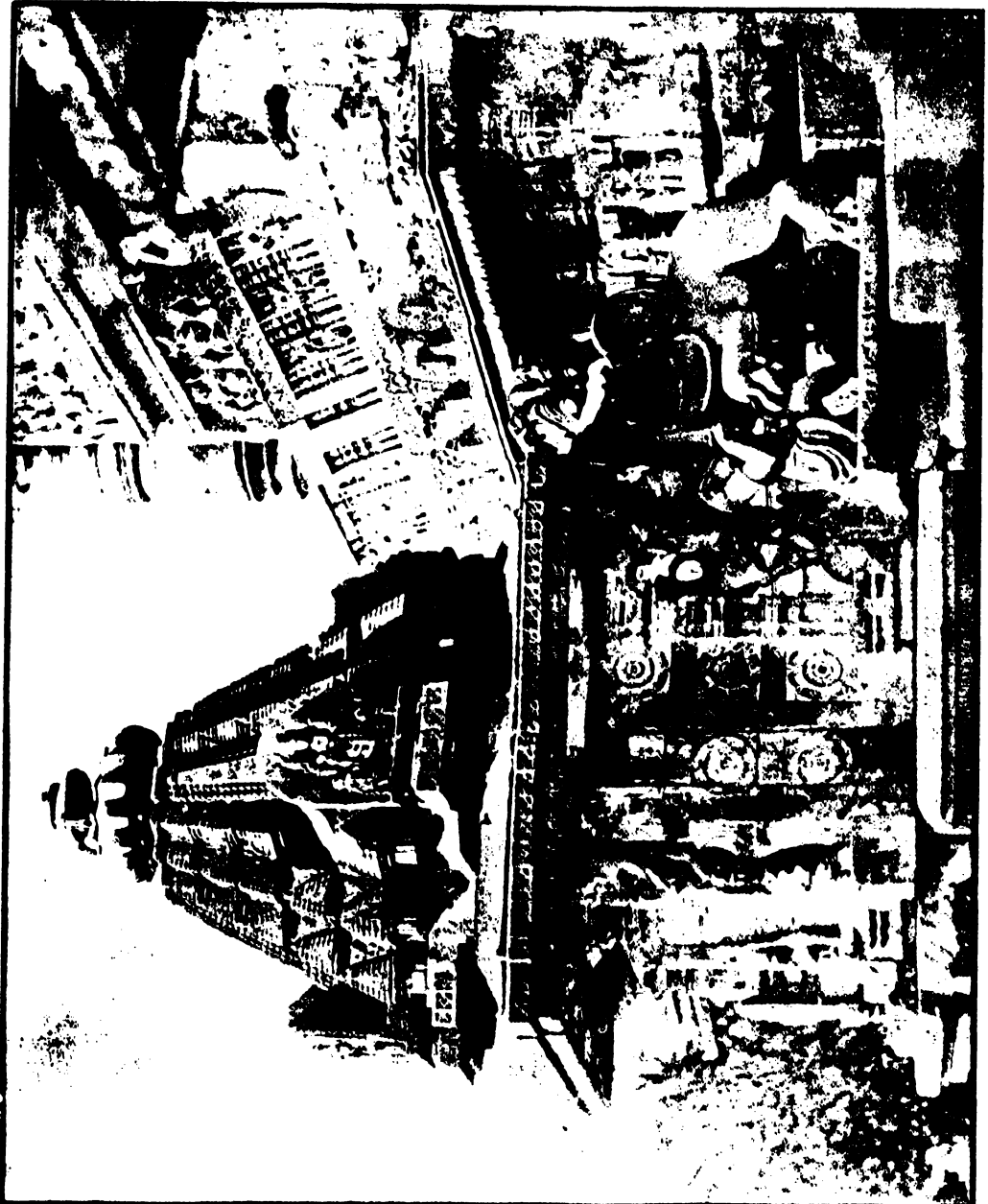
¹ *History of Indian and Eastern Architecture*, I, 440.



NORTH CAR-LIKE NICHE



FRONT VIEW OF PAVILION TO LEFT OF EAST ENTRANCE



SIDE VIEW OF PAVILION TO RIGHT OF EAST ENTRANCE

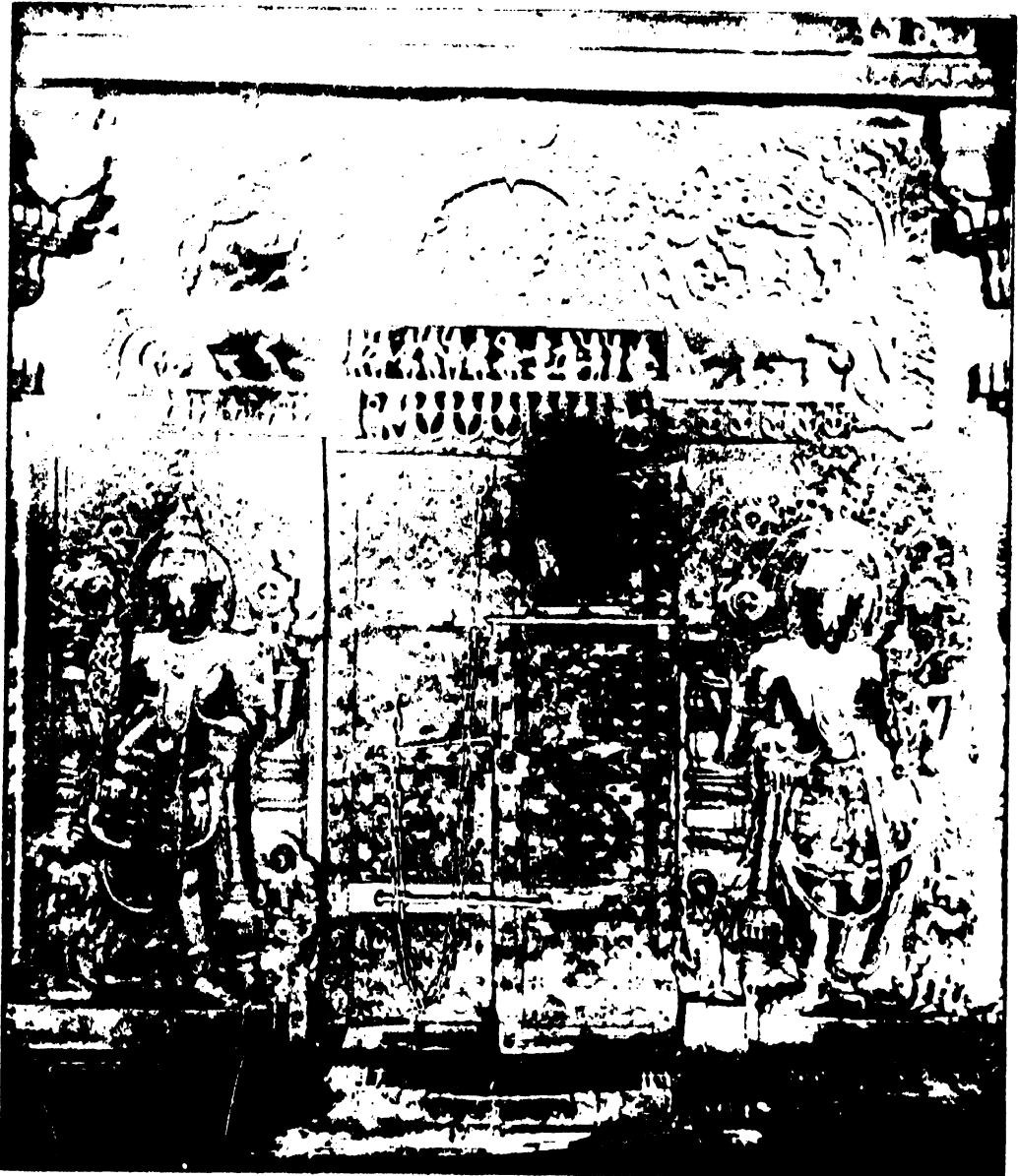
The temple of the goddess Āṇḍāl, situated to the north-west of the Kēśava temple, has a row of large images on the outer walls (Plate XL). The basement and the top have also here and there friezes of elephants, scroll work and Purāṇic scenes. The structure has the appearance of having been built with the materials belonging to some ruined temple of an earlier period. The number of large images on the outer walls is 31, of which 19 are female. The canopies over the figures, which differ from one another, show elegant workmanship. Besides the usual deities, Lakshmi and Mōhini are also represented here. Two of the figures on the south wall are signed images executed by Bēchama and Madhuvanna. The handiwork of Madhuvanna, which is a figure of Vēṇugōpāla, is shown on Plate XXXII. Plate XLI shows a fine figure of Lakshmīnārāyaṇa flanked by female chauri-bearers on the same wall.

Other temples in the enclosure are those of Jiyar, the Āḷvārs, Nara-simha and Rāma, situated in a line to the east of the Kappe-Chennigarāya temple, and those of Dēśikar, Kṛishṇa, Bhāshyakara or Ramanujāchārya and Ānjanēya to the east of the Āṇḍāl temple. Several of these are later additions. Jiyar, also known as Varavara-muni and Maṇavāla-māmuni, was a Śrīvaishṇava teacher and author who flourished in the 14th and 15th centuries. On the south wall of the Jiyar temple is a figure of Adharaśakti executed by Bhaṇḍāri Madhuvanna, which is shown on Plate XXXII. The Āḷvārs are Śrīvaishṇava saints who composed Tamil hymns in praise of Viṣṇu known as the *Nalayira-prabandham* consisting of nearly four thousand stanzas. On the basement of the temple of the Āḷvārs, both inside and outside, runs a frieze representing scenes from the Rāmāyaṇa. Dēśikar, also known as Vēdāntāchārya, was a Śrīvaishṇava teacher and author who lived in the 13th and 14th centuries.

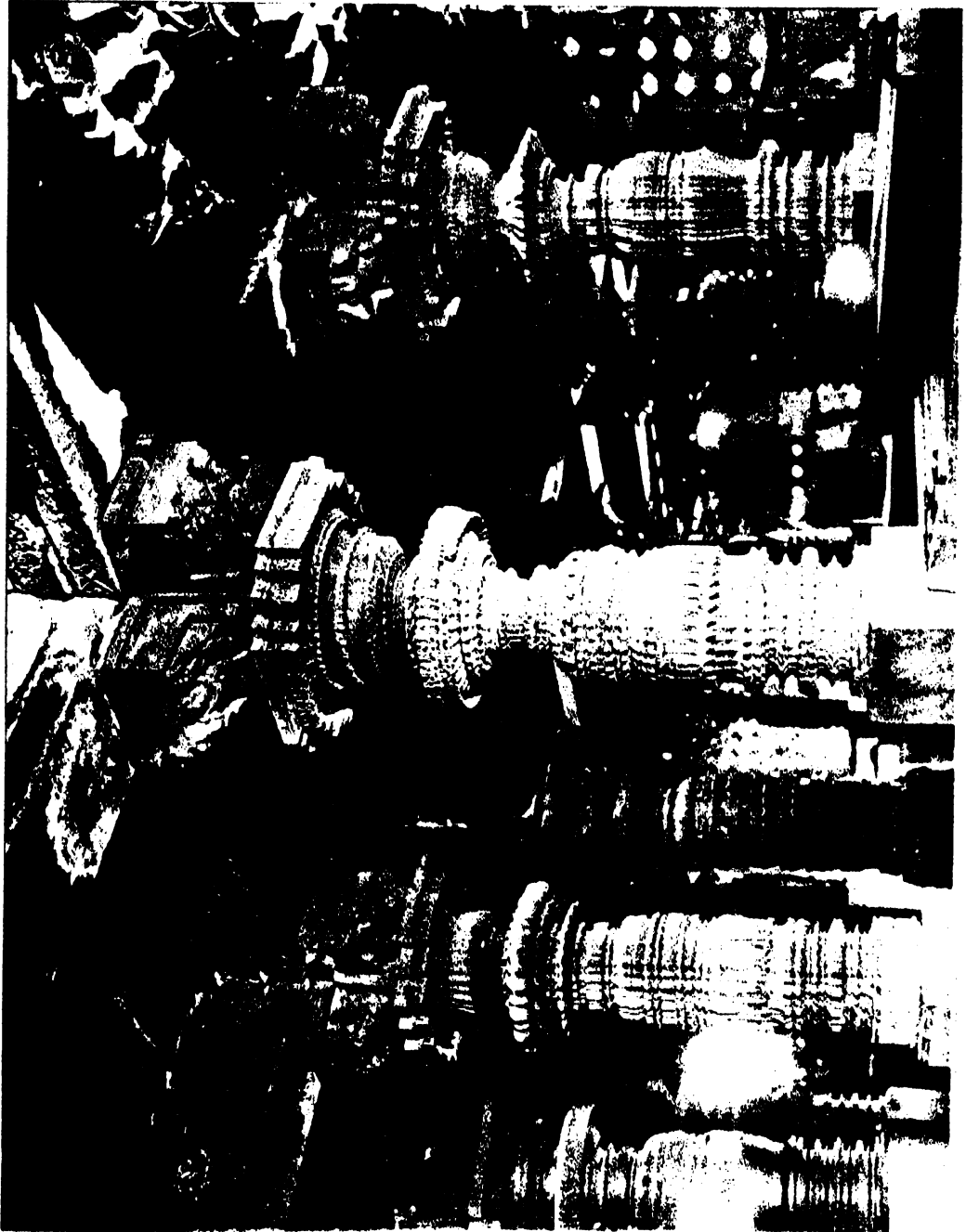
Of the remaining structures in the enclosure, the building in the north-west corner was, according to Bēlūr 20, erected in 1180 by Ballāla II to serve as a *koṭṭara* or granary. We also learn from Bēlūr 2 and 72 that he built the fine pond known as Vāsudēva-sarōvara situated in the north-east corner. At the entrance to this pond are two elephants at the sides, and two pavilions to the north and south. The *maṇṭapa* to the south of the Vīra-Nārāyaṇa temple is known as the Vāhana-maṇṭapa, because the temple vehicles (*vāhanas*) are kept there. One of its pillars bears an inscription,

Bēlūr 18, recording a grant in 1292 by the Hoysaḷa king Ballāḷa III, but as the grant relates to a Śiva temple in some other place it is doubtful if the *maṅṭapa* is of this period. The *maṅṭapa* to the south-east of the Kēśava temple, known as the Suvarṇa-*maṅṭapa* or Kalyāṇa-*maṅṭapa*, which has a figure of Sugrīva in it, is said to have been built by the Mysore king Kaṅṭhirava-Narasa-Rāja-Oḍeyar (1638-1659). The building to the south of the north outer gate is the *ugrāṇa* or storehouse and the one adjacent to it, the *pakaśale* or kitchen. Both have a fine ceiling in front (Plates XLII and XLIII). Bēlūr 72 attributes the erection of the kitchen, as also of the enclosing wall, to Ballāḷa II. Attached to the south of the kitchen is the *yagaśale* or the place for offering oblations in the fire, which, according to Bēlūr 13, was built in 1484 by Lakkhaṇṇa-nāyaka, son of Madhuvarasa-nāyaka of Muttagadahāḷu. It is probable that Ballāḷa II who built the enclosing wall (Bēlūr 72) may have also built a *gōpura* or large tower over the north outer gate. At any rate there was a *gōpura* to the temple before 1397, since we learn from Bēlūr 3 that the former *gōpura* having been dismantled and burnt by Ganga-Sālār, the Turuka of Kalburga, the present one was rebuilt with seven storeys in that year by Guṇḍa-daṇḍādhipa, the minister of the Vijayanagar king Harihara II. According to the inscriptions the affairs of the Kēśava temple were managed by a committee of 88 Śrīvaiṣṇavas. The annual festival of the god Kēśava takes place in April, and it is worthy of note that for three days during the festival the Panchamas have the privilege of entering the courtyard of the temple to pay homage to the god. They also present to the god a pair of large leather sandals once in two or three years. These are kept in the temple and are supposed to be used by the god. When they are worn out, the Panchamas, to whom the fact is revealed in a dream, prepare new ones with great devotion and ceremonial purity and offer them to the god. The other temples in the State which the Panchamas are allowed to enter during the annual festival are the Nārāyaṇasvāmi temple at Mēlkōṭe in the Seringapatam Taluk and the Ranganāthasvāmi temple on the Biḷigirirangan Hills in the Yelandūr Taluk. They likewise present sandals to the gods in these places.

We may now proceed to say a few words about the inscriptions relating to the temple. Several of them have already been briefly referred to. The most important of these epigraphs is Bēlūr 58, which records the consecration



KHASI DOORWAY



INTERIOR OF NAVARANGA OR MIDDLE HALL

of the temple in 1117 by Vishṇuwardhana (Plate XLIV.) It is a long inscription of 85 lines consisting of Sanskrit and Kannaḍa stanzas and Kannaḍa prose passages which are almost wholly made up of Sanskrit words. After an invocatory verse in praise of Kēśava and Śiva, the epigraph proceeds to give the usual account of the rise of the Yadu race and the Hoysaḷas and their genealogy down to Vishṇuwardhana who is praised at considerable length. Of Vinayāditya it is stated ¹ that when he set forth for war the Konkanigas, saying "the water of his sword will drown us," scattered pell-mell in every direction and that the hill chiefs, dreading his valour, came and placed their heads at his lotus feet. His queen was Keḷeyabbe. Their son was Eṛeganga. The celebrated Dhārā, the chief city of the valiant Mālava kings, which Bhōja by victory over hostile kings had enlarged, he took as if the preliminary sip (*apōśana*) before feasting on the dominions of his enemies. He also burnt Bhōja's principal fortresses. The burning of Baḷeya-paṭṭaṇa on the sea-shore by the flames of Eṛeganga's anger, recalled to mind the appearance of the waves of the sea when consumed by Rāma's fiery arrow. His queen was Ēchala-Dēvi. They had three sons—Ballāla, Vishṇu and Udayāditya. Breaking with their swords the pride of Pāṇḍya, who opposed them with arrogance, Vishṇu and Ballāla seized the goddess of his sovereignty. In Dōrasamudra they defeated the army of Jagadēva and captured his treasury. His god being Mahēśa, his wife the goddess of Victory, the group of his dependants the whole earth, his relations by marriage his equals—the world-renowned Ballāla was truly great.

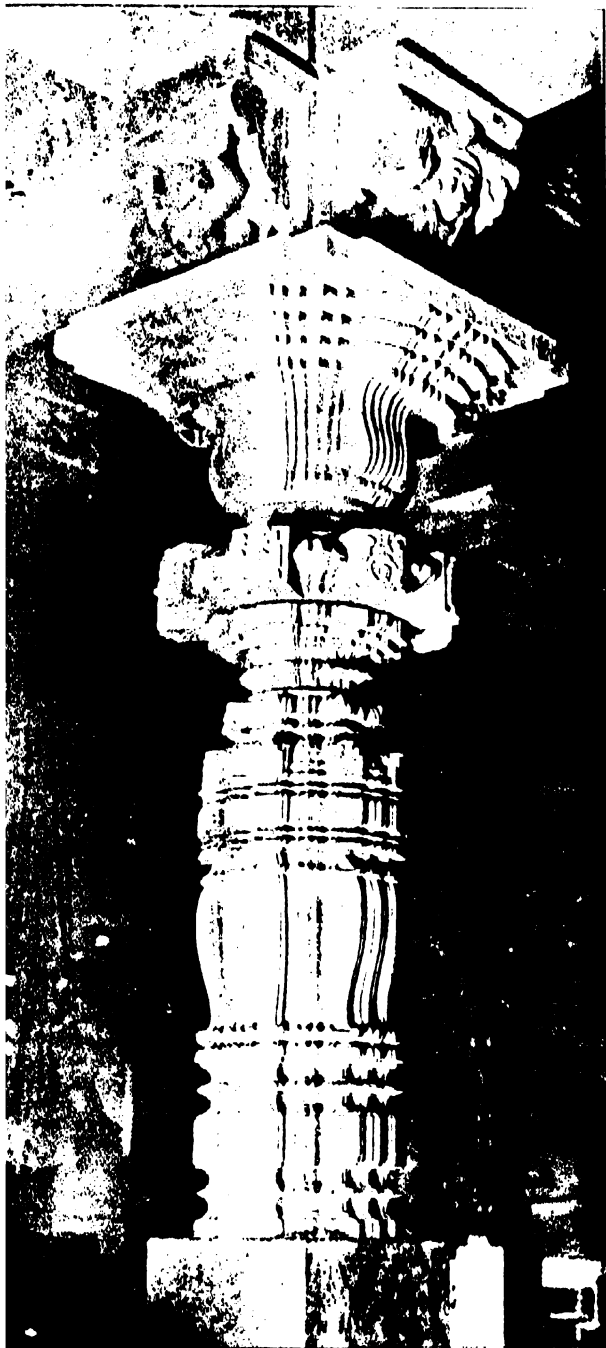
Victorious is Vishṇu-Dēva, enjoyer of learned discourses in the assembly of clever scholars, a student of the Bḥarata-sāstra, a favorite of the goddess of Victory and a constant worshipper of Purushōttama. First taking into his arms the goddess of the Poysaḷa kingdom, he brought all the points of the compass under his command, and capturing Talakāḍu, became the first to the Ganga kingdom. He burnt the chief city of the Gangas. In order that Rājēndra-Chōḷa, disgusted at the water of the Kāvēri suddenly becoming polluted, should be driven to the use of water from wells in the vicinity, Vishṇu by the power of his arm made the hostile army drown in the stream of the river, and caused his own valour to shine forth. Then follow long

¹ In what follows only important facts are noticed, mere laudations being omitted.

strings of epithets applied to Vishṇuwardhana, his queen Śāntala-Dēvi, the Kēśava temple and the god Kēśava.

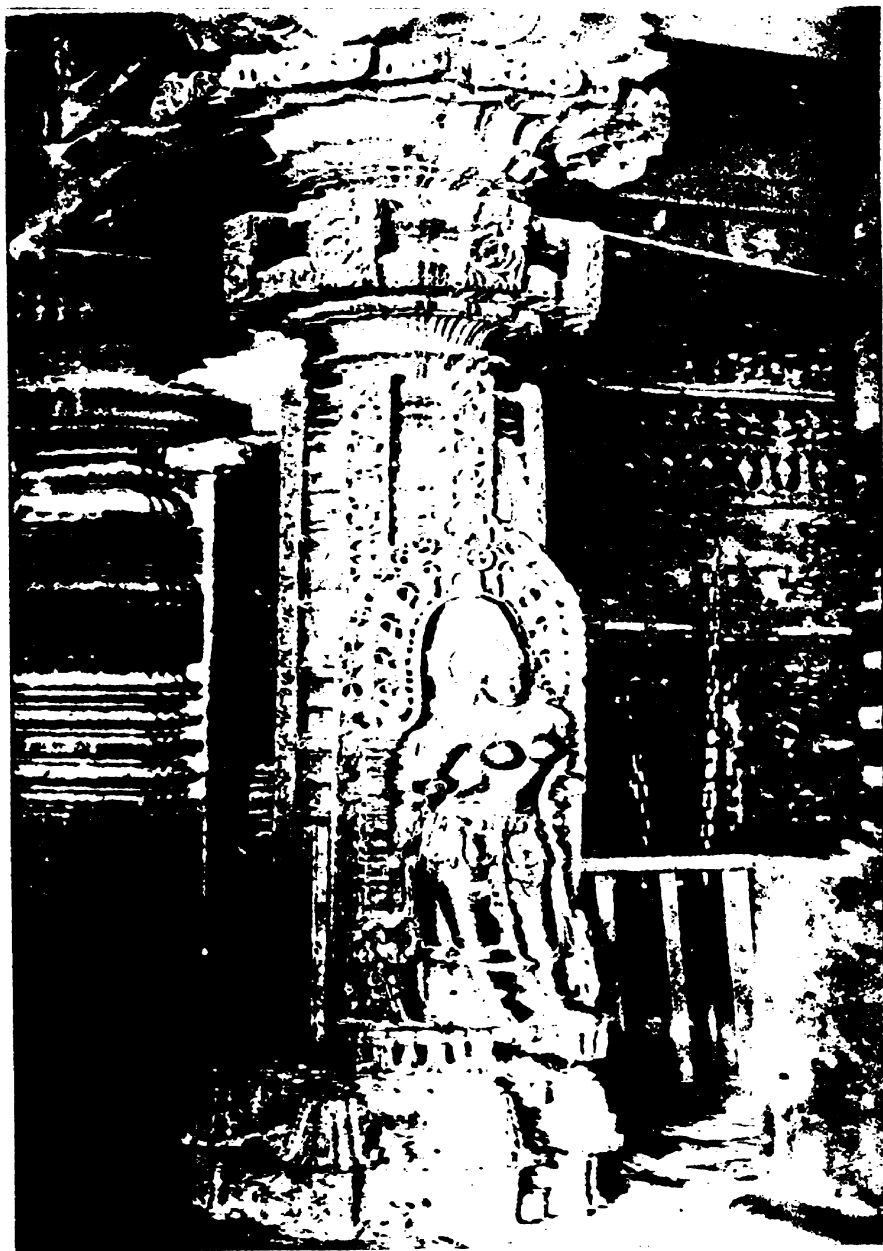
When the mahā-maṇḍalēśvara who has acquired the band of five great instruments, lord of the excellent city of Dvārāvati, the foundation pillar of the palace kingly *dharma* adorned with the finial the Yadu race, obtainer of boons from Vāsantikādēvi, delighter in bowing to the lotus feet of Mukunda, (and with numerous other epithets, among which are), proficient in the art of poetry music logic grammar the Vēdas and the Purāṇas, lord of Gaṇḍagiri, an untimely thunderbolt in splitting the rock Pāṇḍya, terrifier of the Tuḷu king, a Bhairava in destroying the army of Jagaddēva, a lion to the elephant Sōmeśvara, displayer of his valour before Māpikyadēvi of the Chakrakūṭa throne, destroyer of the pride of Adiyama, a gale in overturning the tree Narasinhabrahma, gratifier of the *yōginis* or female spirits with draughts of blood out of the skull-cup of Kaḷapāla, a Garuḍa to the serpent Chengiri, king of the hill chiefs, a fierce elephant in destroying the garden Irungōla, a Vainya in shaking with his bow the mountain Chengiri Permāla, establisher with his army of Paṭṭi-Permāla, capturer of Taḷavanapura (Talkāḍ) the Kongu country Noḷambavāḍi Nīla-parvata and Kōḷālapura, attacker of Kovatūr Teriyūr Vallūr Nangalipura Ghaṭṭakapāṭa and Kānchīpura, builder of the wonderful Vijaya-Nārāyaṇa temple with the wealth acquired by the strength of his arm, bearer of the tiger crest, lord of Vēdaparvata sanctified by the penance of Brahma, champion over the Malapas, a swan sporting in the gardens on the banks of the Kāvēri, a victorious Nārāyaṇa, the illustrious Tribhuvanamalla-bhujabaḷa-Vira-Ganga-Vishṇuwardhana-Poysaḷa-Dēva was protecting by the power of his arm a dominion bounded on the east by Nangali, on the south by Kongu Chēram and Anamale, on the west by Bārakanūr in Konkaṇa, and on the north by Sāvimale—

And when, in company with the senior queen (with many epithets, among which are), a Kamale born in the milk-ocean of Balipura, obtainer of boons from the god Dharmēśvara, builder of the Rāmeśvara temple at Īsapura, a moon in increasing the volume of the ocean of affection in the heart of Vishṇuwardhana, rejoicer in bowing to the lotus feet of Pārvatī, proficient in all arts, an earnest student of the Bharatāgama, a crest-jewel in dancing, a jewel of protection to all faiths, a Sarasvatī in singing, a rutting elephant to co-wives, the crowned consort Śāntala-Dēvi,—Vishṇuwardhana-Poy-





SARASIMHA PILLAR IN MIDDLE HALL



PIED. IN MIDDLE HALL.



PORTION OF CENTRAL CEILING OF MIDDLE HALL

śaḷa-Dēva was in his residence in the great city of Vēlāpura, ruling the kingdom in peace and wisdom—

He set up with great devotion in a fine lofty temple, which was characterised by all the marks of auspiciousness and adorned with female stone figures, rows of lions and elephants, towers and banners, (with many more epithets conveying a double meaning), the god Vijaya-Nārāyaṇa (described with a number of epithets), and, on Vaḍḍavāra the fifth lunar day of the bright fortnight of Chaitra in the year Hēmaḷambi corresponding to the Saka year 1039, in order to provide for the daily and occasional enjoyments and the offerings at the three times of the gods Vijaya-Nārāyaṇa, Chenna-Kēśava and Lakshmi-Nārāyaṇa, and for the livelihood of the temple servants (specified), granted a number of villages (named). It was ordered by the eleventh incarnation, Vishṇuvardhana-Hoysaḷa-Dēva, that the surplus after meeting the expenditure and the income from devotees should be devoted to temple repairs.

Of the remaining inscriptions relating to the temple, the one on the pedestal of Vijaya-Nārāyaṇa or Kēśava states that the victorious king Vishṇu, protector of the whole earth, caused to be made the image of Vijaya-Nārāyaṇa, the god of gods; while the one on the pedestal of Kappe-Chennigarāya tells us that the setting up of the god Chenna-Kēśava, bringing peace to all the creatures of the world, was carried out by Śāntala-Dēvi, the queen and crowned consort of Vishṇu. Two records, Bēlūr 15 and 25, refer themselves to the reign of Nārasimha I, son of Vishṇuvardhana. The former, which is mostly defaced, seems to register a grant for the god Vijaya-Nārāyaṇa. The latter, dated 1173, records a grant of land by the *maha-pasayita* (master of the robes) Śrīvaishṇava-Tirumale to provide for offerings of rice for the god Narasimha enshrined in the ugly structure attached to the outer wall of the Kēśava temple in the south-west, and for food to the Śrīvaishṇavas from other places. Of the reign of Ballāḷa II, son of Nārasimha I, there are four inscriptions—Bēlūr 2, 20, 59 and 72. Of these, Bēlūr 59, which appears to be the earliest, being dated in 1174, states that the king remitted all the petty taxes in the twelve villages and their hamlets belonging to the god Vijaya-Nārāyaṇa, and that, for the performance of prayers, sacrifices, daily service and recitations of the Vēdas in the Kēśava temple, he granted certain villages (named) to the 120 *bhaṭṭas* of

Kesavapura, the 21 of Śubhapura and the 30 Śrīvaishṇava *sthanikas* of Bēlūr. He also gave a village for the supply of milk to the god. Bēlūr 20, dated 1180, records that he erected a *kottāra* or granary for the temple, giving it the name of Yakshēṣa-bhaṇḍāra, and Bēlūr 2 tells us that he had a pond made for the god Vijaya-Nārāyaṇa and named it the Vāsudēva-sarōvara. Lastly, Bēlūr 72 informs us that he caused to be made of stone for Vijaya-Nārāyaṇa pierced windows, secure door-frames, kitchen, granary, rain-parts and the Vāsudēva pond. It also refers to his capture of the fortress of Uchchangi. There is only one record of the reign of Nārasimha III, son of Sōmēśvara, namely, Bēlūr 73, which registers the grant of the village Bikkigōḍu for the god Chenna-Kēśava of Bēlūr. Ten epigraphs, most of which are dated 1298, fall into the reign of Ballāla III, though he is not named in them. Of these, Bēlūr 24 says that by order of the great minister Sōmeya-daṇṇāyaka the wood work in the tower of the Kēśava temple, which had rotted, broken and fallen, was strengthened and all the fallen bricks restored by the officer Rangaṇṇa, and Bēlūr 66 tells us that the same minister, in order to provide for plantains, garlands and certain festivals (specified) for the god Kēśava, and for the feeding of ascetics and pilgrims, had funds deposited with the Śrīvaishṇavas of the temple with the condition that all these works of merit should be carried on from the accrued interest, and caused these grants to be inscribed on the west wall of the south entrance. The wall referred to has engraved on it eight inscriptions giving details of the grants and the expenditure to be incurred in connection with the several items.

There are nearly twenty records belonging to the Vijayanagar period. Five of them, namely, Bēlūr 3, 52, 61, 62 and 63, refer themselves to the reign of Harihara II. The earliest of these, Bēlūr 52, dated 1381, states that by order of the king the great minister Kampaṇṇa repaired the dilapidated roof of the *sukhanasi* of the Kēśava temple by setting up four pillars as props. Bēlūr 63 tells us that, during the time of the minister Muddapa, Malagarasa of the famous Kāśmīra family adorned the Kēśava temple with a golden *kalāśa* or finial in 1387. Bēlūr 61 and 62, found on two lamp-stands of bell-metal, state that the lamp-stands were presented to the temple in 1395 by Guṇḍapa-daṇṇāyaka, the house minister of the king. The men who prepared them were Kāḷōja and Anakōja, sons of the brazier



BRACKET FIGURE ON SOUTH-EAST PILLAR OF MIDDLE HALL





BRACKET FIGURE ON NORTH-EAST PILLAR OF MIDDLE HALL.

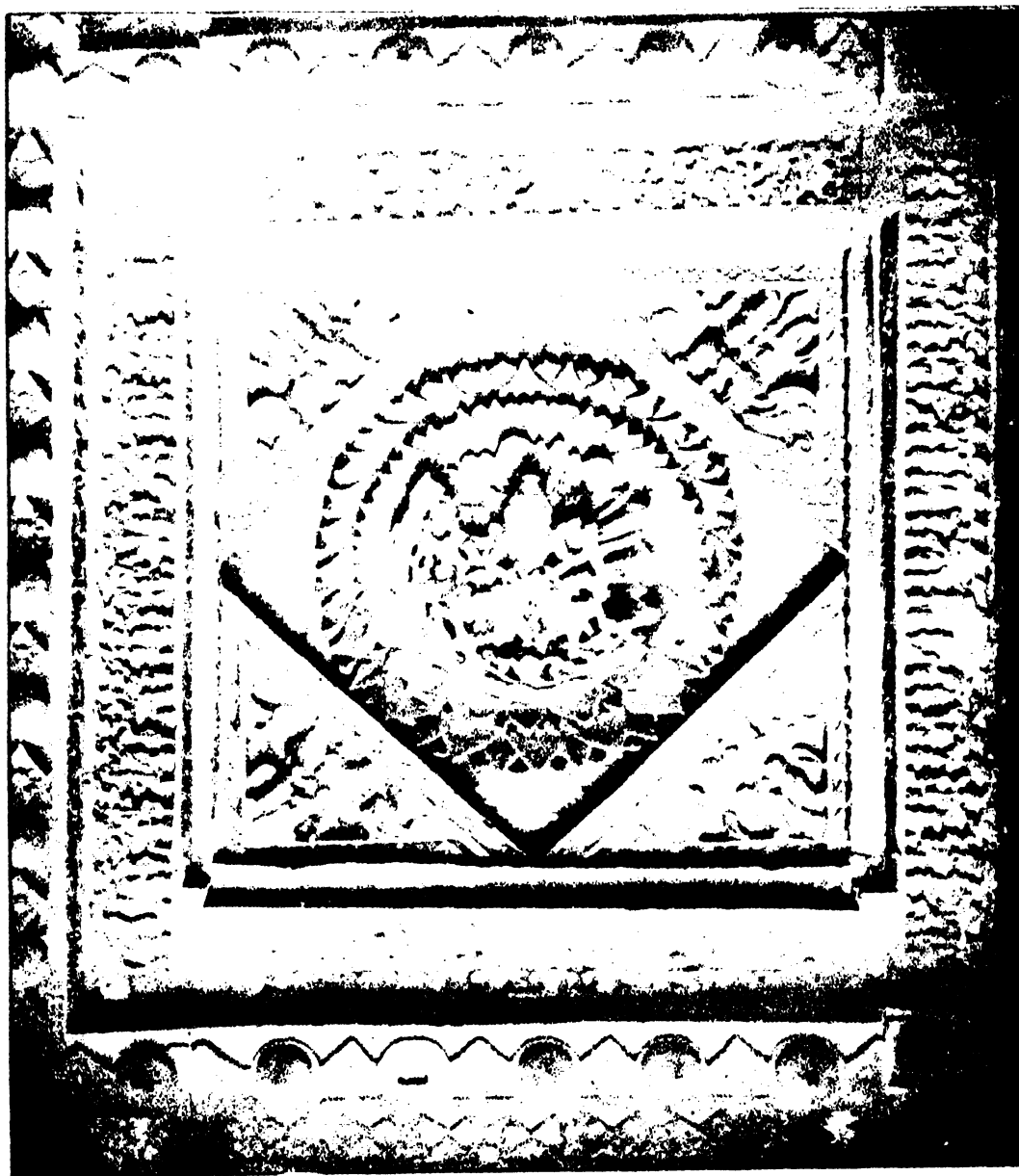
Mārāla-Mindōja of Paṭaṇa. The fifth inscription, Bēlūr 3, which appears to be dated 1397, opens with a number of verses in praise of the god Kēśava and after giving briefly the pedigree of Harihara II goes on to give a long account of the valour and exploits of his minister Guṇḍa-daṇḍādhipa. We are then told that by order of the king this minister restored the grants which Viṣṇuvardhana had made for the god Kēśava, his family deity, and which had by lapse of time been greatly reduced; laid down rules for the performance of all the services (67 specified) formerly ordained by Viṣṇuvardhana; and rebuilding with seven storeys the *gōpura* or great tower over the outer gate, which Ganga-Sālār, the Turuka of Kallubarage, had dismantled and burnt, set up on its summit a golden *kalāśa*. Then follow several verses in praise of the *gōpura*. Bēlūr 56, an inscription referring itself to the reign of Bukka II, records the gift in 1405 of a white conch-shell ornamented with gold for the god Kēśava by the king's house minister Heggappa and Mallarasa. Bēlūr 14, an inscription of the time of Dēva-Rāya I, dated 1414, records that his great minister Baiche-daṇṇāyaka caused to be erected a lamp-pillar (see Plate I) for the Kṛittikā festival of lights and a swing for the swinging festival of the god Kēśava. Three records, Bēlūr 11, 13 and 70, all dated in 1484, relate to a chief named Lakkhaṇṇa-nāyaka, who was the son of Madhuvarasa-nāyaka of Muttagadahālu. Bēlūr 13 records the erection of the *yagasāle* in the Kēśava temple and the other two, grants by him to provide for certain festivals of the god. There are two epigraphs, Bēlūr 57 and 78, of the reign of Kṛishṇa-Dēva-Rāya. The former, dated 1518, registers a grant for the god by Singappa-nāyaka for the merit of the king; while the latter, dated 1524, records that Basavappa-Nāyaka, a servant of the king, constructed a pond for the floating festival of the god Kēśava, the family deity of the king, and a Vasanta-maṇṭapa, for the spiritual welfare of his parents, and made a grant of two villages (named) to provide for the expenses of the festival. Bēlūr 4, dated 1548, tells us that during the rule of Sadāśiva-Rāya Chikka-Singapa-Nāyaka granted a village to provide for the car festival of the god Kēśava, the family deity of the king. Bēlūr 1 and 12 are records of the reign of Śri-Ranga-Rāya I: the former, dated 1578, tells us that...yanarāja granted a village to provide for the daily offerings and those on the monthly and yearly birthdays of Rāmānujāchārya, the servant of the feet of

the god Kēśava, in order that merit might accrue to the king, Venkaṭādri-Nāyaka and his own parents; while the latter, dated 1580, records the erection of a *maṅṭapa* of 15 *ankaṣas* near the Elephant's Gate for swinging the god Kēśava during the spring festival by the Bēlūr chief Venkaṭādri-Nāyaka, son of Eṣa-Kṛiṣṇappa-Nāyaka. From Bēlūr 7, of 1566, we learn that the same chief built the Garuḍa shrine in front of Nāgināyaka's *maṅṭapa*.

Of the records that remain to be noticed, Bēlūr 23, dated 1579, states that the stone cot kept in the Kalyāṇa-*maṅṭapa* was presented to the temple by Honnājiyamma, daughter of Raghunāthaya and Peddājiyamma; Bēlūr 30, dated 1588, records the erection of the structure enshrining Ranganātha, attached to the outer wall of the Kēśava temple in the north-east, by Tiruvengalaya for the spiritual welfare of Raghunāthaya and his consort Peddamma; Bēlūr 22, of 1626, records the construction of a veranda of 26 *ankaṣas* in the north of the temple enclosure by Mūrtiyappa-Nāyaka and Puṭṭaṇṇa-Nāyaka, servants of Kṛiṣṇappa-Nāyaka's son Venkaṭādri-Nāyaka, in order that merit might accrue to their parents; and Bēlūr 8, dated 1696, tells us that Kēśava-rāya, son of Chenniga-rāya, caused the *balipīṭha* (or stone pedestal on which the oblations are offered) in Nāgināyaka's *maṅṭapa* to be erected according to the rules of the Pancharātra. Three inscriptions relate to the kings of Mysore. One of them, Bēlūr 29, dated 1717, refers itself to the reign of Kṛiṣṇa-Rāja-Oḍeyar I and records the construction of a pond and a *maṅṭapa* in front of the temple for the spring water-festival of the god by Kappayya, son of Nanjappayya, and a money grant by him for the expenses of the festival; another, Bēlūr 64, of 1736, states that during the rule of Kṛiṣṇa-Rāja (II) and the minister Nanja-Rāja a chief named Venkaṭa had a *kalasa* fixed on the tower of the Kēśava temple; and the third, Bēlūr 65, dated 1774, tells us that the same work was done once again by Nanjayārya during the rule of Chāma-Rāja (VIII) and Navāb Bahadar Haidar Ali. We may also notice here the inscriptions on some of the temple jewels and vessels. A gold hand belonging to the temple of the goddess bears an inscription stating that it was presented by the Mysore king Kṛiṣṇa-Rāja-Oḍeyar I in 1713. From the inscriptions on a silver pitcher and a gold cup in the temple we learn that they were presents from Rangaiya of Aigūr, a servant of Kṛiṣṇa-Rāja-Oḍeyar



BRACKET FIGURE ON NORTH-WEST PILLAR OF MIDDLE HALL



CEILING IN FRONT OF EAST ENTRANCE

SIGNED IMAGES.



ADHARASAKTI EXECUTED BY BIANDARI-
MADHUVANNA



VENUGOPALA, EXECUTED BY MADHUVANNA

III of Mysore, in 1829 and 1830 respectively. A gold necklace set with precious stones was, as indicated by the inscription on it, a gift from Nanjammanni, wife of Kṛishṇe-arasu, in about 1840.

Some of the inscriptions noticed above and extracts from some of the longer ones are given in the Appendix at the end.

At a short distance to the west of Bēlūr is situated the Śankarēśvara temple (Plate XLV), a Hoysaḷa structure, consisting of a *garbha-griha* or adytum, a *sukhanāsi* or vestibule and a Nandi-maṅṭapa. The *navaranga* or middle hall is gone, only the base being left. The *garbha-griha* is surmounted by a stone tower. The *sukhanāsi* doorway is well executed. It has perforated screens at the sides and a well carved pediment with Tāṇḍavēśvara in the centre flanked by *makaras*. The *garbha-griha* and *sukhanāsi* have flat ceilings carved with lotuses. There is also a good figure of Tāṇḍavēśvara in front of the embankment over the *sukhanāsi*. 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.

Fergusson makes the following remarks¹ in connection with the Bēlūr temple :—

“There are many buildings in India which are unsurpassed for delicacy of detail by any in the world, but the temples of Belur and Halebid surpass even these for freedom of handling and richness of fancy.

Belur temple.—The character of the design of the base under the windows is perhaps as perfect an example of the decorative skill of a Hindu architect as any to be found in India. The main lines are everywhere carried through without interruption, while the variety and elegance of the pattern is only such as could issue from the fertile brain, or be executed by the patient hands, of a Hindu artist. It (the temple) combines constructive propriety with exuberant decoration to an extent not often surpassed in any part of the world.

Andal shrines.—Its ornaments are sculptures taken from some earlier temple which has been ruined. These sculptures are as perfect as any to be found in this neighbourhood. Not only are the figures themselves elegant and freer from exaggeration than is generally found even in this district,

¹ *Architecture in Dharwar and Mysore*, 44, 48, and 49.

but the canopies over them are characterised by singular elegance of detail and beauty of design”.

In his *History of Indian and Eastern Architecture*¹, which contains a woodcut of one of the perforated screens of the Bêlûr temple, he says:—

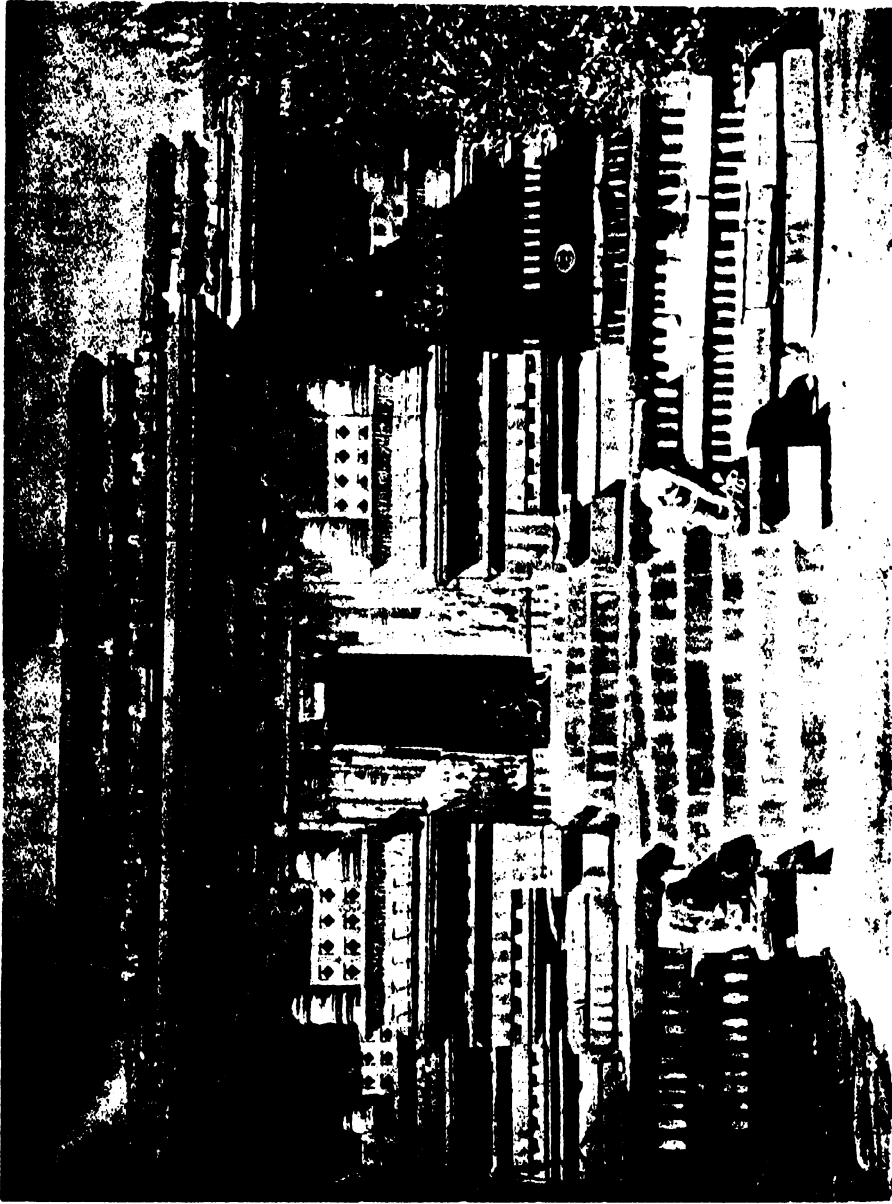
“It is not, however, either to its dimensions, or the disposition of its plan, that this temple owes its pre-eminence among others of its class, but to the marvellous elaboration and beauty of its details. The following woodcut will convey some idea of the richness and variety of pattern displayed in the windows of the porch. The pierced slabs themselves, however, are hardly so remarkable as the richly carved base on which they rest, and the deep cornice which overshadows and protects them. The amount of labour, indeed, which each facet of this porch displays is such as, I believe, never was bestowed on any surface of equal extent in any building in the world; and though the design is not of the highest order of art, it is elegant and appropriate, and never offends against good taste.

The sculptures of the base of the vimana are as elaborate as those of the porch, in some places more so. The upper part of the tower is anomalous. It may be that it has been repaired till it has assumed its present discordant appearance.”

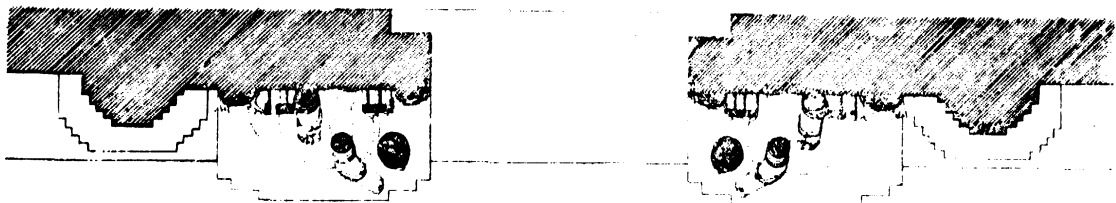
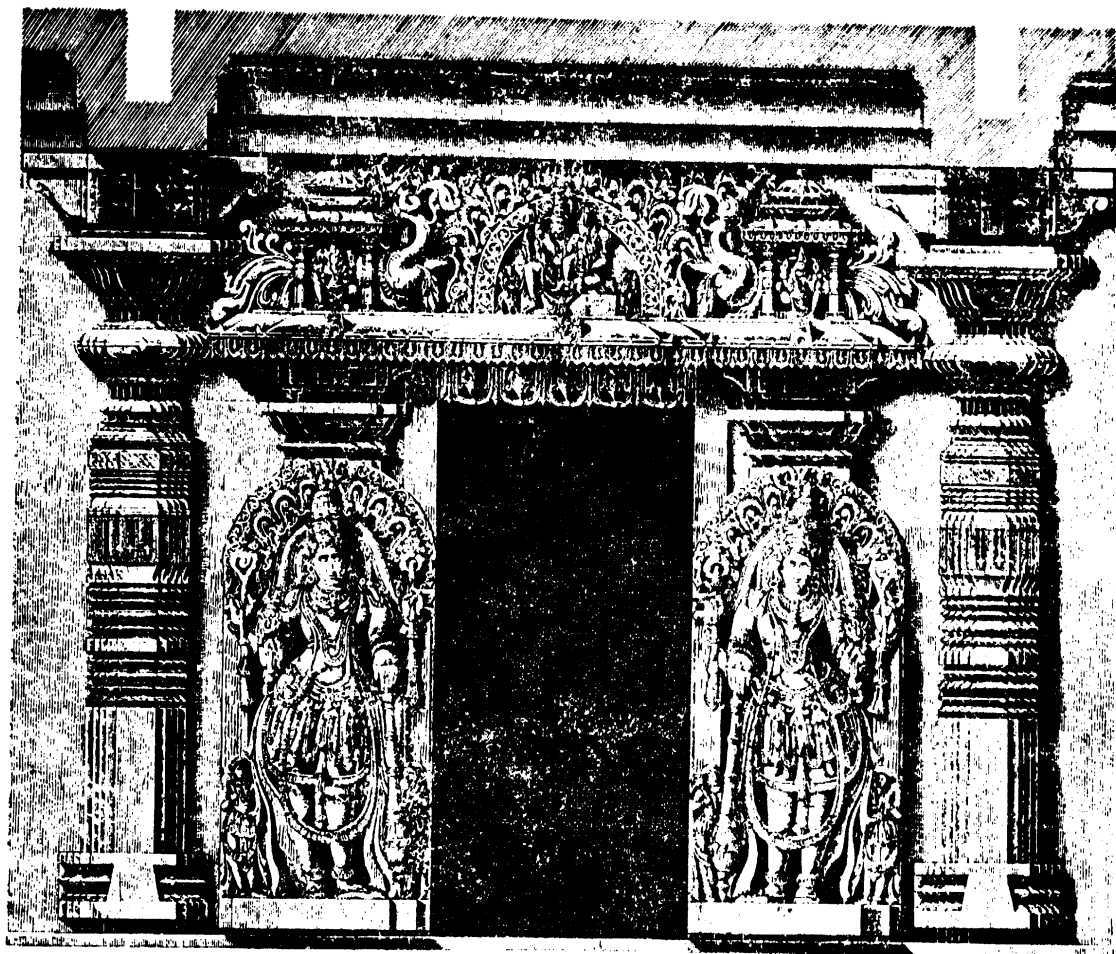
In Workman's *Through Town and Jungle* (page 85), which contains a few views of the same temple, these remarks occur:—

“The Belur temple stands in a court which is entered through a profusely decorated gopura. It has several pavilions, but the chief attraction is the large and elegant porch with stone windows cut like those at Somanathpur in many patterns but more elaborate. These windows are extremely ornamental and perfectly adapted to this style of architecture”.

¹ I, 439-440.



EAST VIEW OF KAPPE-CHENNIGARAYA TEMPLE



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ASIAN SOCIETY. CALCUTTA



MAHISHASURAMARDINI IN KAPPE-CHENNIGARAYA TEMPLE

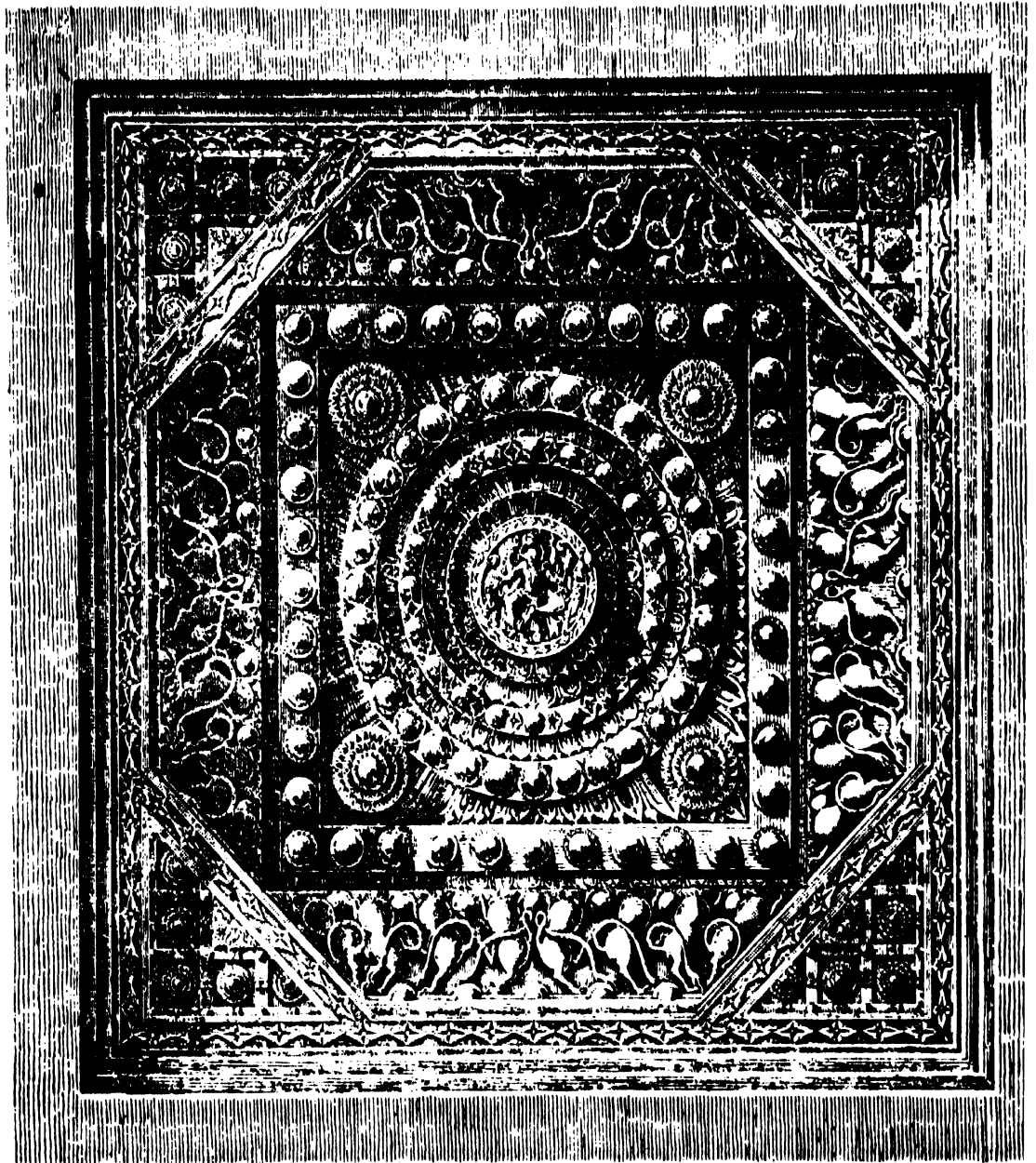
APPENDIX.

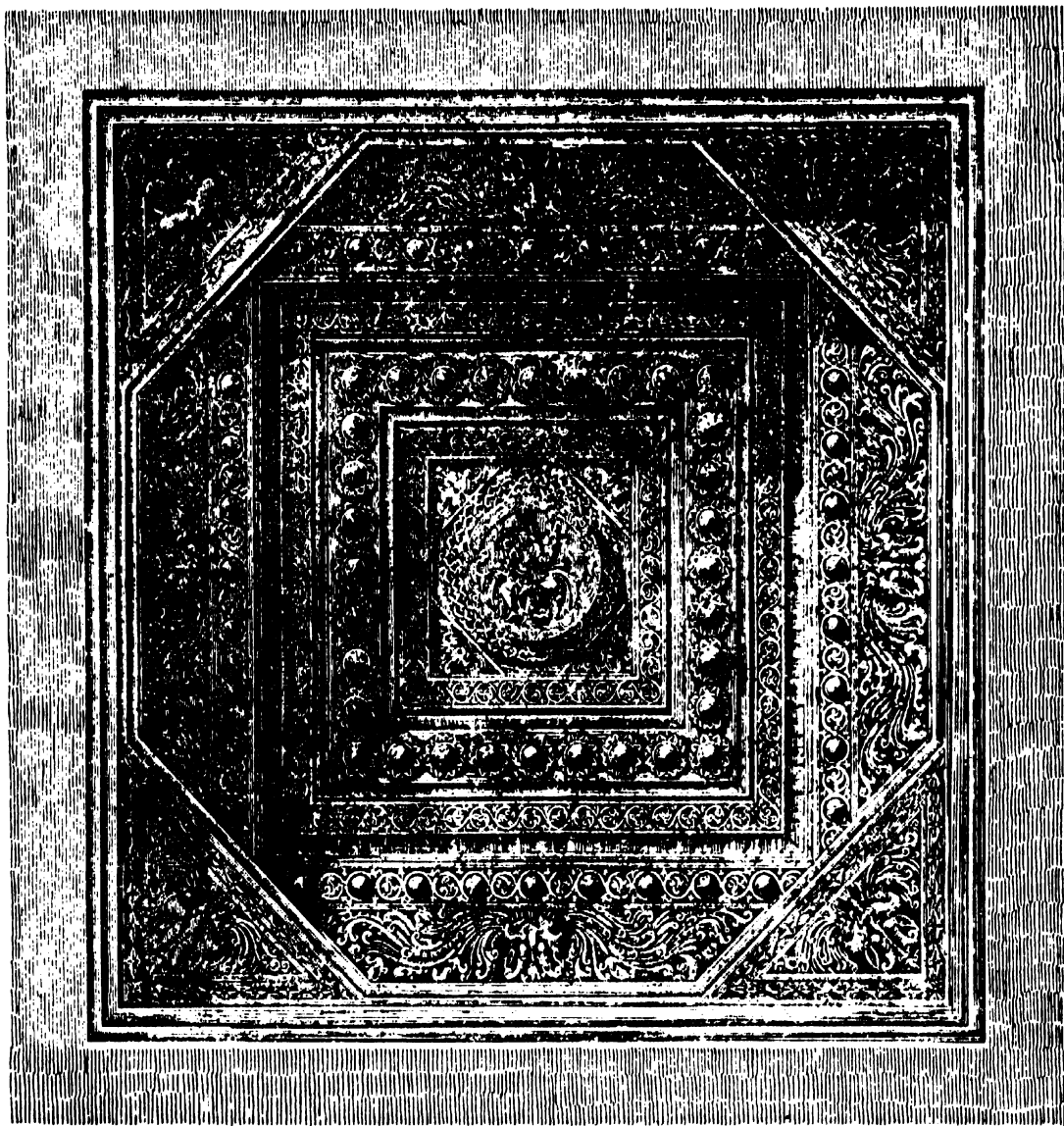
Inscriptions relating to the Kesava Temple at Belur.

Belur, 58. 1117. (Extracts).

श्रीमत्रैलोक्यपूज्याय सर्वकर्मसुसाक्षिणे ।
फलदाय नमो नित्यं केशवाय शिष्याय च ॥
श्रीशोकराम्बुजमवाकुदितोत्रिरत्रिजातेन्दुपुत्रबुधपुत्रपुरुवरस्तः ।
मायुस्ततश्च नहुषो नहुषाद्ययातिस्तस्माद्यदुर्यदुकुले बहवो बभूवुः ॥
ख्यातेषु तेषु नृपतिः कथितः कदाचित्
कञ्चिद्वने मुनिवरेण सळः कराळम् ।
शार्ङ्गलकं प्रति हि पोश् सळ इत्यतोऽभून्
तस्याभिधा मुनिवचोऽपि चमूरुलक्ष्म ॥
ततो द्वारावतीनायाः पोय्सळा द्वीपिलाच्छनाः ।
जाताः शशपुरे तेषु विनयादित्यभूपतिः ॥
मण्डलाग्रसमुत्पन्नतेजसा द्विङ्गुलाब्धयः ।
आकृष्य जीवनं तेन निःशेषं शोषिता भुवि ॥
प्रार्ति स स्वकरेण विश्वभुवनस्योत्पादयन् चन्द्रवत्
भीति वैरिकुलेषु दण्डमुर्जतः सम्पादयन् धर्मवत् ।
स्फीतिं साधुजने निजावतरणादारोपयन् कृष्णवत्
चक्रे शुक्लतरं वरो निजयशश्चक्रेण चक्रं भुवः ॥
स श्रीवृद्धिकरं करं जनहितं कृत्वा धरां पालयन्
भ्वेतच्छत्रसहस्रपत्रकमले लक्ष्मीं चिरं वासयन् ।
दोर्दण्डे रिपुखण्डनैकचतुरे वीरभियं नाटयन्
विश्वेपाञ्जलिदिक्षु शिक्षितरिपुस्तेजः प्रशस्तोदयः ॥
कौकणिगारिवन अङ्गद । कंकणवदे मम्मनेलवो मुळुगिसुगेनुतुं ॥
भौकळ केदरुविर्न नि । दशकं परियिद्वनस्ते विनयादित्यं ॥

मलेयरसुमकलेलं । तलेयं तडवुस्तमेळु पादांबुजमं ॥
तलेयोळ् तळेविनेगं भुज । बलमं तळेदिर्पनत्ते धिनयादित्यं ॥
लेखेव वेलेव सुमेखलेव सुधांशुबिम्बस्य सुधाम्बुराशेः ।
सुराबलस्याभवद्भ्रभामा तस्य प्रिया श्रीकेळेयम्बनामा ॥
गङ्गापयोष्योरिष पुण्यहेतुः सक्रस्तयोरप्यभवत्सुहेतुः ।
पुत्रस्ततोभूदेरगङ्गनामा सीमा गुणग्रामभृतां प्रसिद्धः ॥
कृपया च कृपाणेन प्रजा भूमेश्च कण्टकान् ।
रक्षन् धर्मसुतो जातः क्षत्रधर्मसुताप्रियः ॥
स भीवल्लभपादपल्लवलुठचेतःप्रसूनस्तदा
वक्षःभीनयनप्रभाधवलिते दोर्दण्डवज्जालये ।
बिभ्राणो धरणीं ककुब्जयभरप्रस्फारभेरीरवाद्
गोत्रोर्धीधरसुप्तसिंहहृदयस्फाटं चकार स्फुटम् ॥
धाराधारे भुजबलवतां मालवाधीश्वराणां
भोजेनौजोविजितरिपुणा वार्जिता या प्रसिद्धा ।
साभूदापोशनमहितभूभोजने यस्य पूर्वं
कौबेराशाविजयसमये वर्ण्यते किं स वीरः ॥
पोगेपोक्ताशाधिपर्कण्णळनोरसुधिर्न दिग्गजापांडुदंतं ।
पोगेसुत्तल्कर्गिकौडिर्पिनमपघनमागिर्द रोदोंतरालं ॥
पोगेयिर्द मेघवृन्दान्वितमेनिसुधिर्न तीव्रतेजोनलं कै ।
मिगुधर्मं पोय्सळं भोजनं कुरुपिन दुर्गेगळं कूडे सुईं ॥
करेविडिदु बळेयवट्टण । मुरिवुदुवेरेगंगनूपन कोपानलर्नि ॥
स्मरियिसिवुदु रामशर । स्पुरिताप्रियनग्धिषोचिनिचयाचकितं
आनरपतिगंभाधिग । नूनगमीरतेये समनिसिर्पतिरे स ॥
म्मानिनियेचलवेधि म । नोनयनप्रीति समनिसल् समनिसिदळ् ॥
उमयकुलशुद्धेयेनिपा । शुभलक्षणैर्ग सुचरितचरितनेनिप्पा ॥
प्रभुर्गं मूर्चर्तनयर् । सुभगर् बल्लाळविष्णुवुदयादित्यर् ॥
मददिनिदिवाद् पांरुपन । मदमं निजबङ्गजलदे कर्षिये कळेदो ॥
बदे राज्यलस्मिर्बं कौ । उदटर् केवलमे विष्णुबल्लाळनूपर् ॥
दोरसमुद्रदडि जगदेवन सेनेयनिडि तम्म तोर् ॥





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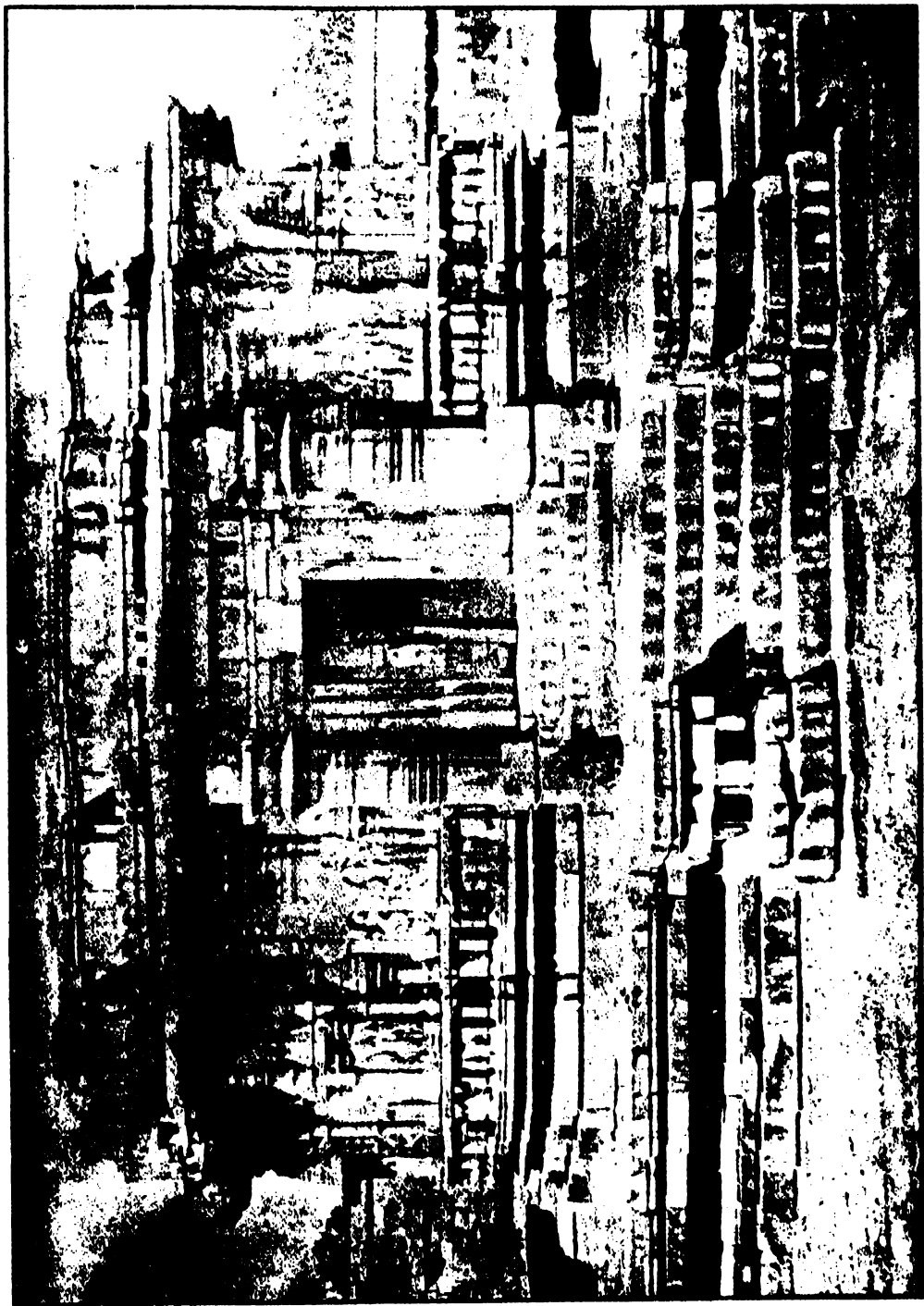
वीरसमुद्रमागे जयलक्ष्मिगे तद्गजवक्त्ररक्तका ॥
 इमारधिलेपमं नेरपि तन्पदकंबेरसेय्दे कौडु भं ।
 डारमनानृपर् तळेद वीरमनारो गभीरमेन्नर्द् ॥
 परमाराध्यं महेशं कुलवधु विजयश्री नेलं पोष्यवर्गं ।
 दारेगळ् वैवाहसंबधिगळेने नेगळ्दारायरंभोजजांडो ॥
 दरदोळ् तैगायनीरंतरिरे तिल्लिदजसं तन्न भंडारमागु ।
 त्तिरे बल्लाळावनीशं पोगळे जगमशेषं महत्वक्के नौतं ॥
 जयति धरणिलोकोत्तंसितात्मीयपादः चतुरविबुधगोष्ठीप्रौढवाणीविनोदः ।
 सकलभरतविद्याहृद्यगम्भीरभावः विपुलविजयलक्ष्मीवल्लभो विष्णुदेव ॥
 निगूढमन्त्राङ्गपद्मे बलान्वितः स्वभावशौण्डीरकठोरकर्परः ।
 बिभति भूभारमतुच्छकच्छपः तदीयवाहुर्धनखड्गकन्धरः ॥
 यदध्वरादुद्धतधूमसञ्चयात् घनीभवन्मेघचये चरन् गजः ।
 शतक्रतोः कार्ण्यमुपेत्य जायते भयाय धन्यो नृपतिः स भूतले ॥
 सदा नियोगः पुरुषात्तमार्चने धरावने दानचये फलप्रदे ।
 करस्य चित्रं नृपतेः सकर्मणः कठोरमार्गो मृदुता च दृश्यते ॥
 भूस्तीमाचलचक्रपूर्णयशसा सम्पूर्णविम्बोदयः
 विष्णुः खेचरमिन्दुमेणतिलकं शार्दूलसल्लाञ्छनः ।
 तेजस्तीव्रतरोऽप्यपूर्वाहिमकृत्पूर्वं हसन् सर्वदा
 एकस्थानशिखामणिं विजयते लोकैकचूडामणिः ॥
 नीतिर्यत्प्रातिहार्यं चरति नियमतः काल एव स्वकृत्यं
 धृत्वा यत्खड्गमुग्रं क्षणमपि न चला वर्त्तते वीरलक्ष्मीः ।
 यस्य श्वेतातपत्रच्छविपिहितवपुर्भूर्भुजे स्वस्थमास्ते
 स धीमान् पादपीठाकृतरिपुमकुटो भासते विष्णुदेवः ॥
 विष्णौ पश्चिमदिग्जयप्रचलितं किं वर्ण्यते तद्दलं
 पीते यद्गजसा रिपुं मृगप्रतेवामग्नमग्नेर्जले ।
 निःशेषं मुखशोषमेत्य बडवाग्नौ निष्प्रभे सप्रभं
 दातुं रत्नमुपायनं जलधिपो दृष्टो हृष्टाद्विष्णवे ॥
 मोदलोळ् पोय्सळराज्यलक्ष्मियोदवं तोळ्वलिपिं ताळ्दि त ।
 न्नुदयं रंजिसे तन्न बल्पोदवे तन्नापैरे तन्नात्रे मी ॥

रं दिशाच्चक्रमनोसिकौडु तलकाडं गङ्गराज्यके तां ।
 मोदलादं यदुवंशावर्धनकरं धीविष्णुभूपालकं ॥
 पिंगदे तोळोळ् कोधि म । लंगेरं जयलक्ष्मि लक्ष्मि वर्धिसे सुदं ॥
 गंगर कुरापिन पुरमं । तुंगबलं विष्णुवैव भुजबलगंगं ॥
 पले कावेरिय वारि कूडे पोलसादसैदु पेघ्यसुतुं ।
 केलदोळ् कूपजलासियपिनेगमाराजेंद्रचोळं भुजा ॥
 बलदिं विष्णु तदीयसेनेय पेणंगळ् तन्नदीपूरदोळ् ।
 कलसल् विक्रमकेळियं मेरेदनत्युप्रप्रतापोदयं ॥

स्वास्तिसमधिगतपञ्चमहाशब्द महामण्डलेश्वरनुं, द्वारावतीपुरेश्वरनुं, यदुकुलकलश-
 कलितनृपधर्महर्म्यमूलस्तम्भनुं, अप्रतिहतप्रतापविदिताविजयारम्भनुं, वासन्तिकदिवीलब्धवरप्र-
 सादनुं, धीमन्मुकुन्दपादाराविन्दवन्दनविनोदनुं, अक्षुण्णलक्ष्मीलक्षितवक्षःप्रदेशनुं, प्रतिदिनोप-
 खायमानपुण्यप्रवेशनुं, विनमदहितभयचकितमुखबिम्बावळम्बस्फटिकपादपीठविन्यस्तपदतलनुं-
 श्वेतातपत्रशीतळीकृतभूतळनुं, स्नेहनिहितराजलक्ष्मीकटाक्षच्छटायमानधवळचमररुहोपवीज्यमा-
 ननुं, शौण्डीरसरसवीरकथाकर्णनोर्शीर्णहर्षपुलकसन्ताननुं, रिपुविजयविदिताविधरल्लक्षधितक-
 णकुण्डलप्रभामण्डलस्थागतगण्डमण्डलनुं, अनूनविभवालोचनागमनोत्कण्ठिताखण्डलनुं, वि-
 कटवक्षःस्थलविराजमानविपुलविमलमुक्ताफलाविकीर्णकान्तिदन्तुरितकेयूरकीर्तिमुखनुं, मृदुमधु-
 रवचनमिलितमन्दस्मितसुधारसस्यिन्दवदनविधुविम्बप्रसादसखनुं, बहुसमरलब्धविजयारूढ-
 विक्रमातिकर्कशभुजयुगलनुं, भटकटकभुजाटनोत्कण्ठविजयलक्ष्मीदृढीकरण निहितखड्गनिगलनुं,
 शेवागमनसमयसमदकामिनीकदम्बचलनचलाशिञ्जिनीसञ्जातमञ्जुनादोद्बुद्धकुसुमबलिशबलमधुक-
 रनिकरझङ्कारमुखरितास्थानरङ्गनुं, नीतिनितम्बिनीहृदयनिहितगभीरान्तरङ्गनुं, वीरलक्ष्मीवि-
 हारसफलशस्त्रनन्दनाभिरामनुं, शरणागतकुभृत्कुलनियुक्तक्षेमनुं, सङ्गीतप्रसङ्गभङ्गिसङ्गतचतुर-
 भरतनुं, तर्कविद्याविशारदविचारनिरतनुं, शब्दविद्यासमप्रलक्षणसुशिक्षनुं, वेदविद्यापरी-
 क्षादक्षनुं, सकल्पपुत्राणपुञ्जितार्थरत्नकोशनुं, पुरुषार्थसार्थमूलसत्यमणिमूपनुं, कथित्वतत्व-
 निशितबुद्धयुं, अवन्ध्यमन्त्रसिद्धियुं, लोकालोकनश्रीकराकारनुं, सत्यसमुत्पन्नशोभादिगुणा-
 धारनुं, काम्भोजवाजिराजिसञ्चरणतरलधरणीवलयनुं, विजयकदलिकाकदम्बचुम्बितवि-
 यद्वलयनुं, गजराजगण्डविजयडिण्डिमायमानोद्गमरमधुकरपटलघटितपिञ्छातपत्रनुं, परवधूपु-
 त्रनुं, करालकरवालशार्दूलनिर्धूतमण्डलिकमृगयूथनुं, गण्डगिरिनाथनुं, पाण्ड्यगण्डशैलनिर्मेद-
 नाकालदम्भोलियुं, तुलुनृपालहृदयविदलनप्रकटरणकेळियु, जगद्वेवबलविलयभैरवनुं, सोमे-



VISHNUVARDHANA AND SANTALE



EAST VIEW OF VIRANARAYANA TEMPLE

श्वरप्रचण्डवेतण्डकबलनप्रबलकण्ठीरवनुं, चक्रकूटपीठमार्णिक्यदेवीसमक्षलक्षसमराटोपनुं, आदि-
यमावलेपलोपनिपुणचापनुं, नरसिंहप्रह्लाभूजभञ्जनप्रभञ्जननुं, कळपालकपालचषकशोणितापान-
तुष्टयोगिनीमनोरञ्जननुं, चेङ्गिरिभुजङ्गभङ्गकरलङ्गखगराजनुं, मलराजराजनुं, इरुङ्गोलकुन्तकदलवन-
विदलनकरालशुण्डालनुं, बलपदोद्धूतधूलीधूसरितदिकपालनुं, चेङ्गिरिपेर्माळकुत्कीलचालनचतुर-
चापवैन्यनुं, पट्टिपेर्माळप्रतिष्ठानुष्ठितात्मसैन्यनुं, आत्मीकृततळवनपुरनुं, अङ्गीकृतकोङ्गविषयनुं,
भवलम्यतनेळम्बवाडियुं, दूरीकृतारिवर्गनुं, ऊरीकृतनीलपर्वतनुं, उररीकृतकोळालपुरनुं, उन्मू-
लितकांवनूरनुं, उत्तरलिततेरियूरनुं, उल्लङ्घितवल्लूरनुं, उद्धाटितनङ्गलिपुरनुं, उत्पाटितघट्टकपाटनुं,
उत्कम्पितकाञ्चीपुरनुं, उदण्डितप्रचण्डतेजनुं, उत्तमिभतकीर्तिध्वजनुं, उज्जुमिभतविजयभेरीरवनुं,
भुजबलावष्टम्भसम्भूतवित्तविरचितविचित्रविजयनारायणोत्तुङ्गभवननुं, वीरवितरणविळासकुला-
भिमाननुतिमुखरसकलभुवननुं, कायकान्तिपरिहसितकाञ्चननुं, शार्दूललाञ्छननुं, पद्मसप्तपः-
पूतवेदपर्वताधीश्वरनुं, राजसमाजभास्वरनुं, यशःप्रसरपरिपूर्णपद्मजाण्डनुं, मलपरोळ्गण्डनुं,
कावेरीतीरवनविहारमदमरालनुं, सुभटसमरकेलिलोलनुं, लोकापकारपरायणनुं, विजयनाराय-
णनुं, आळि मुंनिरिवनुं, शौर्यमं मेरेवनुं, एनिसिद् श्रीमन्निभुवनमल्ल भुजबलवीरगङ्ग विष्णुवर्धन
पोयसळदेवर्, मूडल नङ्गलिय पाडिय घट्टम, तेङ्गल् कोङ्गु चेरमनमले, पडुवल्लु कोङ्गणद बारकनू-
रघट्टवाडियागि, बडगल् साविमलेयिदोळगाद भूमियं भुजबलावष्टम्भार्दि परिपालिसुसं ॥

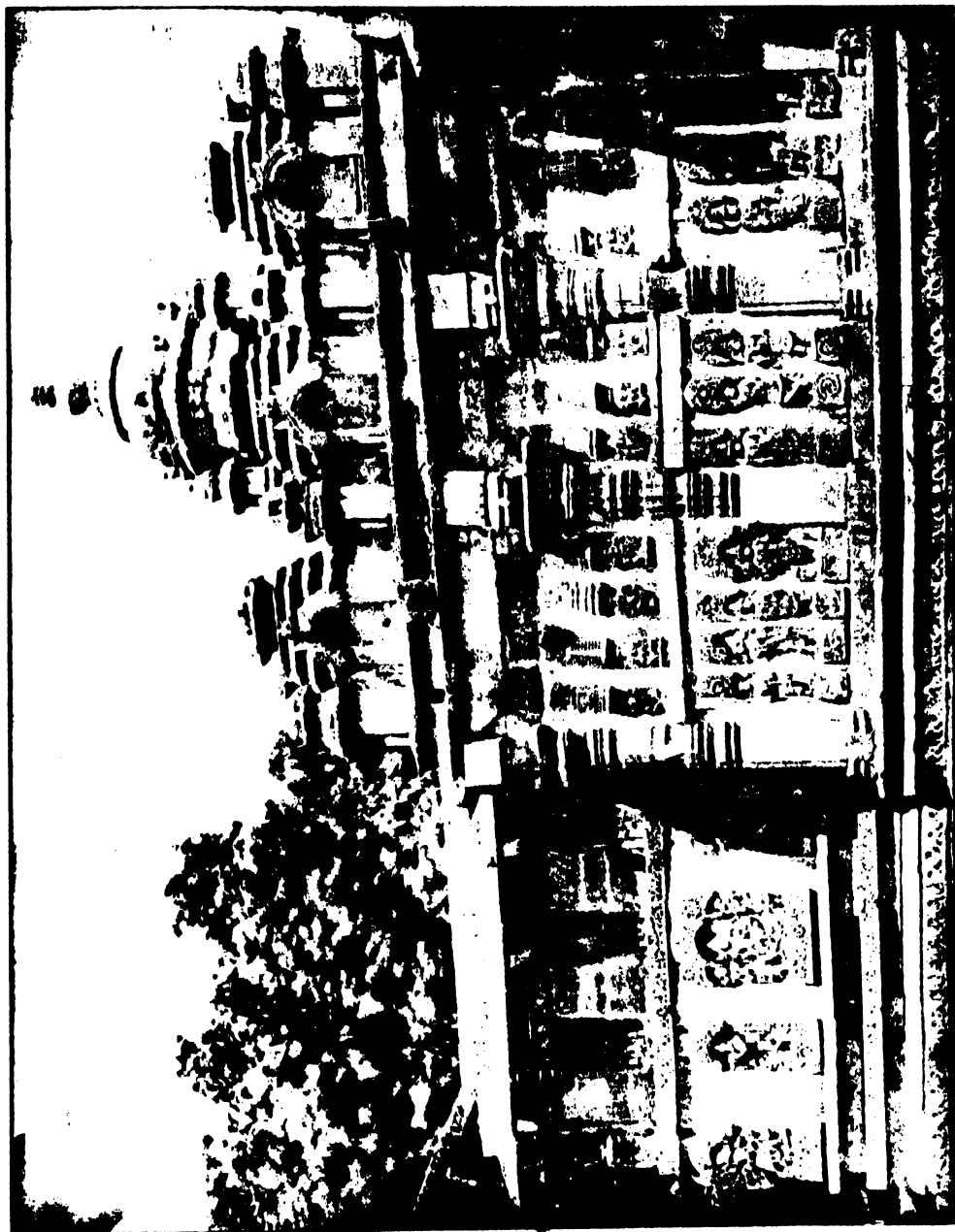
स्वस्तिसमस्तमङ्गलाभ्युदयकरलक्षणाभिरामेयुं, सौभाग्यसीमेयुं, बलिपुरवरक्षीरवाराशिज-
नितकमलेयुं, विशुद्धाचारविमलेयुं, श्रीमन्मैश्वरदेवलम्बवरप्रसादेयुं, ईशपुररचितरामेश्वर-
प्रासादेयुं, विष्णुवर्धनमनोरागसागराभिवर्धनचन्द्रलेखेयुं, परिवारफलितकल्पकुजशाखेयुं, सद्ध-
सरससमयोचितवचनमधुरसस्यन्दिद्वन्द्वनारविन्देयुं, नगराजनन्दनापदारविन्दवन्दनवर्धितानन्देयुं,
कलाकलापरत्नगर्भवसुन्दरेयुं, लावण्यसिन्धुवेलालीलायमानकेकरातिबन्धुरेयुं, भरतागमभव-
निहितमहनीयमतिप्रदीपेयुं, धिनयधिनमद्विलासिनीकदम्बलम्बालकालम्बचरणनखाकिरणकला-
पेयुं, दयारसामृतापूर्णवदनविधुबिम्बेयुं, अनूनदानाभिमानावलम्बेयुं, विचित्रनर्तनप्रवर्तनपात्र-
शिखामणियुं, सकलसमयरक्षामणियुं, सङ्गीतसङ्गतसरस्वतियुं, पतिधिनयाविदितारुन्धतियुं,
सवतिगन्धहस्तियुं, इत्यादिनामावलीप्रशस्तेयुमेनिसिद् श्रीमत्परियरसि पट्टमहादेवि शान्त-
लदेविष्यर् वेरसु, श्रीमन्महापट्टणं वेलापुरद नेलेवीडिनोळ् श्रीमद्विष्णुवर्धनपोयसळदेवर् सुख-
सङ्कथाधिनोर्दार्दि राज्यं गेयुत्तमिर्दुं ॥

स्वस्तिसमस्तमङ्गलाभ्युदयकरलक्षणलक्षितमुं, शब्दविद्ययंते सूत्रमुखसिद्धमुं, धृतिकदम्बर्दंते
पद्मक्रमानुविद्धमुं, त्रिविक्रमावतारदंतिरुपक्रमप्रवृद्धमुं, चतुर्मुखनंते कमलोद्भवमुं, शशिखण्ड-
मण्डननंते शिलापुत्रिकालङ्कृतमुं, शतक्रतुविनंते नयनाभिराममुं, कुलागिरियंते ददमूलवम्भमुं,

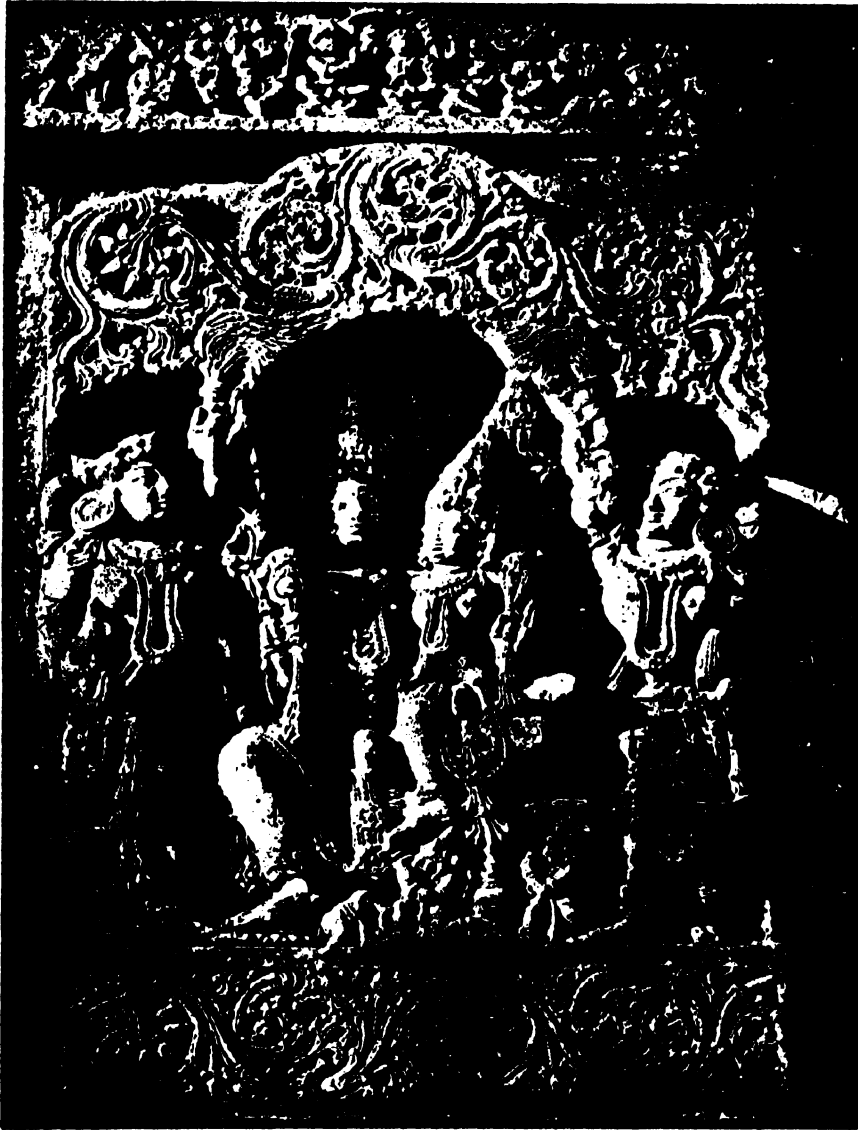
जलाशयदंते कुमुदोल्लासियुं, मेरुगिरियंते बहुकनकघटितमुं, हरगिरियंते वृषपदाङ्कितमुं, गुरुवरणमागियुं तमोगुणमल्लदेयुं, स्तम्भसम्भृतमागियुं रजोगुणमल्लदेयुं, हर्षोत्कर्षकारियागियुं सत्वगुणमल्लदेयुं, सिंहगजावलिधनुळ्ळुदागियुं गहनमल्लदेयुं, जलनिधियंते गभीरान्तरङ्गमुं, कनकशिखरियंते ध्रुवगतिनिरतमुं, चन्द्रमण्डलदंते सुधावलम्बियुं, रविमण्डलदंते वियत्पथवर्तियुं, गगनमण्डलदंते भगणसङ्क्रान्तमुं, बहुकूटकोटिघटितकलशविलासितमुं, बहुभूमिकोद्भासित श्रीमुखद्वारमुं, उत्तम्भितध्वजपटपल्लवोल्लङ्घ्यमानगगनवल्यमुं, धराभारभारनागराज हृदयदर्शितगुरुत्वमुं, लब्धमहत्त्व मय्य श्रीमन्महाप्रासाददोळे ॥

स्वस्ति समस्तजगदुदयकरचतुरचतुराननोद्भूतिपूतपुण्डरीकदलध्रुवळितोदरनुं, भुजबलानियुक्तहलमुखसमाकृष्टयमुनानदीप्रवाहविदितसामर्थ्यमुद्राभद्रबलभद्रसहोदरनुं, अमृतमथनसमयसंसिक्तसुव्यक्तविन्दुवृन्दतारकितविकटवक्षःस्थलवियत्तलनुं, निजवुरघटितबिलगळितसकलजलधिजलकर्दमितपातालपङ्ककेळीविलोवराहरूपहेलासमुत्तालितधरातलनुं, जगत्कण्ठकोत्कण्ठदशकण्ठकण्ठकाण्डपण्डखण्डनप्रचण्डकाण्डमुखसमुद्भूतविजयविख्यातरामावतारनुं, धरणीभारावताररचितपाण्डवोपकारनुं, बलिकरनियुक्तधाराप्रवर्धमानवृद्धिलतारूढोद्दण्डपद्मजाण्डस्पृगाधारदण्डायमानकलबेरवरत्रिविक्रमावतारमितधरणीमण्डलनुं, अतिकूरदनुजघिनाशविरचितोपायरक्षिताखण्डलनुं, सुरासुरकराकृष्यमाणमन्दरभ्रमणभरसहातिधीरकमठाकारदर्शितहृदत्वनुं, परममहत्परिमाणगर्भीकृतसकलसत्त्वनुं, अज्ञातपरमार्थस्वरूपनागियुं प्रकटनुं, अनिकट्रीकृतनिकटनुं, अदूरीकृतदूरनुं, अतुङ्गीकृतनुङ्गनुं, असूक्ष्मीकृतसूक्ष्मनुं, अगहनीकृतगहननुं, अनवनतगभीरनुं, अधिस्तार्थमाणविस्तीर्णनुं, सकलभुवनसम्पूर्णनुं, संसारसमुचिततमःपटलविघटनप्रदीपनुं, परब्रह्मस्वरूपनुं, अतिप्रसन्ननुं, चैत्रनुमेनिप श्रीमद्विजयनारायणदेवरं श्रीमद्विष्णुवर्द्धनपोरुसळदेवरसद्भक्तिर्यि सुप्रतिष्ठितं माडि ।

शकवर्ष सासिरद् मूवत्तोभत्तनेय हेमलम्बिसंवत्सरद् चैत्रशुद्ध पञ्चमी वडुयार श्रीविजयनारायणदेवर श्रीचैत्रकेशवदेवर श्रीलक्ष्मीनारायणदेवर नित्यनैमित्तिकदिव्याङ्गभोग त्रिकालनैवेद्य श्रीवैष्णवग्राह्यणर पात्रपागुड विद्यावंतर मालगाररारतिकोट्टणवोळगाद समस्त वृळिगद् जीवितवर्गकृवागि सर्वनमस्य समस्तकिरुकुळ देविदेवन कार्णकेसहित श्रीपाददल्लि धारापूर्वक माडिद वृत्ति वेलापुरद् वीडु चतुःसीमे सुंकर्पोनायसहित देवळिगेनाडैमेसंदिहभेरडु, आनाडिद वूर बसवनहळिळ, कोडगिनाड बारसि हभेरडु, निडुगुंद हळिळगळु सहित, अम्बिदोरे तगरेनाडेरडु हसुडेहळिळगळु सहित बळळविनाडहडियदवोळुळ, अत्तिवळिगेय मणलिनाड मोरसुहभेरडु, नेक्कुनाड केसकोडुहळिळगळु सहित मैसेनाड बेडगेरे आसंदिनाडेरडुं देवनूरु चतुस्सीमासहितं त्रिविक्रमं माडिद दिव्यश्रीपादपद्मगळिगे समर्पिसिदरु ॥ इतिरिदं मिक्कधनमुं भक्तरायमुं खंडस्फुटितजीर्णोद्धारकवेकादशावतारनेनिसिद् श्रीविष्णुवर्द्धनहोरुसळदेवरु ॥



SOUTH VIEW OF ANDAL TEMPLE



LAKSHMI-NARAYANA ON SOUTH WALL OF ANDAL TEMPLE

सामान्योऽयं धर्मसेतुर्नृपाणां काले काले पालनीयो भवन्निः ।
 सर्वांनेतान् भाविनः पार्थिवेन्द्रान् भूयो भूयो याचते रामचन्द्र !
 स्वदत्तां परदत्तां वा यो हरेत् वसुन्धराम् ।
 षष्टिवर्षसहस्राणि विद्यायां जायते क्रिमिः ॥
 देवद्रव्यविनाशेन ब्रह्मस्वहरणेन च ।
 तद्धनं कुलनाशाय भवेदात्मवधाय च ॥

॥ नारायणाय नमः ॥

Inscription on the pedestal of Vijaya-Narayana or Kesava.

1117

जिष्णुर्विष्णुमहीपालः पालिताकिलभूतलः ।
 देवदेवेशविजयनारायणमचीकरत् ॥

Inscription on the pedestal of Kappe-Chennigaraya.

C 1117

शास्तिहस्तसर्वभूतानां प्रतिष्ठा विष्णुकान्तया ।
 चेन्नकेशवदेवस्य शास्तिदेव्या कृतोत्तमा ॥
 ॥ पद्महादेवी ॥

Belur 20. 1180. (Extracts.)

स्वस्ति धीकुचकलशौ विशालमूलौ
 दिव्यास्तामविरलचन्द्रमानुलेपी ।
 उचुञ्जी हरिभुजकल्पवृक्षपुष्टिं
 तन्वामी मदनरसेन पूरितौ वः ॥
 नारायणदेवर को । द्वारवनाकल्पमाणे यक्षेशन भ ॥
 ष्टारमेनल् माडिसिदनु । दारं बल्लाळदेवधरणीनार्थ ॥
 ॥ श्रीकेशवाय नमः ॥

Belur, 72. C. 1185. (Extracts.)

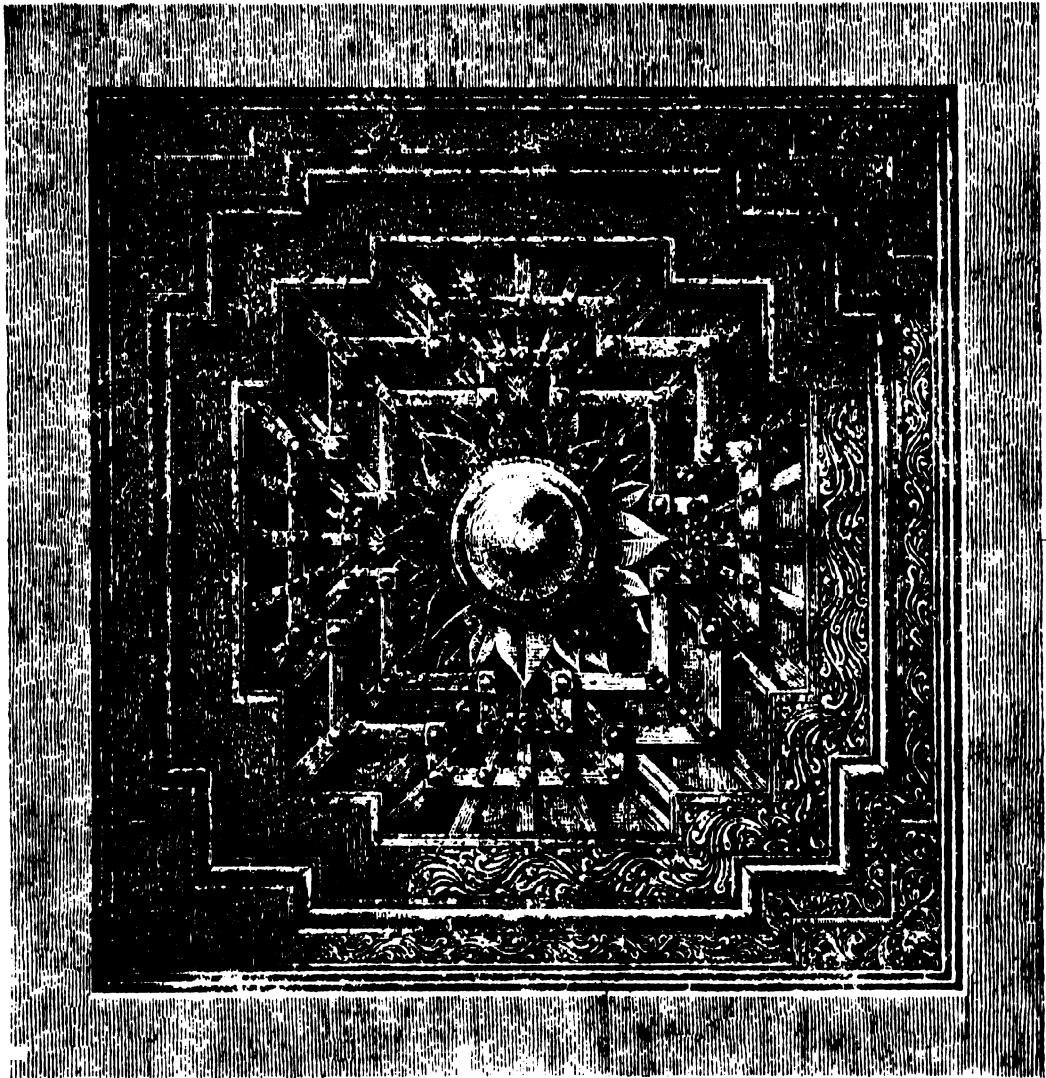
आसीदेचलदेव्यां हि नारसिंहक्षितोभ्वरात् ।
 तस्यां पद्महादेव्यां बल्लाळः पृथिवीपतिः ॥
 भीमच्छीनरसिंहदेवनृपतेर्जातो महीयान् सुतः
 सम्प्राप्तोरुपराक्रमो विजयते बल्लाळभूपालकः ।
 हित्वा पापमहान्धकारमनिशं धर्मं समुद्दीपयन्
 भीमत्केशवदेवपादयुगलध्यानामृतास्वादनः ॥
 दशमुखभुजदण्डोद्घातकैलासशैलं
 हर इव कलिवेगोष्णालितं धर्मजातम् ।
 जगति बहुविधं यः स्थापयामास वीरः
 स जयति रणमल्लो वीरबल्लाळभूपः ॥
 जीयाद्बल्लाळभूपालः पालिताखिलभूतलः ।
 यस्कीर्तिपुण्डरीकस्य पृथिवी कर्णिकायते ॥
 पसेयल् जाळकजाळकं इढकवाटं द्वारशाखाळिबा
 णसुकोट्टारखुदप्रथप्रमुदवासं वासुदेवाक्यती ।
 र्यसरं भीविजयादिशब्दविलसन्नारायणंगोळ्यु कर्
 वेसर्दि तेङ्गणचक्रि माडिसिदनीबल्लाळभूपालकम् ॥

Belur 63. 1387.

स्वस्ति भीमच्छकाब्दे निधिगगनगुणस्मामिते प्रामवाद्ये
 मासे तत्पूर्णिमायां हरिहरनृपती मुदपे मन्त्रिवर्ये ।
 शासत्युर्वी च सर्वा मलगरसविभुः क्यातकाश्मीरवंशः
 प्रासादं केशवस्य स्फुटरुधिकलशेनाञ्जयत्काञ्जनेन ॥
 ॥ १३०९ ॥

Belur 3. 1397. (Extracts.)

भीमत्रैलोक्यपूज्याय सर्वकर्मसुसाक्षिणे ।
 फलदाय नमो नित्यं केशवाय शिवाय च ॥
 तस्सुरासुराधीशमौळिमालोपलालितम् ।



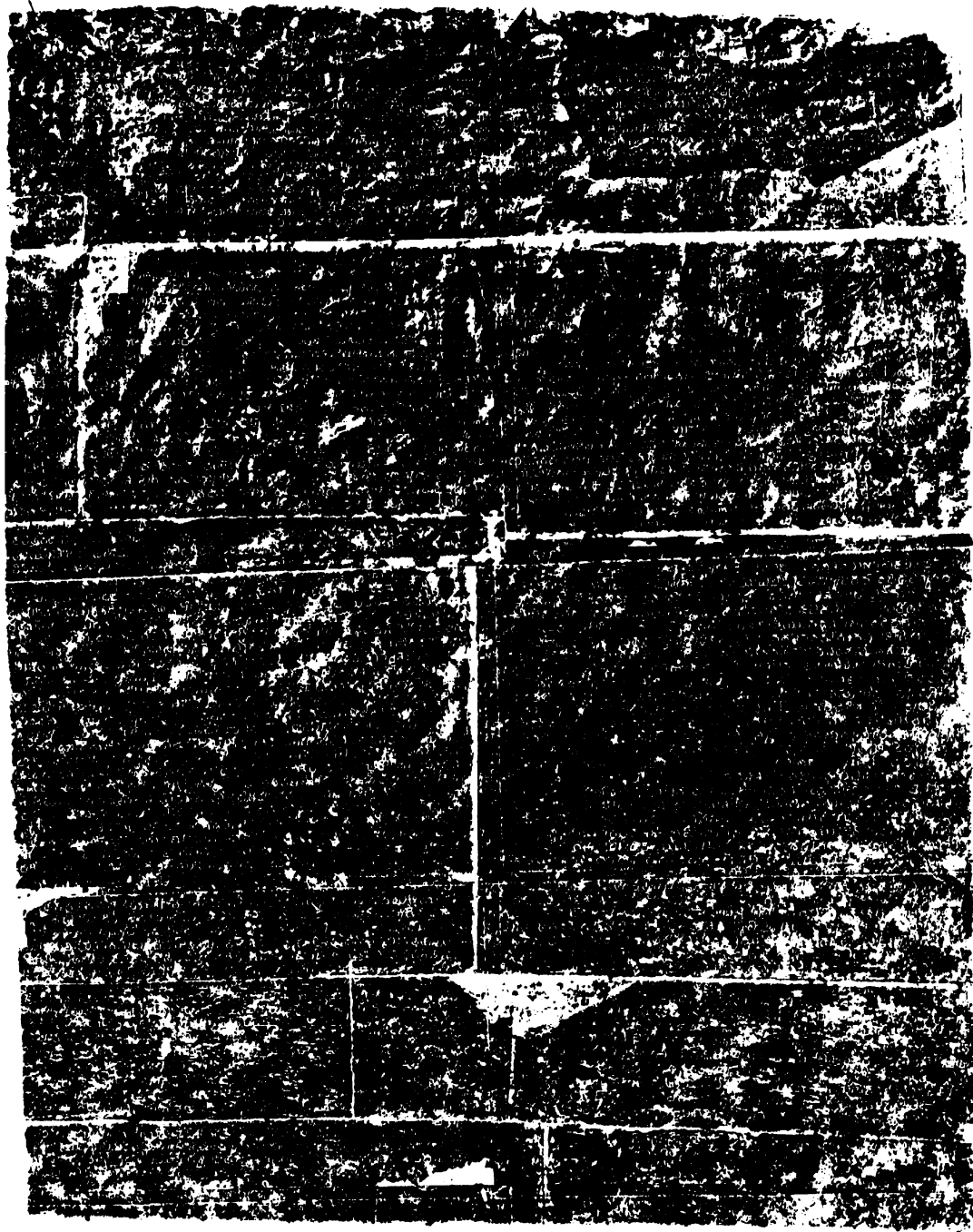
Scale 12 6 1 7 3 4 Feet.



Scale 1/2" = 1 Foot

श्रीमद्वेलापुराधीशकेशवेशस्य शासनम् ॥
 जम्बूद्वीपे परार्धे सकलगुणगणैर्भारते वर्षखण्डे
 धामान्यत्युज्ज्वलानि त्रिदशमुनिगणैरर्चितान्यत्र सन्ति ।
 देवानां पुण्यरूपाण्यपि शतमुचितं नाम तेषामथैतान्
 वक्ष्ये कांश्चिद्यथाहं सकृदिदमखिलं संशृणुध्वं च चित्रम् ॥
 यं शैवास्समुपासते शिव इति ब्रह्मेति वेदान्तिनो
 बौद्धा बुद्ध इति प्रमाणपटवः कर्तेति नैयायिकाः ।
 अहंश्चेति ह जैनशासनमताः कर्मेति मीमांसकाः
 सोऽयं वो विदधातु वाञ्छितफलं श्रीकेशवेशस्सदा ॥
 सोऽयं पायादपायादपहसितसरोजातनेत्रान्तरश्री
 राकल्पं कल्पवृक्षानिव विपुळकृपासारधाराधरो यः ।
 लक्ष्मीवक्षोजशैलोपरि कपिशपटीविद्युद्योतमानः
 श्रीवेलग्रामधामा निजपतिभवनाभावितां केशवो वः ॥
 अरुणसरसिजश्रीसोदरैरत्युदारै
 रञ्जिष्ठभुवनरक्षादीक्षितैर्दृष्टिपातैः ।
 तरुणतुळसिमालालङ्कृतोरस्स्थळश्रीः
 करुणयति कदा नः केशवेशः कृपेशः ॥
 सर्वोत्कृष्टे समग्रैर्विधगुणगणैः सत्वसारैकरम्ये
 प्रख्याते होयसणाख्ये महति जनपतेर्धाम्नि वेलानगर्याम् ।
 आतन्वन्विष्णुदेवक्षितिपतिविभवान्विश्वरक्षाविधायी
 योगं योगीन्द्रगम्यः कलयति कुशलं केशवो नाथ एषः ॥
 अन्धान् व्यक्ताक्षिबन्धानलघुपरिणवद्राजमुद्रान् दरिद्रान्
 पङ्गुन् जङ्गालमुख्यानमरगुरुसह्गवाक्समूकांश्च मूकान् ।
 वन्ध्यास्सन्ततिबन्धुराश्च कलयन् देशान्यदेशागतान्
 सर्वाभीष्टफलेन योजयति तान् वेलापुरीकेशवः ॥
 संसारार्णवगर्ववारणकळावेळा हि वेलापुरी
 मूर्तिस्त्वं प्रथमैव मूर्तिष्ठु चतुर्विंशत्युपाख्यासु च ।
 विष्णो नारदगीतवैभव हरे देवाधिदेवोत्तम
 ह्येशध्वंसन सौम्यकेशव महालक्ष्मीपते पातु माम् ॥
 श्रीमद्वेदान्तवेद्यादधचनविषयात्सखिदानन्दतत्त्वा

दाविर्भावं प्रपन्ने त्रिभुवनभवनेऽनादिमायाविचित्रे ।
 अस्य स्थित्यै समर्थान् नृपकुलतिलकान् निर्ममे पद्मयोनिः
 काले प्राप्ते कलौ तत्कलुषपरिहृतौ सङ्गमस्सान्वयोऽभूत् ॥
 कूटस्थोऽभिजनस्य सङ्गमनृपः श्रीशारदासङ्गमा
 ज्ञाताः पञ्च सुरदुमा इव सुतास्तत्रादिमो हर्यपः ।
 तस्यैका तनुरेव बुक्कनृपतिर्विश्वम्भरागोपति
 स्तस्मादेष विवर्धते हरिहरः साम्राज्यलक्ष्मीवरः ॥
 अर्यम्णस्तनुजो जनाय महते जाम्बूनदस्पर्शन
 क्षोणीदानविधावसंशयमसौ श्रीरेणुकानन्दनः ।
 इष्टापूर्तेपरम्पराविरचने नान्योऽस्ति यस्योपमः
 सोऽयं पुण्यमहीपतिर्हरिहरः श्रीमान् समुज्जृम्भते ॥
 यद्दृशरथस्याभूत् सुमन्त्रस्सचिषो महान् ।
 तद्दुर्हारहरस्य श्रीगुण्डदण्डाधिनायकः ॥
 यद्दोर्दण्डप्रतापप्रबलतरमहावह्निषीर्यातिरेक
 ज्वालामालापतङ्गायितयवनतुरुष्कान्धशशुक्षितीशाः ।
 सोऽयं बुद्धिप्रभावप्रगुणितनिजतेजोलसन्मन्त्रशक्तिः
 मन्त्रिभ्रेष्ठाग्रगण्यो जगति विजयते गुण्डदण्डाधिनाथेः ॥
 एतास्मिन् समरे विजित्य नृपतीन् प्रत्यर्थिनस्तद्वधू
 कार्पण्येन विमुच्य तान् भुवमिमां धर्मेण संशासति ।
 तस्याज्ञाकरणेषु मन्त्रिगुरुषु श्रीगुण्डदण्डाधिपः
 प्राधान्येन विजृम्भते नृपकृतावेकप्रतापोज्ज्वलः ॥
 अङ्गो व्यङ्गः कळिङ्गो विकळमतिरसौ गुञ्जरस्सज्वरोऽभूत्
 पञ्चाळाः पञ्चभावं दधति बहुबलः सैन्धवः सिन्धुपाती ।
 आन्ध्रोऽप्यन्धः प्रबद्धश्चटुलभटवदुक्षितनासीरपाशै
 श्लोळः कौळत्वमाप स्मरति रणरसं गुण्डदण्डाधिनाथे ॥
 अङ्गः सङ्गरभङ्गितो रणमहारङ्गं कळिङ्गो जहा
 बन्धः पर्वतरन्ध्रगस्समजहादूर्जस्वरं मूर्जरः ।
 कोणं कोङ्कणकोटका जगुरगाब्धोऽपि शैलान्तरम्
 श्रीमद्गुण्डचमूपतौ सकलसेनापत्यसंसृष्टे सति ॥
 स्वस्ति श्रीमदशेषमन्त्रिवरविख्यातातिशौर्यातिगा





SANKARESVARA TEMPLE TO WEST OF BELUR

म्भीर्योदार्यसुधैर्यवीर्यविजयभीकीर्तितित्योदयः ।
 भूधर्मद्विजदेववेदकुलरक्षातुष्टशिक्षाकरः
 पुण्योदर्कचरित्रकोऽस्तदुरितः भीगुण्डदण्डाधिपः ॥
 यत्प्रस्थोघविदारितारिधरणीपालावनारोद्धृत
 स्त्रीरत्नच्छलवैरिषीरविजयभीकौतुकोत्साहितम् ।
 भीमद्वीरहरीन्द्रराजमनिशं कुर्वन्नावोत्तम
 प्रायानीकगणाधिनाथविजयभीगुण्डदण्डाधिपः ॥
 यद्वाटीपुटवोटकमजखुरध्रुणक्षमामण्डलो
 जूतस्फीतदिगन्तरावृतरजो राजन्नभोमण्डले ।
 प्रत्यधिक्रितिपालसंस्थविजयभीकौतुकं गुण्डद
 ण्डाधीशस्य विधातुमन्तरितवस्त्राकारमुज्जृम्भते ॥
 अग्रे यद्गणना प्रवीरपरिषद्गोष्ठीषु काष्ठां गता
 प्रख्यातिः प्रतिजन्यमूर्जितजयभीपाणिपीडाविधिः ।
 यत्ते गुण्डपदण्डनाथ निविडो भावस्सदा स्वम्बके
 सर्वं चैतदुदारहरिहरनृपभीपादपद्मप्रभा ॥
 रामस्येव स मारुतिर्हरिहरक्षोणीपतेरग्रणी
 भूर्त्यो गुण्डपदण्डनाथसुमटो लङ्कामिष स्कन्दयन् ।
 जित्वा केरळतौळवान्भ्रुकुटकानानीय तेभ्यः शिष्यं
 राक्षे सम्प्रददाति मन्त्रिनृपयोस्तत्सामरस्यं परम् ॥
 वेतण्डानिष सैपपाथेयमुस्मान्मत्तान् तुरुष्कान् रणे
 केशेष्वेव निगृह्य वाजिभंशने शाखामृगाः कारिताः ।
 अन्यौ ज्येष्ठकनिष्ठसम्बकमहाव्याघ्रौ गृहीतौ गळे
 भीमद्रुण्डपदण्डनाथ भवते तिष्ठेत कस्पर्षया ॥
 सन्तापावयमिरम्मदं ज्वलयति स्वाम्तेष्वहङ्कारिणां
 साम्द्रं वर्षति वैरिवृन्दरुधिरं यत्सङ्गकाळाम्बुदे ।
 धत्ते साधुकदम्बमुत्सवदशां कीर्ति नवं केतकी
 सौरभ्यं भजते दिशासु विजयभीगुण्डदण्डाधिपः ॥
 इदं विजयते पुरो भवनभूषणं शार्ङ्गिणः
 सुमेरुहिमसानुमन्मलयमन्वरप्रक्रियम् ।
 त्रिविष्टपपदीप्तमच्छिन्नरत्नाक सिद्धाङ्गना
 पदाम्बुजपरिस्त्रलत्कनकनूपुरं गोपुरम् ॥

Belur 13. 1484. (Extracts.)

जह्ने प्राहो मधुवनृपतेस्तेन नागाम्बिकायां
 लख्खक्षमाभृन्मणिरिव महान्वारिधेस्ताम्रपर्ण्याम् ।
 यः सद्भक्त्या गुणगणनिधिः केशवाराधनार्थं
 भद्रा लक्ष्मीभवनविभवा कारिता यागशाला ॥
 इयमाचन्द्रार्कं स्थिरा भवतु ॥

Belur 11. C. 1484. (Extracts.)

लख्खक्षोणीशकीर्त्या विष्णुविधु . . स्यैरावतस्वच्छमूर्त्या
 जाते चान्द्रे करण्डे बहुवृषजनुषा पुण्डरीकोद्भवाण्डे ।
 दुग्धाब्धिर्देत्यहन्त्रामलविबुधधुनी ब्रह्मजालोद्धतौघैः .
 भीकण्ठः कण्ठकान्त्या निभूत इव जनैर्लक्ष्मणा शायते ग्लौः ॥

Belur 64. 1736.

श्रीमत्पुण्ये शकाब्दे ग्रहशररसभूसम्मिते नालनैज
 ज्येष्ठे तत्कृष्णपञ्चम्यसमशुरुदिने कृष्णभूपे च सौम्ये ।
 नञ्जारब्दे राक्षि शासत्याखिलभुवमसौ वेङ्कटाख्यो नृपालः
 प्रासादं केशवस्य स्थिरकलशयुतं कारयामास दिव्यम् ॥
 ॥ १६५९ ॥

Belur 65. 1774.

श्रीमद्रम्ये शकाब्दे नगनिधिरसभूगण्यमाने जयाख्ये
 द्वादश्यां शुक्लपक्षे नभसि शुरुदिने चामराजे नृपाले ।
 शासत्युर्वी नवावप्रवरबहद्रे हैदरल्याख्यभूपे
 प्रासादं केशवस्य स्थिरकलशयुतं नञ्जयार्यो व्यतानीत् ॥
 ॥ १६९७ ॥

