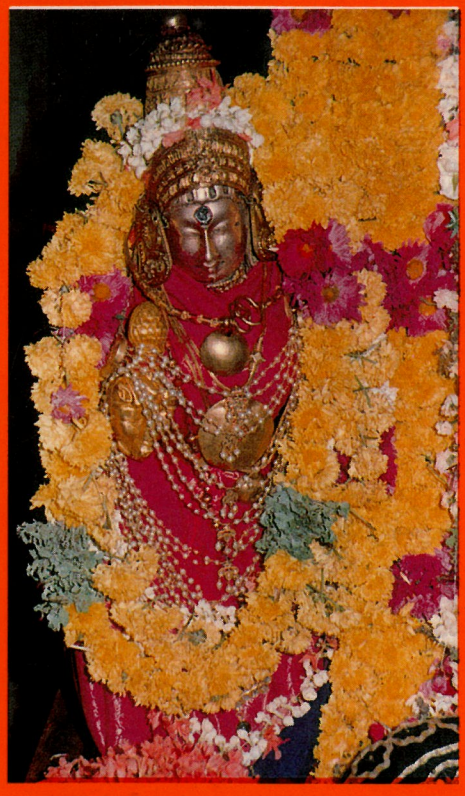
A PROJECT ON PRACHINA-VASTU-KOSHA

Kalpatharu Research Academy Publication
Chief Editor: Daivajna K.N. Somayaji

ART AND ARCHITECTURE OF INDIAN TEMPLES

VOLUME THREE



BY
S.K. RAMACHANDRA RAO

KALPATHARU RESEARCH ACADEMY
Post Box No. 1857, Bangalore - 560 018
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PREFACE

The present volume completes the project on Prachina-Vastu-Kosha focussing attention on the Art and Architecture of Indian Temples. This series was planned as a sequel to the volumes on Pratima-Kosha (Encyclopaedia of Indian Iconography), which constitute a prestigious publication of the Kalpatharu Research Academy, Bangalore.

The Academy feels justifiably gratified that all the projects it has sponsored since 1981 have been successfully completed; not only the six volumes of Pratima-Kosha mentioned above, but Agama-Kosha in twelve volumes and several other valuable publications have come out and filled a lacuna that was being felt for long.

We are grateful to Vidyalankara, Sastra-Chudamani, Sangeeta Kalaratna, Vedanta-Nidhi Prof. S.K. Ramachandra Rao for having prepared this volume in continuation of the two previous volumes in this series, which he had prepared at our request. We also acknowledge the generous financial assistance provided by the Ministry of Human Resources Development, Govt. of India, New Delhi.

We also sincerely thank all of our friends and well-wishers, who have made this volume possible and have generally helped us in our publications. Our grateful thanks are due to Sri Venkatesh Babu and his staff at the Omkar Offset Printers, Bangalore, for having printed this book neatly and in time.

Bangalore
15-1-1995
Makara Sankranthi

Daivajna K.N. SOMAYAJI,
Director and Chief Editor,
Kalpatharu Research Academy

INTRODUCTION

As indicated in the second volume, this volume presents a picture of the spread of temples in the region of Karnataka, illustrating Ganga, Kadamba, Chalukya, Chola, Hoysala and Vijayanagara styles of temple-architecture. Karnataka has been chosen, for it is the meeting ground of several significant styles, including the Kerala (chera) style in the coastal area. The temple builders in this region have not only assiduously assimilated the architectural and sculptural tendencies that prevailed in the neighbouring regions, but have evoled afresh the now well-known architectural styles : Vesara, Dravida and Nagara. For instance, experiments conducted in Badami, Aihole and Pattadakallu were of far reaching significance. They mark a milestone in the field of Temple Art and Architecture.

The present volume provides a nearly complete list of the major temples in this region, with descriptive details of architectural and sculptural interest whereever indicated. The purpose is to suggest that similar surveys may be undertaken in all the regions of the country, so that valuable material is added to the study of Indian Temples. We find at present only attempts to construct theories of Indian temple-architecture, based on a few specimens largely of tourist interest, like those in Belur, Khujuraho, Mammalapuram, Bhuvaneshvar and Mount Abu. More significant than these historical monuments, in reality, are the comparatively little known shrines distributed all over the regions in the country. Acquaintance with them is at present confined to the prosaic catalogues to be found in gazetteers of the several provinces, which are of little value to art historians and students of temple-art.

It is to fill this gap, and to focuss attention on the regional styles in their proper perspective that the present volume has been prepared. I trust that this will be followed by similar accounts concerning the other regions in the country.

I acknowledge my indebtedness to my friend Sri G.K. Anantharam of I.B.H., Bangalore, who first suggested that I should take up a work like this. I prepared a preliminary volume on the subject, for which he provided kind assistance in a generous measure. This however remained in manuscript form with me for years. I have now thought it fit to revise the manuscript substantially, add new material and adapt the account to suit the framework of the present project.

I am indebted to Daivajna Sri K.N. Somayaji of Kalpatharu Research Academy, Bangalore, who has been providing me an opportunity to prepare these volumes as the Academy Projects. His kind interest and insistence have been mainly responsible for the numerous books that I have been able to write for some years now.

I also thank my friends Sri Venkatesh Babu and Sri Nagendra of Omkar Offset Printers, Bangalore for their unfailing courtesy while the volume was being produced.

S. K. RAMACHANDRA RAO

I The Northern Region

BELGAUM: 1. Athani 2. Belgaum 3.Chikodi 4. Gokak 5. Hukeri 6. Khanapur 7. Parasagad 8. Ramdurg 9. Rayabag 10.Sampagaon.

BIDAR: 1. Aurad 2. Basava-Kalyana 3.Bhalki 4. Bidar 5. Humnabad

BIJAPUR: 1. Badami 2. Bagalkot 3.Basavana-Bagevadi 4. Bijapur 5. Bilgi 6. Jamkhandi 7. Hungund 8. Indi 9.Muddebihal 10. Mudhol 11. Sindgi.

GULBARGA: 1. Afzalpur 2. Aland 3. Chinchholli 4. Chitapur 5. Gulbarga 6. Jevargi 7. Sedam 8. Shahapur 9. Shorapur 10. Yadagiri

RAICHUR: 1. Deodurg 2. Gangavati 3. Koppal 4. Kushtagi 5. Lingasugur 6. Manvi 7. Raichur 8. Sindhanur 9. Yelburgi

II The Coastal Region

DAKSHINA KANNADA: 1. Belthangadi 2. Buntwal 3. Karkal 4. Kundapur 5. Mangalore 6. Puttur 7. Sulya 8. Udupi

UTTARA KANNADA: 1. Ankola 2. Bhatkal 3. Haliyal 4. Honnavara 5. Karwar 6. Kumta 7. Mundgod 8. Siddapura 9. Sirsi 10. Supa 11. Yellapura

III The Central Region

BELLARY: 1. Bellary 2. Hadagali 3. Hagari-bommanahalli 4. Harapanahalli 5. Hospet 6. Kudligi 7. Sandur 8. Siruguppa

CHIKKAMAGALUR: 1. Chikkamagalur 2. Kadur 3. Koppa 4. Mudigere 5. Narasimharajapura 6. Tarikere 7. Sringeri

CHITRADURGA: 1. Challakere 2. Chitradurga 3. Davanagere 4. Harihara 5. Hiriyur 6. Holalkere 7. Hosangadi 8. Jagalur 9. Molakalmuru

DHARWAD: 1. Byadagi 2. Dharwad 3. Gadag 4. Hanagal 5. Haveri 6. Hirekerur 7. Hubli 8. Kalghatgi 9. Kundagol 10. Mundargi 11. Nargund 12. Navalgund 13. Ranebennur 14. Ron 15. Savanur 16. Shiggaon 17. Shirahatti

SHIMOGA: 1. Bhadravati 2. Channagiri 3. Honnali 4. Hosanagar 5. Sagar 6. Shikaripur 7. Shimoga 8. Sorab 9. Tirthahalli

IV The Southern Region

BANGALORE: 1. Anekal 2. Bangalore North 3. Bangalore South 4. Channapatna 5. Devanahalli 6. Doddaballapur 7. Hoskote 8. Kanakapura 9. Magadi 10. Nelamangala 11. Ramanagara

HASSAN: 1. Alur 2. Arasikere 3. Arkalagudu 4. Chintamani

5. Gouribidanūr 6. Guḍibaṇḍa 7. Kolār 8. Mālur 9. Mulbāgal 10. Siḍlaghaṭṭa 11. Śrīrangapaṭṇa.

MAṆḌYA: 1. Krishṇarājapēṭ 2. Maddūr 3. Maḷavaḷḷi 4. Maṇḍya 5. Nāgamangala 6.Pāṇḍavāpura 7.Śrīrangapaṭṇa

MYSORE: 1. Chāmarājanagar 2. Heggaḍadēvanakōṭe 3. Guṇḍlupeṭ 4. Huṇsūr 5. Koḷḷēgal 6. Krishṇarājanagar 7. Mysore 8. Nañjanagūḍu 9. Periyāpaṭṇa 10. T. Narasīpura 11. Yeḷandūr

TUMKŪR: 1. Chikkanāyakanahaḷḷi 2. Gubbi 3. Koraṭagere 4. Kuṇigal 5. Madhugiri 6. Pāvagāḍa 7. Sirā 8. Tiptūr 9. Tumkūr 10. Turuvēkere.

I NORTHERN REGION

BELGĀUM DISTRICT

Forming the north-western frontier of Karnāṭaka, the area was ruled by the Rāshṭrakūṭas (753-973 A.D.), the Chāḷukyas of Kaḷyāṇa (997-1200 A.D.) and their feudatories the Raṭṭas of Saundatti (980-1237 A.D.), the Kadambas of Goa (1052-1264 A.D.) and the Sēvuṇas or Yādavas (850-1330 A.D.). The temples in the region bear the impact of the religious cults that spread in Karnāṭaka by the encouragement given by these rulers, Śaivism, Jainism, Vaiṣṇavism and the folk-cults. Śaivism that spread here was of Kāḷāmukha (Pāśupata, Lākuḷa) and Nātha-siddha persuations. The large number of Kalmeśvara and Siddeśvara temples in the district indicate the popularity of these two sects. The celebrated Śiva temples like the ones at Hūli (Pañchalingeśvara), Chachaḍi (Sangameśvara), Rāibāg (Siddeśvara), Kanaburgi (Siddheśvara), Gokāk (Mahālingeśvara), Yogi-Koḷḷa (Mallikārjuna), Guñji (Kalmeśvara) and Sōgala (Someśvara) have obvious Kāḷāmukha associations. The famous Yallamma shrines not only at Saundatti, but in several other places in the area, as also the temples like the ones at Baḍakundri (Lakshmī), Chiñcholḷi (Māyakka), Sirasangi (Kāḷikā), Bhairāpura (Bhairoba) and Kittūr (Kalmeśvara) suggest Nātha-siddha influence. The Mallikārjuna (Mallayya) temples, which are also numerous, reveal an impact of the early Vīraśaiva cult as it developed in the Mallikārjuna shrine at Śrīśailam (now in Āndhra Pradesh). The large number of Basavaṇṇa temples (although most of them have actually Śiva-lingas in the sanctum) speak of the prevalence of the post-Basava Vīraśaivism in the region. There are quite a few Jaina basadis which have been transmuted as Śiva shrines; and some Jaina shrines where the priests are of the Vīraśaiva (lingāyat) sect (as in Kāgavāḍa). Vīrabhadra Kāḷa-bhairava and Nandi are also frequently worshipped. Vishṇu temples are comparatively fewer. But Hanumān is a very popular divinity.

Being close to Mahārāshṭra, the worship of Mailāri (Mallāri, Khaṇḍobā) and his consort Māḷachī (Mhālasā), as aspects of Śiva and Pārvati is prevalent, and small shrines to Viṭhōbā (Viṭṭhala) are to be found in many places. The Datta-sampradāya being popular, there are many Dattātreya temples. Among the village-goddesses, Dyāmavva and Durugavva receive wide-spread adoration.

The archiectural form of a majority of the principal temples has adopted the later (Kalyāṇa) Chāḷukyan style (1050-1300 A.D.), but additions and renovations indicate the post- Vijayanagar architectural features. It is usual for the sanctums to be surmounted by sikharas of the Kadamba-nāgara (horizontally stepped and pyramidal tower) variety. Many of the temples have three-celled sanctums (trikūṭāchala), and it is not uncommon to have three separate half-pavilions (ardha-maṇḍapa) in front of them, although the central hall (navaranga) which is pillared, tends to be common.

ATHAṆI TALUK

AINĀPURA: Viśvanātha temple (later Chāḷukyan), with a stellate sanctum over which is a Kadamba-nāgara superstructure, half-pavilion, pillared hall and portico. Ādinātha and Pārśvanātha basadis, also later Chāḷukyan; with a small pillar on which are carved a thousand jina icons (sahasra-jina-bimba) in the portico of the latter; Rāmalinga temple on a small hillock with a sanctum, and portico with an arched opening, and separate four-pillared Nandī-pavilion outside; this is a post-Vijayanagar structure. And so is another temple, Siddheśvara.

ATHAṆI: Amṛta-lingeśvara temple (later Chāḷukyan) with a sanctum over which is a stucco superstructure, a central pillared hall with pierced windows, a portico, and a separate Nandi-pavilion. Siddheśvara temple built by the Adil-shāhis of Bijāpur. Purātaneśvara temple, which is an ancient structure.

ĀVARAKHEḌA: Hanumān temple, which is popular.

BAḌIGE: Kalmeśvara temple, with three entrances to the central hall (navaranga); probably originally three-celled sanctum.

BAḶḶIGERI: Basavaṇṇa temple on top of a hill on the outskirts; three cells for the sanctum, containing lingas in all of them. An inscription of 1156 A.D. suggests that it was a Narasimha shrine.

JUGUḶA: Kopa-nātha temple.

HAḶYĀḶA: Bharamappa (Brahma) temple.

KĀGAVĀḌA: Śāntinātha-jinālaya (called locally 'Kaggoḍarāya shrine') with an image of Brahmanātha (Kaggoḍa-rāya) and Padmāvati (Kaggoḍa-rāya's consort Kāḷamma). In the cella is a standing image of Pārśvanātha, and in another cella, seated image of the same tīrthankara. Worship in this Jaina shrine is conducted by priests who are Śaivites (Lingāyats). There are also temples to Mahādeva, Hāla-basavaṇṇa and Gaṇapati.

KAṬAGERI: Lakkavva (Lakshmī) temple, which is popular.

KHĀVAṬA-KOPPA: Māruti temple.

KHILEGĀON: Basavaṇṇa temple, a large complex. Also Sangamanātha and Hanumān temples.

KŌKAṬNŪR: Kalmeśvara (Pāpanāśi) temple, probably earliest in the region (about 1050 A.D.); three-celled sanctum; a later Chāḷukyan structure. A centre of Devī-worship, especially of Yallamma.

KOṬṬALIGE: Kōṭilingeśvara temple. Siddheśvara temple with Kāḷāmukha associations. Kalmeśvara temple.

KUSUNĀḶA: Jaina basadi. Viṭṭhala temple.

MĀḌABHĀVI: Rāmalinga temple. Siddheśvara (grāma-devate) temple; Mahādeva temple; twin-celled sanctum, built in 1238 by Mādava Singhaṇa; Hanumān temple.

MANGASŪḶI: Mallayya (Mailāra or Khaṇḍoba temple, which is a large complex with two cellas, the larger one for Mallayya and the smaller one for his spouse Māḷachi.

MOḶE: Siddheśvara temple of considerable antiquity.

MURAGUṆḌI: Mura-Siddheśvara temple.

RĀMATĪRTHA: Rameśvara (also called Umā- Rāmeśvara) temple, a large structure with three-celled sanctum; Śiva-linga is said to have been installed by Rama; a fine Chāḷukyan structure, earlier than 1167. Behind the main temple is a cave with the image of Ānanda-nāyaki. There is in front of the temple a lamp-post 75 feet tall.

SAPTA-SĀGARA: Kāśi-linga temple, Hanumān temple. Lakkavva shrine.

SATTI: Kalmeśvara temple, Mallikārjuna temple. Narasimha temple (1183)

SANKRĀTTI: Chamuṇḍeśvarī temple.

SAVAḌI: Gopālakrishṇa temple, with three-celled sanctum, on the banks of river Krishṇā. Uttareśvara temple.

SHEḌABĀḶA: Baseveśvara temple (post-Vijayanagar), with a shrine for Siddheśvara within its premises. Kalmeśvara temple. Three basadis for Śāntināṭha (also called Doḍḍa-basadi), Ādināṭha and Mahāvīra. Also a shrine for Yallamma.

TELASANGA: Satyappa-saṇṇappa shrine. Temples for Viṭṭhala, Venkaṭa-ramaṇa, Śankara-linga, Māruti, Kalmeśvara, Yellamma and Durgavva.

BEḶGĀUM TALUK

BEḶAGĀUM: Kapileśvara temple, oldest (1204); includes a pavilion for Kāḷa-bhairava. Other temples are to Anantaśayana (in relief), Māruti (in Māruti-galli), and Devī (in Basavana galḷi, called Lakshmī although it is Durgā with ten arms, riding on a lion), Hiṇḍalaga Gaṇapati and Kapileśvara (in Shāhāpur). The Military Mahādeva temple (in Tilakvāḍi) is so named because it was built by the army officers. There is a Hanumān shrine, where the image is seen holding a veenā. The most beautiful structure in the town is the Raṭṭa-jinalaya, also called 'Kamala-basadi' (because the superstructure is modelled after an inverted lotus), built in 1204 A.D. by Bīchi-rāja, who was a minister to the Raṭṭa ruler Kārtavīrya IV (119-1222). It has a sanctum, which is stellate in plan, which contains an image of Neminātha (although according to inscription, the sanctum is said to house Śāntināṭha), and which is surmounted by a Kadamba-nāgara śikhara, with the śukanāsa projection. It is a very elegant building with lathe-turned pillars in the central hall. It is in later Chāḷukya style. There are also other basadis like the one (called Chikka-basadi) dedicated to Pārśvanāṭha and another to Chandraprabha.

ELLŪRU: Kalleśvara temple. A temple which is a tiled structure to Lakshmī (called here Dyāmavva) containing an image of this deity in wood. Other temples are of

Dattātreya, Parameśvara and Chaugaleśvari.

HIRE-BĀGEVĀḌI: Vīrabhadra temple of considerable antiquity.

KĀKAṬI: Siddheśvara, Kalmeśvara and Lakshmī temples.

PANTA-BĀḶEKUNDRI: Dattātreya temple, recently built (1905)

RAKKASA-KOPPA: Pañcharāśi-deva temple.

SŪḶEBHĀVI: Mahā Lakshmī (Banashankarī) temple (tiled roof) with wooden pillars is a notable structure, the most interesting aspect of which is the decoration of the door-way to the sanctum with nailed coins donated by the devotees. Other temples here are those to Kalmeśvara, Māruti and Basavaṇṇa.

UCHAGĀON: Two temples to Gaṇapati. Kalleśvara, Viṭhobā, Lakshmī, Rāvaḷanātha and Māruti temples.

CHIKŌḌI TALUK

AKKŌḶ: Mahādeva temple, an old stone structure. Other temples are dedicated to Lakshmīnārāyaṇa, Bhairob (a nātha-siddha deity), Māruti, Bīrobā and Yallamma.

APPACCHAVĀḌI: Hālasiddhanātha temple (actually his tomb), a monument of the Nātha-siddha yogis. Mahādeva temples, a two hundred year old structure.

BEḌKĪHĀḶ: Another Nāthasiddha centre, with a shrine to Hālasiddha-nātha, called 'Siddha-rāyi'. Also temples to Viṭhala and Māruti. Pārśvanātha-basadi of recent origin.

CHIKKŌḌI: Temples of Venkaṭeśa, Ambābāi, Mahādeva (a later Chāḷukyan shrine, with three-celled sanctum, lingas in all three cells), Basavaṇṇa, Yallamma, Viṭhoba, Gaṇapati and Bīreśvara. Ādinātha-basadi, three-hundred year old; and Pārśvanātha-basadi.

EKSAMBA: Ādinātha basadi (115 A.D.) and Vāsu-pūjya-basadi, temples of Mahādeva, Bīredeva, Dattātreya, Viṭṭhala and Yallamma.

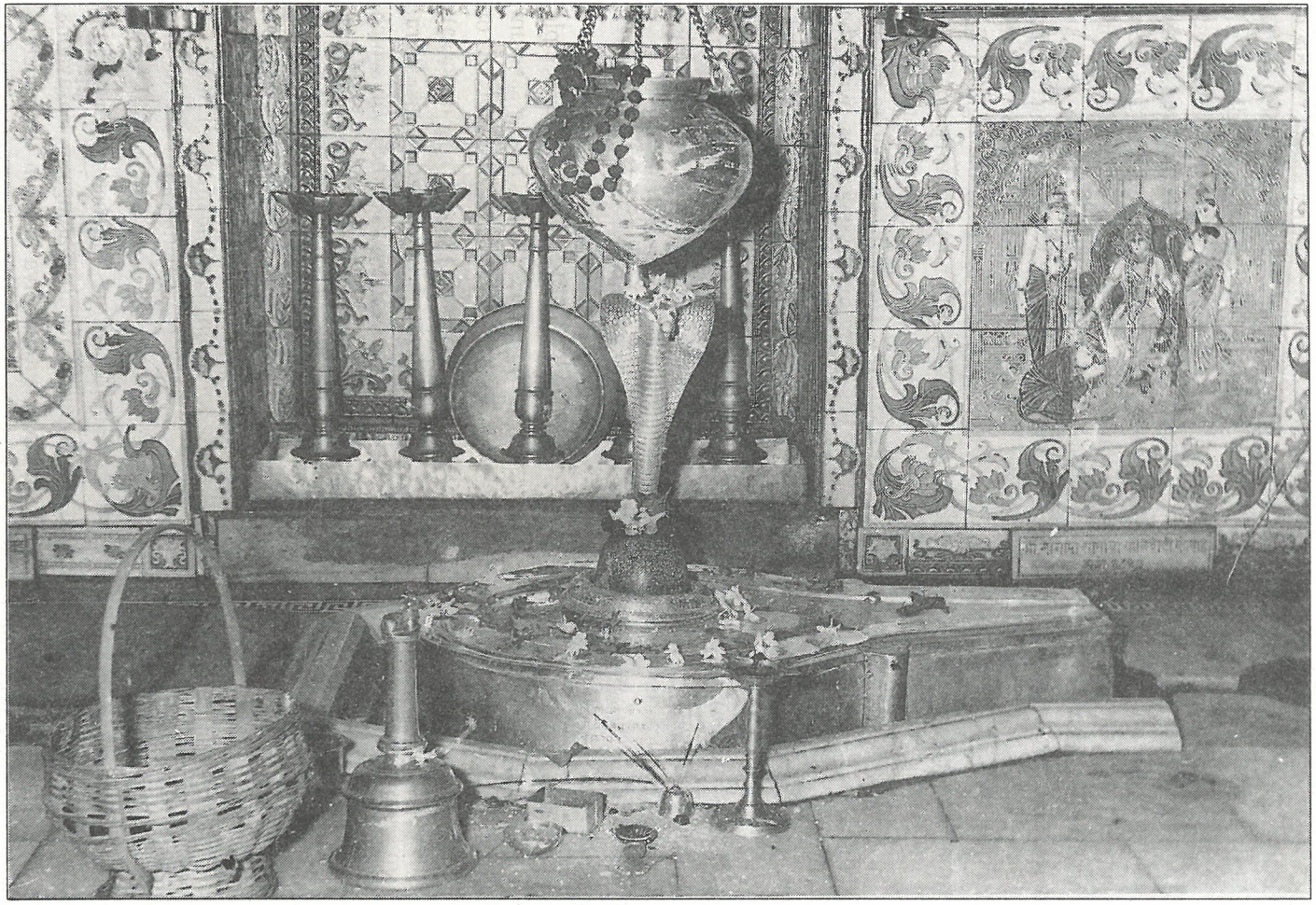
GALAṬAGA: Yallamma temple.

KABBŪR ; Kalmeśvara temple (a Raṭṭa structure, built by Kārtavīrya in śaka 1126), a later Chāḷukyan structure with a three-celled sanctum, having super-structures in Kadamba-nāgara style on all the three cells. Siddheśvara temple, a large structure. Also temples to Lakshmī and Viṭṭhala. Vishṇu temple outside the village. (1648)

KALLOḶA: Kavaleśvara temple; and an ancient Narasimha shrine.

KERŪR: Kalmeśvara temple. Also Siddheśvara, Mahādeva, Hanumān, Lakshmī and Basavaṇṇa temples. Pārśvanātha-basadi, and Bharamappa (Jaina Brahmā) shrine.

NANADI: Two Mahādeva temples in Chāḷukyan style. Also temples to Viṭṭhoba, Hāla-siddheśvara (a Nātha-siddha deity), Mallikārjuna and Dyāmavva (Lakshmī).



Vīrabhadra-Virūpāksha of Yeḍūru, Chikkoḍi Taluk, Beḷgaum District

PAṬṬAṆA-KUḌI: Mahādeva, Mahālakshmi, Bharamappa, Māruti and Viṭṭhoba temples. Pārśvanātha-basadi.

SADALGA: Mahādeva temple, with a stellate sanctum having a Kadamba-nāgara superstructure, and a pillared hall. Banaśankarī temple with a rekhā-nāgara superstructure, about two hundred years old.

ŚĀNTAGIRI: Three basadis, Ādinātha-basadi, Samavasaraṇa-basadi, Ratnatraya basadi.

STAVANIDHI (TAVADI): A Jaina temple-complex with five shrines having superstructures in Kadamba-nāgara style, dedicated to Ādinatha, Supārśva (Chintāmaṇi Pārśvanatha), Pārśvanatha, Neminātha and Śāntinātha. The earliest structure in the complex is Brahmadeva (Kshetrapāla, Bharamappa), which is said to be nine hundred year old.

YEḌŪRU: Vīrabhadra-Virūpāksha temple, and also a Muruku-guḍi (a damaged shrine) housing two lingas. Adṛśyeśvara temple, Hanumān (said to be installed by Samartha Rāma-dāsa Swāmi), and Bhairoba (Bhairavanātha, a Nātha-siddha deity) temples.

GOKĀK TALUK

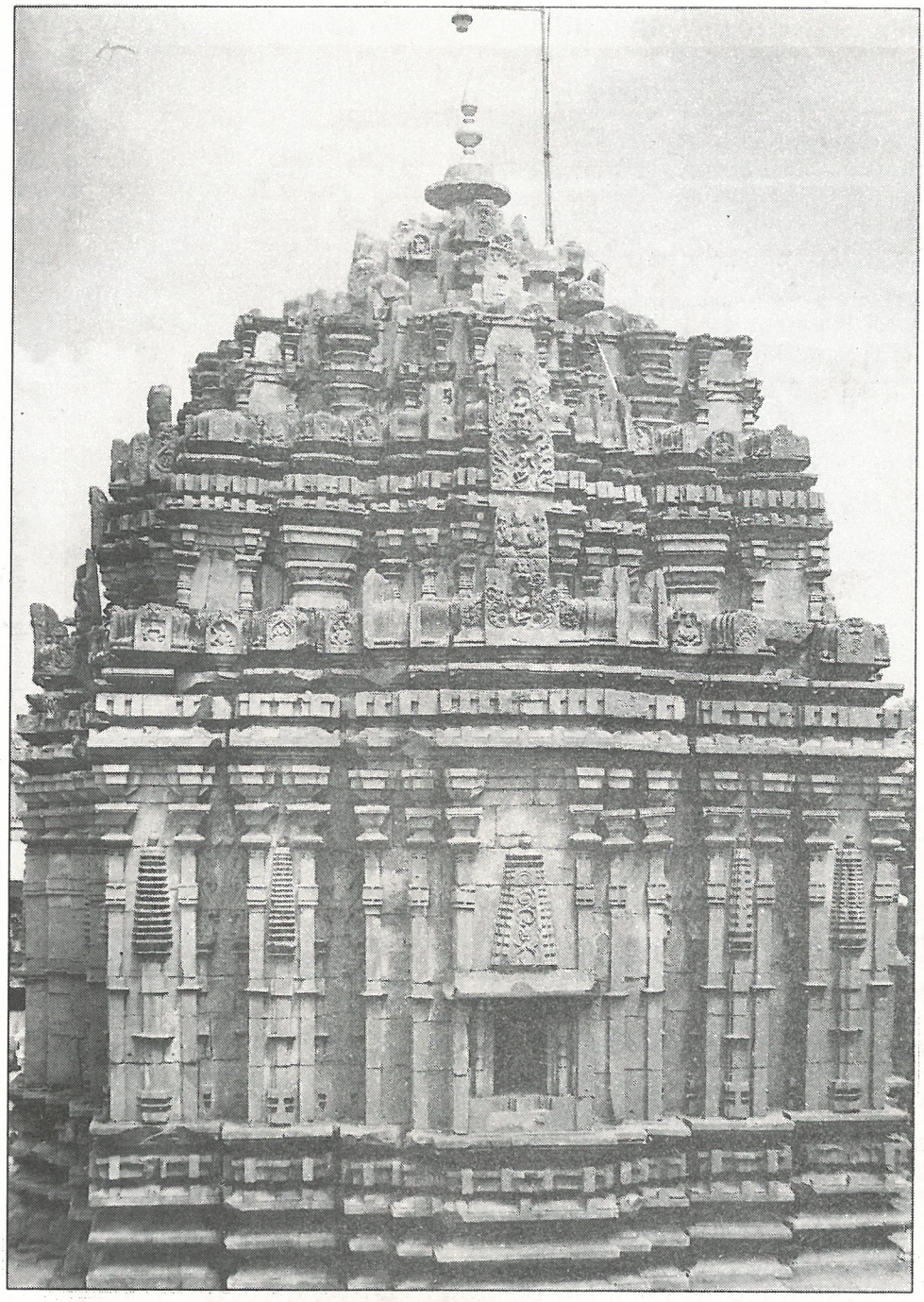
ANKALAGI: Temples of Lakshmī, Māruti and Basaveśvara.

ARABHĀVI: Duruduṇḍeśvara shrine in red sandstone, in memory of the saint of that name, who was a Nātha-siddha and who came down here from the northern regions about six hundred years ago.

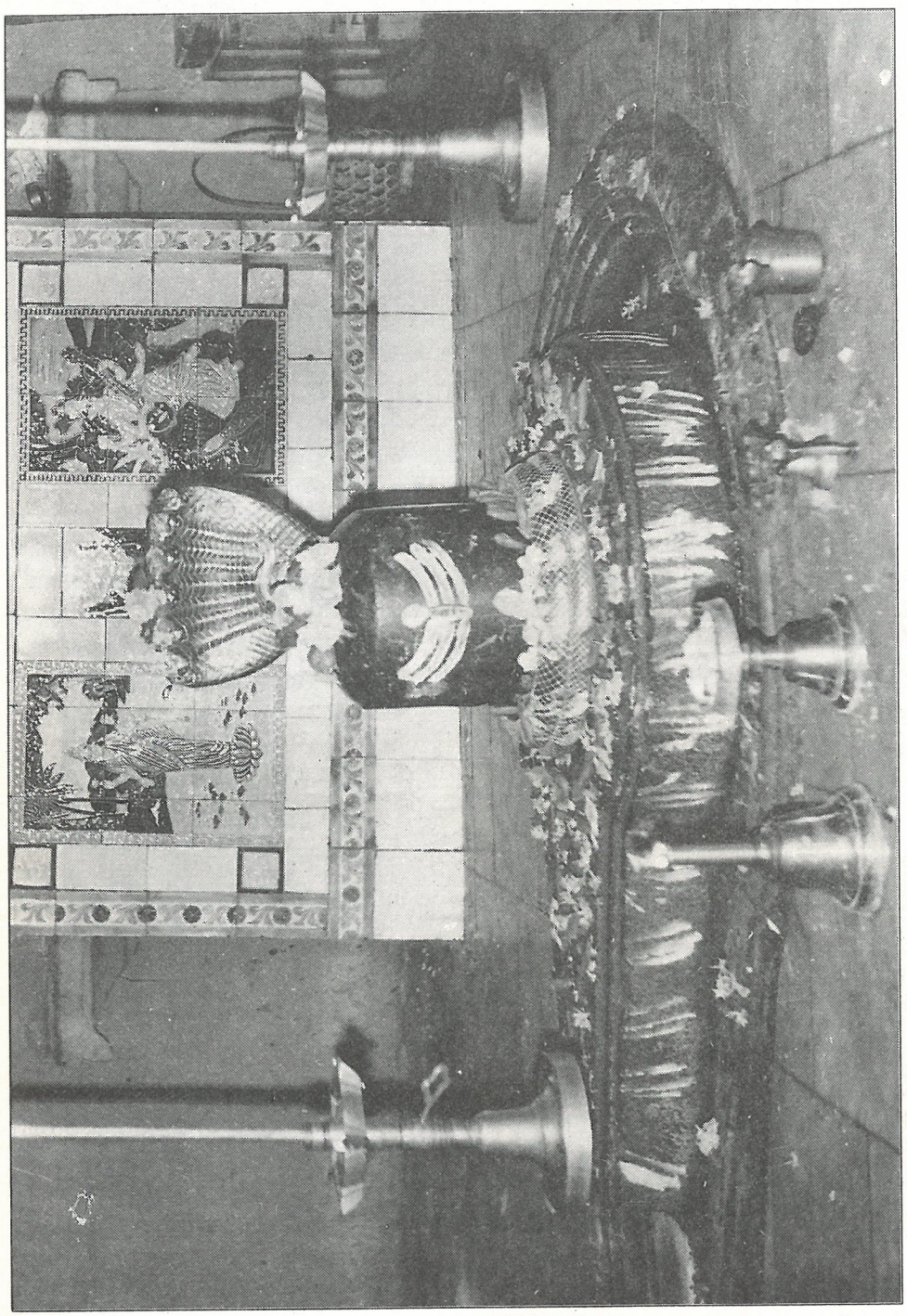
GOKĀK: The most important temple is Mahālingeśvara, which is the oldest of the temples here. The original temple dates back to the Raṭṭa period, and is of the later Chāḷukyan style. The sanctum houses the ātma-linga, which is reputed to have been brought by Arjuna in accordance with Kunti's wishes. The sanctum has a superstructure of the Kadamba-nāgara type. An unusual feature of the sanctum is that the water-chute (praṇāli) is to the right of the sanctum (and not to the left as is usually the case.) The place was celebrated as a university of olden days (ghaṭikā-sthāna) and has therefore associations with the Kāḷāmukha cult.

Other temples are of Siddheśvara (cave-sanctum), Varāha-Narasimha (icon of Vijayanagara period), Venkaṭesha, Dattātreya and Dyāmavva. There is a Pārśvanātha basadi also.

GOKĀK FALLS: Mahādeva temple with Rāshṭrakūṭa features has a sanctum which is surmounted with a northern type of sikhara (vesara with śukanāsa). Mahālingeśvara (also called Taṭākeśvara, because it is on the banks of the river) which was built around 1153 A.D., has a sanctum, half-pavilion, large and open portico. Durgā temple (now called Datta-mandira, because of a three-headed icon kept in the sanctum along with a linga and an image of Sūrya) is an early Chāḷukyan structure. Kāḍa-siddheśvara temple has three cells, three half-pavilions in front of them, and a common hall (navaraṅga). Basavaṇṇa temple, with a Śiva-linga in the sanctum which has a Kadamba-nāgara superstructure.



Mahalingeśvara Temple, Taḍasala (Gokak Taluk)



Mahalingeśvara, Taḍasala (Gokak Taluk)

KALLOḶḶI: The most popular temple here is dedicated to Kallotappa (Hanumān), a shrine which has Rāshṭrakūṭa and later Chāḷukyan features. Other temples are Rāmalingeśvara, Kalmeśvara, Yallamma, Dyāmavva and Durgā. The three-celled basadi is dedicated to the three tīrthaṅkaras: Śāntināṭha (in the central cell), Supārśva (in the right cell) and Chandranāṭha (in the left cell). The three cells are stellate in ground-plan and have separate half-pavilions, but a common hall and an open portico. The central cell alone has a superstructure, and that is in the Kadamba-nāgara style.

KOṆṆŪR: Chikaleśvara (also called Chikkadeva) temple is earlier than 1033 A.D., when there is an inscriptional reference to it. Its sanctum is stellate in plan and has a Kadamba-nāgara superstructure with śukanāsa projection. Pārśvanāṭha-basadi which is earlier than 1087, also has a sanctum, stellate in plan. Other temples are to Mahālaksmī, Hanumān, Mahādeva and Basavaṇṇa.

KULAGOḌ: Māruti temple.

KUṆḌARGI: Sangameśvara temple is the principal one. Others are Lakshmī, Basavaṇṇa, Bharamappa (Brahma-deva), Hanumān and Mallikārjuna temples.

MAMADĀPURA: Basavaṇṇa temple, which has three-celled sanctum with Śiva-Lingas in all three cells, was built around 1250 A.D. Other temples are to Bīrē-dēvaru and Kalmeśvara; on the hillock is the Bharamappa (Brahma) shrine.

MŪḌALGI: Viṭhobā temple, which is probably an old one but has later Chāḷukyan features. Other temples are to Basavaṇṇa, Hanumān, Yallavva and Revaṇa-Siddheśvara.

YĀDAVĀḌA: Hari-dēva temple (which probably was originally a basadi) with a sanctum having no superstructure and containing a Śiva-linga. Rāmeśvara and Nārāyaṇa temples, in the latter of which the sanctum contains the image of Vishṇu flanked by Sūrya and Lakshmī.

YOGI-KOḶḶA: Mallayya (Mallikārjuna) shrine in the middle of the hill. The sanctum has a rock for the roof and must be entered through a cave-opening.

HUKKERI TALUK

AMMANGI: The most remarkable monument in the village is the basadi dedicated to Pārśvanātha (although the lion on the pedestal suggests otherwise), with a sanctum over which a superstructure of the Kadamba-nāgar a type is seen and an open portico. An old temple to Īśvara (Jōniṅgappa) is now in ruins. Other temples include the ones to Vīrabhadra and Bharamarāmbā. The Mallikārjuna shrine (grāma-devatā) is outside the village.

BAḌAKUNDRI: Lakshmī-devi (Hollevva) temple.

BELLADA BĀGEVĀḌI: Siddheśvara with a Drāviḍa style 'gopura', Kalmeśvara, Dyāmavva and Viṭhoba temples. Basadi dedicated to all the twenty-four tīrthankaras (Chauvīsa-tīrthankara-basadi) is a later

Chāḷukyan structure, renovated in 1355 A.D.

BHAIRĀPURA: Bhairoba (Bhairava-nātha) shrine, with Kāḷāmukha and Nātha-siddha associations, is a Ratta structure built around 1237 A.D. Also Mahādeva, Lakshmī and Māruti temples.

GHOḌAGĒRI: Rāmaliṅga, Gajaliṅgeśvara, Nīlakaṇṭheśvara, Lakshmī and Māruti temples. The Vīra-devaru temple which is old, but renovated, has two śāligrāmas in the sanctum, the bigger of the two representing Narasimha.

HUTTARAGI: Imprtant in the area is Śikhareśvara temple, a splendid structure with three sanctums (two of which remain now), and superstructure of the Rekhā-nāgara variety. Other temples are of Kalmeśvara, Lakshmī, Parameśvara, Hanumān, Brahma-deva and Siddheśvara.

HUKKĒRI: Someśvara temple, which is an ancient one, Kāḷabhairava temple which is in ruins, Viṭṭhala temple (in the fort area, which is in its present form post-Vijayanagar in style) and Māruti temple. Ādinātha and Pārśvanātha basadis.

KOCHARIGĒ: Śiva temple, which is an ancient one, but now in ruins. Basavaṇṇa, Lakshmī (tiled roof), Durgavva, Durudundeśvara, Kalmeśvara and Kāḷabhairava temples.

KOṬABĀGI: Durgā temple. Kōṭeśvara shrine, with only the sanctum extant.

MEṆAGUTTI: Lakshmī temple with a sanctum and portico and a lamp-post in front.

PAŚCHĀPURA: Mallikārjuna temple of the later Chāḷukyan style has a magnificent linga in the sanctum, and a Nandi in the pillared hall. Pārśvanātha-basadi (1678 A.D.) Mallikārjuna temple outside the village.

SAṄKEŚVARA: Śankara-liṅga temple on the banks of Hiraṇya-kēśī river, is an old structure, mentioned in the inscriptions as early as 1219 A.D. It was built by the Raṭṭas of Saundatti. Later Chāḷukyan in style, it has a sanctum open to the East as well as to North, a Vestibule, a pillared hall, and a large assembly-hall resting on twenty-six columns. Nārāyaṇa temple, also of the Raṭṭa period has a sanctum which is star-shaped in plan. It has a fine image of Vishṇu. Pārśvanātha-basadi is a later Chāḷukyan structure.

SULTĀNPURA: Rāmaliṅgeśvara, Basaveśvara, Hanumān and Lakshmī temples.

UḶḶĀGAḌḌI-KHĀNĀPURA: Lakshmi, Hanuman, Yallamma and Basaveśvara temples.

YAMAKANA-MARAḌI: Śikhareśvara temple, Chāḷukyan in style, having a northern superstructure. A group of five shrines (pañcha-dēvara guḍi) to Śiva, Gaṇapati, Venkaṭeśa, Banaśankarī and Sītārāma. Also Veṇugopāla, Navakoṭi-nārāyaṇa, Lakshmī, Viṭṭhala, Hanumān and Yallamma temples.

KHĀNĀPURA TALUK

BALOGE: Gaḷageśvara temple, which was a Kāḷāmukha shrine under the charge of a teacher Śiva-śakti by name. Rāma-linga temple, a tiled structure, on the banks of the river Malaprabhā.

BIḌI: Temples of Vīrabhadra (a stone structure), Bharama-deva (Brahmayya-deva), Bhavakeshvari (Bāvakka or Kāḷikā-devi), Koṭilingeśvara, Dattātreya (Lakshmī), Māruti and Viṭhoba.

GOḶIHAḶḶI: Kalmeśvara (Someśvara) temple, mentioned in an inscription dated 1160 A.D. along with the name of Śiva-chitta, a Kadamba King of Goa. Rudreśvara (Rudranatha), Koṭilingeśvara (Siddha-linga) temple. The last mentioned appears to have been originally a basadi, built by Malli-seṭṭi during the reign of Jayakeśi II, the Kadamba king of the Hānagal line. Also temples of Māruti, Dyāmavva and Māravva.

GUÑJI: Kalmeśvara temple, associated with the Kāḷāmukha teachers, Gaṇapati temple (having in the sanctum a Śiva-linga and an icon of Vishṇu), Rāvaḷa-nātha and Māvaḷi-dēvī shrines.

HALAŚI: The old Palaśikā (Halasigē) was an important centre from the early centuries of the christian era. A jinālaya was built by the early Kadamba king Mṛgeśa-varman (455-480 A.D.) in this city, which was a secondary capital of the empire. The vestiges of this shrine can still be seen. A land-mark of Kadamba architecture is the Kalleśvara temple here with its cubical and octagonal columns. The half-pavilion (ardha-maṇḍapa) and the central pillared hall (navaraṅga) were now becoming important.

Among the religious monuments of considerable antquity in the place now is the Bhū-varāha-Narasimha temple, which is a large complex of shrines with later Chāḷukyan features. It was originally planned to have a single sanctum, but there are now two sanctums facing each other. The main or the original sanctum, which is surmound by a śikhara of the Kadamba-nāgara type, houses a fine four-armed image of Nārāyaṇa seated in the contemplative posture (Yoga-nārāyaṇa) as the principal deity. The two-armed and seated Narasimha image, which is recorded to have been installed in the temple built by the Kadamba king of the Goa lineage, Śivachitta- Permāḍi (Vijayāditya II, 1147-1187 A.D.) in 1169 and which was installed at the instance of the King's mother under the name of 'Ananta-vīra-vikrama-Narasimha' by a saint called Matta-yogi, has now been accorded a secondary status, although preserved in the sanctum. Facing the Nārāyaṇa sanctum across the central hall (navaranga) resting on massive granite pillars is the other sanctum, which houses the impressive Bhū-Varāha image. This image was installed by Śivachitta-Permāḍi's son, Jayakeśi III (1187-1225 A.D.) in the year 1187 A.D. It may also be mentioned here that it was this King's mother Kamalā-devi (wife of Śivachitta-Permāḍi) that got the Kamala-Nārāyaṇa temple built in Dēgāomvi (Bailahongala taluk) in the same district.

There are also temples in this place dedicated to Kapileśvara (now in ruins), Suvarṇeśvara (on the outskirts of the present-day village), Kalmeśvara (inside the mud-fort), a large sized linga in the sanctum which has no superstructure, Hāṭakeśvara (grāma-devatā) and Gokarṇeśvara.

HAṆḌI-BAḌAGA-NĀTH: An evidence of the popularity of the Nātha-siddha cult in the area is the monastery, which is wooden in structure with carved doorways, in the name of a yogi of the cult coming from the North (baḍagu) with a ritual pot of water (haṇḍi) in hand. In the sanctum of this shrine is a figure of this saint, who is represented as riding a hourse.

IṬAGI: Nārāyaṇa, Kalmeśvara, Rāmalinga, Mallikārjuna, Hanumān, Durudunḍeśvara, Lakshmī and Vīrabhadra temples.

KAKKERI: Vīrabhadra, Basavaṇṇa, Māravva, Mūkavva, Durgavva and Bishṭa-devī temples.

KAṆAKUMBI: Mahādeva and Rāmeśvara temples (both laterite structures)

KHĀNĀPURA: Māruti, Śānteri, Śiva, Viṭhoba, Rāvaḷanātha and Ambābāi (Yallamma) temples. Śānti-nātha basadi (tiled structure, ornate with carved wooden pillars).

KIRU-HALAŚI: Kapilseśvara, Hanumān, Lakshmī and Māravva temples.

SAUNDATTI (PĀRASGAḌ) TALUK

BASIDOṆI: Rāmalingeśvara, Māruti, Basavaṇṇa and Dyāmavva temples.

CHACHAḌI: The Sangameśvara temple is a large structure, built earlier than 1124 A.D. and associated with the Kāḷāmukha teacher, Nāga-rāśi-deva.

HŪLI (PULI): An ancient site reputed to have one hundred and one temples and an equal number of lingas, connected intimately with the Kāḷāmukha cult in this region. The most celebrated among the temples is the one dedicated to Pañchalingeśvara, which was probably a basadi originally. It has early Chāḷukyan features. The temple has been referred to in an inscription of 1181 A.D. It has three sanctums at the back wall, and two others at the sides. All the five sanctums have siva-lingas in them. There are two porticos (mukha-maṇḍapa), the outer one larger than the inner one. Other notable temples in the place are dedicated to Andhakeśvara and Tārakeśvara (both of later Chāḷukyan style), Bana-Sankarī and Kerē-Siddheśvar (both of Vijayanagar style), Agastyeśvara (Drāvida style), Dakshina-Kāsī-Viśveśvara, Rāmeśvara and Nārāyaṇa.

IÑCHALA: The Rāmalinga temple (also called Kari-guḍi) a later Chāḷukyan structure which has a three-celled sanctum, is ascribed to the fourteenth century. Also Bankanātha (an early Chāḷukyan structure), Durgavva, Vīrabhadra, Dyāmavva, Kalmeśvara (Bhaireveśvara), Mallayya (Mailāri) temples. Nāgalingesvara is now only a large linga in the open, the temple having disappeared.

JĀLIKAṬṬI: Basaveśvara temple

MANŌḶI: The Pañchalingeśvara temple is a complex of numerous shrines, dating from 1222 A.D. The Mūru-linga temple probably of the Hoysaḷa period has three sanctums, three half-pavilions, a common central hall and three porticos. The Mallikārjuna temple has features of Vijayanagar architecture. Tārakeśvara, Harihareśvara, Rudra-muniśvara and Reṇukā (Yallamma) temples.

MUNAVAḶḶI: Pañchalingeśvara (on the banks of the river Malaprabhā), Hanumanta, Venkaṭeśa, Viṭṭhala and Kāḷamma temples. The Uḍachavva temple has an inscription of 1225 A.D. (during the reign of Yādava-Krishṇa of Devagiri).

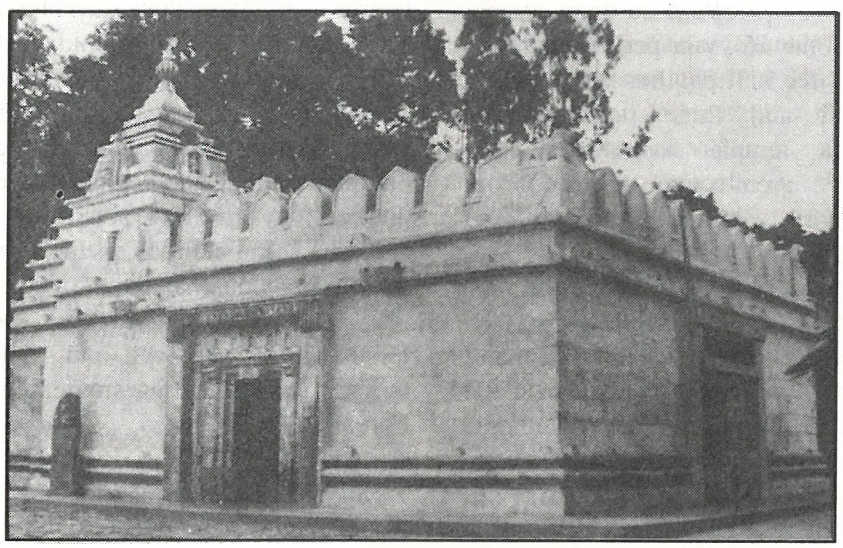
MURAGŌḌU: The Mallikārjuna temple, in later Chāḷukyan style, is a large structure constructed before 1551 A.D. It has a sanctum with a Kadamba-nāgara superstructure, half-pavilion, large central hall, two porticos and a separate Nandi-pavilion (also with a short Kadamba-nāgara superstructure).

ŚIRASAṄGI: The Kalmeśvara temple has a three-called sanctum, half-pavilion in front of the central cell, a common central hall, and an open portico. Housed in the central cell is the linga representing Kalmeśvara (called here Kamaṭheśvara). The cell to the right of it also contains a śiva-linga, while the other cell has an image of Kāla-bhairava (Bhairaveśvara). There is also a well-know Kāḷikā temple, a tutellary deity of the artisan community. It has an unusual superstructure, resembling the Burmese pagodas.

SAVADATTI: It is famous as the gateway to Yellamma-guḍḍa which is five kms away. But under the Ratta kings, it was a popular Jaina centre. The Aṅkeśvara temple was built by the Raṭṭa chief, Aṅka, in 1048 A.D. It is a later Chāḷukyan structure. The Puradeśvara temple which is also in later Chāḷukyan style, has a three-celled sanctum, three half-pavilions, a common pillared central hall and two porticos. The three cells in a row have siva-lingas in them, and the central cell has a superstructure of the Kadamba-nāgara type. Also Nāgara-kere Mallikārjuna, Venkaṭeśa, Vīrabhadra, Dyāmavva and Mauneśvara temples, Kāḷa-Siddheśvara temple in the Fort area.

SŌGAL: An important centre of Kāḷāmukha teachers (like Tribhuvana-Siṅgi-Paṇḍita and Suvarṇākshi-deva) during the Rāshṭrakūṭa period. The most notable temple is that of Someśvara, which has a Kadamba-nāgara superstructure over the sanctum. The central-hall has sculptured pillars, square, octagonal and cylindrical in shape. There is an interesting representation of Parvati engaged in Penance in the Boramma (Bhramarāmbā) temple.

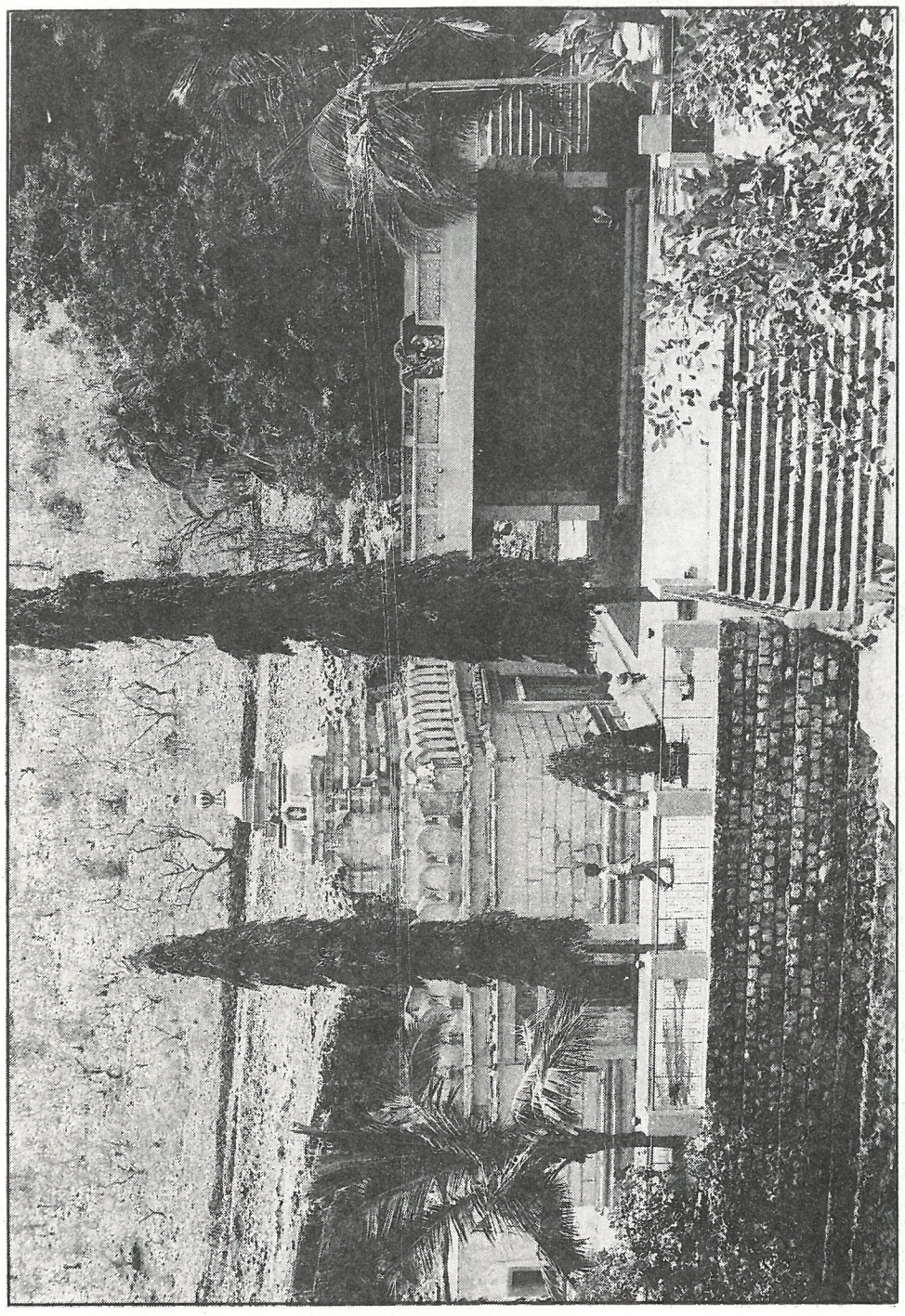
YALLAMMA-GUḌḌA: The most celebrated shrine in the northern districts is the one dedicated to Yallamma (also called 'Satyakka' in recognition of the deity's power to truly manifest her grace for the devotees) on a hillock (about three thousand feet above sea level), which is situated five km away from Savadatti. The reference to the deity as 'Jattakka Mahāmāye' in an inscription dated 1514 A.D., and the presence of some Jaina sculptures in the



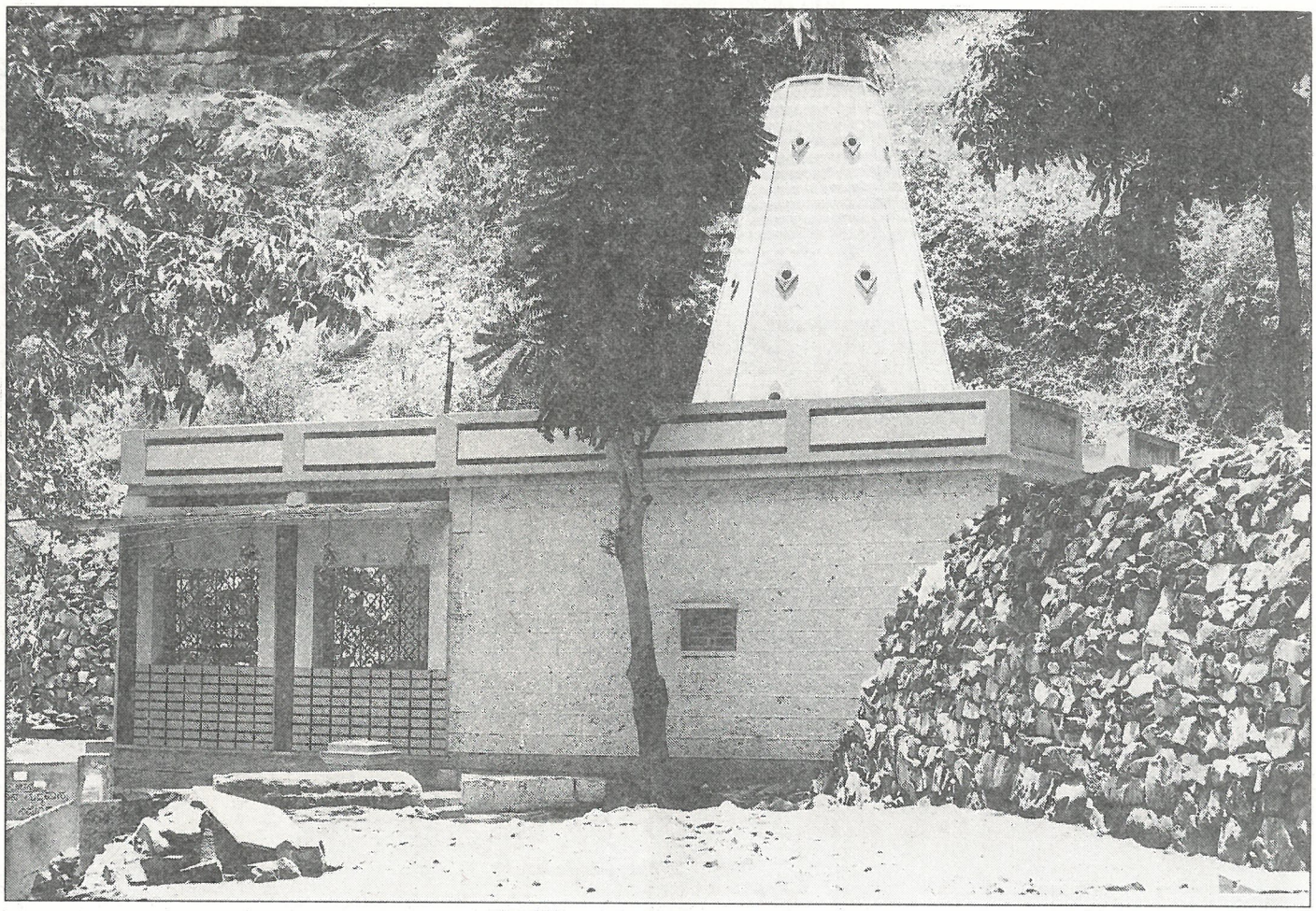
Someśvara Temple, Sogala

original part of the temple suggest the Jaina background to this goddess. It is possible that she is an adaptation of the Yakshiṇī Padmāvati of the Jaina pantheon. The suggestion gains ground when we realize that the Raṭṭas, whose capital was Savadatti, were fervent Jainas and also patrons of other religions. The Nātha-siddha cult, for instance, spread in this region mainly due to their encouragement. The Yallamma shrine has also obviously Nātha-Siddha associations. Yallamma, a powerful goddess as she now is, is believed to have been a woman afflicted with an intractable skin-disease and to have been cured by two Nātha-siddha mendicants (jōgis) Ekkayya and Jōgayya, who resided near the water-hole in Saundatti (called after them as Jōguḷa-bāvi, short for Jōgigaḷa bāvi). To this-day, the pilgrims take a ritual bath in this water-hole, and worship at the place where the two jōgis lived, before they proceed to the Yallamma shrine.

The goddess Yallamma is more frequently identified with Reṇukā-devi, wife of the sage Jamadagni and mother of Paraśurāma (the 'Rāma of the battle-axe', regarded as an incarnation of Vishṇu). There is a temple to Jamadagni (octagonal structure with circular superstructure) on the hill-slope nearby, and a temple to Paraśurāma to the west of the Yallamma temple, close to the natural water-source known as 'Yeṇṇe-hoṇḍa' (which is all the year round full of fresh water).



Someśvara Temple, Sogala (another view)



Someśvara Temple Complex, Sogala

The hill-range, where the shrine is located is traditionally described as a group of seven 'depths' or ravines (koḷḷa) named Siddhana-koḷḷa, Bhairavana koḷḷa, Sangana-koḷḷa, Heggoḷḷa, Ugra-koḷḷa etc. and the goddess is, therefore, known locally as 'Ēḷu-koḷḷadavva' (the mother of the seven depths). Her shrine is doubtless an ancient one, although additions and alternations have been made from time to time. The sanctum is stellate in plan, which was a plain superstructure with śukanāsa projection. The half-pavilion in front of the sanctum has later Chāḷukyan doorways. There is a central hall (navaraṅga) resting on four massive columns, also of Chāḷukyan workmanship. One of the columns bears an inscription dated 1560. The portico (mukha-maṇḍapa) which is now seen was built in 1898. The sanctum can be approached either in front, or through the two side entrances, which are close to the sanctum. The surrounding wall (prākāra, pauḷi) which is a construction of the Vijayanagar period, also has three entrances, the two side-entrances having pavilions (maṇḍapas).

Outside the temple is a small shrine to Kāḷa-bhairava, who is called in this place 'Ekanātha - Jōganātha - Kāḷa - bhairava', recalling the help which the two Nātha-panthi yogis (Ekkayya and Jōgayya) gave Yallamma. There is also a shrine to Mātangi in the vicinity. Mātangi is the deified outcast woman who is identified with Yallamma.

In the Yallamma shrine on the hill, special worship is offered on all Tuesdays and Fridays, and twice a year in the Hindu months of Chaitra and Mārgaśira (coinciding with the two full-moon nights 'Banada-Huṇṇime' and 'Davanada-huṇṇime') there are festivals, when a very large concourse of people from different parts of Karnaṭaka gather. The priests in the temple belong to Vīraśaiva (lingāyat) caste and among other functionaries in the shrine a large number are from the fishermen (ambiga) caste.

The popularity of this goddess is realized when we consider the large number of shrines to Yallamma (called by different names such as Reṇukā, Māyakka, Aṁbā-bāi and Satyakka) in the northern districts, especially Belgāum, Bijāpur and Dhārawāḍa. Two other celebrated shrines to Yallamma are in Kākaṭnūr and Chadragutti (in Shimoga district).

RĀMDURGA TALUK

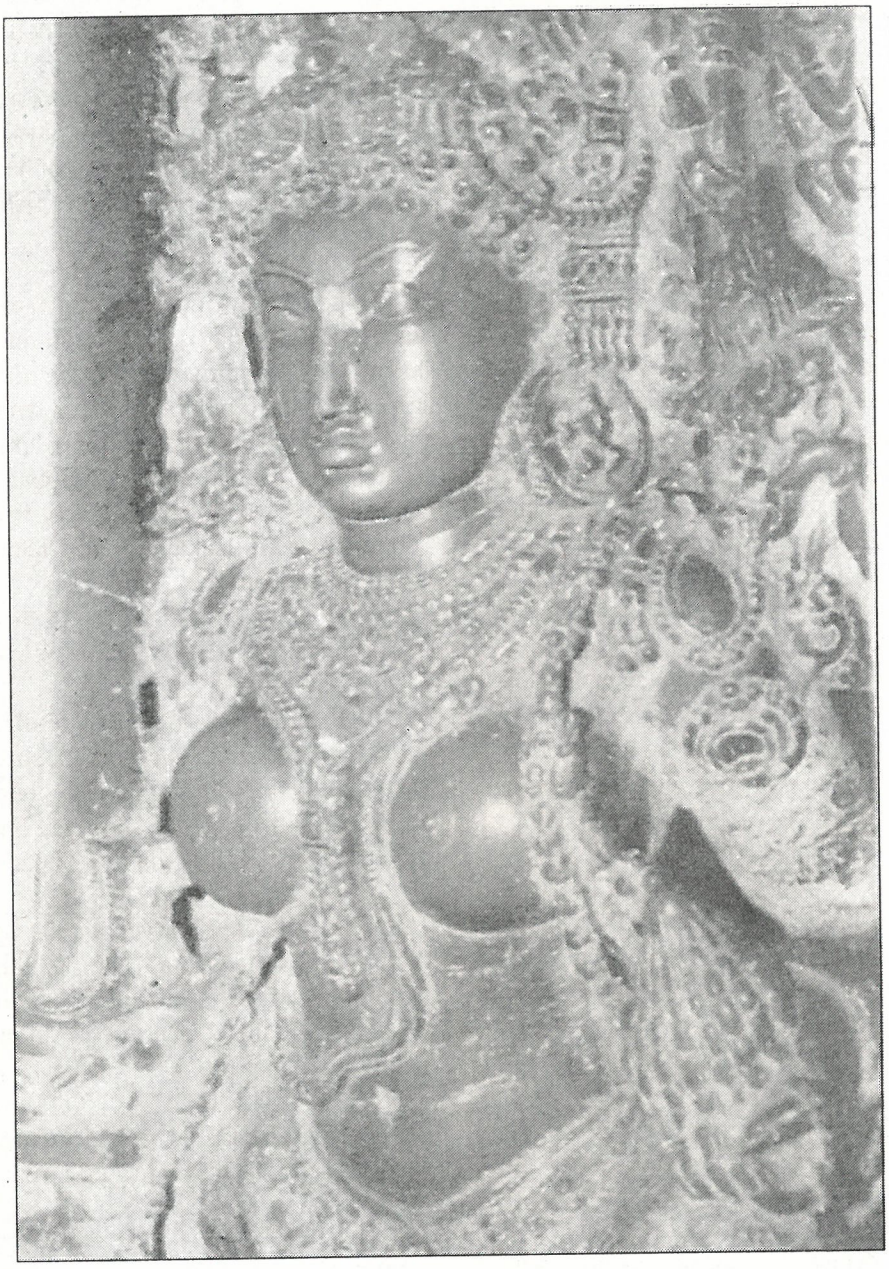
GOḌACHI: The Vīrabhadra (called here Goḍachappa) temple is a drāviḍa structure, with Chāḷukyan sculpture, and a monolithic lamp-post in front of the temple. There is also a shrine to Kāḷi (Kāḷamma) nearby.

KATAKŌḶA: Pārvatīśvara (early Chāḷukya), Kalmeśvara (later Chāḷukya), Rāmalingeśvara (also later Chāḷukya), Vīrabhadra and Dattātreya temples. Ananta-nātha basadi.

MĒGUṆḌI-KOḶḶA: Meguṇḍeśvara (also called Rāmeśvara), Māruti and Dyāmavva temples.

MUḶḶŪR: Rāmalinga, Hanumanta and Dyāmavva temples.

RĀMDURGA: Venkaṭeśvara (also called Rāmadeva), Gaṇeśa, Śankara-linga,



Viṭṭhala Temple, Rāyabāg

Nārāyaṇa and Aṁbā- bhavāni (Durgā) temples.

SIDDHA-KOḶḶA: The Siddheśvara temple (early Chāḷukyan structure, renovated in 1893) has a sanctum, with a Kadamba-nāgara superstructure, and an open, pillared hall.

ŚABARI-KOḶḶA: The Śabari (actually Śākhaṁbari or Bana-śankarī seated on a lion) temple has a sanctum with a śālā-śikhara of the Vijayanagar period, a half-pavilion, pillared hall and a large portico. Behind this temple associated with the lady ascetic, Śabarī of Rāmāyana fame, there is a Rāma-linga shrine.

TORUGAL: The Bhūtanātha temple is a complex of nine small shrines. But the principal one which is a later Chāḷukyan structure consists of two shrines facing each other, the earlier of the two dedicated to Bhūta-nātha (viz. Śiva) and the other one to Devī.

RĀYABĀG TALUK

CHIÑCHAḶI: The Māyakka temple, which is a large one, is also popular. It consists of two sanctums, one larger than the other; the larger sanctum has an image of Māyakka, while the smaller one houses the image of Hiri-dēvi (who is regarded as Māyakka's sister). The temple has an impressive monolithic lamp-post in front of it.

MUGILKOḌU: Basavaṇṇa, Hanumān, Bīrēdēvaru and Toḷadappa temples.

NANDI-KURLI: The Nandi (Basavaṇṇa) temple which is of considerable antiquity, is the principal temple. Other temples are of Siddheśvara, Bīrappa, Lakshmī, Hanumān and Taḷadappa.

RĀYABĀG: The Siddhēśvara (grāma-dēvatā) temple had Kāḷāmukha associations, and was a part of the ancient university complex (ghaṭikā-sthāna). Somanātha (later Chāḷukyan, originally meant to be double-celled sanctum, although now but one cell remains), Baṅka-nātha (a simple old structure for a deity considered powerful), Hanumān, Dattatrēya, Narasiṁha (with a built-in ambulatory passage and a large central hall), Aṁbā-bāi and Viṭṭhala temples. Ādinātha-basadi with a sanctum which is stellate in plan and a pillared central hall. It is a monument of the Raṭṭa period having been built earlier than 1201.

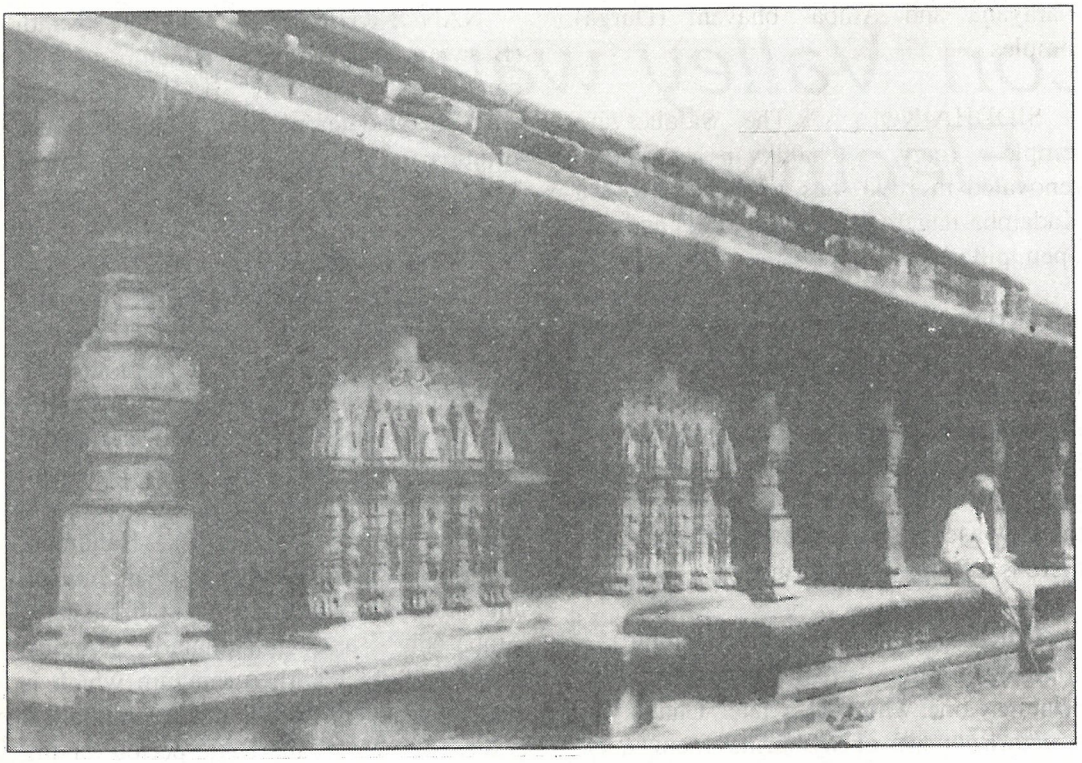
BAILHONGALA (SAMPAGĀON) TALUK

AṆIGOḶA: Rāmalinga and Sōgala-Someśvara temples.

AVARADI: Kalmeśvara (Chaṭṭeśvara) temple.

BAILAHONGALA: Basaveśvara and Maraḍi-Basaveśvara temples.

BEḶAVAḌI: The Vīrabhadra temple is a later Chāḷukyan structure (built around 1070 A.D.) but renovated in Vijayanagar style. Bharama-deva (Brahma) temple.



Kamala Nārāyaṇa Temple, Degāṁvi

DEGĀṀVI: The most interesting monument in this place (called after the temple, Devara-grāma, which has become Dēgāṁvi) is the splendid temple in the Kadamba-Hoysaḷa style, known as Kamala-nārāyaṇa temple. This was got built by Kamalā-devi, queen consort (piriyarasi) of the Kadamba monarch of the Goa lineage, Śiva-chitta Permāḍi (Vijayāditya II, 1147-1187 A.D.). Permāḍi-deva was a fervent devotee of Śiva (he called himself Śiva-chitta), as probably was his mother. He built in memory of his mother Maiḷāla-devi, the Mailāreśvara temple in Dummagaḷḷi (Kalghaṭgi taluk of Dhārwāḍ district). His wife, Kamalā-devī (who probably belonged to the Kadamba lineage of Hānagal) was a devotee of Vishṇu, and she got built this temple in Dēgāṁvi. An inscription of 1174 A.D. mentions that the monarch converted the village into 'Kamalā-devī-agrahāra', in recognition of this temple to Vishṇu who was called after her 'Kamala-Nārāyaṇa'.

The temple is very artistically planned, and elegantly executed. The names of the architects (sūtradhāri) are also available to us: Tippōja and his son Bāgōja. There are three separate sanctums in a row, three half-pavilions (ardha-maṇḍapa) in front of them and three pillared halls (navaraṅga) corresponding to them; and the portico (mukha-maṇḍapa) is common to the pillared halls. However, it is only the central sanctum (housing the image of Lakshmī) viz. Kamala-Nārāyaṇa that has the

superstructure (śikhara) of the Kadamba-nāgara type. The superstructure is devoid of the 'śukanāsa' projection. The sanctum to our right as we stand in front of the central sanctum, has in it the four-armed image of Lakshmī in the standing posture, holding in her hands sword, mace, shield and water-pot; by her side is a splendid figure of the lion. In the sanctum to our left is the standing image of Vishṇu, four-armed and carrying in his hands conch, discus, mace and lotus. The image of Kamala-Nārāyaṇa in the central sanctum is an excellent specimen of sculpture. Nārāyaṇa, four-armed, is seated with Lakshmi on his lap.

The temple is a remarkable structure which combines the best elements of Kadamba style of architecture and illustrates the essential details of the Hoysaḷa style. The two styles have harmoniously blended here.

DEVARA-SIGE-HALḶI: Basavaṇṇa (with Śiva-linga in the sanctum), Juñjappa, Hanumān, Yallavva, Kumāreśvara and Karevva temples. Also a Sūrya shrine dated 1093 A.D.

DODḌA-VĀḌA: The Mahābaleśvara temple is of considerable antiquity, and the notable feature of the temple is the presence of Vishṇu image in the sanctum behind a Śiva-linga. Also Vīrabhadra and Rāmalingeśvara temples, the latter in later Chāḷukyan style.

GUḌI-KAṬṬI: Kalmeśvara temple (built around 1052 A.D.)

HAṆṆIKĒRI: Brahma shrine (Jaina monument of the Raṭṭa period, dated 875-901 A.D.)

KADROḶḶI: Śankara-linga, Vīrabhadra (earlier than 1075 A.D.), Hanumān, Dyāmavva, and Rudra-deva temples.

KĀḶABHĀVI: Rāmalingeśvara, Kalmeśvara, Dyāmavva and Māruti temples. Also Ādinātha-Jinālaya (earlier than 814 A.D.)

KITTŪR: Kalmeśvara temple (earlier than 1201 A.D., with Kāḷāmukha associations as well as Nātha-Siddha cult), Basavaṇṇa (Basaveśvara), and Dyāmavva temples, and Gombi-guḍi.

MUGUṬAKHĀNA - HUBḶI: Aśvattha-Nārasiṁha temple (on the banks of river Malaprabhā). Also Kalmeśvara and Viṭhoba temples.

NĒSARGI: The twin temples (Jōḍu-guḍi) in later Chāḷukyan style, both having Kadamba-nāgara superstructures was built by the Raṭṭa king Kārtavīrya IV around 1219 A.D. The Vīrabhadra temple was originally a Jaina basadi, although the sanctum now contains a śiva-linga; Mallayya (Mailāra-Mārtāṇḍa) temple on a hillock.

SAMPAGĀON: Siddheśvara, Lakshmī and Mailāra temples, all of considerable antiquity.

TURAMURI: Rāmalingeśvara (tiled structure), Hanumān, Honnāṭavva, Dyāmavva and Basavaṇṇa temples.

VAKKUNDA: Maḍivāḷeśvara temple.

VAṆṆŪR: The Prabhu-guḍi (Hariharāditya-deva temple), a Rāshṭrakūṭa structure, had Kāḷāmukha associations.

BĪDAR DISTRICT

The area was ruled by the Rāshṭrakūṭa kings since the eight century, and in the tenth century the Chāḷukyas of Kalyāṇa gained control over the region. During the reign of Vikramāditya VI (1077-1127 A.D.) the region became culturally important. Not only this king (who was a scholar and patron of art), but his wife Chandalā-devī and vassal (mahā-maṇḍaleśvara) Kumāra-Hemādi-dēva were responsible for a cultural renaissance here. Numerous temples were built under their patronage, most of which are in ruins now. Among the survivals of this period are the temples at Nārāyaṇapur, Śivapura, Jalasaṅgavi and Khānapura. The Kaḷachūrya ruler, Bijjaḷa II (1130-1168), made Kalyāṇa an important centre in the region. Its importance was further stepped up when Basaveśvara (born 1131 A.D.) moved to this town from Bāgēwāḍi (now in the Bijapur district) in 1154 A.D. A great religious and social reformer that he was, he spearheaded a movement which in due course made a profound impact on the whole of Karnātaka. Bidar district is full of associations with Basava, and more than formal temples, the 'gadduge's and 'maṭhas' of Viraśaiva saints abound in the region. And because of the long spell of Muslim rule to which this area was subjected (from 1200 A.D. to 1948) monuments which are Moslem in character are more numerous than temples.

AURAD TALUK

SANGAMA: Saṅgameśvara temple of considerable antiquity.

SANTPUR: Mahādeva temple, an ancient monument.

BASAVA-KALYĀṆA TALUK

BASAVA-KALYĀṆA: Inscriptional references suggest the existence of a large number of temples (e.g. Bhīmeśvara, Madhukeśvara, Hāṭakeśvara, Mahākāḷeśvara and Paṁpeśvara), which are no longer extant. The most celebrated temple now is the Basaveśvara temple, a large structure recently renovated.

CHAṆḌIKĀ-PUR: Temple to Chaṇḍikā-devī, after which the village derives its name. Also Rāmalingeśvara, Somalingeśvara and Revaṇa-Siddheśvara temples.

GORAṬA: Mahādeva temple (built of rock-stones and with monolithic pillars). Also Gorakhanāth and Mahālakshmī temples. Jaina basadis.

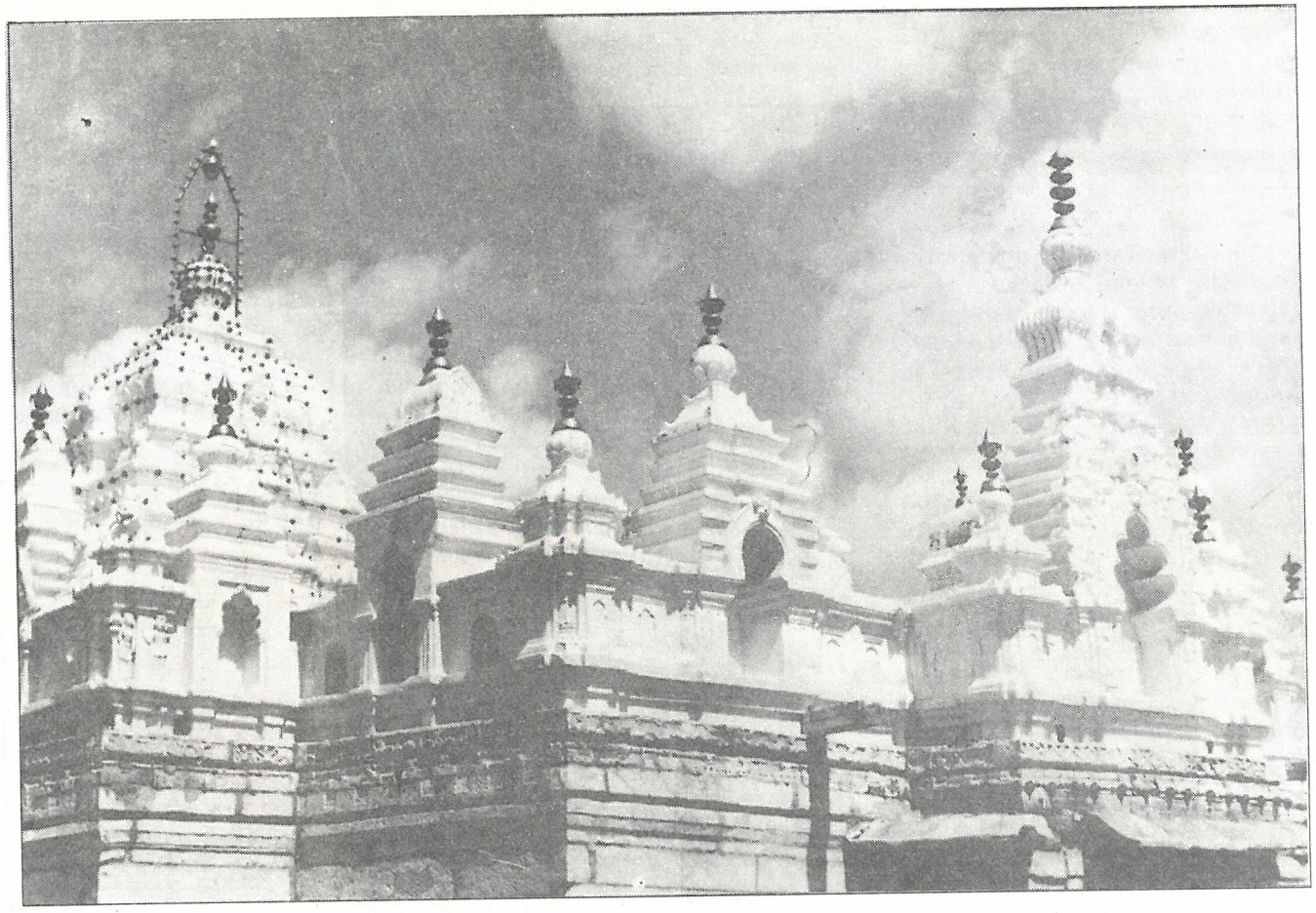
MAṆṬALA: Bālakrishṇa, Basaveśvara and Āñjaneya temples.

MĪRKAL: Someśvara temple, (built by the Chāḷukyan King Vikramāditya VI around 1097 A.D.), and Ananta-śayana temple (recent construction).

MUCHALĀMBĀ: Rāmalingeśvara and Mahādeva temples.



Basava-Kalyāṇa



Sangameśvara Temple at Kūḍala-Sangama

NĀRĀYAṆA-PUR: A dilapidated temple, probably originally dedicated to Vishṇu (Nārāyaṇa) is a later Chāḷukyan structure of which only the sanctum (now containing a Śiva-linga) and the pillared hall remain. Interesting is the presence of madanikā sculptures in the hall of this temple. Also Aṁbā-bhavāni, Īśvara, Lakshmī and Hanumān temples.

PARTĀPUR: Śiva temple (Chāḷukyan period) and Vīrabhadra temple (recent).

RĀJEŚVARA: Rāmalingeśvara (stone structure, with a marble Nandi), Mallinātha and Mallikārjuna temples.

SHIVA-PUR: The Siddheśvara (Kuṇḍaleśvara) temple is of considerable antiquity. It consists of a sanctum, half-pavilion and pillared hall (with fine carvings).

UMĀ-PUR: The Umā-Maheśvara temple is probably the earliest in the district. Also Jaina-basadi (with an icon of Padmāvati).

BHĀLKI TALUK

ĀḶANDI: Rāma-Lakshmaṇa temple.

ĀḶAVĀYI: Lakshmī temple.

BHĀLKI: Bhālakeśvara (containing shrines to Basaveśvara, Kuṁbheśvara and Gaṇapati with his trunk turning to the right), Sangameśvara and Khaḍakeśvara temples.

BHAṬAṀBARA: Vīrabhadra temple.

KHĀNĀPURA: The Mailāra-lingeśvara (called in inscription 'Mahā-bhairava Mailāra-Mallaṇṇa') is a later Chaḷukyan structure, with fine carvings. It is recorded that the Chāḷukyan King Jagadekamalla Jayasiṁha II (1015-1044 A.D.) not only donated land to this temple but built the superstructure over the sanctum in his father's (Daśā-Varman's) memory.

SAIGOĀN: Siddhalingeśvara and Hanumān temples.

SIDDHEŚVARA: Siddha-linga (Kāḍa-Siddha) temple, said to be five hundred years old.

TUGĀON: Lakshmī temple on the banks of the river Mañjarā.

BIDAR TALUK

ALIABĀD: Rameśvara temple (reputed to be one of the jyotir- lingas) worshipped by Rāma and Śukrachārya

AVARAD: Amṛteśvara temple

BAGDAL: Pāṇḍuranga-mahāraj temple

BĪDAR: Vīrabhadra temple (on the eastern side of the bastion)

CHINTALGERA: Vīrabhadra temple and Venkaṭeśa temple (on a hill nearby)

KAMṬHĀṆA: Pārśvanātha-basadi of considerable antiquity

NAGORA: Pāṇḍuranga and Hanumān temples

SHĀMRĀJ-PUR: Ananta-śayana temple (a large structure of some antiquity).



Sculpture (wall-bracket) Jalasaṅgavi (near Humnābad)



A lovely bracket figure on the walls of Jalasāngavi temple near Humnābad.

TAJLĀPUR: Īśvara (Dakshiṇā-mūrti) temple. Also Hanumān and Gaṇesha temples.

HUMNĀBĀD TALUK

BANGĀRA-GUTTI: Cave temple on a hillock, dedicated to Vīrabhadra

BHIMĀLAYA-KHEḌA: Vīrabhadra and Hanumān temples

CHANGALERA: Vīrabhadreśvara temple

GAḌAVANTI: Vīrabhadreśvara temple

HALḶI-KHEḌA: Nāganātha-swāmi and Sangameśvara temples

HUḌAGI: Kari-basaveśvara and Yenkamma temples

HUMNĀBĀD: The Vīrabhadreśvara temple is an ancient one. It is said to have been built by Jagadeka-malla Jayasiṁha II around 1040. The sanctum apprers to be much older, and contained a Śiva-linga. Now the Virabhadra image is flanked by Bhadra-kāḷi and Nandikeśvara. The sanctum has fine sculptures. The superstructure over the sanctum has representations of twenty-eignt sportive forms (līlās) of Śiva and ten incarnations (avatāra) of Vishṇu. The temple was renovated in 1725 by Rāmachandra-Jādhav, a Mahratta cheiftain who administered this place under the Pēshvas.

JALASĀṄGAVI: The Īśvara temple (now in dilapidated condition) is a later Chāḷukyan structure (built around 1100 A.D. by the Chāḷukyan King Vikramāditya VI). It has remarkable sculptural pieces on the outer wall of the sanctum.

NANDGĀON: Hanumān (Grāma-devatā) temple.

UḌBAḶ: Yallamma-devī temple.

BIJAPUR DISTRICT

The district has made a significant contribution to the temple-building activity not only in Karnāṭaka but in the entire country. The Chāḷukyan experiments in temple-architecture facilitated the crystallization of the northern (nāgara) and southern (drāviḍa) styles. Indeed, temple-architecture in Karnāṭaka began here (in Aihoḷe, around 450 A.D.) grew (in Bādāmi) and found its fulfilment (in Paṭṭadakal, around 700 A.D.), all in this district. The Chāḷukyan enterprise (early Bādāmi Chāḷukyans, 535-757 A.D.) was continued by the Rāshṭrakūṭas (757-973 A.D.), later Chāḷukyas, Kaḷachūryas and Hoysaḷas (973-1200 A.D.) and the Yādavas of Devagiri (1185-1312 A.D.) who ruled this region, until it was overrun by the Muslems who held their sovereignty till 1818 A.D.

Rock-cut sancturies as well as structural temples were built by the early Chaḷukyas. Kīrtivarma I (566-597 A.D.) is credited with having begun the elegant rock-cut shrine to Vishṇu in Bādāmi (cave III), which his younger brother Maṅgaḷeśa consecreted in 578 A.D. There must have already been structural temples, but the employment of rock-stones (red sandstone) for the purpose (without using any adhesive material or brickes) in imitation of the rock-cut shrines was an achievement in this region. The use of soap-stone (chloritic schist), the lathe-turned pillars, besides greater ornamentation, which the later Chāḷukyan sculptors achieved, paved the way for the emergence of the Hoysaḷa style.

The early Chāḷukyans were devoted to Śaiva as well as Vaishṇava cults. Maṅgaḷēśa (596-610 A.D.), for instance, describes himself as 'Parama-māheśvara' and 'Parama-bhāgavata'. He built the Vaishṇava cave in Bādāmi, and was a fervent devotee of Mahākūṭeśvara. Most of the early Chāḷukyan temples were three-celled (tri-kūta), in order to accommodate images of the three divinities ('traipurusha') of classical Hinduism, Śiva, Vishṇu and Bramhā. But, in course of time, Śaivism appears to have become prevalent, and a large number of temples in this region are dedicated to Śiva. The Chāḷukyan king Vikramāditya is recorded to have been ordained into the Śaiva sect (possibly of the Lākuḷa-Pāśupatha type) by a Śaiva saint, Meghāchārya, in 660 A.D., and thereafter the Chāḷukyans were patrons of Śaivism, as were the Kaḷachūryas after them.

This trend was emphasized by the movement heralded by Basaveśvara, who was born in this district (in Bāgēvāḍi, called after him 'Basavana Bagēvāḍi') in 1131 A.D., although his work was carried on in the neighbouring district of Bīdar. Vīraśaiva religion made a profound impact upon the temples in both these districts.

BĀDĀMI TALUK

BĀDĀMI: Early temples in this place are (1) rock-cut shrines and (2) structural temples, both sponsored by the Western Chāḷukyas who had Bādāmi as their capital.

(1) The rock-cut shrines in Bādāmi are four in number, and are known locally as 'mēṇada-basadis'. They are cut out of a huge outcrop of red sandstone in a row, and they

are numbered according to their position in an ascending order. Numbered 1,2,3 and 4 (see location map), they probably were excavated in the same sequence of time (Gary Tartakov, although Burgess would have the sequence as 3,2 and 1). The first shrine is dedicated to Śiva, the next two to Vishṇu and the last one to Ādinātha (the Jaina tīrthankara). We have lithic information about the third cave, which is also the largest and most elaborate. It was begun by the Chāḷukyan king Kīrtivarman I and completed by his brother Maṅgaḷīśa in 578 A.D., and this was 'Vishṇu-gṛha'. The cultic identification of the first two caves is made only on the basis of sculptured panels that are found outside the sanctums.

The fourth shrine is the smallest of the four, while the third is the largest. But the plan of the cave-shrine is almost the same: an open verandah or porch, with a row of pillars, narrow and spreading across as we enter, leading to a large squarish or rectangular hall supported by pillars, which in turn leads to a small square sanctum, but deep into the back wall of the rock. The first cave has sculptured panels of the eighteen-armed Naṭarāja and Harihara, and the second those of two incarnations of Vishṇu: Varāha and Narasimha. The third cave-shrine has paintings, and the fourth has sculptured panels of the tīrthankara Supārśvanātha and the saint Bāhubali (son of the first tīrthankara, Ādinatha, to whom the shrine is dedicated).

The sculptural work in these cave-shrines is both sensitive and awe-inspiring. As we enter the shrines, on both sides of the flight of steps are 'gaṇa'-freezes. And we can discern the evolution of the different mouldings of temple-basement (adhishṭhāna) from the first cave-shrine, where the mouldings are indistinct and rough, to the third where they are definite, artistic and elegant. The four cave-shrines in Bādāmi illustrate not only the essential members of the temple, viz. garbha-gṛha (sanctum), mahā-maṇḍapa or navaraṅga (central hall) and the mukha-maṇḍapa (porch) but the placement of the temple proper on an ornate plinth or basement (adhishṭhāna or jagatī) with mouldings.

(2) Of the structural temples built entirely in Bādāmi, the most interesting are two so-called 'Śivālayas' - the Bhūtanātha shrine and Jambuliṅgeśvara temple. The two 'Śivālaya's are now distinguished as 'upper' (because it stands on the highest spur of a hill, dominating the scene) and 'lower' (because its location is at a lower level). The upper 'Śivālaya' was not actually intended to be a Śiva-shrine, although a Śiva-linga has now found its way into the sanctum. The sculpture in the hall are all Vaishṇavite, and there are narrative sculptures from Rāmāyana and Bhāgavata. The temple has a square sanctum, an ambulatory path (pradakshiṇā-patha) around the sanctum, and a rectangular hall with columns (which has now disappeared except for the wall on one side) in front of the sanctum and an entrance porch (mukha-maṇḍapa or mukha-chatushki, resting on four pillars) of which only the basement is extant with a flight of steps. The basement has gaṇa-friezes very similar to the ones we find in the three rock-cut shrines. The superstructure is very elegant, well-formed and imposing. The structure is said to have



Mahākūṭa Temple, Bādāmi.

come into existance during the period of Pulikeśin II (610-642 A.D.)

The lower Śivālaya is (Tartkov suggests that this too was a Vishṇu-shrine) is located further down the hill. What remains of it now is only the sanctum with its superstructure, which is typically 'Southern' (drāviḍa). The doorway to the sanctum is a fine piece of sculptural work. Except a porch of which a fragment remains, it is difficult to imagine what the other members of the temple were.

The third temple on a sandstone boulder is what is known as Mālegitti-śivālaya, which was built during the reign of Vikramāditya I (655-680 A.D.). It is the first complete temple of the southern style, with a square sanctum with an octagonal superstructure which is typically 'southern' (drāviḍa), a square, columned hall which is enclosed (gūdha-maṇḍapa), and an open entrance-porch resting on four massive and plain pillars (mukha-chatushki or mukha-maṇḍapa). There is also an attempt to introduce a vestibule (antarāḷa). The walls of the hall have pierced windows (jālandhara) to admit light and air into the enclosed hall; but there is no ambulatory passage (pradakshiṇā-patha). The members of the shrine have harmoniously been aligned, and the entire structure presents a pleasing appearance. It is one of the most impressive temples of the early Chāḷukyan period.

The Bhūtanātha temple (the largest and probably also the earliest in a group of temples on the banks of the lake), which in all likelihood dates back to the early sixth century, bears resemblance to the Mālegitti śivālaya in plan: square sanctum, an attempt at a vestibule, a large enclosed hall and a porch.

The Jambulingeśvara temple was dedicated to the three divinities: Bramhā, Vishṇu and Śiva (Traipurusha-dēva), according to the information contained in the inscription dated 699 A.D. Vinayavati, the mother of King Vijayāditya, is associated with this shrine, and she made some endowments towards worship here. We enter the shrine through a large rectangular porch (mukha-maṇḍapa) resting on sixteen columns, and on the three sides of the larger rectangular main hall (mahā-maṇḍapa) are the three sanctumns. The sanctum on the western side has a śiva-linga in it. The sanctums on the northern and southern sides are now empty. The sanctums are devoid of superstructure.

Apart from the early monuments which are only of archaelogical interest, Bādāmi is celebrated for its Banaśankarī temple, which continues to attract devotees. The original temple (probably belonging to the earlier Chaḷukyan period) which is no longer used, lies half-buried. The present shrine however, is closeby. It is probably a construction of the Rāshṭrakuṭa period, and it has a superstructure which is 'southern' in style. The deity (Bana-śankarī or Śākambarī) has been the popular form of the mother-goddess worshipped here since the tenth century A.D. She is associated with woodland retreates ('bana-devi' as she is referred to in an inscription).

BELŪR (JĀLIHĀḶ): Narayaṇa temple, a later Chāḷukyan structure, and Hanumān temple (recent).

CHOḶACHAGAḌ: Banaśankarī (Śākambarī) shrine.

KEḶAVAḌI: Ranganātha temple of considerable antiquity.

KERŪR: Banaśankarī shrine.

NANDIKEŚVARA (LAÑJIGEŚVARA): An enclosure surrounded by a high wall contains a group of ten temples (famous as Mahākūṭa), large and small, of the early Chālukyan period around a lake of fresh water, known as Vishṇu-tīrtha. Among the larger temples are Mahākūṭeśvara, (to the north of the lake and Mallikārjuna (to the south). Smaller temples include Sangameśvara Mahālinga, Kannakeśvara, Vṛddha-Mallikārjuna, Śānta-malleśvara, Kālakāleśvara and Virūpāksha. In the middle of the lake is a stone pavilion, in which there is an iconic linga (viz.linga with a face of Śiva carved on each side in bold relief, 'mukha-liṅga').

The most significant among the temple in this enclosure is the one dedicated to Mahākūṭeśvaranātha, which was celebrated even during the days of the Chāḷukyan king Mangaḷēśa (596-610 A.D.) and which is still in worship. An inscription dated 601 A.D. records that in addition to the grants already made to the temple by the two previous rulers, the revenue of the ten villages was now made over to the temple. More than a hundred years later (in 720 A.D.) a concubine of the monarch Vijayāditya (690-733 A.D.) made several grants to the temple.

There is a doubt, however, whether the temple mentioned in the two donative inscriptions is the same as the one that we now find in the Mahākūṭa. Tartakov has suggested that the Bāṇantigudi, which is located outside the enclosure, was the original Mahākūṭeśvara temple.

The so-called Bāṇanti-gudi (it is uncertain how the shrine got this name) is of course ancient, very simple in plan and plain in execution. It consists of just the sanctum (which is square in shape but with recessions at the sides), suggestion of a vestibule and an open porch resting on four square pillars. There is a square superstructure over the sanctum. The basement is short and plain. The sanctum is now empty. It is probable that the linga which this temple contained was shifted at some point of time to the present Mahākūṭeśvara temple. But it is more probable that the temple within the enclosure, now called Mahākūṭeśvara was the one that the inscription refers to.

But the original temple must have been in brick and mortar, and it may have been transformed into a stone structure, and expanded at a later time. Now the temple has a sanctum, an ambulatory passage on three sides of the sanctum, a central hall with sixteen pillars, an open porch resting on four pillars, and a separate Nandi-pavilion at some distance but aligned to the position of the sanctum. The sanctum is surmounted by a superstructure of the 'southern' type. On the outer wall of the temple are splendid sculptured panels of Ardhanārīśvara and Harihara.

Larger and later than the Mahākūṭa temple is the east-facing Mallikārjuna temple, which, considering the recessions on the three walls of the sanctum, appears to

have been dedicated to the three divinities traipurusha, viz. Brahmā, Vishṇu and Śiva. It is similar in plan to the Mahākūṭeśvara temple, but while in the latter temple there are only four free-standing pillars in the central hall, all the sixteen pillars are free-standing in the hall of the former.

An interesting temple in the area is situated in what is now called Chikka-Mahākūṭa (Little-Mahākūṭa) or Haḷe-Mahākūṭa (old-Mahākuṭa), about a mile away from Mahākūṭa. The Śiva temple here is apsidal (gaja-pṛshṭha) in plan and faces east. It consists of a sanctum (which also is apsidal), an ambulatory passage and a hall supported on four plain windows (jālandhras) have been cut to admit light and air into the hall as well as the ambulatory passage. The only other well-known apsidal temple of the period is the Durgā temple in Aihoḷe.

PAṬṬADA-KALLU: In this place, which was used as the holy site where the coronations of the Chāḷukyan kings were performed ('Paṭṭada kisu-voḷal') there are numerous shrines in an area measuring four acres. Most of these, however, are small and minor. About ten are significant architecturally as well as historically. Four of them are large, and the largest (which is also the most important) is the Lokeśvara (now called Virūpāksha) temple, built around 740 A.D. by the queen consort, Loka- Mahādevī, of the Chāḷukyan monarch Vikramāditya II (733-745 A.D.) The temple was built to commemmorate the monarch's conquest of Kāñchīpuram. It may be mentioned here that when the monarch defeated the Pallavas and marched triumphantly to Kāñchīpuram, the Pallava capital, he marvelled at the magnificence Rājasiṁheśvara (Kailāsanātha) temple, and made generous gifts to the deity there. It is not surprising therefore that the temple which the architect Anivārita-guṇḍa ('sūtra-dhāri' Sarva-siddhi āchari', whom the king honoured thrice) built in Pattadakallu bears close resemblance to the Kāñchīpuram temple. Both the temples continue to be in worship till today.

The monarch's other queen Trailokya-mahādevī built another temple which is situated close to the Virūpāksha temple at its back, probably a few years earlier (because the surrounding wall of the Virūpāksha temple has protruded into the courtyard of the Mallikārjuna temple) originally called Trailokesvara temple, it is now known as Mallikarjuna temple. The two temples are very similar in plan and effect. These are the only two temples in the Paṭṭadakallu site which are large and complete in all details, the Virūpāksha more so than the other one.

The next in size and importance are the Sangamesvara and Gaḷaganātha temples. It is probable that the Gaḷaganātha temple was the first of the large temples built in stone that made their appearance in this enclosure, followed by the Sangameśvara temple (built around 733 A.D. by the Chāḷukyan King Vijayāditya, hence called Vijayeśvara). Pāpanātha temple, which is large and which was built around 680 A.D. is outside the enclosure which contains these four large temples. It has greater affinity with the rock-cut shrines, but is in the 'northern' style. It has sculptured panels representing mythological themes.

The Virūpāksha temple, which represents the culmination of the Chāḷukyan idiom of the 'southern' style of temples, illustrates compact and effective organization of the various structural members (ālayāṅga) as well as multiple subsidiary shrines (parivārālaya) not only in the main structure but along the limits of the temple courtyard. The large courtyard is surrounded by 'prākāra-wall' in stone, with the main gateway (praveśa-dvāra) is a structure in its own right complete with columns, sculpturd panels and short super-structure of the 'śālā-śikhara' type (providing the model for the later 'gopuras', typical of South Indian temples.) The main temple consists of a square twelve feet sanctum, a narrow vestibule (antarāḷa) leading to a large hall (mahā-maṇḍapa) resting on sixteen thick square pillars, which has three entrances, one in front (East) and two on the sides (North and South). Each entrance has a porch resting on four pillars (mukha-maṇḍapa or mukha-chatushki). The sanctum is surrounded on three sides by an ambulatory passage (pradakshiṇā-patha), and on each of the sides, there are two windows to admit light and air into the ambulatory passage. Aligned to the axis of the sanctum in front and outside the main structure is the square Nandi-pavilion, which is ornate and sculptured and which is like a shrine in itself with an entrance on each side, and subsidiary shrines (parivārālaya) alround.

The sculptured panels in the temple cover a wide variety of themes (e.g. the forms of Siva like Naṭarāja, Lakulīśa, Harihara, Gajāsurasaṁhāra and Vṛshāntika, and of Vishṇu like Kapila, the divine pairs (deva-mithuna), legendary narratives like Jaṭāyu-vadha and Kailasōddharana by Rāvaṇa and Gajendramoksha by Vishnu, and mythical beasts like ihāmṛga and birds like chakravāka). The Mallikārjuna temple also has narrative sculptures from Ramāyāṇa, Mahābhārata and Bhāgavata as well as Śaiva and Vaishṇava purānas. Interesting sculptured panels of this temples, however, are the excellent narration of stories in stone from Pañcha-tantra.

And another detail that distinguishes the Chāḷukya temples here is the preservation of the names of some of the more eminent architects and sculptors. The name of the architect of the Virūpāksha temple, Anivārita-guṇḍa, has already been mentioned. Among the sculptors whose names have been preserved are Rēvaḍi-ovajja, Chengamma, Puḷḷappan Nirmāṇa-deva, Baladevayya and Deva-ārya.

NĀGANĀTHA-KOḶḶA: Nāganātha temple (probably of the seventh century).

BĀGALAKŌṬE TALUK

BĀGALAKŌṬE: Moṭagi-Basavaṇṇa, Ambā bhavāni, Kottaleśa (Hanumān in the fort) and Kana-viraṇṇa temples.

BĒVŪR: Kāḷika-Bhavāni, Nārāyaṇa and Rāmeśvara temples

HAḶḶŪR: Basaveśvara temple.

HAVĒLI: Hanumān temple (built in 1822)

IḶĀLA: Brahma-lingeśvara temple (before Basaveśvara's period).

KALAḌAGI: Basaveśvara temple.

MACHAKHAṆḌI: Vīrabhadreśvara temple.

MALLĀPURA: Mallaya temple (on the hillock), Durudunḍeśvara shrine.

ŚIRŪR: Rāmaliṅga-swāmi (Chāḷukyan style) and Siddheśvara temple. On the first day of the Hindu year (yugādi-pratipat), the evening sun is made to illumine the Śiva-linga in the sanctum of the latter temple through seven doors.

BĀGEVĀḌI TALUK

ARE-ŚANKARA: Are-Śankara temple near the tank.

BĀGEVĀḌI (BASAVANA BĀGE -VĀḌI): Basaveśvara temple, the main structure of which is dated around 1100 A.D. is in later Chāḷukyan style, but there were additions and alterations in different periods. The temple appears to have reached the present shape in the fourteenth century. Now it houses the Mallikārjuna and Saṅgameśvara lingas and an image of Nandikeśvara. Also Saṅgameśa, Mallikārjuna, Rāmeśvara, Gaṇapati, Āñjaneya, Viṭhōbā, Boṇṭeśvara, Chennakeśava and Bakuleśvara temples.

CHIKKA-ASAṄGI: Mallikārjuna and Saṅgamanātha temples.

IṄGAḶEŚVARA: The Someśvara temple, a large structure of the later Chāḷukyan period (built by the Kaḷachūrya King Rāya-murāri Sōvideva or Someśvara, 1167-1176 A.D.). The worship of the deity Somanātha-deva, was supervised by the Lākuḷa-Pāśupata teacher, Jñāna-śakti-paṇḍita (who was the 'āchārya' of the Svayaṁbhu-Keteśvara temple at Vijayapura). Other temples here are dedicated to Nārāyaṇa (1100 A.D., with a sculptured image of Vishṇu in the sanctum), Śobhana-deva (with a Śiva-linga in the sanctum), Kalmeśvara, Vināyaka, Nandikeśvara and Āñjaneya (Hanumān). There are three rock-cut shrines named after Saṅgameśvara, Siddheśvara and Akka-Nāgamma.

IṬAGI: Ramaliṅgeśvara temple (of some antiquity).

KURUBARA DIṆṆE: Kara-Vīreśa temple.

MANAGUḶI: Hanumān temple (of some antiquity)

YALAVĀRA: Somanātha temple (of considerable antiquity.

BIJAPUR TALUK

BABLEŚVARA: Siddheśvara temple (1780)

BIJAPUR: Pārśvanātha basadi. Also Bālāji, Rāma, Mahālakshmi, Narasimha (Narasōbā, dedicated to Dattātreya) and Siddheśvara temples, all recent structures

JAINĀPURA: Lingada-Kaṭṭi, Pāpanāśana-kaṭṭi and Rāma-tīrtha, all on the river Krishṇā

KĀKHAṆḌAKI: Sangameśvara, Mallikārjuna and Kara- Vīrabhadra temples.

Also Haraḷayya-kshetra (in memory of Basaveśvara's desciple Haraḷayya).

KANAMAḌI: Dhāreśvara temple (of considerable antiquity) and Jakkavva shrine.

MAMDĀPUR: Siddheśvara temple (recent stucco structure), Rāyala- Hanumān (outside the village).

TORAVI: Narasiṁha temple

BĪḶGI TALUK

BALAVATTI: The Raṅganātha temple, which appears to be fairly old, has a linga in the sanctum, on which two masks (said to be of Ranganātha and Lakshmī) are placed and worshipped.

BĪḶAGI: Siddeśvara temple (of some antiquity) with shrines of Pārvati and Vīrabhadra. Also a temple with many lingas (Aneka-lingagaḷa guḍi).

BYĀḌAGI: Vikramāditya Keśava temple (built in 1242 A.D.)

CHIKKA-SAṄGAMA: Saṅgameśvara temple

GALAGALI: Parvateśvara temple (built around 1108 A.D.) and Hariheśvara temple.

HERAKALLA: Mallikārjuna and Yalagūreśvara temples, Lokūravva shrine.

KOLŪRU: Kumāreśvara temple (which is referred to in an inscription dated 1307 A.D.)

KUṆḌARGI: Rāmalingeśvara temple (lager Chāḷukyan), and Kalmeśvara temple (small structure)

NĀGARĀḶA: Hanumān temple.

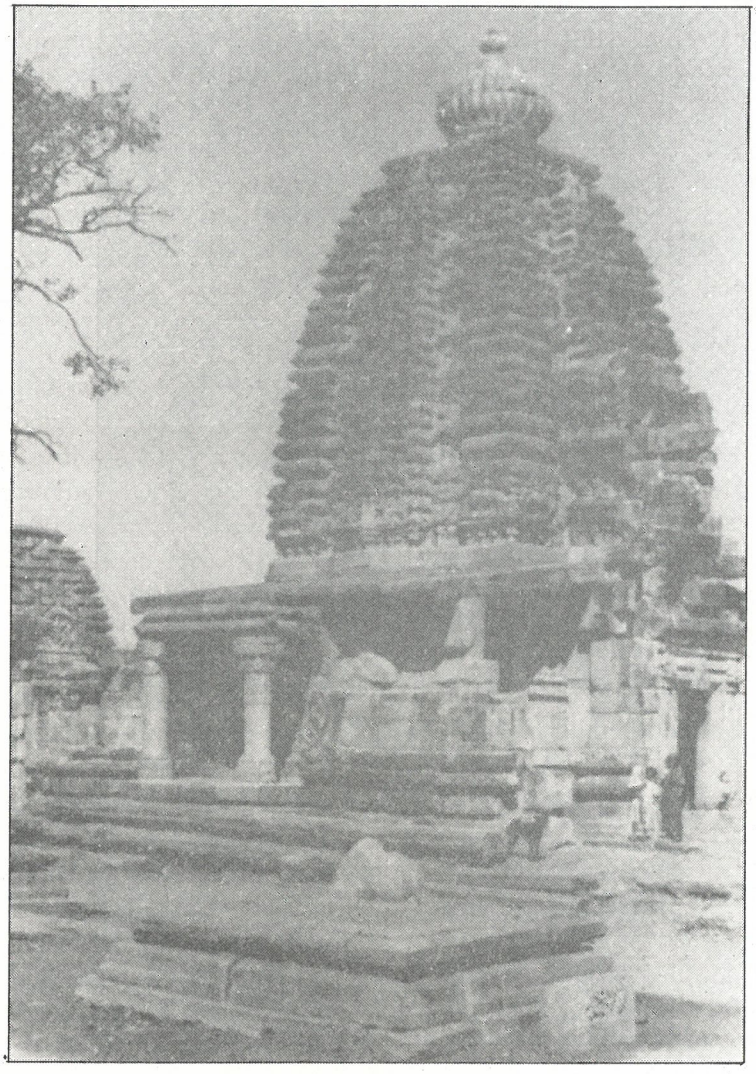
HUNAGUND TALUK

AIHOḶE: The most remarkable temple-site in the country has about a hundred and twenty temples, big and small, and different styles, dates and descriptions, for a small village that it is. It appears to have been a workshop for temple-architects and sculptors, patronized by the early Chāḷukyan monarchs, and we can see that the experiments with several regional idioms and elolved definitive models. The temples of Aihoḷē, in fact contain among them the earliest structural temples in stone in the country, dating from about 450 A.D. The temples here are dedicated to Śiva, Vishṇu and Durga, and there are Jaina and Buddhist shrines also.

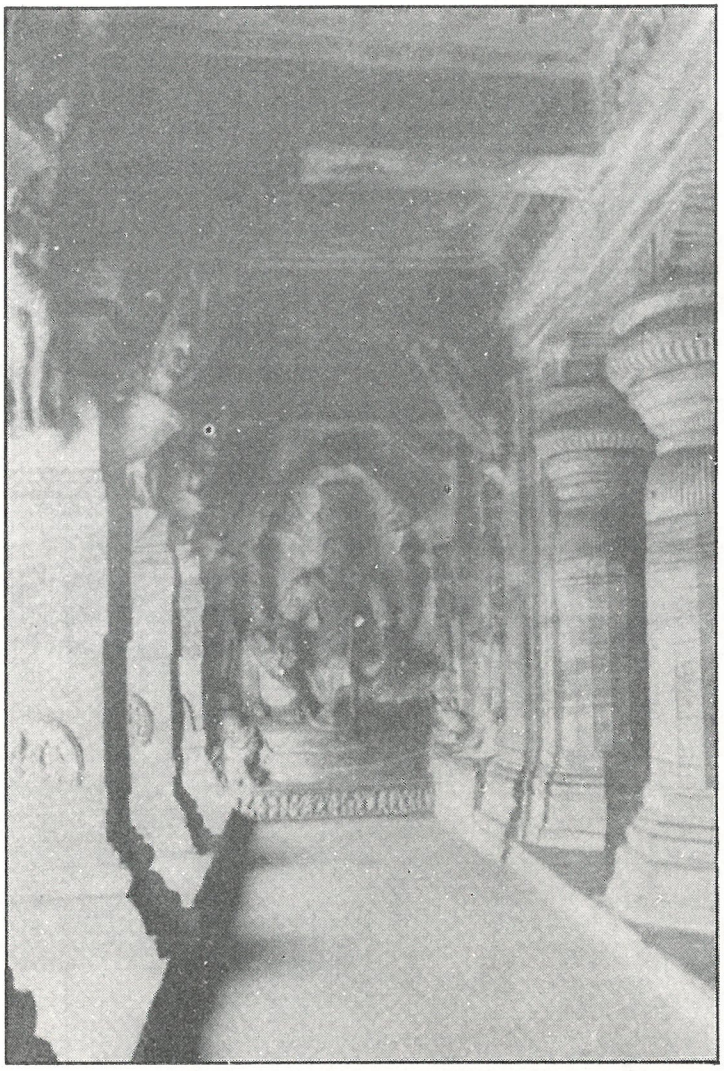
It is difficult to assign dates to these temples but among the very early structures are the Gauḍara-guḍi (it is not known how or when the temple came to be called by this name), the Lāḍ- khān temple (this name was given to it because a Moslem mendicant by this name resided here), and the Konta-guḍi (also called Konti-guḍi, probably because the four temples in this group were constructed by 'spear-men', 'kontadavaru'). The Gauḍara-guḍi, which is located in the heart of what must have been the township when it was built, was dedicated to Durgā-Bhagavatī (as can be inferred from the lithic record). It faces East, and is rectangular and peristylar in plan. It stands on a base-ment which is fairly high (1m 52 cm)



Lāḍkhān Temple, Aihoḷe.



Pattadakal Temple



Cave Temple, Bādāmi

and consists of a slightly rectangular and plain-roofed sanctum (2m 2cm long and 1m 60cm broad) and a colonnaded hall in front of it, resting on four thick and plain pillars; there is no superstructure above the sanctum but for the moulded parapet (varāṇḍikā) which includes also the hall in the front of the sanctum. The outer wall of the temple has sixteen square columns. An ambulatory passage is there, but probably it was not intended to serve this purpose. This temple was probably the earliest among the structural temples in stone built by the early Chāḷukyan architecture.

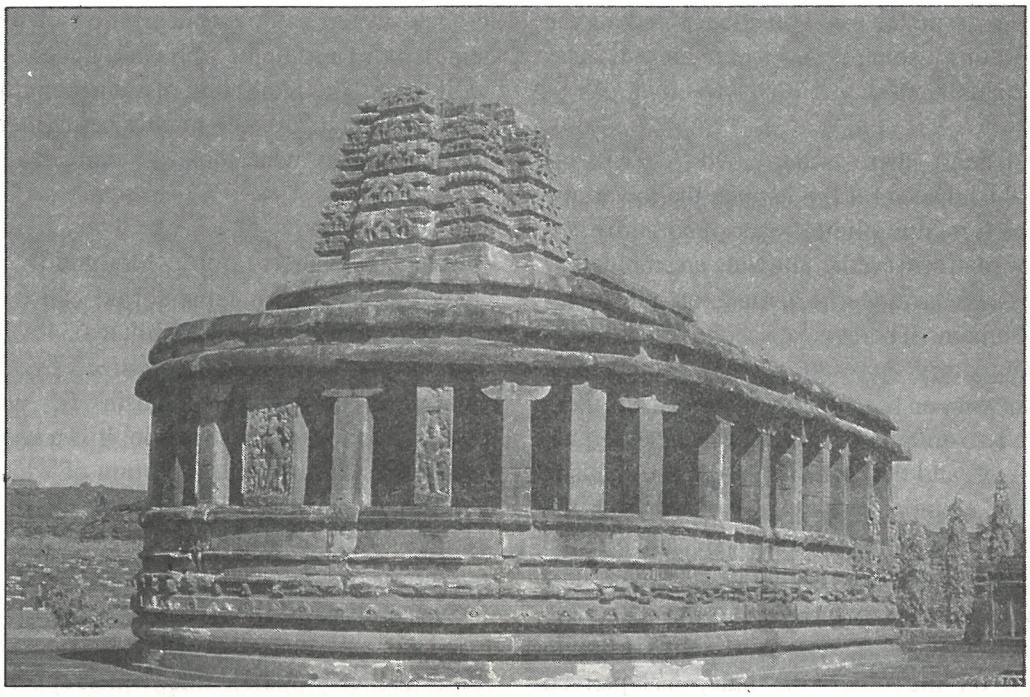
The Lāḍ-khān temple, located not far from the above temple, is a Śiva shrine, which, it is surmised, was built around 450 A.D. It is extremely simple in plan: just a large (about 50 feet square) hall, in front of which is a rectangular porch. The temple which faces East has only these two distinctive members. The rectangular sanctum (much smaller than what is usual for a hall of this dimension) is accommodated in the centre of the back wall (to the west) of the hall, almost as an after-thought; and obviously there cannot be any ambulatory passage. The interesting feature of the hall, however, is the formation of a central square aisle and a surrounding round the square aisle by the arrangement of pillars (which are square in form). The central aisle is formed by four tall pillars, and is aligned to the sanctum; at present a huge Nandi is placed here, facing the linga within the sanctum. The surrounding aisle is formed by twelve pillars. Over the central aisle (and not over the sanctum), which is flat-roofed (other portions of the hall having sloping roof of corrugated stone slabs at two levels), is a small shrine (also flat roofed), which appears to have been intended to serve as a shrine (but one cannot be sure). It is interesting that there is a Vishṇu image on the southern wall of this superstructure. There is a stone ladder, which is of antiquity, to reach this superstructure from the porch. The porch is open and is supported by four pillars in front and by two on each of the sides. There are four pillars inside forming a central aisle, over which there is flat roof. The roof in front is sloping. The walls have pierced windows (jālandhra) to admit light and air into the hall.

The Konta-guḍi group has four temples, and the one numbered first is the earliest structure. It resembles the Lāḍ-khān temple in the basement as well as in the positioning of the sanctum, leaving no room for the ambulatory path. But the Konta-guḍi is a rectangular structure (the sanctum too is rectangular), and it is only the back wall that is complete; the side-walls stop at the sides of a rectangular aisle formed by eight square pillars, thus providing a sort of an open porch (running the entire length of the hall) having six square pillars in a row. There is no seperate pavilion for the porch (mukha-maṇḍapa). The pillars are sculptured; and in the niche on the northern wall of the sanctum, there is a sculptured panel of standing Vishṇu, while in the niche on the southern wall the sculptured panel shows Naṭarāja. In the central ceiling, there is a fine sculpture of Vishṇu reclining on Ananta (Śesha-śāyin).

The most interesting of the temples in Aihoḷē is the one known as Durgada-guḍi (so called because of its location within the precincts of the old fort, 'durga') which appears to have been built around 600 A.D.



Durga, Aihoḷe.



Durgi-guḍi, Aihoḷe.

It is unique in many respects. The most obvious detail is the apsidal (gaja-pṛshṭha) plan of the temple, base to the roof, which is extremely unusual in the early Chāḷukyan architecture (barring the temple at Haḷē-Mahākūṭa and a couple of temples now in Andhra Pradesh). It is not only the temple that is apsidal, but the sanctum too is apsidal (contrary to the usual practice of making the sanctum square or in some cases rectangular).

Then there are two basements (adhishṭhāna) for the temple, the lower one which is high plinth (jagati) and above it a low platform (vedī), allowing an ambulatory passage around the temple on the lower basement. There is a second (and inner) ambulatory passage, going round the sanctum, on the upper basement. Thus there are two ambulatory passages, one outer and longer, and the other inner and shorter. The outer ambulatory passage has walls of the temple proper on the inner side, and is in the nature of an open, pillared verandah. The inner ambulatory passage has the wall of the sanctum on one side and the wall of the main hall on the other; the latter has pierced windows (jālandhras). The lower basement is ascended not by a flight of steps in front, but by the flights of steps on either side, outside the main temple structure. The upper basement (on which is raised the temple proper), however, is reached by climbing a flight of steps in front.

The temple has a sanctum, in front of which is a rectangular hall (mahā-maṇḍapa) enclosing a rectangular aisle formed by eight pillars. In front of all is an open entrance porch (mukha-maṇḍapa) resting on four pillars. Above the sanctum is a superstructure (with the top portions missing) of the 'rekhā-nāgara' type, which is curiously much too small for the temple and quite oddly placed. It is probable that this was a later construction. The back and front of the temple have sloping roofs. There are fine sculptures on the pillars. The inscriptional mention of 'Śrī-jinālayam' probably refers to the architect who built this temple or to a sculptor who was engaged to work here. The likelihood of a surrounding wall (prākāram) for the temple being there is suggested by what look like remnants of such a wall.

Mēguḍi (short for 'Mēl-guḍi') or 'temple-above', is a Jaina shrine which is situated on a hillock. It was built in 634 A.D. and Ravikirti, who was patronized by the Chāḷukyan monarch Pulakeśin II, was responsible for its construction. It is a large square hall, in the central portion of which is a square sanctum with pillars at the four corners. There is also a half-pavilion and a porch. There was provision for going round the sanctum when the temple was built, but now the ambulatory passage is blocked. There is a very plain shrine, which appears more like a high parapet-wall, above the sanctum. It cannot be ascertained to whom the temple was dedicated, but there is a suggestion that the sanctum house the image of Nemi-nātha.

Temples in Aihoḷē also occur in groups, like the Konta-guḍi group (consisting of four temples), already mentioned: Jyotir-linga temples group (sixteen temples), Mallikārjuna temple group(5), the temples of Ēṇi group(8), the temples of Ambigaru or fishermen(3), Rāmaliṅga temple group(4), and Chikki-temple gropu(2). Aihoḷē has

three rock-cut shrines, one Buddhist (near the Mēguḍi), another Jaina (about two furlongs away from Mēguḍi), and the third one Śaiva (called Rāvaḷ-phaḍi - near Hucchi-malli temple).

ARASĪBĪDI: Jaina temple (in ruins).

HUNGUND: Jaina temple called 'Mēguḍi' on a hill, now in ruins. The Rāmaliṅgeśvara temple below the hill, was built in the eighth century, but has now been greatly altered.

ILKAL: Aṁbā-Bhāvāni (Bana-śankarī), Śankara- liṅga, Māruti, Nīlakaṇṭheśvara, Saḷeśvara, Vyṅkōbā (Venkaṭeśa) temples.

JAṀBALDIṆṆI: Mallikārjuna temple.

KARAḌI: Basavaṇṇa temple.

KUNDGAL: Vīrabhadreśvara temple.

NANDAVAḌGI: Īśvara temple (a large structure).

SANGAM: Saṅgameśvara temple on the river-meet (rivers Malaprabhā and Krishṇā), a later Chāḷukyan structure.

SŪḶEBHĀVI: The Śūleśvara temple, built by a prostitute around 705 A.D. is at present only an elaborately carved and ornamental gateway (pratoli), the actual temple is no longer to be seen.

INḌI TALUK

AGARKHEḌA: The Śankara-linga-deva temple (built in 1880) has a linga made of white marble in the sanctum, and there is a tapering spiral superstructure over the sanctum. There is also a Hemādipantī temple (viz. built out of cut-stones, using no adhesive material like mortar), said to be built in 1250 A.D.

CHAḌACHAṆA: Saṅgameśvara temple.

DĒVARA-NIṀBARGI: The Bala-Bhīma temple (also called, more properly Rāma-deva temple, for the sanctum has images of Rāma, Sītā, Hanumān and a Śiva-linga) was built around 1480 by a shepherdess Dhanyī by name.

DHUḶAKHEḌA: Śankaraliṅga temple.

HORTI: Revaṇa-Siddheśvara and Mallikārjuna temples.

INḌI: Śānteśvara temple. Also Ādi-nātha basadi, and Hanumān shrine.

MIRAGI: Sangameśvara temple.

SAḶOTGI: Śiva-yogīśvara temple (built by king of Bidar).

JAMKHAṆḌI TALUK

ASAṄGI: Veṇu-gopāla temple in the premises of the 'vāḍa'.

BANAHAṬṬI: Kāḍa-Siddheśvara (grāma-devatā) temple.

JAGADĀḶA: Jaḍeśvara shrine.

JAMKHAṆḌI: Jaṁbukeśvara, Umā-Rāmeśvara, Mallikārjuna, Kalmeśvara and Basavaṇṇa temples.

KĀḌAPAṬṬI: Basaveśvara temple.

KANKANAVĀḌI: Guheśvara temples.

KOṆṆŪR: Kāḍa-Siddheśvara temple.

MUTTŪR: Mahā-lakshmī temple.

RABAKAVI: Śankaraliṅga temple.

RĀMATĪRTHA: Tripura-sundari temple (marble structure).

ŚŪRPĀLI: Lakshmī-Narasiṁha temple under the shades of a holy Aśvattha tree.

TERADĀḶA: Suḍagāḍa-lakshmī temple. Also Nemi-nātha basadi (built in 1044 A.D.) by Gaṅka, the vassal of Raṭṭa-Kārtavīrya).

MUDDEBIHĀḶ TALUK

AYYANA-GUḌI: Gaṅgappayya temple (14th century).

BANŌVSI (BANAVĀSI): Muneśvara temple on the banks of the river.

BASARKOḌA: Mallikārjuna temple (called 'degula' built around 1750 A.D. and Mūru-liṅga-guḍi (about 1805 A.D.)

BŪDIHĀḶA: Yallamma temple.

ELAGŪRU: Hanumān temple (called here Eḹirappa), outside the village with a sixteen pillared hall, built by Pādappa Desāi.

DHAVAḶAGI: Rāmalinga temple (fairly old), Maḍivāḷeśvara temple (built by Maḍivāḷamma of Surapura in the 16th century).

HOKRĀṆI: Basavaṇṇa temple.

KOḶŪR: Koṭṭūru-basava temple.

KUṆṬOJI: Basavaṇṇa temple (later Chāḷukyan structure), with a Śiva-linga and Nandi in the sanctum.

NALVATTAVĀḌA: Kaligyāmappa, Jaṭṭinga-rāya, Kāḷamma, Pilekavva, Karidēva and Hanumān temples.

SARŪRU: Revaṇa-Siddheśvara temple, Eḷu-gudi (with seven towers and nine doorways).

TĀḶIKŌṬA: Iśvara and Ramaswāmi temples.

MUDHŌḶA TALUK

BEḶAGAḶI: Mahālingeśvara and Channa-girīśvara temples.

LOKĀPURA: Lokanātha temple.

MACHAKNŪRU: Hoḷē-Basaveśvara temple.

MAHĀLIṄGAPURA: Mahaliṅgeśvara temple (on a hillock).

MUDHOḶA: Teggina-Mahādeva, Rudra-deva, Gavi-Siddheśvara and Mahālingeśvara temples. Also Mallamma, Dyāmavva and Murugamma temples.



Gollāleśvara, Goḷageri (Sindagi)

SINDAGI TALUK

ALAMELA (ELUMĒLA): Rāmaliṅga (with three lingas in the sanctum) and Pavaḍi Basaveśvara temples.

CHAṆḌ-KAVAṬE: Rāmaliṅga temple.

CHAṬṬARAKI: Hariheśvara temple (Datta-mandira)

DEVANGĀON: Kalmeśvara, Śankara-liṅga and Mallikārjuna temples.

DĒVARA-HIPPARGI: Mallayya (Mailāri), Rāvuta-Rāma (also a form of Mailāri, as a celibate and called Ēḷukoṭi-Mailāri) and Kalmeśvara temples.

ERAGALLU: Rāmalinga (three-celled shrine of the later Chāḷukya period, built by Keśirāja, Dāsimarasa and Viṭṭharasa, earlier than 1098 A.D.), Kāḷikā (grāma-devata), Śankara-liṅga and Jaṭṭiṅga-rāya temples. Also an ancient basadi.

KAḌLEVĀḌA: Someśvara temple (of the Hoysaḷa period).

KAKKALAMĒLI: Śaṁbhu-liṅga (in the midst of water in the sanctum all the year round) temple.

KULE-KUMAṬAGI: Iśvara temple (of some antiquity)

KORAVĀRA: Hanumān temple

SINDAGI: Saṅgameśvara temple (with strong association of Kāḷāmukha and Nātha-yogi cults), there are twenty lingas representing Śiva and Śakti.

GULBARGA DISTRICT

The area (known locally as Kalaburgi) was under the early Chālukyas till about the middle of the eighth century, and was ruled by the Rāshṭrakūṭas with Mānyakeṭa (the present day Maḷkhēḍ in Sēḍam taluk) as their capital, till the later Chāḷukyas gained control and shifted their capital to Kalyāṇa (in Bidar district). The cultural traditions built up by these rulers were contained by the Yādavas of Devagiri who succeeded the later Chāḷukyas. Jainism spread with the royal patronage of the Rāshṭrakūṭa rulers (as evidenced by the Jaina shrines all over the area, especially Maḷkhēḍ, Sēḍam and Huṇasi-Haḍagali), and Śaivism (especially of the Kāḷāmukha-Pāśupata persuation) under the later Chāḷukyas. The Vaishṇava religion rose into some prominence during the Yādava rule; and more particularly the Vitthala cult became popular. The temple building activity received encouragement till the Yādavas were overthrown in 1321 A.D. by the Delhi Sultanate, and the area got included in the Bahmani kingdom (with Bidar as capital). The region fostered a synthesis of Hindu and Moslem theologies and practices, and we find the impact of the mystical shūfism dominant here. In particular, the ideology of the saint Nizam-ud-din Auliya found widespread acceptance.

AḶANDA TALUK

CHINCHA-HAṆASŪR: Mahāpura-tāyi temple (in the sanctum of which is a tamarind tree and a mask of the mother-goddess and images of five babies).

HODAḶA: Nātha-panthī shrine.

KSHETRA-PHAL: Kshema-lingeśvara temple (large and plain structure) and near it Kārtikeya shrine (in the middle of a tank).

KHAṆḌALA: Rāmaliṅgeśvara temple.

NAROṆA: Kārtika-svāmi, Kshema-lingeśvara (Kshetra-pāla), Rāmalingeśvara, Bhavāni, Mallikārjuna, and Kāḷa-bhairava temples.

NIMBARGA: A three-called shrine (trikūṭāchala) on stellate plan.

PAḌASAVALGI: Channakeśvara temple.

RUDRAVĀḌI: Mallikārjuna temple (later Chāḷukyan structure)

CHIÑCHOḶI TALUK

CHIÑCHOḶI: Bhoga-lingeśvara, Venkaṭeśa and Gaṅgādhara temple.

SŪḶEPĒṬE: Vīrabhadreśvara temple.

CHITĀPUR TALUK

KALAGI: Keḷeśvara and Narasimha temples

KORVĀRA: Anna-Vīrabhadra (Ana-vīra) temple.

NAGARI: Nagari-Yallamma shrine, the temple with sixty pillars; and Iśvara and Hanumān temples.

REVĀYI: Revaṇa-siddheśvara temple (for Revaṇa-siddha ghana-liṅgi Rudra-muni, a saint who lived between 1110 and 1187 A.D).

SANNATI: The well-known (Chandralā-parameśvari) temple is on the banks of the river Bhīmā, facing East. It is a large structure of great antiquity, but has been renovated periodically. The main temple (the sanctum, the vestibule and the half-pavilion) appears to belong to the Rāshṭrakūṭa period. In the sanctum is worshipped the sculptured pair of foot-prints about forty-six cm. long, with three holes in the right foot and two in the left foot, in stone, carved on a raised platform. Behind this is a higher platform, in the centre of which is the representation of Śrī-chakra in stone, flanked on one side by Durgā, eight-armed as Mahishāsura- mardinī (in a sculptured panel in bold relief) and on the other by Chandalā- parameśvarī (sculptured in the round), both images in stone. Above the sanctum is the superstructure in the form of Śrī-chakra, which is unusual.

In the precincts of this temple is a shrine (also facing East) for Mahākāḷi (consisting of sanctum, vestibule and hall). In front of the temple, is a shrine for Mārkaṇḍeya (consisting of sanctum and hall), in the form of a linga. There is another temple in Sannati which was built in the later Chāḷukyan period: Someśvara. This temple has five sanctums, the main one containing Someśvara-linga, the inner pavilion having two sanctums (containing Nandi images) and the outer hall two (housing a linga in one and the image of Durgā in the other).

Important historically are the remains of the numerous Buddhist monuments in this place (some in the Chandalā-parameśvari temple itself). There are suggestions of a stūpa having existed here. Some of the remains date back to the Sātavāhana perid. More than forty-five inscriptions have been recovered from this site and but for three (which are in Kannaḍa characteristics) all of them are in Brāhmī.

GULBARGA TALUK

GULBARGA: The well-known temple of Samana-basaveśvara is here.

JEVAGRI TALUK

DHŪMADARI: Haḷḷe-rāya temple.

JĒVARGI: Narasimha-svāmi temple and a basadi; Hanumān (of some antiquity) and Murugamma (grāmadevatā) shrines.

HIPPARAGI: Pārvati-Parameśvara temple (large structure with two sanctums).

HONAGUṆṬI: Chandralā-Parameśvarī temple.

KALLŪR: Amogha-siddha shrine.

KULAGĒRI: The Nāgeśvara temple, which is a later Chāḷukyan structure, had associations with the Kāḷāmukha cult. There is inscriptional reference to a Kāḷāmukha teacher Nāga- rāśi-paṇḍita by name.

MANDEVA: Śankara-linga temple.

RASANGI: Hanumān temple.

SATAKHEḌA: Mosa-liṅga-deva temple.

SUMBADA: Dubalāmbikā (grāma-dēvata) temple.

YĀTAKŪRU: Mallikārjuna and Hanumān temples.

SĒḌAM TALUK

ARAḶŪR: Nava-koṭi-Nārāyaṇa temple.

KOḌLA: Śambhu-liṅgeśvara temple.

MAḶAKHĒḌA: Nemināṭha Jinālaya, Santāna-Gopāla-Krishṇa and Malayādri-Mādhava (called kshetra-mūrti) and Kottala-Hanumān (inside the fort) temples.

MŌṬAKĀVAḶḶI: Hanuman (Mōṭampalli-Bhīma) temple.

SĒḌAM: Kottala-Basaveśvara, Pañcha- liṅga, Maṇikeśvara, Mūru-liṅga and Lakshmī-nārāyaṇa temples; a Jaina basadi.

YANAGUṆḌI: Śambhu-liṅgeśvara temple.

SHĀHPURA TALUK

GURU-SUṆAGI: Siddha-liṅgeśvara temple.

HAYYAL-BUZARG: Liṅgeśvara (Hayyāḷappa) temple.

SHĀHĀPURA: Bhīma (Hanumān) and Chara-basaveśvara temples.

ŚIRVĀḶA: Mallikārjuna (later Chāḷukyan structure, renovated at some later period), Siddha-liṅgeśvara (earlier than 1110 A.D.), Sūrya and Sujñāneśvara temples, twin shrines (Avaḷi-guḍi) of Nannaya and Nāgayya.

SHORĀPURA TALUK

CHĀYĀ-BHAGAVATĪ: Near Nārāyaṇapura is this ancient cave-shrine to the consort of the Sun-god, overlooking a fort in the midst of water (a jaladurga).

KAKKERA: Somanātha temple (built by Chinna-Hanuma- nāyaka of the Surapura lineage.)

KEMBHĀVI: An ancient shrine of Panchāchārya (the five divine promulgators of Vīraśaiva religion).

SHORAPURA: Gōpala-svāmi (Veṇu-gopāla) temple in the central quarters of Surapura; Śiva temple to the south of the fort.

TINTHIṆI: Muneśvara temple (also called Monappayyana Durgah) on the banks of the river Krishṇā. Worshipped in this temple (of the sixteenth century) is a saint belonging to the Viśvakarma community, whom the Moslems revered as a shūfi-mystic, and whom the 'purvantayyas' (viz. the devotees of Vīrabhadra) also adored.

YĀDGIR TALUK

ERAGOḶA: Narasimha Temple

GAJARAKOṬE: Mallikarjuna temple.

IDDLŪRU: Śankara-lingeśvara temple.

KALE-BEḶAGUṆḌI: Baṇḍeśvara (the sylvan deity) of some antiquity, buit by a lady called Basamma of Salatavāḍa.

KUNDAKŪRU: Koṇḍemma-tāyi (Chōḷamma) shrine on a hillock, which is said to abound in scorpions.

MAILĀPURA: Mailāra-linga (Mallāri) temple on a hillock, and another temple to the same deity (as a horse-rider) below.

YĀDGIR: Mailāra-liṅga temple.

RĀICHŪR DISTRICT

Like other districts in the Northern region, this district was ruled by the early Chāḷukyas (535-757 A.D.), Rāshṭrakūṭas (about 753-970 A.D.), the later Chāḷukyas (973-1163 A.D.), the Kaḷa-chūryas (1157-about 1180 A.D.), and the Yādavas of Devgiri (1187-about 1305 A.D.), and for brief spells by the Gaṅga king Narasimha III (around 968 A.D.), the Choḷa rulers (around 1065 A.D.), the Hoysaḷa King Vishṇuvardhana (around 1120 A.D.), and the Kākatīyas (around 1294 A.D.) After 1318 A.D., the area came under the suzereignity of the Moslem kings. The major religion in the region is Śaiva, especially of the Vīraśaiva order, as taught by Basaveśvara. Most of the well-known temples here are naturally Śaivite and belong to the later Chāḷukyan period. The most remarkable temples are the Mahādeva temple at Itagi and the Navaliṅga group of temples and the Kalleśvara temple at Kukkanūr (both in Yalburga taluk). The temple in the Rāichūr district mark a stage of transition from the earlier Chāḷukya to the later Chāḷukya phases of temple-architecture. There are numerous shrines and monuments of the Viraśaiva saints (like Śankara-dāsimayya, Ādakki-mārayya, Muktāyappa, Uḷiyumeśvara-Chikkayya, Kaḍalūru Basava-liṅga and Parappayya and the well-known Hari-dāsas (Vijaya-dāsa and his disciples Gopāla-dāsa, Jagannatha-dāsa and Prāṇeśa-dāsa).

DEVADURGA TALUK

DEVADURGA: 'Māstara-guḍi', built by Chikka- kūsendra-nāyaka on a hillock called Chandra-kere-guḍḍa.

GOBBŪR: The Male-śaṅkara temple is built of rough grey soap stone on a high plinth. The Venkaṭeśvara temple has three sanctums, two of which contain Śiva-liṅgas. Also Īśvara, Bangāra- Basappa, Ēḷu-bhāvi Basavaṇṇa, Hanumān and Virabhadreśvara temples.

KOPPARA: Narasimha-svāmi temple.

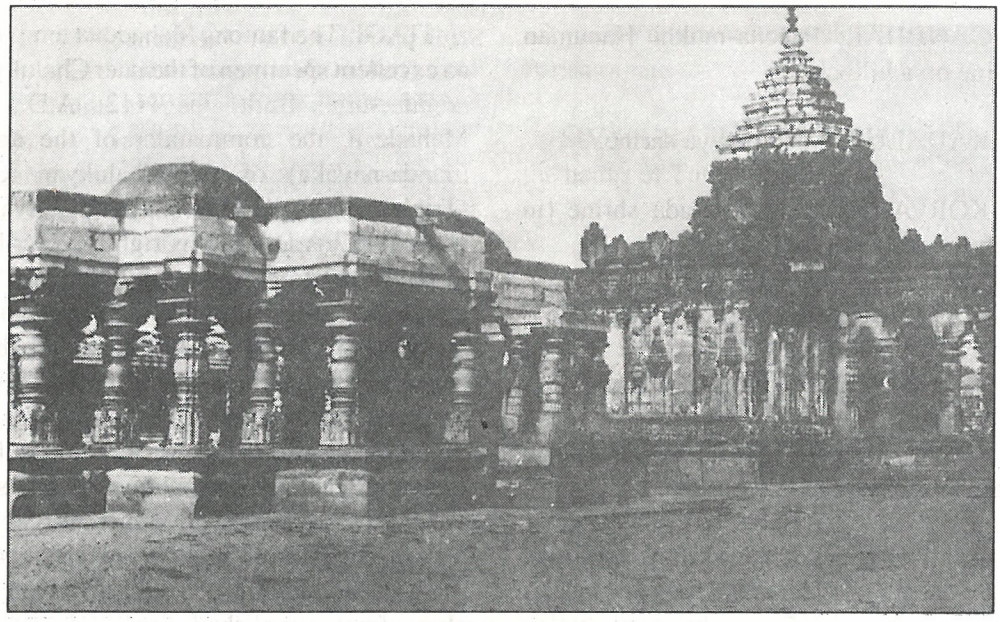
GANGĀVATI TALUK

ĀNEGONDI: Raṅganatha-svāmi temple on the hillock (but the deity is now installed in the village); Lakshmī-narasimha and Jayalakshmī temples.

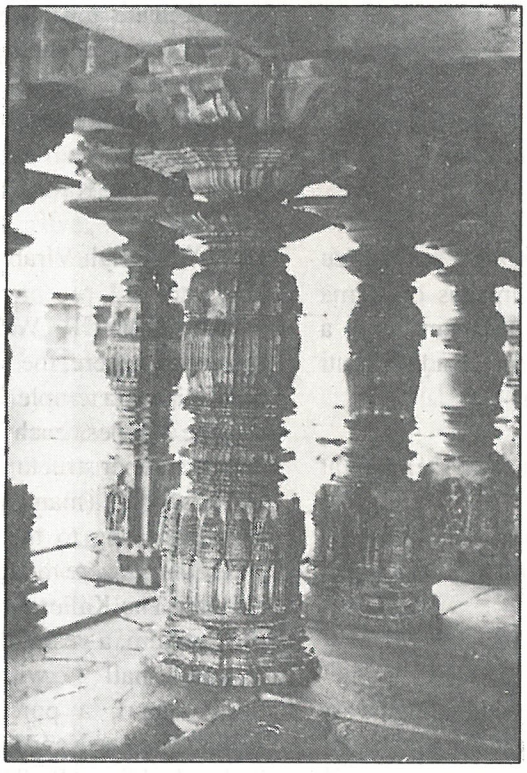
GANGĀVATI: Nagareśvara temple, Prasanna-Venkaṭeśvara temple inside the fort area; Virūpākśheśvara temple; Sunkada- kaṭṭe Prāṇa-dēva shrine.

HIRE-JAṆṬAKALLU: Prasanna-Pampā-Virūpākśheśvara temple.

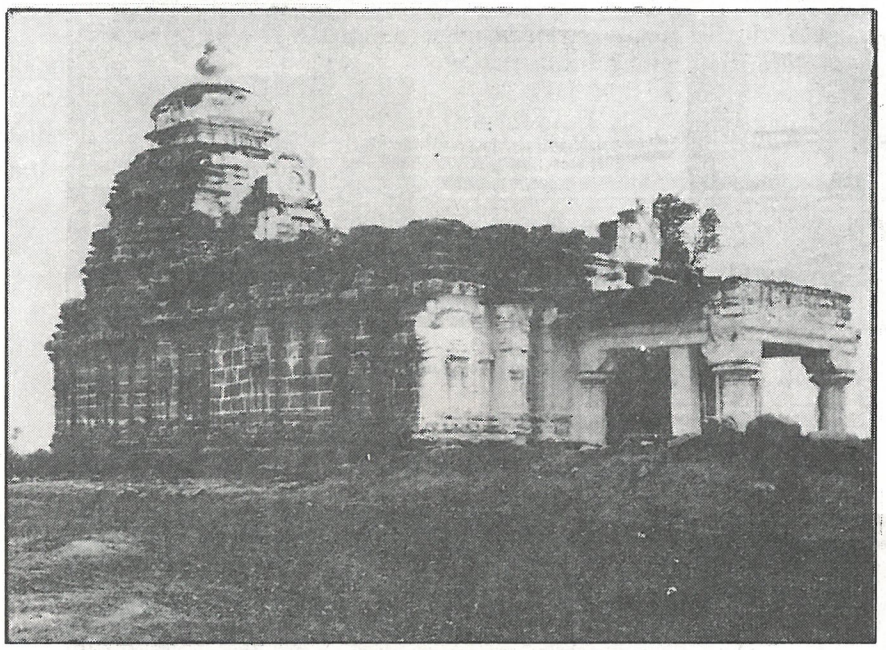
KANAKAGIRI: The Kanakāchalapati temple (early sixteenth century) is the earliest and the most celebrated among the hundreds of temples that were built here. It is related that Nawāb Udicha- nāyaka, son of Parasappa-Udicha-nāyaka (the chieftain of an army and vassal of the Vijayanagar monarch Deva-rāya II (Vīra-Pratāpa-Prauḍha-deva-rāya, 1424-1446 A.D.) who built the Kanakāchalapati temple, built as many as three hundred temples in this



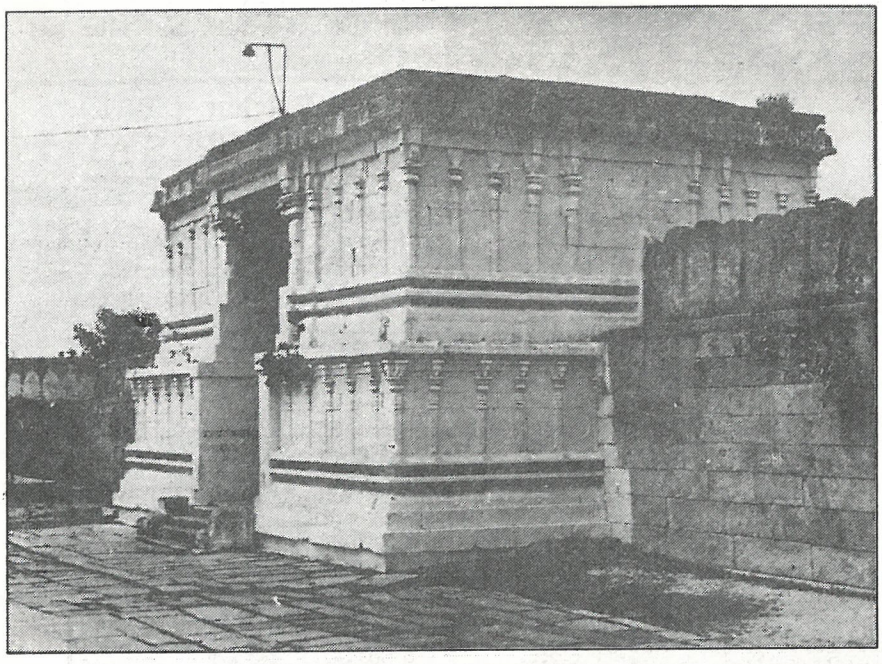
Mahādeva Temple at Iṭagi



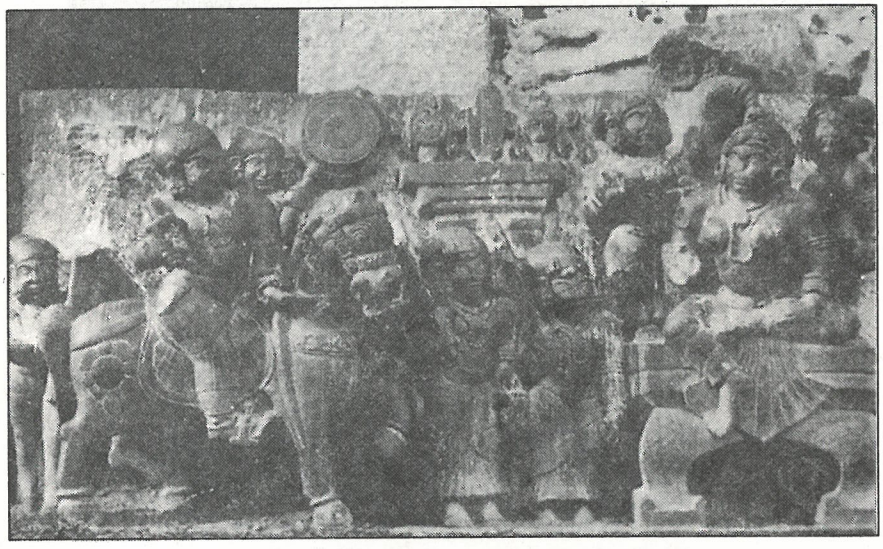
Pillar, Iṭagi.



Kalleṣwara Temple, Kukkanūr



Mahāmāya Temple - Kukkanūr



Kalleṣwara Temple at Kukkanūr

although later Chaḷukyan in general style, are built of sandstone, and the Navaliṅga temple is representative more of the earlier Chāḷukyan style to be seen at Paṭṭadakallu than the later style to be seen at Ḍambaḷa, Lakkuṇḍi of Gadag or even at Itagi. The Kukkanūr temples are dated the ninth century, while the Mahādeva temple at Iṭagi is recorded to have been built in 1112 A.D.

Kukkanūr had also a shrine to Mahā-māye (Jyeshṭā-dēvi) associated with the Kāḷāmukha cult. One Rājaguru Siddhānti-Kāleśvara was the priest of this shrine, the deity of which was called 'Mahā-lakumī' and 'Bhagavatī-pratyaksha-jagadaṁbike'. It is probable that the Nava-liṅga temples were originally Kāḷāmukha in orientation, and the nine mother-goddess (nava-durgā) were worshipped there.

MANGAḶŪR: Maṅgaḷeśvara temple

MUDHŌḶA: Tri-liṅgeśvara temple.

LIṄGADA-BAṆḌI: Mānapayya shrine.

II THE COASTAL REGION

DAKSHIṆA KANNAḌA DISTRICT

The coastal region of Karnāṭaka is reputed in legend as the land reclaimed from the sea by Paraśu-rāma (the valiant son of sage Jamadagni and Reṇukā, and recognised as one of the incarnations of Vishṇu, contemporaneous with Rāma). The entire stretch of land bound by the sea on one side and by the mountain-ranges on the other has been known as Sapta-Koṅkaṇa, and is of hoary antiquity. Besides the indigenous and almost pre-historic folk-cults of serpent-worship (nāga) and spirit-worship (bhūta) which are prevalent till today all over the region, there has been an impact of religions which entered the land from outside. Buddhism entered around the second century A.D. and survived till the sixth century. Kadari (in Mangalore) for instance, was an important Buddhist vihāra in South India. The Ālupa monarchs who ruled this tract from a period earlier to 450 A.D. till 1400 A.D. and the Nāyaks of Keḷadi who also held sway over large tracts in this region around 1550 A.D. were Śaivas, and encouraged the construction of numerous Śaiva shrines. The Nātha-Yogi cult, which came from Nepal, made a profound impact on the people here, and was merged with Śaivism. Jainism which entered the Tuḷu country in the ninth century, became very popular, and numerous basadis sprang up all over the region, and many regional rulers (like the Bhairarasas of Kārkaḷa, the Baṅgas of Beḷthaṅgaḍi, the Chauṭas of Puttige and the Ajilas of Veṇūr) were enthusiastic builders of Jaina shrines.

The Bhāgavata-sampradāya made its headway in this region around the middle of the twelth century and encouraged Vishṇu-worship. Survivals of the impact of this cult are the Bāḷakuduru (in Coondāpur taluk) and Eḍnīru (now in Kāsargoḍu tāluk). Madhva (1238-1317), who was born near Uḍupi, was a teacher of great celebrity, and contributed much to the spread of the Vaishṇava outlook. The eight-fold monastic establishment in connection with the famous Krishṇa temple in Uḍupi owes allegiance to this teacher. Vīraśaivism entered the region during the middle of the fourteenth century, but did not become a force.

The region illustrates a happy amalgamation of different faiths, indigenous as well as immigrant. The ancient sanctuaries to the spirits (called Bhūta-sthāna, Koṭṭige) and serpents (called nāgālaya, āleḍe, Brahma-sthāna) are important for all people to this day, irrespective of Śaiva, Vaishṇava or Jaina affiliations. It is as common for Vaishṇava priests to worship in Śaiva shrines as for the Śaiva priests to worship in Vishṇu-shrines. The Jaina shrines have adopted rituals from the Śaiva temples. There is here a prevalence of the Śākta and Tantra practices, in common with Kerala. Numerous are the Devī temples and many of them (like the Mūkāmbikā temple in Kollūr, Rājarājeśvarī temple in Polali, Durgā-Parameśvarī temple in Kaṭīl and Mahākālī temple in Ambalapāḍi) have devotees from other areas also.

The temple-architecture of this district naturally enough exhibits similarities with that in Kerala. The Ālupa kings were in different periods allies of the Chāḷukyas, vassals of the Pallavas and subordinate to the



Narasimha Temple, Munnūru

Hoysaḷas; and during the ascendence of Vijayanagar empire (from about 1348 A.D. till 1570 A.D.) the region was administered by governors of the 'Bārakūru-rājya' and 'Maṅgaḷūru-rājya', responsible to the Vijayanagar kings. Thus the architectural styles of Chāḷukya, Hoysaḷa and Vijayanagar periods influenced the temple-building activity here. The prevalence of the Nātha-yogi cult resulted in the adoption of the Nepāli and Himālayan models in many shrines here (like the basadis in Mūḍabidri and the temple at Kadri).

The temples of Tuḷu-nāḍu are unique in that there are many circular (maṇḍala) temples like the Vishṇu-mūrti temples at Phalimāru and Kaḍekāru, the Narasimha temple at Munnūru, the Subramaṇya temple at Pāde-beṭṭu, the Sūrya temple at Beḷḷe and Janardana temple at Ujire (now apsidal externally); and numerous apsidal (gaja-pṛshṭha) temples like the Ananteśvara temple at Uḍupi, Mahatobhāra- mahālinga temple at Brahmāvara, Pañchalingeśvara temples at Bārakūru and Viṭṭala, the Mahālingesvara temples at Aḍūru, Pañja and Hejmāḍi, the Śiva temples at Kuñjāra and Sūratkal. Such temples are almost non-existent in other districts of Karnāṭaka. However, a large number of temples in Tuḷu-nāḍu are square in plan (containing only the sanctum and an ambulatory path around it), or rectangular (with the other members like vestibule, pillared hall and porch).

BEḶṬHAṄGAḌI TALUK

ĀLADAṄGAḌI: Ardhanariśvara (Somanātha) temple, Pārśvanātha-basadi (also called Doḍḍa-basadi) of considerable

antiquity; Ādi-tīrthankara-basadi (near the Palace), and Jaina-Brahma shrine (on a hillock).

BAILAṄGUḌI: Chandranātha-basadi (built by Somalā-devi in 1611 A.D.)

BAṄGĀḌI (BAṄGAVĀḌI): Somanātha, Gaṇapathi and Vīrabhdra temples, Śānti-nātha-jinālaya (built before 1700 A.D. and renovated in 1898). Ratna-traya-basadi (only Padmaprabha shrine extant now), Chaturviṁśati-tīrthankaras and stone images of Padmavati and Jvālā- mālini), and Ādi-tīrthankara-basadi (in the palace).

BEḶTHAṄGAḌI: Somanātha temple.

BŪḌU-MUGERU: Durgā-Parameśvari temple.

DARBHE-TAḌKA: Paraśu-rāma temple.

DHARMASTHALA: Mañjunātha temple and Chandranātha basadi (on a hillock). The Mañjunātha temple is celebrated all over the country. The temple is dedicated to Śiva (the linga in the sanctum is said to have been brought from Kadri in Mangalore by the spirit Aṇṇappa-bhūta at the instance of Vādirāja-swāmi, a Vaishṇavite teacher). The priests in the temple are Vaishṇavas; and the temple is administered by the Jaina Heggaḍes (who in fact were responsible for this shrine). The devotees of this deity are among all the castes and communities in Karnāṭaka.

There is little doubt that the place where the temple is located (Kuḍuma) was regarded as holy since very ancient times. But the origin of the temple is traced back to about 1513, and its consecration is ascribed to Vādirāja-swāmi (1480-1601 A.D.), one of the most influential and revered of the teachers after Madhva in and around Uḍupi. It is related that Devarāja Heggaḍe (Jaina by personal faith), the headman of the area at present comprised by Dharmasthala (formerly known as Kuḍuma), once invited Vādirāja-swāmi to his residence, and when the swāmi pointed out that it was not proper for the place to be bereft of temples, Dėvarāja Heggaḍe built the shrine that stands now. By then the ancestors of the Heggade (Bermaṇṇa-pērgaḍe and Ammu-Ballāḷti) had been favoured by four spirits or daivas, Kāḷa-rāhu, Kāḷarkāyi, Kumāra-swāmi and Kanyākumāri), who pleased as they were by the hospitality they received from the Heggaḍe, offered to reside in close proximity to the Heggaḍe household and help them in all their undertakings. Their attendant was Aṇṇappa-daiva, the most powerful and helpful spirit. It was this spirit that was requested by Vādirāja-swāmi to bring the Śiva-linga from Kadri (in Mangalore) to be consecrated at the Heggaḍe's place. The temple from where the Śiva-linga was obtained was dedicated to Mañjunātha; and hence the shrine that appeared in Kuḍuma was also named Mañjunātha. Impressed by the piety and character of Devarāja-Heggaḍe, Vādirāja -swami called this principality (Kuḍuma) 'Dharmasthala' (the place for Dharma), which name has stuck since them.

The Heggaḍes have been managing not only the temple but their principality so well that Dharmasthala has become a popular pilgrim-center, where all pilgrims are looked after with great solicitude,

irrespective of monetary or other considerations. The temple is reputed for its sanctity, and long before the Mañjunātha shrine was constructed. It is possible that the shrine to the mother goddess (Ammanavaru, identified with Kanyākumāri, one of the four spirits that blessed Bermaṇṇa-Pērgaḍe and Ammu-Ballāḷti, or alternatively with Uḷḷāḷti-daiva, whose independent shrine is almost about a mile away from the Mañjunātha temple) was already there. It is usual for a Śiva temple to have a separate shrine for Pārvati within the precincts of the temple, but the Ammanavaru shrine in the Mañjunātha temple is not for Pārvati; in fact, Mañjunātha and Ammanavaru are not bound by any relation that we know of. They are independent shrines; and the custom of the temple also makes this distinction.

Further, it should be noted that the four spirits (daivas) who protect and promote Dharma, and who visited Bermaṇṇa Pērgaḍe were accommodated in Pērgaḍe's own residence (he having moved to another house nearby), now known as 'Nelyādi-bīḍu'. Their presence is still confined to this building, which however does not contain any of their iconic representations but only two swing-cots for them.

Icons representing them, however, are at present housed in the Ammanavaru shrine within the premises of the Mañjunātha temple. There are also four separate shrines to them in a place called Badinaḍe nearby, where periodic worship is offered to them.

According to the legend concerning the Mañjunātha temple, it is the four spirits (daivas) that arranged for the bringing here of the Mañjunātha-linga from Kadri in Mangalore through their assistant Aṇṇappa-daiva. It may indeed be that the Mañjunātha-linga was accommodated within the precincts of the shrine originally dedicated to these spirits, and principally to one of them, Kanyā-kumāri (viz. Ammanavaru). Whatever the truth, the temple in Dharmasthala now has two shrines which are like pavilions (maṇḍapa); one for Mañjunātha (containing also a Nṛsiṁha-śālagrāma),and the other (adjacent to the former) for Ammanavaru and the other three spirits. In front of the Mañjunātha shrine, Aṇṇappa-daiva is installed and at the back of the shrine Gaṇapati. The original part of the temple is made of clay, laterite and wood. The fairly large pavilion in front of the shrines (what may be called mukha-maṇḍapa) has wooden pillars. The entrance, which is of a much later period, is a plain three-storyed structure, with sloping roof surmounted by the customary pot-finials (kalaśa) at the sides. It has a flight of steps to reach the inner pavilion, which is at a higher ground-level.

Custom has entrusted the administration of the temple to the Heggaḍe (who is a descendent of the Pērgaḍe who was responsible for this temple), with the assistance of four functionaries (called here 'nālvikaru'). Dēlampāḍi (a Shivaḷḷi brāhmin, representing one of the four spirits or daivas who blessed the Pērgaḍe, Kāḷa-rāhu), Kōṭyanna (a Jaina, who represents Kumāra- swāmi, another spirit) (these two were the male spirits, the other two, viz. Kāḷarkāyi and Kanyākumāri being females), Ajri (Baṇṭa) and Manōḷittāya (a Shivaḷḷi). The first two are priests who get possessed by the spirits ('pātris'), while the other two are attendants. But the

responsibility of the Heggaḍe is supreme and inalienable; the other functionaries have limited roles and are responsible to the Heggaḍe. It has been widely recognized that the Mañjunātha temple is one of the best-administered religious institutions in the country, and the credit for this goes to the line of Heggaḍes, especially to Kumarayya-Heggaḍe (1790-1830), Mañjayya-Heggaḍe (1918-1955), Ratnavarma-Heggaḍe (1955-1968) and the present incumbent Vīrendra-Heggaḍe (since 1968).

Numerous are the festivals that are conducted in the temple, the most important among them being 'Laksha-dīpōtsava' coinciding with the last day of the dark half of the Hindu month, Kārtika. There is a large concourse of people on this occassion, and cultural fares along with the religious festivals are provided.

The place has a basadi of considerable antiquity dedicated to Chandranātha tīrthankara (who is the tutellary deity of the Heggaḍe family), also under the management of the Heggaḍes. A beautiful shrine, it is located on a small hillock, in close proximity to 'Nelyāḍi- bīḍu' (which was given over to the four spirits by the ancestral Pērgaḍe). It stands on a basement (adhishṭhāna) and has a small open porch, a hall and the sanctum. The sloping tiled roof of the shrine is typical of the coastal buildings.

An interesting custom, time-honoured and popular is the arbitration by the Heggade within the temple in cases of civil disputes, called 'Hoyilu'. The aggrieved people instead of going to a civil-court, approach the Heggaḍe, in specific periods when he is believed to represent the deity Mañjunātha. The Heggaḍe will thereupon call the other party to the temple, hear the complaint and defence, and give his judgement, which will be accepted by both parties without any reservation whatever, as the word of God.

In recent years, a monolith (39' tall) statue of Gommaṭa has been installed on a small mound called Ratnagiri - within the limits of the town.

GURUVĀYANAKERE (GURU-VAYYANA KERE): Jaina basadis dedicated to the three tīrthankaras - Ananta-nātha, Śānti-nātha and Chandra-nātha, Kāmanda-basadi and Jaina brahma shrine on five columns of great height.

HOSA-TŌṬA: Gaṇapati temple.

KOKKAḌA: A group of three temples - Nīlakaṇṭheśvara (ancient and now in ruins in the centre of pond), Vaidya-nātheśvara (on the banks of the pond) and Mahā-Vishṇu (nearby).

MOṆṬE-TAḌKA: Durgā-Parameśvarī temple (with a linga in the sanctum) to which bamboo-bells are votive offerings.

NĀRĀVI: Sūrya and Skanda temples.

PERAṄKI: Mahishāsura-mardini temple.

SAVAṆĀLU: Jinālaya (with Brahma-yaksha shrine)

ŚIŚILA: Śiśileśvara temple (Vijayanagar structure on an island formed by the Śiśila river).

VENŪRU: The place is well known for the monolith statue of Gommaṭa, standing to a height of thirty-eight feet on a terrace, fifty feet above the bed of the Gurupura river, on the southern bank of which the statue is erected. The king who was responsible for this monument was Vira-Timmaṇa-ajila IV (1550-1610 A.D.) and the date of the installation is given as the first day of March 1604. There are some basadis (like Akkaṅgaḷa-basadi, Pārśvanātha) nearby and in township Kallu-basadi (Śānti-nātha basadi, three storeyed stone structure of 1439, built by Pāṇḍyappajila III), Tīrthankara-basadi (for all twenty-four tirthankaras) and Ādīśvara-jinālaya (in front of Tīrthankara-basadi). There is also a Mahalingeśvara temple (1158 A.D.)

UJIRE: Janārdana temple.

BUṆṬWĀḶA TALUK

AMMEṂBAḶA: Somanātha temple

ANANTĀḌI: Ullāḷti temple.

BAṆṬAVĀḶA: Venkaṭaramaṇa, Sītā-rāma, Mahā-lingeśvara and Mahā-Māyi temples.

KAḌEŚVĀLYA: Śiva temple (ancient)

KĀRAÑJE: Śiva temple on a hillock.

NANDĀVARA: Śankara-nārāyaṇa temple on the northern bank of the river Netrāvatī.

PĀṆE-MAṄGAḶŪRU: Venkaṭa-ramaṇa temple, Narahareśvara shrine on a hillock.

POḶALI: The well-known Rāja-rājeśvarī temple (8th century) has a huge stucco image of the two-armed Goddess, about ten feet tall, in the sanctum. The ceiling of the porch has fine carving in wood. The roofs of the porch and the sanctum are covered by copper plates. It is one of the important shrines in the coastal region, and has a large number of devotees.

ŚAMBHŪRU: Shaṇmukha temple (near Pāṇe- Maṅgaḷūru)

VAGGA: Nearby, on a hill called Kāriñja-beṭṭa, there is a temple to Kāriñjeśvara, built in the tenth century.

VIṬṬLA: Pañchalingeśvara, Subra-maṇya, Madanteśvara, Viṭhōbā and Bhagavatī temples. Also a Jaina basadi.

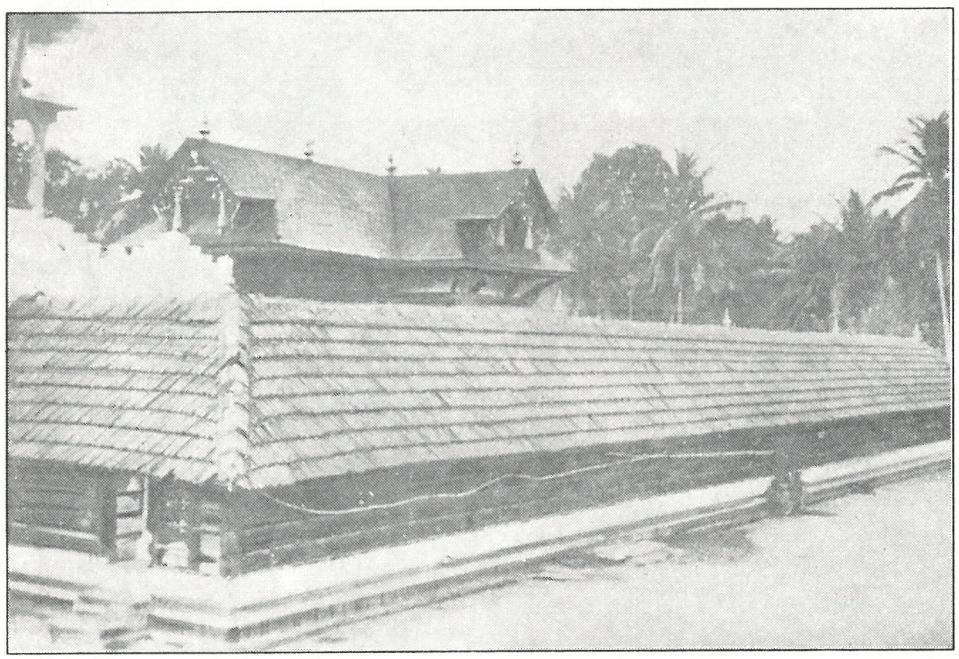
COONDĀPUR TALUK

BAINDŪRU: The shore-temple known as Seneśvara (after the royal family Senavara which ruled over this area) is an excellent specimen of later Chāḷukyan architecture and sculpture. A double temple, it is unique in the area not only for the structure but for the exquisite stone sculptures of gods and goddesses, life-size and impressive, of which about twenty are to be seen. The sanctum has a linga as the principal object of worship (mūla-sthāna) and a metallic image of Sadāśiva. The superstructure is pyramidal in shape. The temple belongs to the eleventh century A.D.

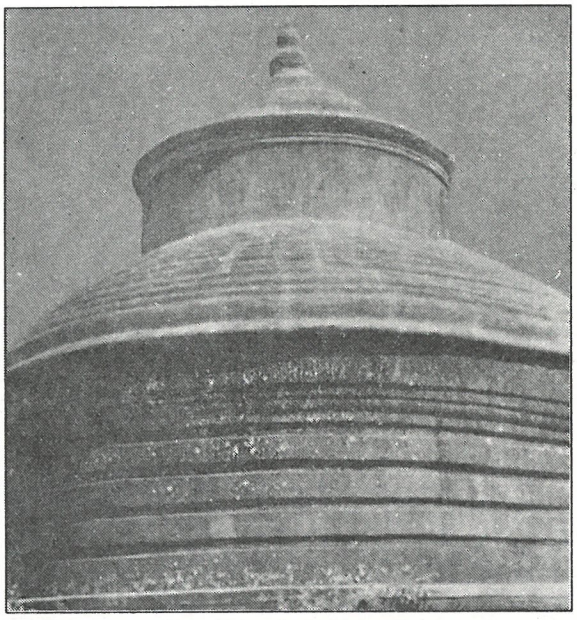
BASRŪR: The Mahālingeśvara (Nakareśvara) temple on the banks of the river Vārāhī is a structure of the tenth century. Also Tuḷuveśvara temple.



Rājarājeśvari image in the temple, Poḷali



Rājarājeśvarī Temple, Poḷali (another view)

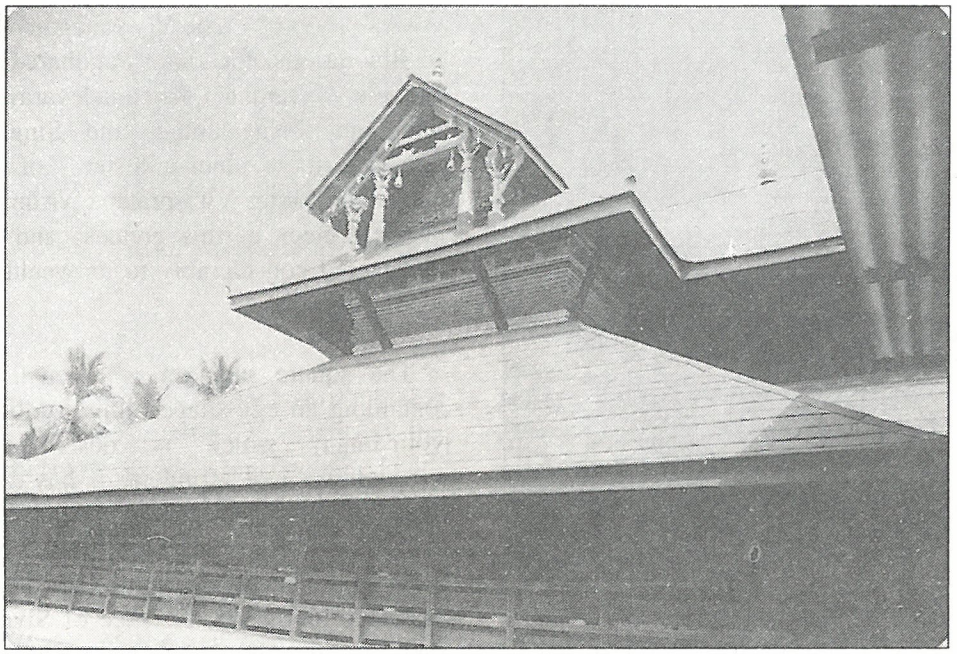


Akhileśvara temple, Poḷali

HAṬṬIYANGAḌI: The Lokanātha temple is said to have been built by Lokāditya-rāya around 900 A.D. It contains shrines to Śiva, Durgā-Parameśvarī, Gaṇapati and Dadhi-vāmana. Śankara- nārāyaṇa temple (an old structure, latterly renovated), Chandra-nātha basadi (twelfth century A.D.) and Kshetra-pāla-basadi.

KOḌACHĀDRI: Huli-deva (a deity with thirty-two arms) shrine as one climbs the hill; Kāḷa-bhairava and Umā-maheśvara shrines below the peak.

KOLLŪR: One of the 'seven sacred spots' (Sapta-kshetra) of the coastal region, others being Uḍupi (Rajata-pīṭha), Kumārādri (Kukke-subrahmaṇya),



Temple at Polali

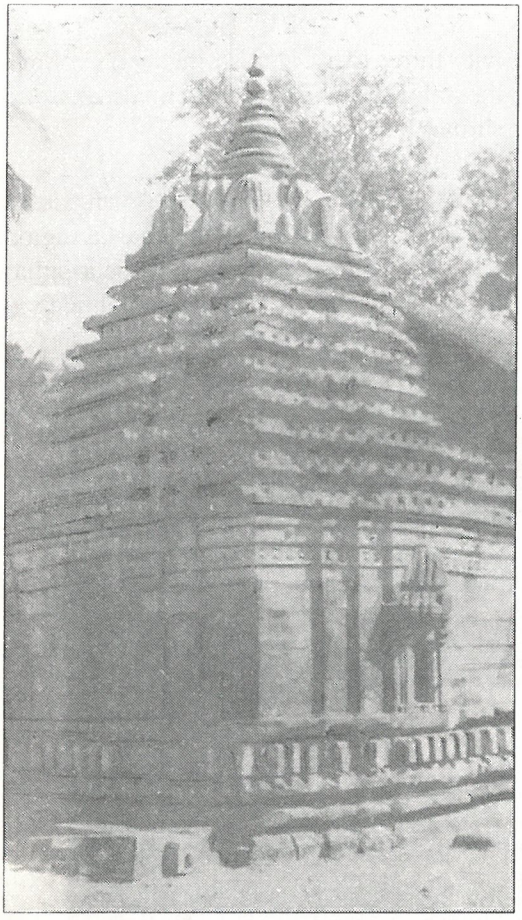
HOSAṄGAḌI: Virūpāksha, Śāntesvara, Venkaṭa-ramaṇa and Viṭṭhala temples.

KAMALA-ŚILE: Durgā-Parameśvarī temple.

KANDĀVARA: Skanda temple.

KIRI-MAÑJEŚVARA: The shore-temple dedicated to Kiri-mañjeśvara, and Agastyeśvara temple.

(Kumbhāsi (Āne-guḍḍe), Dhvajeśvara (Kōṭeśvara), Krodha (Śankara-nārāyaṇa) and Gōkarṇa, The Mūkāmbikā temple is a popular place of pilgrimage in Karnāṭaka, Keraḷa and Tamiḷ-nāḍu. And its celebrity goes back to the days of Śaṁkara (who lived in the seventh century A.D.). This great teacher is said to have visited the place and to have performed penance here. One of the gateways of the temple (the northern one) is associated with his name, and the pious folk

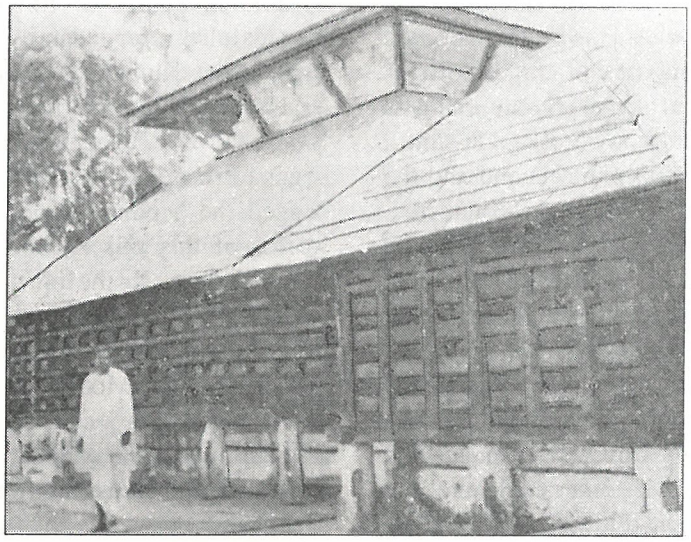


Sēnēśvara temple, Baindūr

consider it meritorious even to this day to enter the temple through it (for which the temple authorities require some payment to be made.)

While the shrine is certainly an ancient one, the temple as it stands today (apart from the sanctum) is the work of the twelfth or thirteenth century. It is said that the temple (probably the inner prākāra) was first built around 1218 A.D. by Veṅkaṇṇa-sāmanta, son-in-law of Saṅkaṇṇa-sāmanta, who belonged to the family of the rulers of Baṅki (subordinate to the chieftain of Honna-kaṁbaḷi), and whose fort was in Haḷakallu, about three miles away from Kollūr. But the temple has been renovated several times, and structures have been added from time to time. Much of the structure that we see today belongs to the period of the rulers of Keḷadi, especially Siddappa-seṭṭi and his daughter Chennammāji (1671-1697), Vīrabhadra-nāyaka (1629-1645) and Venkaṭappa-nāyaka (1660-61). The Vijayanagara kings, the Bhairarasas of Kārkaḷa, Paṇḍhari-Oḍeya (the ruler of Bārakūr), Krishṇadevarāya and his mother Nāgalāṁbe, and Singaṇṇa-nāyaka, the chief-minister of the Vijayanagar king Vīra-pratāpa Virūpāksha were devotees of this goddess and have contributed considerably to its wealth and popularity.

The square sanctum is a small one, containing an egg-shaped liṅga (udbhava-jyotir-liṅga) which is described as self-manifest and effulgent. It has a gold streak dividing the visible portion of the linga into two parts, the part on the left being larger than that on the right. This detail is explained as the co-existence of Śiva and Śakti in the liṅga, Śakti being more prominent. All worship in the shrine is offered only to this liṅga, which is considered to be the form in which the Mother-goddess Mūkāmbikā has appeared for the welfare of the devotees. Behind this linga, on a platform is the large metallic image (made in five metals, pañcha-loha) of Mūkāmbikā, seated in the lotus-posture and four-armed, carrying discus (chakra) and conch (śaṅkha) in her upper hands and the gestures of protection (abhaya-mudrā) and boon-bestowal (varada-mudrā) in her normal hands. It is an exquisite icon, one of



Mahālingeśvara Temple, Basrūr

the best in the country. There is no doubt that this is the most attractive detail in the sanctum (more so when it is decorated with numerous ornaments made of precious metals), although no formal worship is offered to it.

In front of the sanctum is a square, closed pavilion, equal in dimension to the sanctum surrounded by a closed ambulatory passage. Both these parts of the shrine are on a basement, ascended by a flight of steps. Outside this structure is an open, rectangular pavilion facing the sanctum, housing towards the outer end the stone image of a lion (the vehicle of the Devi). This open pavilion leads to an open ambulatory passage within the inner prakara. The inner prakara houses numerous subsidiary shrines (like Gaṇapati, Chandramauḷeśvara-liṅga, Pārtheśvara-liṅga, Āñjaneya, and the enclosure associated with Śamkara). The gateway of this inner prākāra, which faces the sanctum has two high platforms on both sides. There is also an outer and wider prakara, which contains two shrines, one to Vīrabhadra (who is regarded as the body-guard to Mūkāmbikā) to the north-east of the sanctum and Subramaṇya (actually a Naga-stone on a low platform as the principal deity) to the South-east. Gaṇapati and Āñjaneya shrines are located to the South-west and North-west respectively. There is also a pavilion known as Sarasvati-maṇḍapa, in the outer courtyard, where musical presentations are made by the devotees. There is another open ambulatory passage in this outer prākāra, used also for daily processions of the deities in the evening.

KŌṬEŚVARA: Also called Dhvajeśvara, this is one of the seven sacred sites of the coastal region (already mentioned). The temple dedicated to Śiva (Koṭi-nātha, Koṭi-liṅgeśvara) is a large one, and the main shrine dates back to the eighth or ninth century, although structural additions have gone on till the sixteenth century. The main shrine is surrounded by several sub-shrines like those of Mūlē-Gaṇapati, Sapta-mātṛikā icons, Mahisha-mardinī (metallic-image), Ādi-Gaṇapati (wearing crown of matted hair), Veṇu-Gopāla Kṛishṇa (with the images of Rukmiṇī and Satyabhāma carved in relief), Subramaṇya and Jyeshṭhā-lakshmi. There are metallic images of door-guardians (each about five feet tall), one carrying an axe (and hence called Paraśu-pāṇi) and another spear (hence called Śūla-pāṇi). These belong to the period of the Keḷadi rulers.

KUṂBHĀŚI: One of the seven sacred sites of the coastal region (mentioned earlier), the place is regarded as holy from very early times. There are now four temples there, dedicated to Āditya, Mahādeva, Kēśava and Gaṇapati. The Āditya temple (dedicated to the Sun-God) is the oldest of these temples (assigned to the ninth century): the sanctum containing a fine image of Sūrya, is all that remains now. The Mahādeva temple is situated in the central portion of a large tank, and the Keśava temple is closeby. These structures probably belong to the eleventh century. Because the Mahādeva and the Keśava shrines are in close proximity to each other, the site is usually called 'Hari-Hara-Kshetra'.

The most important temple here is that of Gaṇapati, which is situated on a hillock (called Āne-guḍḍe) which is reached by a flight of steps amidst picturesque sylvan surroundings. The name of the place Kumbhāśi is explained in legend as referring to the sword (asi) which Gaṇapati gifted to Bhīma for killing the demon Kuṁbha; but the place is also known as Kumbha-Kāśi. The ancient temple to Gaṇapati (called here Siddhi-vināyaka) has been renovated. It is square in plan, and besides the sanctum it has a porch (mukha-maṇḍapa), a pavilion (aṁbaḷa), surrounding wall (pauḷi) and tower (go-pura). The sanctum has a shapeless rock of great size which is worshipped as Gaṇapati. After the ritual bath every morning, the rock is covered by a gold-plated silver face- mask, and hands and feet are also indicated on the rock.

The temple is very popular in the region, and devotees gather in large numbers in the Hindu months of Bhādrapada and Mārgaśira on the fourth day of the bright half of each month (Gaṇesha-chaturthi and annual rathotsava respectively). Worship in the temple is conducted strictly according to the tāntrik and āgamic prescriptions.

MARUVANTE: One of the oldest and picturesque places in Karnāṭaka, on the banks of the river Sauparṇikā, which flows here very close to the sea, Maruvante has an ancient temple dedicated to Varāha-swāmi on the banks of the river, and another to Brahma-lingeśvara. The former temple, which is the more important of the two, has three sanctums, housing images of Varāha, Narasiṁha and Janārdana.

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SAṄKARA-NĀRĀYAṆA: Also called Kroḍa (Kōḍagi) this is one of thee seven sacred sites of the coastal region (already

mentioned). The temple in stone is built on a basement, three feet in height, and has the sanctum and the main hall (nava-raṅga). The temple was in existance by the thirteenth century (as revealed by the donative inscriptions of this period). The architecture suggests that the structure belongs to the Hoysaḷa period. The temple was renovated in 1563 by the chieftain of Keḷadi when the pavilions (aṁbaḷa) along the ambulatory passage may have been built. The sanctum houses a pair of lingas both regarded as self-manifest, joined at the base. The shrine also has a large image of Śankara-nārāyaṇa which is a fine piece of sculpture. The two upper hands are bare, and the two normal hands assume the gestures of protection (abhaya) and boon-bestowal (varada). The suggestion that the icon represents a syncretic form of Śiva and Vishṇu is got only from one half of the third-eye on the forehead, the other half bearing the Vaishṇavite mark.

The temple has two enclosures (prākāras), the inner one having shrines to Mahā-gaṇapati, Gopāla-kṛishṇa, five-headed Vīrāñjaneya, Subramaṇya, Gaurī-Laksmī and Pārtheśvara, and the outer one housing shrines to Basaveśvara, Gopinātha, Umā-Maheśvara, Mahā-lingeśvara, Nandikeśvara and Kalkuḍa (daiva).

It is said that this place has five shrines dedicated to the same deity (Pañcha-Śankara-Nārāyaṇa). Besides the one at Kroḍa (noticed above), the shrines are at Mūcchetku (called Hoḷe- Śankara-Nārāyaṇa), Amāse-bayilu (Maṇḍavi-Śankara-nārāyaṇa), Baḷpe and Āvarse.

SAUKURU: Durgā-parameśvarī temple (with three liṅgas in the sanctum, the middle one larger than the others, representing Durgā.)

TODDAḶḶI (TORE-HAḶḶI): Iśvara and Vāsudeva temples.

UPPINA-KUDŪRU: Some small temples of considerable antiquity (like Gopāla-Krishṇa, Gaṇapati, Brahma-deva, Narasiṁha and Vāsudeva).

UPPUNDA: Durgā-parameśvarī temple.

KĀRKAḶA TĀLUK

AJAKĀRU: Vishṇu-mūrti temple (housing the Janārdana form of Vishṇu in the sanctum).

BEḶMAṆṆU: The Mahisha-mardinī (Durgā-devī) on top of a hill is a stone structure of the early Chāḷukyan period. It consists of the sanctum (which houses a beautiful and ancient icon of four-armed Durgā in the vigorous act of subduing the buffalo), the front pavilion (called in this region 'tīrtha-maṇṭapa') and the surrounding wall.

BŌḶA: Mṛtyuñjaya-rudra and Durgā-parameśvarī temples.

HEBRI: Ananta-Padmanābha temple (with a pond facing it).

HIRIYAṄGAḌI (KĀRKAḶA): Nemināth-basadi built in 1329, with a monolithic pillar (fifty-four feet high) in front of it.



Durgā in Beḷmaṇṇu Temple



Durgā (metallic image), temple of Beḷmaṇṇu.

KAḌANDALE: Subramaṇya temple (probably of the eleventh century, recently renovated).

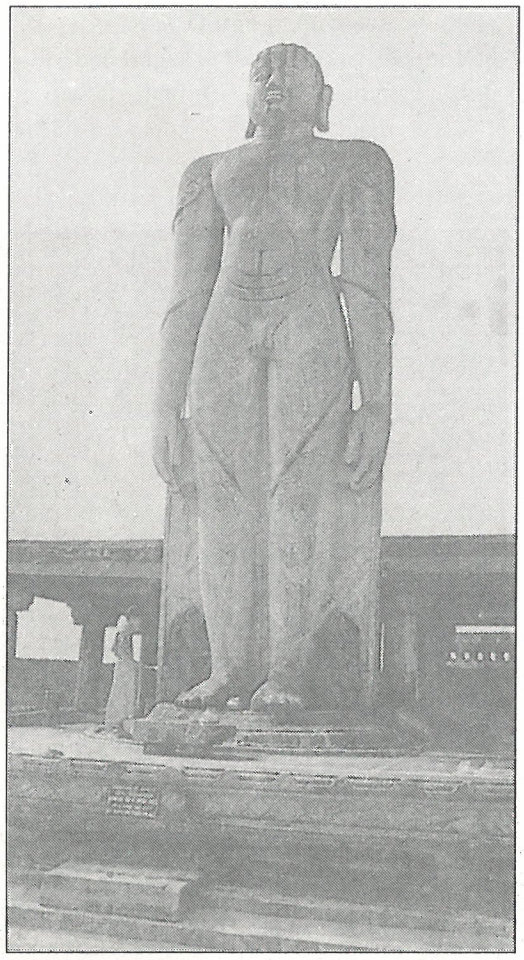
KĀNTĀVARA: Kānteśvara temple (a tenth century structure, renovated in the eighteenth century).

KĀRKAḶA: The most important monument here is the monolithic image of Gommaṭeśvara (about forty-two feet in height) on a hillock. It was set up by Bhairarasa king Vīra-pāṇḍya in the year 1432 A.D. The name of the sculptor is given as Śaṁbhu-Kalkuḍa, who appears to have taken a year to complete this statue. In front of the colossus is the customary māna-staṁbha, monolithic (granite) and thirty feet tall, with a splendid image of Brahma on top of it. It was set up in the year 1437.

It is said that there are eighteen basadis in this place. But the best known is the Chaturmukha-basadi (with four tīrthankara images facing the four directions and with entrances from each of the directions), known as Tribhuvana-jina-chaityālaya. This stone structure, built in 1586 by Bhairarasa II, is located on a hillock facing the Gommaṭa colossus.

There are two temples of repute, built by the same king (Bhairarasa II) to house the deities brought from Goa: Venkaṭa-ramaṇa (1537) and Ananta-śayana (Śeshaśāyi-Ananteśvara, 1567). Other temples in the place include Māruti, Beṭṭada-vināyaka and Kābeṭṭu-Veṇugopāla.

KEMMAṆṆI: The Durgā temple (with a liṅga representing Durgā in the sanctum) is an ancient structure but renovated thrice.



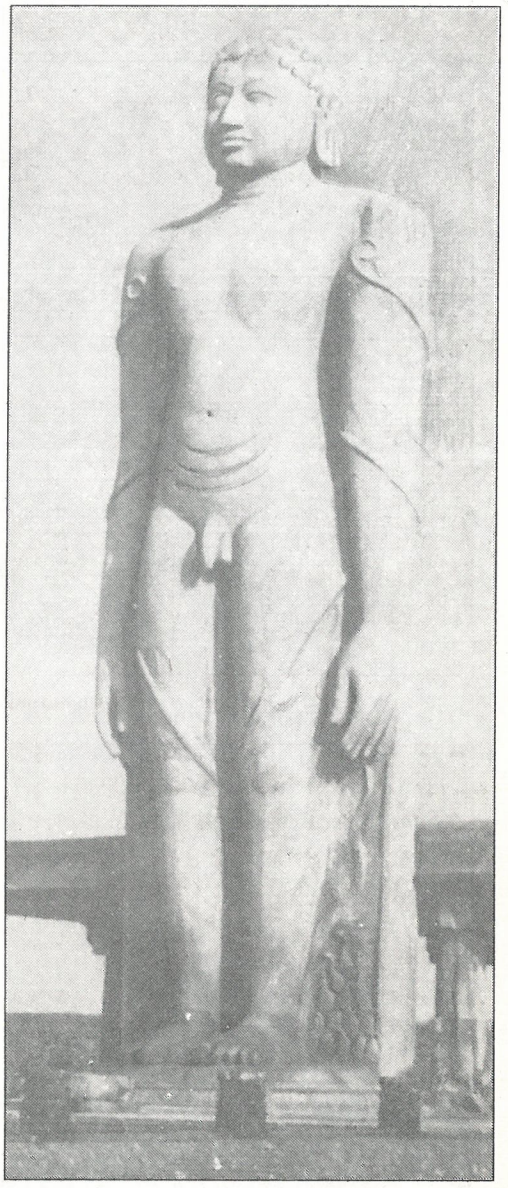
The Gommaṭa colossus of Kārkaḷa

MŪḌABIDARE: Known as the Jaina-Kāśi, this place is reputed to have eighteen basadis, eighteen ponds and eighteen temples. Of the basadis, two are not only old, but of excellent workmanship : Guru-basadi (Pārśvanātha-jinālaya) and Hosa-basadi (Chandranātha-basadi). The former, which is also called 'Siddhānta-basadi' is dedicated to Pārśva- nātha, the twenty-third tīrthankara, whose icon in black stone is in the sanctum. The basadi is said to have been built in 714 A.D. by the devotees of the place; and the Ālupa king

Kulaśekhara (1355-1390) is recorded to have made land-grants to the shrine. This basadi is important as the only place where the ancient scriptural texts, Dhavaḷa, Jaya-dhavaḷa and Mahā-dhavaḷa, have been preserved in their illumined manuscript form; and hence the name 'Siddhānta-basadi' (Siddhānta meaning the scriptural texts). The basadi also contains as many as thirty-four icons of Jinas (heights ranging from half-an-inch to nine inches carved out of precious stones, diamond, coral, sapphire, pearl, quartz and so on) and made in silver and gold. This is one of the most invaluable collections of icons in the country.

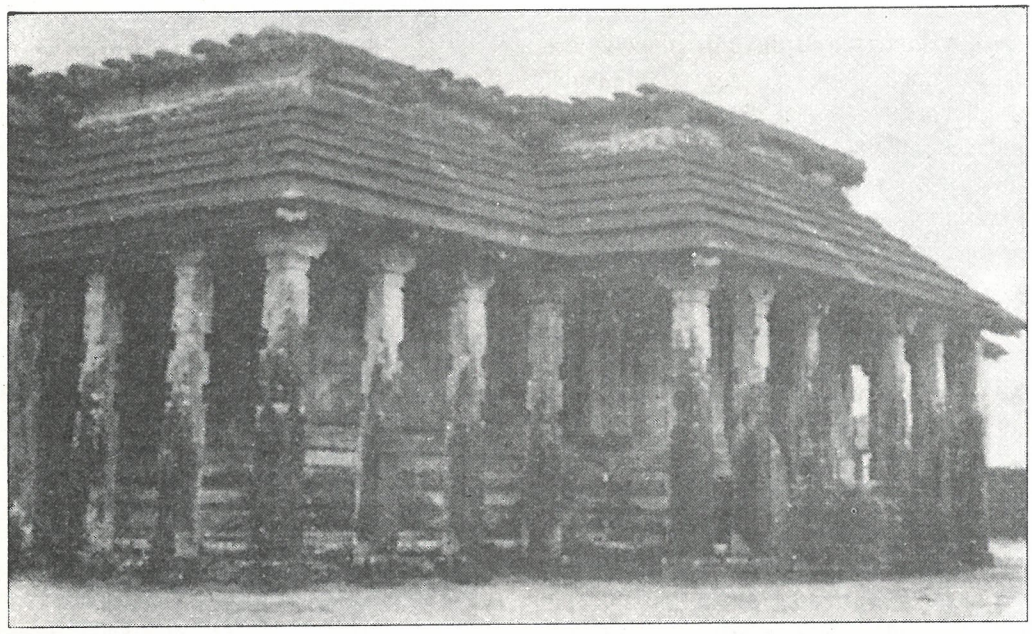
More famous among the above is the Hosa-basadi dedicated to Chandranātha, the tīrthankara, whose nine foot metallic icon is in the sanctum. It is more popularly known as 'the basadi with a thousand pillars (Sāvira-kaṁbada-basadi)' because the large number of pillars attract one's attention from outside. The name in the inscription found in the basadi is Tribuvana-tilaka-chūḍāmaṇi, which means that the basadi is the crest-jewel and ornament of the three worlds. The name is justified by the remarkable architecture and excellent sculpture that distinguishes this structure from all other basadis.

The present structure has six pavilions (maṇṭapa), the inner-most being the sanctum. Others are Lakshmī-maṇṭapa (probably after Lakshmī-devi, daughter of the Bhairarasa, who must have built it), Tīrthankara-maṇṭapa, namaskāra-maṇṭapa, Chitrā-devi-maṇṭapa and Bhairā-devi-maṇṭapa. They were not all built in the same period. The main structure was built during

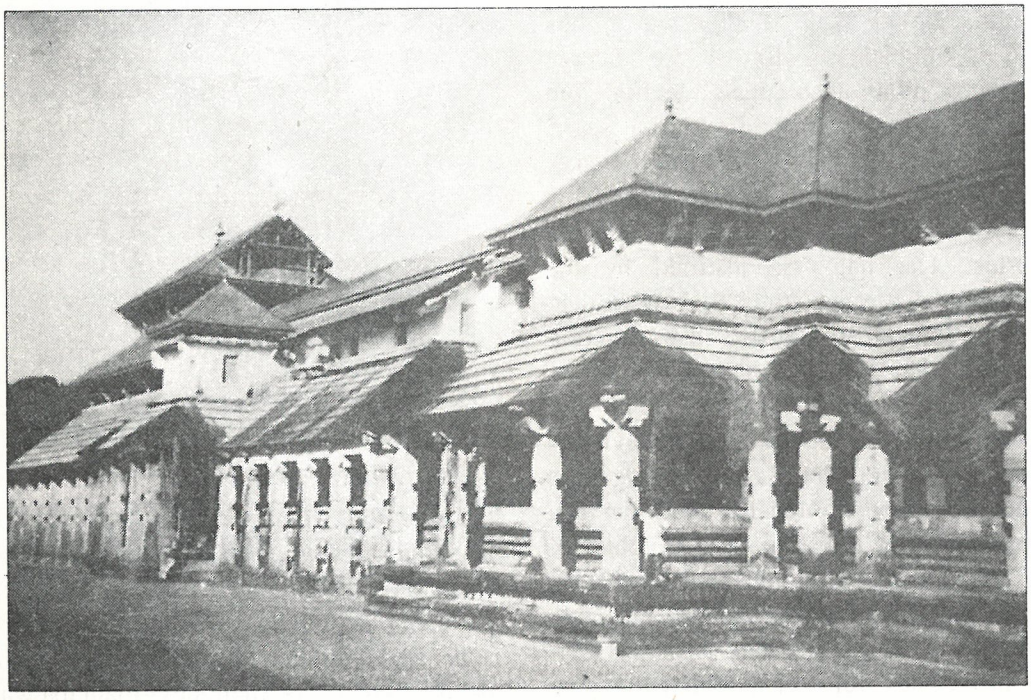


Gommaṭa colossus, Kārkaḷa

the region of Devarāja-Oḍeyar of Nāgamaṅgala, who was the governor of the Maṅgaḷūru division in 1429-1430 A.D. The pavilions adjoining the main structure appeared around 1450, and the front pavilion known as Bhairādevi-maṇṭapa was built in 1462. The monolithic māna-staṁbha



Chaturmukha basadi, Kārkaḷa



Tribhuvana-tilaka-Chūḍamaṇi, Mūḍa-bidare



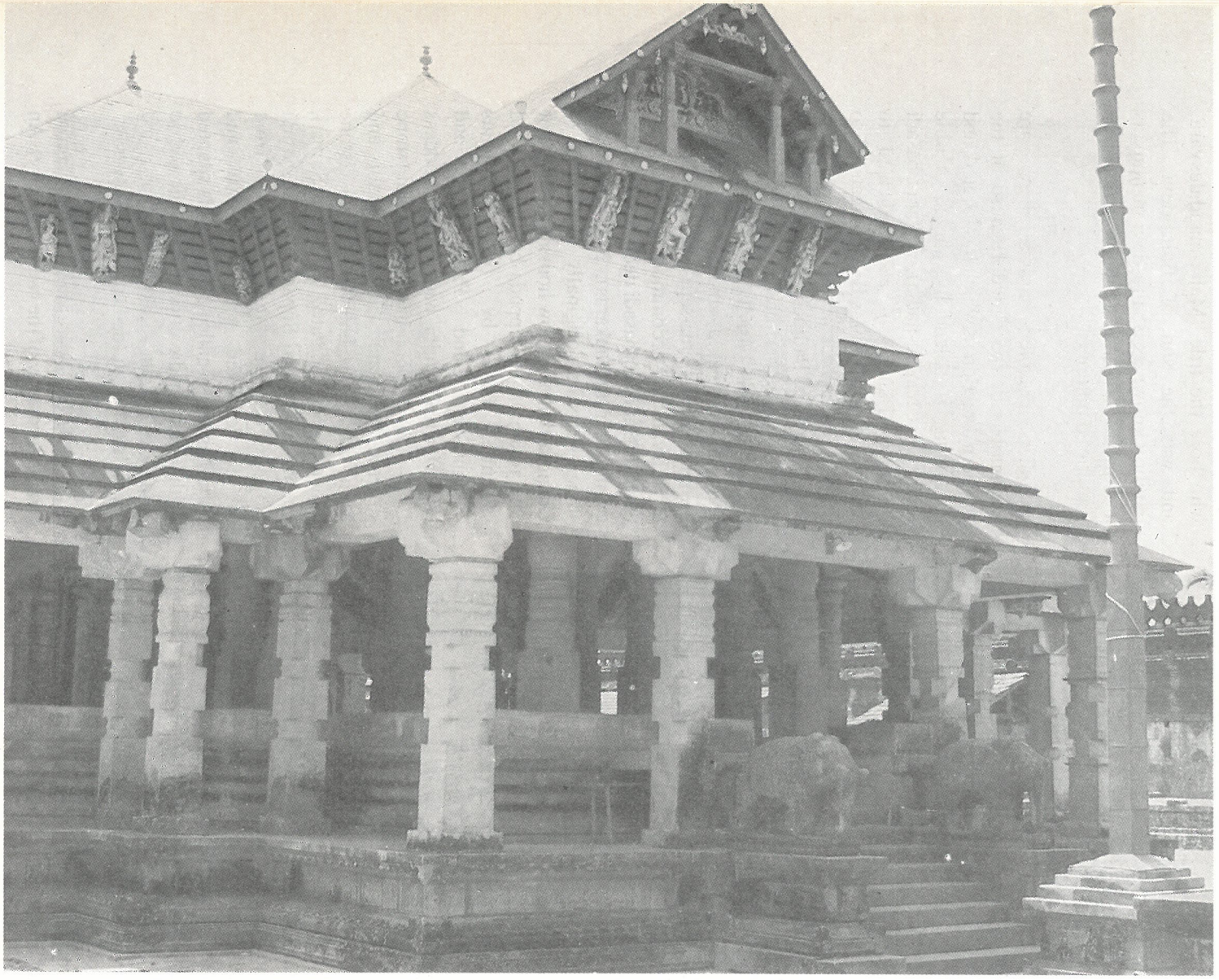
Jvālamālinī Yakshiṇi in Basadi, Mūḍabidare

(also called Bhahma-deva-stamba, as it houses an image of Brahma on top of it) was erected by Nāgalā-devi, wife of Bhairavendra, the governor of Gerusoppē, around the same time (1463).

The basadi has two storeys above, and the roof of the upper storey has been covered with copper plates, a work of merit by the chieftain of Hāḍuhalli (Sangīta-pura), Saṅgi-rāya who bore the title 'Mahā-maṇḍaleśvara' and was the son of Bairā-devi. The pavilion known as Bhairā-devī maṇṭapa is a work of art, and contains exquisitely sculptured columns.

Other notable basadis here are Baḍaga-basadi (so called because of the northern direction in which it is located, and containing a splendidly carved marble image of Chandra-nātha), Śeṭṭara- basadi (built by Baṅga-śeṭṭi and dedicated to Mahāvīra), Hirē-basadi (dedicated to Śānti-nātha, and accommodating a shrine to the clay icon of Padmāvati-amma within its enclosure), Beṭkēri-basadi (dedicated to Mahāvīra), Kōṭi-basadi (built by Kōṭi-śeṭṭi and dedicated to a small stone icon of Neminātha), Vikrama-śeṭṭi-basadi (dedicated to Ādīśvara and accommodating within its enclosure another basadi dedicated to all the twenty-four tīrthankaras), Kallu-basadi (a stone structure originally dedicated to Chandra-nātha but now housing an image of Śitaḷa-nātha), Leppada-basadi (mud structure, built by two merchants Vikrānta-śeṭṭi and Padma-śeṭṭi, and dedicated to Chandra- nātha and the goddess Jvala-malinī), Dēramma-śeṭṭi-basadi (stone structure dedicated to Ara, Malli and Muni-suvrata), Chōḷa-śeṭṭi-basadi (stone structure, dedicated to Sumati, Padma-prabha and Supārśva), Kere-basadi (so called because of the large pond in front of it, dedicated to Mallinātha). and Paḍu-basadi (so called because it is situated in the western direction, and dedicated to Vimala, Ananta and Dharma) and Mādi-śeṭṭi-basadi (dedicated to Ādīśvara).

MUNDKŪRU: Mahishāsura-mardinī temple (probably of the twelfth century). An



Chandranātha Basadi, Mūḍabidare

inscription of 1293 A.D. refers to a Lokeśvara temple here.

NANDALIKE: Mahā-liṅgeśvara temple (of some antiquity).

NELLIKĀRU: Ananteśvara temple.

PERUVAJE: Mahā-lingeśvara temple.

PUTTIGE: Somanātha temple.

SOMEŚVARA: Someśvara temple (built by a king of Bārakūr) and Venkaṭa-ramaṇa temple.

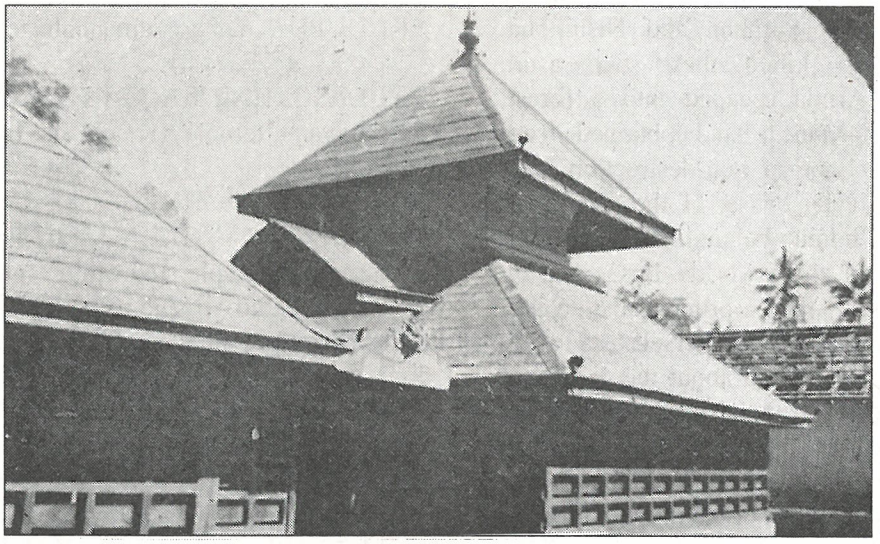
VARĀṄGA: There are three basadis here: Nemeśvara-basadi (dedicated to Neminātha, whose icon, four foot tall, is in the sanctum), Kerē-basadi (so called because it is in the centre of a large water-stretch), and Chandra-nātha-basadi (situated in the premises of the Jaina-maṭha). The first basadi is the most important of the three. A rectangular structure on a basement, which also accommodate an ambulatory passage, the building is supported on fifty-two columns alround. There is a square sanctum, a vestibule, a hall and a porch. It was built earlier than 1424 A.D. The Kerē-basadi is also called Chaturmukha-basadi, for it has shrines in the four directions to four tīrthankaras: Pārśvanātha, Ananta-nātha, Nemi-nātha and Śānti-nātha. The shrine to the goddess Padmāvatī is popular.

MANGALORE TALUK

ATTŪR: Suragiri Mahālingeśvara temple.

ATTĀVARA (MANGALŪRU): Gopīnātha (Chakra-pāṇi) temple.

CHITRĀPURA: Durgā temple (with a linga in the sanctum) recently renovated.



Somanātha Temple, Puttige

GURUPURA: Nīlakaṇṭha temple in the premises of the Guru-maṭha. Also Varadarāja and Venkaṭ-ramaṇa temples.

HARĒKAL: Narasiṁha and Śāradā temples.

KAṬĪL: The Durgā-parameśvarī temple is a well-known and popular pilgrim-center in this region. The temple is built on a spacious rock in the island formed by the river Nandinī splitting into two streams just behind the temple and uniting in front of the temple. The sanctum houses a linga, which is the original deity (mūla- sthāna). Behind the linga, a metallic icon of the mother-goddess (with four arms, carrying conch and discus in the two upper hands and showing the gestures of protection and boon-bestowal in the two normal hands), is kept, but this is a later addition.

The legend relates this goddess to the form which Durgā assumed in order to vanquish the wicked asura, Aruṇa by name, who was a counsellor to the mighty asura-chieftains Śuṁbha and Niśuṁbha. When Durgā killed these two asura chieftains, Aruṇa escaped into a forest, performed penances and obtained from Brahmā the boon of non-destruction from quadrupeds (viz. beasts of the jungle) or bipeds (viz. human beings). He began then to torment the three worlds. Beseeched by the gods, the primordial Śakti, Mahā-lakshmī disguised herself as a lovely maiden and wandered about the garden of Aruṇa's palace. Aruṇa was infatuated by her beauty and ran after her. She playfully crossed the river Nandinī and sat upon a rock in the midst of water. When Aruṇa reached her, she disappeared, and only a liṅga remained where she sat. This is the liṅga that is seen in the sanctum now. In anger, Aruṇa struck the liṅga with his sword. Thereupon, the goddess issued out of the linga in the form of a terrible bee (bhramara, with six legs) which enveloped the earth and the heavens and killed Aruṇa. The goddess had to take the shape of an insect, because Aruṇa was protected from beasts and humans by the boon bestowed by Brahmā.

When the asura Aruṇa was killed by the Mother-goddess, blood flowed out of his body in copious measure, and a minor form of the goddess, Rakteśvarī made her appearance to drink the blood. The huge boulder in front of the Durgā-parameśvarī shrine is regarded as the place where Rakteśvarī appeared and resides. Rakteśvarī is a spirit (devatā) in Tuḷunādu, who receives wide-spread worship as Lekkēsiri. The worship of this spirit is also associated with the temple at Kaṭīl.

KINNIGOḶI: Rāma temple.

KUḌUPU: Ananta-padmānabha temple.

KULAŚEKHARA (MAṄGAḶŪRU): Vīra-nārāyaṇa temple (about the twelfth century).

KUMĀRA-MAṄGALA (near Mūlki): Subrahmaṇya temple (eleventh century) with a splendid image of two-armed Bāla-subramaṇya in the sanctum.

MAṄGAḶŪRU: A capital of the Ālupa rulers for a long time and the provincial headquarters under the Vijayanagar kings the place has a number of temples of which the Mañjunātha temple at Kadri and

Maṅgaḷā-devī temple in the town are celebrated. Other temples are Urva-Pañcha-lingeśvara (an ancient temple with five lingas in the sanctum), Maroḷi Sūrya (māgaṇe), Kāḷikāmbā (Vijayanagar period), Mahāmāyi, Śarabheśvara with the subsidiary (upasthāna) shrine for Śaravu-Gaṇapati, Triśūleśvara (Timireśvara?), Umā-Maheśvara, Lakshmī-nārāyaṇa, Kadroḷi Gokārṇa-nātha, Dattātreya, Venkaṭaramaṇa, Gopāla-kṛishṇa, Mukhya-prāṇa, Gaṇapati temples. There are also three shrnes to Māri. There is a basadi dedicated to Chandranātha tīrthankara.

The Mañjunatha (referred to in the inscriptions also as Mañji- nātha, Mañchi-nātha and Mañjeśvara) temple, which is located at the foot of the Kadri hillock, dates back to the tenth century A.D. or earlier. It presided over a monastic settlement (known as Kadarika- vihara) of Śaiva-Bauddha pursuation with strong influence from the Nātha-siddha cult. It was renovated in the fourteenth or fifteenth century, when an all-stone shrine was constructed. It consists of a square sanctum (housing a shapeless rock representing the Mañjunātha liṅga, within a depression known as rasa-kūpa) and a closed ambulatory passage alround (three-foot wide), on the outer wall of which are niches with doorways centered on the three sides (barring the entrance). The temple faces East, and the western niche (viz. behind the sanctum) is vacant, but a five-foot standing image in stone recognized as Goraksha- nātha (the patron saint of the Nātha-siddha cult) is kept outside. The southern niche houses a seated stone image of Matsyendra- nātha (another celebrated saint of the same cult), and the northern niche a stone image of the seated Śṛiṅgi-nātha, Chaurañgi-nātha or Kaṇḍala). The three nātha-saints are regarded as devotees of Mañjunātha.



Subrahmaṇya Temple, Kumara maṅgaḷa (Mūlki)

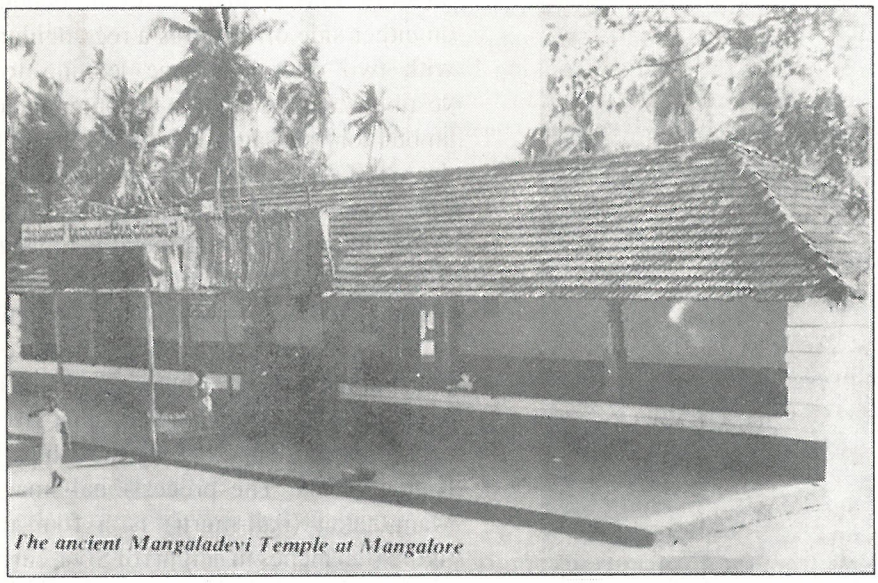
The sanctum opens in the eastern direction into a square vestibule (śukanāsi) on either side of which is a rectangular cell with two doorways, one leading to the vestibule and the other to the outer and open ambulatory passage. The cell to the right of the vestibule housed the metallic image of Lokeśvara (now kept outside), and the cell to the left housed the metallic images of 'Nārayaṇa' (actually the bodhisattva Mañju-śrī) and 'Vedavyāsa' (actually Buddha). The Lokeśvara image is one of the finest in the country. There is a record in its base in grantha characters that it was consecrated in 968 A.D. by the Ālupa king Kunda-varma. The processional image of Mañjunātha (bali-mūrti) is a four-armed figure (ten inches in height) of Śiva, carrying conch and rosary in the two upper hands and

showing the gestures of protection and boon-bestowal in the two normal hands; and interestingly there is seen on the crown of this figure a miniature image in relief of Buddha, suggesting Buddhist or Nātha-Yoga influence.

The outer ambulatory passage on three sides has sixteen plain pillars, and there is a rectangular porch (mukha-maṇḍapa), which is reached by a flight of steps. The superstructure over the sanctum is in the Nāgara-style, with a śuka-nāsa projection. There are three subsidiary shrines (upa-sthāna-devatās) to Devī (behind the main shrine), Śāstā and Gaṇapati.

The legends associate Paraśurāma with Mañjunātha. It was in response to the devotion of this warrior-sage that Śiva appeared here as Mañjunātha, according to Bhāradvāja-saṁhitā, which describes Kadri as Kadaḷi-vana (a grove of plantain trees). This text also mentions that Śiva took the form of the nine Nātha-saints, thus suggesting the redintegration of Śaiva and Nātha-siddha cults. On the Kadri hillock to this day is a settlement of the Nātha-siddha ascetics (jogīmaṭha).

The Maṅgaḷā-devī temple, after which the place came to be known as Maṅgaḷūru, has also Nātha-siddha associations. It is related that the two patron-saints of this cult, Matsyendra-nātha and Goraksha-nātha, went from Nepal to the Maḷayāḷa country (the present Keraḷa), and a princess of that country, Pramīḷā by name became their devotee and accompanied them on their return journey viz. Nāsika-Tryambaka. She was renamed by the saints as Mangalā, and two of her sons who also embraced the Nātha faith (Muni-nātha and Pārśva-nātha) went with her. But when they reached the present site of Bōḷāra, Maṅgalā suddenly took ill and died. Impressed by her celebrity and holiness, the Ballāḷa chieftains of Attāvara (now an area in Maṅgalore), got a



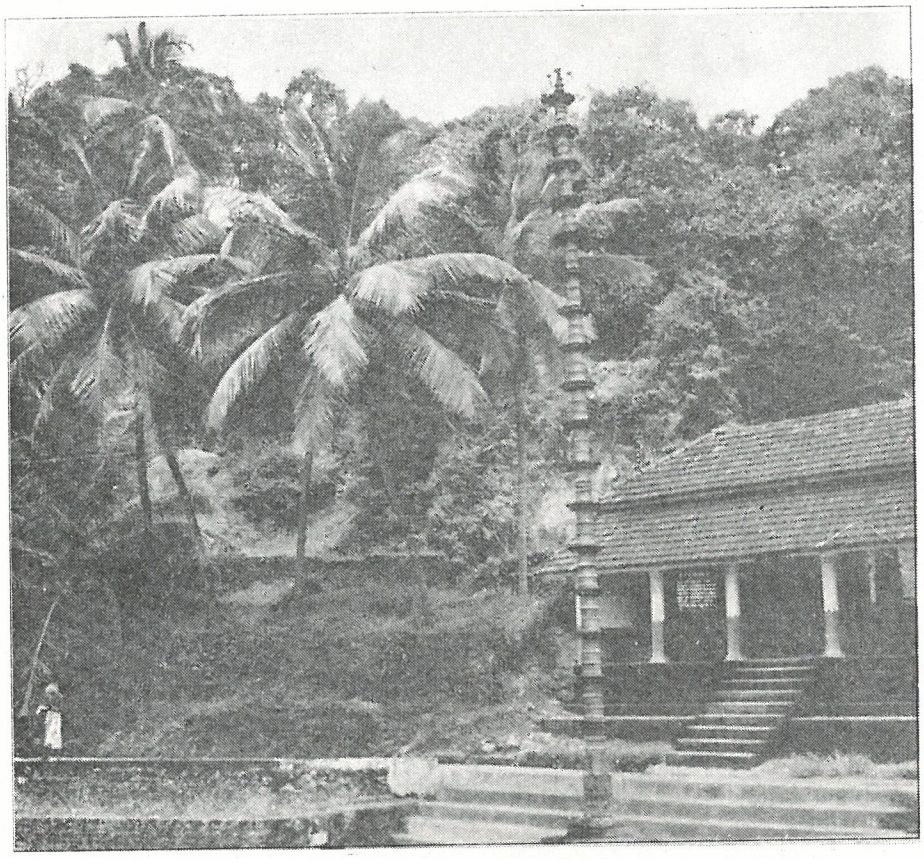
The ancient Maṅgaḷādevi Temple at Mangalore



Mañjunātha Temple, Kadri, Mangalore

two-armed and seated image in stone (actually a relief) made of her and built a temple over it. Goraksha-nātha, her mentor, consecrated the image. The date of this event is not definite, but we know that the temple was rebuilt by the Ālupa ruler Kundavarma (who consecrated the Lokeśvara image in968 A.D.) The temple was renovated by the Keḷadi chieftains.

The legend concerning this temple is to be found in Skanda-purāṇa (Sahyādri-khaṇḍa), where it is related that the goddess (Maṅgaḷā-devi), pleased with devotion of Paraśu-rāma, appeared as a stone image (which was consecrated by Paraśu-rāma) not far from the hermitage of Goraksha-nātha (gorakshakāśramāt paśchāt prādurbhūto'smi) viz. the present Kadri, and a king of the Baṅga lineage (around 1157 A.D.) built the temple (or rather re-built it, for the original temple had been built by the celestial architect Viśvakarmā, at the instance of Paraśu-rāma). The temple was an



Mañjunatha Temple, Kadri.

important centre of the Śakti cult. Worship here is conducted thrice (at 6 in the morning, noon and 8 in the night) daily, and Navaratri is a festive occassion for the temple.

Another shrine of antiquity and popularity in Mangalore is dedicated to the Śaravu-Gaṇapati which is a subsidiary shrine (upa-sthāna) of the Śarabheśvara temple in the quarters known as Śaravu. According to legend, Virabāhu, a king of the Solar dynasty built a temple to Śiva where the arrow shot from his bow landed; The place was called Śara-pura (now Śaravu), and the deity installed was Śareśvara (later Śarabheśvara). Later Gaṇapati made his abode on the southern wall of the temple; he became manifest as a stone image, with his consort, Siddhi- lakshmī, seated on his left lap. The shrine is popular.

MŪLKI: Durga-parameśvari temple (Bappa-nāḍu); Venkaṭaramaṇa temple and Somanātha-Nārāyaṇa temple.

SURATKAL: Sadāśiva temple on a hill-rock on the sea-shore.

UḶḶĀḶA: Somanātha temple (on the sea-shore)

PUTTŪR TALUK

BAḶNĀḌU: Kallega-bhūta shrine

JAṀBRI: Cave-shrine, Neṭṭige Mahā-liṅgeśvara temple.

KAḌABA: Gaṇesha and Nīlakaṇṭha temples.

KEMMIÑJE: Subramaṇya temple.

KOḌIPĀḌI: Janārdana and Subramaṇya temples.

PAḌUMALE: A bhūta-shrine

POḶYA: Lakshmī-Venkaṭa-ramaṇa temple.

PUTTŪRU: Mahā-Liṅgeśvara, Venkaṭa-ramaṇa, Rādhā-krishṇa and Bhavanī-śaṅkara temples.

SAVAṆŪRU: Pūdoṭṭu Chandra-nātha basadi.

UPPINAÑGAḌI: Lakshmī-nārāyaṇa and Sahasra-liṅgeśvara temples.

SŪḶYA TALUK

BAḶAPA: Tri-śūlinī temple.

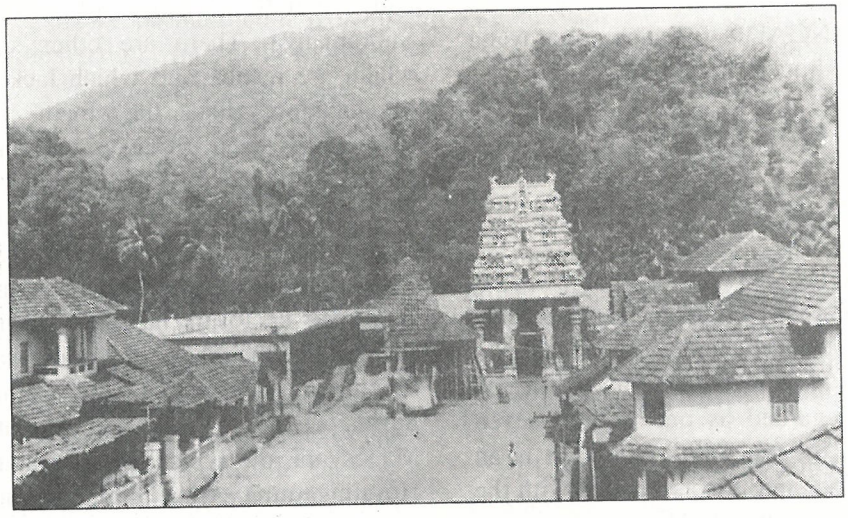
SUBRAHMAṆYA: Also known as Kukkē-Subramaṇya (Kukkē-liṅga), it is an important piligrim-centre. The temple to Subrahmaṇya, represented as a serpent god (nāga), is regarded as one of the 'seven sacred sites' of the Tulu country. It is an ancient shrine, and it is associated with the Nātha-siddha cult of Nāga-brahma (or Brahma-liṅga) worship. The legend relates that the original deity (liṅga in the form of nāga) was without a shrine or a roof. The priest would cover the deity with a round basket made of bamboo strips (kukke), after the worship was over, to protect it from rain and wild beasts. This is how, it is explained, the deity came to be known as 'Kukkē-liṅga' (the liṅga under the basket). The Kannada word 'Kukkē' or 'kukka', it is further explained, was responsible for the Tamil 'Guha', name of Subramaṇya. In the Tulu country, Subramaṇya is invariably represented as Nāga. In the aboriginal shrine of Subrahmaṇya (Ādi-Subramaṇya, situated about a furlong away from the temple), the sanctum houses only a group of ancient ant-hills and the devotees receive a little earth from these hills as prasāda.

The Kukkē-Subramaṇya shrine is a plain structure with a sanctum and a front-pavilion (mukha-maṇṭapa). The interior of the sanctum is shrouded in mystery. But what can be seen from the outside as a large silver effigy or a coiled-up seven-hooded serpent and metallic icon of six-headed Subramaṇya. There are other structures which are recent, and which lack plan or organization, like the main entrance surmounted by a tower, an audience hall, second entrance, a spacious pavilion and courtyard - all of which are structurally quite independent of the main shrine. The main shrine can now only be reached from behind. The inner enclosure has other shrines like Saṁpuṭa-Narasiṁha, Umā-maheśvara (the sanctum of which actually houses images of Sūrya, Devī, Vishṇu, Gaṇapati and Maheśvara, the typical pañchāyatana) and Hosaliṅgamma (the grāma-devatā, the sanctum of which contains the masks of this

female daiva, and of the daiva, Purusha-rāya).

Besides Ādi-Subramaṇya, temples of interest in the place include those to Vana-durgā, Devarāja-Someśvara, Gaṇesha and Āñjaneya.

YEṆMŪRU: The place has become celebrated by the folk-shirne (garaḍi) commemmorating the valiant Billava brothers Koṭi and Chennaya, who became daivas (or bhūtas) and receive wide-spread adoration in the Tuḷu country. The legend of these brothers (twins) is the theme of an elaborate folk-narrative in Tuḷu (sandhi or Pārdana) and is recited with great fervour during the annual or occasional worship offered to them. The story, awe-inspring and enchanting, is woven into the feuds that prevailed between the chieftains (ballāḷas) of three small principalities in the region, Paḍumale, Pañja and Eṇmūru. Koṭi and Chennaya were twins born to Deyī-baiditi, who had cured the chieftain of Paḍumale of a serious illness, but was treated unjustly by the chieftain on the instigation of his counsellor Mallaya-buddhivanta. The mother died soon after child-birth, and Sāyina- baiditi brought them up. In a dispute that arose, Koṭi and Chennaya killed Mallaya and left Paḍumale and came to Pañja where their sister was residing. Their herosim, strength, courage and uprightness had become well-known by then, and Chendu-giḍi, the wicked adviser to the Pañja chieftain (Kemāra-Ballāḷa), grew envious of the brothers and managed by intrigue and and provocation to make the brothers captives. Koṭi and Chennaya escaped from confinement and went to Eṇmūru, the chieftain of which principality was hated by the Pañja chieftain and his counsellor. In Eṇmūru, the brothers were well received, and it so happened that their step-mother, Sāyina-baiditi, had been residing here, fearing the wrath of the chieftain of Paḍumale, ever since the brothers left Paḍumale. The billava clansmen in Eṇmūru were proud of the superhuman prowess of the brothers, and the chieftain of Eṇmūru, Deva-Ballāḷa, honoured them and sought



Kukke Subramaṇya Temple.

their help to stabilize his own position against the attacks and encroachments from the neighbouring Pañja principality. In the battle between the two principalities, which was occassioned by the evil designs of Chendi-giḍi, Koṭi and Chennaya fought bravely and repulsed the Pañja attack, but Koṭi died while fighting. His younger brother Channaya, in grief and loyalty, killed himself at once. The chieftain of Enmuru, who was grateful to the brothers for his victory, arranged for an elaborate funeral for the heroes, and erected a shrine for them in Eṇmūru. The brothers who exhibited superhuman powers while alive were regarded by the people as 'spirits' (daivas of bhūtas), worthy of adoration and worship.

UḌUPI TALUK

ALEVŪRU: The Aṁbā (Durgā-devi) temple in the western part of the place (a tenth century structure, renovated in the Vijayanagar period); and Janārdana temple in the eastern part (with Vishṇu- mūrti in the sacntum).

AṀBALAPĀḌI: The Janārdana temple is an ancient and a popular one, within the enclosure of which is the well-known Kāḷī-shrine (the sanctum of which houses a five-foot tall wooden image of the goddess, an ancient piece of sculpture). The temple was renovated in 1571 A.D.

BAILŪRU: Mahishāsura-mardinī temple, probably of the twelfth century but recently renovated.

BANNAÑJE: Mahā-liṅgeśvara temple.

BAṆṬAKALLU: Durgā-parameśvarī temple (a recent structure).

BĀRAKŪRU: There are several temples in this town, which was a capital of the Ālupa kings, and was the provincial headquarters of the governor (Bārakūru-rājya) under the Vijayanagar kings. Important among them are the Pañcha-liṅgeśvara (Mārkaṇḍeśvara) temple (in Kōṭekēri, the original structure belonging to the eighth century A.D., but altered and renovated under the Chāḷukya, Hoysaḷa and Vijayanagar influences), Beṭṭe-Vināyaka and Gopāla-krishṇa (also in Kōṭe-kēri, and belonging to the same period), Somanātha, Kāḷikāmbā and Gaṇapati (in Mūḍukēri, Pre-Hoysaḷa structures), Siddheśvara (in Maṇigārakere, about the eleventh century), Mahishāsura (same period), Vīrabhadra (in Pāṭhaśālā-kēri, twelfth or thirteenth century), the twin temples (avaḷi-dēgula) for Gaṇapati and Śiva (in Chauḷi-kēri, fourteenth century), Keśava (in Nāgara-maṭha) and Mahālakshmī (in Hosala).

BELḶE: It is known better as Pājaka-kshetra, (which houses an ancient Durgā temple on a hillock known as Kuñjāru-giri), where the great teacher Madhva (who was born in the vicinity) is worshipped. The Durgā image is in the form of Mahishāsura-mardinī, and is of considerable antiquity. There is also a Paraśu-rāma shrine on a rock nearby. Belḷe has a circular temple dedicated to Sūrya (Mahādeva). Near here, in Maṇi-beṭṭu is a Śiva shrine surrounded by numerous spirit-sanctuaries (bhūta-sthānas).

BRAHMĀVARA: There are three temples of importance. The Mahā-liṅga temple is an old structure, probably belonging to the early ninth century. It is apsidal (gaja-pṛshṭha) in form, and has walls built of laterite. The Gopīnātha temple (Handāḍi) is earlier than 1296 A.D., when we have a lithic reference to it. The Janārdana temple suggests Hoysaḷa influence.

CHIṬṬUPĀḌI: Śrīnivāsa temple (probably of the Vijayanagara period).

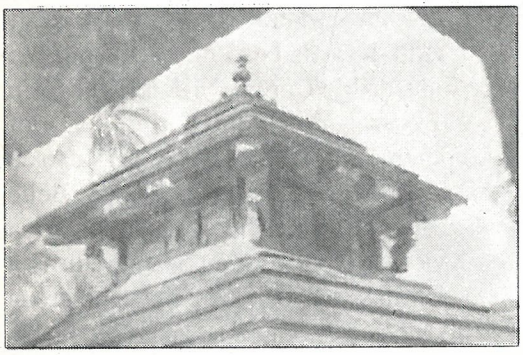
HIRIYAḌKA: Vīrabhadra temple.

INDRĀḶI: Durgā temple (Indrāṇī, with a liṅga in the sanctum).

KAḌEKĀRU: Janārdana temple

KAḌIYĀḶI: Mahisha-mardinī temple (later Chāḷukyan, but recently renovated).

KALYĀṆAPURA: Venkaṭa-ramaṇa, Mahā-liṅgeśvara, Gaṇapati, Vīrabhadra and Keñchamma temples.



Vimana, Janārdana Temple, Ambalapāḍi

KANNARPĀḌI: Jaya-durgā (Parameśvarī) temple (probably of the eleventy century A.D.)

KĀPU: Janārdana and Māriyamma temples.

KAṬṬUPĀḌI: Venkaṭa-ramaṇa temple (of the sixteenth century, but renovated in 1816); Janārdana, Durgā-devī and Mahādeva temples are older, probably belonging to the thirteenth century.

KOḌAVŪRU: Śankara-nārāyaṇa temple (near Malpe, with two liṅgas in the sanctum).

KŌṬA: Narasiṁha, Mahādeva and Amṛteśvari (with the Jōgi priests of Nātha-siddha cult) temples.

KUÑJĀRU: See Beḷḷe.

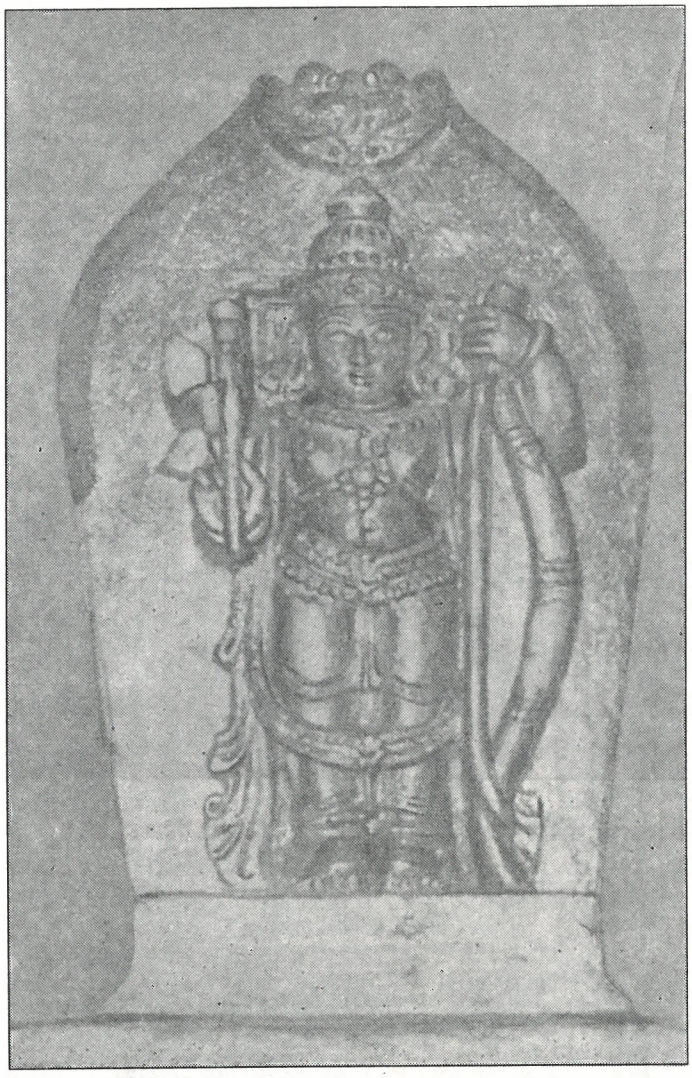
MAKKI-KAṬṬE: Brahma-sthāna (or Āleḍe) where there is a remarkable collection of one hundred and seventy wooden images (heights ranging from two feet to twenty feet) of folk spirits (daivas) supposed to represent the attendants of Śiva (pramatha-gaṇa).

MALPE: The Vaḍa-bhāṇḍeśvara temple, a small structure built in granite, is dedicated to Subramaṇya (whose two-armed image is in the sanctum); the small, metallic processional icon (bali-mūrti) is six-headed.

MANDARTI: Durgā-parameśvarī temple (recently renovated).



Icon of Madhva, in the shrine where he was born, Pājaka-kshetra near Uḍupi.



Paraśurāma Image in the temple at Kuñjāru

MANDECHĀRU: Janārdana temple.

NANDIKŪRU: Mahisha-mardinī temple.

NĀYAṂPAḶḶI: Gopālakrishṇa temple (of the late Vijayanagar period) on the banks of Kalyāṇapura river.

NIḌAṂBŪRU: Āñjaneya temple (consecrated by Vādirāja-swāmi of Sōdē.).

NĪLĀVARA: Durgā-bhagavatī temple (of the Ālupa period).

PAḌUBIDRI: Mahā-liṅgeśvara and Mahā-gaṇapati temples; also a popular Brahma-sthāna (where the colourful ritual

'Ḍakkē-bali' is celebrated once in two years.)

PĒRAṂPALḶI: Mahā-liṅgeśvara temple.

PERḌŪRU: Ananta-padmanābha temple (of the Vijayanagar period).

PUTTŪRU: Durgā-temple (with a liṅga in the sanctum).

ṠĀLIGRĀMA: Yogā-narasiṁha temple (of some antiquity).

SIRVA: Vishṇu-mūrti temple (recently renovated).

SURĀḶU: Mahādeva temple (stone structure).

TŌNSE: Baṇḍige-vināyaka, Durgā-Parameśvarī and Janārdana temples.

UCHILA: Mahādeva or Mahā-liṅgeśvara temple (on the sea-shore)

UḌUPI: The famous piligrim-centre has three important temples: 1. Ananteśvara, 2. Chandreśvara and 3. Krishṇa

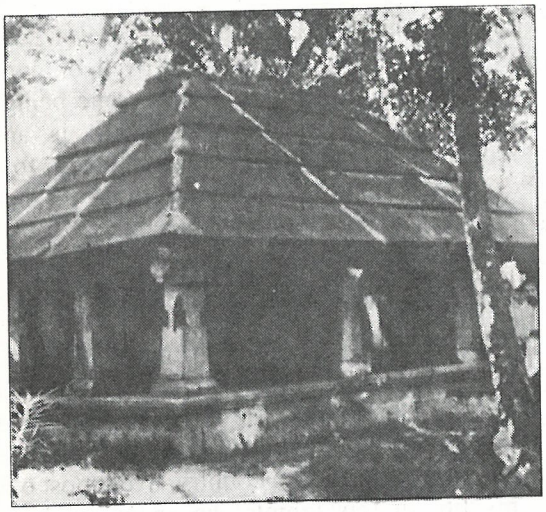
(I) The Ananteśvara temple, which is apsidal (gaja-pṛshṭha) in shape, is an ancient structure, probably belonging to the eighth century A.D. The old name for the deity (till about the seventeenth century) was 'Mahādeva of Uḍupi' (Uḍupina Mahādeva). The temple is a large one, with an apsidal sanctum and a square enclosure within which the linga in worship is situated. There is in front of the sanctum a square open hall (navaraṅga) with twelve massive stone pillars. An ambulatory passage covers both these structures. The sloping roof is at two levels, the lower one formed by thick and large stone slabs, and the upper one being covered by copper plates. There is an unusually tall (ten feet height) platform for food-offering (bali-pīṭha) in front of the shrine. The stone pillar outside this platform rises to a height of forty feet, and was erected during the Vijayanagar period.

The temple is certainly the oldest and most celebrated monument in Udupi; the great teacher Madhva (born 1238 A.D.) who was responsible for bringing the town to the attention of the entire country, lived most of his life in this temple; he spent his last moments also here. The platform from where he disappeared while he was teaching is to be seen inside the precincts of the temple. The processional image of this temple is a metallic icon of seated Sadāśiva, which is a work of the late Vijayanagar period.

(II) The second temple, dedicated to Chandreśvara (which name, however, does not figure in any lithic records) is in front of the above temple, at a lower ground-level. An inscription of 1366 A.D. (of the period of Bukka, the king of Vijayanagar) refers to both these shrines as 'Mahādevas', but describes the latter as 'Mūḍa-deva' (The eastern deity) and the former as 'Paḍu-deva' (The western deity). This is a square structure, which probably belongs to the eleventh or twelfth century.

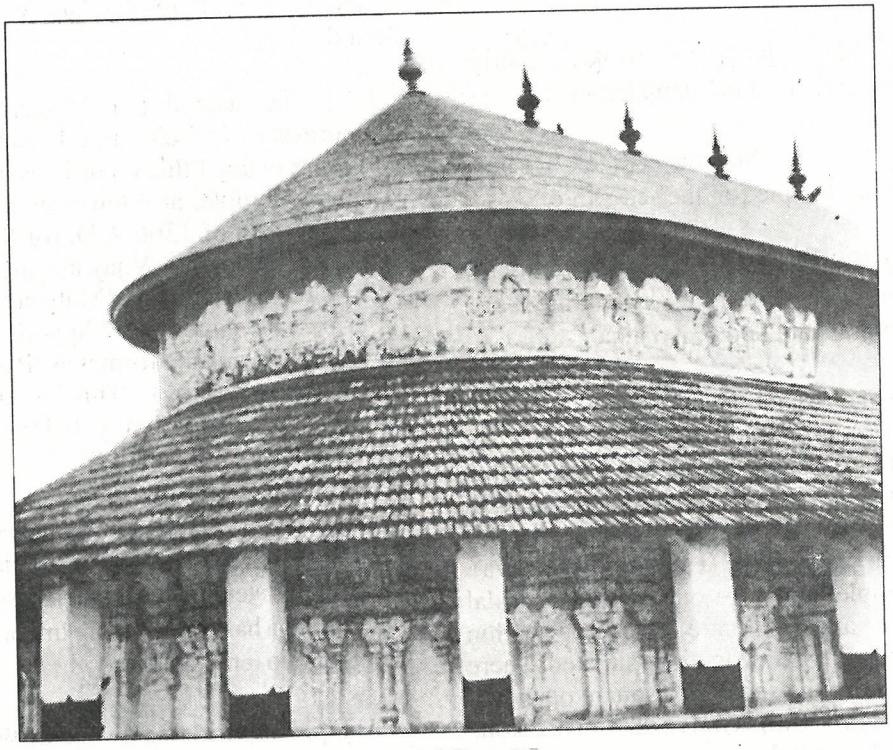
(III) The Kṛishṇa temple which is in close proximity to the above two temples is a much smaller and later structure, but its association with Madhva has made it more important than the other two temples.

Uḍupi is considered as one of the seven sacred sites of the Tuḷu region, and is visited



Kānangi, Kallu-maṭha, Koḍavūru

by a large number of pilgrims throughout the year. The earliest lithic reference to the Kṛishṇa temple is in 1394 A.D., and this was when the temple was patronized by the Vijayanagar kings. The legend, however ascribes the temple to the period of Madhva, who is said to have consecrated the main stone image of Krishṇa in the sanctum. The image itself appears to be an older piece of sculpture, and is rather unusual in its iconographic details. It is quite unlike any other traditional iconic representation of Krishṇa, fifteen inches in height; it is two-armed, holding in his right hand a stick (identified as stick for sport 'kriḍā-yashṭi' or the churning rod, 'mantha'), and the left hand being kept at the loins holding the folds of his garment or the ends of the rope wound round his waist (karpūra-hikkā-sūtra, identified as the rope used for churning, 'dāma'). It is regarded as a representaation of Bāla-krishṇa (Krishṇa as a young boy).



Hiriya Dēvālaya, Kōṭa



Taila Krishṇa, Uḍipi

The temple no doubt is a late structure, with a sanctum and a front pavilion built in 1387 A.D. by the governor of the Bārakūru province, Mallappa-Oḍeyar. The normal entrance to the temple (which faces East) has been blocked after 1387 A.D. and now the image in the sanctum (which originally had its entrance in the east, but now can be entered only from the northern direction) can be seen only through a window pierced in the back-wall of the sanctum; the image also has been made to face the window (in the west). There have been structural changes in the temple, once in 1435 A.D. and again in 1614 A.D.

It is also of interest that the sanctum now houses two stone images of Krishṇa, the one that Madhva is said to have consecreated as the main image, and the other by its side to the right. The latter image is called locally 'Taila Krishṇa', and is in the Veṇugopāla form; Hastāmalaka, the direct disciple of Śaṁkara (the latter half of the sixth century) is credited in legend with having consecrated this image. Nothing definite, however, can be known about this image.

The Krishṇa temple is associated with eight pontificates (ashṭa-maṭha), the incumbents of which are the only ones who are allowed to worship Krishṇa in the sanctum of the temple. There is an arrangement of changing the pontifs who officiate as priests in the Krishṇa temple once in two years, and this is known as 'paryāya', an occassion for colourful festivities in Udupi. There are nine sequences in the worship that is conducted in the temple; nirmālya-visarjana, ushah- kāla-pūjā, gō-pūja, pañchāmṛta-pūjā, udvartana-pūjā, tirtha-pūjā, alaṁkāra-pūjā, avasara-pūjā and mahā-pūjā'. Vādirāja of Sōdē-maṭha (1480-1600) was responsible



Krishṇa, Krishṇa Maṭha, Uḍipi

for the customs associated with the temple now.

UDYĀVARA: Well-known are the remains of an ancient shrine (apsidal in shape Chembu-kallu-Bhairava on a large boulder.

UPPŪRU: Gaṇesha temple (of Vijayanagar period)

VAḌḌARSE: Mahādeva temple (of the seventh century A.D.)

YELLŪRU: Viśvanātha temple.

YERMĀḶU: Janārdana temple; Chandra-nātha-basadi.

UTTARA KANNADA DISTRICT

Reputed as the land reclaimed from the sea by Paraśu-rāma, this coastal region has numerous sacred sites of considerable antiquity and popularity like Mahābaleśvara of Gokarṇa, Madhukeśvara of Banavāsi, Mārikāmbā of Sirsi and Bhaireveśvara of Yāṇa. Banavāsi (Vanavāsaka) was a place of importance since centuries before Christ. The Mauryan kings of the northern region and the Sātavāhanas were in close contact with this area. The Kadaṁbas ruled the greater part of Karnāṭaka with Banavāsi as their capital from about 325 A.D. During the rule of the Bādāmi Chāḷukyas, Banavāsi-maṇḍala was governed by the Ālupus. The early temples here illustrate Kadamba and Chāḷukyan influences. The impact of the architectural styles evolved by the later Chāḷukyas and the Hoysaḷas was felt during 973-1160 A.D. (when the former held sway over the region) and after 1140 A.D., when Vishṇuvardhana occupied the Banavāsi region and Hānagal. The Kadaṁbas of Goa (about 1006-1233 A.D.) were responsible for the close link between the two regions, which at a later period facilitated the migration of the Hindu population from Goa (under the Portuguese control) to this region along with the deities they were worshipping there. There are many temples in this district which house deities of Goanese origin. The Sāḷuvas of Gērsoppa (about 1400-1550 A.D.) and Hāḍuvaḷḷi (1408-1600 A.D.), the Oḍeyas of Bīḷagi (about 1475-1800 A.D.), the Nāyakas of Sōndā (about 1540-1720 A.D.), and Nāyakas of Keḷadi (about 1530-1763 A.D.) have contributed much to the temple-culture in this region. Śaivism has a hold over the people from the earliest of times, but there are evidences to show that Jainism was widely prevalent for some time.

AṄKŌLĀ TALUK

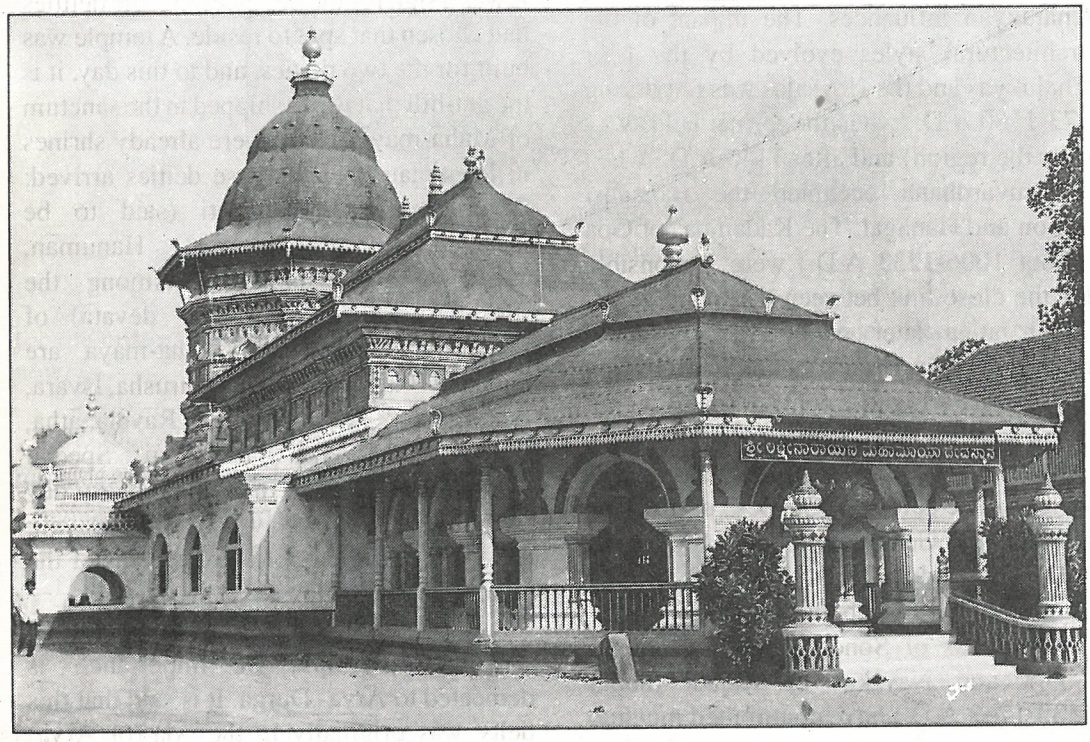
AṄKŌLĀ: The most celebrated temple is the one dedicated to the twin deities, Lakshmī-nārāyaṇa and Mahā-māyā, brought from Nāgave (Nāgāhvaya) in Goa (Koṅkaṇa) in 1510 A.D. during the attack of the Portuguese overlords on the Hindu shrines. Along with the Lakshmīnārāyaṇa image, the coconut in which Mahāmāyā as Rohiṇi (ant-hill) had manifested herself was brought by the devotees to Hanumaṭṭa (near village in Aṅkōlā), where the devotees rested for the night. Before dawn, however, a huge ant-hill had grown over the coconut. It was a sign for the devotees that the detities had chosen that spot to reside. A temple was built for the two deities, and to this day, it is the ant-hill that is worshipped in the sanctum of Mahā-māyā. There were already shrines in Hanumaṭṭa before these deities arrived: Grāma-purusha, Bhagavati (said to be installed by Paraśu-rāma), Hanumān, Veerappa and Honnappa. Among the subsidiary deities (parivāra- devatā) of Lakshmī-nārāyaṇa and Mahā-māya are included Bhagavati, Grāma-purusha, Īśvara, Barāṅgane, Pūrva-śāntēri, Rāvaḷanātha, Bhūta- nātha and Śata-baḷagi. Special worship is offered at the temple every day from the first day of Nava-rātri till Dīpāvaḷī; and on the fifth day of the dark half of the Hindu month Āśvin.

Another temple of importance is dedicated to Ārya- Durgā. It is said that this deity was originally in the Āja-(or Ārya) (now Aṅje) in the Arabian Sea, and that

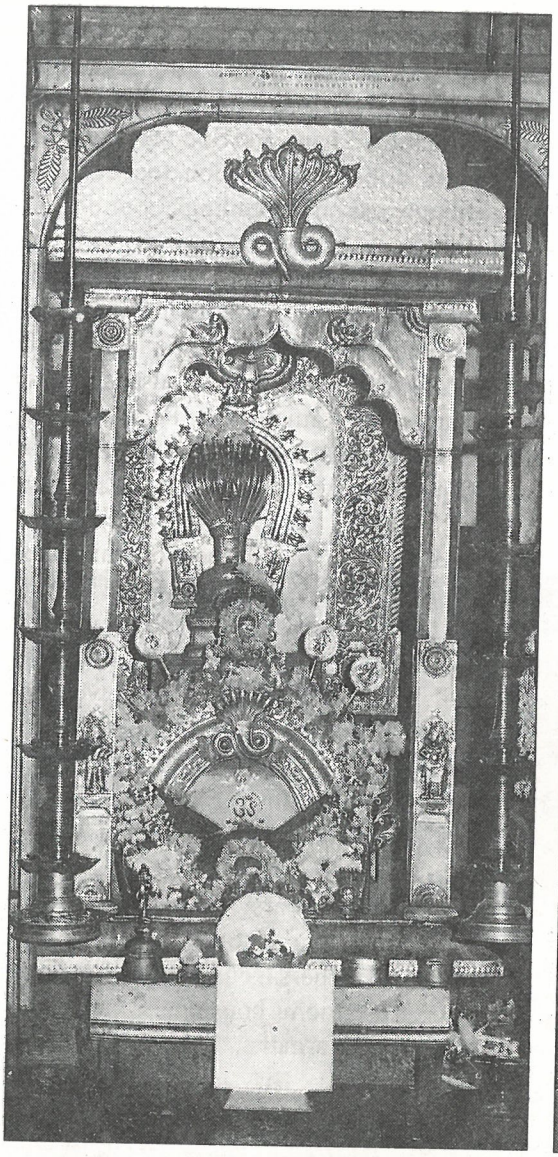
when the Portuguese occupied the island about four hundred years ago, and began destroying the temples, the principal attendant of the goddess, Malayāḷa-purusha, carried this deity first to Binge, and then to the southern region of the Malayāḷa country and finally to Aṅkōlā (Hanumaṭṭa), where it has resided since. The temple has the sanctum, housing the four-armed metallic image of Ārya-Durgā (carrying conch, discus, sword and shield in her hands), central hall, porch, and surrounding wall. The sanctum faces East, but the entrance to the temple-enclosure is from the northern direction. The sanctum has a superstructure, covered by copper plates. There are shrines within the enclosure to Chaṇḍikā, Malayāḷa-purusha (carrying trident and water-pot in his hands and wearing rudrāksha-necklace), Nāga-kannikā and Someśvara. Outside the enclosure are shrines to Kshetra-pāla, Jattakka and Kāḷa-bhairava. The temple was renovated in 1930.

Other temples in Aṅkōlā include those dedicated to Kuṇḍodarī, Śānta-Durgā, Kāḷamma, Honnaraka, Koṭe-Māruti, Kāḷa-bhairava, Kanakaneśvara, Gaṇapati, Kadaṁbeśvara, Sundara-Nārāyaṇa, Dattātreya, Ambara-Koḍḷa Nārāyaṇa and Vīra-Viṭṭhala. Nearby in Achavē there is a Gopāla-Krishṇa temple and in Maru-gadde Iśvara temple.

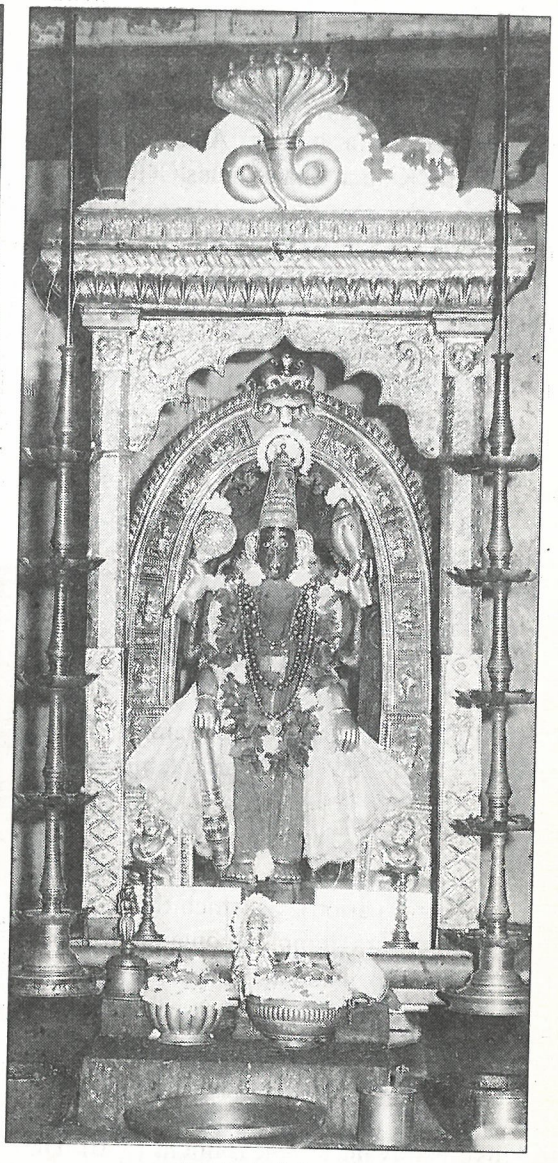
AVERSA: Among several temples here, the Kātyāyanī-Baneśvara temple is the principal one. The deities were brought here



Mahāmāyā Temple, Aṅkolā



Mahāmāyā



Lakshmi-nārāyaṇa

from Goa about four hundred years ago. Baneśvara is a liṅga (with the face-mask), and Kātyāyanī is a four-armed icon in the form of a young girl. During Nava-rātri, 'Kumārī- pūjā' is a special occasion in the temple. The twin deities have as their attendant spirits (gana- devatā) Gaṇapati, Grāma-purusha, Nirankāra, Rāma-purusha, Kāḷa-bhairava and Daḍa, for whom there are shrines within the precincts of the temple.

BHASGOḌU: Bommaya-deva, Amma-navaru and Rākshasa-deva shrines.

BHĀVI-KERI: Kaṇa-bīra and Iśvara temples.

MAÑJUGUṆI: There is a Venkaṭeśa temple built by Tirumala-yogi, in the fourteenth century, where the deity is represented as a hunter. Also Gaṇapati, Jaṭṭiga and Kannamma temples.

MOGṬA: Śāntika-parameśvarī, Īśvara, Bīra, Kāva-deva, Hosa-dēvaru, Saṇṇa-hosaba, Gaṇapati, Mūru-kantri and Sabhāsura shrines.

SHEṬGERI: Gaṇapati, Biḷi-gēri-deva temples.

UḶUVARE: Mahādeva, Bīrē-deva, Bomma-deva, Devi-amma and Śantika-parameśvari temples.

BHAṬKAḶ TALUK

BENGRE: Hari-kānta Śambhu-liṅga, Porba-Durgā- devī and Māruti temples.

BHAṬKAḶ: There are more than ten fine temples here (most of them built in Vijayanagar period), of which the oldest is the Chōḷeśvara temple (containing Tamil lithic records). The laterite temple has now been renovated. The Narasiṁha temple (built by Narasa-kiṇi in 1538 A.D.), the Nārāyaṇa temple (built in 1545 by a jeweller from Goa named Khetappayya), the Aḍike-Nārāyaṇa temple (built in 1550). The Lakshmī-Nārāyaṇa temple (built in the same year by Lakkarasa-kaṁti), the Śankara-nārāyaṇa temple (built in 1554 by some Joshi), the Tirumala-dēva temple (built by Śāntappa-nāyaka in 1555), the Virūpāksha-Nārāyaṇa temple (built in 1565), and Raghunātha temple (built in 1590) are other notable temples. The Khetappayya-nārāyaṇa temple is a small temple with a large enclosure. The roof is covered by stone-slabs in imitation of tile-roof. The sanctum has no superstructure. There are fine carvings on the pillars in the front pavilion, the walls of the sanctum and on the ceilings.

There are many temples to Māruti (Hanumān) who is the grāma- devatā; it is said that there is a Māruti shrine in each of the eight directions. There are also temples to Śānteri- Kāmākshī, Paraśu-rāma, Dāmodara, Venkaṭaramaṇa, Gopāl-krishṇa and Kāḷikāmbā.

There are some basadis here of which the Ratna-traya-basadi (built by Vīra-jattappa-nāyaka in 1556 in memory of his father), and Pārśvanātha-basadi are notable. The former, also known as Chandranātha-basadi, is a large structure (112 feet long and 50 feet wide) in two storeys, each storey having three sanctums, housing six tīrthankaras in all (Ara-nātha, Malli-nātha, Muni-suvrata, Nemi-nātha, Nami- nātha and Pārśvanātha). However, the structure is in a state of near ruin. The hall in front of the sanctum in each storey had two shrine-rooms housing the images of Ādi-nātha, Ajita-nātha, Abhinanda and Chandranātha. In Mūḍa-Bhaṭkaḷ, Śāntēśvara-deva-basadi is well-known.

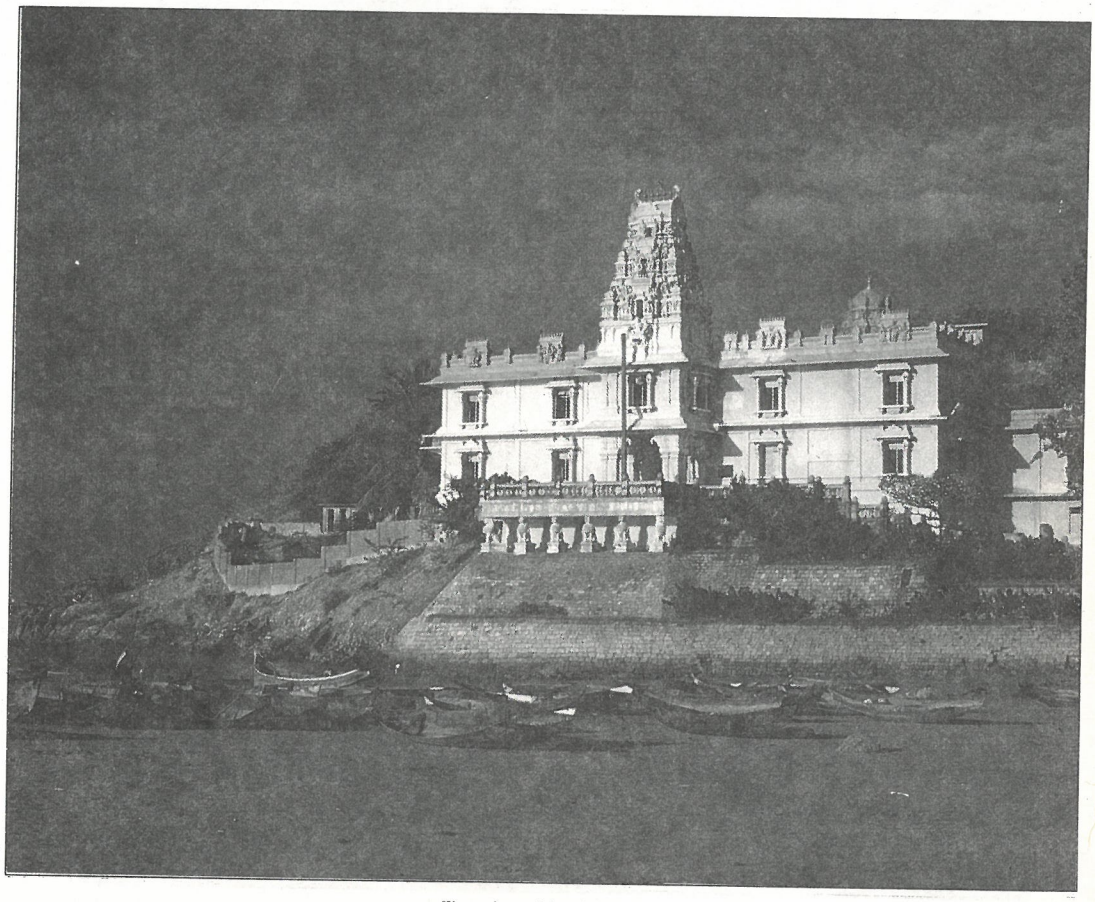
HĀḌUVALLI: Patronized by the Sāḷuva kings, who were Jaina enthusiasts, there were about twenty basadis in the place, of which some five are extant today. A fairly large basadi with excellent sculpture-work is dedicated to Chandra-nātha tīrthaṅkara and built by Sāḷuvendra (1375-1400 A.D.). There is another small basadi dedicated to Chandranātha on a hillock named

Chandra-giri. On another hillock, named Indra-giri, is the Ādinātheśvara-basadi. Both these basadis, however, are almost in ruins.

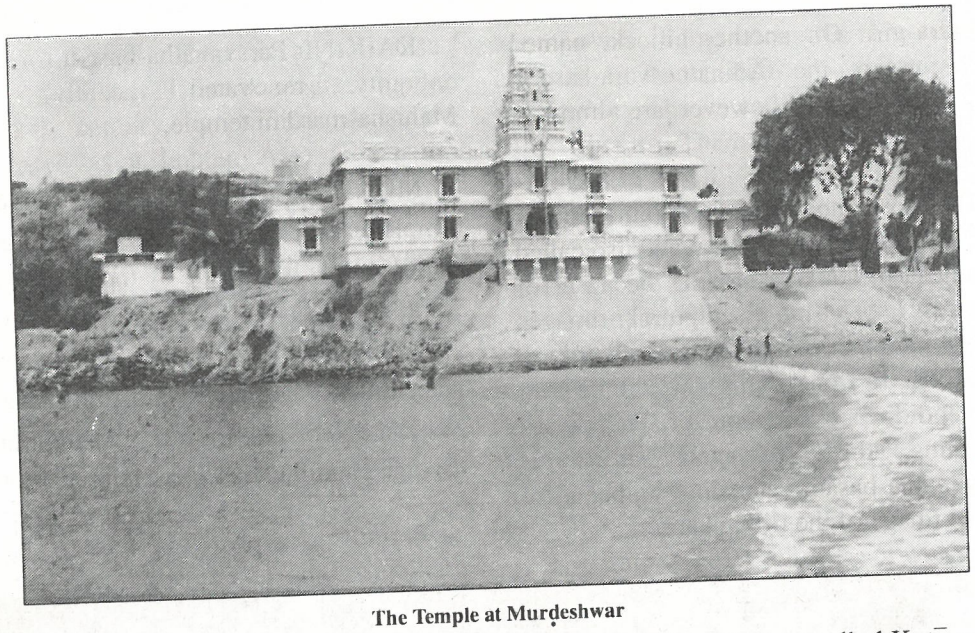
The most important of the Jaina shrines here is the temple to Padmāvati, also called 'Chauvīsa-tīrthaṅkara-basadi' because of the row of fine sculptural images representing the twenty-four tīrthankaras on a platform. In front of this row is to be seen a splendid metallic icon of Padmāvatī. Adjoining the Padmāvatī shrine is Pārśvanātha-basadi, housing a beautiful marble image of the tīrthankara.

KAIKIṆI: Pārśvanātha-basadi (of some antiquity, renovated recently), and Mahisha-mardinī temple.

MUNDOḶḶI: Durgā-parameśvara-deva temple (earlier than 1408 A.D. when a grant to the temple was made by the governor of Bārākur, Śankara-deva-Oḍeyar); Narasiṁha temple (called Makki-maṭha Narasimha), another Narasiṁha (called Maṭhada-Narasiṁha), Nārāyaṇa and Māruti (Sivagē Hanumantha-deva) temples.



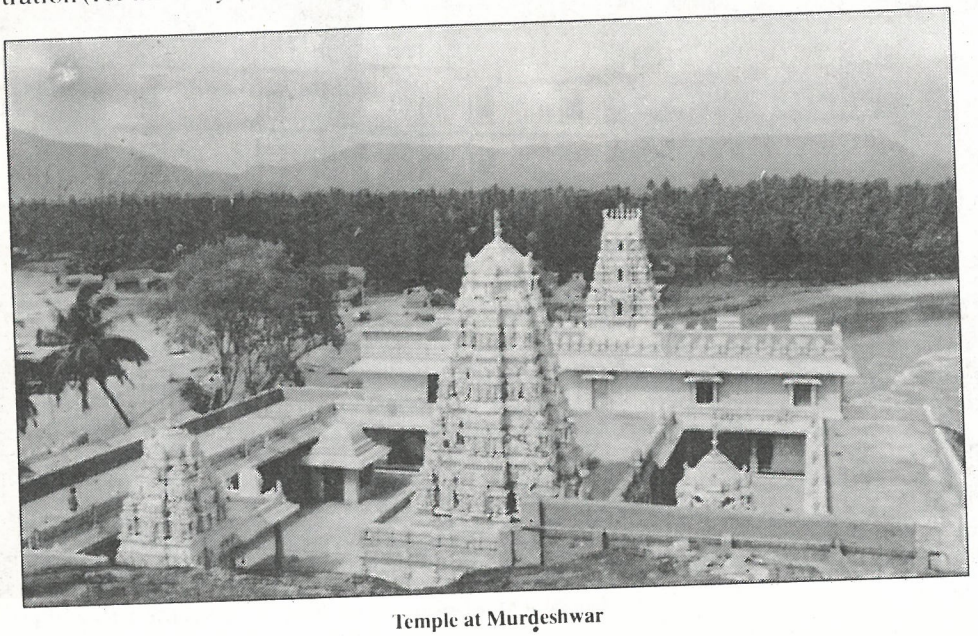
Temple at Murḍeśwar



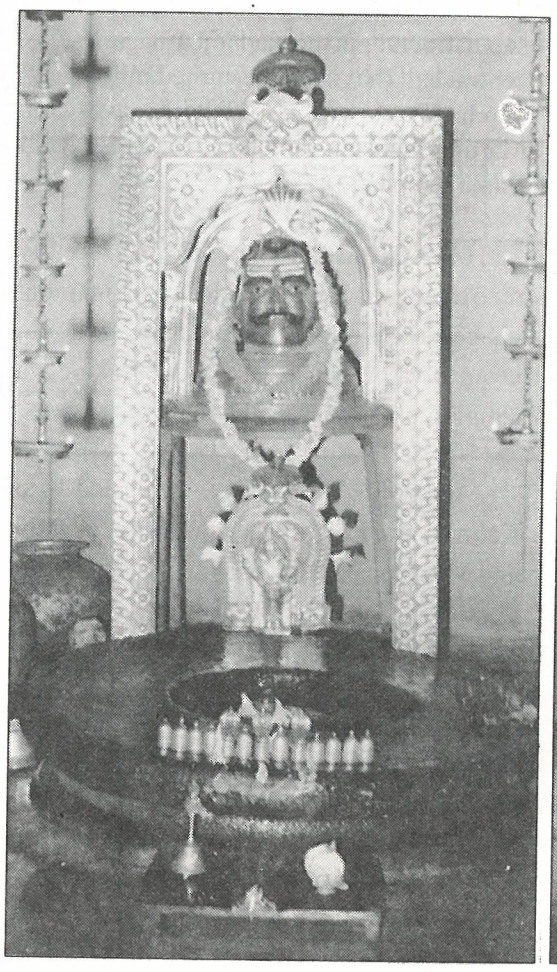
The Temple at Murḍeshwar

MURḌEṢVAR: One of the five sacred spots of Uttara-Kannaḍa districts (pañcha-kshetra), connected with the Ātma-liṅga which Rāvaṇa brought to Gōkarṇa, this is where the cloth that covered the ātma-liṅga fell when Rāvaṇa threw it away in anger and frustration (for the story see under Gōkarṇa).

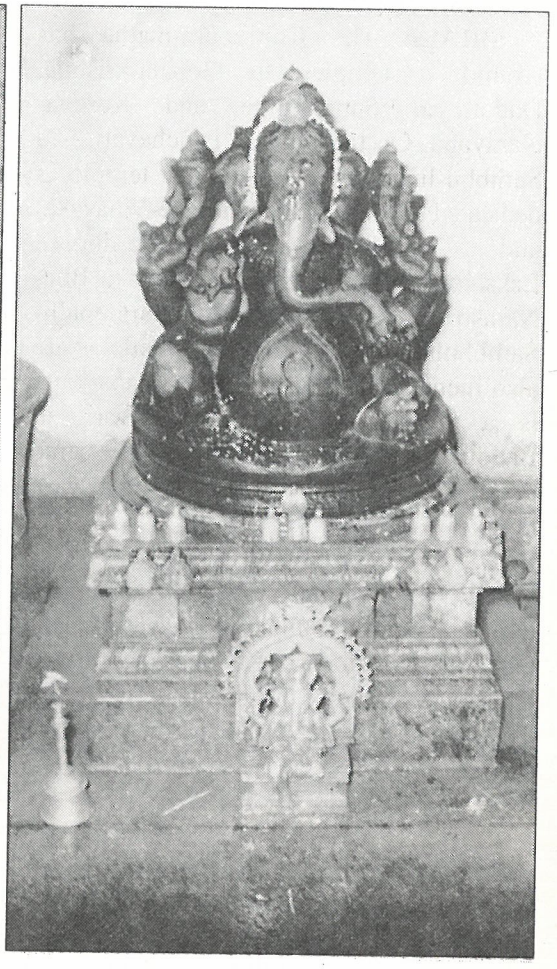
Located on a hillock (called Kōṭē-guḍḍe or Kanduka-giri) forming an island in the Arabian Sea along the coast, this was an ancient shrine. Built in laterite and neglected for long years, the temple gradually crumbled, and in 1935 the sanctum collapsed. It was then renovated in a modest



Temple at Murḍeshwar



Murḍeshwara image in the sanctum



Gaṇapathi image outside the sanctum, Murḍeshwar

manner. Owing to the piety and zeal of a local devotee (R.N. Shetṭy), the temple has now been rebuilt completely in the Draviḍian idiom with the sanctum, assembly hall (raṅga-maṇḍapa), Nandi-pavilion (nandi-maṇḍapa), hall for service (sevā-maṇḍapa) enclosure for fire-ritual, (yāga-śālā), surrounding wall, tower over the sanctum. Architects, sculptors and workers from the Tamil region have built this during 1977 and 1985. There are shrines within the enclosure for Gaṇapati (1977), Pārvati, Subrahmaṇya, Dattātreya (1969), and Āñjaneya.

The sanctum houses a linga without pedestal (pīṭha), and is known as Mṛḍeśvara. The guardian divinities in the four directions are forms of Pārvatī; Mahā-durgā in the east, Nārāyaṇī in the south and west and Bhavānī in the north. Outside the temple-enclosure is a shrine to Jattaka.

The town has Venkaṭa-rāma and Śānta-durgā temples, besides a Jaina basadi.

NETRĀṆI: Jaṭṭiga-shrine (in the island).

SIRĀḶI: The Chitrāpura-maṭha has around it temples to Gopāla-krishna, Dattātrēya, Śānta-durgā and Keśava-Nārāyaṇa. On the hillock, Pañchavaṭi, is a Śaṁbhu-liṅga temple. Another temple is dedicated to Mahā-Gaṇapati (Pēṭē-Vināyaka) and Mahā-māyā (Śānta-durgā). Lakshmī-nārāyaṇa, Maṭhada-Vināyaka, Biḷē-Narasiṁha, Paṇḍu-Gaṇapati, Paraṁpaḷḷi-Śaṁbhuliṅga and Basaveśvara temples are also mentioned. Nearby, in Kaḍavina-kaṭṭe is a temple to Durgā-parameśvarī; in Baddu-kuḷi another temple to the same goddess and in Kaḍale Śivaliṅgeśvara temple.

VENKAṬĀPURA: The Venkaṭa-ramaṇa temple here was built by Gaṇapati-malya, and Vīrappa-nāyaka of Keḷadi is recorded to have made a grant to the temple in 1660 A.D. The temple has been renovated in 1930.

HAḶIYĀḶ TALUK

DĀṆḌĒLI: The Dāṇḍelappa and Īśvara temples are of some antiquity. There are also Dattātreya, Lakshmī, Kāḷika-devī, Hanumān and Rāma temples. In the area known as Bēḍara- siragūru, there is a basadi dedicated to Pārśvanātha-tīrthankara.

GUMMAṬA-KERE: Śiva (Rāma-linga) temple (stone structure built by the Kadaṁba rulers of Goa).

GUṆḌOḶḶI: Kalmeśvara (of some antiquity), Māruti, Kāḷamma (grāma-devatā) and Dyāmavva temples. On top of a hill is a shrine to Maḍḍi- Dyāmavva.

HAḶIYĀḶA: The Mallikārjuna temple (in the Fort area) has the sanctum with a superstructure in the Kadaṁba-nāgara style, central hall (having lathe-turned pillers) and porch. There are also Pēṭē-Basaveśvara, Māruti, Venkaṭa-ramaṇa, Dattātreya and Rāma temples.

HAVAGI: Kalmeśvara (old but recently renovated), Havagi-nātha (containing images of Sūrya and Bhairava), Māruti, Dyāmavva, Mārevva and Sukālevva temples, also Pārśvanātha-chaitya.

JAṆAGE: Temples dedicated to Kalmeśvara, Kāḷamma, Hanumān, Lakshmī and Viṭṭhala.

KAVAḶḚ: Kavaḷē-linga in the cave.

KĀVAL-VĀḌA: Someśvara temple (of the Vijayanagar period, later renovated).

SĀMBRĀṆI: Iśvara (in ruins), Māruti, Viṭṭhala and Basavaṇṇa temples, also Dyāmavva (grāma-devatā) shrine.

TATTVĀṄGI: Hanumān, Durgā and Basavaṇṇa (with a Śiva-liṅga in the sanctum) temples.

TĒRAGĀON: Kalmeśvara, Lakshmī, Māruti and Navagraha (also called Chavuṭeppa) temples; also basadi dedicated to Pārśvanātha tīrthankara.

HONNĀVAR TALUK

APSARA-KOṆḌA: Twin temple (stone) dedicated to Narasiṁha and Durgā-devī.



Karikānamma Temple, Areyaṅgaḍi

AREYAṄGAḌI: An old shrine built in stone on top of the hillock is dedicated to the goddess known as Kari-kānamma (Karikāna-parameśvarī), whose image carved roughly on a black rock is worshipped in the sanctum.

In front of the temple is a shrine to Huliyappa (tiger-deity), regarded as the vehicle of the goddess. There are also shrines to Vīra-bhadra (Kshetra-pāla) and Chaṇḍikeśvara. This is a popular temple in the region, and attracts numerous devotees during the Navarātri festivities. On the hill-slope is a Śiva-liṅga without a roof, and is known as 'Ondaḍike-Śaṁbhu-linga'. The single areca-nut palm that grows in the neighbourhood has given the place its name (ondaḍike); and the size of the visible part of the linga is also that of a single areca-nut. This is said to be the earlier shrine, the goddess Kari-kānamma having come here from Bhaṇḍāra- makki (where she killed the demon Bhaṇḍāsura), not however far from this place. This small temple with a low superstructure above the sanctum was renovated in 1955.

CHANDĀVARA: Yogā-narasiṁha, Gaṇapati, Māruti, Vīra-bhadra and Raṇa-māsti-deva temples. The Māruti temple known as Chandāvara-Māruti is well- known in the area.

GĒRUSOPPA: There are here numerous Jaina monuments, of which the remarkable

is the Chaturmukha-basadi, built on a high mound. It is said that queen Chenna-Bhairā-devī (1548-1599 A.D.) got this beautiful shrine built. The basadi stands on a platform, three feet in height and is square in ground-plan with recessions at the corners. It has very similar entrances, porches (with four massive pillars) and sanctum-doorways in the four directions, leading to a square sanctum open on all four sides. The basadi is dedicated to the first four tīrthaṅkaras (viz. Ādinātha, Ajita-nātha, Śāmbhava and Abhinandana).

On the way to this monument is a temple housing a small metallic image of Jvālamma (Jvālā-mālinī, Yakshiṇī of Pārśvanātha tirthaṅkara) on a high pedestal. Behind this image is the stone statue of seated Pārśvanātha. Other shrines are the basadi (called Mūdu-jina-basadi) dedicated to Nemi-nātha, installed by Ajana, son of Kallapa-seṭṭi, Vardhamāna-basadi and Pārśvanātha basadi (built by King Haivarasa).

Among the temples here the Venkaṭeśvara temple was built by Vaḍuga-Tammappa-sēnabōva when Chenna-bhaira-devi was ruling the land.

GUṆAVANTE: The Guṇavanteśvara (also called Śaṁbhu-liṅgeśvara) temple here, which is one of the five sacred sites of the district, is a large structure of the fifteenth century built in brick and mortar; the superstructure over the sanctum is also of the same material. The sanctum houses a linga, representing the casket (saṁpuṭa) of the ātma-linga, which Rāvaṇa threw away (For the story, see under GOKARṆA). There are also shrines to Ammanavaru (Nelavanki), Narasiṁha and Mūgalē-Gaṇapati.



Karīkāna-Parameshwari in the sanctum



A shrine in the complex, Areyaṅgaḍi

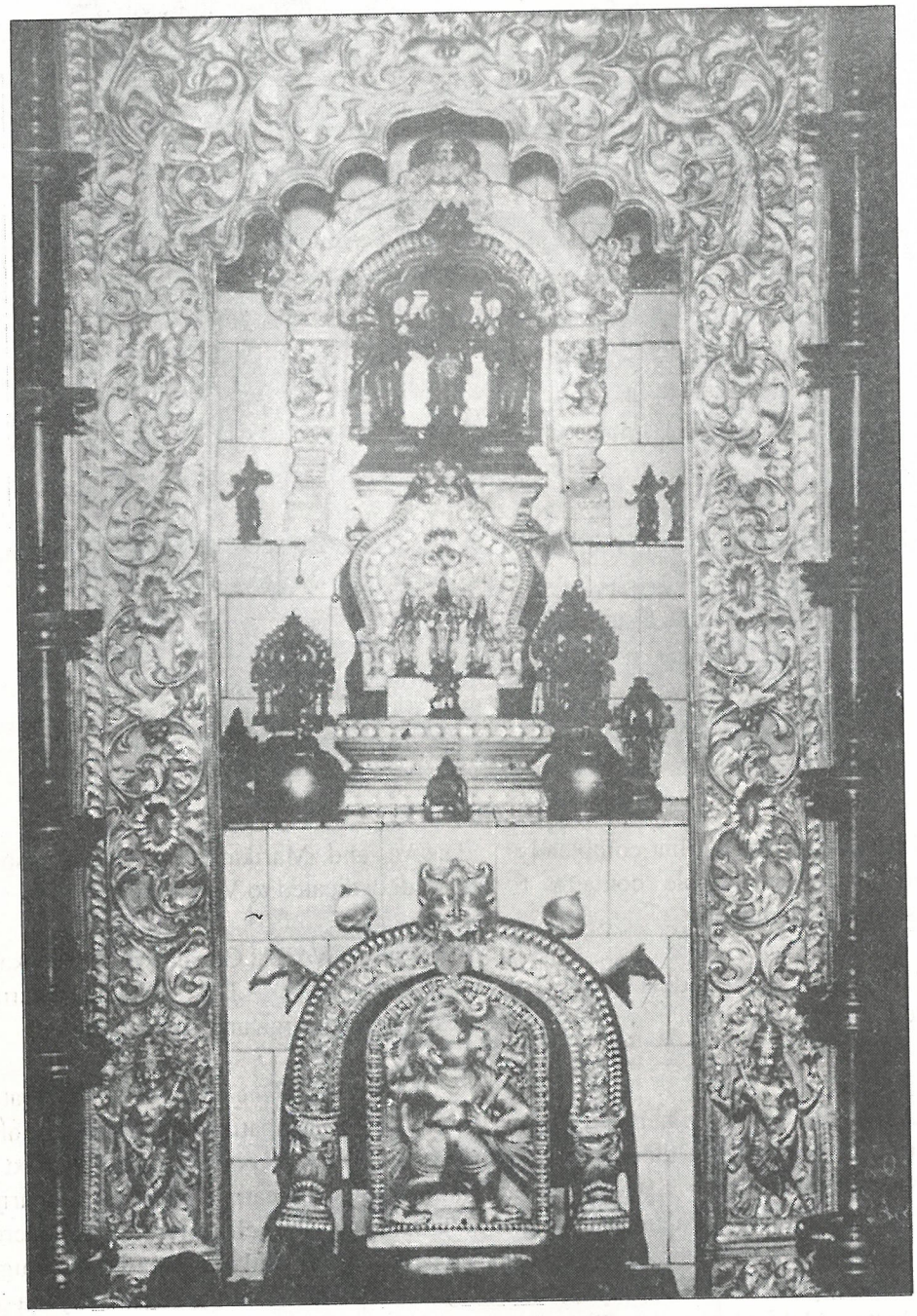
GUṆḌABĀḶA: An old but completely renovated Venkaṭeśa temple contains a popular shrine to Hanumān.

HAIGUNDA: Durgā-devī temple (structure with tiled-roof, of some antiquity).

HAḶADĪPUR: Śankara-nārāyaṇa (a small shrine with a linga in the sanctum), Chandreśvara (earlier than 1097 A.D.), Gopāla-krishṇa (grama-devaru, a Chāḷukyan structure), Gaṇapati, Venkaṭeśvara (called Mukhya-prāṇāntargata-Lakshmī-Venkaṭeśvara), Sunkada-kaṭṭe Mahā-Gaṇapati, Chennakeśava and Mārikāmbā temples; also a basadi dedicated to Vimala-nātha.

HONNĀVARA: Gopāla-krishṇa, Venkaṭaramaṇa (1663 A.D.), Śāradā, Māruti, Rāmeśvara, Durgā and Rāma temples.

IḌAGUÑJI: One of the most celebrated temples for Gaṇapati in Karnāṭaka, it is also an ancient one. Its popularity is only next to the Mahā-Gaṇapati shrine in Gōkarṇa, although it is not included in the 'five sacred sites' associated with the ātma-linga brought by Rāvaṇa. The images of Vināyaka of Iḍaguñji and Mahā-gaṇapati of Gōkarṇa



Images in the temple at Gundabāla

bear a remarkable similarity with each other: both are short, squatty, standing, two-armed and bare-headed. They are undoubtedly ancient icons answering to the description of the elephant- headed yaksha of very early times. The image of Iḍaguñji is eighty-three centimetres tall and fifty-nine centimetres broad, and stands on a stone-slab. The ornamentations on the body are minimal. The two tusks of this image are intact (which is an unusual feature, for Gaṇapati is normally represented as single-tusked).

The antiquity of the temple in historical times goes back to the days of the Kadaṁba-king Mayūra-śarma (about 325-345 A.D.); and several royal dynasties (including those of Keḷadi and Vijayanagar) have contributed to its celebrity. Legends describe how the image became manifest to the Vāla-khilya sages who performed penances in this place, on the advice of the celestial bard Nārada. There must have been a shrine even before Mayūra-sharma built the stone temple for the image and arranged for its regular worship. The temple has been renovated several times. Somaśekhara-nāyaka, ruler of Keḷadi (1663-1671) is said to have rebuilt the temple that had become dilapidated and in 1837 it was a small temple in disrepair; and it was rebuilt by the Sabhāhit family (a member of which family continues to be a trustee of the temple to this day). In recent years, renovation work of the temple began in 1951 and the building in cement concrete was completed in 1968, again by the zeal of the Sabhāhit family. When the renovation work began, it was found that a huge ant-hill had grown behind the image in the sanctum and this was removed after ascertaining the oracles of the deity.

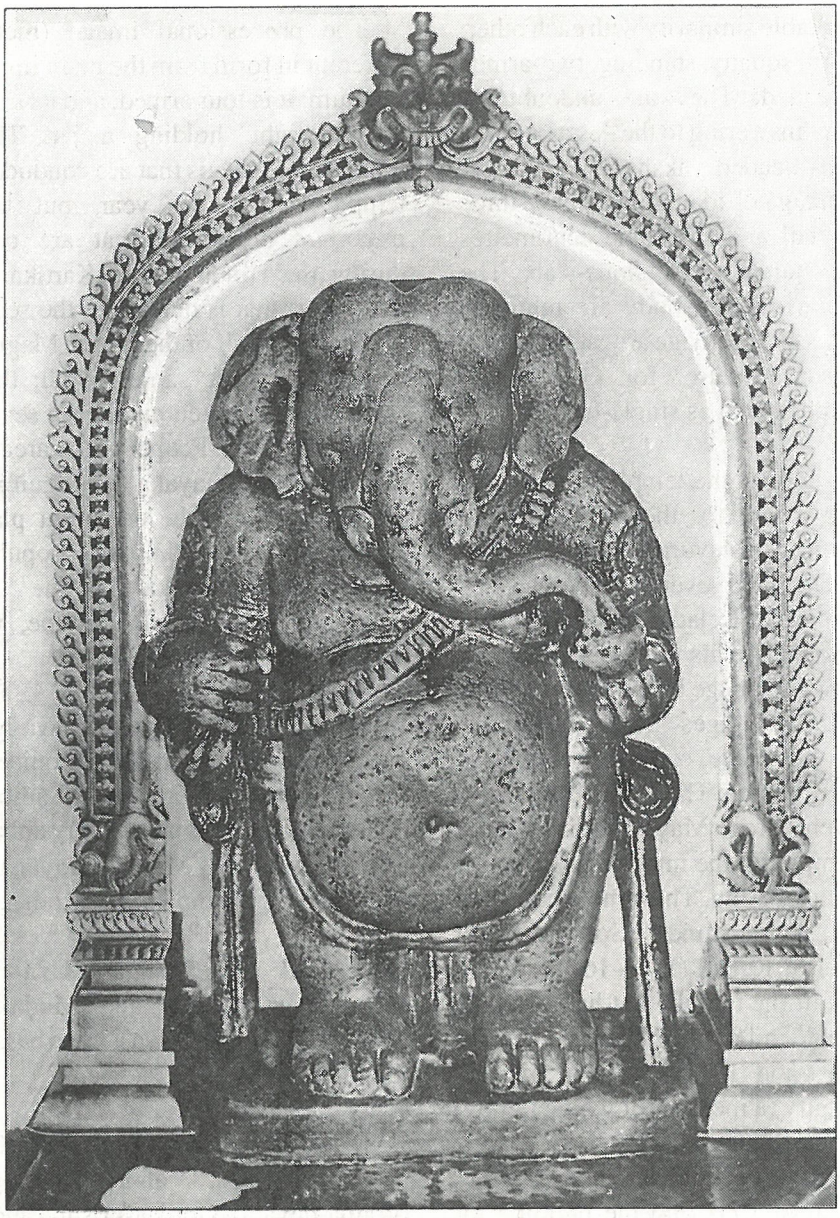
The processional image (metallic) is different in form from the main image in the sanctum; it is four armed, and its trunk turns to the right, holding a jar. There are numerous festivals that are conducted in the temple during the year, but the most important are those that are conducted during the Hindu month Kārtika, and the rathotsava that is held from the second day of the bright half of the month Māgha till the ninth day of the same month; the actual ratha- yātrā is taken out on the seventh day (ratha- saptami). People of the area seek the favour of the Vināyaka of Iḍuguñji to ward off the pests for the areca-nut plants; the deity is hence known popularly as 'Koḷeyaḍike-Vināyaka'. The temple maintains a yakshagāna troupe, which is well-known in this region.

KAḌATOKE: The Keśava-Nārayaṇa temple is of considerable antiquity and has recently been renovated. Śaṁbhu-liṅga (grāma-devatā), Rāmanātha, Tryaṁbakeśvara, Vishṇu-murti, Makki-narayaṇa and Eḷu-kopparige temples are also here.

KARKI: Chenna-keśava (late Vijayanagar period) and Mūḍa-gaṇapati (tiled roof) temples; also a Jaina basadi (built in granite).

KĀSARKŌḌ: Twin temples to Gaṇapati and Nārāyaṇa, also Mūḍa-gaṇapati (grāma-devatā), Gopāla-krishṇa and Bindu-mādhava-Viśveśvara temples.

KEKKAR: The Durgā-Śāntika-parameśwari (Ammanavaru) temple is among the oldest of the temples here; there are also temples to Lakshmī-narasiṁha, Vishṇu and Vināyaka.



Vināyaka in Iḍuguñji

MAṆAKI: Lakshmi-nārāyaṇa (grāma-devata), Ugra-gaṇapati, Venkaṭa-ramaṇa, Durgā-parameśvarī, Bhadra-kāmeśvara, Kokkeśvara and Banakeśvara temples, also a basadi dedicated to Śānti-nātha tirthaṅkara.

SĀLAKOḌA: Iśvara, Gaṇapati, Vishṇu-mūrti and Kshetra-pāla temples.

KĀRWĀR TALUK

AMADAḶḶI: Bhūmi-tāyi (grāma-devatā) temple.

AṄGAḌI: Śiva-nātha temple.

BIṆAGA: Somanātha, Durgā, Rāmanātha, Bhū-devī and Mahālasā temples; on top of a hill nearby Heddēvaru shrine.

CHEṆḌIYE: Mahādeva and Keśava temples (renovated recently); also Niraṅkāra and Viśva-nārāyaṇa temples.

KADRA: Mahā-māyā temple.

KAḌEWĀḌI: Mahādeva (grāma-devatā), Vimaleśvara, Gaṇapati, Kāmākshi, Venkaṭa-ramaṇa, Dattātraya and Viṭṭhala temple; also Kalaśa-devī and Devatī shrines.

KĀRWĀR: There are several temples here including Sajjēśvara, Grāma-deva, Gaṇapati, Mahādeva, Mala-devi, Śiva-nātha, Dattātreya, Viṭṭhala-Rakhumāyi, Revata, Sapta-koṭīśvara, Rāmeśvara, Niraṅkāra, Māruti, Durgā-devī, Rādhā-krishṇa, Mahālasā Śānteri, Nava-durgā, Gaurī-śaṅkara, Kātyāyanī, Brahmā, Siddha-rāmeśvara, Lakshmī-nārāyaṇa and Lakshmī-narasiṁha temples. An ant-hill worshipped in the Nāga-nātha temple. Brahma-deva and Baṇḍi-kaṭṭa are shrines without a roof.

KŪRMA-GAḌA: Narasiṁha (the sanctum has no image) and Māruti temples.

MAJALI: Somanātha, Īśvara, Mahādeva, Mallikārjuna and Devatī temples.

SADĀŚIVA-GAḌA: Durgā-Bhavāni, Rāmanātha (Rāma-liṅga), Grāma-purusha, Kshetrapāla, Mahādeva, Vīra-brahma, Viṭṭhala-Rakhumāyi and Dattātreya temples, also a Jaina-basadi where two Śiva-lingas (called Jaina-purusha and Kāśi-purusha) are worshipped.

SHEJAWĀḌA: The Sejjēśvara (Saṁpuṭeśvara or Siddheśvara) temple is considered as one of the five sacred sites connected with the Ātma-liṅga brought by Rāvaṇa to Gōkarṇa. This is believed to be the spot where the casket (saṁpuṭa) that formerly contained the Ātma-liṅga fell when it was thrown away by Rāvaṇa (For the story see under GŌKARṆA). There are images of Gaṇapati and Durgā to the linga's right and left respectively. There is also a shrine to Kollāpura- Jagadambā.

ANTRA-VAḶḶI: Mūkāmbikā, Huli-devaru, Viśveśvara, Ammanavaru, Hosa-devaru and Jaṭṭiga shrines.

BAḌA: Kañchikā-parameśvarī temple (on a seashore hillock).

BASTI-KĒRI: The Durgā-parameśvari temple here houses a tall ant-hill in the sanctum, which is worshipped as the representation of the goddess. There is also an Īsvara temple. The Pārśva-nātha basadi is in ruins.

DHĀREŚVARA: One of the five sacred sites connected with the Ātma-liṅga brought by Rāvaṇa to Gōkarṇa, the temple represents the spot where the string (dora) which secured the casket containing the Ātma-liṅga fell, when it was thrown away by Rāvaṇa (For the story see under

GOKARṆA). The temple which is a Chāḷukyan structure, is earlier than 1083, when a grant to the temple was made by Chaṭṭabbarasi, the queen consort (paṭṭa-mahādevi) of Haivanarasa. The temple has a star-shapped sanctum (containing the Śiva-liṅga called Dōrēśvara, (Dōra-nātha, Dhāra-nātha or Pañchakeśvara), a half pavilion, two halls (with lathe-turned columns) and a porch; the superstructure over the sanctum is the Vesara-style (Chāḷukya with śukanāsa projection); there is a spacious courtyard around the main shrine, enclosed in a high surrounding wall (prākāra).

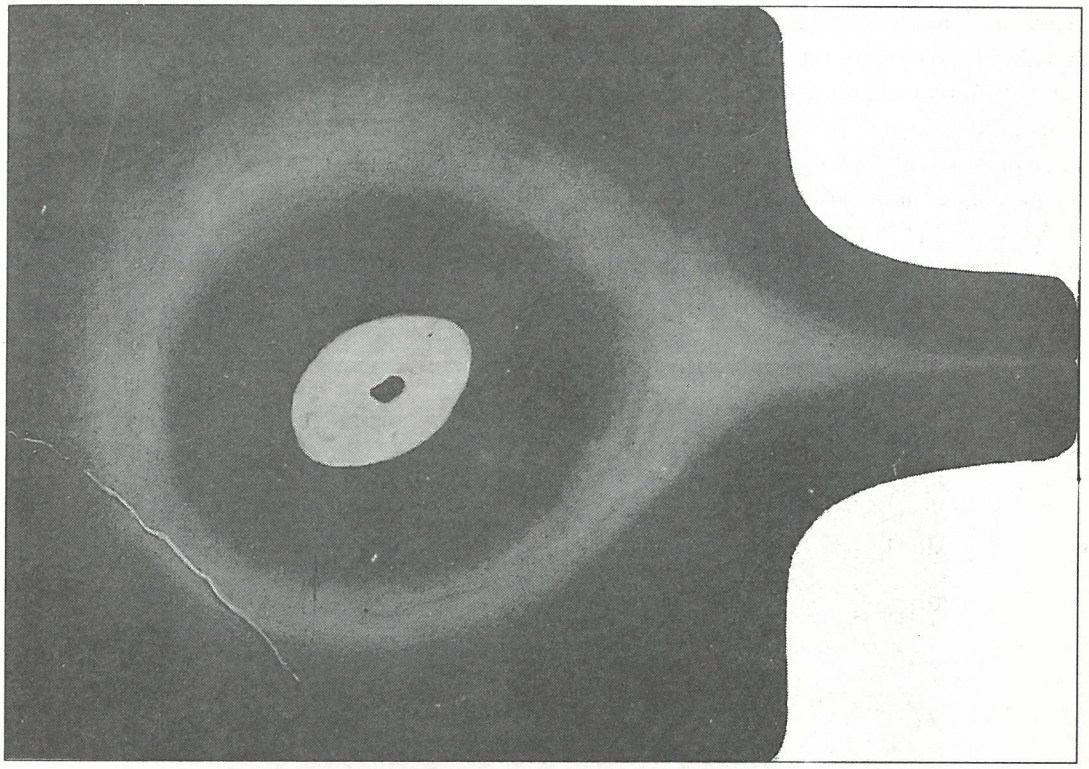
GŌKARṆA: Celebrated as one of the three holiest places in the country (tri-sthalī, the other two being Vāraṇāsī and Rāmeśvara), its antiquity goes back to the period of the great epics (Rāmāyaṇa and Mahābharata) and the purāṇas. Skanda- purāṇa has an entire chapter devoted to Gōkarṇa. Early Sanskrit poets too have sung its praise. It is hailed as the 'Kāśī of the South'.

The main deity worshipped here is Mahābaleśvara-linga, not more than three inches of it being visible above the ground-level within the 'pāṇi-vaṭṭa' made of śāligrāma stone, the rest of the linga being buried under the ground. It is only during the 'ashṭa-bandha' ritual, which takes place once in about eighteen years, that almost the entirety of the liṅga can be seen. The shape of the linga is very unusual, and resembles the cow's ear (which the expression 'gō-karṇa' means). The liṅga appears twisted and pulled up. It is regarded as a 'jyotir-linga' and also as the 'ātma-(or prāṇa) liṅga' of Śiva himself. A story explains the peculiar shape of the liṅga.

Śiva wore the 'ātma-liṅga' round his neck. It was made of the deer-horn (mṛga-śṛṅga), which contained all the gods and comprehended the essence of the universe. It was of the nature of the three primordial guṇas (sattva, rajas and tamas) which constitute the entirety of the three worlds. It was exceedingly powerful and unique. Rāvaṇa, the monarch of Laṅkā, performed severe austerities to obtain this linga from Śiva, and got it on the condition that it must never be placed on the ground.

When Rāvaṇa, who strictly and unfailingly observed the daily rituals thrice a day, was returning to Laṅkā carrying the liṅga in his hands, it suddenly appeared to have become eventide, the time for his sandhyā ritual. This was due to the intervention of the gods who did not relish the idea of a wicked king like Rāvaṇa becoming the possessor of the all-powerful Ātma-liṅga. Rāvaṇa became anxious about his ritual, but could not put down his burden on the ground.

As the gods had planned it, Gaṇeśa appeared in the guise of a young ascetic before Rāvaṇa, who requested him to carry the linga until he finished his evening ritual. The ascetic agreed on condition that when he called Rāvaṇa thrice, Rāvaṇa should at once return and take charge of the liṅga (which was exceedingly heavy). When Rāvaṇa was in the midst of his ritual observances, Gaṇeśa called him three times in quick succession, and before Rāvaṇa could return, put down the liṅga on the ground. The liṅga, heavy as it was, sank at once into the nether-region. On returning, Rāvaṇa tried to pull it up with all his might, but the liṅga only got twisted and did not move up.



The Śāligrama -pīṭha in the sanctum at Gōkarṇa

In anger and frustration Rāvaṇa hit the impatient ascetic (viz. Gaṇeśa) on the head (leaving a depression on the head of the image of Mahā-gaṇapati in Gokarṇa, to be seen now) and flung far away the casket which contained the linga in the northern direction and the lid of the casket, the cloth that covered it and the strings that secured it in the southern direction. The place where the casket (saṁpuṭa or sajjaka) fell is now commemmorated by the Sajjeśvara-linga near Kārwār; the spot where the lid of the casket (guṇa) fell is the Guṇeśvara-linga (Guṇavante) in Honnāvara; the cloth (mṛḍa) fell in Murḍeśvara near Bhaṭkaḷ; and the strings (dora) fell where the Doreśvara-linga is to be seen today in Kuṁṭā. These are the five sacred spots (pañcha-kshetra) connected with the Ātma-liṅga. The Ātma-liṅga (symbolizing the Īśvara aspect of Śiva) itself is in Gōkarṇa, and the other four (representing the Sadyojāta, Vāmadeva, Aghora and Tatpurusha aspects respectively) are near about.

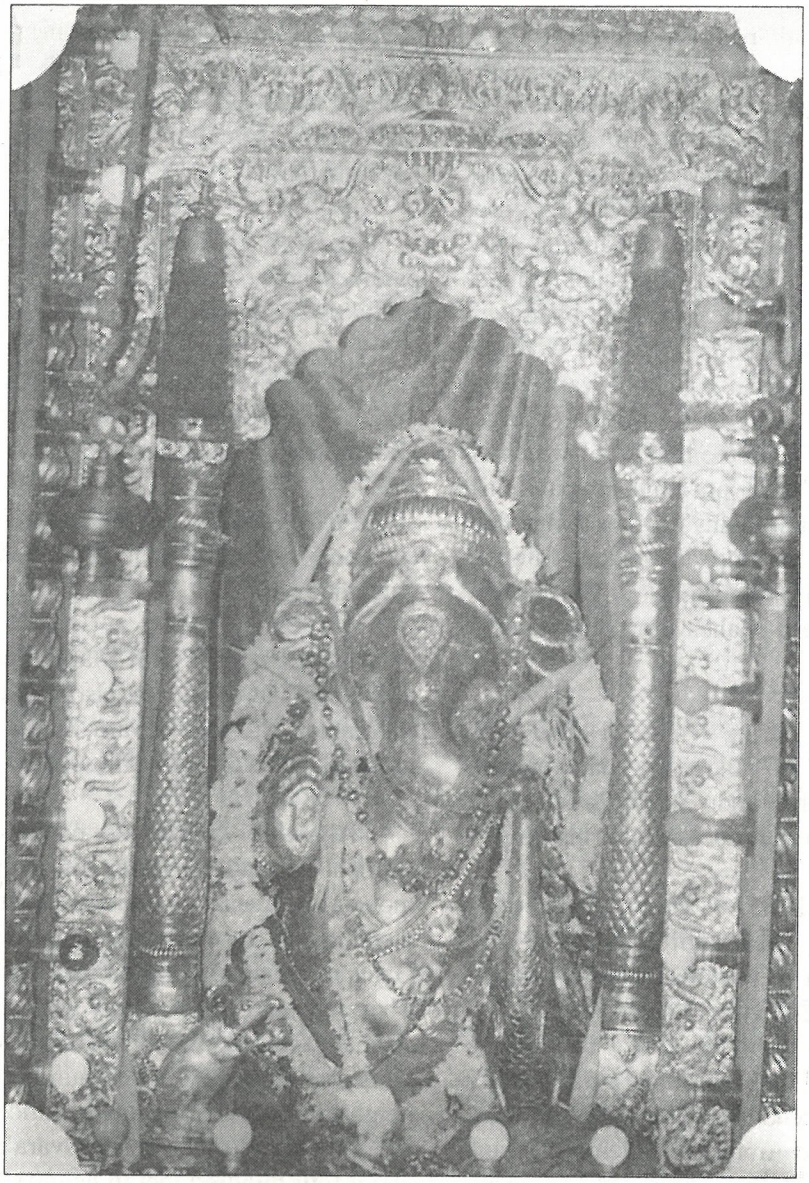
The spot where Gaṇeśa placed the Ātma-liṅga on the ground is now shown as Ādi-gokarṇa (with a sanctum below the ground-level), a shrine within the precincts of the present Mahābaleśvara temple. It cannot be ascertained when the first temple was built. But it is said that the Kadaṁba monarch Mayūra-śarmā (about 325-345 A.D.) arranged for daily worship at the temple. We know little about how and when the temple came to be what it is now. The

pavilion known as Chandra-śālā and the Nandi-pavilion were built by Viśveśvaraya of Halasunāḍu-Kundāpura, when queen Chennammāji and her son Somaśekharanāyaka were ruling Keḷadi. In 1714, Britto, a commander of the Portuguese army, is said to have set the temple on fire. The temple was rebuilt some years later. The temple as we find it today is a vast complex of shrines, and much of it belongs to the later Vijayanagar period.

The temple consists of a square (thirty feet) sanctum (over which is an octogonal and round superstructure, sixty feet tall, built of brick and stucco, resembling a stepped pyramid), an ambulatory passage, a central hall (navaraṅga with massive pillars), an



Mahabaleśvara liṅga in Gokarṇa



Mahagaṇapati in Gokarṇa

assembly hall (sabhā-maṇḍapa) which is spacious and the floor of which has the design of a large tortoise in relief), a separate Nandi-pavilion and an extensive surrounding wall (prākāra). There are thirty lingas and thirty sacred water-stretches (tĭrthas) associated with the temple.

Other shrines, which are in close vicinity and have ancient associations with the temple, are those of Tāmra-gaurī (housing an image of standing and two-armed Pārvatī, holding a balance in her hands, to show that Gōkarṇa is superior to Vāraṇāsi by a grain of guñja), Mahā-gaṇapati and the

well-known and popular image of the standing, two-armed sparsely ornamented Yaksha-like Gaṇapati, the depression on whose head is ascribed to the blow administered by Rāvaṇa), Vīra-bhadra and Indra. Bhadra-Kāḷi (grāma-devatā), whose shrine is at the entrance of Gōkarṇa, is said to be the guardian of the sacred site. Around the temple are shrines to Kāḷa-bhairava, Śaṅkara-nārāyaṇa, Paṭṭa-Vināyaka, Gopāla-Kṛishṇa, Brahmā, Kadaṁbeśvara and Garuḍa. On the way to Kōṭi-tīrtha (a large tank in the town, in the middle of which is installed Sapta-koṭīśvara-liṅga in a pavilion) is a shrine to Subramaṇya. Other temples in the place include those to Venkaṭa-ramaṇa (also called Lakshmī- Venkaṭeśa), Sītā-Rāma, Umā-Maheśvara, Bharata and Maṇi-bhadra.

The fair during Śivarātri and the Ratha-festival on the first day of the bright-half of the Hindu month Phālguṇa are among the important occassions in the temple.

HAḶE-HAḶḶI: Heḍsē-bīrē-dēvaru, Durgāṁbikā, Lakshmī-nārāyaṇa and Mārkaṇḍi (not in worship), Hari-honnappa and Hosa- bīrē-dēvaru temples.

HIRĒ-GUTTI: Mahālingeśvara (earlier than 1410, but renovated), Lakshmī- nārāyaṇa, Bīre-dēvaru and Ammanavaru temples; also a recent temple for each Mahālakshmī, Devakī-Krishṇa, and Rāvaḷanātha.

KALKĒRI: Īśvara (Śaṁbhu-lingeśvara) and Keñchamma temples, a recent basadi dedicated to Śānti-nātha tīrthankara.

KUMṬA: Kuṁbhaṭeśvara (ancient temple, renovated several times), Śāntikā-parameśvari (Kāmākshī), Gopāla-krishṇa, Kāveri-Kāmākshī, Venkaṭa-ramaṇa, Mhālasā-Nārayaṇī (grāma-devatā), and Jaṭṭiga temples; also a basadi for Pārśvanatha.

MĪRJĀN: Lakshmi-narayaṇa, Śāntika-parameśvarī, Bhaireśvara and Mallikeśvara temples.

TADRI: Siddheśvara temple in nearby Torke and Guḍḍe-honnappa temple in Hittala-Makki, also nearby.

UPPINA-PAṬṬANA: Gaṇapati temple (of some antiquity, probably of the early Kadaṁba period.)

VAḶAGAḶLI: Ādi-Mallikārjuna (a laterite structure) temple; also small shrines to Kaṇṇamma, Hosa-dēvaru, Saṇṇa-hosaba, Doḍḍa-hosaba and Gōḷi-bīrappa.

YĀṆA: A remarkable natural temple formed out of tall peaks of a group of mountains. As one ascends the sanctuary, he worships at a small and plain temple of Gaṇapati, in the vicinity of which is a pond. There are two peaks which are considered specially sacred. Jaganmohini (also called Durgā or Chaṇḍikā, three hundred feet in height) surrounded by green hillocks, and Bhaireśvara (or Hebbaṇḍeśvara rising to about four hundred feet in height). There is a cavern in the latter peak which has been formed into a sanctum. The image of Śiva is regarded as self-manifest. Recently a Śiva-liṅga has been installed in it. The stream of water that continuously pours over this linga from above gives the impression of the water flowing out of the matted hair of Śiva and falling on the linga.

There are two legends connected with this place. One of them relates to the demon Bhasmāsura, who performed severe austerities and extracted from Śiva the boon to reduce to ash whatever he places his hand upon. Having obtained the boon, he proceeded to place his hand upon Śiva's head, and Śiva had to flee from him. Śiva came to Yāṇa and found refuge in the caves of the peaks here. The Bhaireveśvara shrine is where he dwelt safely from Bhasmāsura's clutches. Vishṇu had to assume the enchanting form of Mohinī, to make Bhasmāsura place his hand upon his own head while courting the lovely damsel and thus bring about his own destruction.

The other legend given in Bhairava-purāṇa describes how the demon Raktāksha was killed by Kāḷi, whom he attempted to seduce, and how his brother Kṛishṇāksha fought with Kāḷi's husband Bhairava and was killed by him. After killing Raktāksha in Yāṇa, Bhairava settled down in that very place to engage himself in contemplation.

MUNDGOḌ TALUK

BĀḶE-HAḶḶI: Rāma-liṅga temple (a brick and mud structure in the midst of a jungle).

BĒḌSGĀON: Rāma-liṅga temple (built in stone with a superstructure in Kadaṁba-nāgara style over the sanctum, which contains a large linga), Pura-dēvara-guḍi (a later Chāḷukyan structure), Boppeśvara (a later Chāḷukyan structure built by Boppa-gauṇḍa, a chieftain of this area), Vīra-bhadra (on top of a hillock) and Māruti (recent) temples.

CHĀVAḌAḶḶI: Iśvara Mailāra and Māḷachī (Mhālasā, called here Gangā-māḷavva) temples; also a shrine to Dyāmavva.

GUÑJĀVAṬI: Kalmeśvara (earlier than 1178 A.D.)

HUNGUND: Vīra-bhadra, Rāma-lingeśvara, Basavaṇṇa and Dyāmavva temples.

INḌŪR: Kalmeśvara (a brick structure with tiled roof, built by Tantra-pāla Kāḷayya, an officer of Tailapa of the Hānagal Kadaṁba line about 1120 A.D.), Hanumanta, Basava and Dyāmavva temples.

KOPPA: The Kalmeśvara temple has a sanctum of the Kadaṁba period and the half-pavilion with pierced windows and central hall with lathe- turned pillars of the later Chāḷukyan period.

MAḶAGI: Mārikāmbā, Lakshmī-nārāyaṇa and Māruti temples.

MUNDGŌḌ: Māruti temple (image installed by Vādirāja-swāmi of Sōdē), Sadāśiveśvara shrine (inside the fort) and Kāḷavva shrine at the entrance of the fort); also a Basaveśvara temple.

NANDI-KAṬṬA: The Nandikeśvara (now called Rāma-liṅga) temple, also called Basava-devara-guḍi, is a later Chāḷukyan structure, renovated later.

PĀLA: Durgavva, Dyāmavva Māruti, Rāma-liṅga temples and Mastiyavvana-guḍi.

YERE-BAILU: The Kalmeśvara temple of the Vijayanagar period (Basanāḷa) which was buried in mud in the midst of a jungle, has now been excavated.

SIDDĀPUR TALUK

AISŪRU: Īśvara and Vīrabhadra temples.

BALŪRU: Gaṇapati and Mallikārjuna temples.

BEḌKAṆI: Śani-deva (a popular and large temple), Māruti, Īśvara and Kumāra-rāma temples, also a Jaina basadi.

BIḶAGI: The Virūpāksha temple (built in 1570 A.D. by queen Vīrāmbikā, mother of Raṅga-rāja, the chieftain of Biḷagi) is in the Vijayanagar style, with a sanctum, a closed ambulatory passage, central hall, porch and a Nandi-pavilion. Also a Mārikāmbikā (Durgāmbikā) temple.

The most interesting monument, however, is the Ratna-traya-basadi, dedicated to three tīrthankaras, Nemi-nātha, Pārśva-nātha and Vardhamāna. It was built by the Biḷagi chief, Narasiṁha III (a disciple of the Jaina saint Bhaṭṭākalaṅka-dēva) around 1581 A.D. The three-celled basadi has a half pavilion a central hall and a porch. The sanctum of Pārśva-nātha alone has a superstructure over it, in Kadaṁba-nāgara style.

DOḌḌA-MANE: Gaṇapati and Lakshmī-nārāyaṇa temples.

GUÑJA-GŌḌ: The Bhuvaneśvarī temple on a hillock known as Bhuvana-giri is said to have been built in 1696 A.D. by a Biḷagi chief.

IṬAGI: Rāmeśvara (earlier than sixteenth century), Viṭṭhala (later Vijayanagar period) and Kshetra-pāla temples.

KANASŪRU: Īśvara (of some antiquity), Mārikāmbā and Māruti temples (recent structures).

KOḌAGI: Īśvara temple and a Jaina basadi.

KŌḌIGADDE: Mahishāsura-mardanī temple.

KOḌKAṆI: Īśvara and Basava temples (both in ruins).

SIDDĀPURA: The Siddhi-Vināyaka temple (from which the place derives its name) was built around 1651 A.D. by the Biḷagi chief Ghaṇṭendra II (son of Jayāmbe) as an act of merit for the welfare of his deceased brother Siddappa. There are also Gaṅgādhareśvara (of some antiquity), Vighneśvara (earlier than 1651 A.D.), Hanumān, Lakshmī-Venkaṭaramaṇa, Kaḷamma (Mārikāmbe), Basaveśvara, Dattātreya and Viṭṭhala-Rakhumāyi temples.

ŚIRAḶGI: Vīrabhadra, Lakshmī-nārāyaṇa, Māruti, Narasiṁha and Māri temples; also a Jaina basadi.

SIRSI TALUK

ĀDI-BANAVĀSI: In what was the earlier site of Banavāsi is the Ādi-Madhukeśvara temple, with a superstructure in Kadaṁba-nāgara style

(near the Varadā river-bridge, about a kilometer from the present Banavāsi); close by is a small temple dedicated to the two-armed Mahisha-mardinī.

BACHGĀON: Someśvara temple (of some antiquity, renovated).

BADANAGŌḌU: Rāma-lingeśvara and Hanumān temples.

BAKKALA: Satyanātheśvara (Vijayanagar period), Lakshmī-nārāyaṇa and Māruti temples.

BANAVĀSI: A large temple complex with Madhukeśvara as the main shrine. Legends relate that the elder of the two demon-brothers, (who were later killed by Vishṇu), Madhu and Kaiṭabha, built this shrine in the distant past. It is doubtless, one of the most ancient shrines in the country, the original sanctum going back to the third century A.D. But the temple complex is a work of several generations, and the early Kadaṁba sanctum, the ambulatory passage and the half-pavilion have been renovated and rebuilt many times; and additional structures and shrines have been added in subsequent periods. The original sanctum, probably built of brick and mud, appears to have been rebuilt in stone in the eighth century. The large assembly hall contains columns of the Hoysaḷa and the later Chāḷukyan types. And several shrines (including the Pārvati and Sadāśiva shrines in the enclosure) belong to the Vijayanagar period.

The temple-complex is one hundred and fifteen feet long and eighty-five feet broad, on the banks of the river Varadā. Within the complex are shrines to Sadāśiva, Vīra-bhadra, Pāṇḍuraṅga, Vighneśvara, Varadeśvara, Havēli-Madhukeśvara, Āroha-Gaṇapati, Chintāmaṇi-Gaṇapati, Dhuṇḍi-rāja Gaṇapati, Sākshi Gaṇapati, Rāmeśvara, Rāma, Keśava, Pārvati, Durgāṁbe, Kaḍale-Māruti, Kabbu- Māruti, Ādiśesha (five-hooded), Bāgila-Brahmā and the eight guardians of difections (dikpālas). Outside the main enclosure are several shrines like those of Ādi-Madhukeśvara, Kadaṁbeśvara, Kshetra-pāla, Bana-śankarī, Ānjaneya, Venkaṭa-ramaṇa, Māri, Siti-kaṇṭha and Nīlakaṇṭheśvara. There are shrines to Allama-prabhu (who is said to have visited the place and worshipped Madhukeśvara) and Basaveśvara. There is also a basadi to Chandra- prabha tīrthankara.

The sanctum houses a large linga (sixty-four inches in height) with an ornate pedestal. It is called in an inscription of 1374 A.D. (on one of the pillars in the hall) 'Chatur-yuga- pratishṭita-Jayanti-vijayanti-Kanakapura-Banavāsi-purada-dēvaru'. The sanctum has a superstructure with Śukanāsa projection in Kadaṁba-nāgara style. To the left of the sanctum is the shrine to Pārvati (Pārvati- devī maṇṭapa) and to the right a shrine to Vīra-bhadra (1369 A.D.). The images of Ādi-Mādhava and Kārtikēya within the original complex are of the Kadaṁba period. The half- pavilion has a splendid door-way with Gaja-lakshmī as the central piece. One of the pavilions was built by Chāuṇḍa-Mādhava, a minister of the Vijayanagar king, Harihara I.

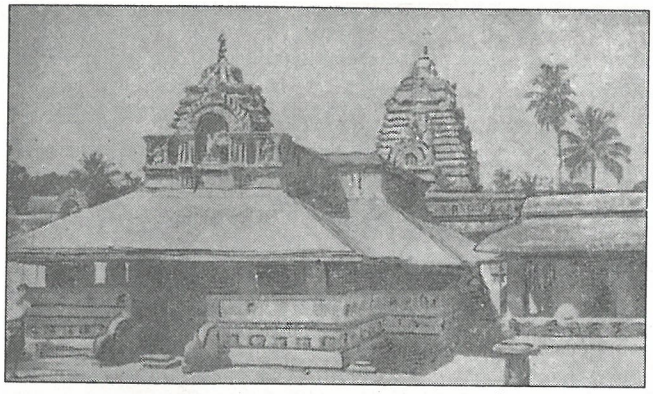
Notable parts of the main temple are the three pavilions, Triloka-maṇṭapa, Nṛtya-maṇṭapa and Nandi-maṇṭapa. The



Mudhukeshvara of Banavāsi

royal seat carved in soap stone (mandāsana) inside the pavilion built by Chāuṇḍa- Mādhava is a superb piece of sculpture, six feet in height and depicting the three worlds (the earth and the heavens being supported by the nether-world represented by Ādiśesha and eight elephants).

An equally interesting, and in many respects more beautiful, object in the temple is the monolithic stone-cot in the pavilion to the south wall of the prākāra. This exquisite work of art was a gift of Raghu-nātha-nāyaka, king of Sōndā (Sōdē), in 1629, for use by the processional deity during the spring season (vasanta-ṛtu).



Mudhukeśvara temple, Banavasi

The wooden chariot, elaborately carved, and rising to a height of twenty-two feet, was presented for the use of Madhukeśvara by the King of Sōndā, Rāma-chandra-nāyaka, in 1608. The ratha-festival takes place here for nine days begining on the fourth day of the bright half of the month Chaitra.

CHIPGI: Iśvara (a later Chāḷukyan structure) and Amma temples.

DEVANA-HAḶḶI: Vīra-bhadra temple (of some antiquity, recently renovated).

GUṆḌĀPURA: Kariyamma, Māriyamma and Bangāreśvaara temples, Vīra-bhadra shrine (a later Chāḷukyan structure, probably designed as a basadi) on top of a hillock.

HEGGAḌE-KAṬṬE: The Pancha-liṅga temple (called 'maṭha', or 'Śivaḷḷi-maṭha') has five liṅgas in the sanctum, and has also a shrine for Lakshmī- nārāyaṇa.

HULAGOḶA: Also called Sahasra-liṅga on the banks of the river Śālmalī, the place is remarkable for the thousands of lingas that are to be seen here.

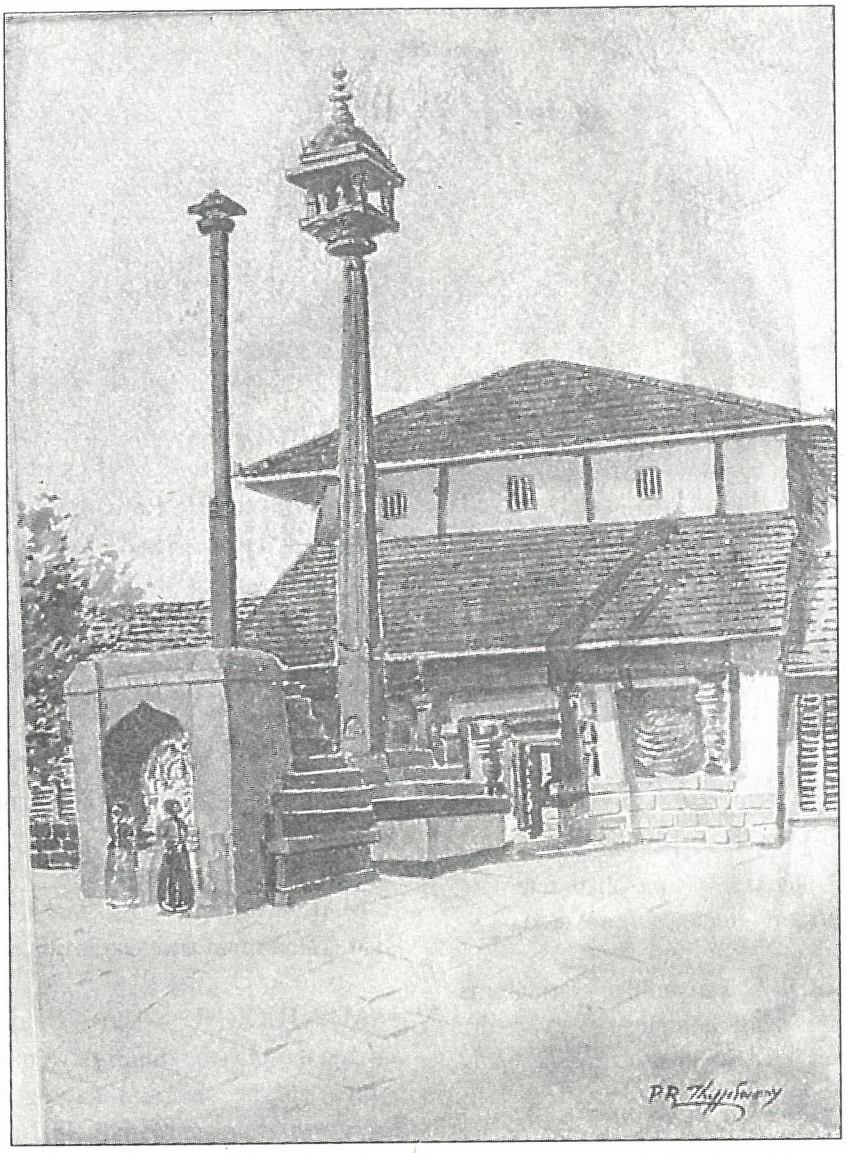
HULĒKALLU: Rāma-linga, Lakshmī-nārāyaṇa, Māruti, Gopāla-Krishṇa and Māri temples.

HUṆASI-HOṆḌA: Venkaṭa-ramaṇa temple.

ISALŪRU: Dharmeśvara temple (a laterite structure, now not in worship, on the banks of a tank).

MAḶALAGĀON: Sūrya-nārāyaṇa, Īśvara, Hanumān and Māramma temples.

MANJUGUṆI: The Bēṭē-Venkaṭa-ramaṇa temple (the image of Venkaṭeśa as a hunter) in the sanctum having bow and arrow in the normal hands, and conch and discus in the upper hands) is a large complex of the Vijayanagar period; it has been renovated by the chieftains of Sōndā. It consists of a sanctum, a half pavilion, a central hall (with finely carved and polished columns) and a porch (with sqaure pillars, a later structure).

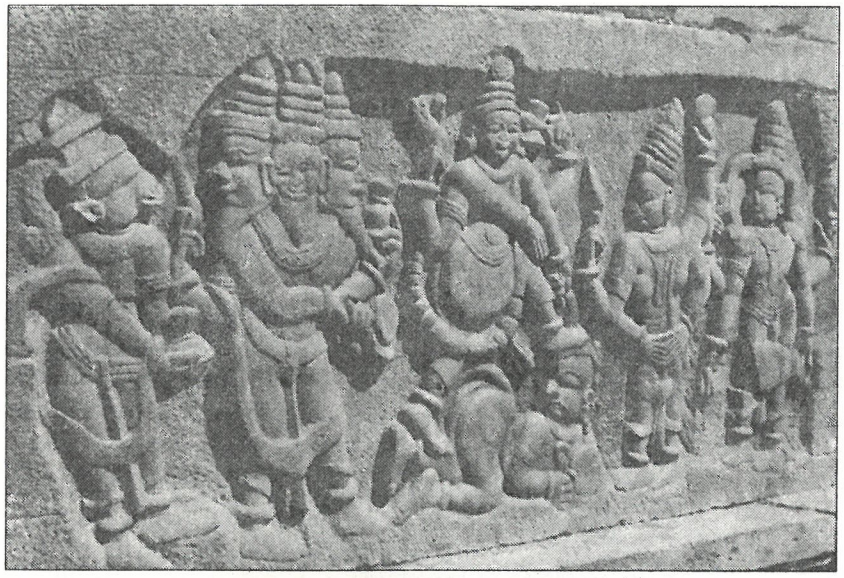


Mudhukeśvara temple, Banavasi (painting by P.R. Thippeswamy)

MUṆḌAGANA-MANE: Rāma-liṅga temple (a large structure of the late Vijayanagar period).

SARAGUPPA: A Jaina-basadi (dedicated to Pārśva- nātha and Sānti- nātha, built by the kings of Sōndā).

SIRSI: The well-known and popular Mārikāmbā (Māremma) temple was a wooden structure, when it was built in 1689 A.D. After a fire destroyed large portions of the temple, which were built around 1760 A.D., the present temple was built in 1875, after effecting some renovations. The main shrine is in the centre of a large complex with



A sculptured panel from Mudhukeśvara temple, Banavasi

two surrounding walls (prākāra); it has a superstructure that is recent. The verandas (chandra-śālā) are enclosed by walls, that have a secular character and the temple looks more like a palace of the middle ages than a religious edifice. The front wall has nine arches (said to represent the nine forms of Durgā, 'nava-durgā') and the main entrance (mahā-dvāra) is a large archway.

The sanctum houses a wooden image (brilliantly painted) of the mother-goddess, about seven feet in height, eight-armed, and seated on a lion. It is recorded to have been installed on a Tuesday that was the eighth day of the bright half of the month Vaiśākha in the Saka year 1611 (corresponding to 1689 A.D.). The day is celebrated in the temple as 'Jayanti' (birth-anniversary) of the goddess. The image is richly ornamented, tastefully decorated and elaborately dressed. The golden crown, studded with precious stones in conspicuous detail, as also several necklaces of great value adorn the image. The prabhāvali at the back is also a work of art. The main image is taken out of the sanctum (an unusual practice) during the fair (jātrā) in the month of Phālguṇa, which takes place once in two years. On all other occasions, the metallic processional icon is taken out.

Mārikāmbā of Sirsi is in legend related to Rēṇukā of Chandragutti. Before the appearance of Mārikāmbā in Sirsi, two folk goddesses, Marki and Durgi were receiving the adoration of the people. It was customary for the priests (called asādis) of these goddesses to visit Chandragutti every year during the fair there and get the blessings of the goddess. It so happened one year that the priest from Sirsi, named Basava, who went to Chandragutti carrying the holy bowl and basket (paḍalige) of the Sirsi goddess was insulted by the devotees of Rēṇukā. Deeply hurt, he did not go to Chandragutti next year, but was feeling sad that he did not. One night, the goddess of Chandragutti (Dyāmavva) appeared in his dream and assured him that she would herself come to Sirsi before long. The priest also asked to



Great chariot of Madhukeshvara temple, Banavasi

await her arrival in the tank (Kōṭe-kerē) on a specified day. The priest was and the people of the village offered their devotions to the tank on the day and waited. A box came to them floating on the waters and when they opened it, they found the limbs of a wooden image of the goddess. They assembled the limbs, and this was the image of Mārikāmbā which we see today.

There is also a story to explain how the dismantled wooden image was found in the box. It is said that Hānagal (in Dharwāḍ district) was a centre of Śakti worship, and that Mārikāmbā originally belonged there. Once, after the fair was over, the wooden image was dismantled and the parts of the image as well as the ornaments that adorned it were secured in a box to be taken back to the shrine. But, in the night, the box was seized by a band of robbers and taken away. They opened the box near the Kōṭe-kerē on the other side of Sirsi, and after appropriating the ornaments they put back the limbs of the image in the box and threw the box into the tank. This was the box that floated across and was received by the priests and the people in Sirsi.

Mārikāmbā thus entered Sirsi as a waft of wind, or as a spirit that flies. She is therefore called 'Gāḷi-māri'. The place where the box containing the wooden image was first retrieved was a stone platform, in the tank, which came to be known as 'Gāḷi-Māri-kaṭṭe'. This place still figures prominently in several festivities connected with the temple. The assembled image was later installed on the present site, by the people of the village and with the permission of the king of Sōndā (who is said to be Sadāśivarāya II whose reign was between 1696 and 1702 A.D.). The date of the installing of the image in the present place is given as 1698 A.D. It would appear that the image was installed and worshipped in a place owned by Havaḷāchāri (a carpenter who must have helped in assembling the

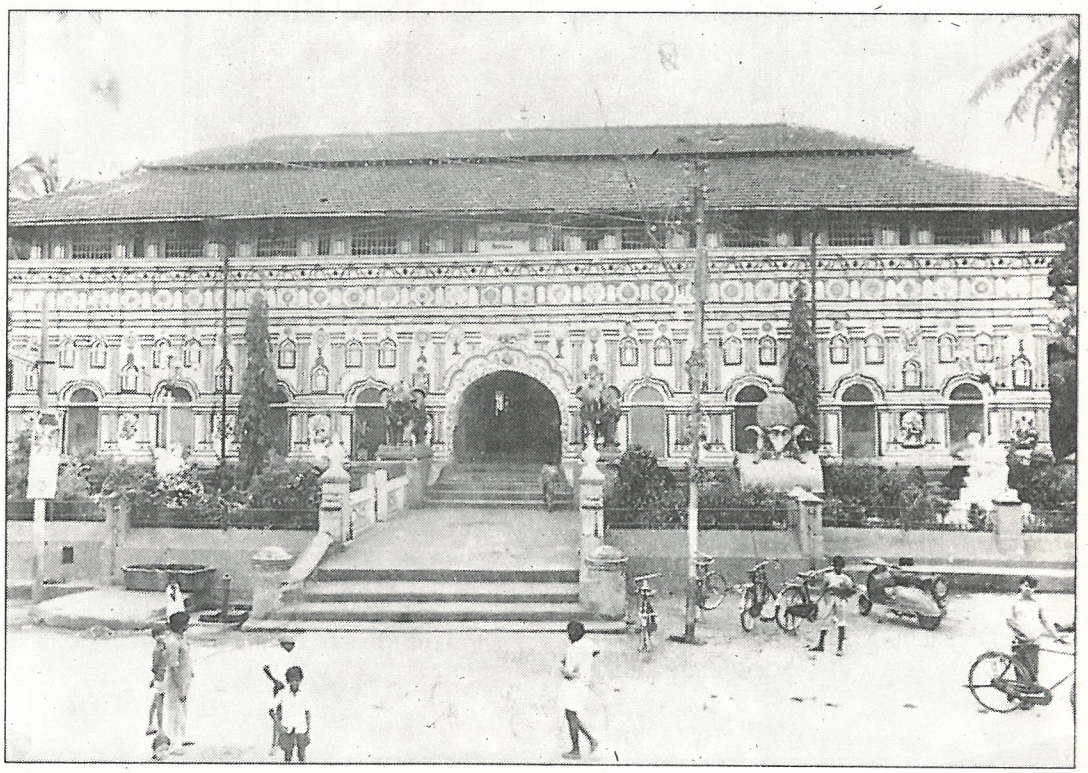
parts of the wooden image) not far from the tank, before it was shifted to the place where it is now found.

The fair of Mārikāmbā is a grand festival and attracts large crowds. The deity is regarded as very powerful and has a large number of devotees from all over Karnaṭaka. The priests belong to the community of artisans known as Viśvakarmas, and the worship is conducted according to Tāntrik and Vaidik rites.

In front of the Mārikāmbā temple were two shrines to Hanumān and a temple dedicated to Tryambakeśvara (a granite structure built by Tamiḷian architects and sculptors). There are also temples in Sirsi to Vīra-bhadra, Māruti, Venkaṭa-ramaṇa, Vishṇu, Gaurīśvara, Gaṇapati, Gopāla-krishṇa and Dattatreya, most of which are recent constructions. There is a basadi dedicated to Pārśvanātha tīrthankara.

SOMA-SĀGARA: Someśvara temple (late Vijayanagar period).

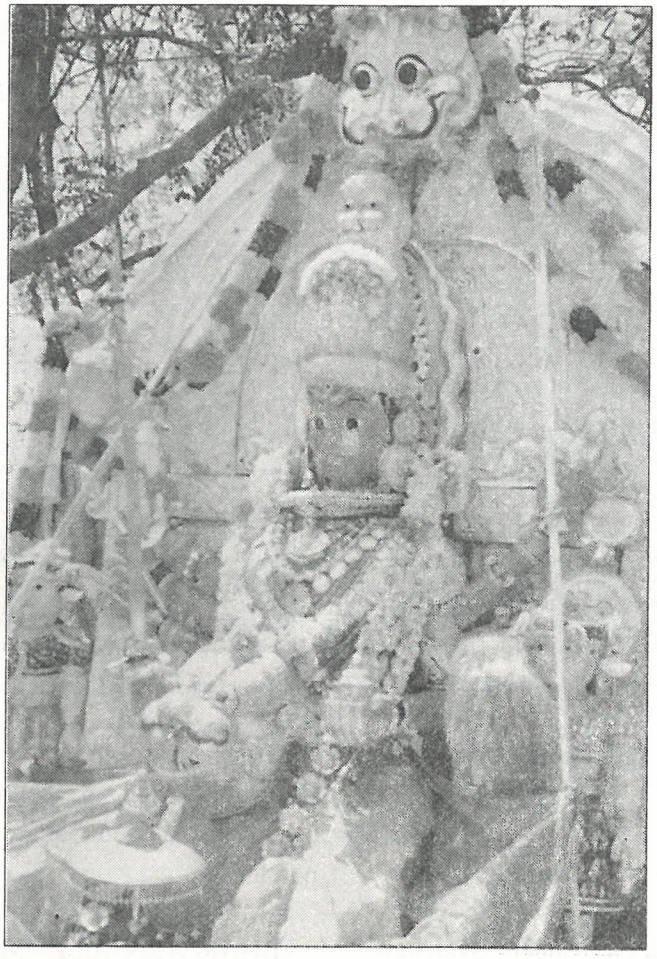
SŌNDĀ: Also called Swādi or Sōdē, it was the capital of a royal dynasty (1555 to 1791 A.D.), on the banks of the river Śālmalī. The most celebrated temple here is the Trivikrama temple built by the chief of Sōndā, Arasappa-nāyaka (1555-1598 A.D.) for his teacher and mentor, the great Vādi-rāja-swāmi (1480-1600 A.D.). It is said that the image of the Trivikrama form of Vishṇu that we find in the sanctum was brought from Vāranāsi. The temple is in the late Vijayanagar style, with the sanctum, the



Mārikāmbā temple, Sirsi



Mārikāmbā , Sirsi



Mārikāmbā (decorated for the procession)

central hall and the porch. There is also the 'Bṛindāvana' of Vādirāja-svāmi, with a shrine to Bhūta-rāja nearby. There is also a Śankara-nārāyaṇa temple, with two sanctums (one housing a liṅga and the other an image of Vishṇu).

SVARṆAVALLI: The Maṭha complex has shrines to Rāja-rājeśvarī, Chandra-mauḷīśvara and Lakshmī-nṛsiṁha.

VADDALA: Īśvara temple.

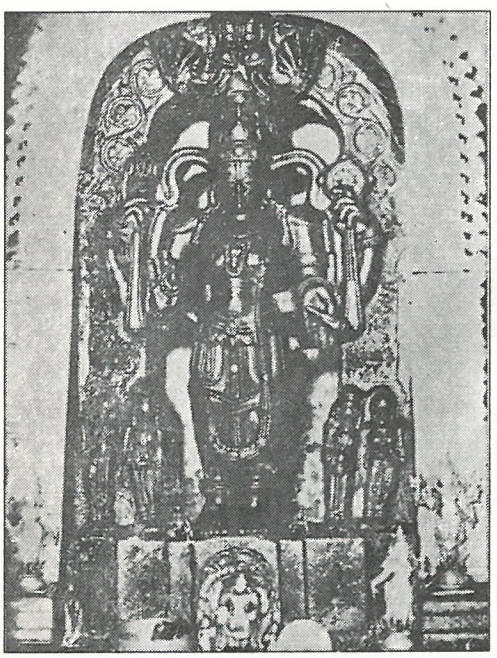
SUPA TALUK

KAḶAṀBUḶI: Māruti, Lakshmī and Dattātreya temples.

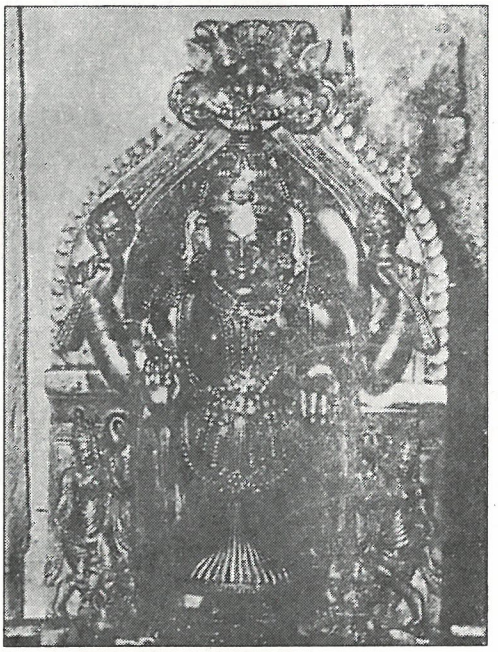
IVOḶI: Ghaḍeśvara (Mallikārjuna) temple on the banks of the river Paṇḍarī.

GAṆEŚAN-GUḌI: Gaṇeśa temple (recent structure).

JAGALBĒṬ: Rāma-liṅga (old but renovated), Māruti and Lakshmī temples.



Trivikrama image in the temple at Sōndā



Lakshmī image in the temple at Sōndā

JOIDA: Siddheśvara and Nāga-nātha temples (tiled-roof)

RĀMANAGARA: Rāma-liṅga temple.

UḶUVI: Chenna-basavaṇṇa's 'gaddugē' and temple (about 1168 A.D.) consisting of a sanctum (containing lingas and Nandis, and having an octagonal superstructure), central hall and porch. There is a Nandi image in front of the 'gaddugē'. There are also shrines to Vīra-bhadra, Akka-mahādevī and Ettukāyi-Basavaṇṇa.

YALLĀPURA TALUK

ANALGARA: A splendid temple to Gopāla-kṛishṇa, which is a stone structure of the Vijayanagar period, has a sanctum (housing a metallic image of Gopāla-krishṇa), a central hall (with beautifully carved square pillars) and a porch.

BHARATANAḶḶI: Mallikārjuna and Brahma-rāya temples.

CHINNĀPURA: Rāma-liṅga temple.

GAṆESANA-GUḌI: Gaṇeśa and Kūgu-basappa temples.

HITTALA-HAḶḶI: Narasiṁha temple (brick structure with tiled roof, the sanctum housing a brass-plate on which the image of Narasiṁha is engraved).

IḌAGUÑJI: Rāma-liṅgeśa temple (old but renovated).



The image of Veda-vyāsa installed by Vādirājā-svāmi in Sōndā

KAMPAḶI: Devī temple.

KAVAḌI-KERE: Dēvī (Kavaḍamma) temple.

SĀTOḌU: Gaṇeśa temple.

TUṂBE-BEḌU: Sadāśiva temple (with a large liṅga in the sanctum).

YALLĀPURA: Devi and Īśvara temples (of some antiquity), Mārikāmbā (with the deities Dēvamma and Kāḷamma), Dattātreya, Venkaṭeśa and Jōḍu-kere Māruti temples.

III THE CENTRAL REGION

Bellary District

The area was included in the 'Banavāsi 12,000', during the period of the Kadambas who were patrons of art and culture. Two places were even then celebrated, the Uchangi-durga and Svāmi-male (Kumara-Svāmi temple near Sandūr). When the region came under the rule of the Bādāmi Chāḷukyas (543-753 A.D.), the Chāḷukyan style of the temple architecture took roots. We find evidence of this in Haḍagalḷi (e.g. Hirē-haḍagalḷi and Magaḷa), and Harpanahalḷi. However, most of these temples in the Chāḷukyan style belong to the twelth century, bearing an impact of the later Chāḷukyan developments (1010-1070 A.D.) The region also had the benefit of the rule of the Gangas of Talakāḍ (529-968 A.D.), Rāshṭrakūṭas (till 973 A.D.), and the Nōḷamba-pallavas (around 1050 A.D.).

The Jaina shrines, especially in groups at Kurugoḍu and on the Hemakūṭa hill in Hampi, illustrate the architectural contributions of all these ruling dynasties.

When the Vijayanagar Kings (from 1357 till 1565 A.D.) began to hold sway over the region, the syncretic Vijayanagar style became popular among temple-builders. The best example of this new trend can be found in the famous Virūpākṣha (Pampā-pati) temple in Hampi. The tendency towards a temple-complex, involving multiple subsidiary shrines (particularly a separate shrine for the goddess, Ammanavaru) arranged in courtyard, surrounded by a prākāra, the entrance of which exhibits a lofty tower (gopura), can be seen in the temples constructed during the Vijayanagar period.

This model was followed, but with stress on folk idiom and local building traditions by the regional chieftains (pāḷayagārs) of Bellary (after the fall of the Vijayanagar empire till about 1631 A.D.), of Harapanahalḷi (1565-1592 A.D.), and of Jaramale (till about 1780 A.D.). While these chieftains were Śaiva in persuation they built shrines also to the local divinities (folk goddesses) and on the samādhis (called gadduges) of saints. It is interesting that in many Jain basadis (such as those in Kurugōḍu), built around 1176 A.D.), Śiva-lingas are kept in the sanctums and worshipped. In some Vishṇu temple also (as in the Ranganātha temple in Tāmbrahalḷi of Mallāpuram tāluk), Śiva-liṅgas are installed beside the Vishṇu images.

Bellāry Tāluk

BALḶĀRI: Balḷeśa-Mallārya temple (of antiquity) and Durgamma (called Baḷariyamma) temple, where a mound of earth covered with turmeric powder is worshipped in the sanctum.

CHELḶAGURKI: A cave temple, which was the place where a saint called Venkappa-tāta lived and died.

GAVI-SIDDHEŚVARA-GUḌḌA : Gavi-Siddheśvara shrine

KURUGŌḌU: There is group of nine temples here, built around 1175 A.D. The Doḍḍa-Basaveśvara temple is very well-known. The sanctum of this temple houses a large Nandi (said to be fourteen feet in

height) carved out of a rock. The temple has a high surrounding wall (prākāra) built in stone, and the entrance is in the western direction (facing the Virūpāksha temple in Hampi). Above the gateway is a tall superstructure, built in brick and mortar. On the southern side of the surrounding wall is a small pavilion where a liṅga (called Saṅgameśvara) is worshipped. The temple is earlier than 1528 B.C.

MOKA: Malleśvara-svāmi temple.

Haḍagali Taluk

HAḌAGALI: Also called Hūvina-haḍagali, the place has two temples of the Chāḷukyan period: Keśava (built by Rebbaḷa-devī, wife of Rēvideva, who was a commander of the Chāḷukyan king Vikramāditya VI), and Kalleśvara. There is also a temple to Yogā-narasimha, of which only the sanctum retains.

HIRE-HAḌGALI: Kalleśvara temple (of the Chāḷukyan period).

HOḶALU: An image of recumbent Vishṇu, known as Ananta-śayana, which is fifteen feet long. Also a Vīra-bhadra temple.

KŌGAḶI: Jaina basadis (all in a state of disrepair).

KURAVATTI: Regarded from early times as a holy place, being on the banks of the river Tunga-bhadrā, it contains an important temple dedicated to Mallikārjuna. The temple is a stone structure of the later Chāḷukyan period, (said to have been built by Chāvuṇḍarāja, a scion of the Chāḷukya family). The temple has fine carvings; and the eastern doorway is a fascinating work of art. There are also Basaveśvara, Vighneśvara and Kāśīnātha temples.

MAḌALA-GHAṬṬA: Hanumān (Prāṇa-deva) temple.

MĀGAḶA: A Veṇu-gopāla temple (three-celled Chāḷukyan structure); nearby, Sūrya nārāyaṇa temple.

MAILĀRA: The well-known temple dedicated to Mailāra-deva (Mallāri also called Ēḷu-kōṭi-Mailāri). Mailāra-deva is said to be an incarnation of Śiva, who killed a demon called Mallāsura. The legend concerning Mailāri relates that the demon did penance and obtained from Brahma the boon that no god or human being could kill him. When the demon began tormenting the worlds, Śiva assumed the form of a hunter riding a horse and accompanied by an army of dogs, seven crores in number ('ēḷu-kōṭi' in Kannaḍa). Śiva and Malla fought with each other for ten days and the dogs attacked the demon and tore him to pieces. It is customary even now for the dedicated devotees (goravas) to bark like dogs while discharging their religious vows.

The sanctum of the temple houses a large clay image of Mailāri, at the foot of which is a linga said to be self-manifest. To the left of the sanctum is the shrine to his consort, Mhālasā, called here Ganga-Māḷavva. Among the festivals for which the temple is famous is the 'Kārṇikotsava' scheduled to take place on the full-moon day of the month of Māgha when a priest becomes possessed and foretells the coming-events for the year,

followed by an unusual ritual (sarapaḷi-pāvaḍa), where iron chains tied to a stone pillar are broken with the bare hands by the devotees.

There are also temples to Sūrya-nārāyaṇa, Vīrabhadra, Āñjaneya, Chikkayya-svāmi, Lakshmi and Male-Mallappa.

Mallappanna-beṭṭa. A natural cave, where an image of Muḍi-Mallappa is worshipped.

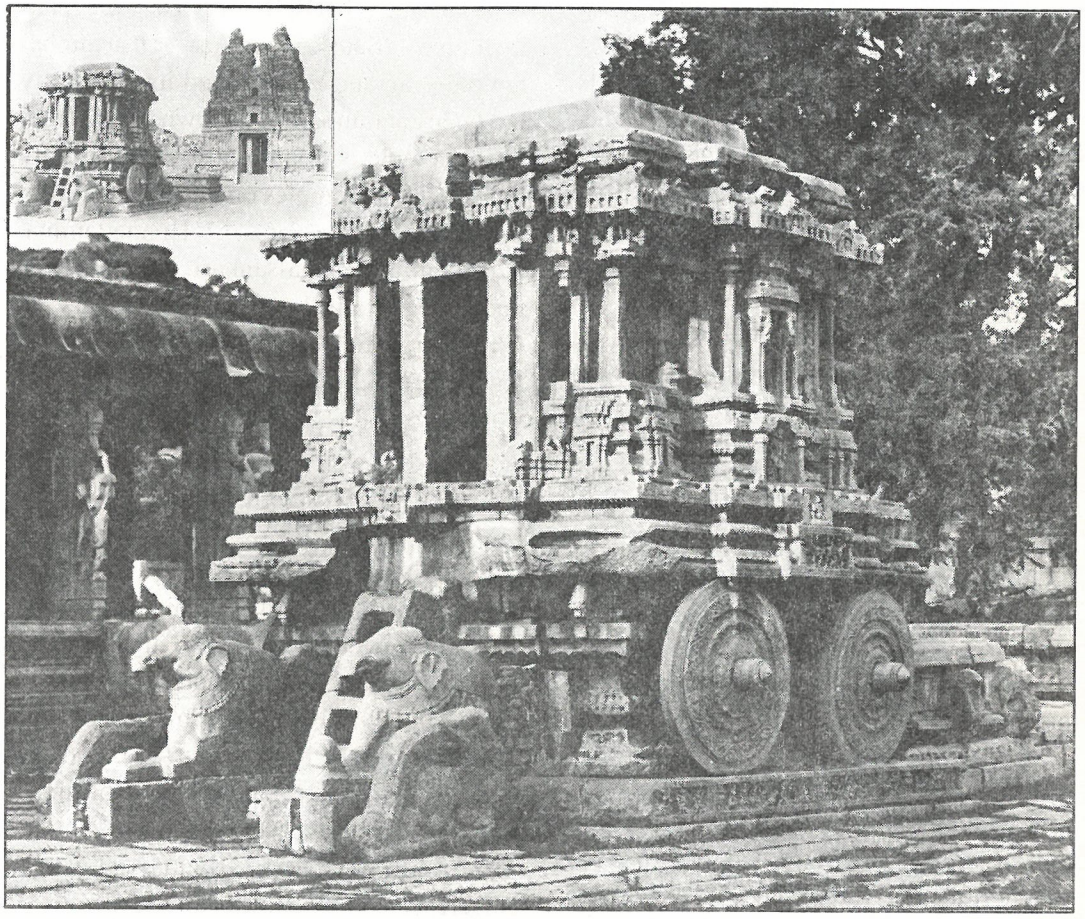
SOGI: Kalleśvara temple (Chāḷukyan structure).

Hagari-Bommana-Halḷi Tāluk

ALABŪRU: A temple to Brahmā, Vishṇu and Maheśvara.

AMBAḶI: Kalleśvara temple (Chāḷukyan structure, earlier than 1081, when a gift was made to the temple).

BENAKAL: Basaveśvara temple



Stone Chariot, Hampi

HAMPA-SĀGARA: Virabhadra temple

HAṆASI: Parameśvara temple (Chaḷukyan structure).

KOGALI: A Jaina basadi of antiquity (built by the Ganga king, Durvinita (about 529-579 A.D.) and Chenna-pārśva-basadi (for which the Hoysaḷa ruler Rāmānatha, 1253-1295 A.D., made grants). Also Vīrabhadreśvara (to which the Vijayanagar king Achyuta-rāya made endowments), Kalleśvara and Hanuman temples.

MORAGERI: Kalleśvara temple

TAMBRA-HALḶI: The Ranganāthasvāmi temple on the hillock was built by a local chieftain, Ōba-rāya-nāyaka, about three hundred years ago. There is a Śivalinga beside the recumbent Vishṇu image in the sanctum.

Harapana-Halḷi Taluk

BĀGALI: The Kalleśvara temple is a Chāḷukyan construction a period earlier than 1018 A.D. The doorway of the sanctum, and the ceiling of the hall in front of it, are excellently carved. The fifty-nine pillars in the pavilion are sculptured, each in a unique manner.

CHIGAṬERI: A shrine to the celestial minstrel, Nārada.

DEVARA-TIMMALĀPURA: Venkaṭeśvara temple (built by Dāḍayya-nāyaka, a local chieftain) with a shrine for 'kaṇṇu-koṭṭappa' ('the god who bestowed eyesight').

HALUVĀGALU: Kalleśvara temple (Chaḷukyan structure)

HARAPANAHALḶI: Bōgāra-basadi; Hanuman (in Fort), Mailāra-lingappa, Megaḷa-pēṭe Basavaṇṇa Temples.

KUPLA-HALḶI: Goṇi-basappa temple

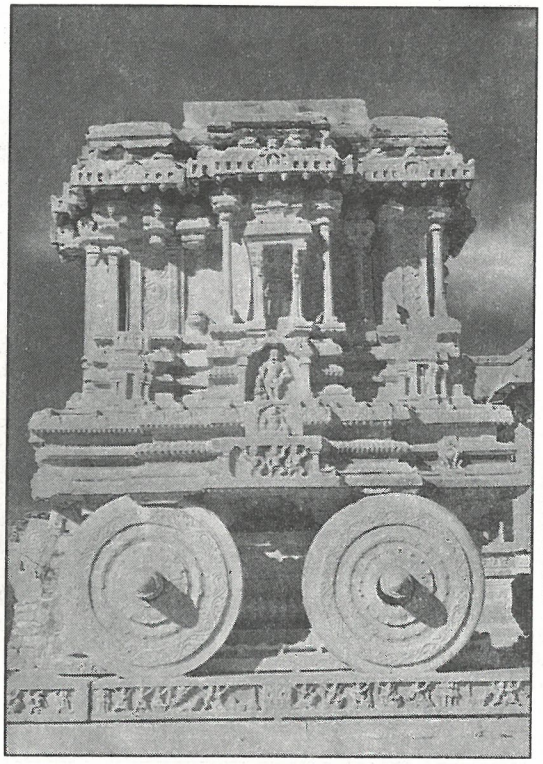
NILAGUNDA: Bhīmeśvara temple (Chaḷukyan, unfinished), outside the village, Ananta-śayana and Lakshmī-nārāyaṇa temples (also Chaḷukyan, but in steatite).

UCCHAṄGI-DURGA: The Ucchaṅgiyamma (Sanskritized as Utsavāmbā) temple is an ancient one, and its popularity has been continuous till our own day. In front of the temple is a lamp-post which is fifty feet tall. Other temples on the hill are Vīrabhadra, Tārakeśvara, Honnettamma, Hanumān and Bana-śaṅkari. This hill was under the control of the Paḷayagārs of Chitradurga for some time, when another temple to Ucchangiyamma was built in Chitradurga.

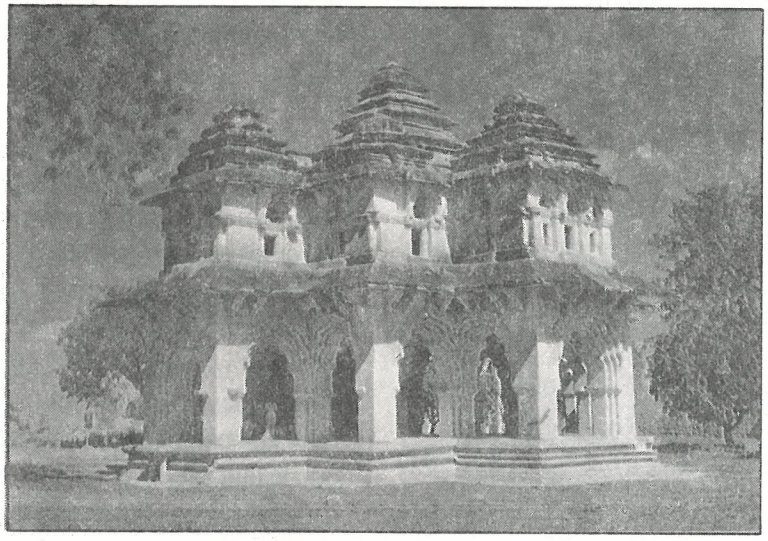
Hospēṭ Taluk

ANANTA-ŚAYANA-GUḌI: A temple was built with an oblong sanctum containing a suitable pedestal to house the Ananta-śayana image, which was (and continues to be) in Holalu. Owing to some reason, the image could not be brought here, and the temple fell into disrepair in course of time.

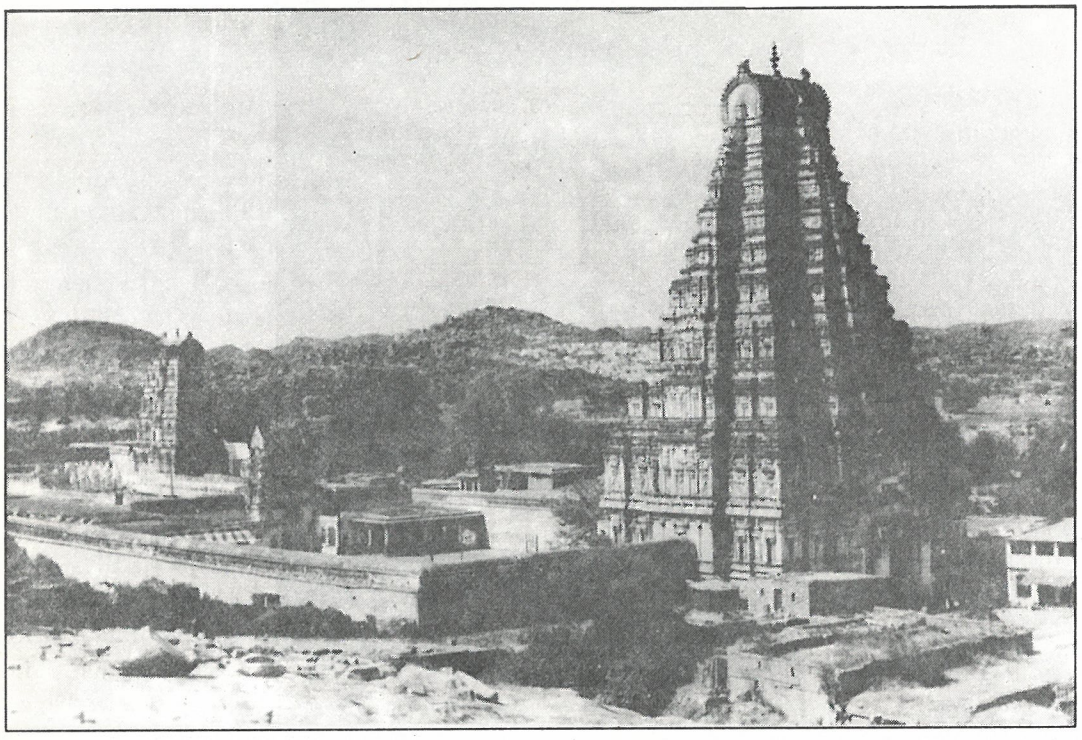
CHITṬA-VĀḌIGI: Chiṭṭa-vāḍigappa, Nageśvara and Kalmeśvara temples.



Stone Chariot, Hampi



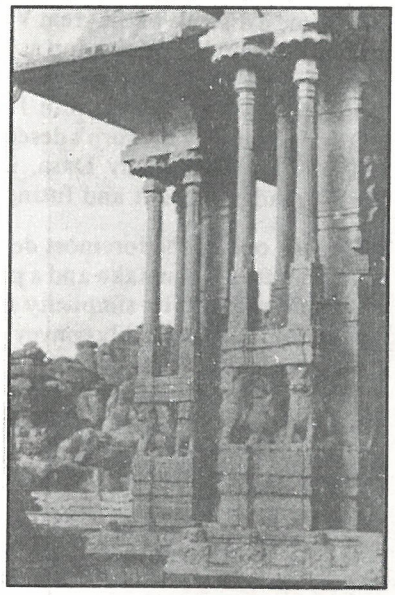
Kamala-mahal, Hampi



Virūpāksha Temple, Hampi

HAṀPI: The Virūpāksha (Pampā-pati) temple is of great antiquity. Legends relate that Pampā, who was the daughter of Brahmā, performed penance on the banks of the lake Pampā here, and obtained Siva as her husband. Rāma is said to have installed and worshipped the linga here. The Deity of the temple was the tutellary god of the Vijayanagar kings. The original structure was probably built in the eleventh century (for there is a votive record of 1199 A.D. by a chieftain of the kingdom to this temple), but several additions and alterations were carried out till the sixteenth. The assembly hall (kalyāṇa-maṇḍapa) and the inner tower were built by Krishṇadeva-rāya in 1509 to commemorate his coronation. The present temple has two shrines, one for Pampā-dēvī (Pampāmbike) and the other for Bhuvaneśvarī. The eastern gopura is one hundred and seventy feet in height and has eleven storeys.

The Hajāra-Rāmasvāmi temple is just outside the premises of the royal enclosure. It is a small temple, compared with some of the other well-known temples here, and was probably meant for the royal family. The main complex was probably built by Prauḍha-devarāya II (1424-1466 A.D.); and Krishṇadevara-rāya (1509-1520 A.D.) may have embellished it. Most remarkable in this ornate and exquisite temple is the sculptured narration of the Rāmāyaṇa story in low relief alround the walls of the shrine.



Musical Pillars in Vijaya Viṭṭala Temple, Hampi

Vijaya-Viṭṭhala temple was built by Krishṇadeva-rāya to house the Viṭṭhala image that was formerly in the Paṇḍharapur shrine. Work on this temple began in 1513 A.D. and the work continued during the reigns of Achyuta-rāya (1529-1542 A.D.) and Sadāśiva-rāya (1543-1572), and was never finished.

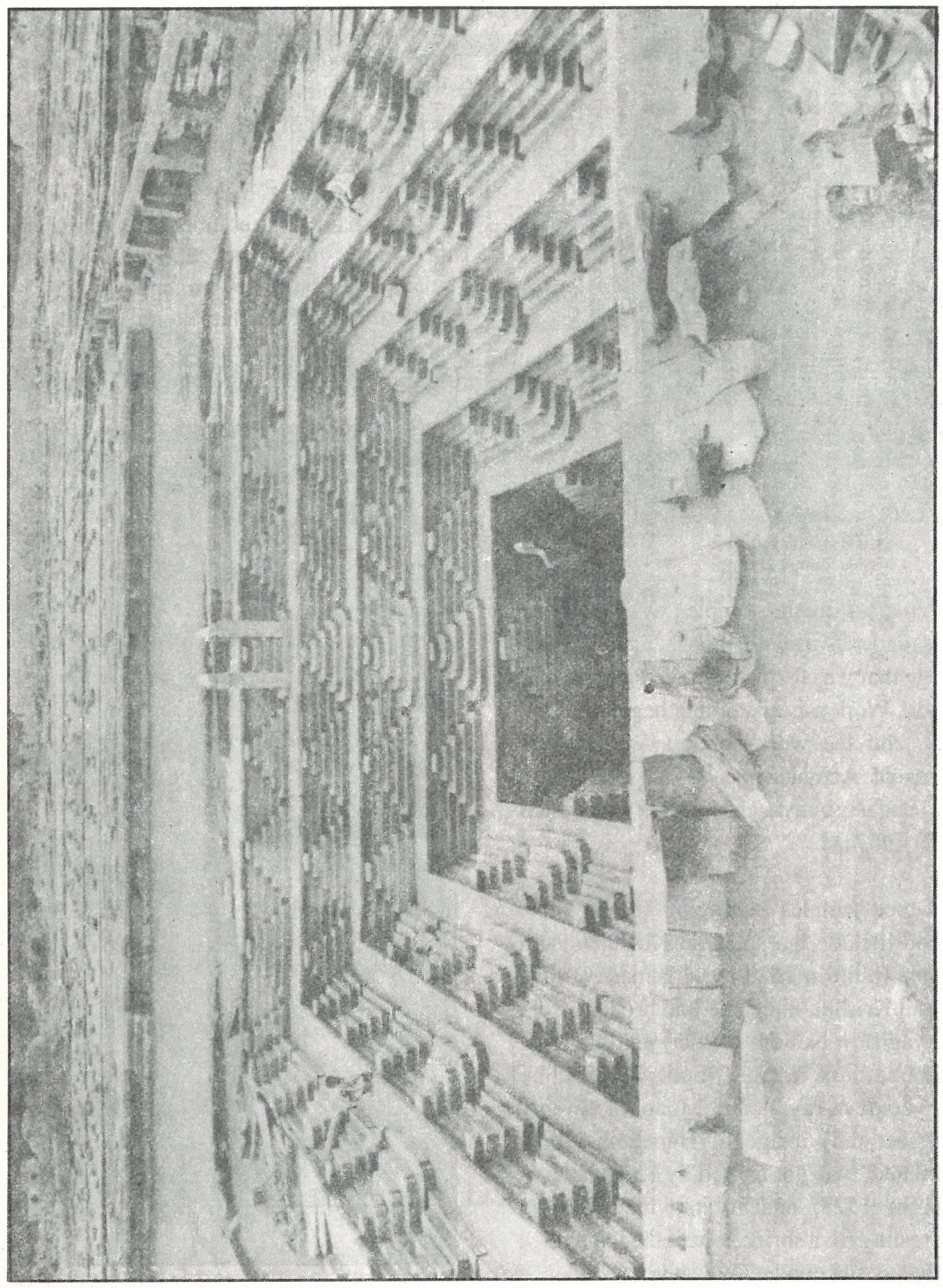
Other temples belonging to the same period include the splendid Krishṇa-svāmi temple (built in 1513 by Krishṇadeva-rāya for the Krishṇa image he had brought from Udayagiri in Nellore district) and the large Koḍaṇḍa-rāma temple (built in 1539 by Achyutadeva-rāya). The Monolith (twenty two feet tall) image of Narasiṁha (now mutilated, was got carved by Krishṇadeva-rāya in 1528; and in its vicinity is an interesting Śiva shrine, where the large linga is always surrounded by water.

Among these temples, the Virūpākṣa temple is the only one that continues to be in worship at present. Other temples have sanctums bereft of idols, and are in a state of disrepair.

Hampi has a large number of temples, besides those mentioned above. Gāṇigitti jinālaya was built by Irugappa in 1385. Mālyavanta-Raghunātha temple is a Draviḍian structure on a hillock near Kampḷi; Paṭṭaṇada Yellamma, which is a



A decorative freize on the temple wall at Hampi



A lovely pond in Hampi



Vīrabhadra playing on Vīna, Sculpture on a Pillar in the Jambukeshvara temple at Hospēṭe.

small shrine, was probably a 'grāma-devatā'. There are also Uddāna-vīrabhadra, Brahmeśa, Bhairava and Rācha-malleśvara shrines.

HOSAPEṬE: Āñjaneya temple (a large structure), Bana-śankarī, Īśvara, Veṇu-gopāla, and Oṁkareśvara temples. Nearby is the Jambunātha hillock, where there is an ancient temple to Jambunātheśvara.

HOSŪRU: One of the well-known Reṇukā temples in the region, where the goddess is worshipped in the form of the linga. It is said to when Reṇukā's head was severed by Paraśu-rāma's battle-axe, her body fell here (and her head was thrown at a place called Huligi).

KĀMALĀPURA: Paṭṭābhi-rāma temple

KAMPAḶI: Basaveśvara, Someśvara and Āñjaneya temples

KOṬṬŪRU: Basaveśvara (called here Koṭrabasappa) temple in memory of a Vīraśaiva saint Basappa-liṅga Svāmi, who is said to have installed a linga in a three-celled shrine with a Kadamba-nāgara superstructure (Mūru-kallu-maṭha). The temple was probably earlier a shrine to Vīrabhadra. At present a pillar representing ashṭāvaraṇa is worshipped in the sanctum. There is also in the place a tomb of this saint, whose greatness forms the theme of a Kannaḍa epic-poem Koṭṭūru-Basaveśvara-purāṇa (1679), and who is said to have entered his tomb while still alive. The shrine to Koṭramma (grāma-devatā) is also in worship.

MARIYAMMANA-HAḶḶI: Lakshmī-nārāyaṇa temple.

SAṆṆAKKI: Vīrabhadra and Kōṭe-Śankaraliṅga temples.

Kūḍligi Taluk

CHIKKA-JŌGI-HAḶḶI: Hanumān and Chauḍeśvari temples.

GUṆASĀGARA: Gopāla-krishṇa temple.

KŪḌLIGI: Kottala-rāya (Āñjaneya) temple, Siddheśvara shrine on the hillock.

UJJAINI: One of the five ancient Vīraśaiva establishments (the other four being Rambhāpuri, Śrī-śaila, Kedāra and Kāśi), Ujjaini was the spot where Dāruka appeared from the Vāmadeva face of Śiva (the Jyotirlinga called Siddheśvara in Vaṭa-kshetra in the northern region) and propagated the religion. He became known as Maruḷa-siddheśvara (Maruḷārādhya) in the South. He founded the Saddharma-maṭha here. The temple dedicated to Siddheśvara here is in commemoration of this ancient teacher.

Nearabout are shrines to Mahā-nandi, Lakshmī-pāda, Mudda-Vīramma, Suvarṇa-nandi and Gaurī.

Saṇḍūr Taluk

BOMMĀ-GHAṬṬA: The Hulikuṇṭa-rāya (also called Huli-kuṇṭeśvara, viz. Hanumān) temple is of considerable antiquity and popularity.

CHORANŪR: Gulḷeda Lakkamma temple

DĀROJI: Kaṇive-Vīrabhadra (in the valley of the mountain, also called Mōḍi-Vīrabhadra).

KUMĀRA-SVĀMI-BEṬṬA: Near Saṇḍūr, the ancient temple of Kumāra-svāmi (Kārtikeya) is situated amidst the moutain forests. There are two fine temples here, one to Kumāra-svāmi, which was built in the eleventh century, and which is a later Chāḷukyan structure and the other to Pārvati. The legend narrates that Kārtikeya stayed here for some time on his way to the southern regions in company with sage Agastya, and slew the demon Tāraka, who resided on this mountain. The image of Kārtikeya is that of an ascetic boy, and women are not admitted into the sanctuary.

The Pārvati temple, which is by the side of the Kumāra-svāmi temple, is older than the latter, being a work of the eighth century, and is in mature drāviḍa style.

ŌBAḶANGAḌI: Near this valley, Narasiṁha temple.

RĀMA-GAḌA: Also called 'Rāmana durga', this is a pleasant hill-resort, where there is a Rāma temple built in memory of Kumāra-rāma (also called Rāmanātha-oḍeya) of Kampli, a popular folk-hero in the region. Although a historical figure (whose date, however, is uncertain), he was reputed to be an incarnation of Arjuna or of Paraśu-rāma.

SAṆḌŪR: Viṭṭhōba temple

Siriguppa Taluk

AGASANŪRU: Āñjaneya temple

BAḶKUNDI: Mahā-kāḷamma temple

HAḶE-KŌṬE: Vīrabhadra temple (with Śankara-deva shrine in its precincts)

ŚIRIGUPPA: The Ketaleśvara (now called Śaṁbhu-liṅgeśvara) temple was built by Ketalā-devī, the queen consort of later Chāḷukyan king, Tribhuvana-malla (probably the same as Bhuvanaika-malla, who was Someśvara II, 1068-1076 A.D.). Also Kanyakā-parameśvarī, Āñjaneya and Veṇugopāla temples (all of which are recent).

TEKKALA-KŌṬE: Kāḍu-siddāppa shrine (dedicated to the memory of a saint of that name); and Arivina-Mallappa shrine on a hillock (in memory of the saint Mallappa who was regarded as an enlightened soul).

Chikkamagaḷūr District

The district has the distinction of having given birth (earlier 1000 A.D.) to the founder of the Hoysaḷa dynasty (in Aṅgaḍi or Sasevūru in Mūḍagere taluk), and of containing the memorial to Vidyā-tīrtha who guided the founding of the Vijayanagar empire (the Vidyāśankara temple in Śṛingeri). It is recorded that the founding of the Vijayanagar empire was celebrated in Sringeri in 1346 A.D. by Baḷḷappa-dannāyaka, who was the nephew of the Hosyaḷa ruler Ballāḷa III, and son-in-law of the first monarch of Vijayanagar, Harihara.

Before the Hoysaḷas began to rule over the region, the Gangas and the Sāntaras had created a favourable atmosphere for religious monuments. And the district has a large number of basadis and temples, owing to the rule of the Hoysaḷa kings from 1116 A.D. till the end of the fourteenth century, and also to the impact of the Vijayanagar culture.

The nāyakas of Keḷadi (from 1499 till 1763 A.D., when Hyder-Āli drove them into the background) actively encouraged the temple-culture in this region. Doḍḍa-saṅkaṇṇa-nāyaka (1566-1560 A.D.) built the splendid Aghoreśvara temple in Ikkēri. Hiriya-Venkaṭappa-nayaka (1592-1629 A.D.) restored the Śringeri maṭha which had been damaged and looted. Śivappa-nāyaka (1645-1665 A.D.) who ruled over the major part of the district, was a great builder of temples.

The Vedic religion in the region was promoted by the Śringēri-maṭha and the Vīra-śaiva cult by the Raṁbhā-puri matha of Bāḷēhonnūr. Incidental to this religious revival was the appearance of numerous temples, big and small, of these religious inclinations all over the district. The Dattātreya cult also took root here, especially in and around the Bābā-Buḍan hills (Chandra-droṇa parvata). Worship of the Mother goddess was wide-spread here as illustrated by a very large number of Śakti-shrines, the more celebrated being at Śringerī (Sārada), Horanāḍu (Anna-pūrṇā), Simhana-gadde (Jvālā-mālinī) and Aṅgaḍi (Vāsantikā). And folk-goddesses, like Antara-gaṭṭamma, has numerous shrines.

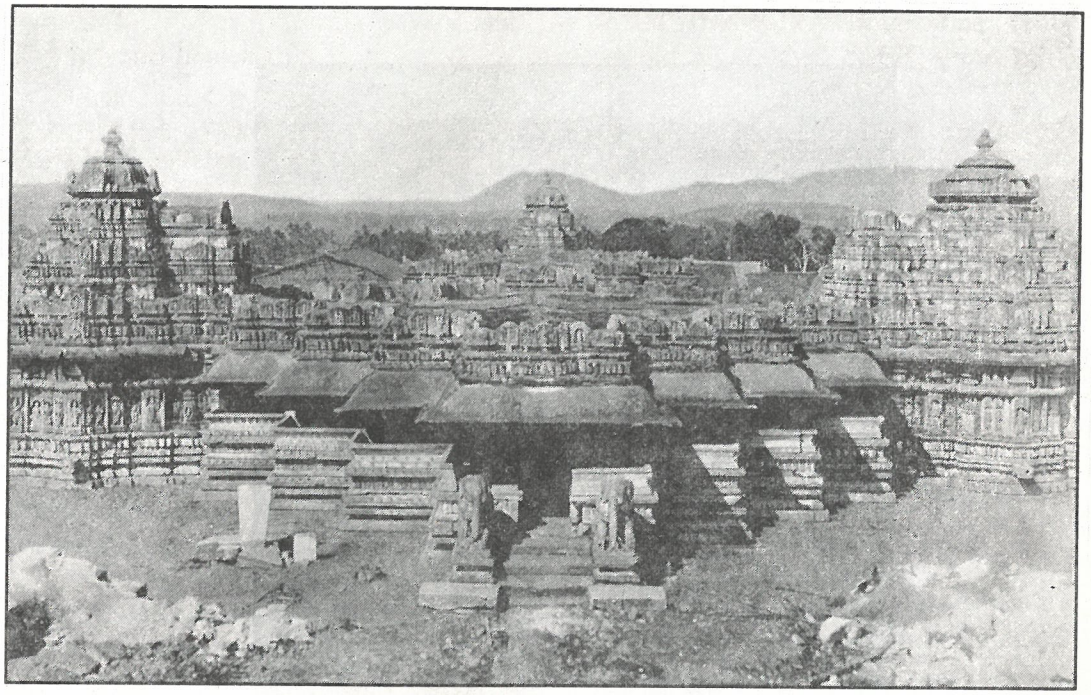
Most of the temples here illustrate the early phase of Hoysaḷa architecture, with an overlay of the Vijayanagar style. The tendency to incorporate the 'drāviḍa' idiom is strong.

Chikkamagaḷūr Taluk

AMBAḶE: Chenniga-rāya (called Ballāḷa-Keśava, because it was installed by the Hoysaḷa ruler Ballāḷa III in 1178 A.D.), Lōkēśvara, Gopāla-Krishṇa (Veṇugopāla, a Hoysaḷa structure) and Vīra-bhadra (recent) temples.

BABĀ-BUḌAN-GIRI: Śitala-Mallikārjuna temple of the period of the Keladi Nāyakas, built on a hill-ridge, and having two sanctums (one for Śiva and the other for Vīrabhadra); the Dattātreya-pīṭha and the Dargah of Hazarat-dādā Hayāt-mīr-Khalandar.

BEḶAVĀDI: The Vīranārāyaṇa temple is among the better-known of the Hoysaḷa



The Vīranārāyaṇa Temple, Beḷavāḍi

temples here; it is a large structure, and artistic. Built earlier than 1206 A.D., it is a three-celled temple in two parts western and eastern. The western part of the temple consisting of a square sanctum (housing the image of Vīranārāyaṇa), a vestibule, a central hall and square porch, appears to have been the original and self-contained temple. The eastern part, having two sanctums (housing the images of Venugopāla and Yogā-narasiṁha) with two vestibuls (to the North and to the South) and a large hall with forty-six columns, must be a later addition.

There are also Huttada-gaṇapati, Bāgilu-Gaṇapathi, Śankareśvara, Basaveśvara, Bīredēva, Kariyamma, Haḷe-kere Amma temples.

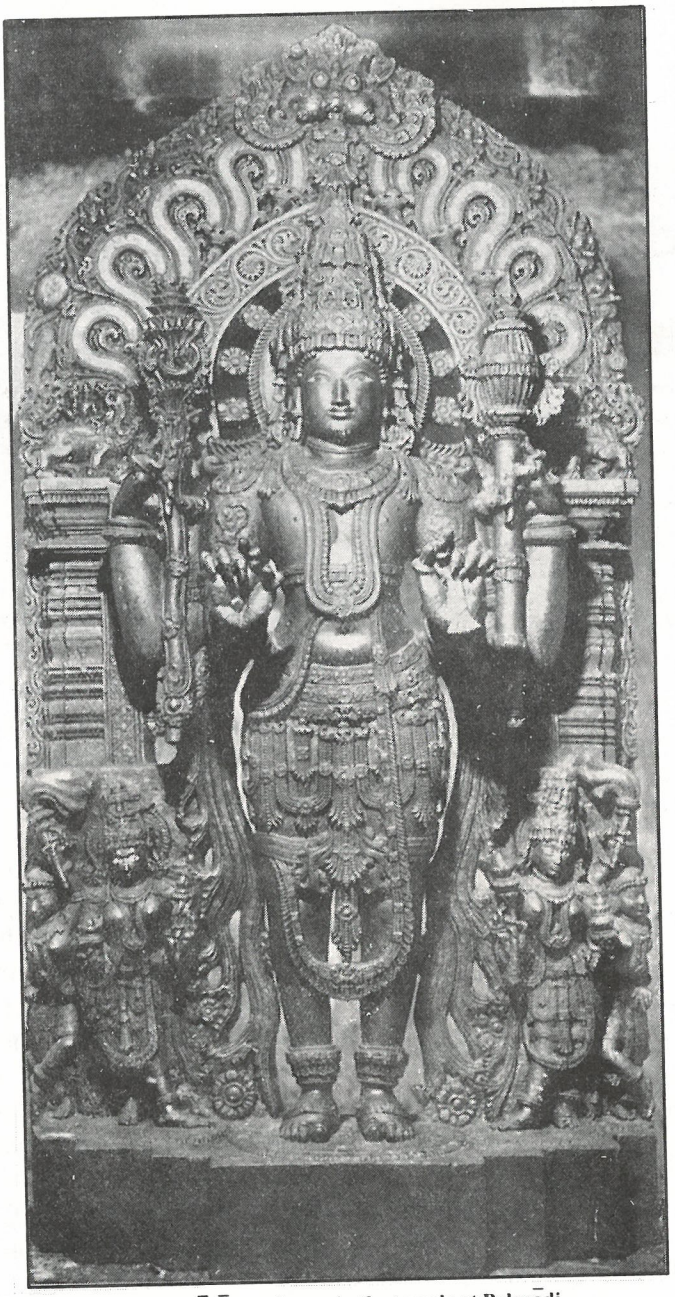
BISAGNI-MAṬHA: Dattātreya-ādi-gadduge containing a linga.

CHIKKA-MAGAḶŪR: Kodaṇḍa-rāma, Katti-Māramma, Bala-rāmeśvara, Īśvara (in Hire-magaḷur, housing a unique icon of Jaḍe-muni), Paraśu-rāma (where a granite rock shaped like an axe is worshipped), Kāḷi (also called Antara-gaṭṭamma), Mahālakshmī (Kollāpuradamma) temples.

DĀSARA-HAḶḶI: Jēnukal-Ranganāthasvāmi temple (in a cave-like shrine).

GAUTAMEŚVARA: Gautameśvara temple (a Hoysaḷa structure on the banks of a lake)

HALASA-BĀḶU: Dēvīramma and Mallē-devaru shrines



Vira-nārāyaṇa image in the temple at Beḷavāḍi

HAMPĀ-PURA: Virūpakshesvara and Basavesvara temples.

HIRI-GAUJA: Rēvaṇa-siddesvara and Mahā-lakshmī temples.

ĪŚVARA-HALḶI: Lakshmi-nārāyaṇa, Araḷi-mardana and Ranga-nātha (in a cave on a nearby hill) temples.

JĀGARA: Mallūramma

KAḶAŚĀ-PURA: Cheluva-nārāyaṇa and Mallikārjuna temples (early Hoysaḷa), Doḍḍamma and Karāḷamma shrines; Lakshmī-Ranganātha temple (on a hill).

KHĀṆḌYA: Janārdana temple (built in the eleventh century in Vijayanagar style); and Mārkaṇḍesvara (Mṛtyuñjaya) temple on the banks of the river Bhadrā (built in the sixteenth century in Keladi style).

KŌṬEVŪRU: Rāmesvara temple

KŪḌUVALḶI: Ōṇēśvara, Rāmesvara, Harihareśvara, Someśvara and Gautameśvara (in the nearby village) temples consisting the 'pañcha-Śivālaya's; also Chennakeśava; and Mahā-lakshmī temples.

MARAḶE: Chenna-keśava (a large and ornate Hoysaḷa structure built in 1130 A.D. by Rāyana-Daṇḍānatha, the general of Vishṇuvardhana), and Siddhesvara (or Kalideva, also Hoysaḷa & earlier than 1147 A.D.) temples; Karāḷamma and Devīramma temples.

MATTĀVARA: Āñjaneya, Dēvīramma and Chauḍesvari temples.

MUTTINA-PURA: Brahmesvara (built in 1202 A.D., later called Virūpāksha) temple.

PAṆḌARAVALLI: Mallikārjuna temple

SINDIGERE: Jaina basadi (with a shrine for Brahmesvara, earlier than 1137 A.D.); Revaṇa-Siddhesvara temple

Kaḍūr Taluk

ANTARA-GHAṬṬA: Durgāmbikā (Antara-gaṭṭamma) and Chāmuṇḍesvarī temples.

ASANDI: Gangesvara and Brahmesvara temples (both built in 1191 A.D. by mahāmāṇḍalika Narasimha-deva), Chaṇḍikesvara (at the entrance of the village), Vīra-bhadra, Bīralingesvara and Revaṇa-siddhesvara temples.

AYYANA-KERE: Prasanna-Ballāḷeśvara temple (on a hillock).

BĪRURU: Bīre-deva, Mailāra-linga, Vīrabhadra, Rāma and Antara-ghaṭṭamma temples.

BRAHMA-SANDRA: Nāka-nātheśvara temple (built in 1169 A.D. by Nāka, sarvādhikāri of the Hoysaḷa king Narasimha I) but now there is no temple, the liṅga being preserved in a house nearby); and Vishṇu temple (built in 1172 A.D. by Āchi-rāja, who was also a sarvādhikāri of the same king, this temple consists of a sanctum, a vestibule, a central hall and porch).

CHULU-HIRIYUR: Someśvara, Bhoga-nandīśvara, Rudra-deva (built by Rudramma-heggaḍiti, of the Tarikere chieftains' family) and Kalleśvara (in ruins) temples.

DEVANURU: Lakshmī-kānta (Lakshmī-nārāyaṇa) temple (of the seventeenth century); Siddheśvara (built in 1234), Banaśankari, Āñjaneya, Bīra-linga, Antara-gaṭṭamma, Chandra-mauḷi and Vīrabhadra temples.

DEVARA-HOSAHALḶI: Lakshmī-Ranganātha and Āñjaneya temples

DEVA-VRUNDA: Prasanna-Rāmeśvara (said to be installed by Paraśu-rāma) Keśava, Vīrabhadra, Āñjanaya and Devī temples.

DURGADA-HALḶI: Durgamma, Chauḍeśvari, Kāḷabhairava and Pañjurli-bhūta shrines.

GARJE: Kalleśvara (of the eleventh century) and Keśava (of the fifteenth century) temples.

GIRIYĀPURA: Basaveśvara and Keṇḍada Monappa temples.

HIRE-NALLURU: Mallikārjuna (Malleśvara) temples.

HIRIYANGAḶA: Vishṇu and Śiva temple

HIRIYURU: Someśvara (earlier than 1173 A.D.) Bhoga-Nañjundeśvara, Rudrā-devi, Āñjaneya, Ranganātha, Gaṇapati, Kōṭe-Basavaṇṇa, And Antara-gaṭṭamma temples.

HOGARE-HALḶI: Narasiṁha and Siddheśvara temples

HULIGERE: Māramma (grāma-devatā), Kāsamma, Bīre-lingeśvara and Kallē-deva shrines.

KABBALḶI: The Someśvara temple is an ornate and well-carved structure with three sanctums, one of which (the northern cell, which originally contained Vishṇu) is now empty; the other two contain a linga (the western cell) and a fine image of Sūrya (the eastern one).

KAḌURU: Prasanna-Gangādhareśvara and Añjaneya (both of the seventeenth century), Lakshmī-Channakeśava (in the fort area) Kannikā-parameśvari, Kēnchāmbā, Vīrabhadra and Viṭṭhala-Rakhumāyi temples.

KALLU-MARAḌI: Kallu-maraḍeśvara-svāmi temple

KARE-HALḶI: Kāḷikāmba and Vīrabhadra temples.

KARE-SANTE: Mallikārjuna (facing South and therefore also called Dakshiṇāmūrti) temple on hillock and remains of Virabhadra, Janārdana and Śambhu-lingeśvara temples.

MACHERI: Yogā-narasiṁha (earlier than the tenth century), Īśvara (Kali-deva of the twelfth century), Keśava (with no image in sanctum) temples; Mailāra-deva shrine

(also called Malli-deva) on a hillock named after Kīchaka, the well-known evil character in Mahābhārata, in a cave-shrine, one of the seven stones worshipped and is said to have been the chosen deity of Kīchaka.

MALLEŚVARA: The Mallideva temple, built in 1125 A.D. has the sanctum (with the linga) closed vestibule, the central hall (with four pillars) and porch (with mud-walls). There is also Honnaraḷamma (or Malleśvaradamma, also called Svarṇāmba) temple, where an ant-hill in the sanctum is worshipped. Recently a shrine for two folk-goddesses, Kenchamma and Chaṇḍamma have been built. Nearby is a Mātangi (Durgā) shrine.

MŪLEGONDI: Rāmeśvara temple (of the thirteenth century).

NĀGA-DEVANA-HAḶḶI: Chaudeśvarī and Āñjaneya temples.

PAÑCHANA-HAḶḶI: Pañcha-lingeśvara temple; also four Śaiva shrines in the four directions; Bīra-lingēśvara, Chaudeśvari (Durgāmbā) and Basavaṇṇa shrines.

PAṬṬAṆA-GERE: Nāgareśvara, Lakshmī-nārāyaṇa, Yogānarasiṁha, Ballakki-narasiṁha and Kaṭṭe-Hoḷeyamma (Doḍḍamma) temples.

PURA: The Prasāda-Mallikārjuna temple was built earlier than 1526 A.D., for a liṅga said to have been recovered from an ant-hill by the headman of Kōḍi-haḷḷi named Vīra-seṭṭi.

SAKRE-PAṬṬAṆA: Śakuni-Ranganātha (built earlier than 1391 A.D. by Śakuni-raya, the Aigūr chieftain), Kenchārāya-svāmi (along the hillock, called Śakuna-giri), Kāḷa-hastēsvara, Ballēśvara, Lakshmī, Saṇṇakki-vīrabhadra, Rāmeśvara and Someśvara temples.

TANGALI: Īśvara (about 1200 A.D.) and Yogā-narasimha temples (the latter, a two-called sanctum, housing Kesava and Yogā-Narasimha).

TURUVANA-HAḶḶI: Kāḷa-bhairava and Siddha-lingeśvara (cave-shrine on a hillock) temples. This is said to be the place where Arjuna rescued the cattle of the Virāṭa king.

YAGAṬI: Hanumān (Vīrāñjaneya), Vīra-nārāyaṇa (of the fourteenth century), Basaveśvara, Kalleśvara, Gaṇapati and Mallikārjuna temples.

YALLAMBAḶASE: The Keśava temple (built in the tenth century) is a three-called structure, the main deity being Keśava, and with Veṇu-gopāla (in the southern-cell) and Lakshmī-narasimha (in the northern cell).

Koppa Taluk

BAṆḌI-GAḌI: Nārāyaṇa (Gopālakrishṇa) and Gangādhareśvara temples (near the Śakaṭāpura tengina-maṭha)

BASARI-KAṬṬE: Lakshmī-Venkaṭaramaṇa temple

HĀLA-MATTURU: Loka-parameśvarī (a tall ant-hill being worshipped in

sanctum), Chenna-keśava, Bhavānī-śankara and Gaṇapati temples.

HARIHARAPURA: The local maṭha has two shrines: one to Śāradā and the other to Narasiṁha. There are also Mādhaveśvara Varada-rāya-Venkaṭaramaṇa, Ambikā-chaudeśvarī, Lakshmī-Venkaṭeśvara and Someśvara temples.

JAMBIṬṬIGE: Nīlakaṇṭhēśvara temple, a granite structure built in 1733 A.D. on a high platform, with the sanctum, vestibule containing Nandi, and a hall.

JAYA-PURA: Lokēśvara and Chenna-keśava temples (both in Hoysaḷa style), and shrines to Gaṇapathi, Āñjaneya and Durgā; a basadi to Pārśva-nātha.

HEBSE: Śiva-pañchāyatana shrine

KEḶA-KUḶI: Siddheśvara temple

KOPPA: Vīrabhadra temple (with fine sculptural representations of the sportive forms of Śiva, and of the destruction of the Tripura by Śiva).

NĀRVE: The Gopālakrishṇa temple (a Hoysaḷa structure built in 1588 A.D. by Appāji sēnabōva of Koppaḷ) and Ganga-Viśveśvara temple

MĒGURU: Venkaṭa-ramaṇa temple

Mūḍigere Taluk

ANGAḌI: The site where the founder of the Hoysaḷa dynasty, Saḷa, killed a tiger with a stick at the behest of his teacher, Sudatta, is said to be the ancient temple dedicated to Vāsantikā (Vasantamma, Vāsanta-parameśvarī), the tutellary deity of the Hoysaḷa monarchs. In the sanctum are seven large figures in stucco, the central one being Vāsantikā. These figures are said to represent the sapta-mātṛkās, one of them with three heads and another with five heads.

Vāsantikā is identified with Vaishṇavī; but she holds in her four hands, trident, kettle-drum, sword and cup, and has over her head the parasol of a seven-hooded serpent. She is flanked by two attendant dieties, Chikkamma and Dēvīramma. The temple, however, has been renovated many times, and is now a tiled building with woodwork inside.

There are two basadis, which have survived, the larger one being dedicated to Nemi-nātha, and the other to Śānti-nātha (Makara-jinālaya, built by Māṇika-poysaḷāchāri earlier than 1054 A.D.). There are also three temples (in ruins) nearby: Keśava, Pātāḷarudreśvara (Vīrabhadra) and Mallēśvara (Mallikārjuna).

DĒVANA-MANE: Bhaireveśvara temple

DURGADA-HAḶḶI: Kāḷa-bhairava temple

GOṆI-BIḌU: Chenna-keśava, Gaṇapati and Basaveśvara temples; in the Agrahāra, Subramaṇya shrine (earlier than 1561 A.D.).

HALASE: Rāmeśvara temple (of some antiquity, but renovated later).

HAḶIKE: Parvateśvara shrine (in Horaṭṭi area)

HANṬURU: Pārśva-nātha basadi (built in 1129 A.D. by the Hoysaḷa princess Hiriyabbarasi); Kallēśvara and Dēvīramma temples.

HORANĀḌU: The Annapūrṇeśvarī temple (now called Ādi-śaktyātmaka-Annapūrṇeśvāri, because of the new image of Ādiśakti that has been installed in the sanctum); temple was built in 1675 A.D., with donations from the Aigūr chieftain, Venkaṭādri-nāyaka. The shrine which had fallen into disrepair; was recently renovated. It has now become a popular temple.

KAḶAŚA: The Kalaśeśvara temple has been built on a small hillock. The main shrine, facing East, is a Vijayanagar structure, and was renovated by a Sāntara chieftain in 1512 A.D. It consists of a sanctum, the central hall and the porch. There is also a shrine to Gaṇapathi. Nearby is a soapstone-temple dedicated to Kshetrapāla. The Pārvati (called here Sarvāṅga-sundari-ammanavaru) temple is also of the Vijayanagar period.

Other temples include those to Venkaṭaramaṇa, Āñjaneya, Vīra-nārāyaṇa, Gopālakrishṇa, Gangādhareśvara, Durgā, Bindu-mādhava and Kāḷa-bhairava. The Chandra-nātha basadi belongs to the twelfth century.

MALLEŚVARA: Rādhā-krishṇa temple (a modern structure)

MUḌIGERE: Gopāla-svāmi (Veṇugopāla) and Parimalamma temples.

PHĀLGUṆI: Kāḷa-nātheśvara temple

SAṀSE: Chandra-nātha basadi (with Padmāvatī shrine)

TARUVE: A spot in the hillock (called Jēnu-kal-guḍḍa) is revered as the place where the powerful and popular spirit Aṇṇappa-bhūta rested.

Narasimharajāpura Taluk

BĀḶE-HONNŪRU: Attached to the Rambhāpuri-maṭha is the Virabhadreśvara temple, which was built earlier than 1369 A.D. in the drāviḍa style, with the sanctum, vestibule and central hall (the porch being added in 1532 A.D.).

HEBBE: Bhavāni-śankara temple

NARASIMHA-RĀJA-PURA: Subramaṇya, Umā-Maheśvara, Vīrabhadra and Gaṭṭamma temples; two basadis (in Simhana-gadde) one dedicated to Chandra-nātha (whose white marble image is in the sanctum) and the other to Śāntīśvara (built in 1300 A.D. by Chandigabbe, disciple of Chimariyabbe of Uddhare); nearby is a shrine to yakshi Jvāla-mālinī (eight-armed image of the eighteenth century).

Śringēri Taluk

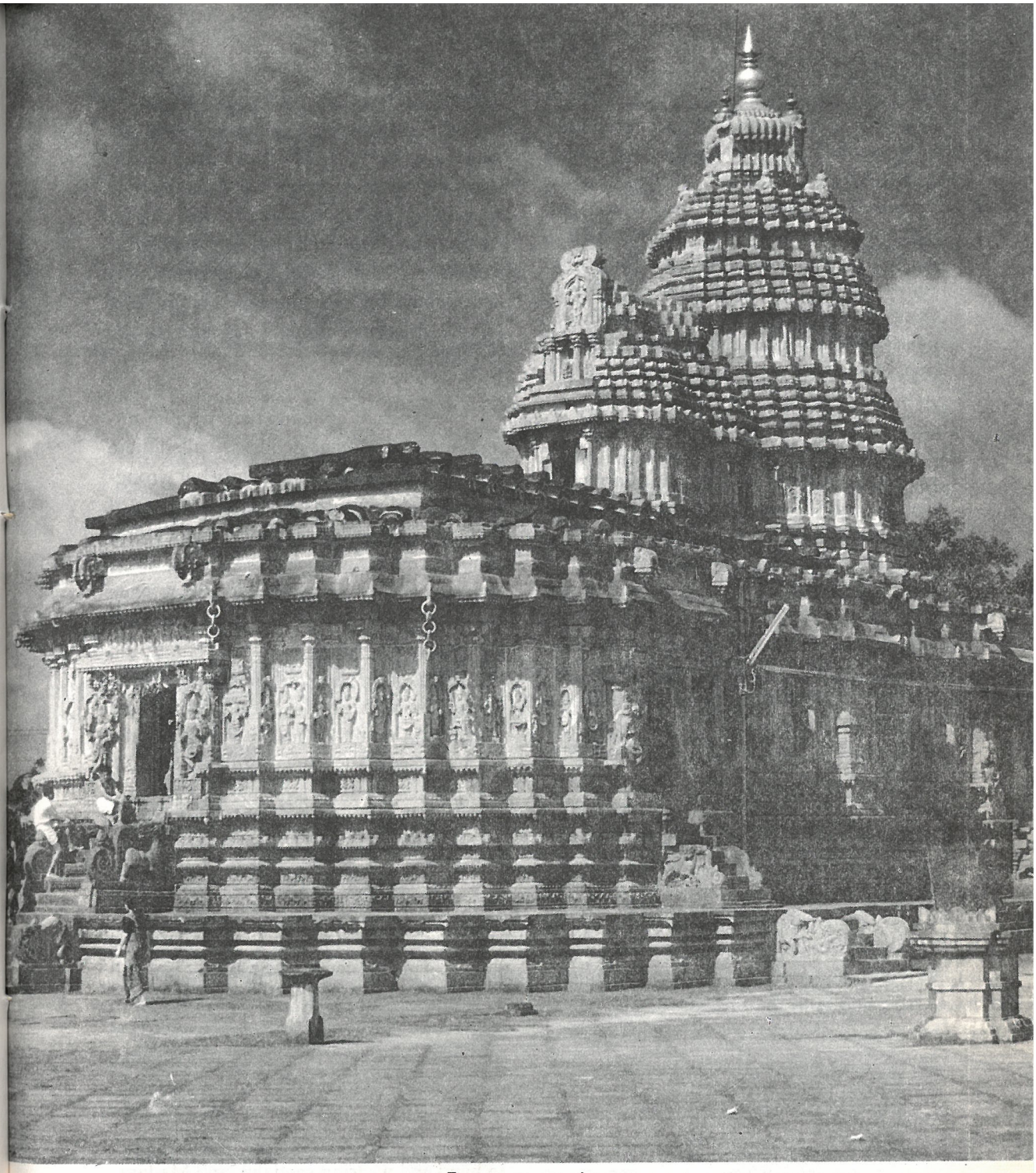
KIGGA: Also called Ṛshya-śṛṅga-pura, it was well-known from early times, as can be gleaned from the inspirations of the Ālupa Kings Guṇa-sāgara (650-663 A.D.)

and Chitra-vāhana (663-730 A.D.). The Śiva shrine here was known as Kiḷ-gaṇeśvara. The present temple, however, belongs to the early Vijayanagar period. It is a large structure built in granite, consisting of the sanctum, vestibule and ambulatory passage (all of which appear to be very ancient), central hall (sculptured with four pillars and three entrances) and porch; there are two enclosures. The sanctum houses the linga of a unique shape; it is four feet in height, looking like a pillar, and having three small protuberances on top, resembling horns (srnga, which fact has given the present name to the linga, viz. Śṛṅgeśvara). The legend narrates that the sage Ṛshyaśṛṅga, son of Vibhāṇḍaka, worshipped this linga along with his wife Śāntā and disappeared into it. The protuberance on the top, which is like a horn is identified with this sage, while the protuberance to its left is recognised as his wife; the protuberance in front is known as Nandi. On the right side of the sanctum is a small shrine to Gaṇapati (two-armed and trunk inclined to the right) and on the left a similar shrine to Mahisha-mardinī. The Nandi of the temple is a fine piece of realistic sculpture.

SIṀHA-GIRI: An interesting monument to Vidyāraṇya in the form of a tall sculptured linga is in a shrine in this place, which is called 'former Śriṅgeri' (Haḷē-śriṅgēri). The linga carved in a block of blackstone 'Chaturmūrti-Vidyeśvara' with niches on four sides. On the eastern side are the images of Vidyā-tīrtha with his disciples Bhāratī-tīrtha and Vidyāraṇya, and above the images is a representation of Lakshmī-narasimha. On the southern side is Brahmā; on the western side Para-Vāsudeva seated on Ādi-śesha; on the northern, five-headed Parameśvara. The prabhāvaḷis over the heads of Brahmā and Para-Vāsudeva have representations of the ten incarnations of Vishṇu, while the one over the head of Parameśvara has the guardians of eight directions (dik-pālas). The linga is earlier than 1380 A.D., when a grant to it has been recorded.

ŚRIṄGERI: The village has a hillock, on which is an ancient shrine to Mallikārjuna (called here Malahanikarēśvara). It consists of a sanctum (housing a liṅga which is said to have been worshipped by the sage Ṛshyaśṛṅga and into which his father Vibhāndaka is said to have disappeared), vestibule and central hall, all square in shape. The early structure is recorded to have been renovated by Puṭṭappayya in 1621 A.D. To the east of this temple is the Honne temple (so called because Honnānna-seṭṭi built it in 1652 A.D.), which houses a linga called Viśveśvara. There is also a Nīlakaṇṭheśvara temple, built by Rāja-gōpala-bhaṭṭa in 1695 A.D.

The town is said to have about forty temples, most of which are accommodated in the houses of the residents. The most celebrated among the temples, however, are the Vidyā-śankara temple and the Śāradā temple. The Vidyā-śankara temple is a unique and exceedingly interesting monument, remarkable alike for its architectural elegance and sculptural grandeur. It combines the best elements of the Hoysaḷa and Drāviḍa styles, incorporating also the Vijayanagar idiom. Built in 1356 A.D. in memory of the saint Vidyātīrtha (the teacher of Vidyāraṇya, who in turn was the mentor of the early Vijayanagar king), and raised over his mortal remains, it is a graceful struc-



Vidyāśankara Temple, Śringeri

with verandahs alround and with three entrances, added in 1206 A.D.

The temple now houses an image of Śārāda (called Jñāna-Sarasvati), for which there was a temple formerly, now in ruins.

BAGGAVALḶI: Chenna-keśava temple (called Yogā-narasimha temple) and Rēṇukāmbā temple

BUKKĀMBUDHI: Pañcha-lingeśvara (with five lingas in the sanctum, said to be built by Bukka-rāya, the Vijayanagar king), Chenna-keśava, Vīra-bharda, Kāḷa-bhairava, Maruḷa-Siddheśvara and Siddha-liṅgeśvara temples.

DAṆĀYAKA-PURA: Chāmuṇḍeśvarī and Āñjaneya temples.

GAḌI-HALḶI: Īśvara, Chenna-keśava, Basaveśvara, Ranganātha and Bīre-dēva temples.

GOPĀLA-GRĀMA: Gopālakrishṇa (Veṇu-gopāla in ruins), Ballāḷeśvara, Vīrabhadra and Ōbaḷēśvara temples.

HĀḌIKERE: Chenna-Keśava and Basaveśvara (recent) temples.

HANNEGUḌḌA: Ranga-nātha temple

HALASŪRU: Basaveśvara temple (of some antiquity, but renovated recently).

KALHATTI-GIRI: Vīrabhadra temple (of Vijayanagar period, recently built between two rocks), and Kaṭṭina-Chauḍeśvarī temple (on top of the hill).

KĀMANA-DURGA: Karāḷamma and Piriya-Padmānandamma shrines.

KŪḌALŪRU: Maheśvara and Hanumanta temples

LINGADA-HALḶI: Vīrabhadra temple and a shrine to Kariyamma.

MŪḌIGERE: Siṅgeśvara (built around 1233 A.D., now in ruins), Rāmeśvara (built in 1173 A.D.), Lakshmī-nārāyaṇa (of the fourteenth or fifteenth century), and Āñjaneya temples.

MUNDRE:Bidda-kallappana-guḍi (a Śiva shrine, under a rock).

NANDI: Siddha-liṅgeśvara, Malleśvara and Āñjaneya temples.

SOMAPURA: Prasanna-someśvara temple (of the twelfth century, but subsequently renovated, a linga was installed in 1976 in place of the original linga which was stolen from the sanctum).

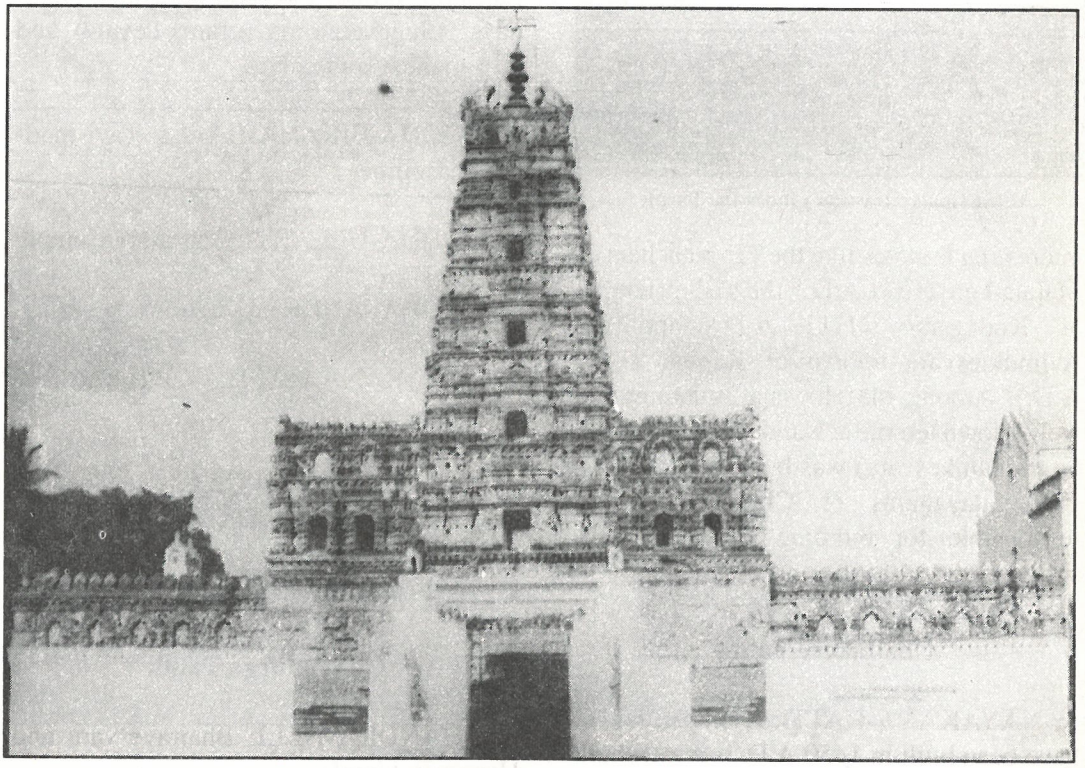
SIṄGA-PURA: Yogā-narasiṁha temple (of the fourteenth century, but now in ruins, the image, however, has been preserved in the Shimoga museum)

TARĪKERE: Prasanna-kēśava (built in 1181 A.D. in Hoysaḷa style but later renovated by the Nāyakas of Keḷadi) and Subramaṇya (of the Keḷadi Nāyaka period) temples.

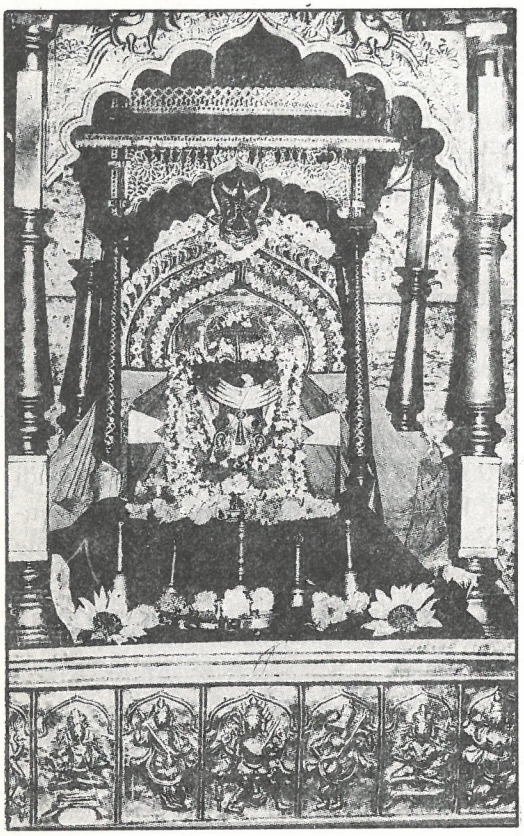
Chitradurga District

The district has a hoary past with turmultous events and numerous antiquities. It was in contact with the Mauryan empire during centuries prior to the Christian era, and Aśokan edicts are found here (in Brahmagirl, Siddāpura and Jaṭinga-rāmeśwara). In the first two centuries A.D., the area had trade relations with Rome. The Sātavāhanas and the Kadaṁbas of Banavāsi ruled over the region, the former till the fourth century A.D., the latter till the sixth. The Gaṅgas of Talakāḍu, the Chāḷukyas of Badāmi, the Rāshṭrakūṭas, the Nōḷamba-Pallavas and the Hoysaḷas (from 1287 A.D.) have left their impact upon the art and architecture of the region. The pāḷāyagaras of Chitradurga and Niḍugal-durga, who were feudatories of the Vijayanagar kings as long as that empire lasted, became independent and guided the destiny of the district in the fifteenth and sixteenth centuries. The district came under the Mysore rulers in 1779 A.D.

There are temples in this district which date back to the eighth and ninth centuries, like the cave-shrines on the hills of Chitradurga (Hidiṁbeśvara, Siddheśvara, Phalguṇeśvara, and Ēkanātheśvari), and the Gavaṇeśvara Śivālaya in Chikka-madure in 790 A.D. The Iśvara temple of Nanda-guḍi is a Rāshṭrakūṭa structure of the tenth century, the famous Hari-hareśvara temple appeared in Harihara during the next century. The Chāḷukyan period witnessed many



Guru Tipperudraswamy inside Gopura.



Guru Tipperudraswamy inside the Temple.

interesting temples like the Tri-kūṭāchala of Maḷala-kere (1071 A.D.), the Vishṇu temple of Kōḍaganūr (1113 A.D.) and the Avimukteśvara temple of Kabbūr (1114 A.D.). Among the Hoysaḷa structures the well-known temple at Nandi-tāvare (Amṛta-liṅga-maṇikeśvara) was built in 1220 A.D. The pāḷayagāras of Chitradurga were responsible for building numerous hill-shrines.

Challakere Taluk

NĀYAKANA-HAṬṬI: A temple, said to have been built in 1450 A.D. is now rebuilt in memory of the saint Tippē-rudrayya, who lived about 250 years ago, and who was the mentor of the pālayagārs of Haṭṭi.

There is an imposing and elegant tower over the main entrance. There are two other shrines here associated with the saint, Tippē-rudrappa; beides the one mentioned above, called 'oḷa-maṭha' (inner shrine) where he lived for long years performing austerities. One of them is called 'Hora-maṭha' (outer shrine), where he is believed to have become one with the liṅga in the last moment of his life. Another shrine is outside the village, and the saint is said to have performed penance here.

CHALḶAKERE: Kāṭa-linga, Eṭṭappa, Vīrabhadra (built by a Moslem in 1906), Lakshmī, Īśvara, Lakshmī-nārāyaṇa, Āñjanaya, Chaḷakēramma (grāma-dēvatā) and Sūji-mallēśvara temples

DOḌḌA-BĪRANA-HALḶI: Tāyī-muddamma shrine

DOḌḌA-ULḶARTI: Gauramma temple

GAURASANDRA: Māri-devatā shrine

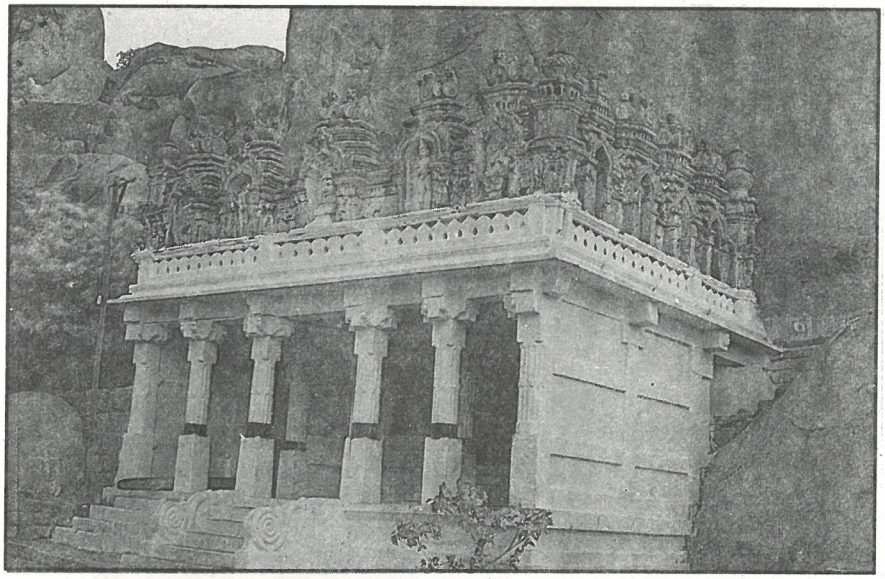
NAYAKANA-HAṬṬI: Tippērudrasvami temple

PARAŚU-RĀMA-PURA: Channakeśava temple (a Hoysaḷa structure).

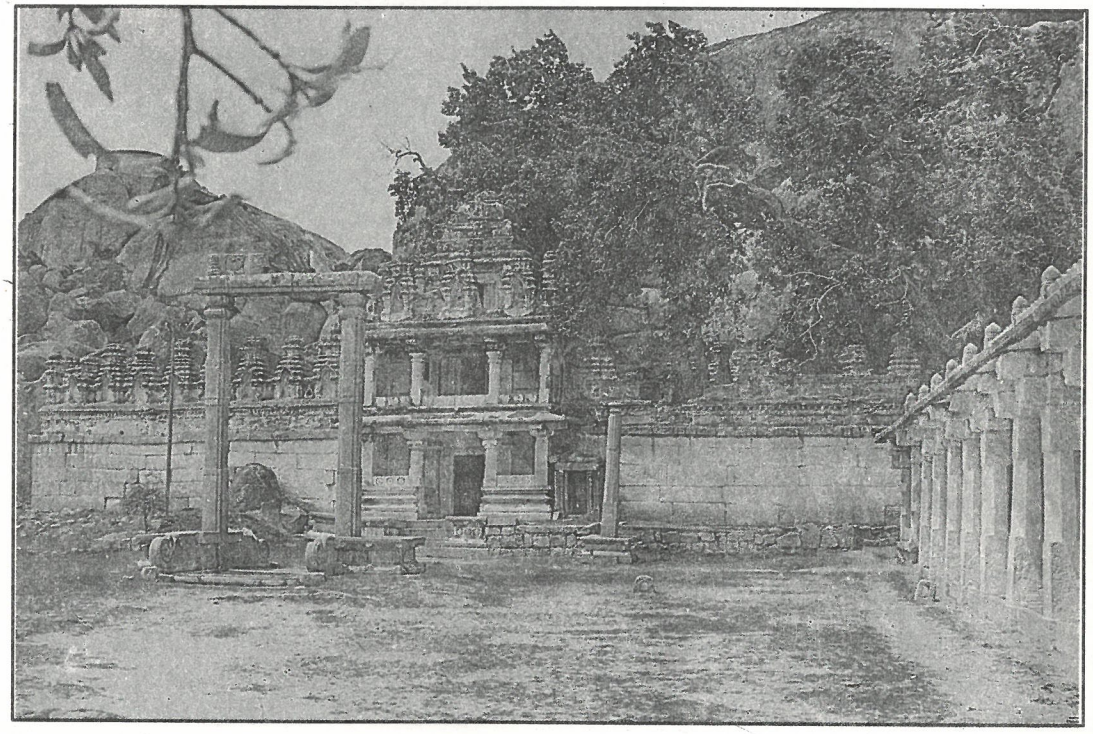
TAḶAKU: Gaurī-guḍi.

Chitradurga Taluk

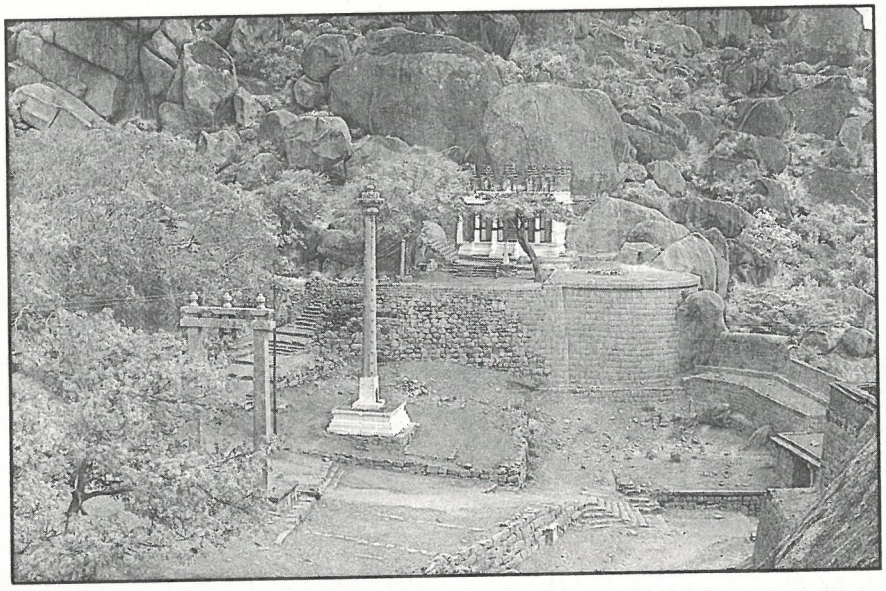
CHANDRAVALḶI: Bhaireśvara and Hanumān temples



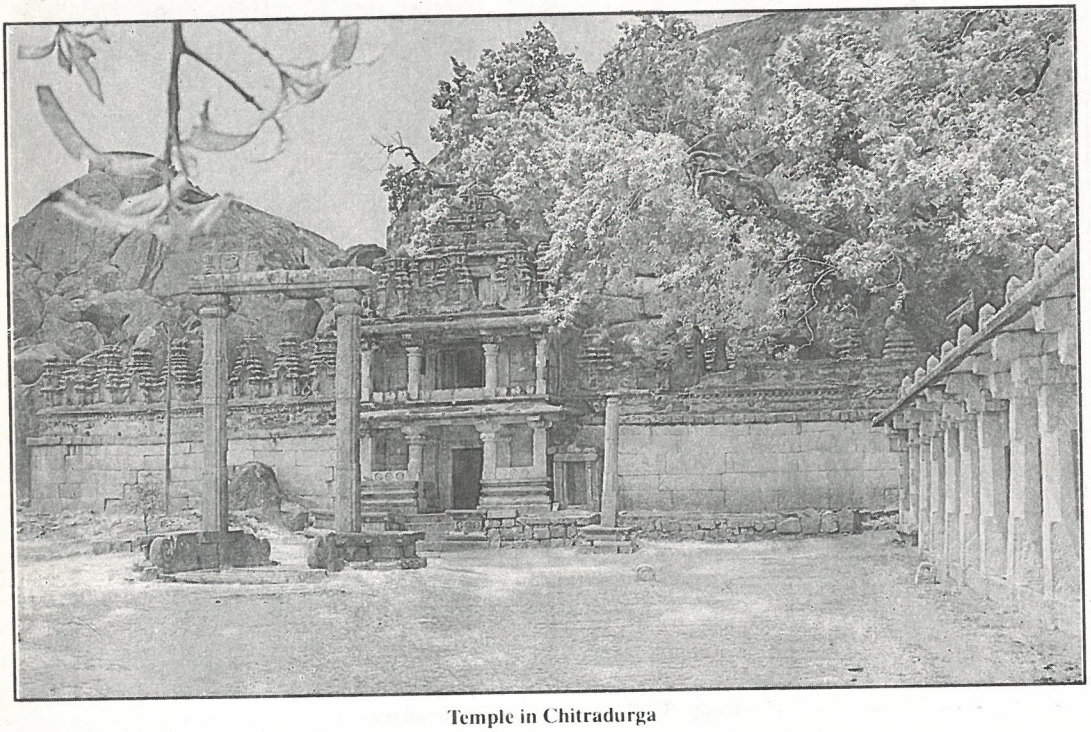
Ekanātheśvari temple - Chitradurga, the tutellary deity of the Nāyakas of Chitradurga.



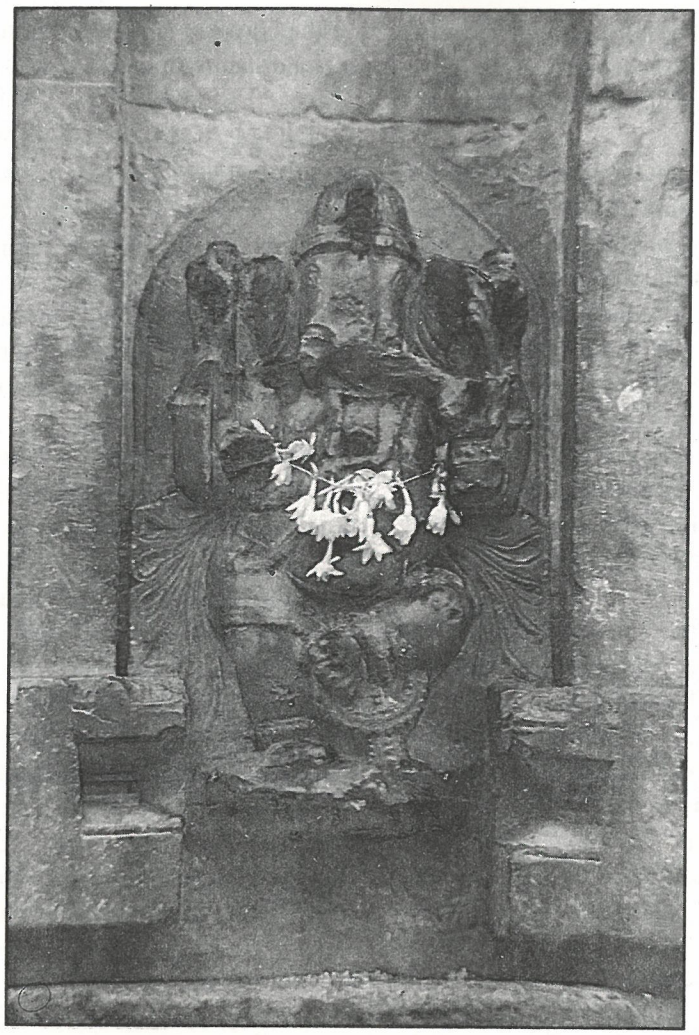
Sampige Siddheśwara Temple, Chitradurga



Temple in Chitradurga



Temple in Chitradurga



Gaṇapati in the Fort of Chitradurga

CHITRADURGA: On the hill, the shrines of Hiḍimbeśvara (where the demon Hiḍimba is said to have worshipped), Phalgunesvara (where the Pāṇḍava hero Arjuna is said to have worshipped), Saṁpige Siddheśvara and Ēkanātheśvarī are the earliest among the temples in this region (8th and 9th centuries). The sanctums are natural caves, under projecting ledges, but over the rock the superstructures are built in granite in the Chāḷukyan style. Later, during the Hoysaḷa period the assembly hall (navaraṅga) and the porch (mukha-maṇḍapa) were added in front of the Ēka-nātheśvarī (Ēkanāthamma) shrine, there is a stone pillar, forty feet in height. Large pieces of bone, said to be the teeth of the demon Hiḍimba, are preserved in the Hiḍimbeśvara and Siddheśvara shrines.

Other temples amidst the rocks are of Īśvara, (called Gāre-bāgilu Īśvara),

Kaḷikāmbā, Gaṇeśa, Gopālasvāmi, Parjanyeśvara, Viśveśvara, Āñjaneya, Basava (in soapstone) and Ōbaḷa-devi.

The most important temple in the town is that of Ucchaṅgamma (Utsavāmbā). It is said that this deity was brought from Ucchaṅgi-durga (in Beḷḷary district) during the rule of the chieftain Madakari-nāyaka III (1686-1688). It is also said that a large five-storeyed temple was built for this deity by his successor Bharamappa-nāyaka (1689). When, however, the line of these pāḷayagās ended in 1779 by the conquest of the area by Hyder-āli, the temple is built on an elevated place, and it overlooks the town.

There are in the town Chennakeśava (1809), Chōḷeśvara, Maheśvara, Chāmuṇḍi Amṛteśvara, Venkaṭa-ramaṇa, Āñjaneya, Umā-maheśvara, Lakshmī-nārāyaṇa and Basavaṇṇa temples. There are seven shrines to the goddesses in the place. Besides Ēkanātheśvari and Ucchaṅgamma mentioned above, the other goddesses are Bargēramma, Tippala-gaṭṭamma, Antara-gaṭṭamma, Yellamma and Mallamma. These are claimed to be sisters, and their meeting is celebrated once a year during the month of Chaitra.

Among recent temples are Āñjaneya, Gāyatri, Gaṇapati, Śāradā, Kanyakā-parameśvarī, Nīlakaṇṭha and Pārśva-natha. Nearabout, are Pañcha-lingeśvara temple (1286 A.D.) in Ankali-maṭha and Dhavaḷeśvara temple on top of Dhavaḷappana guḍḍa.

HAṀPANŪRU: The Ranganātha temple on the hill is built in granite during the period of the Nāyakas of Chitradurga; there is also a Hanumān temple.

INGAḶADĀLU: Sañjīvini-Āñjaneya temple (on the hillock)

Dāvaṇagere Taluk

ANAGŌḌ: The Siddheśvara temple is a three-celled structure, each sanctum with an open vestibule leading to the common central pavilion (nava-raṅga). The original shrine was built in the eleventh century, but the present form of the temple is ascribable to the seventeenth.

AṆAJI: Yogā-narasimha shrine (a pavilion) on top of a hill.

ĀNEKONḌA: The Īśvara temple, built early in the twelfth century, was intended to be three-celled. But at present only two are extant. The main sanctum has an ante-chamber (śuka-nāsa) and central hall (nava-raṅga). Nearby are shrines for the folk-goddesses Gaṅgāmbikā and Maradamma.

BĀḌA: A three-celled temple (for Allāḷeśvara, Nārāyaṇa and Svayambhū, viz. Brahmā), known as Kōḍi-Basavaṇṇa (probably after the builder) built in granite, although potstone is used for images, is now in a state of disrepair; there is also a Hanumantarāya temple.

HAḌADI: Bricks alone are extant at present as evidence of the Iṭṭige-kallu Ranganātha temple

KABBŪR: Kalleśvara temple (a plain structure of some antiquity).

KOḌAGANŪRU: Kalleśvara temple (an old structure probably of the eleventh century, but rebuilt in recent years); Hanumanteśvara temple (of seventeenth century).

LŌKIKERE: Kōḍi-Kāḷesvara ('mūla-sthānada Kallu-deva' in an inscription of 1229 A.D.), Kēteśvara (built in soapstone about in the thirteenth century), Nārāyaṇa (in a state of disrepair), Mailāra-deva, Vīrabhadra and Hanumān temples.

MAḶALA-KERE: The Mūla-sthāneśvara temple is a three-celled structure (housing a Śiva-linga, an image of Janārdana and an image of Sūrya in the three-cells), built in 1701 A.D. The three cells have separate vestibules in front of them, but there is a common central hall.

MĀYAKOṆḌA: Ōbaḷa-Narasimha shrine is of some antiquity, probably built by Ōbaṇṇa-nāyaka (1674-1675) of the Madakari-nāyaka lineage, but is now in ruins. The sanctum contains a shapeless rock which is regarded as 'self-manifest Narasimha'. There is also a recent Keśava temple (mud walls and tiled roof).

ŚANKARANA-HAḶḶI: Ranganāthasvāmi (Tiru-vēngaḷa-nātha) temple (with a square sanctum over which is a stepped, pyramidal superstructure, an open front pavilion and the central hall with two entrances).

Harihara Taluk

AIRĀVATA-GUḌḌA: Gaurī Temple

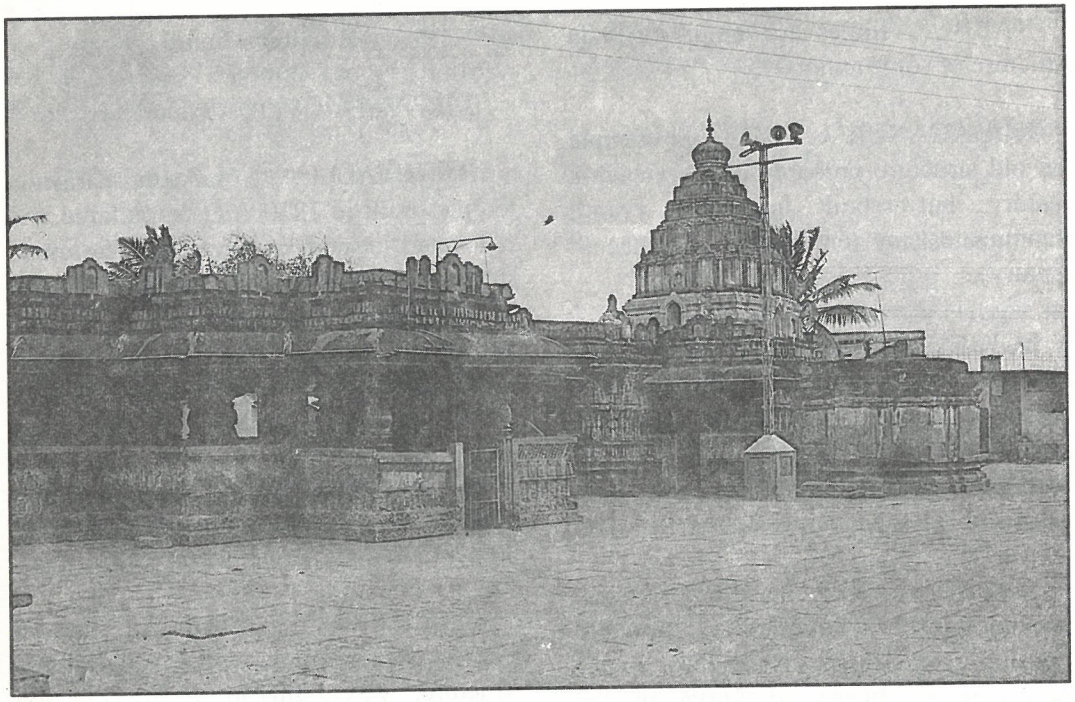
BĀNUVAḶḶI: Lakshmī-nārāyaṇa temple (built in 1220 A.D. but altered and renovated in later years) and Kalle-dēvaru shrine (a small Hoysaḷa structure built in 1224 A.D.).

GUḌḌADA-BĒVINAḶḶI: Dāsayya temple

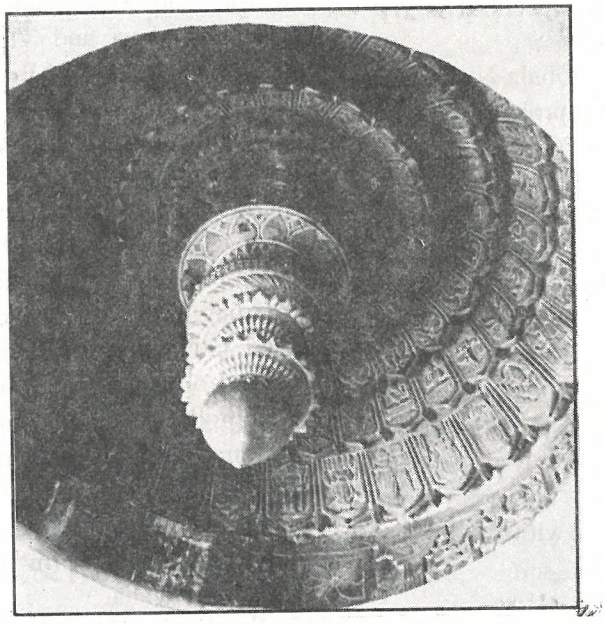
HĀLIVĀṆA: Śiva temple (an early Chāḷukyan structure, now in a state of direpair) and Kariyamma temple.

HARIHARA: The famous Hari-hareśvara temple, which is a Hoysaḷa structure, was built in 1223 A.D. by Pōlāḷva-daṇḍanātha, the general and minister of the Hoysaḷa ruler, Narasimha II and was endowed magnificently by the Hoysaḷa, Yādava and Vijayanagar Kings and by the chieftains of Bēdanūr.

It is probable that it is an ancient shrine and that the present temple (which Pōlāḷva built in 1223 A.D.) was but a renovated version. The site has been hailed in Skanda-purāṇa as 'Guhāraṇya-kshetra'. According to the purānic account, a demon named Guha performed severe penances here and obtained from Brahmā the boon that no god, Śiva or Vishṇu, would be able to kill him. When he became a terror to the three worlds, Śiva and Vishṇu combined their forms and were able to vanquish the demon. The new form was known as Śankara-Nārāyaṇa, Hari-Hara, Hari-Śamkara or Harīśa. In this place, the combined form of Śiva and Vishṇu is



Harihareśvara Temple



Ceiling in Harihareśvara Temple, Harihara

worshipped as standing on the breast of the prostrate demon Guha.

The deity in the sanctum is in the standing posture, but the portion below the knees are not to be seen; the legend explains that the feet stamping on the breast of the demon have descended to the netherworld. The image stands on a tortoise-seat (Kūrma-piṭha), which is one foot and a half in height. It is a tall stone image (about six feet in height) and has four arms. The two upper arms appear to have been separated from the body and placed by the sides, supported by blocks of stone, with the figures carved in relief of Lakshmī on the left side and of Pārvati on the right. Below Lakshmī is a small image of the sage Ṛshya-śṛṅga, and below Pārvati a small image of Gaṇapati. The composite four-armed image of Hari-Hara represents Vishṇu in the left half and Śiva in the right. On the left side, the two hands carry conch and discus, the ear is adorned by leaf-ring (patra-kuṇḍala); there is crown on the head and a garland of śālagrāma stones round the neck. On the right side, the hands carry trident and gesture of protection, the ear has the serpent-ring (nāga-kuṇḍala); on the head is the matted hair adorned with crescent moon and Gangā, and hanging from the neck is the skull-garland.

The sanctum has a superstructure built of brick and mortar and surmounted by āmalaka and pot finial (kalaśa). In front of the sanctum is vestibule (śukanāsa) which has an ornate doorway and pierced windows on both sides. There is a central hall (navaraṅga) with four finely carved, lathe-turned and polished pillars, and the central ceiling (bhuvaneśvarī) depicting the guardians of the eight directions on their respective vehicles. The central cell of the ceiling is at present vacant, but it may have contained a miniature image of Hari-Hara (replica of the sanctum-image). It is related that when the image in the sanctum became mutilated owing to some reason, until it was repaired, this ceiling-image was kept in the sanctum and worshipped. The hall has entrances on its sides, one on the South having also a porch, besides the entrance in front which leads to the main porch (mukha-maṇḍapa), which is adorned with more than sixty finely carved pillars and which opens on the East (facing the sanctum). There was a tower over the eastern entrance built in 1268 A.D. Somanātha daṇḍa-nāyaka the builder of the famous Somanāthapur temple, but it has now fallen.

There is a shrine built around 1277 A.D.) to the left of the main temple, dedicated to Lakshmī (although the deity receiving worship in this shrine now is eight-armed Durgā as Mahisha-mardinī). It has a sanctum and a pavilion in front of it, with entrances on three sides.

KŌMĀRANA-HAḶḶI: Ranganātha (earlier than 1750 A.D.) and Hanumān temples.

MUDĒNŪRU: Sangameśvara temple

NANDI-GUḌI: Śiva temple (Hoysaḷa structure)

NANDI-TĀVARE: Amṛta-linga-maṇikeśvara temple, a fine but small

specimen of Hoysaḷa architecture, built in 1220 A.D.

Hiriyūr Taluk

ABBINA-HOḶE: Ranga-nātha temple (earlier than 1664 A.D.) where a round block of stone is worshipped as self-manifest form of Vishṇu.

AIMAṄGAḶA: Vīra-bhadra temple

AṀBALAGERE: Ranga-nātha temple (a Chōḷa structure)

BABBŪRU: Ranga-nātha temple

BHARMAGIRI: A shrine where the processional image of Kaṇive-Māramma is kept.

HARTI-KŌṬE: Vīrabhadra, Āñjaneya, Ahōbala-narasimha, Iśvara and Timmappa temples.

HIRIYŪR: The well-known temple of Tēru-Malleśvara was built in 1446 A.D. by the pāḷayagāra, Rāja-Keñchappa-nāyaka. It is said that the temple-cart (tēru) of Yagaṭi-Malleśvara (of Hosadurga taluk) came floating on the river Vedavatī, and stopped at the banks of the river in Hiriyūru. It was retrieved by the local residents and kept near the Malleśvara temple. The temple faces East (although the sanctum faces south), and over the entrance is a lofty tower in the Drāviḍa style. There is a spacious courtyard and in front of the temple is a tall (forty-five feet in height) lamp-post, with notches to facilitate climbing, erected on a high platform. On top of this pillar is the Nandi-pavilion surrounded by eight large iron cups (two in each direction) to hold oil (about ten sērus in each cup) for the lamps.

Other temples include Vīrabhadra (built in 1556, now in disrepair), Ṛshya-śṛṅga (1891, in the Vedavatī river), Banadamma (grāma-devatā, also called Banada-Lakshmī, an old structure, renovated), Mailāra-liṅga, Bhagavatī (Amma, Draupadī), Chiṭige-Mallappa, Durgāmbikā and five Hanumān temples.

MĀRI-KAṆIVE: The Kaṇive-Māramma temple (near the Vāṇī-vilās-sāgar reservoir) was formerly a wooden structure, now renovated in stone.

VAḌḌIKERE: Siddappa temple (a Choḷa structure)

Holalkere Taluk

CHITRA-HALḶI: Chitra-dēvara-guḍi, Rāmalingeśvara and Bhīmeśvara temples.

DUMMI: Iśvara temple (housing a large linga in the sanctum); Dummi-Keñchamma shrine on the hill, and Malleśvara, Bīreśvara and Maheśvara temples on the way to the hill.

HOḶALKERE: Several temples including those to Veṇu-gopāla (a large temple built or endowed by the first pāḷayagāra of Chitradurga, Matti-timmaṇṇa), Vīrabhadreśvara, Bairēśvara, Rāma, Āñjaneya, Aṇṇamma, Baṇḍemma and Bairēśvara. There is an interesting Gaṇapati monolith, nine feet in height in an open enclosure surrounded by a low wall; this was got carved

by Kāme-gāṭi Guḷyappa-nāyaka, said to be a relative of Madakari-nāyaka (whose identity is uncertain).

HORAKERE (DEVARA-PURA) : Lakshmī-narasimha temple (patronized by the pāḷayagārs of Tarīkere, Dummi and Chitradurga; the renovated structure is in the Drāviḍa style, with sanctum, vestibule, central hall and extensive surrounding-wall, the entrance being surmounted by a lofty gopura.

KAḌŪRU: Vīra-bhadra-svāmi temple (renovated by the Ānegondi rulers, containing several shrines) and Keñchamma temple.

LOKADOḶALU: Doḍḍa-hoṭṭe Rangappa temple on a hill; and Kōṭe-kallu Rangappa-svāmi temple.

RĀMA-GIRI: Kari-Siddheśvara-deva temple (on a hill)

TĀḶYA: The Āñjaneya temple, a stone structure in Chōḷa style, contains an image of Āñjaneya, ten foot tall in the sanctum. Also Basaveśvara, Vīrabhadreśvara, Kāḷamma, Baṇḍemma and Kariyamma temples.

Hosadurga Taluk

BĀGURU: The Chenna-keśava temple has a remarkable garuḍa-pillar, fifty feet in height, which was erected in 1530 A.D. The Lakshmī temple is a Hoysala structure, which was renovated in 1493 A.D. There is also a Bayalu-Basavaṇṇa shrine.

BHAṬṬARA-HAḶḶI: Banaśankarī temple.

DAŚARATHA-RĀMEŚVARA: A cave-temple dedicated to Rāmeśvara

DŪRGĀVARA: A Jaina basadi, A cave temple to Ranganātha

HĀLA-RĀMEŚVARA: A lovely and well-known temple, with a pond known as Gangā-koḷa.

HEGGERE: Śiva temple, Jaina basadi

HOSADURGA: Durgāmbikā, Vīrabhadra and Bana-śankarī temple.

MAILĀRA-GUḌḌA: Mailāreśvara and Ganga-māḷamma temples on the hillock.

MATTŌḌU: Sidda-rāmeśvara and Maradamma (Bāgi-maradamma) temples

NĪRGUṆḌA: Siddha-nātha (eleventh century), Chenna-keśava, Āñjaneya, Lakshmī, Bhaireveśvara, Yalaguṇḍamma and Bana-śankarī temples.

SOMASANDRA: Āñjaneya temple

ŚRĪ-RĀMA-PURA: Lakshmī-kānta, Bana-śankarī and Vīrabhadra temples.

Jagaḷūr Taluk

ASAGOḌU: Svayambhu-Kalideva-svāmi temple (later Chāḷukyan structure).

BISHṬU-VALḶI: Ranganātha temple (where a round stone is worshipped) on a hill

(Koṇāchal-guḍḍa) nearby; Lakkamma (also called Toḷasamma) cave-shrine.

JAGALŪRU: Jōgappa shrine with a standing image of the saint who holds a trident and a water-pot in his hands.

Moḷakālmuru Taluk

BOMMAGOṆḌANA-KERE: Basavaṇṇa temple

BRAHMAGIRI: Akka-tangiyara-guḍi (temple of Śiva built by two sisters); Pagaḍe-sālu-guḍḍada-guḍi. Triśankeśvara and Bhāgya-lakshmī temples, a fine Jaina basadi at the foot of the hill.

CHIKKUṆṬI (DEVARA-HAṬṬI): Kampala-Ranganātha temple

DEVA-SAMUDRA: Parameśvara-svāmi gadduge (the tomb of a saint worshipped) and Nava-graha temple.

JAṬINGA-RĀMEŚVARA: The Rāmeśvara temple, an ancient structure of brick and mortar renovated in stone in 962 A.D., stands where Jaṭāyu is said to have been killed by Rāvaṇa (who was carrying away Sītā to Lankā).There is also a shrine to Jaṭāyu nearby.

KOṆḌLA-HALḶI: A temple in Kōṇa-sāgara nearby, built by Nāyakana-haṭṭi Tippē-rudra-svāmi.

MOḶAKĀLMURU: Śiva and Añjaneya temples

NUṄKEMALA (DEVARA-GUḌḌA): The well-known Bhairava (also called Lunkeśvara or Nunke-Bhairava) temple was build by a Kadamba ruler in the tenth century.

RĀMPURA: Basaveśvara temple

SIDDĀPURA: Vīrabhadra, Sūrya, Bhōṭeśvara temple.

Dhārwāḍ District

The region (known as Kuntala in early records) is of great antiquity, and became celebrated during the rule of the Kadambas (350-565 A.D.). Among the later rulers, the western Chāḷukyas contributed considerably to the culture of the land (973 A.D. to 1210 A.D.). The region played an important role in the strife between the Bahamani chief and the Vijayanagar kings (1347-1565 A.D.). After a brief interlude of Mughal rule (1686-1720), the Maṛāṭhas held sway over this district from 1720 till 1818 A.D. until the British took it over. Śaivism, Vīraśaivism and Vaishṇavism spread in the area during all these centuries, as also the Mailāra-linga (Mallāri), Yallamma and Dattātraya cults. There was also considerable impact of Jainism. The ancient folk-goddesses, like Durgavva, Yallamma, Dyāmavva, and Guṭṭavva continue to receive adoration.

Most of the early and important temples in this region were built during the Chāḷukyan period, like the well-known Trikūṭeśvara temple of Gadag, the temple, at Lakkuṇḍi and the Tārakeśvara temple at Hānagal. The Hoysala and Vijayanagar styles were incorporated when additions and renovations were made. That the Kāḷāmukha-Pāśupata cult was wide-spread is indicated by the numerous Kalleśvara (Kāḷappa), Vīrabhadra, Śankara-linga, Mallikārjuna and Siddheśvara temples. The most popular and numerous shrines in the area, however, are those dedicated to Hanumān, there hardly being a village without a shrine to this god. Shrines to various forms of the Mother-goddess (like Bana-śankarī) Ambā-Bhavāni, Tuḷajā-Bhavānī, Durgā-devī and Ādi-śakti) are also frequently found in the district, quite often such shrines are built on top of hillocks.

Byāḍagi Taluk

BYĀḌAGI: Siddheśvara, Āñjaneya, Bana-śankarī, Dyāmavva (grāma-devatā), Durgavva and Guttavva temples.

DEVARA-HUBBAḶḶI: Yellamma-dēvi temple

KADARA-MAṆḌALAGI: The Kānteśa (Māruti) temple is the most renowned among the temples here. The legend ascribes the installation of the Hanumān idol to Janamejaya. The present temple was built in 1574, and later renovated. Other temples include the 'pañcha-lingas viz. Mukkaṇṇeśvara, Rāma-lingeśvara, Nīlakaṇṭheśvara, and Gavi-Siddheśvara. Nearby is Thimmappa (Hū-tōṭada Timmappa) temple.

KĀGINELLI: The Ādi-keśava temple (66 feet long and 23 feet wide) has a porch, which is open, and rests on twelve pillars. The image of Keśava, according to one account, was consecrated by Vyāsa-tīrtha, the great teacher, for his favourite disciple Kanaka-dāsa (contemporary of Parandara-dāsa), who belonged to this place. Another account informs that the image was brought here by Kanaka-dāsa in 1564 A.D. from Bāḍa (near Bankāpur) where he was born. Adi-keśava was the chosen form of god for Kanaka-dāsa, and most his songs have the signature 'kāgineleya Ādi-keśava' and some 'Bāḍada Ādi-keśava'. The enclosure of the temple also contains a shrine for Narasimha.



Adi-kesava, Kāginelli

Among other temples here are of Kāḷa-hastīśvara, Lakshmī-narasimha, Sangameśvara, Someśvara, Vīrabhadra and Ādi-śakti.

KEṆGOṆḌI: Durgavva temple

MOṬE-BENNŪR: Mallikārjuna temple (about 1051 A.D.)

Dhārwāḍ Taluk

AMMINABHĀVI: Kalmeśvara (later Chāḷukyan structure) and Mallikārjuna temples; Nemi-nātha basadi.

DHĀRWĀḌA: Durgā-devī, Dattātreya, Māruti, Lakshmī-Nārāyaṇa Vīrabhadra, Mailāra-linga, Uḷḷavi-Basappa, Venkaṭeśa and Dyāmavva temples. The Mailāra-linga temple is on a hillock (named Mailāra-guḍḍa), and was built in the twelth century A.d. The image of Mailāra (Mailarī, Mārtaṇḍa) is four-armed, carrying trident, sword, kettle-drum and skull-cup in the hands. He is accompanied by a horse.

There are many Hanumān shrines in the town and one of them is said to have been consecrated by Vyāsa-tīrtha (who was revered by the Vijayanagar emperor Krishnadevarāya). Vyāsa-tīrtha is credited with having installed and consecrated as many as 360 images of Hanumān in the Vijayanagar empire. There are two Pāṇḍuranga temples, one built in 1796 A.D. by a merchant, Rāmaṇṇa-nāyaka by name, and the other in 1800 A.D. by a general of the Pēshwā army, Bāpūji-Siṇḍe by name. There are two temples to Narasimha. A shrine built in 1830 A.D. is dedicated to Raghavendra-svāmi. There is also a Jaina basadi.

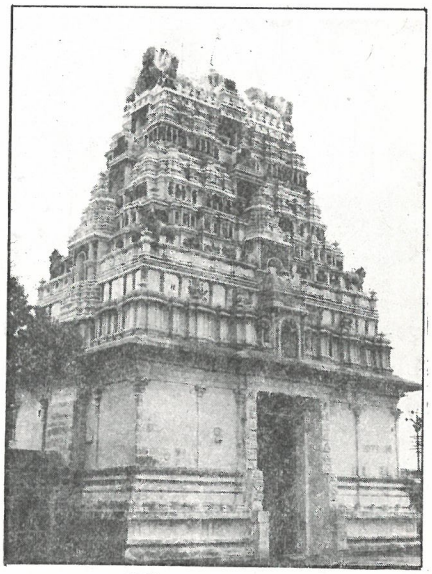
HEBḶI: Śambhu-linga and Chengālvva-devī temple in disrepair.

NARENDRA: Śamkara-linga temple (a Chāḷukyan structure of about 1125 A.D.)

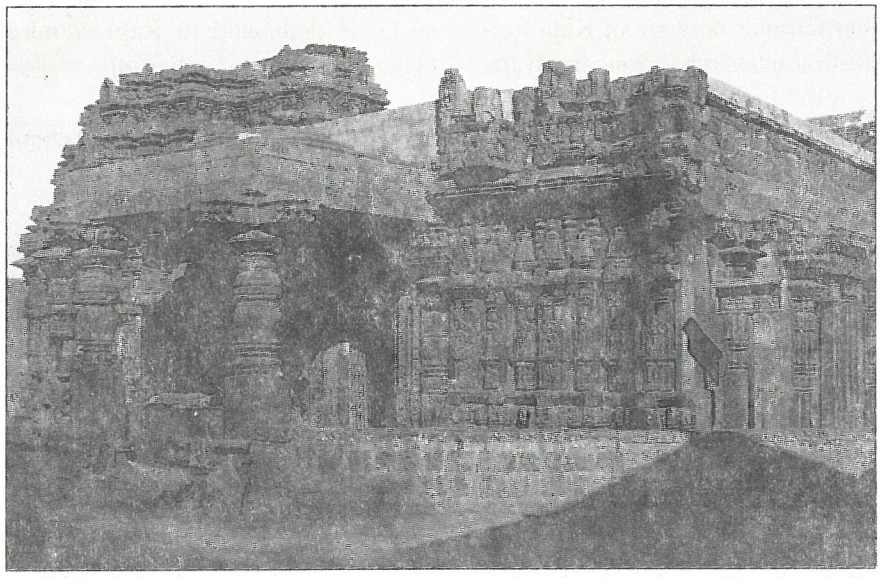
Gadag Taluk

ABBIGERI: Amṛteśvara temple

GADAGU: Of the eight temples, mentioned in the inscriptions as existing here (Bārah-Nārāyaṇa, Trikūṭēśvara, Somanātha, Yameśvara, Mallikārjuna, Bhogēśvara, Yādaveśvara, Svayambhū-Śankara-Nārāyaṇa) three are well known: Trikūṭeśvara, Vīra-nārāyaṇa (probably the same as Bārah-nārāyaṇa) and Someśvara. The first two temples were endowed by Harihara II in 1379 A.D. They must be much older structures. It is said that the Vīra-

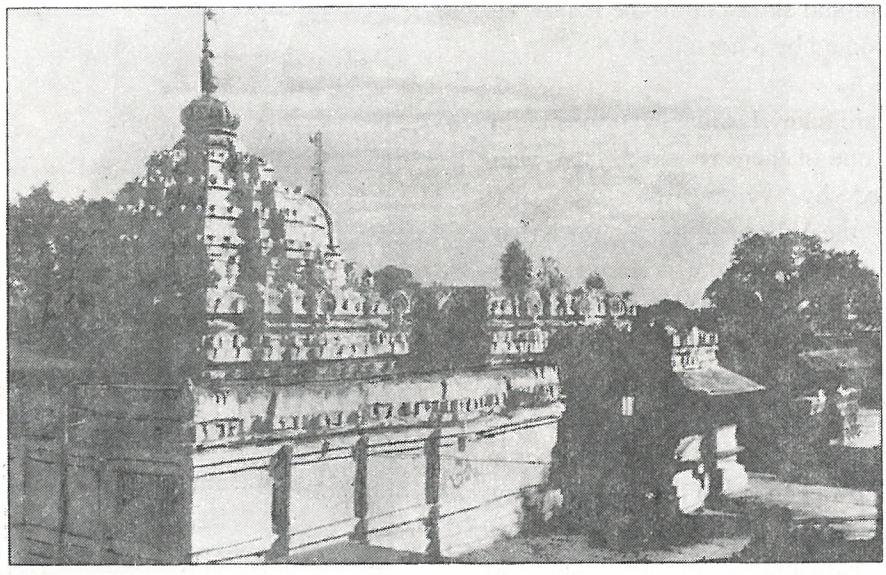


Veeranārāyaṇa Temple at Gadag



Trikūṭeśwara temple built by Rāshṭrakūṭas at Gadag

nārāyana temple was built in 1117 A.D. by the Hoysaḷa king Vishṇu-vardhana. There are other ancient temples in the place like Virūpākshesvara, Rāmeśvara, Madrikeśvara and Kalmeśvara (in Beṭagēri fort area). They are all Chāḷukyan structures. There are Nagareśvara, Basaveśvara, Virabhadra, Śankara-linga, Aṁbā-Bhavāni, Mailāra-linga, Rāma-deva, Durgā, Bana-śankari, Viṭṭhala and Hanumān temples, which have



Someśvara temple, Lakkuṇḍi

been built recently. The folk-shrines include the ones to Dyāmavva, Durgamma, and Kāḷamma.

The Trikūṭeśvara shrine is so called because of the three lingas (representing Brahmā, Śiva and Vishṇu) on the same platform that look like three peaks (tri-kūṭa) of a mountain. The central linga is, judging from the metallic face-masks, larger and taller than the other two and probably it represents Śiva (īśvara), giving the Śaivite character to the temple. The doorway to the small enclosed hall in front of the sanctum has above the entrance sculptured representations of Gaṇapati and Kārtikeya (the two sons of Śiva), besides those of the 'tri-purusha' (viz. Brahmā, Vishṇu and Śiva). There is an open, large hall in front of the half-pavilion (which faces East).

More interesting than the main shrine, which faces East, is the small shrine to its south (facing North) dedicated to Sarasvatī, the goddess of learning. The shrine has delicate and beautiful carvings and is easily one of the best shrines in Karnātaka. The Chāḷukyan structures with a sanctum and an open pavilion rests on twenty-four columns, each of which is elegant and ornate; there are some splendid figure-sculptures on the these columns. The main image (life-size) of seated Sarasvatī in the sanctum has sadly been much damaged, but the excellent workmanship of the sculptor can readily be recognised.

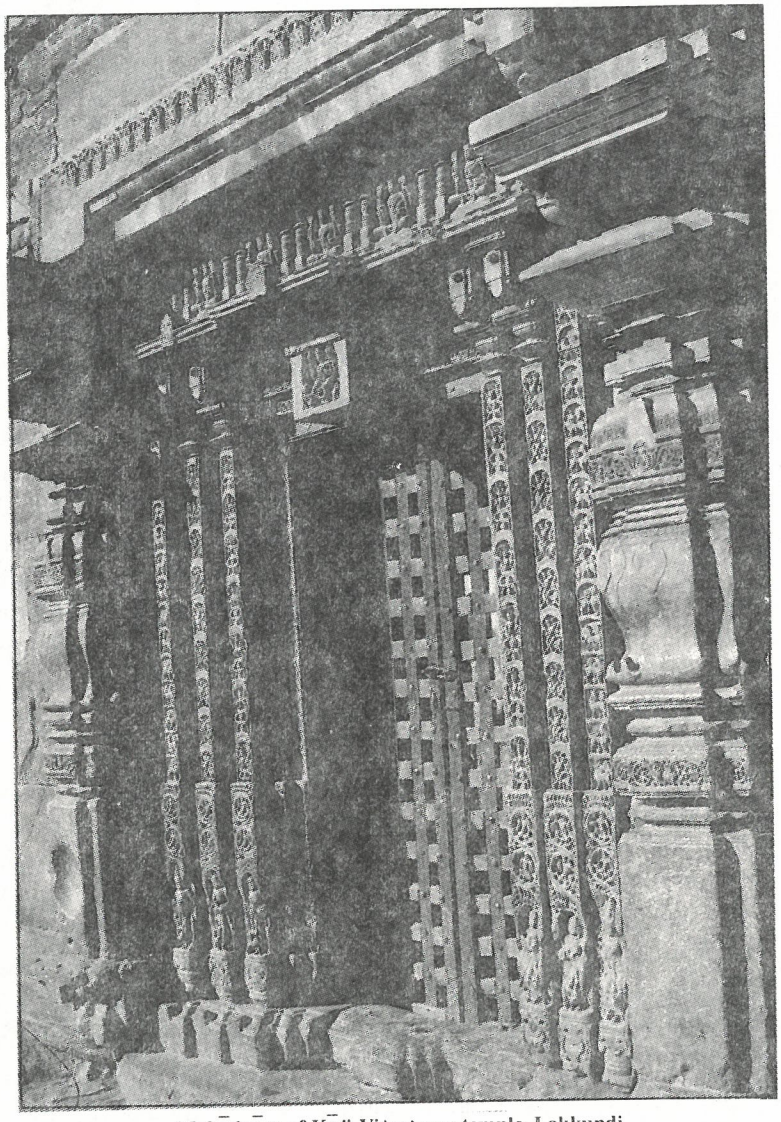
To the south of this temple is a water-stretch on the banks of which are shrines to Lakshmī-nārāyaṇa, Baḷḷeśvara and Hanumān.

The temple dedicated to Vīra-nārāyaṇa is better-known because it was here that the popular Kannaḍa poet Kumāra-Vyāsa is said to have composed his poem (Bhārata-teertha-mañjarī); and the poet used 'Gadugina Vīra-nārāyaṇa' as his signature. It is a fine temple which has involved Hoysaḷa and Chāḷukyan features, with later superimposition of the Vijayanagar idiom. The image in the sanctum is a typical early Hoysaḷa piece of sculpture, with the decorative element rather subdued. To the right of the Vishṇu image is a small standing Garuḍa with folded hands, and to the left a standing Lakshmī, accommodated in bold relief in the prabhāvaḷi around the Vishṇu image. The sanctum has a superstructure which is twenty feet in height. The front pavilion of the temple has twenty, well-carved columns. the main entrance to the temple has an imposing, although not lofty, superstructure (gopura), which is a recent renovation. The subsidiary shrines of this temple include those to Garuḍa, Narasimha, Sarveśvara and Hanumān.

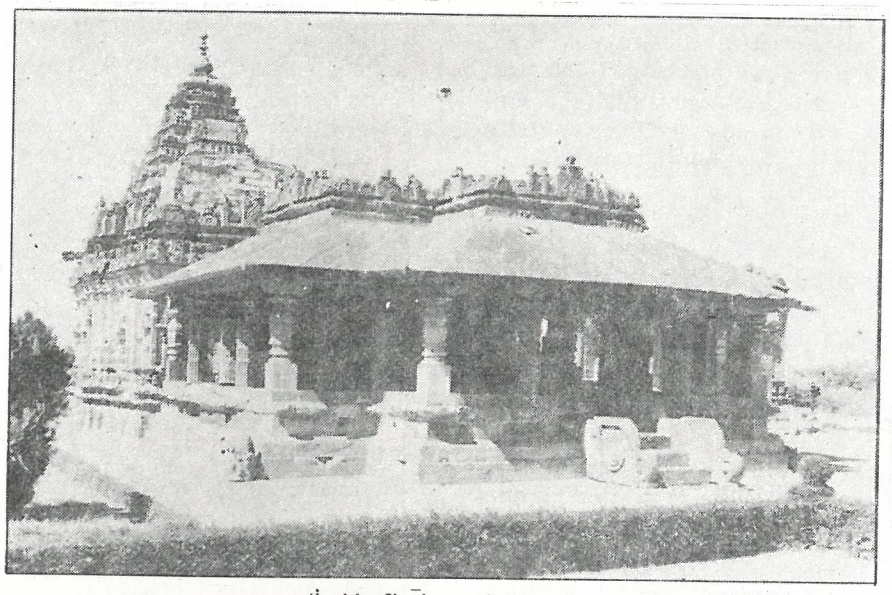
HOMBAḶA: Śankara-linga temple

KOṬUMACHIGI: Someśwara and Kalmeśwara (about 1012 A.D.) temples.

LAKKUṆḌI: There are more than twenty temples here, which are of great archaeological and sculptural interest, and most of them belong to the later Chāḷukyan period. Notable among them are Kāśi-viśveśvara, Mallikārjuna, Virūpākṣha, Maṇikeśvara, Nanneśvara. Someśvara, Vīrabhadra, Lakshmī-narasimha, Hālaguṇḍa-Basavaṇṇa, Nīlakaṇṭheśvara, Chandra mauḷeśvara (Keśavāditya) Kumbāra-girīś-



Mahādvāra of Kāśi-Viśveśvara temple, Lakkuṇḍi



Śankha Jinālaya at Lakkuṇḍi

vara and Nāgara-deva temples. The Kāśi-Viśveśvara temple is the most celebrated temple in the town. It was built around 1087 A.D. and is an excellent specimen of Chāḷukyan architecture with marked Hoysaḷa features. The liṅga in the sanctum (three feet in height) appears to have been known in former times as Kavatāleśvara.

The oldest and largest of monuments in the place is the besadi, known as Brahma-jinālaya, a shine dedicated to Mahāvīra. On one side of the sanctum is an-image of Brahmā (hence the name of the basadi) and on the other an image of Sarasvatī. There is also another basadi, probably dedicated to Pārśvanātha but called Nāga-nāthālaya (because all that remains of the original image of Pārśva-nātha is the canopy of a hooded serpent).

MULAGUṆḌA: Kāḷa-bhairava, Kumbheśvara, Nagareśvara, Siddheśvara and Pēṭe-Basappa temples; basadis dedicated to Chandra-nātha and Pārśva-nātha.

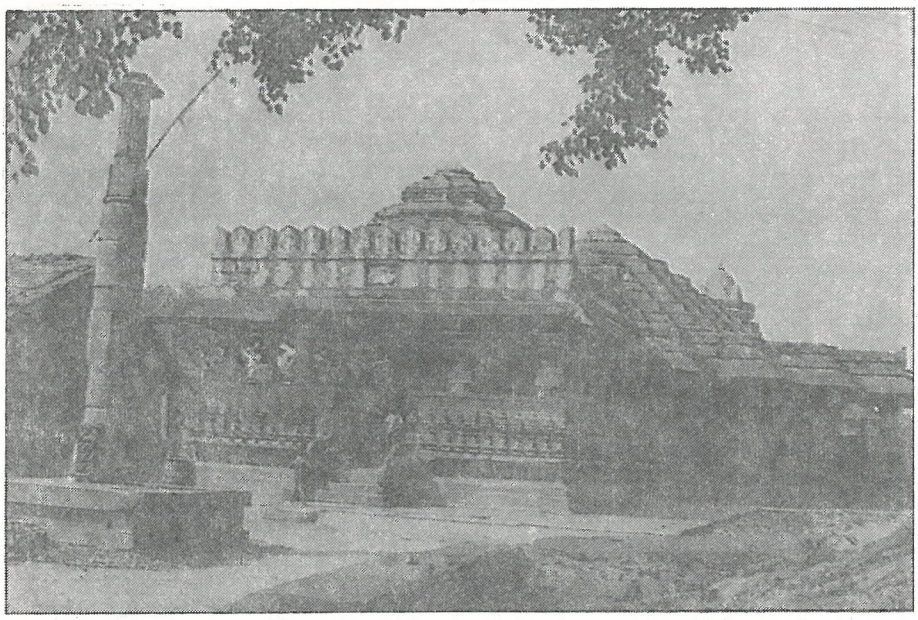
NILAGUNDA: Nārāyaṇa temple.

SORAṬŪRU: Kāḷa-bhairava (Bairappa, 1840), Mahā-lingeśvara (Suvarṇa-giri-deva, 1840), Lakshmī-Venkaṭeśvara (1910 built by Venkaṭāpura Brahmānand maharaj), Bhogeśvara (Bāgappa), Kedāra-linga and Rāma-linga temples.

Hānagal Taluk

ĀLŪRU: Vīrabhadreśvara

ARAḶEŚVARA: Kadambeśvara temple (a later Chāḷukyan structure earlier than about 1088 A.D.).



Tārakeswara Temple at Hānagal

BĀLAMBĪḌU: Rāmeśvara and Kalleśvara temples (of some antiquity).

BEḶAVATTI: Gokuleśvara temple (containing an inscription of the Rāshṭra-kūṭa king Govinda of 930 A.D.).

HĀNAGALLU: There are here Tārakeśvara, Vīrabhadra, Virūpāksha, Nārāyaṇa, Rāmalinga, Īśvara and Durgā temples and three temples to Hanumān. The Tārakeśvara temple is the largest of the temples, and also the most remarkable for its architecture and sculpture. Built in the eleventh century in black granite, it has a sanctum which is irregularly round in shape, a half-pavilion (with four pillars), a central hall (stellate in plan with sixteen angles) with pillars, and a porch. There is also a Nandi-pavilion. There are fine sculptures in relief on the walls depicting scenes from Rāmāyaṇa. The Hoysaḷa crest adorns the top of the main entrance to the shrine. There is a small but splendid shrine to Gaṇeśa to the left of the main temple.

HIREBASARŪR: Viśveśvara and Hanumān temples

KŪḌALA: Sangameśvara temple

NAREGAL: Sarveśvara temple

SOMA-SĀGARA: Someśvara temple

TIḶUVAḶḶI: Śānteśvara temple (built in 1238 A.D. by Sāvanta-Kali-deva).

Hāvēri Taluk

DEVA-GIRI: Hanumān, Basavaṇṇa and Yellamma temples.

DEVI-HOSŪRU: Bana-śankarī (regarded here as Mhālasā, wife of Mallāri).

GAṆAJŪRU: Hanumān (Prāṇa-deva) temple.

GAḶAGA-NĀTHA: Gaḷageśvara temple (near the confluence of Varadā and Tungabhadrā rivers); also Hanumān shrine.

GUTTALU: Āñjaneya and Chandra-śekhara temples.

HARAḶA-HAḶḶI: Someśvara and Kaleśvara temples (on the banks of the river Tungabhadra, eleventh century structures).

HĀVANŪR: Siddheśvara (Śankara-linga) temple.

HĀVERI: Hāleśvara, Basavaṇṇa and Kāḷappa temples; Siddheśvara temple (built in 1109 A.D.) and Narasimha temple (near about).

SANGŪRU: Īśvara and Vīrabhadra temples.

Hirekerūru Taluk

ABALŪRU: The Someśvara temple (three-celled) is said to have been built by the saint Ekāntada-Rāmayya. To the left of the main sanctum is a linga identified as Ekāntada Rāmayya, and to the right another linga identified with Aggavaṇi-Honnitande. There is also the temple dedicated to Brahmeśvara.

BĀLAM-BIḌU: Visha-parihāreśvara and Basava temples.

CHINNA-MULAGUNDA: Chikkeśvara temple (built in black granite, with forty-four carved pillars).

CHIKKA-KEREYŪRU: Vīrabhadra and Kalleśvara temples; an icon of Balāri-devatā in 995 A.D. by Arasakka, wife of Palli-ganga.

HAḶḶŪRU: Ranganātha temple; Kāḷa-bhairava temple on the hillock known as Lingara-gaṭṭi-guḍḍe nearby.

HAMSA-BHĀVI: Kalleśvara temple (built in 1144 A.D.).

HIRE-KERŪRU: Durgā-devī temple on Piriya-kere tank-bund; Tōṭada-Vīraṇṇa, Janārdana, Bana-śankarī, Gaureśvara and Hanumān temples.

KACHAVI: Rāma-lingeśvara temple (early Chāḷukyan structure, now in ruins).

KUÑCHŪRU: The Kalleśvara (Rudra-deva) temple has three cells, the central one housing a Śivalinga, and to its right an image of Vīrabhadra; the cell to the left is now empty. It is probable that the structure was originally a Jaina-basadi.

MEDŪRU: Siddheśvara temple

NĀGAVANDA: Siddheśvara temple

RAṬṬEHAḶḶI: The Kadambeśvara temple which is of considerable antiquity, has three sanctums, three antechambers (antarāḷa), a large central hall (nava-ranga), and a porch (mukha-maṇḍapa). There is also a Vīrabhadra temple (Chāḷukyan).

SĀTENA-HALḶI: Śāntesa (Hanumān), Hari-hareśvara, Someśvara, and Śankara-nārāyaṇa temples. The first two temples are Hoysaḷa structures, and all the temples belong to the thirteenth century A.D. The Śankara-nārāyaṇa temple was built in 1241 by Bomma-seṭṭi in memory of his father (Śankara-seṭṭi).

Hubballi Taluk

AMARA-GOḶA: Śankara-linga (a Chāḷukyan structure, now is disrepair) and Bana-śankari temples.

BUḌARA-SIṄGI: Siddha-rāmeśvara and Māruti temples.

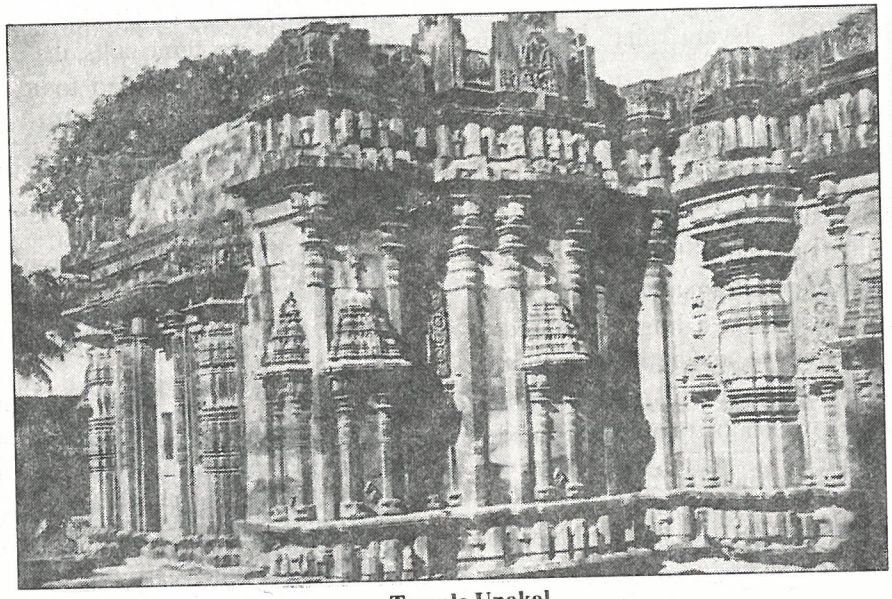
BYĀHAṬṬI: Vīrabhadra-deva and Rāmalinga temples.

CHEBBI: Mallikārjuna (of some antiquity) and Neṭa-galla Basavaṇṇa temples; of the seven basadis that are said to have been here, one alone is extant.

HUBBAḶḶI: Bhavānī-śankara (eleventh century A.D. in disrepair), Ambā-Bhāvanī, Banaśankarī, Tuḷajā-Bhāvanī, Vīrabhadra, Durgavva, Basavaṇṇa-deva, Dattātreya, Nageśvara, Viṭṭobā, Īśvara, Muraḷīdhara, Parvata-deva, Rādha-Krishṇa, Kāḷavva, Venkaṭa-ramaṇa and numerous Hanumān temples.

KOḶI-VĀḌA: Vīra-nārāyaṇa (Mādhava-Janārdana) temple (built earlier than 1564 A.D., and associated with the celebrated and associated with the celebrated Kannaḍa poet Kumara-vyāsa), Kalmeśvara temple (outside the village) and an image of Tāra-bhagavatī nearby.

KUSUGAḶḶA: Kalmeśvara temple (of some antiquity, inside fort area).



Temple Unakal

ŚIRAGUPPI: Hanumān temple, and an excellent stone-image of Bhairava (five feet in height) nearby.

SUḶYA: Kelmeśvara temple.

UṆAKALLA: Chandra-mauleśvara, Kalmeśvara and Vīrabhadra temples.

Kalghaṭgi Taluk

BŌGI-NĀGARA-KOPPA: Basaveśvara temple (built by Bishṭappayyajja, who was a trustee or dharma-darśi of the Vīrūpaksha temple at Hampi).

DUMMAGAḶḶI: Mailāreśvara temple (in the name of Mailāḷa-devī, mother of Permmaḍi Śiva-Chitta, the Kadamba king 1147-1187 A.D.).

KĀMADHENU: Kalmeśvara temple (earlier than 1130 A.D.).

MIŚRI-KŌṬI: Rameśvara temple (earlier than 1136 A.D.).

KALGHAṬGI: Kalmeśvara (Kaḷḷappa), Basaveśvara, Manjunātha and Venkaṭeśvara temples.

SANGĒ-DĒVARA-KOPPA: Sangameśvara temple.

TAMBŪRU: Basava (Basavaṇṇa-deva) and Hari-hara temples; a Jinālaya.

Kundagōḷa Taluk

ELAVĀḶA: Vīrabhadra and Māruti temples.

GUḌAGĒRI: Īśvara temple and a basadi; Dyāmavva shrine (which is popular and associated with Govinda-bhaṭṭa, the guru of the well-known mystic poet, Sheriff of Śiśunāla).

JĀKAḶABBI: Yallamma (called Śākambari) temple.

KAMADOḶḶI: Rāmeśvara (Rāma-chandreśvara, containing a linga and images of Rāma and Lakshmaṇa in the sanctum) and Lochaneśvara (Śambhu-linga built in 1200 A.D.).

KUNDAGŌḶA: The Śambhu-linga temple is a Chāḷukyan structure of about 1040 A.D. but only the sanctum and a pavilion in front remain of the old structure, after its recent renovation. There are also Durgā, Hari-hareśvara, Māruti and Venkaṭeśa temples.

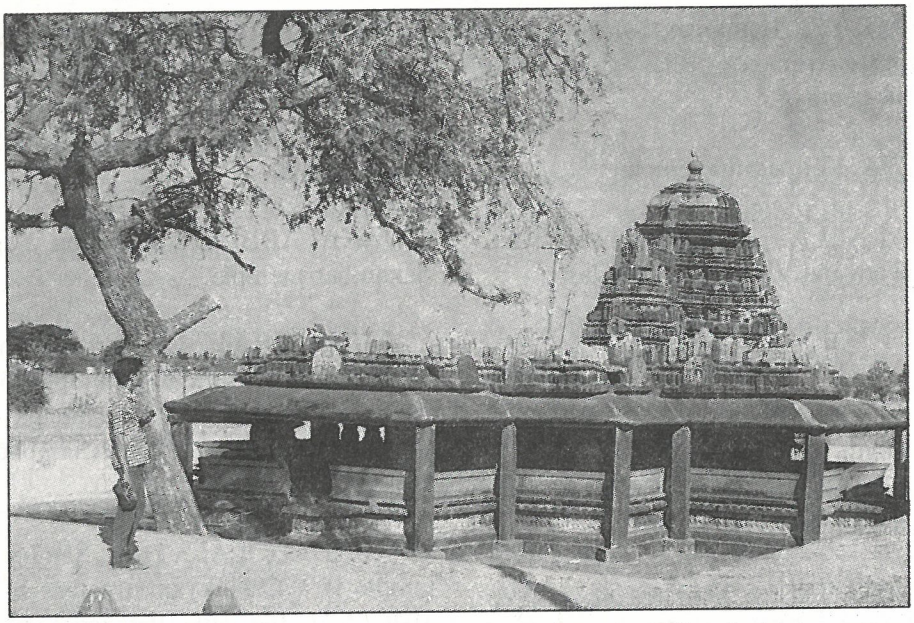
SAUMSI: Śankara-linga and Siddheśwara temples.

YARAGUPPI: Vīra-nārāyaṇa, Basaveśvara, Vīrabhadra, Māruti and Kusuma-linga temple.

Muṇḍaragi Taluk

BARADŪRU: Bharateśvara temple (earlier than 1032 A.D. with a linga and nandi in the sanctum) Īśvara, Basava and Ādi-śakti temples.

BIḌARA-HAḶḶI: Rēṇukāmbā temple (built in 1839 and renovated recently), also several temples nearby like Śankara-liṅga, Lakshmī-devī, Someśvara, Aśvattha-



Doḍḍa-basappa temple, Ḍambaḷa, forerunner of star-shaped Hoysaḷa style.

nārāyaṇa, Vīrabhadra, Brahmā, Veṇugōpala Rāmeśvara, Viṭṭhala, Mallikārjuna and Narasimha.

CHIKKA-VADDAṬṬI: Kalmeśvara (Kali-deva-svāmi) temple (housing a lithic record of 1127 A.D.).

ḌAMBAḶA: Kalmeśvara, Someśvara, Svayambhū-Mailabheśvara and Doḍḍa-Basappa (Doḍḍa-Basaveśvara) temples. The last mentioned temple (still in worship) is of architectural interest, with its sanctum and half-pavilion in stellate plan; the interior of both parts is square in shape. It was built in 1124 A.D. by Ajjayya-nāyaka. Ḍambaḷa was a centre of Buddhism in Karnāṭaka, with two Vihāras and an icon of Tārā-bhagavatī as evidences. It was also a centre of Jainism and Pāśupata Śaivism. There is Tōṇṭada-Siddhalingeśvara shrine attached to a maṭha.

DŌṆI: Siddha-lingeśvara, Bharama-deva and Kappaṭṭa-Mallayya temples.

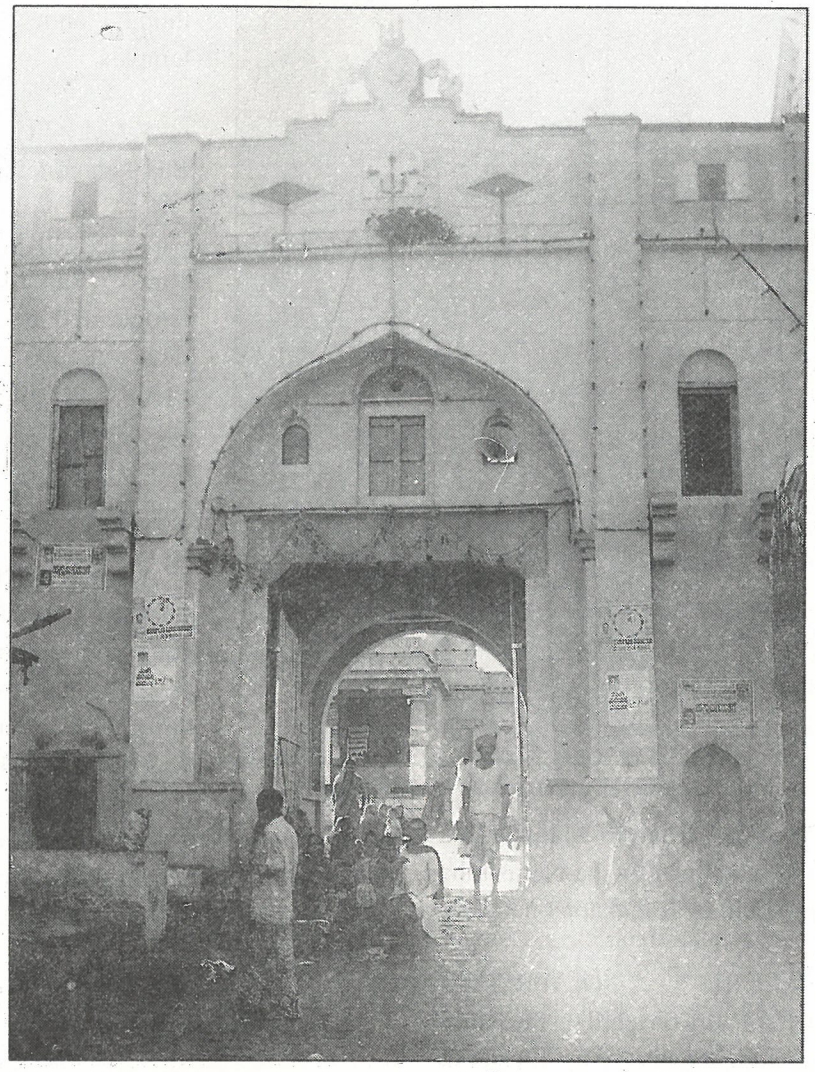
GUMMAGŌḶA: Gōṇi-Basavanna temple (a stone structure of some antiquity).

HESARŪRU: Garuḍa temple (recent)

KORLA-HAḶḶI: Durgamma temple

MĒVUṆḌI: Kalmeśvara, Venkaṭeśvara, Basavaṇṇa-deva, Hāleśvara Mailāra-linga, Nīlakaṇṭheśvara temples.

NĀGARA-HAḶḶI: Pañcha-lingeśvara (about 1022 A.D.) and Dharmeśvara temples.



Entrance to Mailāra temple, Dēvara-guḍḍa



Main linga in the sanctum of Mailari temple, Devara-guḍḍa

MUṆḌARAGI: Mṛḍa-giri-Mallikārjuna temple, Lakshmī-Kanaka-Narasimha temple (on hill built by Kanakappa-nāyaka).

SINGAṬĀLŪRU (KAPPATTA-GUḌḌA): Vīrabhadra on a hill on the banks of the river Tungabhadrā. The image of Vīrabhadra is said to be an ancient image ('self-manifest') discovered by Rudra-munīśvara-śivācharya of Hirē-maṭha. The temple was renovated in 1912. There is also a Mallikārjuna temple.

Naragunda Taluk

DAṆḌĀPURA: Vitthōba and; Hanumān temples.

KALLĀPURA: Aḍavi-Basavaṇṇa-deva temple.

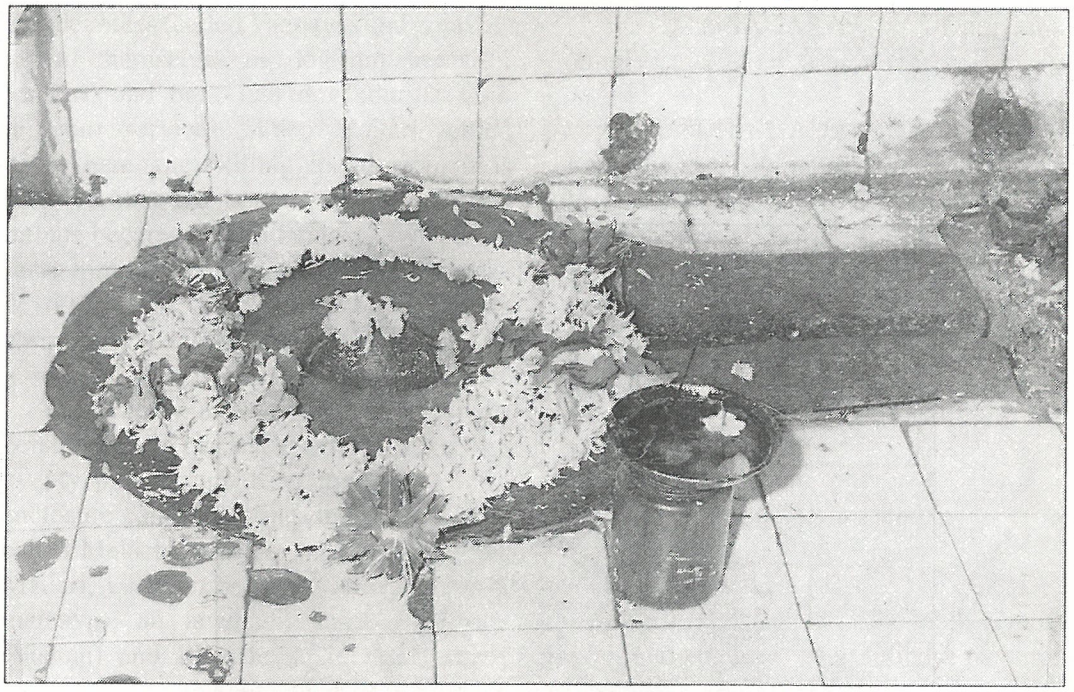
KOṆṆŪRU: Rameśvara (Rāma-lingeśvara) temple and Parameśvara-deva temple (on the banks of the river Mala-prabhā, (a seventh century structure with a stellate sanctum).

NARAGUNDA: Daṇḍeśvara (with Sūrya image, earlier than 1078 A.D.), Dhavaḷa-Śankara-linga, Nagareśvara, Siddheśvara, Mahā-baḷeśvara and Joḍa-Hanumanta temples, also Venkaṭeśvara temple (built by Bhāskar-rāo Bhāve in 1720 on a hill-top with shrines to Govinda-rāja in front and Varāheśvara at the back).

PATRIVANA: Śambhu-linga temple

Navalgunda Taluk

AṆṆIGĒRI: Amṛteśvara temple (a Chālukyan structure of the twelfth century with more than seven columns and finely carved walls) also Bana-śankarī, Basappa,



Main Linga in the sanctum, of Mailāra temple in Devara-guḍḍa

Hirē-Hanumān, Mailāra, and Purada-Vīrappa temple; and besadi.

NAVALAGUNDA: Nāga-linga-svāmi shrine (in memory of the saint greatly revered in the area).

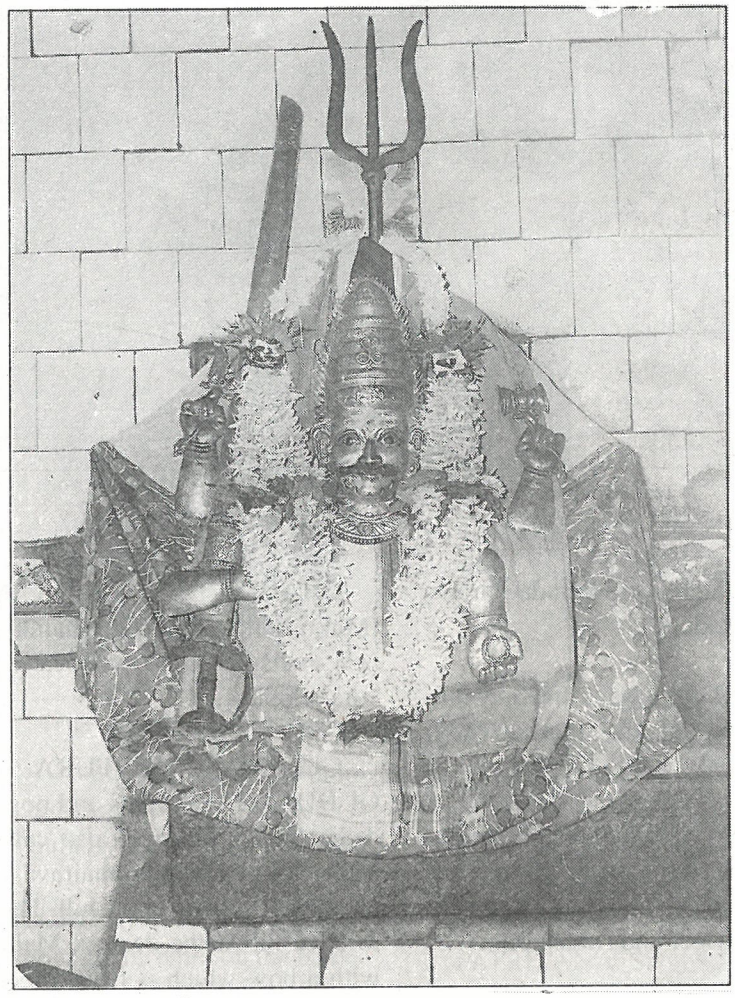
YAMANŪRU: Chānga-deva shrine (built in 1720 by Kshetro-rāo Bārge of Satārā in memory of a yogi who is reputed to have subdued a tiger and ridden on it).

Rāṇēbennūr Taluk

AIRAṆI: Koṭṭūrēśvara (built by Muppinārya), Kaṇavi-Siddhēśvara, Mallikārjuna, Maṇḍe-Basappa, Malē-Mallappa and Maddanēśvara temples.

CHAUḌA-DĀNA-PURA: Muktēśvara (Mukti-nātha) temple (a Chāḷukya structure, now in disrepair); Gopa-deva-svāmi and Īśvara temples.

GUḌḌA-GUḌḌA-PURA (DEVARA-GUḌḌA): The famous and popular temple dedicated to Mailāra (also called Mallāri, Malatēśa, Mārtaṇḍa-bhairava and Guḍḍadayya) is on top of the hill. The god is said to have killed the demon, Malla by name, with a bow which is fifteen feet long. It is kept here. This bow is brought out on a special occasion (during Dassara) and set upright; a priest climbs it, becomes possessed and foretells the coming events of the year (kāraṇika). The god is said to have had an army of hounds (the gods having taken this form), while attacking the demon Malla.



Mailara god (covering over the linga) in the sanctum

The devotees (called Vaggayas and goravas) regard themselves as dog-ministrants of Mailāri, and bark like dogs during their religious services. When Mailāri settled down here after killing the demon, it is believed that the hounds that formed his retinue became human beings and began to serve him. There are sixty families of these devotee-priests who are attached to the temple and live in its vicinity.

The temple is a stone-structure, with a superstructure in brick and mortar. There are twenty pillars supporting the ceiling. The enclosure contains shrines to Mhālasā (also called Mālachi or Mālavva), the consort of Mailāri, Ghṛta-mārī (also called Tuppada-māḷavva), an attendant spirit Heggappa (Vishṇu) and Billa-deva. To the right of Mailāri in the sanctum is Gaṇapati (Doḍḍayya) and to the left Kārtikeya (Chikkayya). Important events in the temple take place during the Nava-rātri period; among them are the 'kāraṇika' (mentioned above), 'Śastra-pavāḍa' (piercing the flesh of the leg with wooden pegs), holding the camphor-fire on the bare palm, and breaking the iron chains with the hands (sarapaḷi-pavāḍa).

HONNAṬṬI: Honnamma-devī temple

HULI-HAḶḶI: Rāmeśvara temple

RĀṆE-BENNŪR: Siddheśvara temple.

Rōṇa-Taluk

ABBIGĒRI: Bayala-Basaveśvara shrine

BOMMA-SĀGARA: Durgamma temple

GAJENDRA-GAḌA: Durgā-devī, Rāma-linga, Rāma-deva, Kalkeśvara, Virūpāksha (in a state of disrepair) and Parvatī-Parameśvara temples.

HAḶE-ĀLŪR: Ecchareśvara, Kalmeśvara and Umā-Maheśvara temples.

IṬAGI: Śambhu-linga, Nāga-linga and Rāma-linga temples.

JAKKAḶI: Someśvara temple

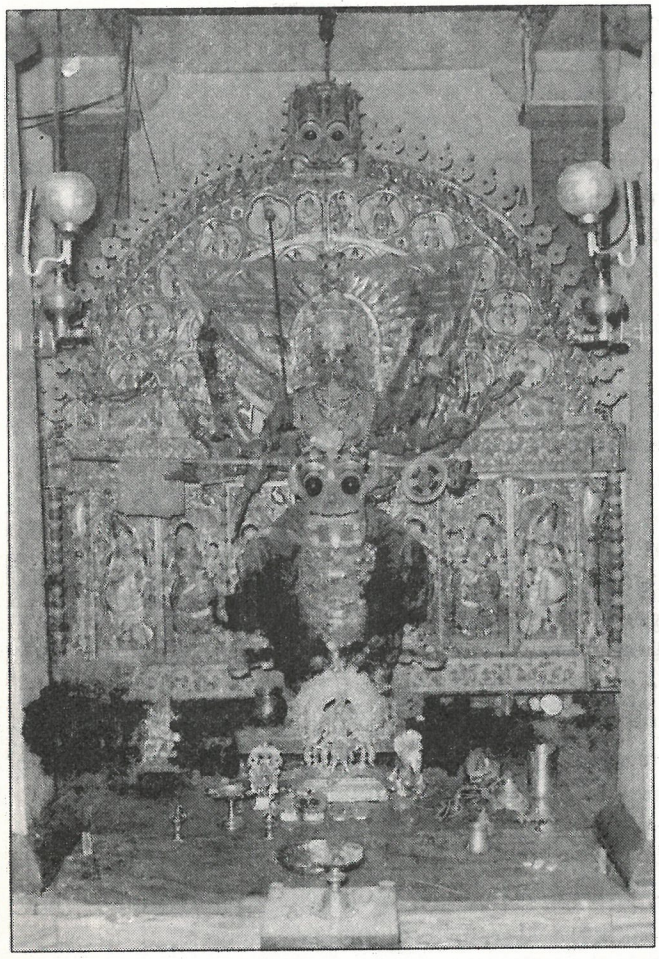
KĀḶA-KĀḶEŚVARA (RĀJŪR-MAJIRE): The temple of the tenth century is built on a hill (known as Jālīndra-parvata), where Śiva is said to have rested after killing the demon Gajāsura. The old temple was rebuilt by the rulers of the erstwhile native state, Gajendra-gaḍa.

NARĒGAL: Vīra-nārāyaṇa, Kalleśvara, Tripurāṅkateśvara, Vīrabhadra and Dyāmavva temples

NIḌAGUṆḌI: Vira-nārāyaṇa, Keñcheśvara and Śaraṇa-Basaveśvara temples.

RŌṆA: Basavaṇṇa (originally a shrine for Droṇacharya after whom the palace is said to have got its name, and whose image is now found outside the sanctum), Ananta-śayana, Loka-nātha, Sangameśvara and Rāma-linga temples, a basadi dedicated to Pārśva-nātha.

SAVAḌI: Brahma-deva and Nārāyaṇa-deva temples.



The grama-devata of Gudigeri, Siggamvi

SUḌI: Mallikārjuna, Akkeśvara (built by the Chāḷukyan queen Akka-devī about 1010 A.D.) Jōḍu-kalaśada-guḍi (shrines for Śiva and Nandi) and Gaṇapati temples are among numerous (about twenty) temples found here.

Savaṇūr Taluk

KALAŚURU: Māyamma temple

KARAḌAGI: Virabhadreśvara temple (built in 1885).

MAṆṆANGI: Kalmeśvara temple.

MANTROḌI: Revaṇa-Siddeśvara temple (also called matha).

SAVAṆŪRU: Shrine for Satyabodha-svāmi (a saint who died in 1782 A.D.).

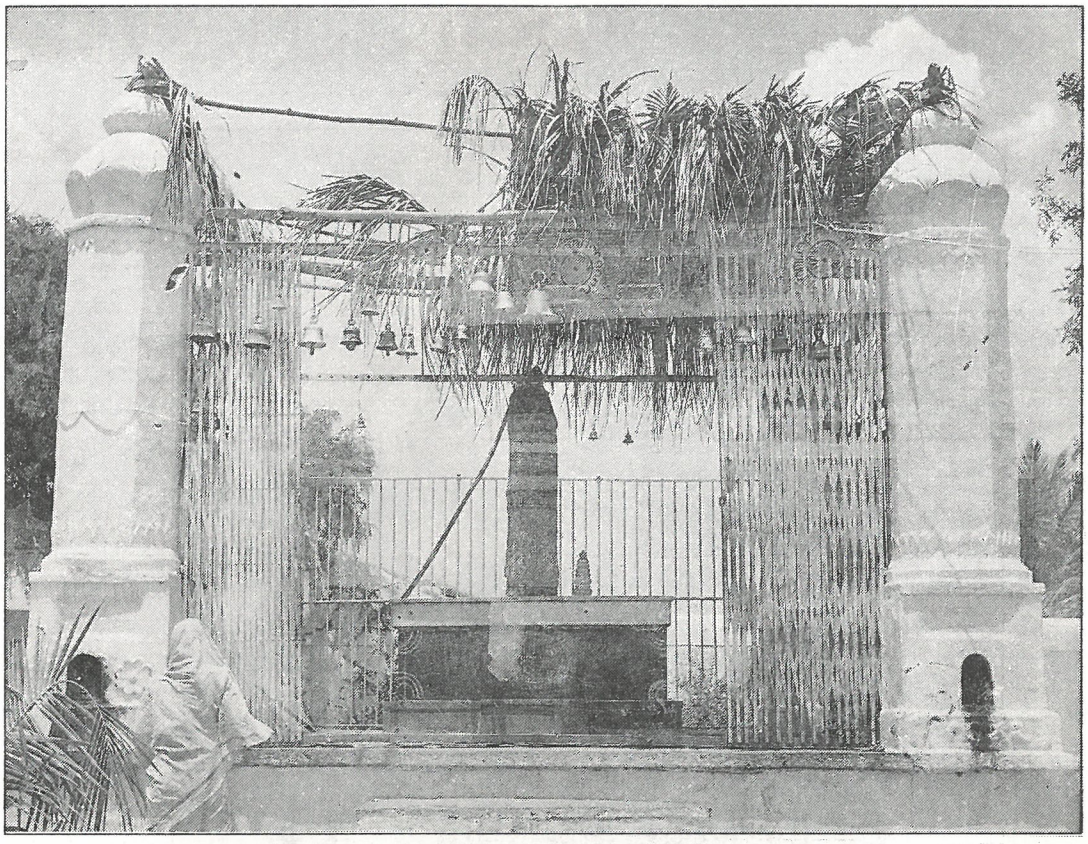
TEVARA-MELLI-HAḶḶI: Nandikesvara temple

Siggāmvi Taluk

ATTIGĒRI: Māruti temple (with shrines for Hanumān and Nārāyaṇa).

BANKĀPURA: Rangasvāmi temple, also called Aravattu-kaṁbada-guḍi ('temple with sixty pillars') is a large and ornate structure in the later Chāḷukyan style (resembling the Tārakeśvara temple of Hānagallu, the central hall of which was converted to a mosque for some time (when the Sultān of Bijāpur camped here). Among other temples here are the Siddheśvara, Hoysaḷeśvara, Indresvara and Kōṭe-yallamma temples. There are many basadis like Konti-jinālaya, Nittasingi-jinālaya, Śānti-basadi and Eripattārya basadi.

BANNI-KOPPA: Dharma-rāya (or Pañcha-pāṇḍava temple, with a Banni



The monument of the Saint of Śiśunāḷa

(śamī) tree on which the Pāndavas are said to have hidden their weapons before embarking on their residence incognito for a year; also Krishṇa, Kāḷikāmbā and Basavaṇṇa-deva shrines.

GUṆḌASI (GANGI-BHĀVI): Rāmalingeśvara temple.

HIRE-BENḌIGERI: Kāḷappa temple

HULAGŪRU: Siddhalinga temple and a shrine for Sayyid Hazarat Shā-Khādri (died 1737 A.D.), a saint.

NĪRALGI: Siddha-rāmeśvara temple.

SIGGĀMVI: Kalmeśvara and Basaveśvara (Basappa) temples.

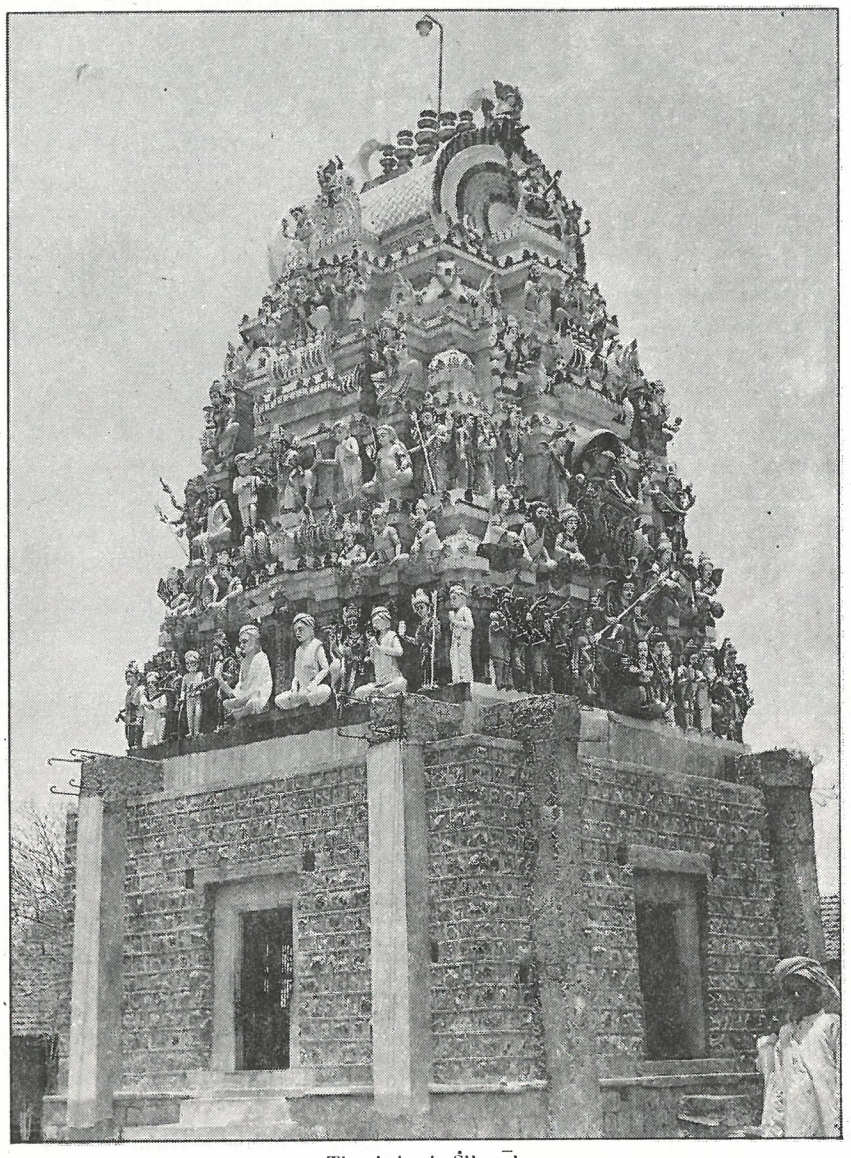
ŚIŚUVINĀḶA: There is a shrine for the well-known mystic-poet and saint, Sheriff of Śiśunāla (who died in 1889).

Śirahatti Taluk

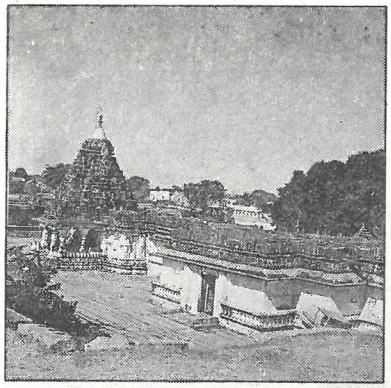
ADARA-KAṬṬI: Basaveśvara temple

BELḶATTI: Rāmalinga temple

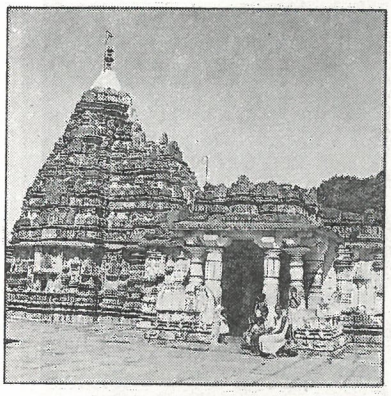
CHIKKA-SAVAṆŪR: Ōbaleśvara (Ahobala narasimha) temple.



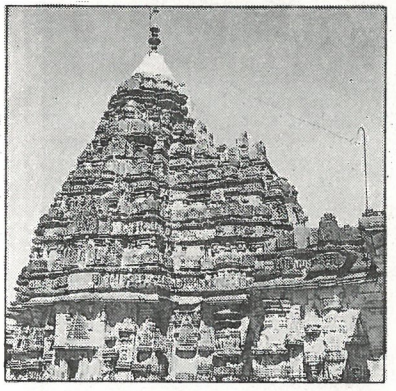
The shrine in Śiśunāla



Someśvara temple, Lakshmeśvara

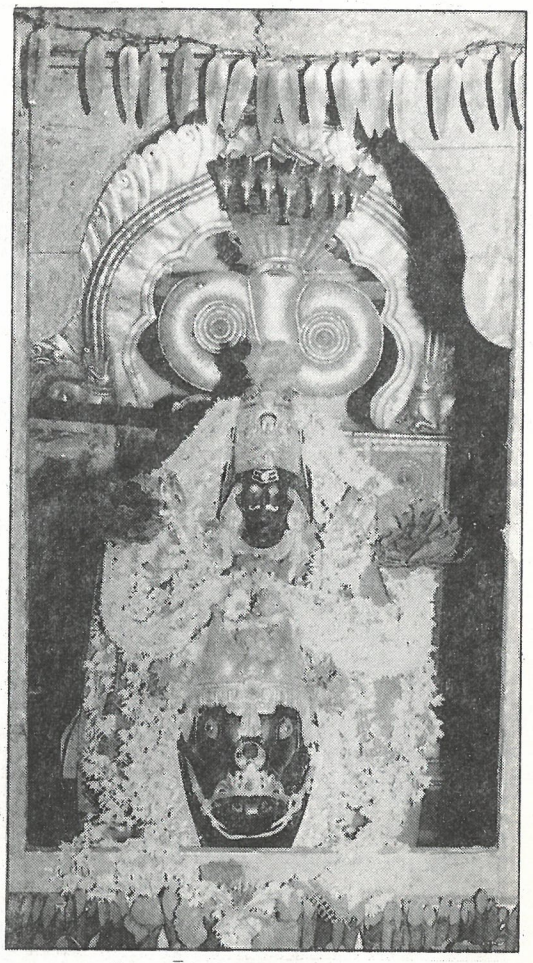


Entrance to the temple



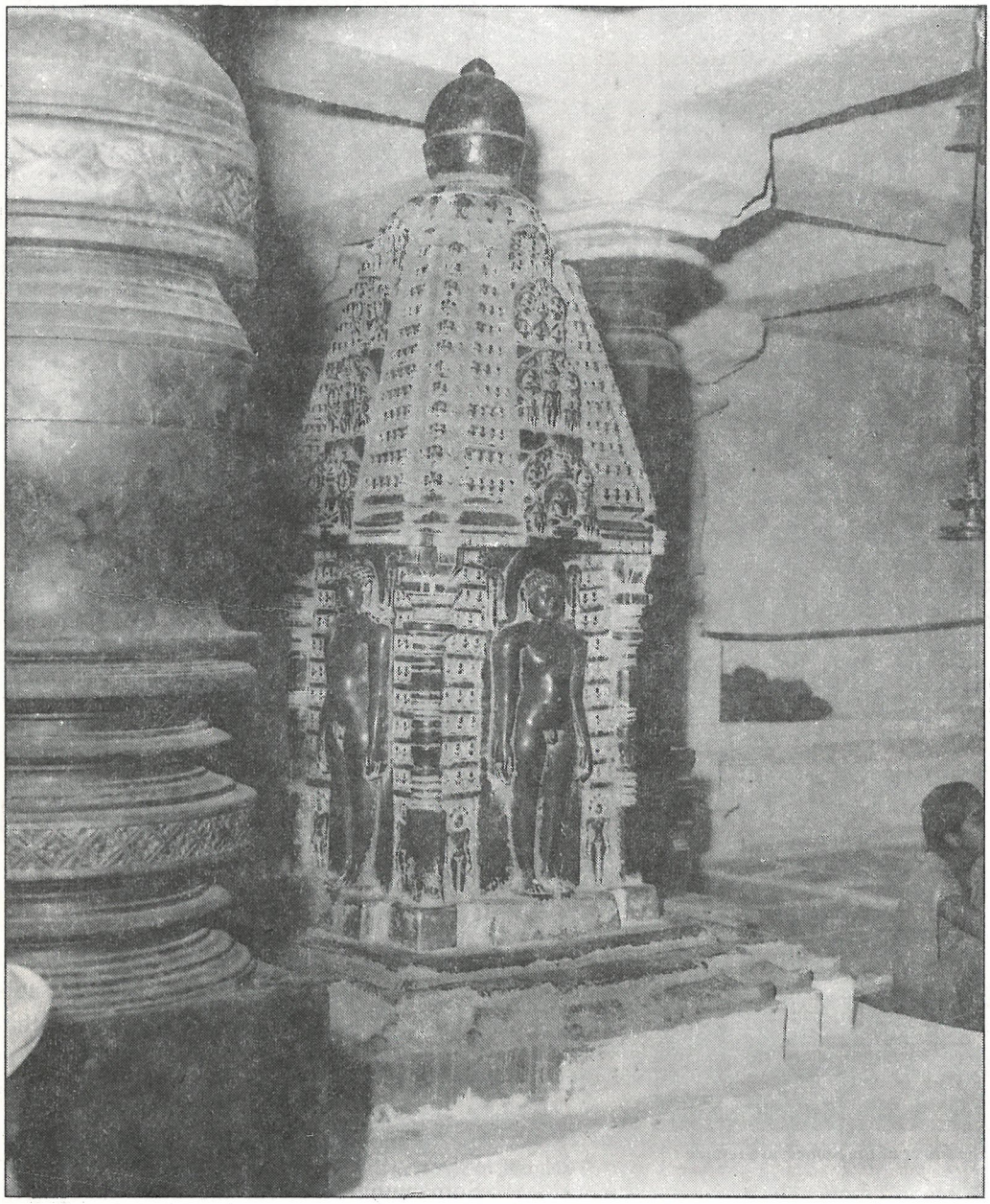
The tower of the Someśvara temple

DEVI-HĀḶA: Hoḷalama temple (a sixteenth century structure, housing a beautiful image, six feet in height of the eight-armed Durgā as Mahisha-mardini).



Somanātha in the sanctum of the temple in Lakshmeśvara

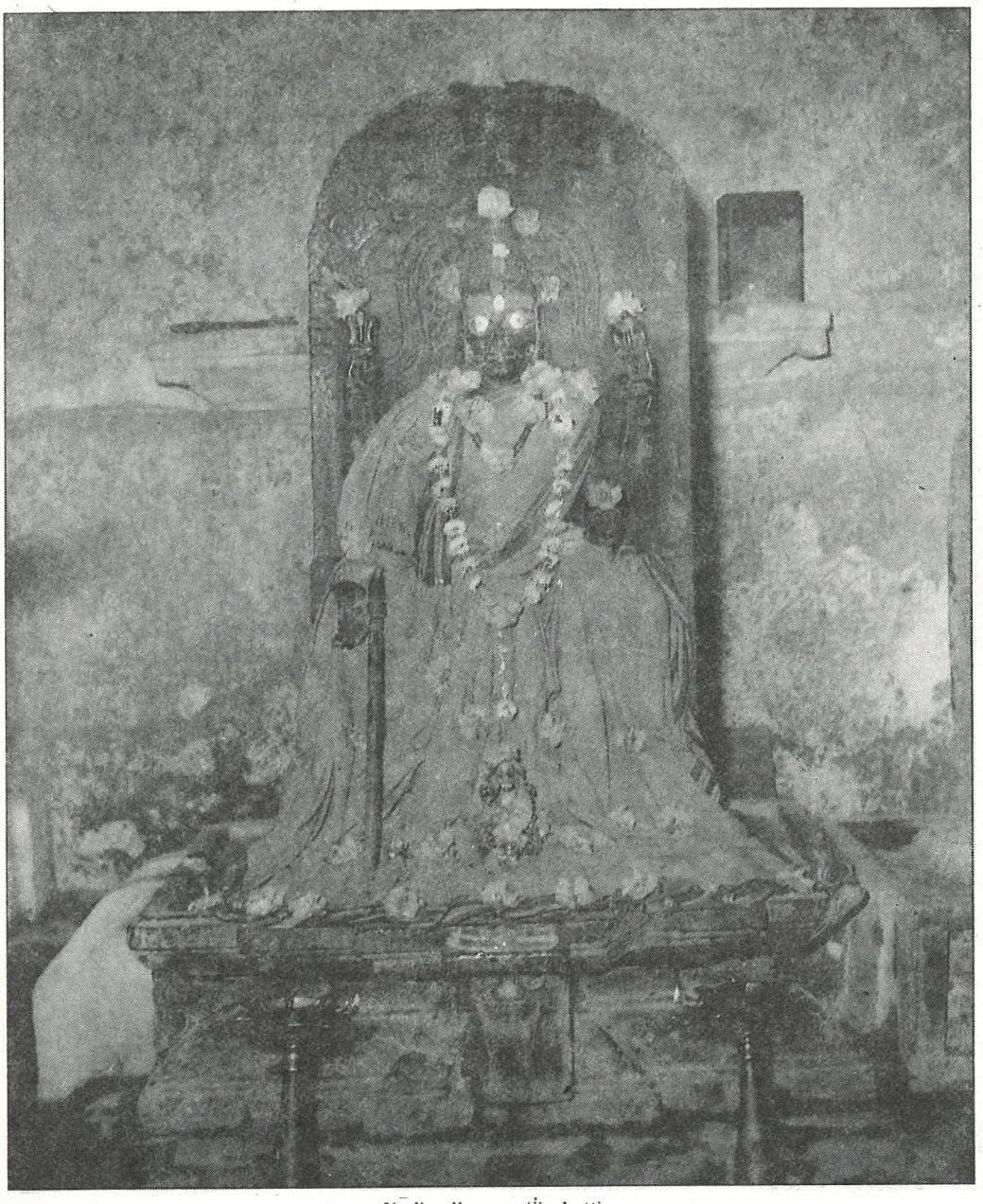
LAKSHMEŚVARA (PULIGERE): A large number of temples and basadis adorned this place. Someśvara (Somanātha-deva) temple was built in the eleventh century as the southern version of the famous Somanātha temple in Saurāshṭra (hence the name 'Svayambhu-dakshiṇa-Somanātha-deva, for the deity here). The temple had a university (ghaṭikā-sthāna) attached to it, and the Kadamba monarch, Jayakeśi II is recorded to have made a gift to it in 1128. Other temples include those to



Inside Śamkha-basadi, Shirahaṭṭi



Someśvara, Shirahaṭṭi



Koḍi-yallamma, Śirahaṭṭi

Lakshmaṇa-linga (Lakshmī-linga), Bāḷeśvara (Bāṇa-linga), Hūjeśvara, Gollāḷeśvara, Guṇḍeśvara, Agni-Someśvara, Mahanteśvara and Kōḍi-Yallamma (now renovated).

Among the basadis, the well-known are Śamkha-basadi (built in the seventh century, by Adappayya-rāja), also called Sahasra-kūṭa-jinālaya. Āne-sejjeya-basadi (built by Kumkuma-mahādevī, younger sister of the Chāḷukyan king Vinayāditya, 696-733 A.D.), and Ananta-nātha basadi.

MĀGAḌI: Uḍachamma temple.

ŚIRAHAṬṬI: Maunesvara shrine in Varavi village nearby (built by Adil-shāh of Bijapur for the saint who lived between 1550 and 1640 A.D.); Āvva-lingavva shrine (matha).

YALAVAṬṬI: Guṇḍeśvara temple.

Shimoga District

The region now known as Śiva-mogge (of which name Shimoga is the anglicized form) was the Kuntala known to the great epics, Rāmāyaṇa and Mahābhārata, and to the early Buddhist and Jaina missionaries. We find the Mauryas and Sātavahanas had close political contact with this area during the couple of centuries before and after the Christian era. More than two thousand inscriptions have come to light here, and they speak of the Kadamba, early Chāḷukya, Rāshṭrakūṭa, late Chāḷukya and Hoysaḷa hold over the political and cultural affairs of this district. There was also the contribution of the local feudatories like the Sēndraka, the Sāntaras and the Sindas before the Vijayanagar Kings gained control, and after this period the Keḷadi chieftains (the Nāyakas 1499-1762 A.D.) made a profound impact on the cultural history of this area.

Although the Nāyakas were Vīraśaivas in personal religion, they patronized all religions; they even built mosques and churches. They welcomed, and were hospitable to, the Christians and the Hindus who fled from Goa because of Portuguese persecution. They built more temples during their rule than at any time before or after. They renovated numerous earlier shrines (like the famous Mūkāmbikā of Kollūr), and actively encouraged temple-culture in this area.

It was in this region that what probably was the earliest of extant temples in India was built, the Pranavesvana temple of Tālaguṇḍa (about the third century A.D.). Baḷḷigāme, Bandalike and Kubaṭūr are full of ancient religious monuments, and temple-building was practiced here as an art since the early centuries of the Christian era till the period of the Keḷadi Nāyakas. The celebrated Aghoreśvara temple of Ikkēri (built during the period of Sadāśiva-nāyaka, 1530-1567 A.D.) illustrates the mature composite style (Chāḷukya, Hoysaḷa and Drāviḍa) that was evolved here.

Bhadrāvati Taluk

ANTARA-GANGE: Rangasvāmi temple

BEḶAGALU: Nañjuṇḍeśvara temple

BHADRĀVATI: The most important among the temples is the one dedicated to

Lakshmī narasimha. It is a large Hoysaḷa structure of the mid-thirteenth century involving stellate plan. It has three sanctums, the main sanctum housing a splendid image of Lakshmī-narasimha, the sanctum to the south Veṇu-gopāla and the sanctum to the north Chenna-Keśava (or Purushottama). Each sanctum has a superstructure. And there are fine carvings on the pillars of the central hall and on the ceiling. There are also Kōṭe-Basaveśvara, Bana-śankarī, Vīrabhadra and Āñjaneya (called Kañchinabāgilu Āñjaneya) temples.

SIḌARA-KALLA-HALLI: Rangānātha temple (of some antiquity)

SIḌLI-PURA: Āñjaneya shrine (six feet in height)

Chennagiri Taluk

AJJI-HALḶI: Hanumān temple

CHENNAGIRI: On top of the hill is a temple to Vishṇu represented as a hunter (Bēṭe-Ranganātha), and a shrine to a spirit called Bhūtappa. Other temples in the place include the Kallesvara (Kēteśvara) temple, which is a later Chāḷukyan structure, restored in 1142 A.D.

It has two sanctums, one of them the main, facing East contains a linga and the other, facing South, has a Keśava image. Kāḷikāmbā (Ambā-Bhavānī) temple is a recent one. There is a shrine dedicated to Rāghavendra-svāmi, which is also recent.

CHIKKA-GANGŪRU: Hanumān temple.

DEVARA-HALḶI: On the hillock, known as Uḍa-maraḍi, is a temple to Ranganātha. The sanctum has Śiva-linga along with a Keśava (Vishṇu) image, but the main object of worship is in front of them, a round stone with marks of discus and conch on it. The temple enclosure has a shrine to Lakshmī.

GUḌḌAPPA-BENAKANA-HALḶI: Sēva-bhāya temple (of the nomadic Lambāni tribe).

HODIGERE: Bhavāni temple

HOSAKERE (BASAVĀ-PAṬṬAṆA): Kaṇive-Durgā-devī temple on a hillock, Dattātreya-pīṭha (Bābā-buḍan Dargāh); Venkaṭaramaṇa temple; Hālesvara cave; and Durugamma shrine.

JOḶADHĀḶU: The Ambā-Bhavānī (Kukkuradamma, (Reṇukā) temple is popular in the region. The sanctum houses a four-armed Devī image (carrying trident, hand-drum, sword and cup in her hands), riding a lion. Nearby is an image of Paraśurāma (reputed to be her son).

KALKERE: Balleśvara (built in 1221 A.D.), Kalleśvara (earlier) and Hanumantarāya (containing a large relief sculpture of Vīrāñjaneya) temples (all in ruins).

KERE-BIḶACHI: Hanumān temple (at the gate of a mud fort).

SANTE-BENNŪRU: Kalleśvara and Malleśvara temples (in disrepair).

SŪḶE-KERE: The Siddheśvara temple is on a small hillock. Built in 1564 A.D., it illustrates the combination of the Hoysaḷa idiom and the Keḷadi adaptation of it. It has a sanctum (where a natural rock is worshipped), a vestibule, a central hall and porch, surrounded by a prākāra. There is also shrine to Durgī in the place.

Honnāḷi Taluk.

BALLEŚVARA: Baḷḷa-lingesvara temple (a Hoysaḷa structure said to have been built by Ballāḷa-rāja); basadi to Pārśva-nātha (in disrepair).

BEḶAGUTTI: Siddheśvara, Chenna-Keśava (in disrepair) and Durgā temples.

HIRE-MAṬHA: Mallikārjuna, Vīrabhadra and Chauḍeśvarī shrines within the Channappa-svāmi maṭha.

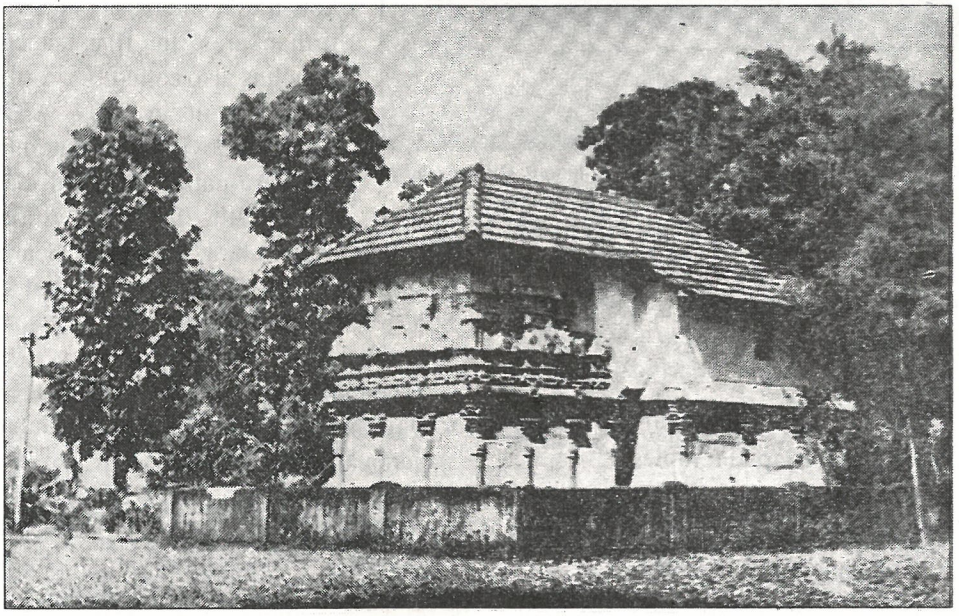
KAMMĀRA-GAṬṬE: Āñjanaya temple (on the banks of Tunga river).

KURUVADA GAḌḌE: Rāmeśvara temple (Chāḷukyan structure, earlier than 1142 A.D. on the banks of Tunga-bhadrā river).

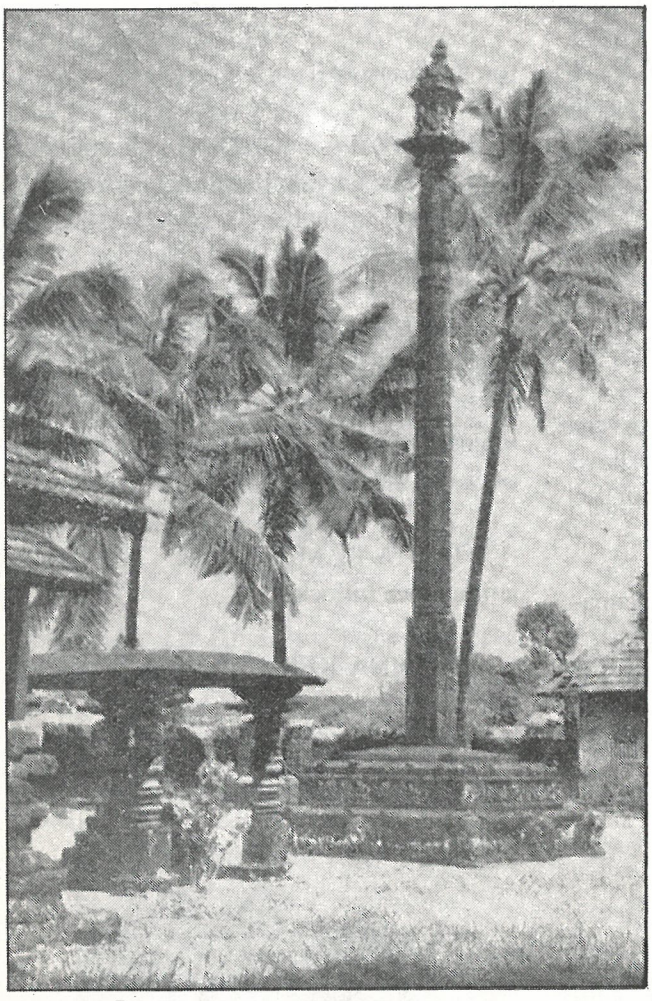
MĀRI-KOPPA: Haḷadamma temple; although a violent deity, this goddess said to be a sister of Vīrabhadra. All forms of violence are now eschewed in her worship, owing to the Vīra-śaiva influence.

TĪRTHA-RĀMEŚVARA: Rāmeśvara temple on a hillock.

VAḌḌINA-KERI: Āñjaneya (mukhya-prāṇa) temple (said to have been consecrated by Vyāsa-tīrtha).



Bogāra-basadi, Hombuccha



The Māna-stambha in front of the Pañcha-basadi, Hombuccha

Hosanagara Taluk

BILLEŚVARA: Billeśvara, Rāmeśvara and Lakshmaṇeśvara temples.

HARA-TĀḶU: Subramaṇya, Umā-maheśvara and Gaṇapati temples.

HULI-KALLU: Narasimha (with tiger's face) and Chauḍikāmbā temples.

HUMCHA (HOMBUC-CHA): There are four principal basadis in this place which was the capital city of the Sāntara kings, who were Jains by persuation. The basadi of importance here is dedicated to Pārśva-nātha, and this shrine shows different architectural styles, Chāḷukyan, Hoysaḷa and Vijayanagar. The enclosure of this basadi houses a shrine to Padmāvatī, which is said to have been installed by the founder of the Sāntara dynasty, Jina-datta-rāya, in the eighth century. The temple that we see now is a later structure, and has been renovated several times.

Among other basadis is Pañcha-basadi, a Chāḷukyan structure with Hoysaḷa features, housing images of five tīrthankaras in five sanctums, which is also called 'Urvī-tilaka'; it was built in 1077 A.D. by Chaṭṭala-devī, grand-daughter of Rakkasa-ganga. Bāhubali-basadi, was built in 898 A.D. by Vikramāditya-sāntara; on a hill nearby is Bōgara-basadi; and Maṭhada-basadi, Sūḷe-basadi is also there.

The place has a few temples like the ones to Banaśankari, Kere-kōḍi Īśvara, Gaṇapati, Āñjaneya and Vīrabhadra.

HOSA-NAGARA (NAGARA): Gaṇapati, Nīla-kaṇṭheśvara, Venkaṭa-ramaṇa on a hillock (called Pārvati-guḍḍa)

and Nagareśvara temples, Reṇukā-devī temple and five-headed Hanumān temple outside the town.

KĀRUGAḌI: Siddhi-Vināyaka temple

RĀMACHANDRĀ-PURA: Shrines to Rāmachandra and Chandra-mauḷīśvara are attached to the Havyaka maṭha of the place.

Sāgar Taluk

ĀNANDĀPURA: Ranga-nātha (actually Kōdaṇḍa-rāma, for the image in the sanctum has four hands holding conch and discus in the upper hands, and bow and arrow in the tower ones; a seventeenth century structure); Śiva-linga-mūrti and Hanumān temples (recent).

ARAḶI-KOPPA : See Ikkeri (hamlet of A).

GAUJA: Durgā, Nagareśvara, Vīrabhadra, Banaśankari, and Gautameśvara temples.

HOSA-DURGA: Īśvara and Kañchikāḷamma temples.

IKKERI: The Aghoreśvara temple is the most important monument of the Ḳeladi Nāyak period. It represents a happy blend of Chāḷukyan, Hoysaḷa, Drāviḍa and Saracenic styles. The Keḷadi chieftain, Sadāśivanāyaka (1530-1567 A.D.) is credited with having built it, and the architect's name is given as Āchāri Venkaṭayya of Hombuccha. Facing North, the temple stands on a high parapet six feet in height with several thick bands; but unlike the Hoysaḷa platforms, this sanctum is suitable for circumambulation.

The sanctum is square in shape, and is built of large stones. There is a massive platform within the sanctum, which is sculptured with thirty-two female figures. There is a stone superstructure over the sanctum. The vestibule, which houses a small translucent Nandi carved out of white spar, leads to a narrow ambulatory passage round the sanctum.

There is no hall (nava-raṅga), but there is a large and square porch with well-carved pillars, and with entrances on three sides. In front of the northern entrance is a Nandi-pavilion, housing an excellent image of Nandi on a high platform. The outer wall has twenty pierced windows and decorative arches.

To the west of the main shrine is a small temple to Pārvati, with a sanctum (on which is a stone-superstructure), a vestibule, a small hall with no pillars and a closed porch (open only on one side).

KEḶADI: The earliest of extant temples here is the one dedicated to Rāmeśvara. It is related that Chauḍappa-gauḍa, who later founded the Nāyaka dynasty (about 1500-1540 A.D.), discovered the Rāmeśvara linga in an ant-hill and built a small hut over it, and that he built a temple in stone after he became the chieftain of Keḷadi.

Built on a high platform, the temple consists of a square sanctum, an ambulatory passage, a hall and a large porch. Attached to it on the right side is the Vīrabhadra

temple, which was built at a later date (during the period of Sankaṇṇa-nāyaka, about 1546-1559 A.D.), who brought the image of Vīrabhadra from Āḷavāla village in Madavāḍi area; sculpture in this temple is fine and interesting. To the left of the Rāmeśvara temple is the temple to Pārvati, which is a small structure; the sanctum is in stone and the other portions in brick. The three temples are in the same enclosure.

Other temples here include those to Āñjaneya, Durgā, Vishṇu, Padmāvatī and Gopāla-krishṇa; there is a basadi to Pārśvanātha.

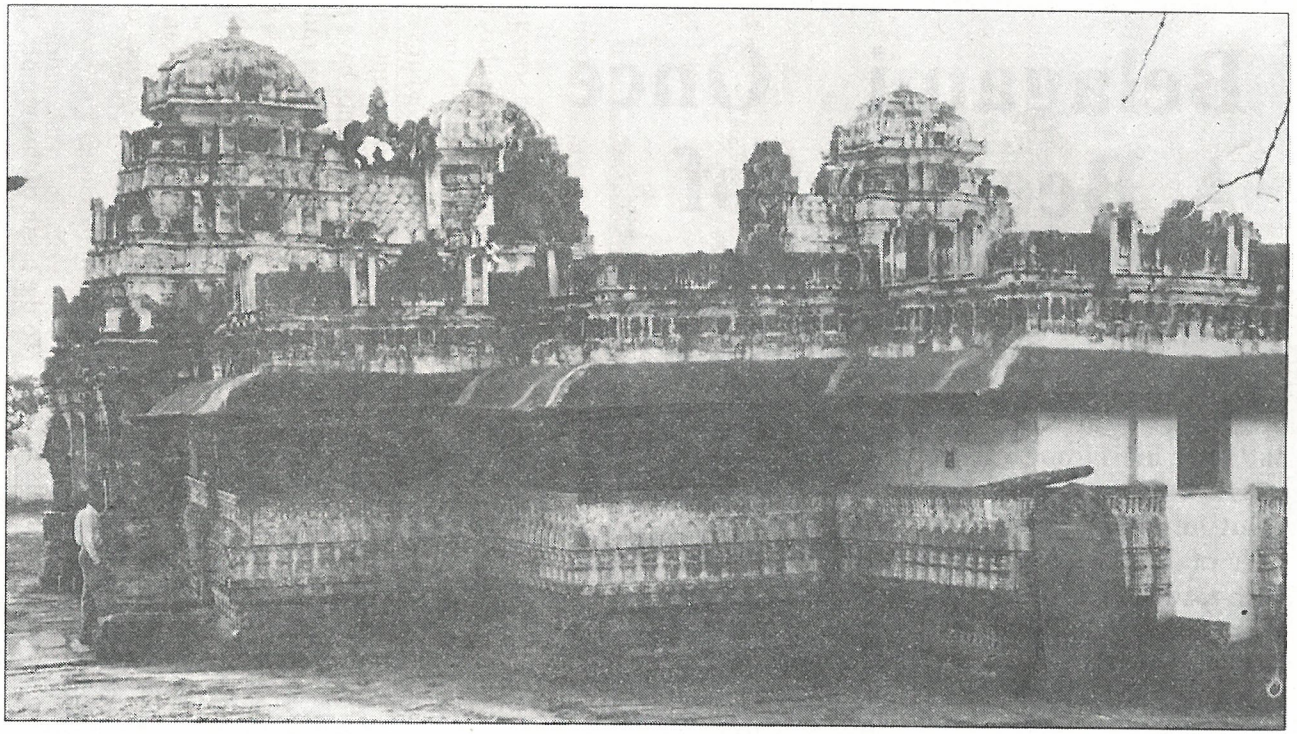
KIRUVASE: Pārśva-nātha basadi

BANDAḶIKE: Several large, ornate and splendid temples are here, but all of them are in a state of sad disrepair. The earliest of monuments in this area is a basadi dedicated to Śāntinātha (built and endowed by Jakkiyabbe who succeeded her husband Nāgārjuna-nāḍa-gāuṇḍa as the governor of Nāgar-khaṇḍa 70, under the Rāshṭrakūṭa king Krishṇa II, in 912 A.D.). It has a sanctum, vestibule with fine carvings, and a large hall.

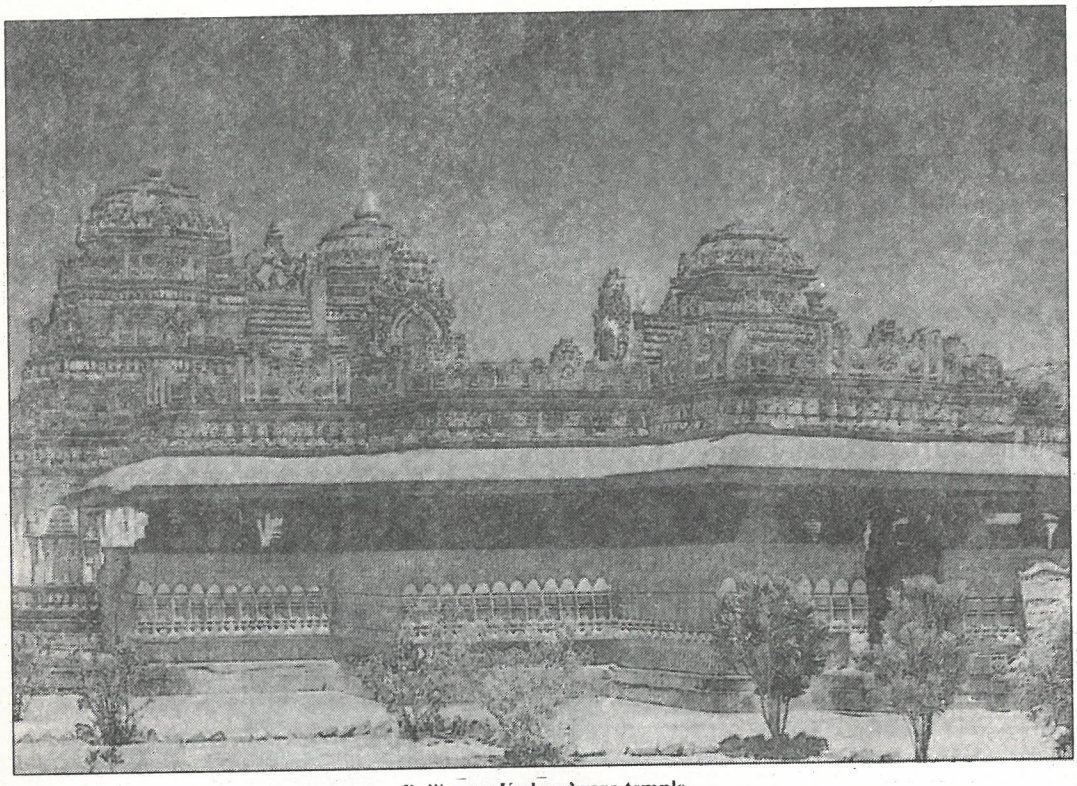
The Someśvara (also called Āne-kallu Somayya) temple was built in 1161 A.D. by Māchi-nāyaka, general of Rāya-murāri Sōvideva of the Kaḷachūrya family. It has a cell on each of the three sides of the central hall (ranga-maṇṭapa). The Tri-mūrti, temple (also called Boppeśvara temple, because it was built by Bopparasa, in 1181 A.D.) faces East, and has three sanctums (over which are fine superstructures), two of which contain lingas and one an image of Vishṇu. There are also three vestibules with ornate doorways. Māyādevi (now called Bana-śankarī) temple was the grāma-devatā shrine with strong Kāḷāmukha associations; it was built earlier than 1387 A.D. (during which year Chañchala-oḍeya has made some land-grants). The deity of this temple is also known as Mahā-durgi. The Vīrabhadra temple, built probably in the fourteenth century, has a splendid image of the diety.

There is an interesting linga, called Sahasra-linga, on the sides of which are carved in 999 tiny squares representing so many lingas (making, with the main linga, a thousand lingas). The top of the main linga has a unique form, it has five bands (representing the five faces of Siva) of decreasing circumference, thus making a dome, with a flat top. There may have been a temple to it when it was consecrated, but it had disappeared long ago; and only very recently a plain temple has been built over it. Likewise, a temple with an alchemical well (rasa-bhāvi), with Hanumān as the presiding deity, is said to have been there. It is not to be seen now.

BAḶḶIGĀME: There are numerous fine temples in the place, but in dilapidated condition. The oldest, and also the most important, temple is the Kedāreśvara temple, a soapstone structure of the later Chāḷukyan period, with Kāḷāmukha associations. The temple is a master-piece of temple-architecture and has exquisite sculptures. Facing East, the temple has three sanctums, with impressive superstructures, along with śukanāsa projections; the sanctums in the South and the West housing lingas (the southern one, representing Brah-



Kedareśwara temple, Balligame



Balligame Kedāreśwara temple

mā), and the one to the North having an image of Vishṇu. The western cell is the principal one, and has a vestibule, the lintel of which is well-carved; and on either side of the doorway here is a perforated screen.

Nearby, close to the outer surrounding wall of Kedāreśvara temple, is a small shrine dedicated to Uḍutaḍiyamma (also called Kamala-gangavva) who is represented as a naked female-figure with a lotus for the head and drawing attention to her private part. Considering that the piece was a stronghold of the Kāḷāmukhas, it is possible that this is some tāntric deity, worshipped in fertility rites.

Similar images (called sometimes Lajjā-guarī) are found elsewhere also, but there is not another specimen in this locality. It must also be noted that the Kadāreśvara temple, which is the most important centre of the Kāḷā-mukha cult, does not have erotic sculpures on its walls or parapet railings. Even this shrine to Udutadiyamma is outside the temple, and is worshipped mainly by the rustic folk. It is not, therefore, correct to interpret the presence of this curious image as evidence for the prevalence of sex-cults here.

To the north of this temple, in the same enclosure is a smaller and plain temple, known as Prabhū-deva (or Nakhareśvara or Nagareśvara) temple (because the great

saint Allama-prabhu is believed to have studied here). It is a thirteenth century structure, consisting of three cells (two of which contain lingas and the other an image of Vīrabhadra), a small hall and a porch. Built earlier to this temple is the double shrine (northern sanctum housing an image of Vishnu and the southern one linga both facing East), known after Tripurāntakeśvara. It was built in 1070 A.D.

The Pañchlingeśvara temple with five lingas, said to have been installed by the five Pāṇḍava brothern), to which was attached an educational institution (ghaṭikā-sthāna), is a large, lofty and excellent structure, built in 1165 A.D. by Keśimayya, and is notable for its fine door-ways. The Ananta-śayana temple in its vicinity is dedicated to Vishṇu as Ranga-nātha, recumbent on the seven-hooded Ādi-śesha.

Other temples of some importance are Someśvara (built in 1054 A.D. by Sovisetti), Kalleśvara, Brahmeśvara (built around 1015 A.D.), Vīrabhadreśvara (also called Kusumeśvara), Goggeśvara, Nīlakaṇṭheśvara (built in 1036 A.D.), and Kāḷikāmbā. Most of these temples are in a state of ruin or near ruin.

Of great interest, however, is the image of the Mahāyāna Buddhist deity, Tārā-bhagavati, which was got carved in 1067 A.D. (by Nāgiyakka) and installed in the Pra-Bauddha-Jayantī-vihāra which had been built two years earlier by Rūpa-bhaṭṭayya (the commander-in-chief of the early Chaḷukyan monarch Āhava-malla, and governor Bhaṇḍāri of Bēḍari-guppe).

MUTTIGE: Siddha-rāmeśvara temple

SIRĀḶA-KOPPA: Chandra-mauḷēśvara, Āñjaneya and Nagareśvara temples.

Soraba Taluk

BANKASĀNA: Hoḷē-lingeśvara (on the banks of the confluence of the rivers Varadā and Daṇḍavatī) temple.

BHĀRAṄGI: The Kalleśvara temple is a three-celled structure, (the three sanctums being arranged on the three sides of the hall), the main cell containing the linga on which Śiva's face is carved (mukha-linga), and the other cells housing images of Sūrya and Vishṇu; also Malikārjuna (1178 A.D.) and Banaśankari temples, and a Basadi having the sanctum, closed vestibule, hall and porch.

CHANDRA-GUTTI: Reṇukāmbā (Guttyamma) shrine, enclosing a fair-sized natural cave (and hence the deity is also called (Guhāmbā), containing a small linga at the foot of the hill called Chandra-gutti. A superstructure rises over the rock of the cave, and in front of the cave is a vestibule and central hall, which are structures of the Vijayanagar period. Nearby are shrines to Mātangi, Paraśu-rāma, Daṇḍina-durgī (which is also a natural cave housing an image of the eight-armed Mahisha-mardini) and Śūlada-Bīrappa. On the peak of the hill is a small temple to Chandra-mauḷiśvara (2,836 feet above sea level).

The legend identifies the Reṇukā-shrine as the place where Reṇukā, wife of the sage Jamadagni, hid herself when her son

Paraśurāma pursued her to kill her at the behest of Jamadagni. The story is the same as that of Yallamma, with whom Reṇukā is identified.

KUBAṬUR: The Kaiṭabheśvara temple (or Koṭēsvara, as called in the inscriptions) the actual location of which falls within the limits of the adjoining village Kōṭipura), is a very fine Chaḷukyan structure (built earlier than 1070 A.D.) accommodating features of the Hoysaḷa idiom. Its sanctum is surmounted by a stone-tower with śukanāsā projection, which is ornate and impressive. There is a vestibule and a spacious central hall (with round, lathe-turned and polished columns of exquisite workmanship).

The Rāmeśvara temple is an earlier structure (being a Rāshṭrakūṭa shrine built around 900 A.D.), consisting of a sanctum, inner ambulatory passage, a half-pavilion in front of the sanctum (chandra-śālā) and a hall containing beautiful figure-sculptures. Chintāmaṇi-narasimha shrine has a unique image with two hands, one of which is placed on the raised knee and the other on the thigh. The Dyāmavva shrine has a wooden image of Mahisha-mardini with sixteen arms.

The basadi dedicated to Pārśva-nātha was built in 1077 A.D., and consists of a sanctum and a hall. It is now in a state of disrepair.

KOḌAKAṆE: Siddheśvara and Nārāyaṇa temples.

KUPPA-GADDE: Rāmeśvara temple (built in 1189 A.D.).

PURA: The Someśvara temple (a Chāḷukyan structure with Hoysaḷa elements has in the sanctum an image of Śiva instead of a linga. The form identified as Someśvara is four-armed, carrying trident and hand-drum in the upper hands, and gesture of protection and skull-cup in the lower ones. It is represented as riding a bull.

SORABA: Ranga-nātha (with a linga worshipped in the sanctum) Āñjaneya and Viṭhala temples.

UDRI: Īśvara temple (which was originally a basadi, built in 1197 A.D.), Āñjaneya shrine (in Manchi, a hamlet, built by a Vīra-śaiva, Basappa-gauḍa by name), and Kalleśvara (in Māvali).

Tirthahaḷḷi Taluk

ĀGUMBE: Gopāla-krishṇa temple (a granite structure of the fourteenth century).

ARAGA: Āñjaneya, Umā-maheśvara, Akhaṇḍeśvara, and Gaṇapati temples.

BASAVĀNI: Someśvara, Gangādhareśvara and Gopāla-krishṇa temples.

HANAGERE: Bhūtamma and Chauḍappa temples.

KAVAḶE-DURGA: Virūpāksha, Vijaya-viṭṭhala, Vīrabhadra and Bhuvaneśvarī temples, Śrīkaṇṭheśvara shrine (on the top of the hill called Bhuvanagiri).

KUNDA: Pārśva-nātha basadi (of some antiquity).

MAHISHI: Aśvatha-nārāyaṇa, Guḍḍada-Venkaṭeśa, Iśvara, Keśava and Gopāla-krishṇa temples.

ḌAVAṆE-BAYALU: Koppa-gāḍu Kapileśvara temple.

MĒḶIGE: Ananta-nātha basadi (built in 1608 A.D. by Bommana-seṭṭi) and Venkaṭaramaṇa (of the seventeenth century) temples.

MṚGA-VADHE: Mallikārjuna temple (a stone structure of the Keḷadi-nāyaka period), and behind it Narasimha temple.

CHIPPALA-GUDDE: Vighveśvara temple

BĀḶAGĀRU: Chenna-keśava, Hanumān and Padmanābha temples; also Akshobhya-tīrtha-maṭha.

TĪRTHAHAḶḶI: Rāmeśvara temple (on the banks of a water-hole called Paraśu-tīrtha in the river Tungā).

TĪRTHA-MATTŪR: Small shrines attached to the maṭha of this place.

IV THE SOUTHERN REGION

Bangalore District

Bangalore District has figured in the history of Karnaṭaka from 430 A.D. The Gangas had their capitals, Mankunda and Mannē, both in this district. As early as the eleventh century, the Cholas occupied this region, and Māgaḍi was their creation; Kōlāra nearby was known as Nikarila-chōḷa-maṇḍala. The Choḷa influence here was far-reaching. Most of the temples in this district answer to the Drāviḍa idion, and in particular the Chōḷa style. And in many of the well-known temples Tamiḷ inspirations are found.

Around 1172 A.D., the Hoysaḷa kings ruled over parts of the district, and were succeeded by the Vijayanagar monarchs. The Vijayanagar style of temple-building was followed to a great extent, especialy during the rule of the chieftains of Avati-nāḍu (in the fourteenth century). But the chieftains of Yalahanka-nāḍu (Kempe-gauḍas) who exercised control over Bangalore and suburbs from 1418 till about 1700 A.D. built numerous temples, especially to Someśvara who was their tutellary deity. The most celebrated among them was Kempē-gauḍa I (1513-1569 A.D.) who built temples in Bangalore, Māgaḍi and Yalahanka. His successors renovated old temples in several places. The chieftains of Sagaṭūru (in Kolār district), more particularly Tamme-gauḍa III (about 1632), built many temples in the region.

The temples in the district are dedicated to both Vishṇu (frequently in the forms of Venkaṭaramaṇa and Ranga-nātha) and Śiva (as Sōmeśvara, Gangādhareśvara and Rāmeśvara). The legends connected with the Śiva shrines often relate that the Pāṇḍavas (especially Dharma- rāja) or Rāma installed them. Shrines of folk-goddesses are numerous, and most of them are well constructed and have popular approval.

Ānēkal Taluk

ĀNEKAL: Several temples are here, the oldest of which is that of Chenna-Kēśava (an impressing Vishṇu image with fourteen arms, said to have been installed by Arjuna). The sanctum faces but the main entrance is to the South, as in many other temples in this district. There is a vestibule and a hall with finely carved pillars. The ten incarnations of Vishṇu are sculptured on the pillars. The Mallikārjuna temple is a large one, and the most interesting detail of this temple is the lamp-post (which is about twenty feet in height) and which stands on a platform (five feet in height). On the sides of the column are Tripura-rudra-śiva (East), Nandi (South), Gaṇapati (West) and Vīrabhadra (North). There are also Bhavāni-Śankara (built by Anna- dānappa about 250 years ago), Vēṇu-gōpāla (built by Raghupatayya about a hundred fifty years ago), and Dharma-rāja (with wooden images of Dharma-rāja and Draupadī) temples. The last mentioned temple was the popular scene of annual 'Karaga' festivities until a few years ago.

BANNERAGHAṬṬA: Sampangi-Rāma (Champaka-dhāma or Dāmodara) temple, a large temple of considerable antiquity, has been built on a prominent mound with a hill as the backdrop. The temple contains a large number of inscriptions in Tamiḷ and old

Kannaḍa. One of the inscriptions relate that the temple (which was originally called Dāmodara temple) was built in 1257 A.D. by Purvādi-rāya, a Tamiḷian chieftain who was a feudatory of the Hoysaḷa King. It is a popular place of pilgrimage in the area.

HARAGADDE: Chenna-Keśava temple (a large structure in Drāvida style)

HUSKŪRU: The Maddūramma temple is an ancient shrine, which is also popular.

JIGAṆI: Varada-rāja temple.

KĀḌU-MALLEŚA: The Śiva temple, outside the village, is of interest because of the placement of a ventilator (gavāksha) in the sanctum to allow rain-water to fall on the linga.

MĀYA-SANDRA: Āñjanēya temple

MORASŪRU: Ādi-nārāyaṇa temple

MORASŪRU-MAḌIVĀḶA: Mahā-Kāḷi temple

MUGALŪRU: Byāṭa-rāya-Svāmi temple

NĀRĀYAṆA-GHAṬṬA: Venkaṭa-ramaṇa temple

SAHADEVA-PURA: Timma-rāya-svāmi temple.

SARJĀPURA: The Chenna-Keśava temple now in a state of ruin, was built in 1526 A.D. by the Timmē-gauḍa, who was chief of the Sugaṭūr division. The Mahā-bil-veśara temple, of some antiquity, has been renovated. It contains the three sanctums, the main one housing a linga, the one to the right an image of Gaṇapati and the one to the left an image of Pārvati. There are also a three-celled Kodaṇḍa- rāma temple (containing the Rāma group in the central cell and Hanumān in the right, the left one being empty), Śiva temple (where in the sanctum, behind the linga, is an image of Anna-pūrṇa), Māri temple (containing eight stone heads) and Paṭāḷamma shrine (now empty, but said to have housed a stucco image, painted)

Bangalore (North) Taluk

AIGAṆḌA-PURA: An ancient and interesting temple to a form of Śiva, now called Dharmeśvara (but who is known to the Tamiḷ inscriptions that are found here as Aivar-gaṇḍa-mahadēva or Aivar- Kaṇṭhiś-varam-uḍaiya-mahādeva, or Siddheśvara), was built in the eleventh century A.D. by Māda-nāyaka, a feudatory of Vāmana (who is identified with 'Yuddha-malla' Ayyappan Vāmanayyan), as the Tamil inscription on the pedestal of the linga in the sanctum records. Nothing more is known about the builder of the temple. There are inscriptions here of the Chōḷa kings Rājendra I (1033-1034 A.D.) and Kulottunga I (1113-14 A.D.) and of Ballāḷa III (1302 A.D., which is also in Tamiḷ). The temple is a small one, but must have been very well-known during this period. The sanctum (which faces East, although the entrance to the temple from the hall is from the South) has a stepped superstructure of the Pallava style. There is a vestibule, in front of which is a small hall. There are four other small shrines closeby, containing lingas named after three of Pāṇḍava brothers and Kunti (Nakuleśvara

Sahadeveśvara, Bhīmēśvara and Kunti-lingeśvara). The legend(which may be of recent origin) associates the place (Aivarkandapuram, meaning 'the town which was seen by the five') with the Pāṇḍava brethern (excepting Arjuna), along with their mother Kunti, who are said to have installed the five lingas named after them. Five miles away, in a place called Tōṭagerē, is the Arjuneśvara shrine said to be installed by Arjuna. There is also an old (eleventh century) temple to Gopālakrishṇa.

ARAKERĒ: Gopāla-svāmi temple

CHIKKA-BĀṆĀVARA: Chenna-rāya-svāmi (Vishṇu) and Beṭṭada-Basavaṇṇa temples.

DĀSANA-PURA: Ranganātha temple (with the image of Venkaṭēśa in the sanctum).

DŌMALŪRU: Chokka-nātha temple (in Chōḷa style); also Someśvara and Māri temples.

HALASŪRU (Alsoor): The Someśvara temple (built by Kempe-gauḍa) is a large temple, typically Drāviḍa in style, with a lofty entrance-tower (gopura).

HĒSARA-GHAṬṬA: Lakshmī-narasimha temple, the front portion of which is said to have been built by the Vijayanagar king Achyuta-rāya; also Chandra-mauḷeśvara temple.

JĀLAHAḶḶI: Muttyālamma temple

KĀḌU-MALLEŚVARA: Malleśvara temple, and at the back Narasimha shrine on a rock

KANNAḶḶI: Chenna-keśava and Vīrabhadra temples.

MATTĪ-KERE: Gopālasvāmi and Āñjaneya temples

YALAHANKA: Vēṇu-gopāla-svami, Vīrabhadra, Muniśvara (on Akkayyamma's hillock), Mahēśvaramma and Pallakkamma temples; a shrine called Ēḷu-Vīrara-guḍi is resorted to by the rural folk for curing the diseases of cattle.

Bangalore (South) Taluk

AGARA: The Rāma temple is a modern structure, which has three cells, housing the Rāma group in one cell, Gopāla-Krishṇa in another cell and Hanumān in the thrid. There is another temple, now called Chenniga-rāya (because the image of Chenna-keśava was installed in place of that of Venkaṭa-ramaṇa which was damaged), restored by Rāma-reddy in recent times. In the vestibule of this temple is an image of Byāṭa-rāya-svāmi.

BĒGŪRU: The Nāgeśvara temple was in existence prior to 900 A.D. It is a structure in Drāviḍa style. The temple contains also a shrine for the goddess. There are separate shrines for tour lingas named Nagarēśvara, Chōḷeśvara, Karṇēśvara and Kamaṭhēśvara. There is a shrine to Vīrabhadra attached to Chikkaṇṇayya (or Akkasāle) maṭha.

BENGAḶŪRU: In the city of Bangalore there are several temples, some of whom are

Gangādhara Temple, Gavi, Bangalore



Basava in the Temple, Bangalore



Sculpture in Somesvara Temple, Bangalore

not only of archeological and historical interest but continue to be popular. Among the oldest of temples here is the Someśvara temple (at Halasūru), the main shrine of which was built by Kempē-gauḍa I (1513-1569 A.D.) who built the city. His successors were responsible for the later structures. Contemporaneous with this is the Gangādhareśvara temple (in Gavī-pura), which is a natural cave-shrine, in front of which a pavilion supported by massive columns and a porch were built by Kempē-gauḍa. Likewise, the big Nandi (Basava) in Basavanaguḍi, which is a fine monolith, eleven feet in height, and a pavilion over it, belong to the same period. A little later, Gaṇeśa and Āñjaneya images carved out of large rocks took shape in close vicinity to the Basava temple. The Ranganātha temple (in Ballāpurapēṭē). Malleśvara, Mallikārjuna, (Kāḍu-Malleśvara) temple (in Malleśvara) was built earlier than 1667 A.D., when a reference to it was made in a lithic record.

Venkaṭa-ramaṇa-svāmi temple in the Fort area of the city is a fine monument in Drāviḍa style with Vijayanagar idiom. It was built around 1695 A.D. The Dharma-rāya temple, well-known for its Karaga festival, is a plain Dravidian structure of the nineteenth century. The Bana-śankarī temple, which was formerly outside the city limits but is now well within (where Jayanagar, Bana-śankarī and Jaya-Prakash-Nagar meet) was built in 1915 by Sōmappa Seṭṭi. There is a number of other temples built during the last fifty years.

TIPPAGONḌANA HALLI: Prasanna-Pārvati temple

KENGERI: Āñjaneya temple (on a hillock called Karaḍi-beṭṭa) 1892 A.D.

TŌRA-HUṆISE: Someśvara temple

VARTŪRU: Chenna-keśava-svāmi temple (built by Śiva-ganga-rāya, son of Chōḷendra-simha, governor of Kolār); Kāśi-Viśveśvara, Vināyaka, Āñjaneya, Gangādhareśvara and Chauḍeśvarī temples.

VASANTA-PURA: Vasanta-vallabha-rāya; Bhavānī-śankara (built by Shāhji, father of Śivāji) and Āñjaneya temples.

Channapaṭṇa Taluk

ABBŪRU: A shrine to the saint Brahmaṇya-tīrtha on the banks of the river Kaṇvā.

CHANNA-PAṬṬAṆA: Śrīnivāsa, Killevaradarāja (in the Fort area), Kāḷikāmbā, Rāma, Mārikāmbā, Kille-kāśi-Viśveśvara (in the fort area) and Nīlakaṇṭhēśvara temples.

DOḌḌA-MAḶŪRU: Rāma-svāmi temple

HONGANŪRU: Gopāla-krishṇa temple

HONNIGANA-HALLI: Basaveśvara temple

KENGAL (VANḌARUGUPPE): Āñjaneya temple

KŪḌALŪRU: Rāma-deva temple

MALŪRU: The famous Aprameya-svāmi (Rāmāprameya) temple is a large Chōḷa structure, which contains a shrine for a splendid stone image of Krishṇa in ambegālu (as a baby on all fours).

MANKUNDA: There is a large number of temples belonging to the Ganga and Chōḷa periods, but all in dilapidated condition, including Nārāyaṇa (built around 1007 A.D.), Varadarāja, Arkeśvarī, Chauḍeśvarī and Durgā-parameśvarī.

Dēvana-halḷi Taluk

ĀVATI: Chenna-keśava temple and Śrīnivāsa temple on Gautama-giri (Yembarahalḷi Timma-rāya-svāmi beṭṭa).

BŪDIGERE: Deśa-nārāyaṇa-svāmi, Chandra-mauḷīśvara, Kōṭe Āñjaneya, Dharma-raja-svāmi and Īśvara temples.

CHIKKA-JĀLA: Chenna-keśava temple (built around 1275 A.D.).

DEVANAHALḶI: Veṇu-gopāla temple (a fine temple in Chōḷa style with an entrance-tower, and hall with carved pillars); Nañjundēśvara, Siddhēśvara (a shrine for saint Siddhēśvara by name whose eleven foot tall image is worshipped), Sarovarāñjaneya (near a large pond) and Gangamma (containing five foot tall stucco image of the goddess with four arms) temples.

GANGAVĀRA: Someśvara temple

JĀḶIGE: Rāma temple (with the images of seated Rāma flanked by a standing Lakshmaṇa and seated Sītā with her hands folded in the anjali pose).

KUNDĀṆA: Chenna-rāya-svāmi (Janārdana) temple

VIJAYAPURA: Bayalu-Basaveśvara, Sangameśvara, Omkāreśvara, Keśava, Rāma, Rudra-deva, Kāḷa-bhairava and Ganga-tāyi temples.

Doḍḍaballāpur Taluk.

DOḌḌA-BEḶAVANGALA: Chenna-keśava temple (in Hoysaḷa style).

DOḌḌA-BALḶĀPURA: The Ādi-nārāyaṇa temple is now in ruins but the image of this temple is kept in the Venkaṭa-ramaṇa-svāmi temple, which was built some two hundred years ago by Aruṇāchala-panta. There are also Āñjaneya, Chandra-mauḷīśavara, Viṭṭhala, Gopāla-Krishṇa, Mutyālamma and Lakshmī temple.

DOḌḌA-HEJJĀJI: Paṭāḷamma (grāma-devatā) temple (containing a clay image of the goddess).

GHĀṬI-SUBRAHMAṆYA: The Subrahmaṇya temple is very popular.

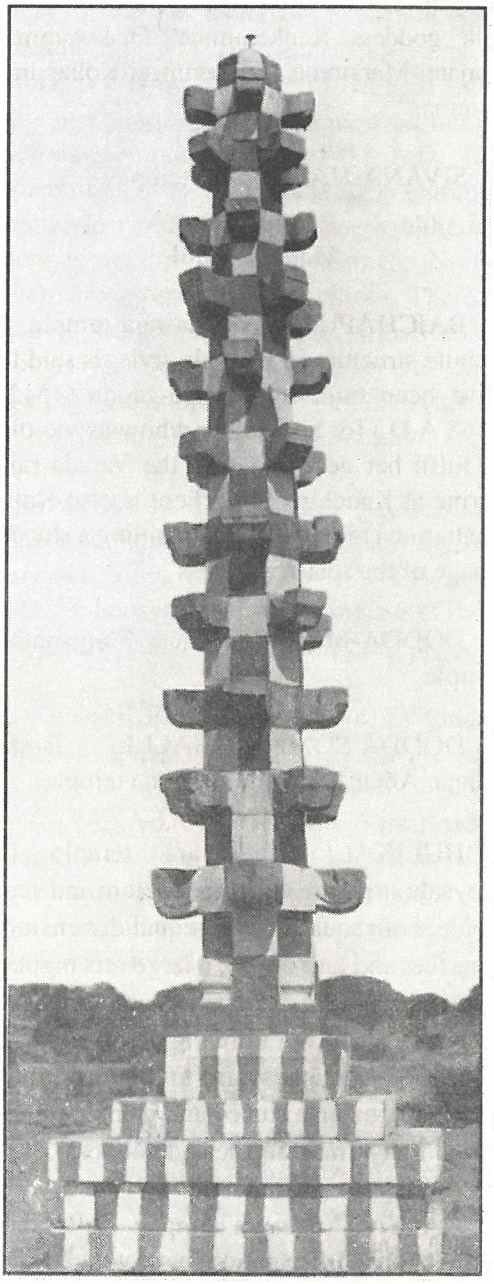
HAḌUVAṆA-HALḶI: Kāḍu-Keśava temple

HULUKAḌI: Mukkaṇṇeśvara temple (on a hill) (now in ruins)

MADURE (KANASAVĀḌI) Śanīśvara temple

Hosakoṭe Taluk

DĀSARA-HALḶI: Chenna-rāya temple



The Lamp pillar in front of Avimukteśwara Temple, Hoskoṭe

HASIGĀLA: Someśvara temple

HIṆḌIGINĀḶU: The Rāma temple is of some antiquity, but has been renovated in recent years. Although the temple is named after Rāma, the three-celled temple has in its present main cell the image of Keśava with consorts and a brindāvana. The Rāma group (Rāma, Sīta and Lakshmaṇa) is in the Western cell, and Hanumān in the Eastern cell. It appears that the Hanumān shrine was the original one, and the two other cells were added later.

HOSAKŌṬE: The Avimukteśvara temple is a large structure in Drāviḍa style, built in 1595 A.D. by Tammē-gauḍa who was the chieftain of Sagaṭūr (Kolār district) under the Rājā of Penukoṇḍa. It has three sanctums, housing Vīrabhadra in the central sanctum, linga in sanctum to its right and Pārvati in the left. The Viṭṭhaleśvara temple is earlier than 1760 A.D. and is said to have been built by Raghunātha-Bāvāji, who was the administrative chief (subhā-dār) of Hoskōṭe-paragaṇa (division). It is also said that it was at the instance of the Peshwā that the temple was built, and the image of Viṭṭhala was brought from Puṇe (in Mahārāshṭra). This is also a three-celled shrine, housing Viṭṭhala and his consorts in the central cell, Garuḍa and Gaṇapati in the cell to the right of it, and Hanumān in the cell to the left.

There are also Kōṭe-Āñjaneya, Agrahāra-Āñjaneya, Varadarāja (renovated in 1830 A.D. by Biḷigiri Rāo), Dharma-rāja, Amṛteśvari and Gangā-parameśvarī temples.

HOSA-HALḶI: Chauḍeśvarī temple (with Sapta-mātṛikā-figures).

KODI-HALLI: Basaveśvara temple

KONDRA-HALLI: The Dharmeśvara (Dharmalingeśvara) temple (in Chōḷa style) was built around 1065 A.D., as can be gleaned from the inscription of the Chola king, Rāja-mahendra. There are three sanctums (facing East), the central one housing a linga, the left one Pārvati and the right Gaṇapati. The vestibule has two fine images, those of Durgā and Bhairava. The central hall has four well-carved columns and a large ceiling representing the eight guardians of directions (dikpālaka). The entrance to the temple is in the Southern direction.

VĀGAṬA: Varada-rāja (earlier than the thirteenth century, a Chōḷa structure), Chandra-mauḷīśvara, Āñjaneya and Chauḍeśvarī (earlier than 1028 A.D.) temples.

Kanakapura Taluk

ARAḶĀLU: Nārāyaṇa temple

BIḶIKAL-BEṬṬA: Biḷigiri-ranga temple (on the hill)

HAROHALLI: Aruṇāchaleśvara temple (a large and fine stone structure in Chōḷa style with a lofty entrance-tower, built by Sūrya Nārāyaṇa Iyer and his brother Venkaṭeśa Iyer, who were officers (subedārs) under Hyder-āli (1721-1782 A.D.). The temple has as many as fifty-two shrines within its princincts, the important among them being the one to Annapūrṇeśvarī.

KALLA-HALLI: Venkaṭa-ramaṇa temple

KANAKA-PURA: Kōṭe-Venkaṭaramaṇa, Kōṭe-bāgilu Āñjaneya, Maḷagālu-Īśvara, Hoḷe-kaṭṭe Añjaneya, Kōdaṇḍa-rāma and Kalyāṇi-Kamaleśvara temples; also shrines to folk goddess Kenkeramma, Oḷakōṭamma, Bāṇanti-Māramma, and Kurupēṭe-Kollāpuradamma.

ŚIVANA-HALLI: Siva temple

Māgaḍi Taluk

BAICHĀPURA: Varada-rāja temple, a granite structure in Drāviḍa style, is said to have been built by Kempē-gauḍa (1513-1568 A.D.) for his mother who was too old to fulfil her desire to visit the Varada-rāja shrine at Kānchipuram. There is also Kaḷighaṭṭamma temple here, containing a stucco image of the seated goddess.

DODḌA-MŪḌIGERE: Ranganātha temple

DODḌA-SOMANA-HALLI: Basavaṇṇa, Āñjaneya and Māramma temples.

HULIKAL: Malleśvara temple (a Hoysaḷa structure with the sanctum and vestibule, both square and of equal dimension, four feet and half a foot, a large rectangular hall and a porch), Sangameśvara temple (a recent structure but utilizing parts of an old temple to Kamaṭheśvara) and Kempamma temple (housing a stucco and painted image of the four-armed and seated goddess).

KALYA: Āñjaneya temple; Kalleśvara temple (on a hill, a natural cave with an ambulatory passage).

MAGĀḌI: The Rāmeśvara temple was built by Kempē-gauḍa (1513-1568), with sanctum, vestibule (with a fine Nandi), central hall and porch. The enclosure contains five shrines with linga in each of them (pancha-linga). The Someśvara temple, which is a large structure in Drāviḍa style, now in a dilapidated condition, was built by Kempa-Vīre-gauḍa III in 1712 A.D. The sanctum faces North, but the main entrance (with a lofty gopura) to the South, although there is also an entrance from the North. There are several ornate pavilions. There is also a Ranga-nātha temple, which is in Chōḷa style. Not far from the town is a Nandi in a pavilion surmounted by a tower (hence called Śikhara-Basava) on a boulder.

SANKI-GHAṬṬA: The Vardhamāna basadi is said to have been built by the Hoysala king Narasimha I (1141-1173 A.D.). It houses fine metallic images of Padmāvatī, Jvālamālinī and Sarasvatī.

SĀTANŪRU: Viṭṭhala-rāya (Viṭṭhala-gopala-svāmi) temple

SĀVANA-DURGA: The Vīra-bhadra temple at the foot of the hill known as Biḷi-kōḍu is a large structure in Drāviḍa style, containing also a shrine for Bhadra-kāḷī. The Narasimha temple has a natural and spacious cave for the sanctum, and a hall in front of it.

SUGGANAHAḶḶI: The Narasimha temple is a large structure in Drāviḍa style, where a stone pillar with a carved discus on one side is worshipped as the deity (Kambadayya).

TIRUMALE: The Ranga-nātha temple (actually the image worshipped in the sanctum is a round stone, behind which is the image of Śrīnivāsa, and the inscriptions also refer to the deity, Tiru-Vengaṭeśvara) is a Draviḍian structure which has a vestibule, a hall and a porch (with three entrances). The surrounding wall has openings on the East and West (the sanctum faces West) and there are fine entrance-towers. Behind the sanctum is a sculpture of Ranga-nātha, which is named 'Beḷeyuva Ranga-nātha' ('Ranga-nātha who is growing') because the image is believed to be developing. There is a Narasimha shrine on a small hill nearby.

Nelamangala Taluk

BARAḌI: Rāma temple (on hillock)

BASAVANA-HAḶḶI: Venkaṭa-ramaṇa temple

BINNAMANGALA: The Mukti-nātheśvara temple is a splendid structure in Drāviḍa style. It was probably built earlier than 1110 A.D. by the Chōḷa king Kulottunga-Chōḷa. It consists of the sanctum, vestibule (with four pillars), central hall (also with four pillars, and an ornate doorway) and porch.

BŪDI-HĀḶU: Māramma temple

DĀSANA-PURA: Ranga-nātha (actually Śrīnivāsa) temple.

GOLLA-HAḶḶI: Bayalu-Ānjaneya ('shrine in the open').

HEGGUNDA: Two cave-temples on the hill, one dedicated to Vīrabhadra and the other to Mallikārjuna, both belonging to the tenth century. On top of the hill is Rāma temple. On a hill nearby is shrine for the foot-prints of Rāma.

KAMBĀḶU: Mallikārjuna temple and a shrine for the saint Maruḷa-Siddheśvara (whose seated image is worshipped).

MĀKAḶI: Bhīmeśvara temple (the linga said to be installed by Bhīma) on the banks of the river Arkāvatī.

MANNE: The Kapileśvara and Sōmeśvara temples are of considerable antiquity; the sanctums in both cases are brick structures of the Ganga period. The former has fine carved pillars and pierced windows. There is also a temple called Sūḷēra-devasthāna (shrine built by the prostitutes).

MALIRĀMA-PURA (MAHIMĀ-PURA): Ranga-nātha temple (on a hill called Mahima-Ranga beṭṭa).

NELAMANGALA: Aḍake-Āñjaneya temple (of some antiquity).

NIJAGAL: The Vīrabhadra (Uddaṇḍayya) temple on a hill (called Durga), Uddaṇḍayyana-beṭṭa or Rasa-Siddhara-beṭṭa) contains a tall (twelve foot) image of the god, with Bhadra-kāḷī to his right and Daksha to his left. Also Koḍiyappa shrine (carved on a boulder with Nandi images on sides) Rasa-Siddhara-guḍi (with a wooden head of a saint as the object of worship), and cave-shrine to Śiva on the hill-side.

RĀVATANA-HAḶḶI: Jana-gōḍamma temple

ŚIVA-GANGA: Several temples are here, of which those dedicated to Gangadhareśvara and Honnamma are well-known. Both have natural caves on the hill-slope for sanctums, and pavilions and surrounding walls have been built in front of them. The former temple was built earlier than the period of the Hoysaḷa king Narasimha (1141-1173 A.D.). It is a large temple, the sanctum facing North, and with a fine doorway. There is a granite, square (twenty foot at the face) superstructure of good workmanship over the sanctum, and on top of a boulder. There are two entrance-towers one to the North and the other to the East.

The Honnamma (Honna-devamma, Sanskritized as Svarṇāmbā) temple has in the sanctum (facing East) an image of the eight-armed goddess (five foot tall), seated on two demons identified as Chaṇḍa and Muṇḍa.

There are also Muddu-Vīreśvara, Vīrabhadra (Rudreśvara), Subrahmaṇya, Kumbheśvara and Śāradā (recent) temples. The Śānteśvara temple is an ancient structure, associated with the celebrated Hoysaḷa queen Śāntalā-devi who died here in 1131 A.D.

TYĀMA-GONḌLU: Rāma temple.

Rāmanagar Taluk

ARCHAKARA-HAḶḶI: Vīrabhadrasvāmi temple. Rāma-giri: Rāma temple (on

the hill called Rāma-devara-pāda-betta) and Rāmeśvara temple.

HANDI-GUṆḌI-BETTA: The place where Rāma is said to have killed Sūkarāsura.

JALA-SIDDHEŚVARA-BEṬṬA: Cave shrine to Śiva (Siddheśvara), where water is always dripping on the linga.

KRISHṆA-GIRI-BEṬṬA: Krishna temple

NĀRĀYAṆA-SVĀMI-BEṬṬA: Nārāyaṇa temple

RĀMA-NAGARA: Arkeśvara, Rāma, Basaveśvara, Hanumān, Kanyakā-Parameśvarī and Chamuṇḍeśvarī (grāma-devatā) temples.

TIMMAPPANNA-BEṬṬA: Venkaṭaramaṇa temple, and shrine to Lakshmī.

Hāssan District

The district has a hoary antiquity; about 298 B.C. the celebrated monarch, Chandragupta-maurya, migrated from Magadha in the North to Śravaṇa-beḷagoḷa in this region along with the great Jaina saint Bhadra-bāhu. The early Kadambas had a hold over this area till the fifth century A.D. and for several centuries after this period the Gangas ruled here. It was during this period that Jainism spread not only in this district but all over Karnāṭaka, mainly due to the encouragement provided by the Ganga chieftains. The world-renowned monolith of Gommaṭa stands at Śravaṇa-beḷagoḷa as a monument to the Ganga patronage. Chāuṇḍarāya, who was minister to the Ganga king Rajā-malla IV (974-985 A.D), got it sculpted in 983 A.D.

This region witnessed the birth and growth of the Hoysaḷa empire as well as Hoysaḷa art. The Hoysaḷas rose to power in 1004 A.D. and continued till 1311 A.D. to hold their own. It was during this long period that what came to be specifically called the Hoysaḷa style of architecture and sculpture emerged from the background of Kadamba and Chāḷukyan idioms, incorporating elements from them and also from the Drāviḍa idiom.

The beginnings of this style can be noticed in the temples that were built between 1113 and 1173 A.D. (like the temples at Doḍḍa-gaddavaḷḷi, Bēlūr, Maraḷe, Śravaṇabeḷgoḷa, Haḷeya-bīḍu, Nāga-mangala and Kōra-mangala), when Vishṇuvardhana and Narasimha I were rulers. The style which got crystallized and became mature during 1173 and 1235 A.D., can be seen from the temples, built during this period (like Kedāresvara in Haḷēbīdu, Keśava at Angaḍi, Chaṭṭeśvara in Chaṭṭanahaḷḷi, Īśvara of Arasīkere, Someśvara of Hārnahaḷḷi and Keśava in Aṛala-guppe and Nāgalapura).

The high terrace with horizontal and sculptured bands, on which the temple proper stands and which allows space for ambulatory passage, the stellate plan for the sanctum, highly ornamental and short superstructure over the sanctum, following the contour of the stellate plan, sculptured walls, lathe-turned, polished and elaborately carved columns, artistic treatment of the vestibule, intricately sculptured ceilings and doorway, compact jewel-box treatment for the whole structure and above all the employment of indurated potstone, which is volcanic in origin and close-grained, easy to carve and suitable for polish are some of the distinguished features of the new style.

The Hoysaḷa style lost its relevance when the Vijayanagar empire, comprehended the whole of South India and favoured largely the Drāviḍa idiom, and died out. The temples in the district that were built during the rule of chieftains (pāḷḷeya-gārs) under the Vijayanagar monarchs, were in greater accord with the Drāviḍa style than with the Hoysaḷa or Chāḷukyan. But the Hoysaḷa temples, about eighty of which are in a fair state of preservation, represent the golden age of art in Karnāṭaka.

Alūru Taluk

BENḌEKERE: Gopāla-Krishṇa and Rāmeśvara temples.

BHARATŪR: Biṇḍigamma temple

NAVILA-HAḶḶI: A small temple to Śiva and Pārvati on a hill at Pārvatammana beṭṭa.

PĀḶYA: Lakshmi-Janārdana (the main shrine of the fourteenth century), Rāmeśvara and Tripurāntakeśvara temples, a Jain basadi).

Arkalagūḍu Taluk

ARKALAGŪḌU: Arkeśvara temple, Lakshmī-Narasimha, Amṛteśvara and Vīrabhadra temples (within the Fort area).

BASAVĀ-PAṬṬAṆA: Śāntīśvara, Praṇatārti-hareśvara and Lakshmī-kānta temples.

BEḶAVĀḌI: The Vīra-nārāyaṇa temple is a three-celled temple, the main cell housing an exquisite image of Vīra-nārāyaṇa which is eight foot tall, and other two cells Veṇugopāla and Yogā-narasimha images.

HĀNAGAL: Iśvara temple (of good workmanship, but in ruins).

KĀŚI-PURA: Śiva, Pārvati and Rāma, temples (all in dilapidated state) in one enclosure.

KOṆANŪRU: Koḷala-Gopāla-Svāmi temple

RĀMANĀTHA-PURA: Seven temples: Subrahmaṇyesvara (a large drāviḍa structure), Paṭṭābhirama-chandra (also a large drāviḍa structure), Prasanna-Rāmeśvara (also called Chatur-yuga Rāmeśvara, an important shrine in the place, the original structure of which belongs to the Hoysaḷa period but which has been renovated later, during the Hoysaḷa period but which has been renovated later, during the Pāḷḷegār period), Āñjaneya, Lakshmī-narasimha and Durgā-Rāmeśvarī (of Śākta interest) temples.

RUDRA-PAṬṬAṆA: Iśvara temple.

ŚAMBHU-NĀTHA-PŪRA: the Svayambhunātheśvara temple is a drāviḍa structure, of 1290 A.D., the tower and the outer hall being added during the period of the Pāḷḷegārs. The sanctum houses an iconic representation of Śiva with four arms, carrying trident, hand drum, flower and gesture of protection in the hands.

Arasīkere Taluk

ARASĪKERE: The Īśvara-temple, a Hoysaḷa structure built in 1220 A.D., has small sanctum, vestibule, hall and porch. The sanctum has a fine stone superstructure following the stellate plan of the terrace and the outer wall of the sanctum, the doorway of the sanctum is elaborately and skillfully carved, as also the ceiling of the hall. The sculptures in the porch are exquisite.

Other temples include those to Kaṭṭameśvara, Jagateśvara, Maleśvara, Baḷḷeśvara, Areya-Śankara-dēva and Prasanna-Chennakeśava. Among the basadis Sahasra-kūṭa-Chaityālaya (built by Rācharasa, Minister of Ballāḷa II in about 1270) and Nakharajinālaya.

BĀṆĀVARA: Venkaṭaramaṇa, Banneśvara and Keśava temples are notable among the many temples here.

BOMMENAHAḶḶI: Mallikārjuna temple (now in ruins).

HĀRNA-HAḶḶI: The Chenna-Keśava (Lakshmī-Nārāyaṇa) temple, an excellent specimen of three-celled Hoysaḷa architecture which has been well preserved, was built in 1234 A.D. by three brothers Pedda Heggaḍe, Sovaṇṇa and Keśaṇṇa, with the permission of their father who was the head of Sindige-maṭha. The Someśvara temple is said to have been built around 1070 A.D. by king Someśvara. It is single-celled, but has three entrances in the hall.

HULLĒ-KERE: The Keśava temple, which was built by Būchi-rāya the general of Narasimha I in 1163 A.D., is a very good Hoysaḷa temple, although it is now in a state of disrepair.

The temple, not built on a terrace, has sanctum and the hall which are square in shape, and the courtyard is rectangular.

There are also temples to Sapta-māṭṛikās, Īśvara and Āñjaneya.

JĀVAGAL: The Lakshmī-nārāyaṇa temple which belongs to the latter part of the thirteenth century (about 1250-60) is a three-celled structure standing on a terrace; the main cell houses the Keśava image, although the temple is called after Lakshmī Narasimha (whose image is in the cell to the left of Keśava, and the other cell having the image of Vishṇu, Gopāla). There is common central hall and porch. The walls of the temple are adorned with more than one hundred and thirty large figure-sculptures.

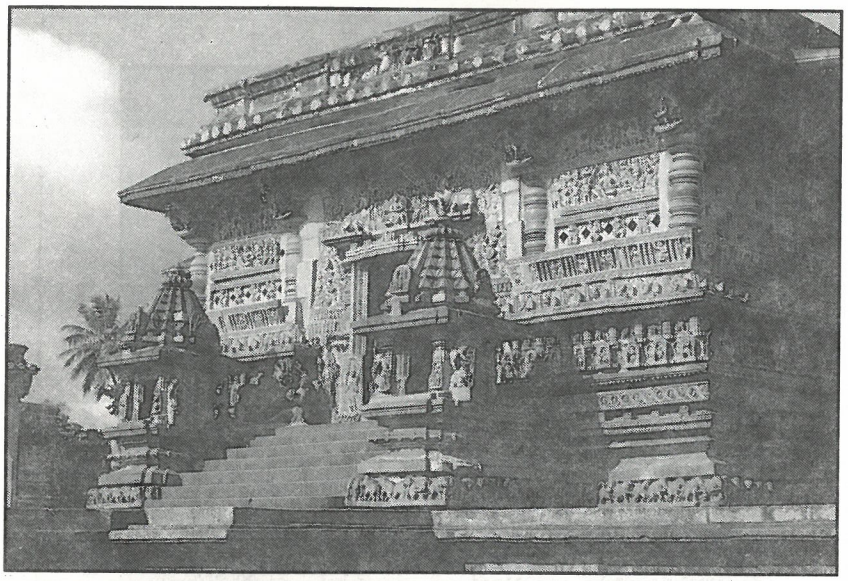
There is also another temple built during the Hoysaḷa period Gangādhareśvara temple, which along with the Vīrabhadra temple is in ruins. A shrine to Bana-śankarī and a basadi to Chandra-nātha are also there.

MĀLEKAL-TIRUPATI: Venkaṭaramaṇa temple (on top of a hill called Hirē-kallu-beṭṭa) and Govinda-rāja temple (at the foot of the hill).

MUVATTANNA-HAḶḶI: The Mahālingeśvara temple, a Hoysala structure which is now in a dilapidated condition, has an excellent interior, with delicate and restrained carvings and lovely figures sculptures.

Bēlūr Taluk

The most magnificent of the Hoysaḷa temples and justifiably renowned as one of the most ornate monuments in the country, is the Vijaya-nārāyaṇa (popularly known as Chenna-keśava) temple here. Built by the celebrated Hoysaḷa monarch, Vishnuvardhana (Poysaḷa-biṭṭi-dēva of the inscription, 1108-1152 A.D.) in 1147 A.D. It commemorates the monarch's victory over the Choḷas in Talakāḍu (hence the name of the deity, Vijaya-nārāyaṇa). The popular belief that the temple was built by the monarch as a testimony to his conversion to the Śrīvaishṇava faith by Rāmānuja is not substantiated by any of the numerous inscriptions belonging to this period, found in this place or elsewhere. The king continued

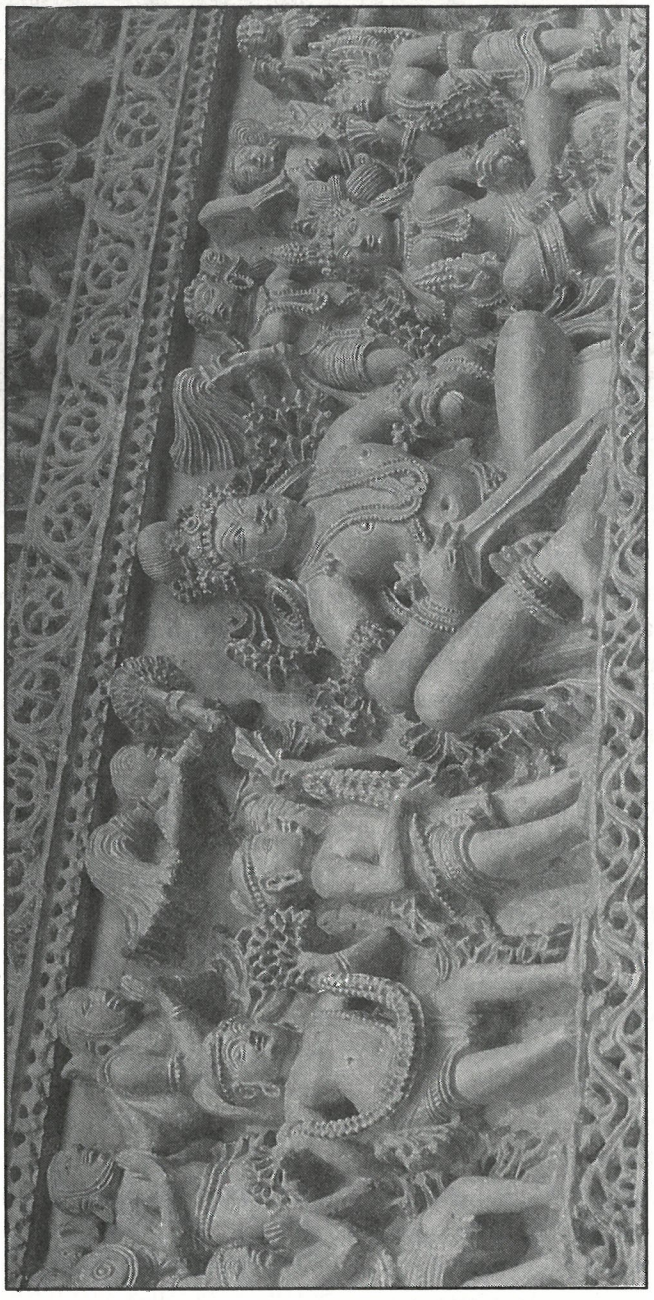


Chennakeśava Temple, Belur

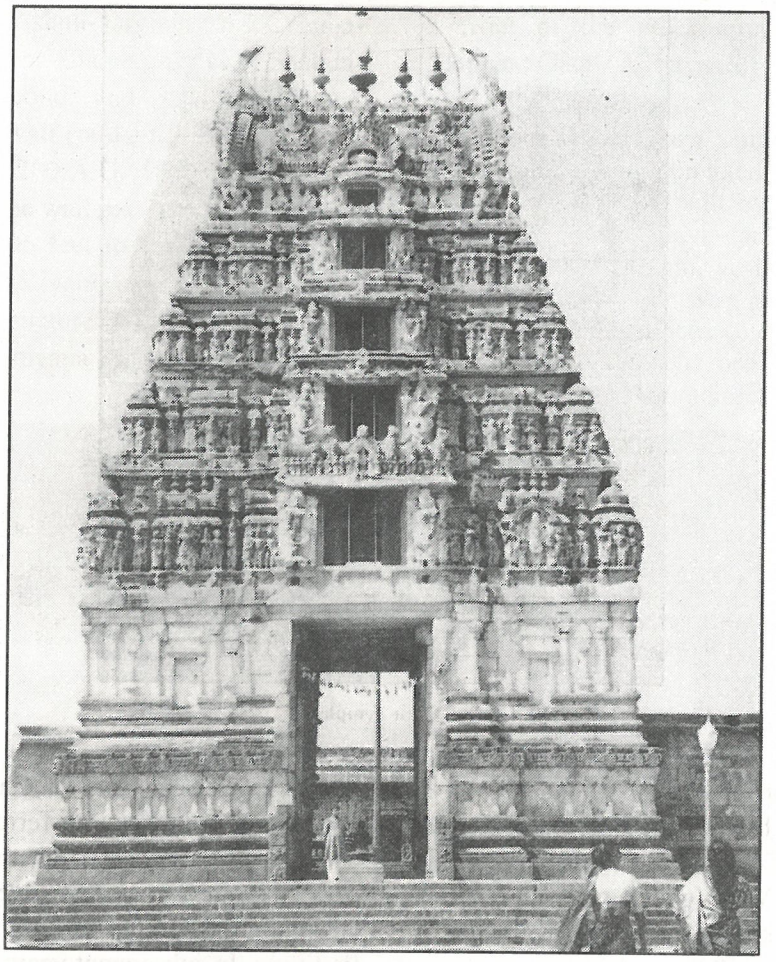
to encourage Śaiva, Vaishṇava and Jaina shrines till his last days. The king is credited to have built five shrines to Vishnu (pañcha-nārāyaṇa) : Bēlūr (Vijaya-nārāyaṇa), Talakāḍu (Kīrti-nārāyaṇa), Mēlukōṭe (Cheluva-nārāyaṇa), Toṇṇūr (Lakshmī-nārāyaṇa) and Gadag (Vīra-nārāyaṇa), and five shrines to Śiva (pañcha-Śivālaya); Śankareśvara (at Bēlūr), Amṛteśvara (Amṛtāpura), Dharmeśvara (Grāma), Siddheśvara (Maraḷe) and Pātāḷeśvara. Among the Jaina shrines that he patronized after the Bēlūr temple was built include Pārśvanātha basadi at Haḷēbīḍu (113 A.D.), Pañcha-kūṭa-basadi at Kambadahaḷḷi (1120 A.D.), Savati-gandha-vāraṇa-basadi in Śravaṇabeḷgoḷa and the basadi at Jina-nātha-pura. He also built, or more probably renovated and expanded, the Mahālakshmī temple at Doḍḍa-gudda-vaḷḷi, which was of Śākta pursuation.

On the pedestal of the main image in the sanctum of the Bēlūr temple is found the brief (two-line) inscription which informs us that (Vishṇu-vardhana) consecrated the image of Vijaya-nārāyaṇa. No more information is provided. The image which is about six feet in height and which stands on a pedestal which is three feet in height is considered by experts as the best specimen of Hoysaḷa sculpture. It is undoubtedly most impressive, elaborately and delicately carved in all details. The legend relates that this is the Mohini aspect of Vishṇu, and the figure indeed is made to look like a charming and lovely damsel. The deity carries conch and discus in the two upper hands, and lotus and mace in the two lower hands. The halo (prabhā) behind the deity, exquisitely carved, contains the representation of ten incarnations (avatāras) of Vishṇu. The halo also has relief images, very small in size, of the consorts at the sides.

When Vishṇu-vardhana installed the image, the shrine must have been a small one



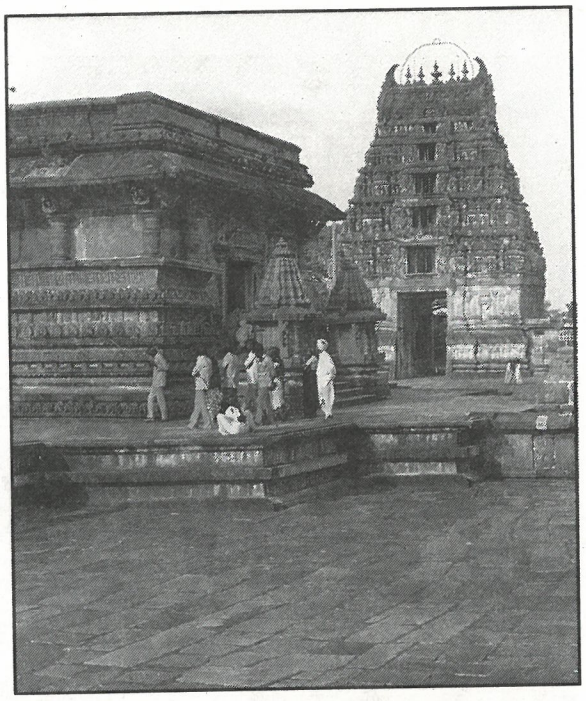
The Hoysala monarch Vishnu-vardhana in court - Kesava Temple, Belūr



Entrance to Chennakeśava Temple, Belūr

with the sanctum in stellate plan facing East raised on a terrace, also stellate in shape, which rose to a height of three feet and which provided an ambulatory passage round the sanctum and open vestibule leading to a spacious and open central hall. Over the sanctum, there was superstructure of timber and stucco, topped by dome covered by gilt copper plates.

By the side of this shrine at some distance was built at the same time another temple, similar in plan to the same deity by Śāntalā-dēvī, the queen-consort of Vishṇu-vardhana. The brief inscription in Sanskrit on the pedestal of the image installed here, now called Kappē- chenniga-rāya, informs us that 'Śānti-devī, wife of Vishṇu-vardhana got consecrated the icon of Chenna- keśava'. But this temple is two-celled, the main cell (housing Chenna-keśava) facing East, like the Vijaya-nārāyaṇa shrine by its side, and the other cell facing North. The latter cell now houses an image of Veṇu-gopāla. But



Belūr Temple

an inscription of Vishṇu-vardhana records grants made by the king to Chenna-Keśava and Lakshmī- nārāyaṇa of this temple. The cell housing Veṇu- gopāla now must, therefore, have priorly housed an image of Lakshmī-nārāyaṇa.

It is probable that Chenna-keśava temple built by the queen was favoured by the monarch, and the two temples together came to be known Chenna-keśava. In course of time, however, due to some reason (and there is a popular story about it explaining how it came to be associated with frog and known henceforth as Kappe- Chenniga-rāya), and the temple fell into disuse. Worship hence appears to have stopped around 1689 A.D. The Vijaya-nārāyaṇa temple was structurally extended by successive rulers and chieftains, and it grew into large temple-complex. The celebrity of Chenna-keśava (Chenniga-rāya) was transferred to Vijaya-nārāyaṇa. It is to be noted that the inscription of Śāntaḷā-dēvī it is that gives the name, Chenna-keśava to the Vishṇu image for the first time. In subsequent years, Keśava and Chenna-keśava temples became common all over Karnāṭaka among Hoysaḷa structures.

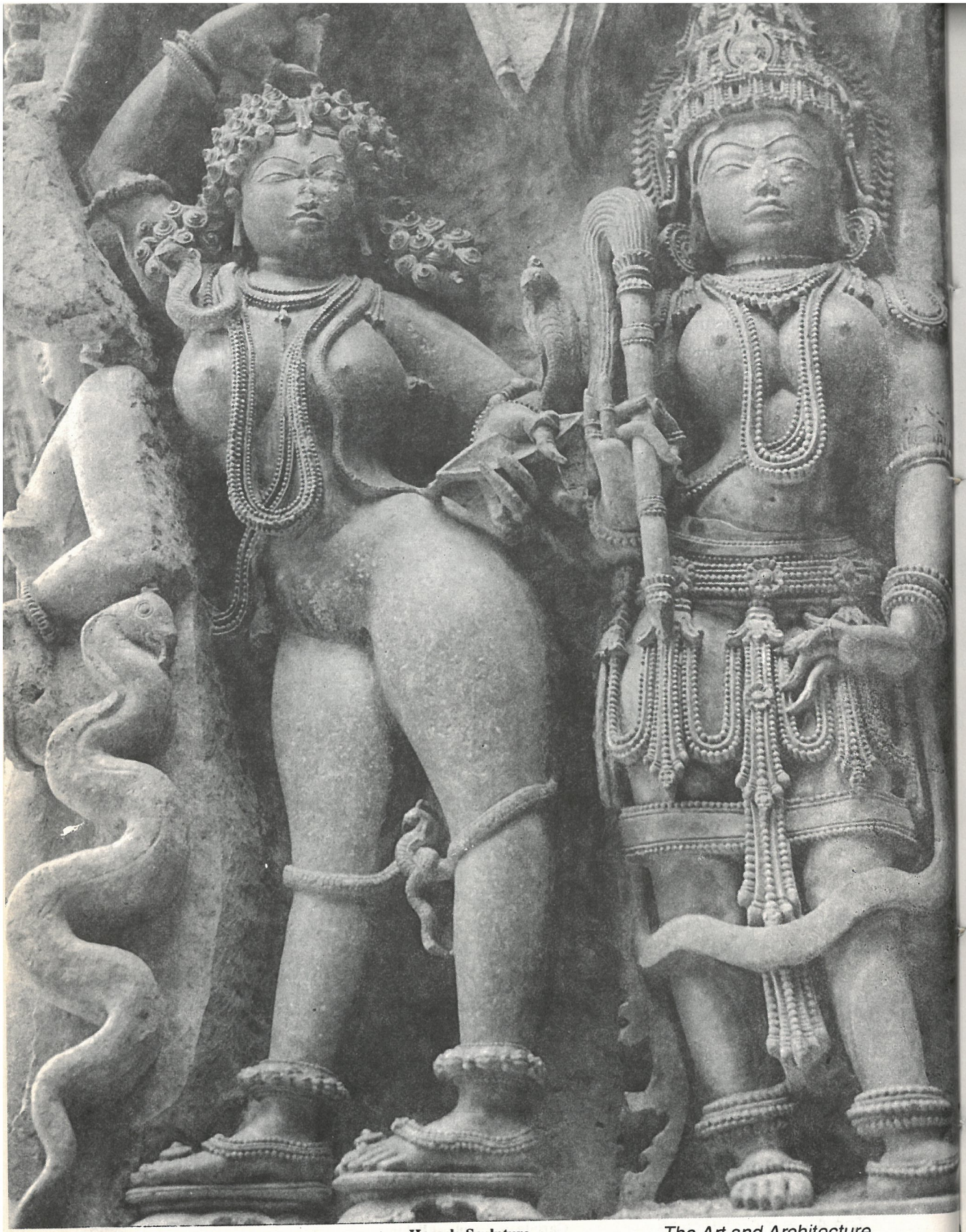
Notable extensions to the Vijaya-nārāyana (Keśava) temple were effected during the reign of Vishṇu-vardhana's grandson, Vīra-ballāḷa II (1173-1220 A.D.). A pond (named Vāsudeva-sarovara) was excavated at some distance from the temple in the north-eastern direction in 1175 A.D., and a granary (Koṭṭāra) was built in the north-western direction behind the temple in 1180 A.D. enclosing the two temples (Vijaya-

nārāyaṇa of Vishṇu-vardhana and Chenna-keśava or Kappe-Chenniga-rāya of Śāntaḷā-dēvī), the pond and the granary. A surrounding wall (prākāra) was built some time before 1200 A.D. The courtyard thus specified by the wall measured 443½ feet in length and 396 feet in breadth. The main entrance (mahādvāra) over which there is a grand superstructure (gopura) is aligned to the Vijaya-nārāyaṇa sanctum; the entrance in front of the other temple is called 'Elephant Gate' (Āne-bāgilu).

The Vijaya-nārāyaṇa temple measures 176' x 156', standing on a terrace three feet high, and the temple built by Śāntaḷā-dēvī 124' x 105'. The Vijaya-nārāyaṇa temple consists of the sanctum, vestibule with an exquisitely carved doorway, and the central hall with three entrances (one to the East being the main one, the one to the South being called 'Śukra-vārada-bāgilu', and the



Garuḍa in Temple at Belūr



other to the North being called 'Svargada-bāgilu'. The hall was originally open, but during the days of Vīra-ballāḷa door-frames and pierced windows were fitted. The pierced windows (or perforated screens) are very ornate, delicately carved and of fine workmanship. There are twenty-eight of them in the outer wall of the temple.

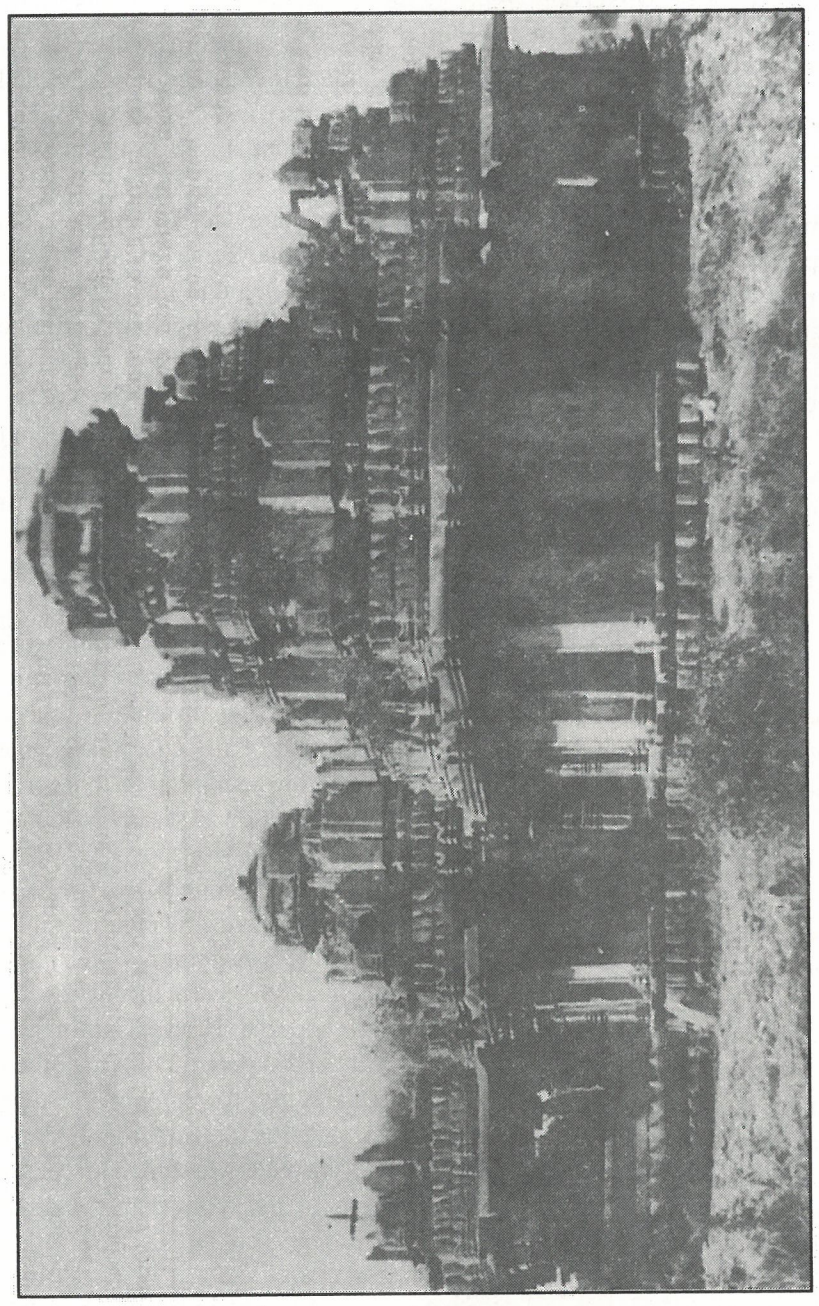
The main temple is famous for excellent figure-sculptures and narrative themes. There are more than ten thousand figure-sculptures; the number of large images exceeds three thousand. Of particular interest are the bracket-figures of dancing damsels (known popularly as madanike, but called in inscriptions 'sāla-bandike', which is Kannaḍa for the Sanskrit 'śāla-bhañjikā' and 'putthaḷis', icons). Forty of them (three however being male figures) are situated on the outer wall, and four inside. Many of them are signed images.

The enclosure consists of numerous small shrines and pavilions built at various periods. The earliest among them appears to be the Vīra-nārāyaṇa temple, located immediately behind the Vijaya-nārāyaṇa temple. There is a suggestion that this was the Lakshmī-nārāyana temple for which Vishnu-vardhana gave a grant along with the Chenna-keśava (Kappē-Chenniga-rāya) of Śāntaḷā-dēvī. It is a small temple measuring 70' x 56', consisting of sanctum, vestibule and sculptures of gods and goddesses in a row. To the north-west of the main temple-pavilion is the Saumya-nāyaki (popularly called Soma-nāyaki) or Ammanavaru shrine, the deity being recognised as the form of Lakshmī and as the consort of Vijaya-nārāyaṇa. The long structure in front of the central hall of this shrine was built by the chieftain of Kaḷale (dalavāyi).

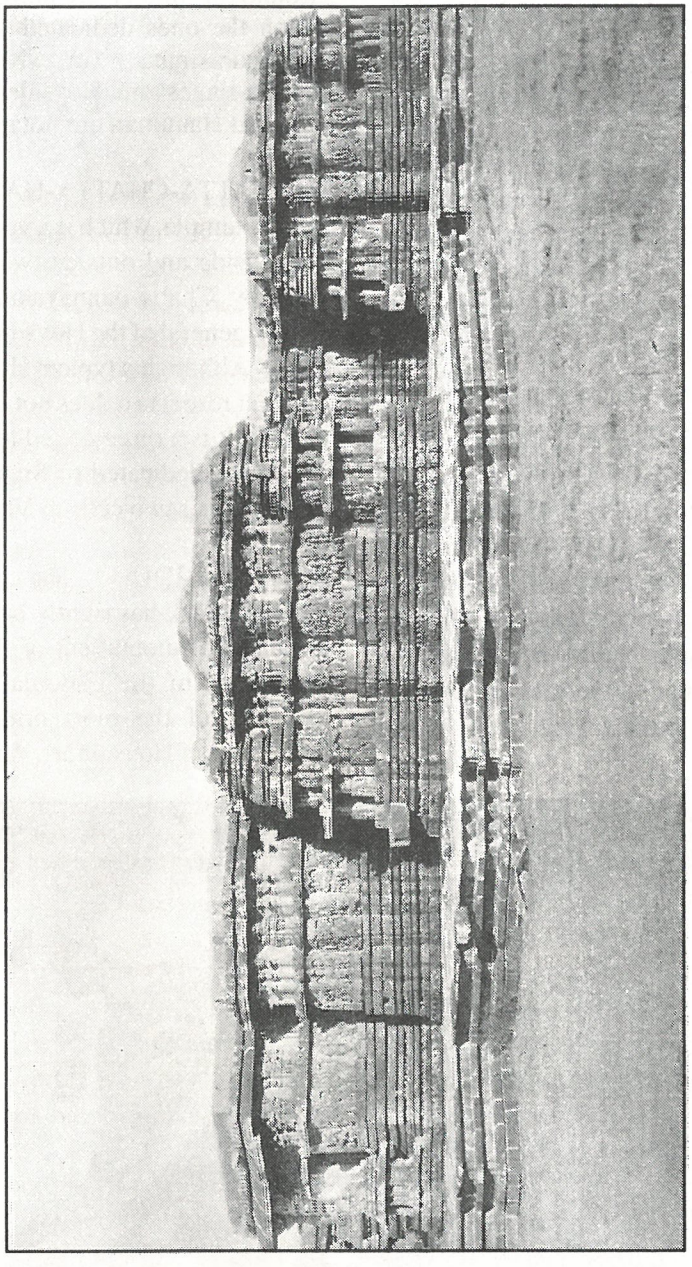
Other structures within the enclosure include the detached porch (called here balimandapa) in front of the Vijaya-nārāyaṇa temple (built by Nāga-nāyaka in 1557 A.D.), Āṇḍāḷ or Godā-dēvī (to the north-west of Vijaya-nārāyana temple), Jīyar, Āḻwār, Narasimha, Rāma (all in a row to the East of Kappe-Chenniga-rāya temple), Dēśikar, Krishṇa, Bhāshyakāra (Rāmānuja) and Āñjaneya (to the East of the Āṇḍāḷ shrine), and subsidiary structures like Yaga-śālā (built in 1484 by Lakkaṇṇa-nāyaka), Kalyāṇa-maṇḍapa (Suvarṇa-maṇḍapa, built by the Mysore ruler Kaṇṭhīrava-narasa-rāja odeyar, 1638-1659) and store-room (ugrāṇa).

It is curious that while the Saumya-nāyaki shrine has a superstructure above the sanctum, the main temple (Vijaya-nārāyaṇa) is devoid of the customary superstructure. When the temple was consecrated in 1117 A.D., there was a superstructure made of stuccoo and wood. But by 1298 A.D., the wood had rotted and the stucco had crumbled, and it is recorded that the superstructure was got repaired by Somaya- daṇṇāyaka. We learn that when the Muslims attacked the Hoysaḷa stronghold in 1310 A.D. the superstructure over the sanctum as well as the tower over the main entrance were dismantled and burnt. The temple was closed, and worship had ceased until the days of the Vijayanagar king Harihara II (1377-1404 A.D.)

In 1387, Muddappa, who was minister of this king, got the superstructure over the



Chatteswara Temple, Chatta-chatta-halli



Hoysaleswara Temple, Halebid, West View

sanctum restored, and gilt kalasa fixed on top of it. Ten years later Guṇḍa-daṇḍādhipa commander of the same king got the entrance tower also restored and rebuilt. The superstructure over the sanctum was repaired again in 1736 (during the reign of Krishṇa-rāja-oḍeyar II of Mysore) and once again in 1774 (by Nañjayārya when Hyder-āli was ruling). It is not known when and how it disappeared completely, nor why no attempt to rebuild it was made subsequently.

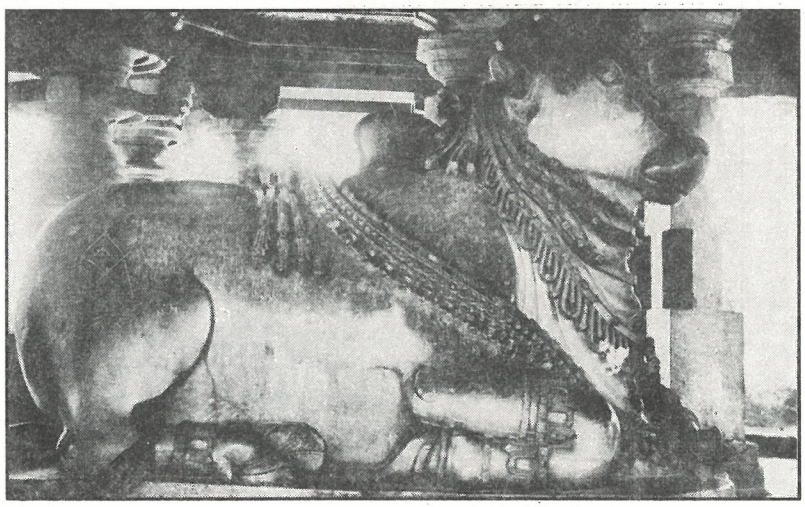
The central hall of the Vijaya-nārāyaṇa temple has forty-two free columns, all (barring the four in the centre that support the ornate ceiling or bhuvaneśvarī) different from each other, and each very tastefully sculpted. The sculpture work inside the temple is reputed to be more artistic than that outside. The central ceiling is one of the finest works of art, and the images of damsels (madanike) attached to the brackets of the four pillars that support it are the best among all such images.

The temple continues to be in worship.

BEṆṆEGUḌḌA (HALḘ-BĪḌU): Around this hillock are numerous shrines of which the ones dedicated to Nagaresvara, Yogā-narasimha (in Narasimha-pura), Pañcha-lingeśvara, Hoysaḷeśvara, Mallikārjuna and Hanumān are notable.

CHAṬṬA-CHAṬṬA-HALḶI: The Chaṭṭeśvara temple, which is a very fine structure both inside and outside, was built in 1200 A.D. by Chaṭṭa-daṇṇāyaka, who was the trusted general of the Hoysaḷa king Vīra-ballaḷa II. Although a typical Hoysaḷa temple in all other respects it does not stand on a raised terrace. It is a three-celled temple, the main cell being dedicated to Śiva (Chaṭṭeśvara), and the other two cells to Vishṇu and Sūrya.

HALḘ-BĪḌU: The Hoysaḷeśvara temple, which has rightly been described as the national monument of the Hoysaḷas, is the largest of the Hoysaḷa structures, and also one of the most ornate and mature specimens of Hoysaḷa art. While it is certain-



Nandi in Maṇṭapa of Hoysaḷeśwara Temple, Haḷebiḍu

ly later than the Vijaya-nārāyaṇa temple of Bēlūr, it is not known when precisely the work on this monument began. It is known, however, that work on it continued for several generations, until the Hoysaḷa empire collapsed under the weight of the Moslem invasion on 1310 A.D.; the temple was never completed.

It is said that the idea of the monument was Vishṇu-vardhana's own, when he was the crown-prince under his elder brother Ballāḷa I (1100-1106 A.D.) It is after he was crowned king (in 1108 A.D.), that his general Kēta-malla gave preliminary shape to his master's idea around 1121 A.D. and called it Vishṇu-vardhana-Hoysaḷeśvara temple, according to an inscription (Bēlūr 147). The first phase of the temple appears to have been completed around 1141 A.D., when Vishṇu-vardhana was still ruling. It was (and is) a double shrine, the two shrines being exactly alike in plan, design, decoration and execution. It was as if two Vijaya-nārāyaṇa temples (of Bēlūr) were built, facing each other and connected by a covered passage-way. The two shrines house large lingas, one called Hoysalesvara (after Vishṇu-vardhana) and the other Śāntaḷeśvara (after the queen consort Śāntaḷādēvī). There is, however, an inscriptional reference to the latter shrine as Pañchikeśvara : the queen of Ballāḷa I, Kētaḷa-mahādevi who was alive in 1177 A.D., makes an votive offering to the two gods Hoysaḷeśvara and Pañchikeśvara.

The temple is raised on a terrace (plinth) which is five feet in height leaving about fifteen feet on the terrace as ambulatory passage, paved with large stone slabs. The temple is about twenty-five feet high from base to cornice; it measures 144 feet from North to South, and 115 feet from East to West. The two shrines, which are alike (as said earlier) both inside and outside, have separate vestibules but the central halls (navaranga) have been conjoined. In front of the two sanctums are Nandi-pavilions, one larger than the other. The Nandi in the larger pavilion (which rests on thirty two columns) is sixteen feet long, seven feet broad and ten foot high. The Nandi in the other pavilion (which has nineteen columns) is ten feet long, five feet wide and seven and half foot high.

The distinguishing feature of this temple is the highly artistic treatment given to the whole edifice as well as to each part thereof. Sculptural work here is of great skill, maturity and imagination. The doorways are truly magnificent, with sculptured lintels of extraordinary beauty, especially so is the doorway to the South. Carving on the pillars and in the ceilings is delicate, intricate and superb.

The Kedāreśvara temple is smaller in size, and later in construction than the temple described above, but is more compact and finished. It is unfortunate that this jewel of Hoysala art has fallen into such disrepair as we see it today. Built by Ballāḷa II (1173-1220 A.D.) who contributed to the aesthetic enrichment of the Vijaya-nārāyaṇa temple in Bēlūr and Hoysalesvara temple in Haḷēbīḍu, and his queen Abhinava-Kētaladevi, in 1219 A.D. It was dedicated to the queen's tutelary deity, Kēdāreśvara of Balḷigāme (celebrated as Dakshiṇa-Kedāra). The temple has been ruined by the pipal tree

which took root in the central tower, as well as by the neglect on the part of people. It was a heap of ruins amidst a jungle in 1897; but it was in a fairly good state of preservation in 1866.

There are also Ranga-nātha and Vīrabhadra temples, both of later Hoysala workmanship; Guddalesvara temple is in ruins.

KARAGADA: Lakshmī-devī and Āñjaneya temples

NARASIMHAPURA: Yogā-narasimha temple

PUSHPAGIRI: Mallikārjuna, Vishnu and Pārvati temples

SIDDAPURA: Mallikārjuna (Pushpagiri) temple

Chennarāyapaṭṇa Taluk

AGRAHĀRA-BEḶAGULI: Keśaveśvara (Beṭṭeśvara, built in 1210 A.D. by Keśava daṇṇāyaka, general of the Hoysala King Ballāḷa II) and Someśvara (built in 1154 A.D., renovated in the seventeenth century, but in a state of ruin now) temples.

BASADI-HAḶḶI: There are three basadis of importance in a row, and facing North, in same enclosure. The Vijaya-pārśvanātha-basadi was built in 1133 A.D. by Boppa-rāja, son of Ganga-rāja who was a commander of the army of the Hoysaḷa monarch Vishṇu-vardhana, when Narasimha I was born to the monarch. The Pārśvanātha image in the sanctum is fourteen foot tall; the pillars in the hall are excellently carved. The Ādinātha basadi, smaller than the above basadi but more elegant, was probably an earlier structure, and built by Vishṇu-vardhana himself. It was renovated around 1196 A.D. by Vīra-ballāḷa II. The Śanti-nātha-basadi, appeared about the same time (when Vīra-ballāḷa II was king), but was remodeled during the Vijayanagar period.

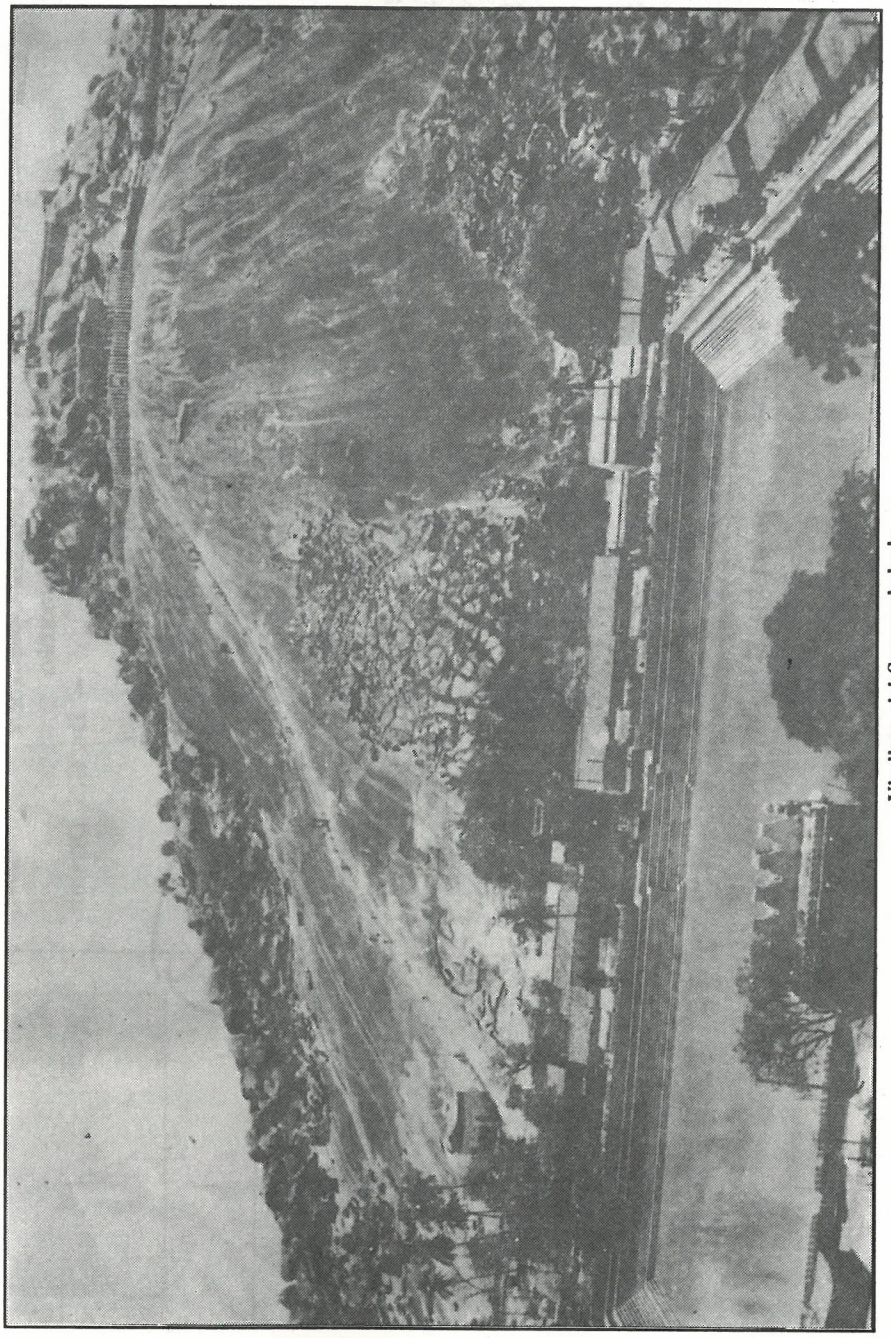
CHENNARĀYA-PAṬṬAṆA: Chenna-keśava or Chenna-rāya (Vishṇu), Chandra-śekhara, (also called Rāmeśvara housing in the sanctum an iconic form of Śiva) and Śānteśvara (built in 1182 A.D.) temples.

DIṆḌAGŪRU: Keśava and Malleśvara temples

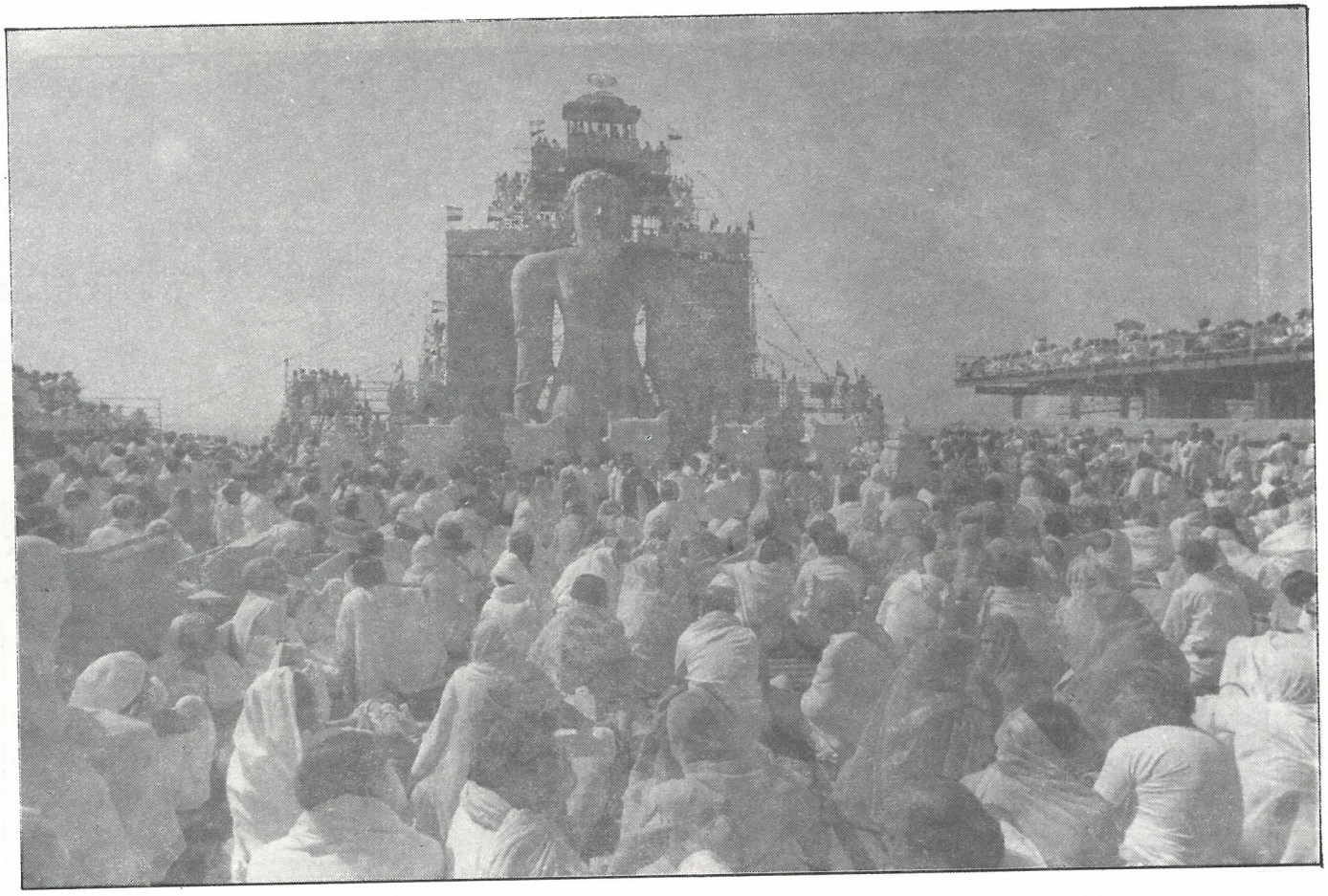
HAḶE-BEḶGOḶA: Keśava and Śiva temples

HEBBALĀḶU: Śingeśvara temple (built in 1200 A.D.).

JINA-NĀTHA-PURA: The Śānti-nātha basadi, which is an ornate and excellent structure (with elegantly carved pillars in the hall) was built around 1200 A.D. by Rāchimayya (or Rechaṇṇa-daṇḍa- nāyaka, a general of Ballāḷa II) and was renovated by Paleda-Padmaṇṇa in 1632 A.D. The Aregāla-basadi, which was an earlier structure, built on a large boulder by Ēka-chamūpati, son of Bamma-Chamūpati (who was the elder brother of the well- known Ganga-rāja, who built the 'suttālaya' around the Gommata monolith in Śravaṇa-beḷgoḷa around 1115-1118 A.D.) The basadi has now a



Vindhya-giri, Sravanabelgola



Gommaṭa Colossus



The feet of Gommaṭa

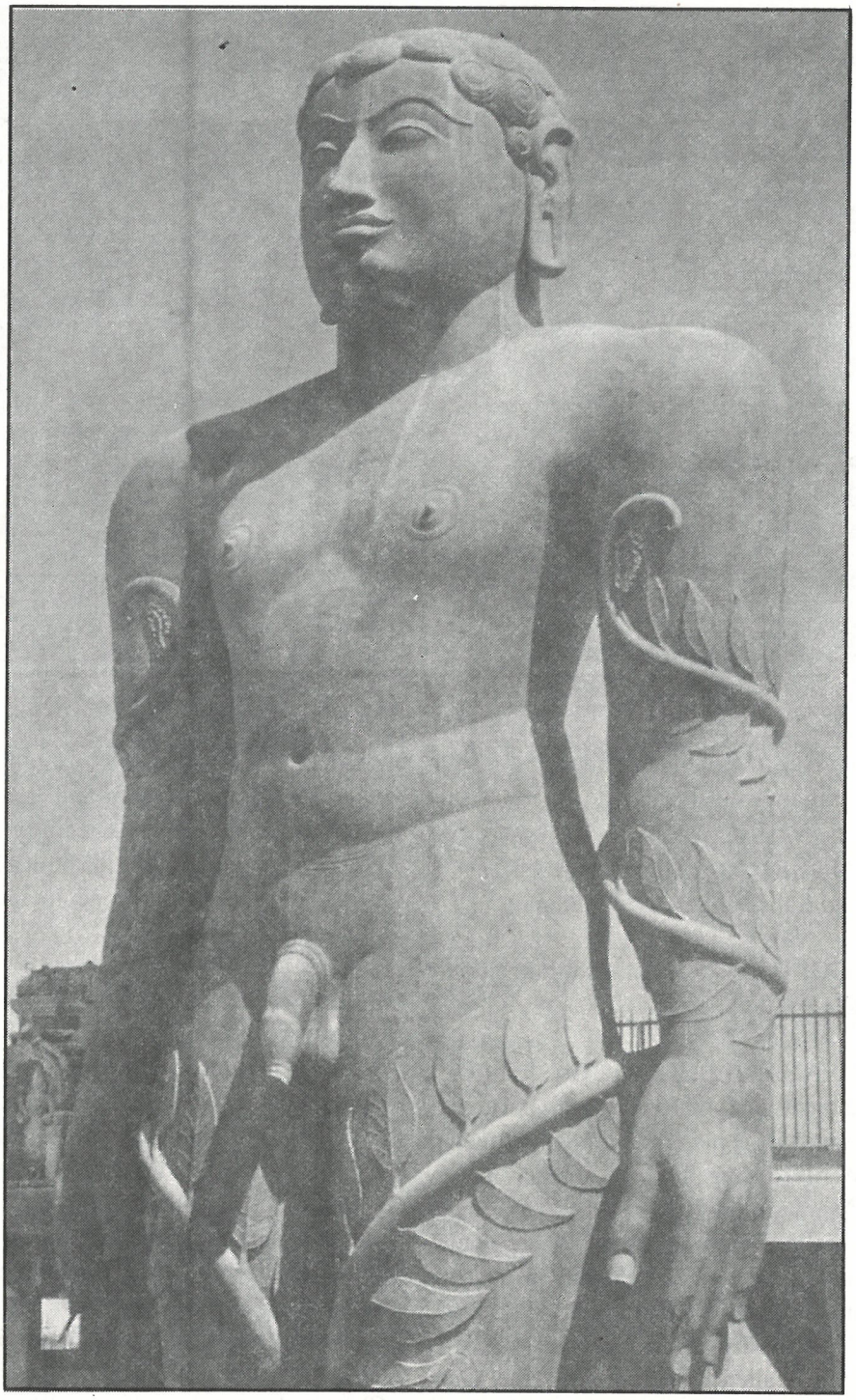
marble image of Pārśvanātha, set up in 1889 by Bhuja-balayya.

KUNDŪRU: Chāmuṇḍeśvarī, Ranganātha and Subrahmaṇyeśvara temples.

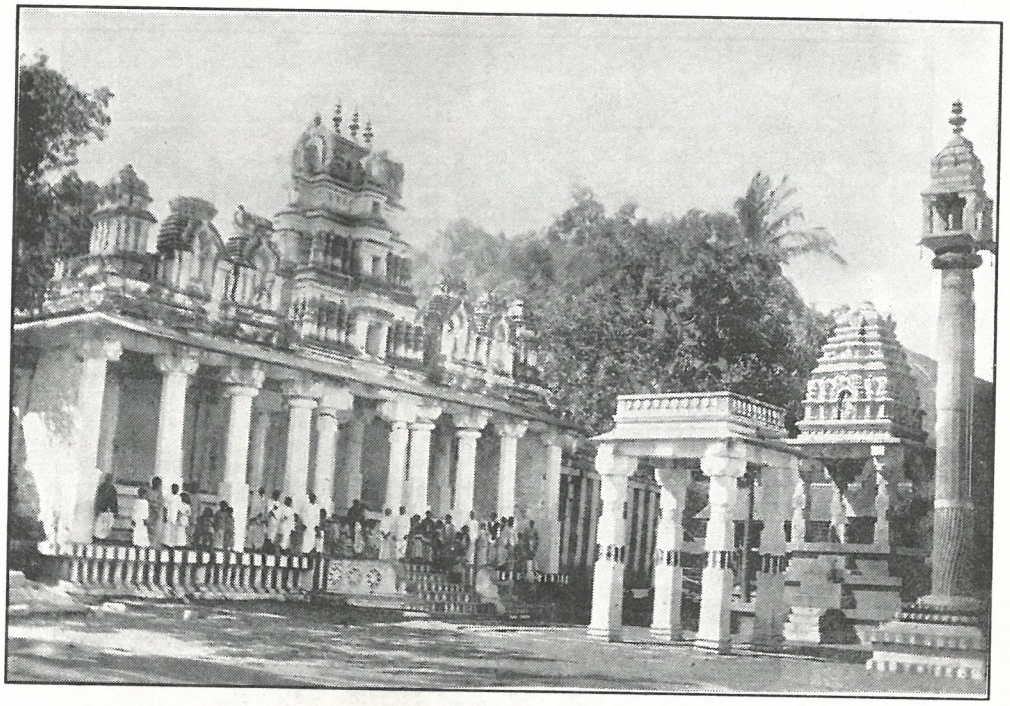
NUGGI-HALḶI: Lakshmī-narasimha and Sadāśiva temples.

ŚRAVAṆA-BELḶGOLḶA: One of the most ancient sites of historical importance in the country, the place acquired monumental celebrity during the days of the Ganga kings Māra-simha II (963-974 A.D.) and Rācha-malla IV (974-999 A.D.), and their able and trusted general and minister, Chāmuṇḍa-rāya. The world renowned Gommaṭa clossus on the larger of the two hills here, called Vindhya-giri, was got carved and consecrated by Chamuṇḍa-rāya around 983 A.D. This 58 foot tall monolith of unsurpassing charm and grace stood without a building in its vicinity till about 1120 A.D. when Ganga-rāja built a Suttālaya around it with forty stone images of tīrthankaras.

The smaller hill, known as Chandra-giri, is historically more interesting. It contains shrines which go back to a distant past like Bhadrabāhu's cave and Chandra-gupta basadi (the smallest of basadis here). Chāmuṇḍa-rāya, who caused the famous monolith to be sculpted on top of the other hill, built a basadi there (the largest and most beautiful structure) named after him (around 983 A.D.) The Brahma-deva shrine (now called Iruve-Brahma-guḍi) was built around the same period. But earlier to this shrine and Chāmuṇḍa-rāya-basadi were basadis dedi-



Gommata Colossus

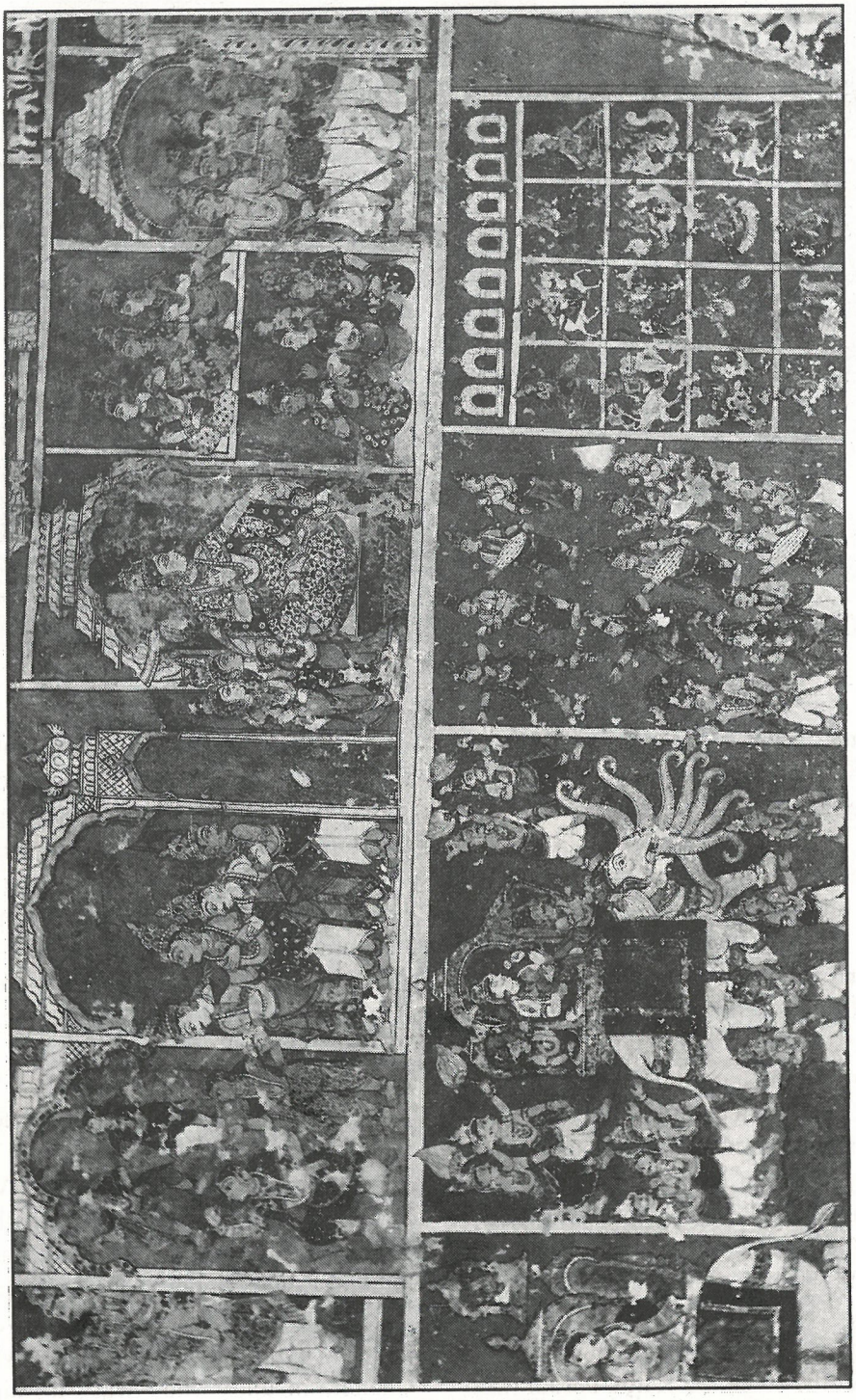


A Temple at Śravaṇabeḷgoḷa

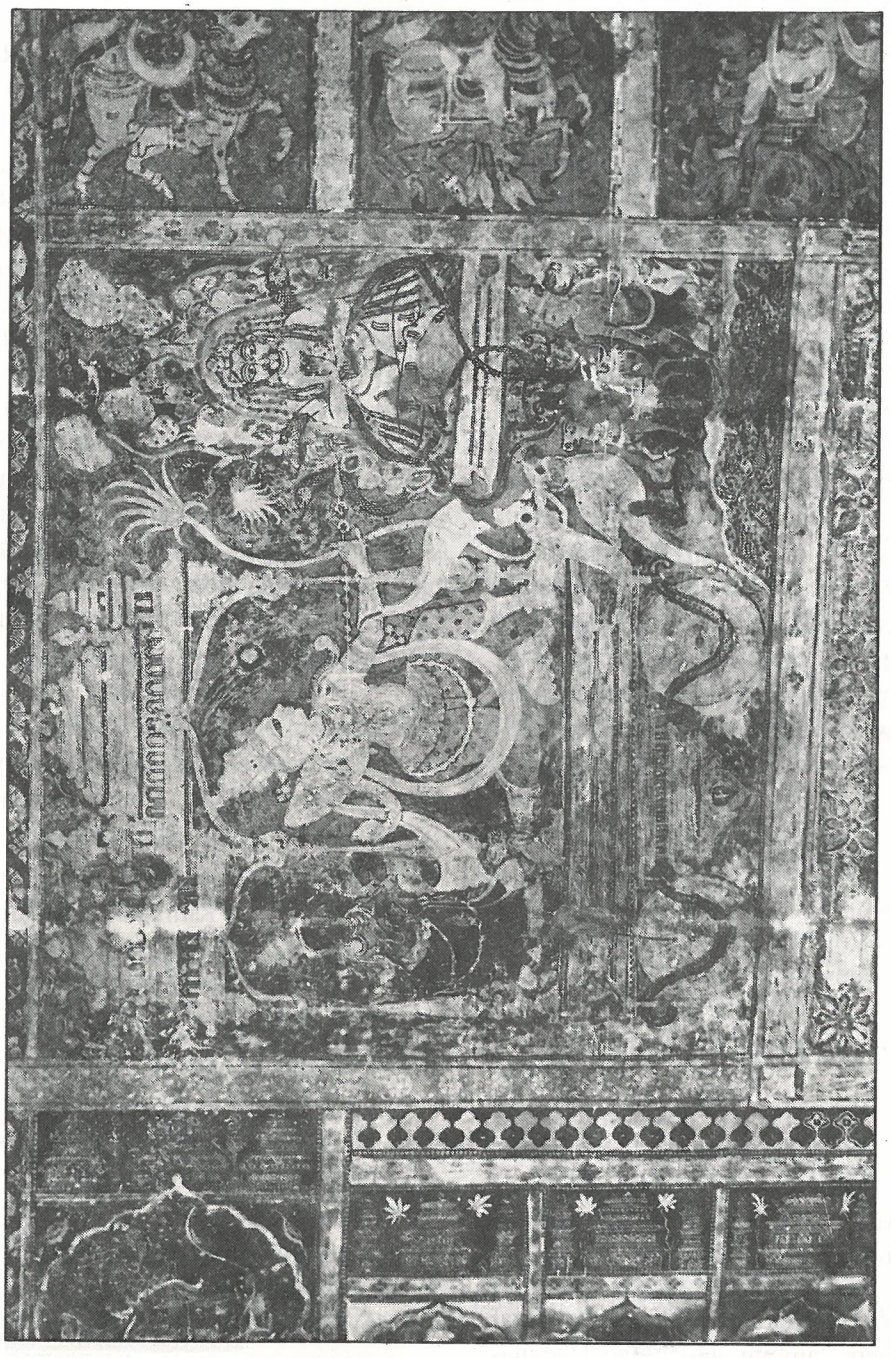
cated to Śānti-nātha, Supārśva and Pārśvanātha, which are ascribed to the eighth century A.D.

Of the thirteen basadis that are on the smaller hill, the Tērina-basadi was built around 1117 A.D. by two financiers (vaḍḍa-vyavahāri) of Vishṇu-vardhana, Hoysaḷa seṭṭi and Nemi-seṭṭi in the names of their mothers, Māchikabbe and Śāntikabbe respectively. The name of the monument is derived from the 'tēru' (chariot, Mēru-mandara) that is erected in front of the shrine, with fifty-two jina images carved alround. The Śāsana-basadi (called in the inscription, 'Indra-kula-grha) was built by Ganga-rāja around 1118 A.D., for the Ādinātha tīrthankara, whose five-foot image is in the sanctum. He built, in the name of his mother Pōchavve, the so-called Kaṭṭle-basadi (also called Padmāvatī basadi, on account of the Padmāvatī image installed in the outer pavilion), a large structure consisting of the sanctum, an ambulatory passage, vestibule, central hall and porch. Ganga-rāja's wife Lakshmi built around the same time what has come to be known as Eraḍu-kaṭṭe-basadi (because of the flight of steps on two sides, one on the East and the other on the West), dedicated to Ādinātha.

The Savati-gamdha-vāraṇa-basadi was built in 1123 A.D. by Śāntalā-devī, queen-consort of the Hoysaḷa king Vishṇu-vardhana, and dedicated to Śānti-nātha. It is interesting that even this structure was in the Drāviḍa style and not in the Hoysaḷa style. In fact, the only Hoysaḷa structure was built around 1182 by Achiyakka, wife of Chandra-mauḷi, who was a diplomat



Wall Paintings in maṭha in Śravaṇabelagoḷa



Wall Paintings in maṭha in Śravaṇabeḍagoḷa

(sandhi-vigrahi) serving the Hoysaḷa king Vīra-ballāḷa II. This shrine is dedicated to Pārśvanātha and consists of the sanctum with an excellently carved doorway, the vestibule housing images of Dharaṇendra-Yaksha and Padmāvatī-Yakshiṇī, the central hall with four finely polished pillars, and the porch, the ceiling of which is elaborately and tastefully carved.

The other hill (viz. Vindhya-giri) on which the Gommaṭa colossus stands, has Siddhara basadi, Chennana basadi, Ode-gal basadi, Chauvīsa (Chatur- vimśati)-tīrthankara basadi and Brahma-devara-guḍi.

The village which is situated between the two hills has the large Bhaṇḍāri-basadi which was built in 1159 A.D. by Huḷḷa, who was the treasurer or bhaṇḍāri of the Hoysaḷa king Narasimha I, dedicated to all the twenty-four tirthankaras. The king, pleased with the building, is said to have honoured his treasurer with the title 'Bhavya-chūḍāmaṇi' ('the crest-jewel among pious devotees') by which name the basadi also went. There are also Siddhānta basadi, Dāna-śāle basadi, Mangāyi-basadi and Nagara-jinālaya (a small structure also called Śrī-nilaya, built in 1195 A.D. by Nāga-deva, an officer under Ballāḷa II, dedicated to Ādi-nātha).

There is in the village a shrine to Kāḷamma.

Hassan Taluk

BASADI-HALḶI: (already noticed under Bēlūr taluk).

BHUVANA-HALḶI: There are several temples here, among which the Channakeśava, Śrī-rāma, Śrī-dēvī, Basaveśvara, Gaṇapati and Śiva-linga-svāmi temples are notable.

CHIKKA-RANGANA-BEṬṬA: Ranganātha temple

DOḌḌA-GADDA-VAḶḶI: The Lakshmī-devi temple here is a unique structure, the original Kadamba features being transformed into the Hoysala idiom in an effective manner. Among the Hoysaḷa temples, this is the only instance of the four-celled variety (chatushkūṭa), and it is not raised on a high terrace (unlike the other Hoysaḷa structures). Other features of this unique temple include Lakshmī being the main deity (the only other temple where this is the case is Kolhāpur), the main entrance being from the west, and there being a cluster of nine superstructures (which is quite unusual).

The temple was built in 1113 A.D. some four years before the earliest of the typical Hoysaḷa-temples (viz. Vijaya-nārāyaṇa of Bēlūr) was built, and it was during Vishṇuvardhana's days that his financier (mahāvaḍḍa-vyavahāri), Kullahana- Rāhuta and his wife Sahajādevī built this temple and a village round it which they called 'Abhinava-Kollāpura'. It is probable that there was already a Lakshmī temple of Śākta purusation here built during the days of the early Kadambas, and that the royal financier only renovated it and built other shrines in the enclosure. The Hoysala aspect that the temple assumed is also interesting, for the structure marks the first approximation to the Hoysaḷa idiom.

The Śākta emphasis in the plan of the temple and in the deities represented in it is intriguing. Lakshmī that is worshipped here is not the consort of Vishṇu (even as the Śāradā worshipped in Śringērī is not the consort of Brahmā); she is an independent tāntrik divinity even as she is in Kolhāpur. It is also to be noted that although the temple is named after Lakshmī, the deity that appears to have been prominent is Kāḷī, facing South (viz., Dakshiṇā-Kāḷī). The main entrance to the temple which is on the western wall is aligned to the entrance to the central hall (navaranga) that attracts devotees to this day.

The temple is enclosed by a seven foot high stone wall, and the dimension of the yard in which the temple stands is 118' 6" x 112' 9". The surrounding wall has two entrances, the main one being on the west, which has a fine entrance-pavilion, resting on sixteen pillars and decorated by seven ceilings. There is also an entrance from the East, but it is plain. At the corners inside the enclosure are four small shrines with short superstructures in Hoysala style.

The temple which stands in the middle of the yard is divided structurally into southern and northern wings. The southern wing has three cells (Lakshmī on the East, Bhairava on the South and Bhūta-nātha linga on the West); each of the cells has a vestibule, leading to a common central hall, thirty feet long and fifteen feet wide, and resting on ten pillars. The northern wing has only one cell, housing Kāḷī, and a vestibule leading to a central hall similar to the common hall in the southern wing which is entered by flights of steps on either side (from East and West). Thus there are two halls (nava-rangas), one specifically for Kāḷī, and other shared by Lakshmī, Bhūta-nātha and Bhairava.

It would appear that the cell which now houses the Bhairava image originally contained a Vishṇu image (Keśava). To the left of the Kāḷī shrine and almost in a line, and to the right of the Lakshmī shrine to the back is a separate shrine, dedicated to Vīrabhadra (or Bhairava), with a superstructure over it. The four sanctums of the main temple are surmounted by superstructures of the Kadamba-nāgara type (stepped and pyramidal), and the one over the Lakshmī has also Pallava-features.

GIRI-MARḌI-HALḶI: Hari-hareśvara temple; also small shrines for Lakkamma and Chauḍamma.

GŌRŪRU: Yogā-narasimha temple (built in 1586 A.D.) on the banks of Hemāvatī, and Para-vāsudeva temple (of the sixteenth century) in the village; also Trikūṭeśvara (a Hoysaḷa structure of about 1166 A.D.) and Kailāseśvara temples (of the Paḷḷeyagār period).

GRĀMA (ŚĀNTI-GRĀMA): Saumya-keśava, Varada-yogā-Narasimha, Dharmeśvara (built in 1123 A.D. by Narasimayya, father of the Hoysaḷa queen Śāntaḷā-dēvī) and Vīrabhadra (with two sanctums, one for Vīrabhadra and the other for Bhadra-kāḷī) temples; a basadi for Śānti-nātha (built by the queen Śāntaḷā- dēvī, who is said to have also renovated the above-mentioned temples).

HĀSANA: The Hāsanāmbā temple (built by the Pāḷḷeyagārs) has in the sanctum an ant-hill, which is worshipped. The temple is open for a week only in the year, to coincide with the annual fair during the dark half of the month Āśvayuja. The enclosure also contains a shrine to Siddheśvara, built by Venkaṭappa-nāyaka. On the banks of Dēvīkere are Koḷala-Gopālakrishṇa, and Gangādhareśvara temples. The Chenna-keśava temple was built by Pradhāna-heggaḍe Lakumayya who was an officer under the Hoysaḷa king Narasimha I. Virūpakhēśvara and Malleśvara temples are also there, as also a basadi.

HERAGU: Kīrti-nārāyaṇa (1217 A.D.) and Kamaṭheśvara temple; a basadi dedicated to Pārśva-nātha (1155 A.D.).

KOṆḌAJJI: Chenna-keśava (Allāḷanātha) temple (of the fourteenth century, renovated during the Vijayanagar period).

KŌRAVANGALA: The Bucheśvara (Bhūtanātheśvara) temple is an excellent specimen of Hoysaḷa art and architecture. Būchi-rāja or Būchimayya who was a general of the Hoysaḷa king, Ballāḷa I, built this temple in 1173 A.D. to commemorate the coronation of Vīra-ballāḷa II. The Bhairava shrine within the enclosure of this temple belongs to the same period. Nāgeśvara and Govindeśvara are almost twin temples (now in a state of disrepair).

MĀRKUḶI: Ranganātha temple (also built by Būchimayya in the same year as above).

MOSAḶE: The Nāgeśvara and Chenna-keśava temples are separate structures but identical in plan, orientation (East facing) and design (with a sanctum with superstructure, vestibule and hall).

MŪḌUGERE: Īśvara (1155 A.D.) and Yogānarasimha temples (both in ruins).

YAḶAGUṆḌA: Rāmeśvara temple

Hoḷenarasīpur Taluk

ĀNE-KANNAMBĀḌI: The Nārāyaṇa temple (around 1100 A.D.) is three-celled, with Keśava, Lakshmī-narasimha and Veṇugopāla in the cells. The main sanctum to Keśava is stellate in plan while the other two are square.

HARI-HARA-PURA: The Lakshmī-narasimha temple has three cells (housing Lakshmīnarasimha, Gopālakrishṇa and Nārāyaṇa images) and the hall, which are Hoysaḷa structures, the rest of the temple belonging to the Vijayanagar period. There is also a Chatur-bhuja-paṭṭābhirāma temple of the fifteenth century (built by Brahmānanda-yati).

MĀVINAKERE : Ranganātha-svāmi and Venkaṭaramaṇa temples.

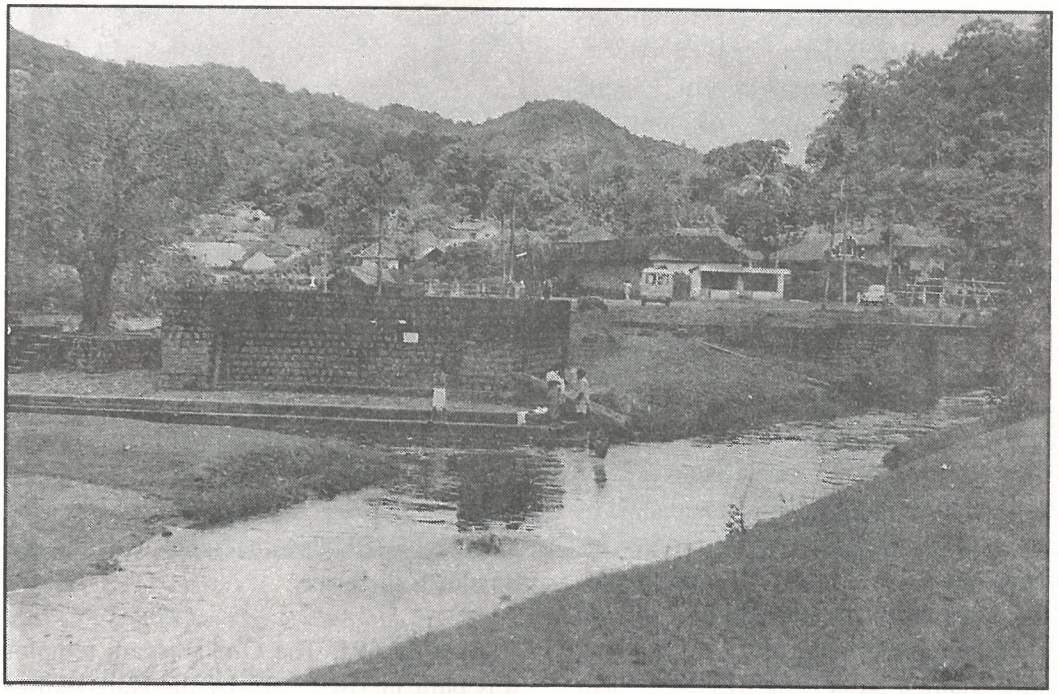
Koḍagu District

Being a hilly tract, Koḍagu was divided from early times into twelve regions (kombu) and thirty five localities (nāḍu) each of the former having its own chieftain, and each of the latter having its own headman. The division of the area into northern and southern regions became relevant when the Chengāḷva chieftains (feudatories of the Gangas) ruled over the southern region and the Kongāḷva feudatories (under the Choḷas) over the northern. The entire region was politically in contact with the Hoysaḷas and the Ikkēri nāyakas (as vassals of the Vijayanagar empire), before the Hāleri rulers began to govern around 1630 A.D.

The people of Koḍagu were indigenously worshipers of mountain-peaks (like Tumbemalē, Iggutappa-malē, Pere-male and Devasi-beṭṭa) and rivers (like Kāveri) and sylvan spirits (like Ayyappa, Povvaḍi and Kāḷamma) and ancestral spirits.

But the Chengāḷvas in the tenth century brought Śaiva religion into the hilly tracts, and the Kongāḷvas brought in the essentially Tamiḷ legend of Agastya having married Kāverī and Kāverī having become a river. The Ikkēri-nāyakas, who presided over the region, were Lingāyats, and thus the Vīra-śaiva-religion entered Koḍagu; and the Hāleri Kings (who were kinsmen of the Ikkēri-nāyakas) encouraged this religion.

The earliest temple of Koḍagu was dedicated to Śiva, and Agastya is credited with its consecration (and hence the name Agastyesvara) at the source of the river Kāverī,



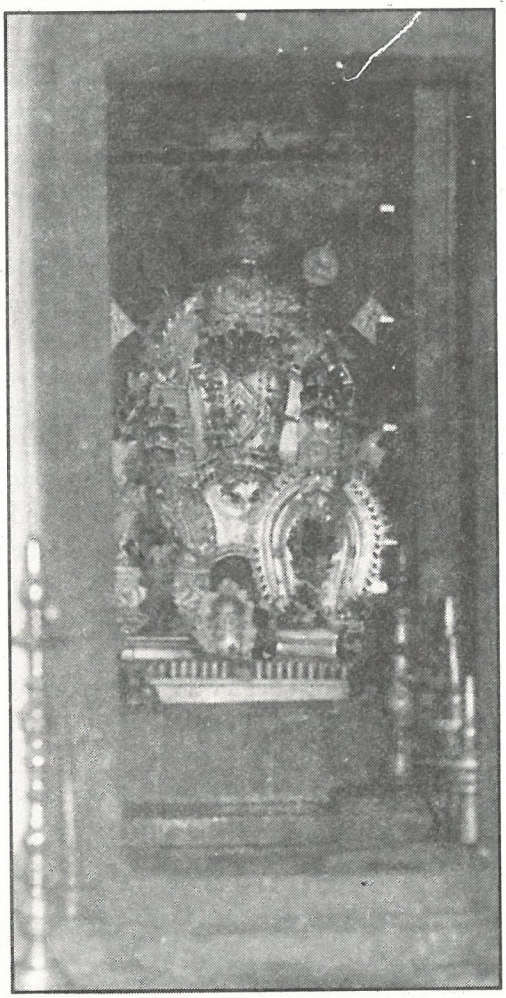
Bhāga-maṇḍala

which must doubtless have been a place of pilgrimage even before the Agastya legand became current. The indigenous Iggutappa came to be identified with Subrahmaṇya, owing to the Chōḷa influence.

Maḍikēre Taluk

BHĀGA-MAṆḌALA: There is a shine to Siva called Bhagaṇḍesvara, (because a sage Bhagaṇḍa by name is said to have installed it), which is visited by the pilgrims before they ascend the hill to reach the source of Kāverī (Tala-kāverī), about four miles away. The shrine held sacred on account of its location at the confluence of three rivers Kāverī, Kannikā, and a subteraneous stream called Sujyotī. Within the precincts of the temple are shrines to Subrahmaṇya, Gaṇapati and Mahāvishṇu.

IGGUTAPPA-BEṬṬA: A mountain-peak (also called Malma) named after a shrine to Pāḍi Iggutappa-devaru ('Iggu' meaning god and 'appa' meaning in Malayāḷam 'father', identified with Subrahmaṇya, the hill-god), which is situate at the foot of the peak in the village called Kunju (Ammangēri). Iggutappa is said to be the eldest of the seven divinities (six brothers and their sister), who originally belonged to an island called Pākaḍa (near Kaṇṇanore in Kerala) and who migrated to other places. Three of the brothers and their sister settled down at Paḍittora-kaṇḍi on the banks of Ambula-pole. Then they separated and each of them went his way. The eldest brother Iggutappa came to Malma (the mountain-peak, later named after him), another brother, Pālūrappa, came to the place which is now named after him (Pālūru), near

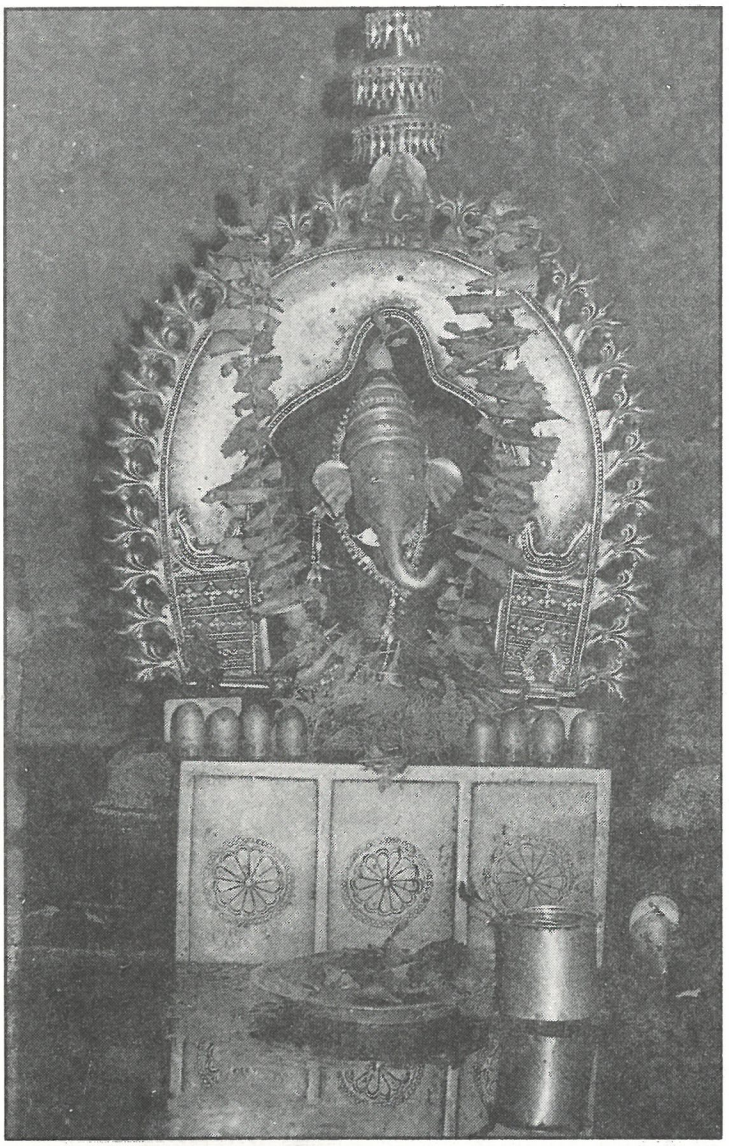


Baganḍeshwar Devaru, Bhāga-maṇḍala

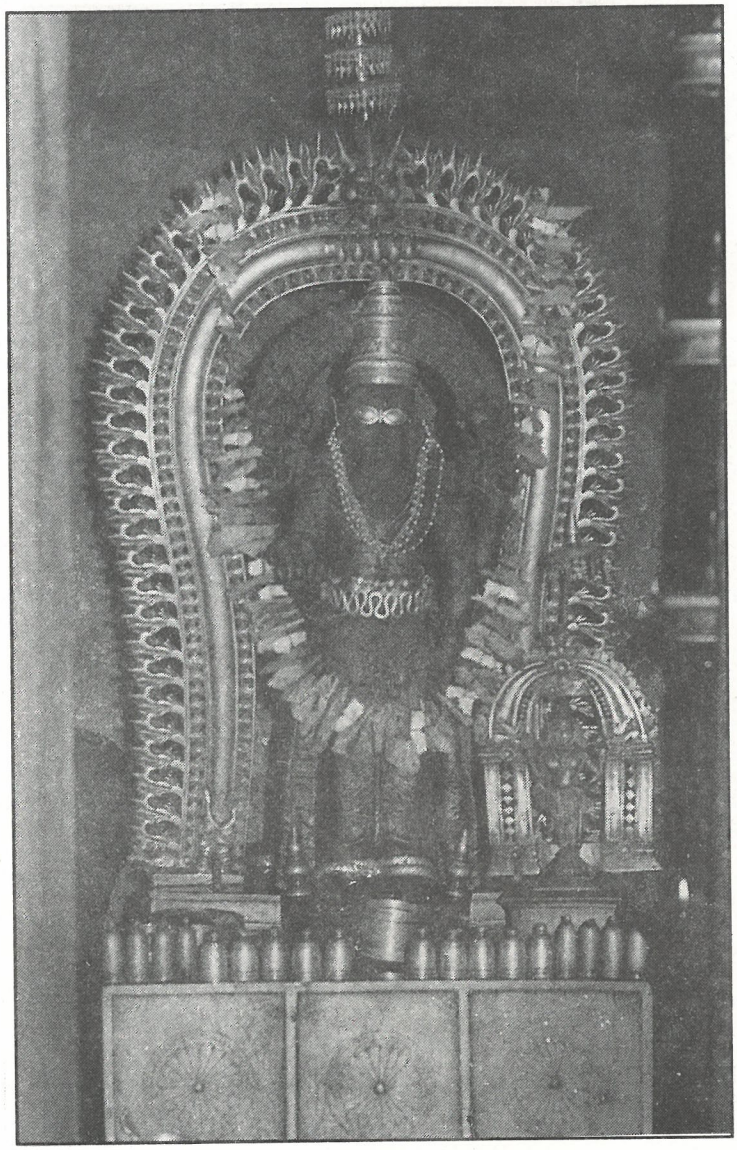
Nāpoklu; the third brother Kirunelli-Pemmayya, went to Kirunelli, on the border of Koḍagu and Vaināḍu; and the sister settled down at Pannangāla. On top of the Malma peak is said to be a stone image of Iggutappa.

GĀḶI-BIḌU: Iśvara temple on a hillock, Bhadra-Kāḷī-shrine.

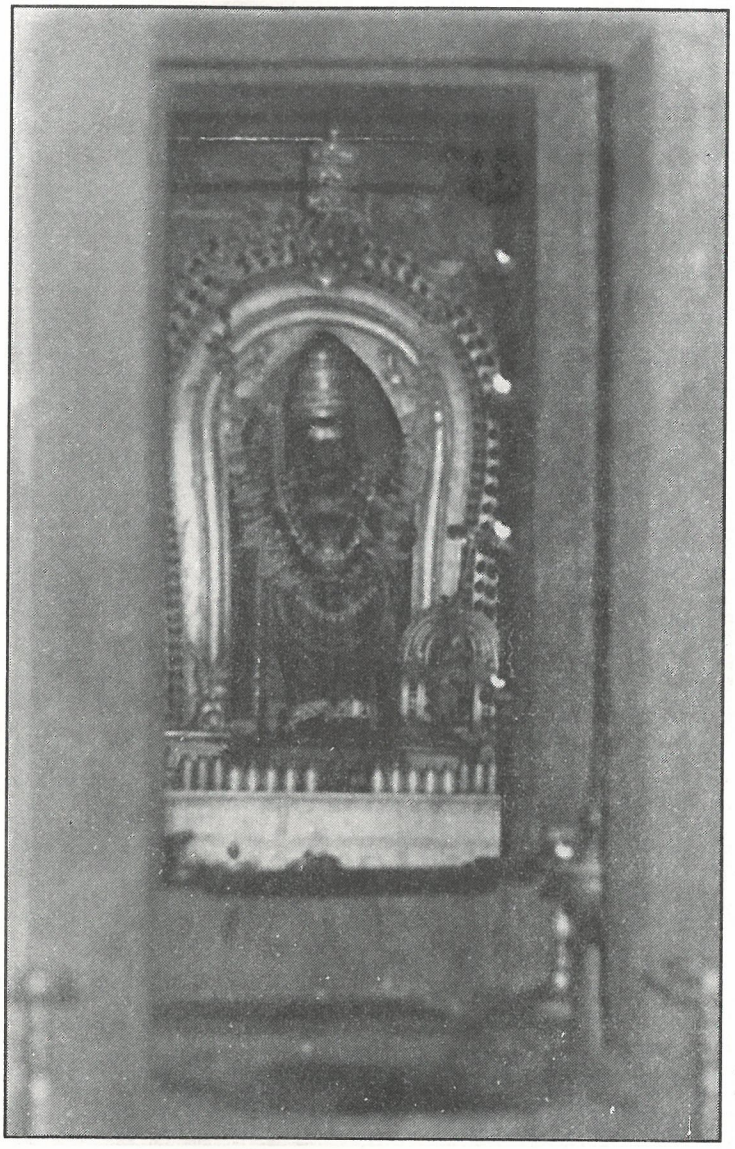
MAḌIKĒRI: The Omkāreśvara temple was built in 1820 A.D. by the Hāleri king



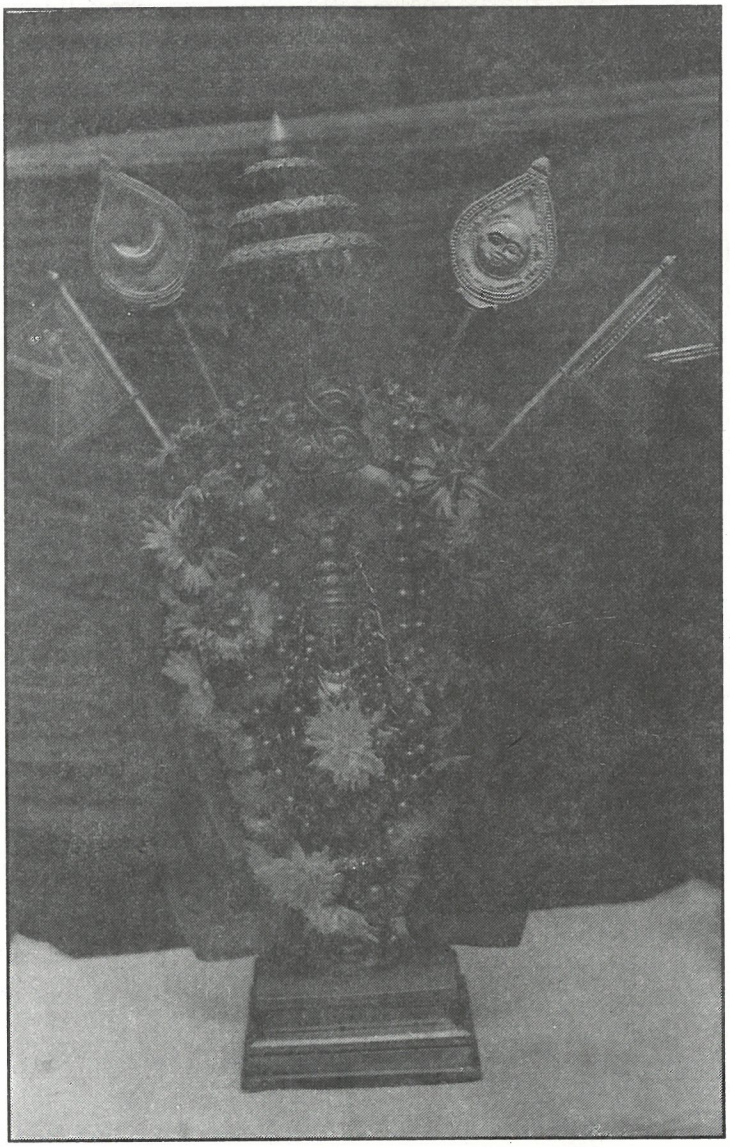
Gaṇapati in the Temple, Bhāga-maṇḍala



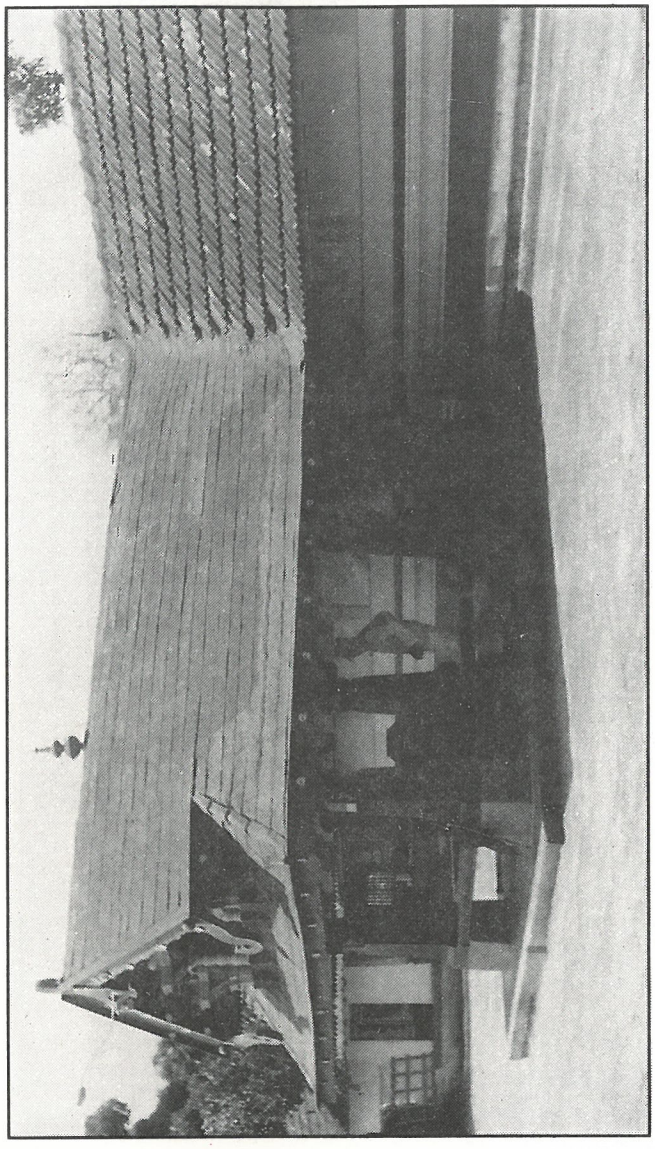
Vishṇu, Bhāga-maṇḍala



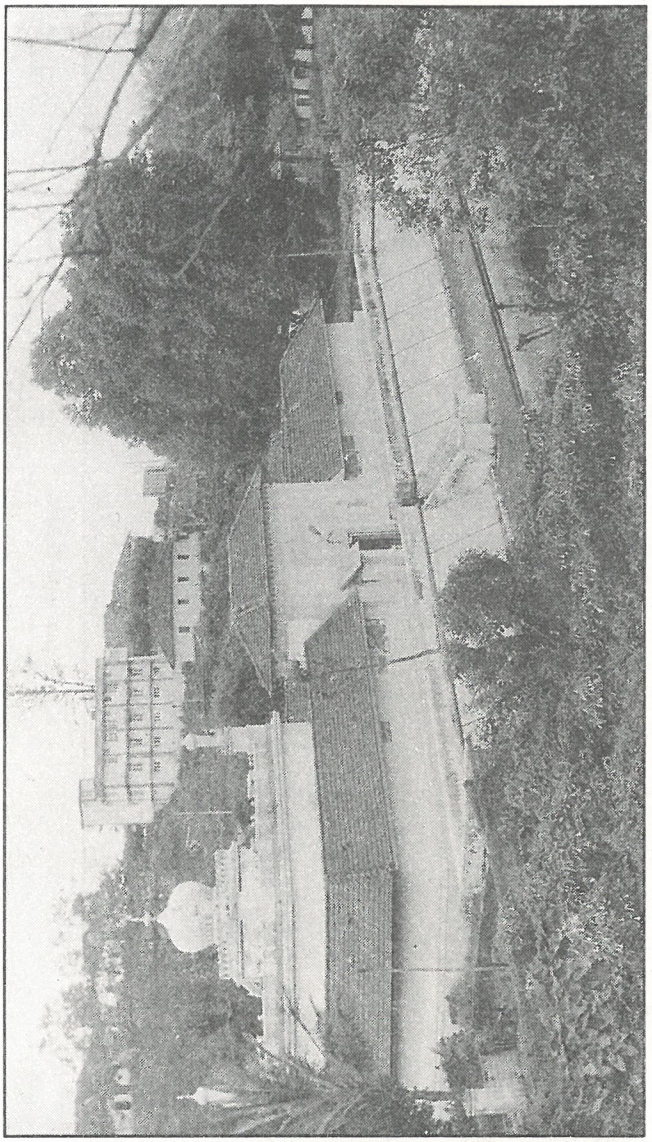
Subrahmaṇya, Bhāga-maṇḍala



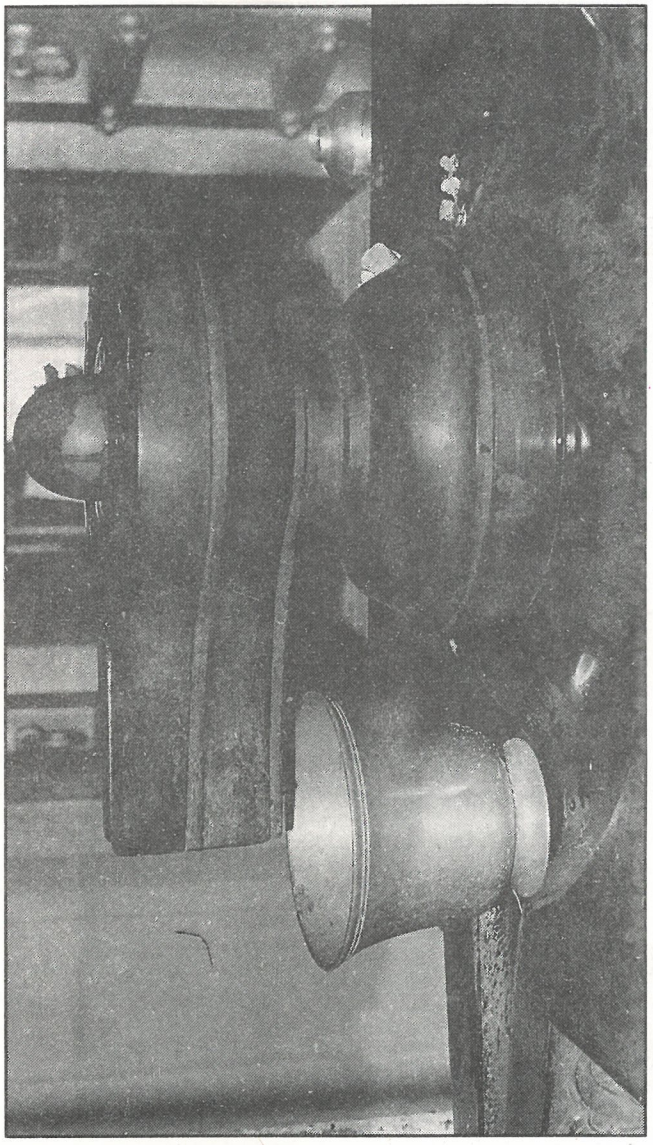
Iggutappa



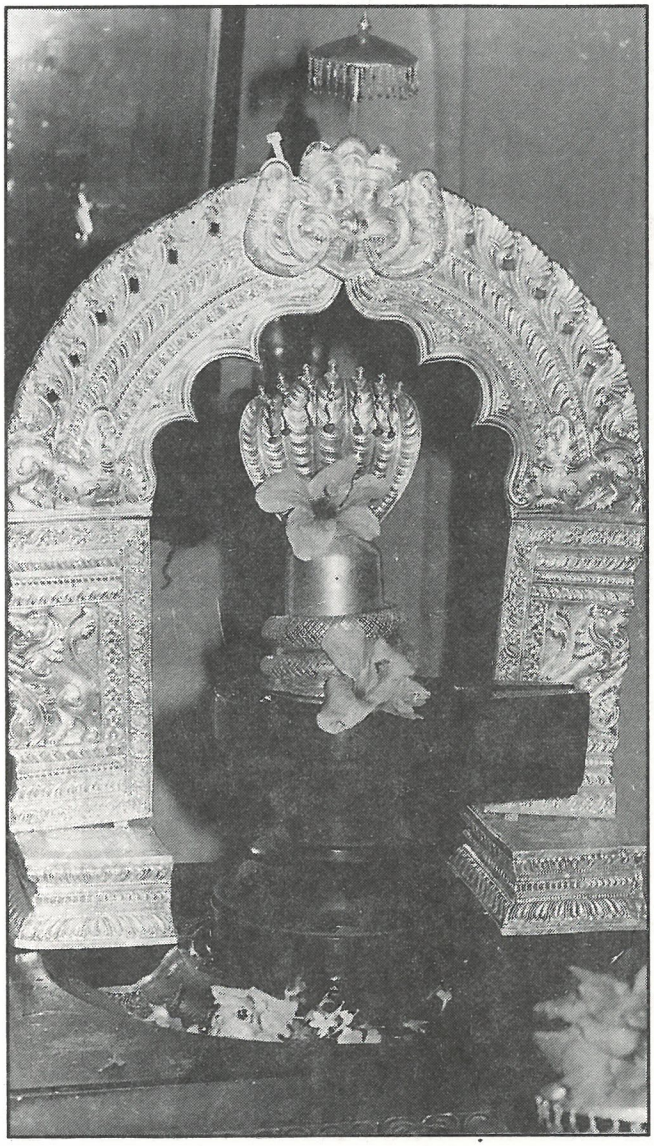
Iggutappa Temple



Omkāresvara Temple, Maḍikēri



Omkāreśvara Linga in the Temple at Maḍikēri



Omkāresvara Temple, Madikēri

Linga-rāja II, to expiate his sin for having assassinated a pious priest. The linga enshrined in the sanctum was brought from Vāraṇāsi. The square temple is 'built after the Muslim idiom, with a dome on top and four minaret-like small domes on four sides. In front of the temple is a tank, in the centre of which is a square pavilion.

There is by the side of the tomb of the king Doḍḍa-vīra-rāja (about 1820 A.D.) the tomb (gadduge) of the priest, Rudrappa-svāmi by name, who is deified and worshipped.

PĀLŪRU: The place (near Nāpoklu) where the god, who was the younger brother of Iggutappa-deva settled down, these as also called the Mahālingeśvara shrine.

SOMA-MALE: The peak of Taḍiyaṇḍa-māl-beṭṭa, there is a small shrine to a form of Śiva known as Male-Tambiran, half way up the hill.

TALA-KĀVERI: Sacred as the source of Kāveri, there is a pond (pushkariṇī) where the water from Kāveri collects. There is a small shrine to Kāveri on the banks of this pond. The time of the year when Kāveri is said to emerge (tīrthodbhava) coincides with Tulā-sankramaṇa, when there is a large concourse of pilgrims to have a dip in the pond. There is a shrine to Śiva, known as Agastyeśvara, because the sage Agastya (the husband of Kāveri) consecrated the linga here. There is also a shrine to Mahā-gaṇapati.

YĒVAKA-PĀḌI: The place held sacred because the sister of Iggutappa-devaru, Pannangalatamme, chose to reside here.

Sōmavārapēṭe Taluk

AMMALE-KERE: Pañcha-lingeśvara and Nanjuṇḍeśvara temple

BIḶIGĒRI: Īśvara temple

HONNAMMANA-KERĒ: Honnamma temple

KALKAṆḌURU: Pārśva-nātha basadi

KOḌLI-PĒṬE: Paraśu-rāma and Basaveśvara temples

KUSABŪRU: Mahā-lingeśvara temple

KUŚĀLA-NAGARA: Iśvara, Gaṇapati and Āñjeneya temples.

NAÑJARĀJA-PAṬṬAṆA: Nañjuṇḍeśvara temple (where the mortal remains of the exiled king of Periyāpaṭṇa, Nañjuṇḍa by name, are interred) on the banks of river Kāverī, and Virabhadra temple (in ruins).

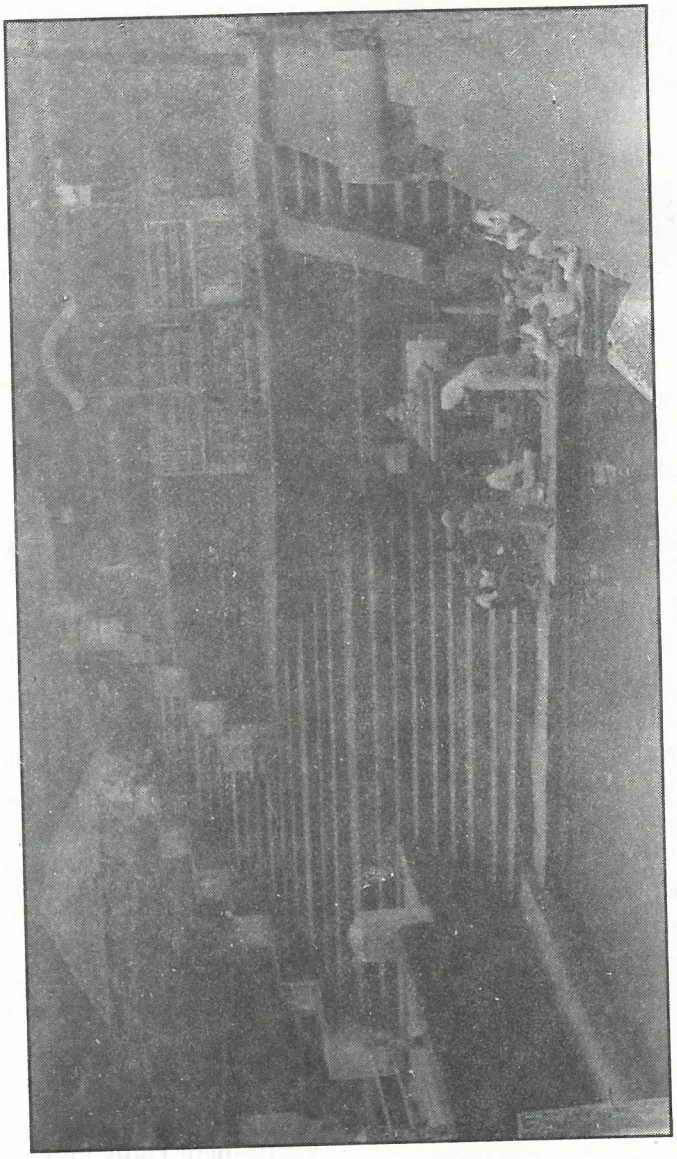
PUSHPA-GIRI: Also called Kumāraḷḷi, it is a hill sacred for Subrahmaṇya (Kumāra-svāmi). There is a temple for Śiva (Mallikārjuna) on top of the hill (which is 5626 feet high).

RĀMASVĀMI-KAṆIVE: Rāma-svāmi temple (on the banks of Kāverī)

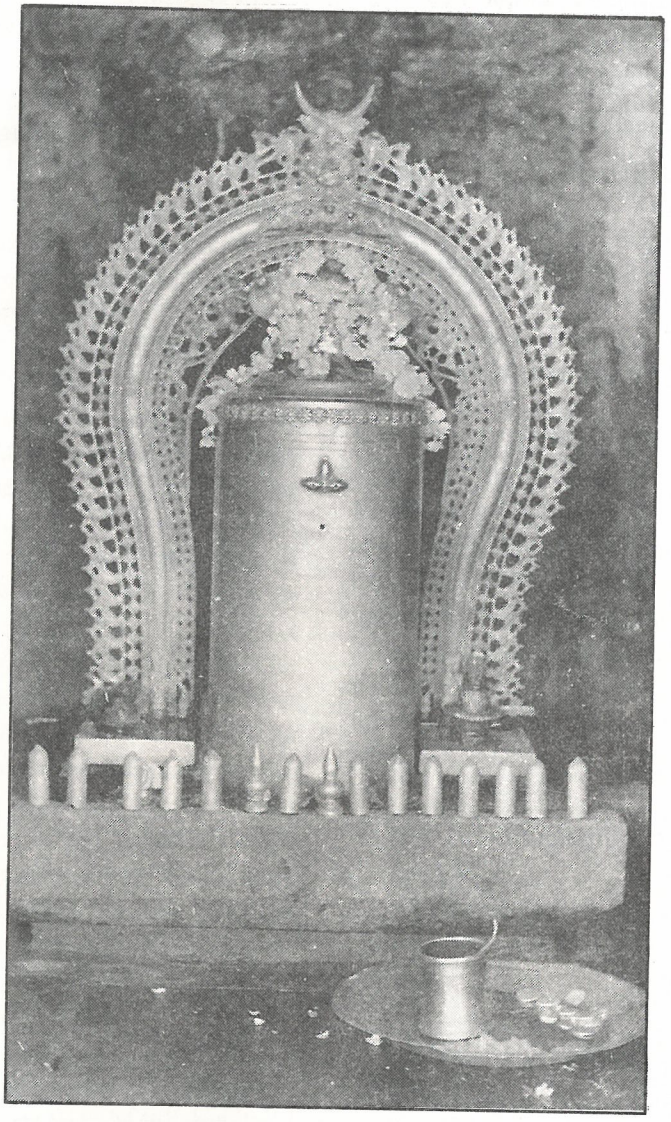
YAḌŪRU: Suggi-dēvaru shrine

Vīrāja-pēṭe Taluk (Vīra-rāja-pēṭe)

ARAVATTOKLU: Kaḍḷapayya temple



Tala-Kāveri



Agastyesvara, Talakāveri

BAIRAMBĀḌA: Subramaṇya temple

BEKKE-SOḌLŪRU: Māndātavva shrine (in Kūrchi village)

IRPU: There is a Śiva temple here (in Kūrchi village) which is said to have been consecrated by Rāma, on the banks of the river Lakshmaṇa-tīrtha.

KEḌA-MUḶḶŪRU: Bhadrakāḷī temple

KOṆḌA-BEṬṬA: Mahādeva temple

KOṬŪRU: Māramma temple

MAGGULA: Śanīśvara temple

MATTURU: Mattūreśvara temple; and Chāuṇḍī-sthāna

RUDRA-GUPPE: Bhagavatī and Īśvara temples

Kōlār District

The earliest royal dynasty to exercise influence over the present day Kōlār district was that of the Mahāvali- Bāṇas (their earliest inscription found in Muḷabāgal being dated 339 A.D.), in whose days the district was a part of the then Āndhra-maṇḍala. The Śiva temple at Nandi was built by Ratnāvaḷi-Maṇikabbe, a queen of this family during the days of the Rāshṭrakūṭa king Govinda III (792-814 A.D.). The Gangas, the Nōḷambas and the Vaiḍumbas ruled over parts of this district until the Choḷas gained control over the entire region around 1000 A.D., and annexed it to the control over the Chōḷa empire.

The Kuvalāla-nāḍu, was now designated as Nigarili-Chōḷa-maṇḍala, and the Chōḷa influence continued till 1254, when the Hoysaḷas occupied parts of the region. Most of the temples in this district are Chōḷa in origin and Drāviḍa in style. One of the inscriptions of the Chōḷa King Rāja-rāja I (985-1016 A.D.) relates to the grant that he made to the temple of Piḍāriyār (what is now known as Kolāramma) in Kōlār. The Chōḷa kings also contributed munificently to the Ganga-Nōḷamba monument, the temple on the Nandi hill (which they called Tirunandīśvaram). The Rāmeśvara temple of Āvaṇi, the Sōmeśvara Temple of Sugaṭūr, the Varada-rāja temple at Ṭēkal and the Mahāgaṇapati temple at Kuruḍumalai were likewise patronized by them.

When the Chōḷa power waned, the Hoysala influence began to be felt, but it did not affect the style of temple-building. The Hoysala idiom did not take root here. From 1344 A.D. onwards, the region was part of the Vijayanagar empire, and the Vijayanagar style became at once popular. Muḷabāgal (Muḷavāyi) rose to prominence, and several temples built here are Vijayanagar structures, like the ones in Kōlār (Sōmeśvara), Muḷa-bāgalu (Āñjaneya), Ranga-sthala (Ranganātha), Kaivāra (Amaranārāyaṇa), Mālūr (Mārkaṇḍeśvara) and Virūpākshapura (Virūpāksha). The chieftains of Āvaṭi, Sugaṭūr and Chikkaballāpura who owned allegiance to the Vijayanagar kings built numerous shrines incorporating the local styles and the Hoysaḷa trends into the Vijayanagar style, which was essentially Drāvida.

The region has had religious influences which are primarily Śaiva, Śākta and Kāḷāmukha. The Nandi-temple was a stronghold of the Kāḷāmukha teachers; the Kōlāramma temple (with its Sapta-mātṛikā and Kapāla-bhairavī shrines) has characteristic Śakta-features. The shrines and practices on the Sithi hill are essentially Tāntrik. A large number of temples in this region are dedicated to Śiva. Owing to the Vijayanagar influence, Vaishṇava shrines began to appear.

Bāgepalli Taluk

BĀGEPALLI: Āñjaneya, Iśvara, Narasimha, Rāma and Bhaireveśvara temples

CHEḶŪRU: Āñjaneya temple

DEVARA-GUḌI-PALḶI: Venkaṭaramaṇa (Tiru-Vēngaḷa-nātha, Prasanna-Śrinivasa) temple (built in 1391 A.D. by Tirumala-nāyaka).

GUMMA-NĀYAKANA-PĀḶYA: Hiraṇyeśvara temple

MANGA-SANDRA: Āñjaneya temple.

MĀRGĀNU-KUṆṬE: Lakshmī-Nārāyaṇa and Venkaṭeśa temples

MIṬṬEMARI: Garuḍādri-Lakshmī-Narasimha temple (on a small hillock).

PŌḶA-NĀYAKANA-HAḶḶI: Kodaṇḍa-rāma temple

POPPU-KOṆḌA: Rāmasvāmi temple

Bangārupeṭ Taluk

BANGĀRUPEṬṬE: Basaveśara and Muruga temples; a jinālaya.

BETA-MANGALA: The Vijayendra (Vijaya-Ranga-Svāmi) temple is of considerable antiquity, and of great interest. The temple was built earlier than 950 A.D., an inscription of which date is to be found here. An inscription of the thirteenth century refers to the deity of the temple as Verr-irunde-perumāl; an earlier inscription (of 1167 A.D.) calls the deity Maṇavāḷāḷvār. The temple has two shrines, one of them for Vijayendra and the other for Ranga-nātha; hence the name Vijaya-Ranga-Svāmi. The temple has structures added over a long period bearing the influence of Bāṇa, Nōḷamba, Pallava, Chōḷa, Hoysaḷa, Vijayanagar and Pāḷeyagār periods.

There is a Gangamma shrine where two inscribed stone slabs (of the Nōḷamba period, bearing the dates 904 and 944 A.D.) are worshipped.

BŪDI-KŌṬE: Venkaṭaramaṇa, Someśvara, Gangādhareśvara and Kodaṇḍarāma temples; Veṇugopāla temple within the fort.

BYĀṬARĀYANA-HAḶḶI: Bēṭē-rāya (Venkaṭa-ramaṇa) temple on a hillock.

GUṬṬA-HAḶḶI: The Venkaṭa-ramaṇa temple (on top of a hillock) has a grand tower over the entrance. The place is known, on account of this temple, as Bangāra-Tirupati or Chinna-Tirupati. The shrine for the goddess Padmāvatī is situated on another hillock nearby.

HUNAKUNDA: Chauḍēśvari and Someśvara temples

KOLAR GOLD FIELDS: Prasanna-Venkaṭeśvara temple

MAḌIVĀLA: The Svayambhaveśvara temple was built earlier than 1200 A.D. and was patronized by Chōḷa, Hoysaḷa and Vijayanagar kings. The temple has a sanctum over which is a brick and mortar superstructure, two vestibules, a hall and a pillared veranda alround the temple.

MĀRI-KUPPAM: Uddaṇḍamma temple

RĀMASĀGARA: Venkaṭa-ramaṇa temple

YELABURGI: Venkaṭa-ramaṇa temple

Chikkaballāpur Taluk

AGALA-GURKI: Vīrabhadra temple

AJJĀVARA: Ranga-nātha temple

ANAKANŪRU: Ranga-nātha temple

CHIKKA-BALḶĀ-PURA: Chenna-Keśava (of some antiquity) and Vīrabhadra (recent) temples.

CHITRĀVATI: Āñjaneya, Subrahmaṇya and Kāśi-Viśveśvara temples.

JĀLĀRI-NARASIMHA-SVĀMI-BEṬṬA: Lakshmī-Narasimha temple (on top of the hill) and Guhāntara-Narasimha temple (cave-shrine at the foot of the hill).

KANDĀVARA: Jvara-hareśvara temple (with an ornate garuḍa-pillar, forty feet in height).

MAÑCHANABELE: Āñjaneya temple

NANDI: The Bhoga-nandīśvara temple is in the village (Nandi- grāma), and the Yogā-nandīśvara temple is on top of the hill (Nandī-durga). The former is a large, ornate and impressive temple in Drāviḍa style. The original structure belongs to the eighth century A.D. being built by Ratnāvaḷi, the queen of the Bāṇa king. Additional structures belong to the Chōḷa and Hoysaḷa periods, viz., the eleventh and twelfth century.

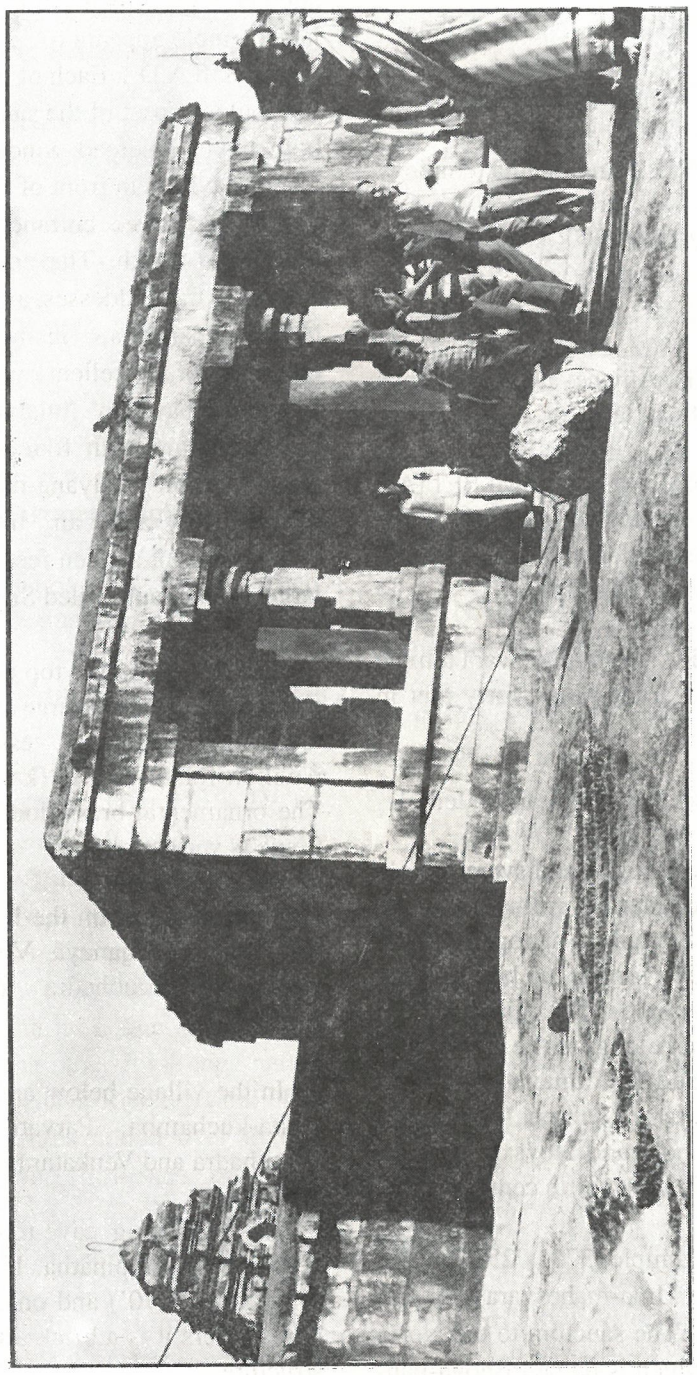
It is a double temple (370' x 250') with a small shrine (to Umā-maheśvara) betwixt the two temples. The sanctum to the North houses a linga which is named Bhōga-nandīśvara, and the sanctum to the South another linga called Aruṇāchaleśvara. The latter temple appears to be a later structure (about 850 A.D.). Each of the temples has a vestibule in front of the sanctum and a hall, both having pierced windows. There is a Nandī-pavilion in front of each temple. The temple has three entrances, to the East, North and South. The enclosure has two shrines to the goddesses, a 'spring-pavilion' (vasanta-maṇḍapa, resting on sixteen columns of excellent workmanship), a 'weighing-pavilion' (tulābhāra-maṇḍapa, a lofty structure with four pillars), a 'marriage-pavilion' (kalyāṇa-maṇḍapa, built in black-stone) and an impressive main entrance about sixteen feet high. There is a large temple tank called Śṛingi-tīrtha.

The temple on the top of the hill (Yoga-nandīśvara), is also a large and ancient structure, with the sanctum, vestibule, hall and a pavilion for festivities (kalyāṇa-maṇḍapa). The ornamental brass doorway in the vestibule is very attractive.

Other temples on the hill include those dedicated to Āñjaneya, Vināyaka, Muneśvara, Gavi-virabhadra and Nelli-kāyi-Basavaṇṇa.

In the village below are Kamaṭheśvara, Apīta-kuchāmba, Pārvati, Sapta-mātṛkā, Vīrabhadra and Venkaṭaramaṇa temples.

An interesting cave-temple is the one dedicated to Gopīnātha. It is a large cave (100' x 60' x 70') and on top of a boulder that shelters it is a brick-and-mortar superstructure.



Temple at Nandi



Chakra in Pāpaghni maṭha, Chickballāpur

PĀPAGHNI: Gaṇapati temple (on the hill)

PATRĒNA-HALḶI: Gopāla-Krishṇa temple

RANGA-STHALA: The Ranganātha temple is a fine large structure in Drāviḍa style, with excellent sculptured pillars in the porch. The Bali-pīṭha in front of the shrine is highly ornate and attractive.

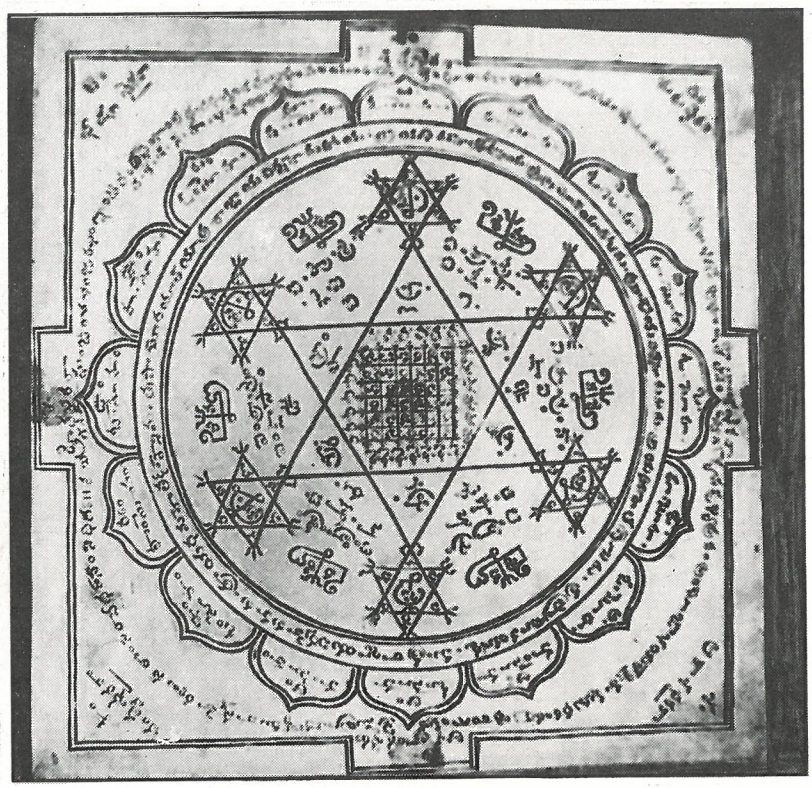
Chintāmaṇi Taluk

ALAMGIRI: The Venkaṭa-ramaṇa temple (earlier than 1330 A.D.) is a large structure which is enclosed by a fortress; it has a sanctum, vestibule, ambulatory passage round both, spacious hall and a stone gateway. Āñjaneya shrine is on the banks of the pond.

AMBĀJI-GUḌḌA: Śiva temple (on top of the hill).

BŪRAGA-MĀKALA-HALḶI: Vīrāñjaneya temple

CHINTĀMAṆI: Nāga-nātheśvara (Chōḷa structure), Hari-Hareśvara, Venkaṭaramaṇa and Kanyakā-parameśvarī, Āñjaneya (Soṇa-seṭṭi-halḷi), Dharma-rāja,



Bhairava Yantra in Pāpaghni Maṭha, Chickballāpur

Kāḷikāmbā, Tapateśvara (outside the town) and Āñjaneya (on the hill) temples.

GUḌAMĀRANA-HALḶI: Bairē-dēva (Baṇḍi-dēva) shrine

KAIVĀRA : Amara-nārāyaṇa, Bhīmeśvara, Nakuleśvara and Sahadēvēśvara temples (all earlier than 1283 A.D.). The Amara-nārāyaṇa temple is a Hoysaḷa structure with Vijayanagar features (especially in the gateway). The sanctum has a superstructure in brick and mortar. There is a narrow vestibule, a hall (with four columns and a fine stone doorway) and a splendid porch (with four ornate pillars).

The Bhīmeśvara (also called Bhīma-lingeśvara) is a larger structure, with four lingas around, called Dharma-lingeśvara, Pārtha-lingeśvara, Nakuleśvara and Sahadeveśvara, said to be installed by the five Pāṇḍava brothers.

The place has become celebrated because of the saint Nārāyaṇa-yogi (Tātayya) who lived here, and whose samādhi is visited by a large number of devotees.

On the hill nearby are small shrines to Durgā and Bhīmāñjaneya. The hill is said to be the place where the demon Baka lived, and where Bhīma killed him. The village is

reputed to be the old Ēka-chakra-pura, where the Pāṇḍavas lived for some time incognito.

KŌṆA-KUṆṬLU: Lakshmī-Narasimha (also called Venkaṭa-ramaṇa, where a shapeless rock is worshipped) and Gaṇapati temples.

KURUBŪRU: Āñjaneya, Someśvara, Kumbheśvara and Chauḍeśvari temples; Bhuvaneśvari shrine (on the hill).

MURUGĀ-MALE: Mukteśvara temple (on the hill).

NANDANA-VANA: Sundareśvara temple (of the eleventh century).

ŪḶAVĀḌI: Veṇu-gopāla-svāmi temple.

Gauribidanūr Taluk

ALAKĀ-PURI: Jaḍe-Chenna-sōmeśvara temple

BĀLA-REḌḌI-HALḶI: Narasimha temple

BHĪMEŚVARANA-BEṬṬA: Bhīmeśvara-linga and a jinālaya

DĀRI-NĀYAKANA-PĀḶYA: Lakshmīvenkaṭa-ramaṇa temple, with a shrine for Ranga-nātha at the entrance

GADARE-BEṬṬA: Gargeśvara and Śāradā temples

GAURĪ-BIDANŪRU: Venkaṭa-ramaṇa, Gangādhareśvara and Navagraha temples

IḌAGŪRU: Bhīmeśvara-linga shrine

JAGAREḌḌI-HALḶI: Āñjaneya temple

KĀṬANA-KALLU : Āñjaneya temple

MAÑCHENA-HALḶI: Kodaṇḍa-rāma and Venkaṭa-rāma temples

MUDUGANA-KŪṆṬE: Kariya-timmappa temple

MUDUGERE: Chenna-keśava temple (built by the Vijayanagara king Sadāśiva-rāya)

NĀMAGONDLU: Pārśva-nātha basadi

NARASIMHA-DEVARA-BEṬṬA: Narasimha temple

VĀTADA-HOSA-HALḶI: Chenna-keśava temple

VIDURĀŚVATTHA: Aśvattha-nārāyaṇa temple on the banks of river Uttara-pinākinī with the ancient ficus tree as the focal interest, and with shrines for Gaṇapati, Bhavānī-śankara, Navagraha, Chenna-keśava and Vīrāñjaneya.

Guḍibaṇḍe Taluk

GUḌI-BAṆḌE: The Obaḷa-(Ahobala) Narasimha shrine is a natural cave in a large boulder (baṇḍe), on top of which is built a brick and mortar superstructure; and in front of the cave a hall, with doorway has been carved. Around the shrine, a stone wall has

been built. There is no image of Narasimha in the sanctum: a natural rock is worshipped.

Rāmeśvara temple (on top of the hill), and a basadi to Chandra-nātha. The Venkaṭa-ramaṇa temple is a post-Vijayanagar structure.

Kolār Taluk

ANTARA-GANGE: Kāśi-viśveśvara temple (on the hill) and Jalakaṇṭheśvara temple (at the foot of the hill).

ARĀBE-KOTTANŪRU: Venkaṭa-ramaṇa, Gangādhareśvara and Āñjaneya temples.

BEḶḶŪRU: Two Hoysaḷa temples are there, one to Ramanātha (built earlier than 1153 a.D., but the original image in the sanctum has now been replaced) and the other to Kaṇṇesvara (or Kaṇveśvara).

GARUḌA-PĀḶYA: Pāṇḍava shrines on a small hillock.

KENDATTI-MAḌIVĀḶA: Chandra-mauḷeśvara and Mūleśvara (now in ruins) temples.

KOLĀRA: The most important, best known and the oldest temple here is that of the Kōlāramma (called in the Chōḷa inscriptions Piḍāriyār and Koḷala). The legend identifies her with Rēṇukā, the mother of Paraśu-rāma. The original shrine may date back to the Ganga and early Chōḷa periods. There are two shrines in the temple with a common porch. The main shrine facing South houses stone images of the seven mother-goddesses (sapta-mātṛikā), with Chāmuṇḍi in the centre, whose image is bigger than those of others (being four foot high while others are two feet in height). This Chāmuṇḍi, who is in the form of eight-armed Mahishāsura-mardinī, in the act of killing a demon, is worshipped as Kolāramma; it is said that is was installed by Rājendra-Chōḷa (about 1020 A.D.). The seven goddesses are flanked by Dakshiṇā-murti on one side (right) and Gaṇapati on the other.

The other shrine (to the right) has interestingly exact replicas in mortar of the seven goddesses lined against the wall and also the processional metallic image of Kōlāramma. The pavilion outside houses the five-foot nude image of Kapāla-bhairavī, whose nose is damaged (and hence called Mukka-nāch-chiyār). This is the most celebrated deity here, for it is said that a scorpion emerges from under its pedestal every year on the fifth day of the bright half of the month Vaiśākha, and that the worship of the deity provides protection against scorpion-poison (hence the deity is called Chēḷūramma). It is probable, as the priests of the temple also aver, that this was originally the main Kōlāramma, and that because it was mutilated it became unfit for worship in the sanctum. The iconographic detail of this image, as well as the presence of the seven goddesses indicate the one-time prevalence of the Śākta cult in this region.

The temple has no superstructure, but has a fine, ornate and impressive main entrance, probably built in the eleventh century. There are numerous inscriptions in Tamiḷ which relate to this temple.

The other important temple in Kōlār is dedicated to Someśvara. It is large temple combining typical Hoysaḷa and Drāviḍa features, with a fine ornamental entrance surmounted by a lofty superstructure (gopura), a part of which is built of stone but the rest in brick and mortar. Besides the sanctum, the temple has a large vestibule, a spacious central hall resting on four pillars, and an impressive porch with sixty-four well-carved columns. There is an elegant marriage-pavilion' (kalyāṇa-maṇḍapa). There is a separate shrine for Pārvati, in front of whom a lion's image facing her is placed as her vehicle-deity. There is also a small shrine for Chaṇḍikeśvara, the attendant-divinity of Śiva.

Other temples in the place include the double temples of Venkaṭa-ramaṇa and Nañjuṇḍeśvara, two temples of Dharmarāya and several shrines to Āñjaneya. The Venugōpala temple belongs to the Vijayanagar period. The Varada-rāja temple (of Ammavara-pete) and shrines to Satyavatamma and Gangamma are also notable.

MALLEŚVARA-BEṬṬA: Sūrya-munīśvara temple (on the hill)

PĀPARĀJANA-HAḶḶI: Paṭāḷamma and Śiva temples

SĪTI: Two large temples which are characteristically Drāviḍa in style and closely situated are dedicated to Kāḷa-bhairava (Kshetra-pāla-piḷḷaiyar), (a fine image more than four feet in height), patronized by the Chōḷa monarchs Rājendra (around 1020 A.D.) and Kulottunga (around 1080 A.D.); and Śrīpateśvara (with a small linga in the natural cave sanctum, and with shrines for Vīrabhadra and Mahishāsura-mardinī), built earlier than 1024 A.D. The temples are located on the hill-side, and the place was a well-known Śākta centre. There is also a Kaṇṇeśvara temple.

TĀLAGUṆḌA: Muchukunda-varada temple

TĒRU-HAḶḶI: Gangādhareśvara temple (of the thirteenth century)

VAKKALERI: Mārkaṇḍeśvara temple (a Drāviḍa structure on the summit of the hill)

VEMAGAL: Someśwara, Vīrabhadra and Lakshmī-nārāyaṇa temples

Mālūru Taluk

CHIKKA-KAḌATŪRU: Siddappa-dēva shrine

CHIKKA-TIRUPATI: The Prasanna-Venkaṭa-ramaṇa-svāmi (Śrīnivāsa) temple is a popular place of pilgrimage in Karnāṭaka. It is a large Chōḷa structure with the sanctum housing a five-foot tall image of Venkaṭeśvara flanked by consorts (Śrī-dēvī and Bhū-dēvī), a vestibule, a central hall and a porch. It is said that the first consecration of the deity was by Yajñesvara (the fire-god), and the subsequent consecration by the saintly king Janamejaya. The worship in the temple is according to Vaikhānasa-āgama.



Damsel in Siti Temple.

LAKKURU: Iśvara temple

MAḌIVĀḶA: Gangādhareśvara and Sapta-mātṛkā temples

MĀLURU: Śankara-Nārāyaṇa (where a linga with Śaiva and Vaishṇava marks is worshipped, and a processional deity of Śiva (four-armed and carrying antelope and battle-axe in the upper hands and the lower hands assuming the gestures of protection and boon-bestowal), Dharma-rāya (housing images of Dharma-rāja and Draupadi, for whom an annual 'karaga' is celebrated), Kodaṇḍa-rāma, Pāṇḍuranga, Mārikāmbā, Paṭāḷamma, Sapphalamma, Kanyakā-parameśvari and Kumbheśvara (recent) temples; six shrines to Āñjaneya.

MĀSTI: The Venkaṭaramaṇa temple is a large structure with the sanctum, central hall, porch, Kalyāṇa-maṇḍapa and surrounding wall built recently with the materials from an old temple. There is a shrine to Sugrīva in front of the temple.

ṬĒKAL: The Varada-rāja temple, a large Chōḷa structure earlier than 1310 A.D. with extensions during the Hoysaḷa and Vijayanagar periods, houses a lovely image (four feet in height) of the god and has a separate shrine for the seated goddess(Ammanavaru), three foot tall.

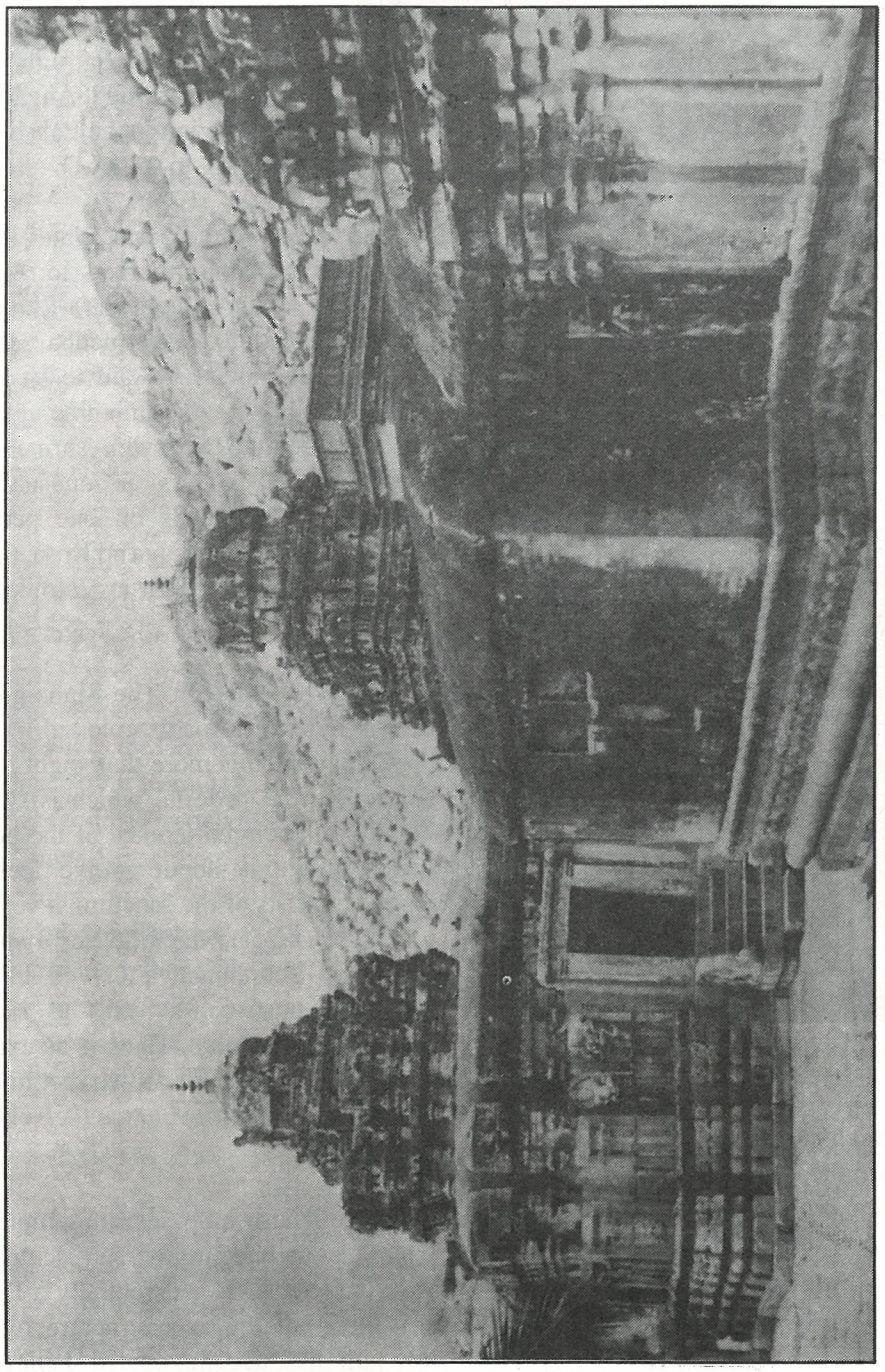
There are also Śinga-perumāḷ (now in dilapidated condition), and Someśvara (renovated) temples, and a seven-foot tall image of Āñjaneya in the bhakta-posture.

TŌRAṆA-HAḶḶI: Sappalamma shrine

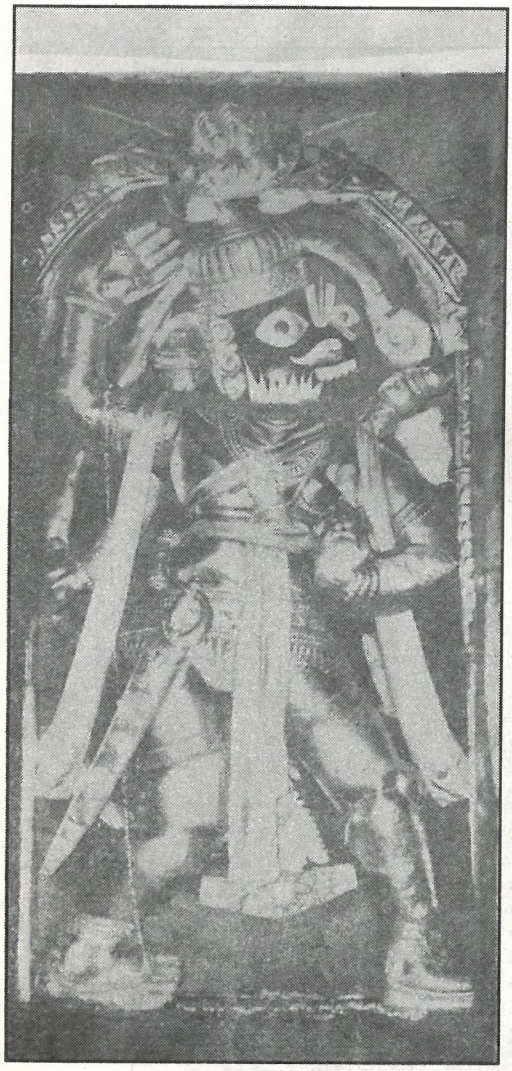
VIRŪPĀKSHA-PURA: Virūpāksha temple (built by the Vijayanagar king Devarāja II).

Muḷbāgal Taluk

ĀVAṆI: The so-called Rāmalingeśvara temple is in fact a group of ten temples of considerable antiquity, in an enclosure (250'



Rāmalingeswara Temple complex at Āvaṇi



Vīrāñjacya in the Temple at Muḷa-bāgilu

x 150') which has two entrances (one from the East and the other from the South). The temples were probably built during the early Ganga period, but were renovated by the Chōḷa kings. Among the temples here, those to Śiva, Pārvati and Subrahmaṇya are together (the Pārvati shrine being in the centre of the whole complex); to the West of this group are Lakshmaṇeśvara (the oldest, largest and most ornate of the buildings here), Rāmeśvara, and Bharateśvara temples and to the East, Śatrughneśvara, Āñjaneya, Sugrīveśvara and Angadeśvara temples. An inscription in the Lakshmaṇeśvara temple belongs to 931 A.D.

The legend of the place relates it to the period after Rāma returned to Ayodhyā (what is generally called Uttara-Rāmāyaṇa) and performed the asva-medha sacrifice. Vālmīki's hermitage is said to have been here, Vālmīki-parvata reminding us of this; and the Ekānta-Rāmeśvara shrine in the nieghbourhood houses an unusual linga (with two linga-heads on one pedestal), which is named after Lava nd Kuśa, the sons of Rāma who were born in Vālmīki's hermitage.

KURUḌU-MALE: The Mahā-gaṇapati temple is famous for its colossal image of the deity, which is more than eight feet tall (excluding the pedestal which is two feet high and the circumference of the belly of which image is about twelve feet. The temple consists of the sanctum, a vestibule, a hall (25' x 25') which houses a splendid image of Subrahmanya carved in black stone (about five foot tall) as riding a peacock, and a porch. There is an excellent representation of the rat (two feet in height and three in length) which is the vehicle of Gaṇapati.

There is also a Someśvara temple here, which is architecturally and sculpturally very interesting. It is essentially a Drāviḍa structure, but the superstructure over the sanctum has accommodated Pallava and Vijayanagar features harmoniously. Besides

the sanctum, the temple has a vestibule (the doorway of which is ornate and elegant), and a spacious hall (resting on four carved columns and housing a number of excellently sculptured images like the Vāsudeva-perumāḷ, Bhairava and Dakshiṇāmūrti.

To the North of this temple is a shrine to Kāmākshī, which is probably an early Chōḷa structure. There is a Chenna-keśava temple (earlier than 1260 A.D.), now in ruins.

MUḶA-BĀGILU : The Āñjaneya temple housing a ten-foot tall image in relief of Vīrāñjaneya is probably an early Vijayanagar structure, and has been important as the first halt for the pilgrims from Karnāṭaka in their journey to the Tirupati hills. It is to be noted that there is in close proximity, to the South of this shrine, an excellent image of Venkaṭeśvara (more than five feet in height), which appears to be almost an exact replica of the deity in the hill-shrine. The popularity of the Venkaṭa-ramaṇa form of Vishṇu in the Kolār district is well-known by the numerous shrines to this form.



Avāntara-Āñjaeya in the Temple at Muḷa-bāgilu

The original structure (of early Vijayanagar period) consisted of the sanctum, vestibule and pillared hall; the porch was built by Rājā Ṭōḍar-mal. The enclosure of the temples has shrines for Rāma, Keśava, Gopāla, Narasimha, Śrīnivāsa, Govinda-rāja and Varada-rāja.

The Someśvara temple is another noteworthy temple here. It is an early Chōḷa structure, with a hall built during the Vijayanagar period. The Nacchāramma (Pārvati) temple has been built, utilizing a natural cave in a sixty-foot tall boulder. There is an inscriptional reference to this deity (called there 'Nāchi-dēvi') in 1416 A.D. There are Narasimha-tīrtha with a

shrine to Yogā-narasimha, the samādhi of the saint Śrīpāda-rāja (1406-1504 A.D.), and Viṭṭhala-nārāyaṇa temple.

UTTANŪRU: Varada-rāja temple (a Nōḷamba structure)

VIRŪPĀKSHĪ: Prasanna-Virūpākshesvara temple (for which the entrance-tower was built in 1431 A.D., by Lakkaṇa-daṇḍeśa)

Siḍlaghaṭṭa Taluk

BASETTI-HALLI: Rāma-lingeśvara temple (on a hillock)

CHIKKA-DĀSARA-HALḶI: Bēṭerāya-svāmi (on a hillock, 1121 A.D.) and Āñjaneya temples.

DĒVARA-MALLŪRU: Chōḷeśvara temple (a Chōḷa structure), Ātmārāma temple (of the twelth century) and Maḷḷūramma (grāma-devatā) of some antiquity.

GAÑJI-GUṆṬE: Ugra-narasimha temple (of some antiquity)

HITTALA-HALḶI: Guḍḍada-Āñjaneya temple

IRAGAPPANA-HALḶI: Basaveśvara temple

IRUPURA: Gavi-gangādhareśvara and Gaṇapati temples

JARUGA-HALḶI: Lakshmī-narasimha temple

KAIVĀRA: Bhīma-lingeśvara temple

KUMBIGĀNA-HALḶI: Āñjaneya temple

MĒḶŪRU: Gangamma temple

OḌEYANA-KERE: Ānanta-Padmanābha temple (in a pond)

PATRENA-HALḶI: Bālāñjaneya temple

TALA-KĀYALA-BEṬṬA: Venkaṭaramaṇa temple

Śrīnivāsapura Taluk

EḌURŪRU: Venkaṭa-ramaṇa temple

RŌṆURU : Lakshmī-venkaṭa-ramaṇa temple

GAṆIBAṆḌA: The Venkaṭa-ramaṇa temple, is probably a Vijayanagar structure, with a separate shrine for the goddess Padmāvatī.

ŚRĪNIVĀSAPURA: Chauḍeśvarī temple (with the sanctum housing a four-armed goddess, carrying drum, snake, cup and trident in the hands and shown as killing a demon).

Maṇḍya District

The district was a part of Ganga-vāḍi from about the second century till the eleventh. The kings of the Ganga dynasty who ruled with Talakāḍu as their capital built a large number of temples within their domain. Śrī-ranga-paṭṭaṇa was even then a holy place and some structures here belong to the Ganga period. When the Chōḷas gained ascendancy around 1000 A.D., the entire region was under their control for about a hundred years. The temples came to acquire a Drāviḍa orientation during this period.

Under the Hoysaḷa rule (from about 1111 A.D. till the region was annexed to the Vijayanagar empire in 1346 A.D.), the new idiom in temple-building was readily adopted, and numerous temples acquired central halls (navarangas) in the typical Hoysaḷa style, ornate and eleborately carved ceilings and pillars became usual features. We find many temples in this region with the sanctum and vestibule being in Ganga style, the hall in Vijayanagar style, and the entrance in the Chōḷa style.

The Vijayanagar kings conquered Śrī-rangapaṭṇa in 1495 A.D., and appointed a governor to administer the area on their behalf. The Ummattūr chieftain ruled over the Śiva-samudram area at the beginning of the sixteenth century, and when after the fall of the Vijayanagar empire in 1565 A.D. Rāma-rāja, one of the sons of Tirumala-rāya (younger brother of Aḷiya-Rāma-rāya) moved to Śrī-ranga-paṭṭaṇa and began to rule as a 'mahā-arasu' around 1576 A.D. He is recorded to have made endowments to the Nārāyaṇa temples at Mēlukōṭe in 1581 A.D.

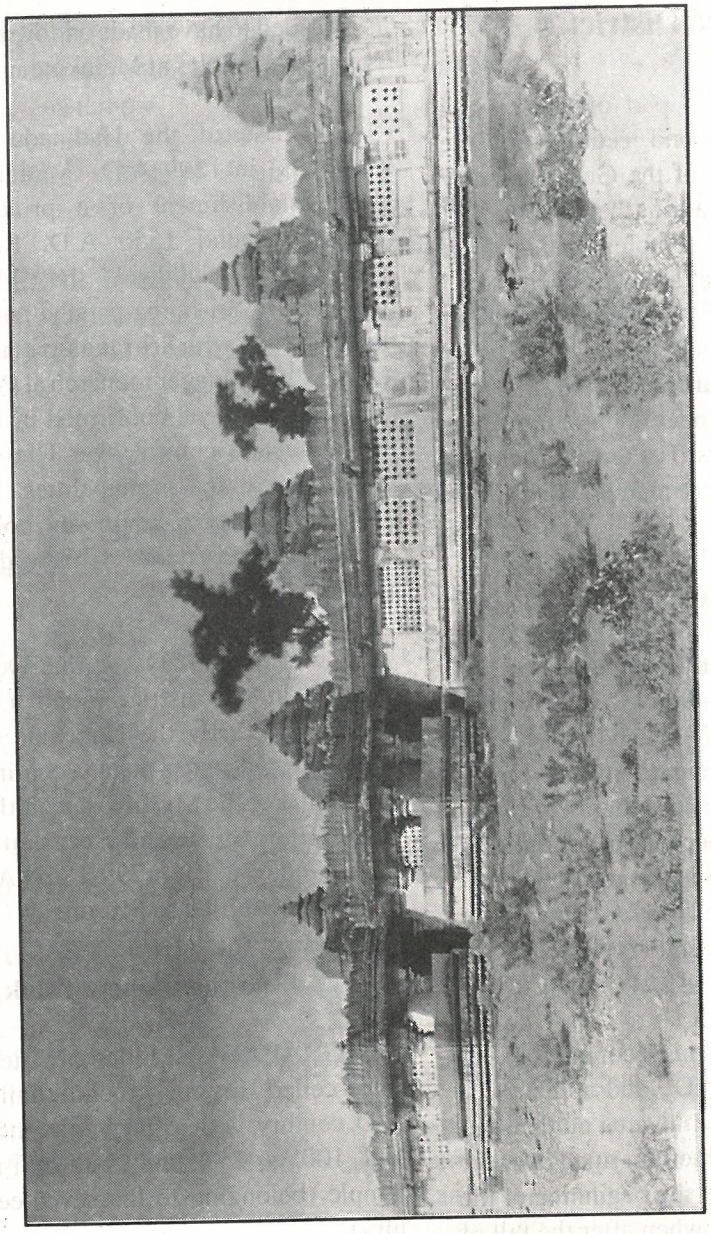
The rise of the Hadināḍu chieftains (Oḍeyars) in 1399 A.D. eventually led to their establishment of a principality in Mysore around 1550 A.D. Rāja-oḍeyar (1578-1617) subdued the Vijayanagar governor in Śrī-ranga-paṭṭaṇa and declared himself king, with Śri-ranga-paṭṭaṇa as capital. The Vijayanagar monarch at Penugoṇḍa, Venkata-pati-rāya, confirmed in 1612 A.D. Rāja-oḍeyar's control over Ummattūr and Śrī-ranga-paṭṭaṇa principalities. Śrī-ranga-paṭṭaṇa became an important political and cultural center under Chikka-dēva rāja-oḍeyar (1673-1704).

It was in the days of this Oḍeyar that temples in the district found a generous patron, especially the Nārāyaṇa temple at Mēlukoṭe. Śrī-ranga-paṭṭaṇa continued to be the capital of the Mysore state until after the fall of Tippu Sultān and ascension of Krishna-rāja-oḍeyar III (1799-1868 A.D.), the capital was shifted to Mysore.

Krishṇarājapeṭe Taluk

AGHĀLAYA: Malleśvara temple (a three-celled Hoysaḷa structure built in 1260 A.D. century, with a thirty-columned central hall 100' x 25'), and Lakshmī-nārāyaṇa temple (belonging to the seventeenth century).

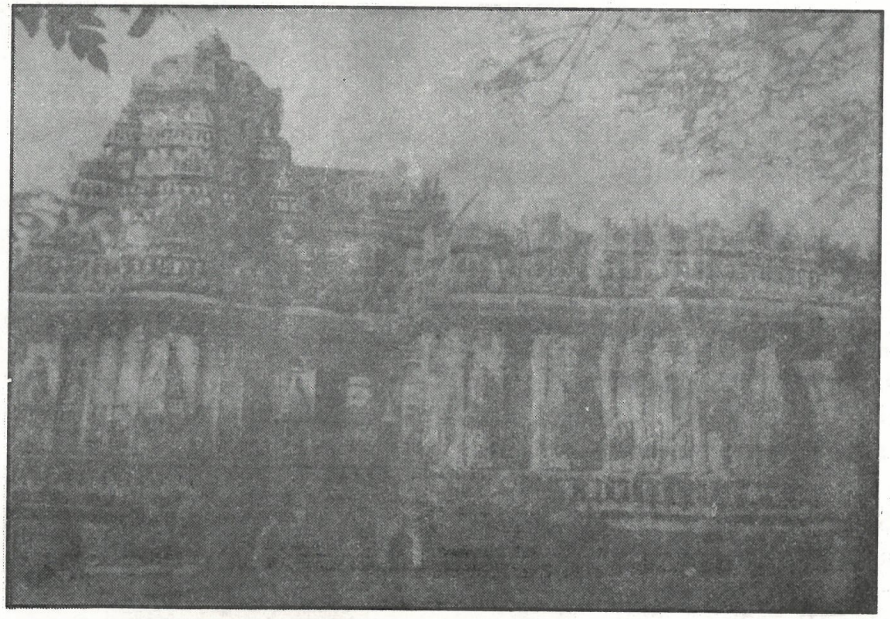
GOVINDANA-HAḶḶI: Well-known is the Pañcha-linga temple (built earlier than 1237 A.D., for the temple has a grant on that date by the Hoysaḷa king Someśvara, 1233-1254), an unusual structure with five



Front view of Panchalinga Temple, Govindanahalli.

sanctums (facing East) in a line, each with a hall (with fine ceiling). It is probable that the original structure was only four-celled, and that the fifth one was added later.

The sanctums have elegant though unsculptured stone superstructures over them, the second and third (form the South) among them being larger than the others. There are also two doorways in the East aligned to the second and third cells. Although built in Hoysala style, the temple is not raised on a parapet, nor are its towers sculptured. The halls, however, have lathe-turned pillars.



Brahmeśwara Temple at Kikkeri

The total area of the temple would be 140 feet in length and 63 feet in width (including the porch and Nandi-pavilion on the East).

Nearby is another Śiva temple. In the fort area, there is Veṇu-gopāla temple, now in ruins.

HEMA-GIRI: Venkaṭa-ramaṇa temple

HOSA-HOḶALU: The Lakshmī-nārāyaṇa temple is a lovely Hoysala temple of the thirteenth century, with narrative sculptures (from Rāmāyaṇa, Mahābhārata, Bhāgavata and Purāṇas) alround. It is a three-celled temple, with images of Lakshmī-narasimha (North), Nārāyaṇa (West) and Veṇu-gopāla (South) in the three cells. The Nārāyaṇa cell (which is the main one) has a superstructure. Pārśvanātha basadi (built in 1118 A.D.), Harihara and Āñjaneya temples are also there.

KIKKĒRI: The Brahmeśvara temple is a Hoysaḷa structure facing East with sanctum (over which is a fine tower built in stone), vestibule (with a splendid ceiling), central hall and porch (with Nandi-pavilion attached). It was built in 1171 A.D., by a lady-chieftain Bammare-nāyakiti, during the reign of the Hoysaḷa king Narasimha I.

There are two temples to Narasimha, one (Doḍḍa-narasimha) being older than the other (Chikka-narasimha). The latter houses the main images of two ruined temples, Janārdana and Tirumala-dēva (a four-armed image, carrying conch and discus in the upper hands and bow and arrow in the lower ones). There is another temple which is now in ruins: ṭhe Malleśvara temple, which was built around 1111 A.D.

The Kikkēramma shrine is dedicated to the grāma-devatā with that name, and the

sanctum containing four-armed and standing goddess (about three feet in height), carrying in her hands discus, hand-drum, cup and sword.

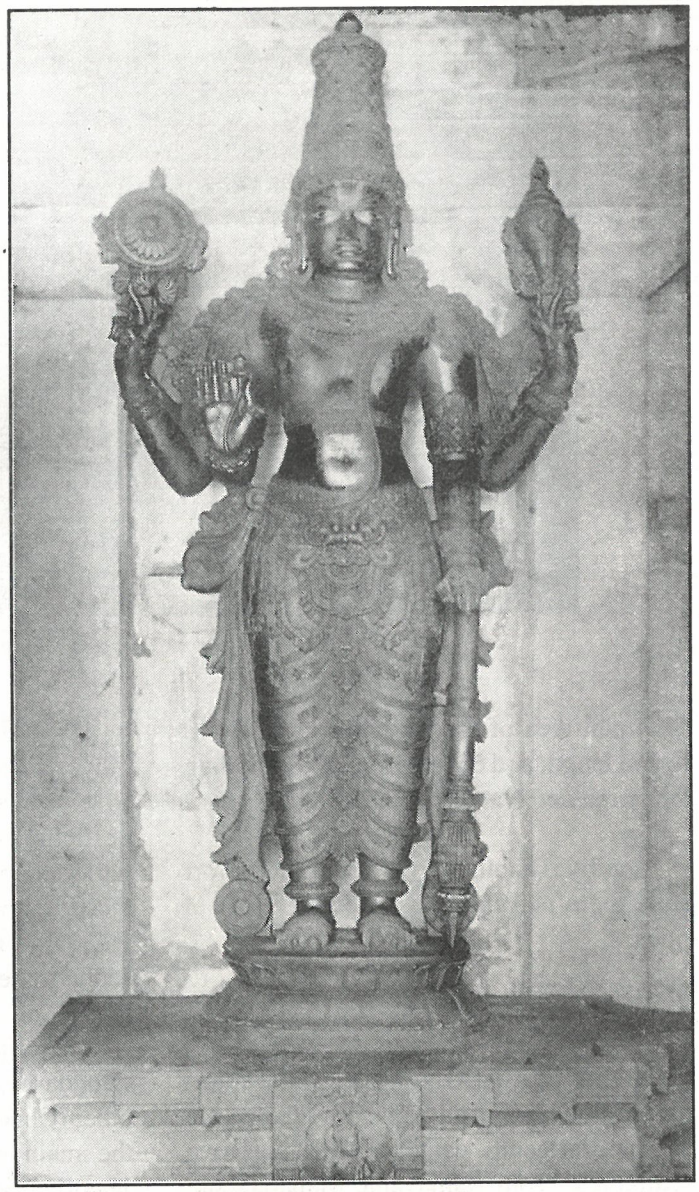
MĀDĀPURA: Tryambakeśvara (with fine ceiling in the sanctum, vestibule and hall belonging to the Hoysaḷa period), Mahā-lingeśvara (in ruins), Chenniga-rāya, and Vīrabhadra (recent) temples.

SASAḶU: Someśvara and Śambhu-linga temples.

TOṆACHI: Two Śiva temples.

Maddūr Taluk

MADDŪRU: There are two excellent temples in Hoysaḷa style, one dedicated to Varada-rāja and the other to Ugra-narasimha. The Varada-rāja temple is said to have been built by the Hoysaḷa monarch, Vishṇu-vardhana, for his mother who was a devotee of Varada-rāja of Kāñchīpuram, and who was too old to undertake the journey to visit that shrine. But the temple housing an exquisitely sculptured image of Varada-rāja (or Allāḷanātha, after Allāḷap-perumaḷ as the deity is called in Kāñchīpuram), more than ten feet in height and without the halo (prabhā) is an early Chōḷa sculpture.



Varadarāja in Temple at Maddūr.

The Narasimha temple is a Hoysaḷa structure of about 1150 A.D., additions which are Drāviḍa in character, like the lofty entrance-tower. The enclosure contains shrines to the two goddesses (who are con-

sorts of Narasimha); Saumya-nāyakī and Narasimha-nāyakī.

The Deśeśvara temple belongs to Ganga period, but was rebuilt later. The Maddūramma shrine is a group of seven stones in a line (regarded as the seven sisters, in front of which a pavilion has been constructed).

Maḷavaḷḷi Taluk

BASAVANA-BEṬṬA: Śānta-lingeśvara temple

HALAGŪR: Vīrabhadra, Kāḷikāmbā, Someśvara and Paṭāḷamma temples.

KABBĀḶA: Kāḷikā-dēvī (Kabbāḷamma) shrine

KABBĀḶA-DURGA: Bhīmeśvara shrine (on top of the hill).

KIRU-GĀVAL: Ḳāḷikāmbā and Gaṇapati temples.

MAḶAVAḶḶI: Śāranga-pāṇi temple (a Hoysaḷa structure within the fort area); Vīrabhadra, Īśvara, Mādeśvara and Gaṇeśa temples.

MĀRE-HAḶḶI: The large Lakshmīnarasimha temple is said to have been built by the Chōḷa king, Rāja-rāja (985-1012 A.D.); the vestibule is a Chōḷa structure, but other parts of the temple show Hoysaḷa and Vijayanagar details.

MIKKERE: Vīrabhadra temple.

PURIGĀḶI: Pātāḷeśvara temple.

RĀGI-BOMMANA-HAḶḶI: Mahadeśvara temple

ŚIVA-SAMUDRA: The Ranga-nātha temple is a Drāviḍa structure (without however a gopura) but belongs to the Hoysaḷa period; it appears to have been rebuilt in the eighteenth century. The deity, eight feet in length in the recumbent posture, is here called Jaganmohana- Ranga-nātha. This place is regarded as the Middle-Ranga (madhya-ranga), in contradistinction to the initial Śrī-ranga-paṭṭaṇa (ādi-ranga) and to the final Śrī-rangam in Tamiḷ-nādu (antya-ranga). This place also is an island, formed by two branches of the river Kāverī. The image of Kāverī attending on Ranganātha is found here, as also a fine figure of Takshaka in the hall. There is a large image of Sugrīva here, which is notable.

The Someśvara temple, which contains numerous Tamil inscriptions, is a large one with an ornate gateway and a lofty tower over it. The deity was worshipped by the Ummatūr chieftains.

There are also Vīrabhadra and Māri-shrines.

Maṇḍya Taluk

BASARĀḶU: The Mallikārjuna temple (built in 1235 A.D. by Aḍḍāyada Harihara, a general of the Hoysaḷa king Narasimha II), facing East, is a three called Hoysaḷa structure, Śiva-linga being in the main cell, (facing East) which was a fine superstructure, and a vestibule (the cell to its right housing Sūrya-Nārāyaṇa, and the cell is square (six feet) in shape, and the cell to its

left being now empty). The main cell is square (six feet) in shape, and the doorway of the vestibule is ornate and has pierced windows at the sides. The pillars of the central hall are elegantly carved; the porch (10' x 5') has an excellent ceiling, and the Nandi-pavilion (10' x 8') contains a splendid image of Nandi.

GUTTALU: Arkeśvara temple (earlier than 1654 A.D.), Guttalu-dēvamma (believed to be Arkeśvara's sister) and Chaṇḍeśvara temples.

HALḶEYA-BŪDANŪRU: Someśvara temple (of the Chōḷa period).

HOḶALU: Hoḷaleśvara temple

HOSA-BŪDANŪRU: Ananta-padmanābha and Kāśi-viśveśvara temples.

KIRAGANDŪRU: Timmappa temple

KEREGŌḌU: Pañcha-lingeśvara temple

MAṆḌYA: Janārdana-svāmi (Varadarāja) temple and a jinālaya.

NARASIMHA-SVĀMI-BEṬṬA: Kambada-narasimha (said to be the brother of Cheluva-rāya-svāmi of Melukōṭe) and Ānjaneya (on the hill) shrines.

SANTE-KASALAGERE : Bhūmi-siddheśvara temple

Nāgamangala Taluk

ĀDI-CHUÑCHANA-GIRI : Siddeśvara and Someśvara shrines are natural caves; and the Gangādhareśvara temple was built during the period of the Pāḷeyagārs of Āraṇi. The place is celebrated for the worship of Bhairava (Anna-dāni).

BEḶḶŪRU: There are several temples here, the most notable of them being dedicated to Mādhava-rāya (form of Vishṇu). The three-celled temple raised on a stellate parapet was built in 1284 A.D. The main cell houses a fine Ādi-mādhava figure, more than four feet in height, the left cell Janārdhana (also called Varada-rāja) and the right one Veṇu-gopāla.

Also Gaureśvara (built in 1199 A.D., a Hoysala structure), Mūle-singeśvara, (built in 1224 but now in ruins, with three sanctums, each with a superstructure and a vestibule), Kalleśvara (a Drāviḍa structure, now in ruins), Vīrabhadra, Mahadeśvara (now called Venkaṭeśa, built earlier than 1519 A.D.) Pārvati and Gangā- viśveśvara (built in 1669 A.D.) temples.

The basadi dedicated to Vimala-nātha Tīrthankara was built in 1680 A.D.

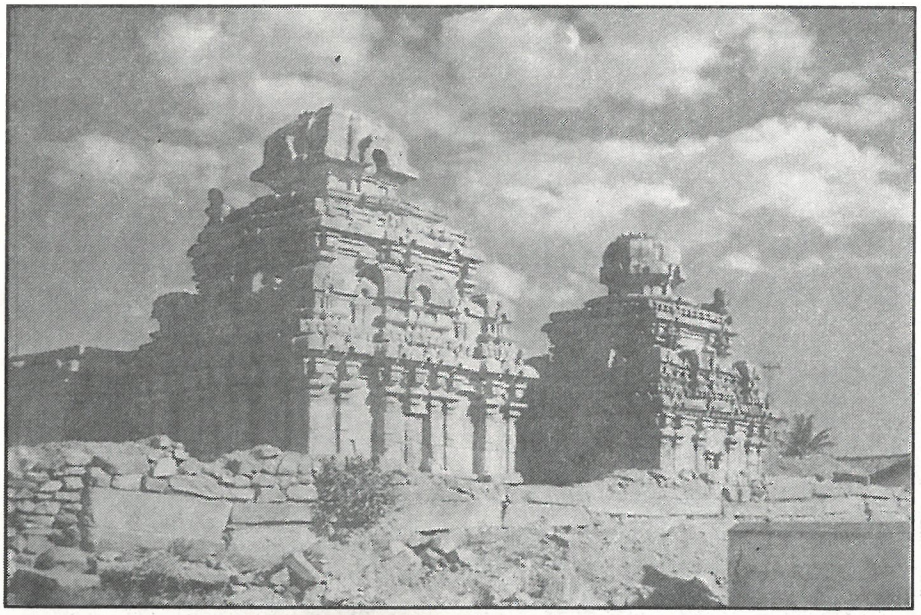
BIṆḌIGANAVALE: Janārdana temple.

CHŌḶA-SANDRA: Basadi (built in 1145 A.D.)

DAḌAGA: Yogā-narasimha temple (a Chōḷa structure belonging to the eleventh century).

HADDINA-KALLU: Hanumān temple.

HAṬṆA: Vīrabhadra Temple.

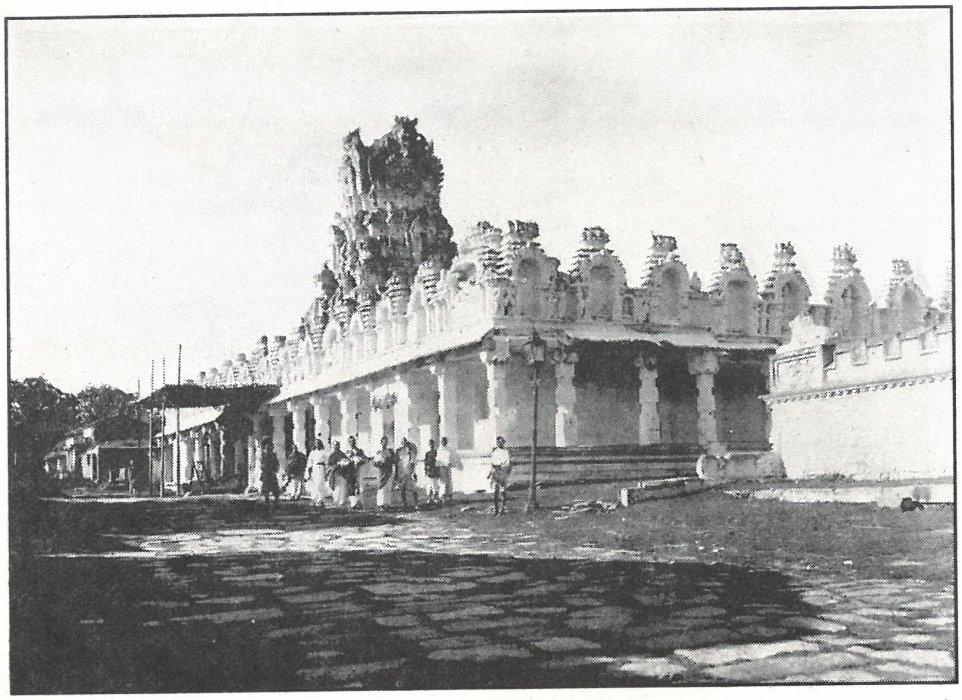


Pañchakūṭa Basadi at Kambadahaḷḷi

KAMBADA-HAḶḶI: The celebrity of the place is derived from an exquisite column, fifty feet in height, on a high terrace octagonal in shape, on which the pavilion is dedicated to Brahmā (hence the column being called Brahma-dēvara-kamba). To the South of this column is the Ādi-nātha basadi, the most important of the five shrines to Jina here (pañcha-kūṭa). Its antiquity (around 900 A.D.) is indicated by the prominent Pallava features; but it must have been renovated around 1130 A.D., by a Hoysala architect. It has three sanctums (dedicated to Ādi-nātha, Nēmi-nātha and Śānti-nātha), and each of the three superstructures above them is unique in design and execution. One is square, another is circular and the third one is octagonal in shape.

The Śānti-nātha basadi (also called Bhaṇḍāra-basadi) was built by Boppa, son of Ganga-rāja and general of the Hoysaḷa monarch Vishṇu-vardhana. It is a beautiful monument, and the architect's name is give as 'Droha-Gharaṭṭāchāri, (which is probably his title). The large basadi has ornamental doorways and elegantly carved ceiling in the central hall. The sanctum houses a splendid figure of Śānti-nātha, twelve feet in height.

NĀGAMANGALA: the Saumya-keśava temple is a large and splendid structure, which was built earlier than 1171 A.D. (when a grant to the temple is recorded by the Hoysaḷa King Vīra-Ballāḷa II). Although it is regarded as a Hoysaḷa temple, the Vijayanagar features are more prominent; it has three sanctums, the main one having superstructure as well as a vestibule. The image of Saumya-keśava is a fine piece of sculpture, which is six feet in height. The sanctum to the left houses an image of



The Temple at Mēlukoṭe.

Lakshmī-narasimha, while the one to the right has that of Veṇugopāla. The central hall is very ornate, elegant and impressive, resting on twelve finely carved columns and having lovely ceilings; the enclosure has many shrines, including that of the goddess Saumya-nāyakī. The garuḍa-pillar in front of the shrine, fifty five feet in height, is considered one of the finest sculptured columns in Karnāṭaka. It was set up by Jagadevarāya, the chief of Chenna-paṭṭaṇa.

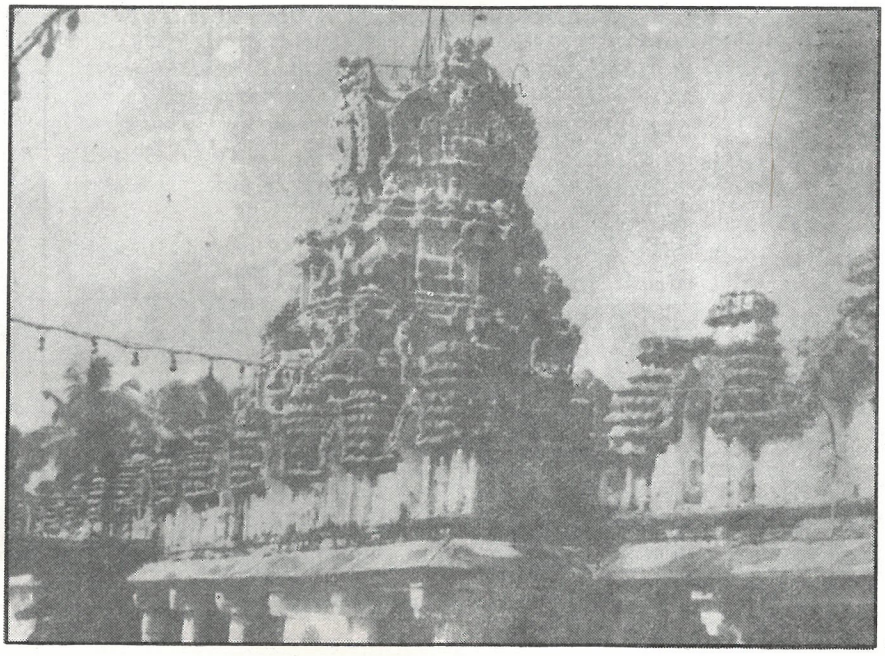
There are also Bhuvaneśvara (the linga in the sanctum being called Śankaranārāyaṇa in inscriptions, installed in 1135 A.D. by Bammalā-dēvī, one of the wives of the Hoysala monarch Vishṇu-vardhana), Narasimha (belonging to the fourteenth century), Rāma, Vīrabhadra, Kāḷamma and Arasamma (as the processional image of Baḍagōḍamma, whose shrine is located at the northern outlet of a tank, is called) temples.

PĀLAGRAHĀRA: Śrīnivāsa (large shrine on the hill), Nāchāramma (a stone brindāvana worshipped as Lakshmī), Iśvara and Satyanārāyaṇa (recent) temples.

Pāṇḍavapura Taluk

CHINAKURAḶI: Āñjaneya temple.

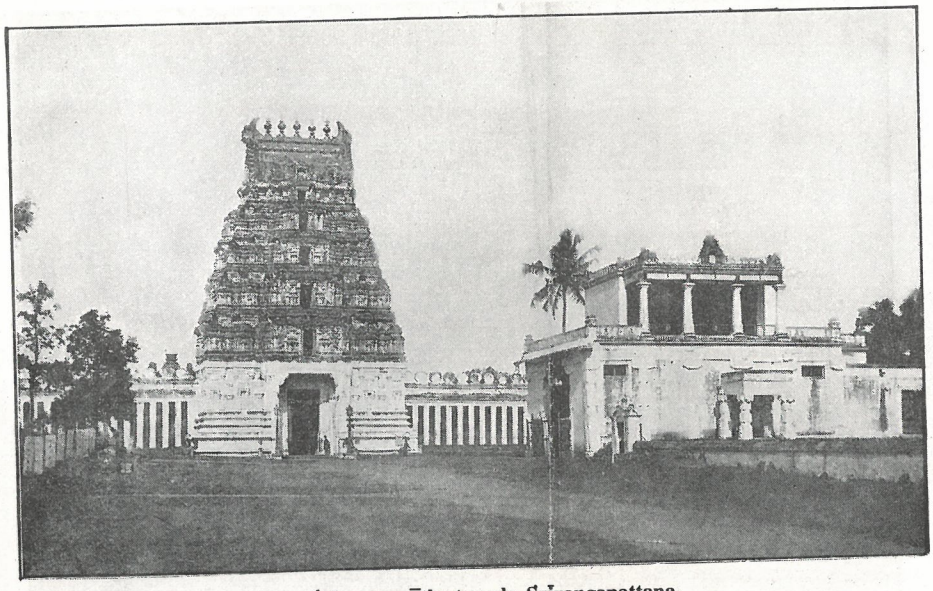
MELUKŌṬE: one of the four holiest spots for the Śrī-vaishṇavas in South India (the other three being Tirumalai in Andhra-Pradesh, Śrī-rangam and Kāñchī-puram in Tamil Nāḍu), Melu-kōṭe (otherwise called



Tower of the Temple at Mēlukoṭe.

Tiru-nārāyaṇa-pura or Yadu-giri) is celebrated for the Nārāyaṇa-svāmi temple in the town, and the Yogā-narasimha shrine on the summit of a large boulder. The Nārāyaṇa temple is of great antiquity, although it is historically associated with the great saint Rāmānuja and the Hoysaḷa monarch Vishṇu-vardhana. Rāmānuja is said to have discovered the stone image in the sanctum from a huge ant-hill that had grown on the spot, and to have consecrated it in a temple built for it by the Hoysaḷa ruler Vishṇu-vardhana. Rāmānuja is believed to have stayed here for twelve years. He is also credited with having recovered the processional image (called Cheluva-rāya, Śelva-puḷḷai or Rāma-priya) which had been taken away by a Moslem princess. But evidences are in favour of the temple being there long before the days of Rāmānuja and Vishṇu-vardhana. The temple is essentially a Drāviḍa structure, and does not incorporate any of the Hoysaḷa elements.

The temple is a large one, square (280') in shape, with the sanctum (containing a fine, tall image of Nārāyaṇa), a closed ambulatory path round it (which, however, is open only once a year, during the Vairamuḍi-festival) and a spacious hall which can be entered from three sides. A pavilion in the hall accommodates the processional image of Cheluva-rāya-svāmi with his consorts. There are pavilions alround, enclosed by a stone wall (prākāra), with an impressive gateway, surmounted by a lofty tower. Within the enclosure is a shrine the goddess (called Yadu-giri Nācchiyār), the rectangular pavilion (with ornate columns, on which narrative sculptures from Rāmāyaṇa, Mahābhārata and Bhāgavata are to be found), which was built after 1460 A.D. by



Śri-ranganātha temple, Śrīrangapaṭṭaṇa.

Timmaṇṇa-Dannāyaka, minister of the Vijayanagar King Mallikārjuna.

The temple has been richly endowed by several kings, like Narasimha I (in 1155 A.D.), Rāja-oḍeyar (1578-1617), who donated to the god of the temple a gold crown set with precious stones (called after him Rāja-muḍi), and Krishṇa-rāja-oḍeyar III who gifted another crown (called Krishṇa-rāja-muḍi). But the most important of the jewelled ornaments of the deity is the diamond crown called 'Vayira-muḍi', which adorns the processional deity in a festival which lasts for twelve days in a year during the month of April.

The Yogā-narasimha temple on the top of steep hill is an ancient structure, also richly endowed.

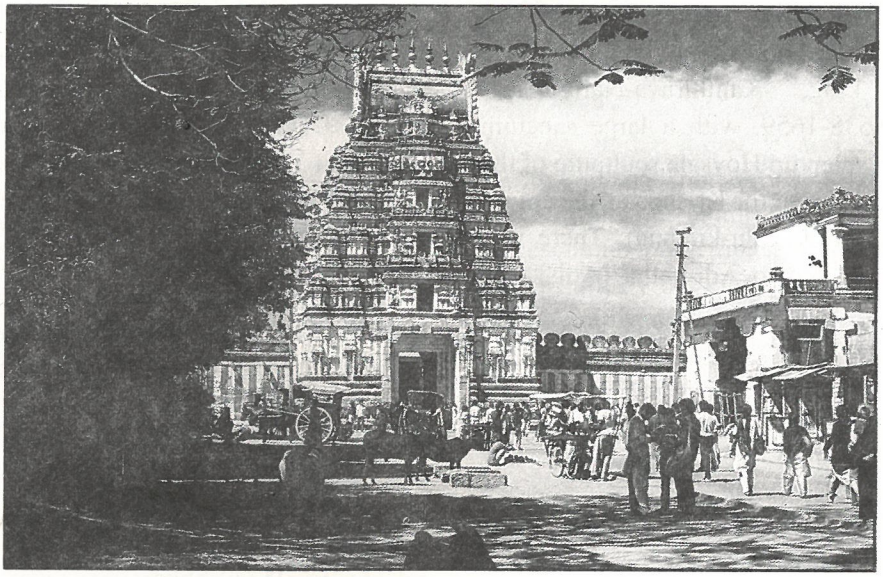
TOṆṆŪR (TŌṆḌANŪR): Lakshmī-nārāyana (built by the Hoysaḷa king Vishṇu-vardhana), Yogā-narasimha (on the spur of a hill), Kailāseśvara (now in disrepair) and Vittirunda-perumāḷ temples.

Śrīrangapaṭṭaṇa Taluk

BEḶAGOḶA: Janārdana, Bhakta-vatsala and Devī temples.

KARI-GHAṬṬA: Venkaṭa-ramaṇa-svāmi temple.

ŚRI-RAṆGA-PAṬṬAṆAM: The Ranga-nātha-svāmi temple is one of the most celebrated temples of Karnāṭaka. A large Drāviḍa structure, it was originally of the Ganga period (having been built in 894 A.D. by Tirumalayya, a vassal or sāmanta of the Ganga king Erayanga, 887-985 A.D.), but was extended during the Hoysaḷa period



Śri-ranganātha temple, Śrīrangapaṭṭaṇa.

(by Vishṇu-vardhana around 1117 A.D. and by his younger brother Udayāditya who built also the township) and the Vijayanagar period. Barring the sanctum, the inner details, like the ceiling in the vestibule, are largely in Hoysaḷa style. The hall, the porch, the superstructure over the sanctum, and the lofty entrance-tower belong to the Vijayanagar period. There is a Tamiḷ inscription at the base of the outer wall of the sanctum.

The temple is on an island formed by two branches of the Kāveri river. This is one of the three temples dedicated to Ranganātha on islands formed by Kāveri, the other two being at Śiva-samudra (in Karnāṭaka) and Śrī-rangam (in Tamiḷ-nāḍu). This temple is located on the river Kāveri as it flows down from its source in Koḍagu, and hence is called 'Ādi-ranga' (viz., the first island-temple to Ranganātha). Further, in the course of the river is the temple at Siva-samudra (already noticed), called 'Madhya-ranga' (viz., the island temple in the middle of the course). In Tamiḷ-nāḍu, before the river joins the sea at Pumpuhār, we have the third island-temple in Śri-rangam, called 'Antya-ranga' (viz., the last temple to Ranganātha in the course of the river). In all these temples, the figure of Ranga-nātha is seen as recumbent on Ādi-śesha, attended by Kāverī, the river personified as a deity. The image in Śrīranga-pattana is a fine piece of sculpture in black-stone, thirteen feet long and six feet tall. At the feet are images of Kāverī and the sage Gautama, who is said to have installed and worshipped the image in the distant past.

Other important temples in the place are Gangādhareśvara (a large Vijayanagar

structure belonging to the sixteenth century), Lakshmī-narasimha (built by the Mysore king, Kaṇṭhīrava-Narasa-rāja-oḍeyar, 1638-1659, with a large sanctum housing a splendid Hoysaḷa scultpure of the deity, and a shrine for Krishṇa as the crawling baby, Ambe-gālu-krishṇa). There is a basadi dedicated to Ādi-nātha (Ādīśvara), shrines to Rāma, Kāḷamma, Ankalamma, Lakshmī- nārāyaṇa (built by Nārāyaṇa-seṭṭi in recent times), Jyotirmayeśvara (also called Daḷavāyi temple), Mūḍla-bāgilu Āñjaneya (built by Daḷavāyi Doḍḍayya), Nageśvara, Janārdana and Māri are also here.

Mysore District

The historical context of this district is the same as that of the Maṇḍya district. From the fourth century A.D. to the eleventh, the Gangas ruled over this land. Numerous are the temples which have their core belonging to the Ganga period : Rāmeśvara of Kittūr (Heggaḍa-devana-kōṭe taluk), Hanumanteśvara of Bannūr (Mysore district), Rāmeśvara of Narasamangala (Chāmarājanagar taluk) and Mahālingeśvara of Varuṇa (Mysore taluk) are illustrations. There was a Chōḷa interlude before the Hoysaḷas assumed control over this region, which was then known as Muḍigoṇḍa-chōḷa-maṇḍalam as part of the Chōḷa empire. Agastyeśvara of Tiruma-kūḍalu (Mysore tāluk), Janārdana of Haraḷu-kōṭe (Chāmarājanagar tāluk), Arkeśvara of Krishṇa-rāja-nagara (tāluk of the same name) and the Trikūṭa-basadi of Hanasoge (same taluk) are examples of Chōḷa structure.

The Hoysaḷa influence was profound and widespread. But the district has temples built in the Hoysaḷa style but in granite, and quite a few temples have parts in granite and parts in potstone, like the Someśvara temple in Suttūru (Nañjangud taluk) where the temple is built in granite, but the superstructure over the sanctum in potstone. The Vaidyeśvara temple in Talakāḍu (Mysore taluk) is a Chōḷa structure, but decorations follow the Hoysaḷa idiom. One of the completely Hoysaḷa temples is the Varāha-svāmi temple in Mysore.

After the Hoysaḷas, the Vijayanagar hold over the region was indirect, and chieftains (pāḷeyagārs) of Ummattūr, Kaḷale and Hadināḍu administered areas of this district. When one of the chieftains (the Oḍeyars of Hadi-nāḍu) rose to power as the ruler of Mysore, under Rāja-oḍeyar (1578-1617), the district had not only an excellent administration but cultural renaissance. The largest number of temples in the region were either built by the kings of this dynasty or richly endowed by them. The temples that appeared during their rule combined judiciously the Hoysaḷa and Drāviḍa elements. And temple-festivals became more popular and picturesque. The kings, especially Krishna-rāja-oḍeyar III (1799-1868), were specially interested in the culture of temples and contributed much towards the organisational aspects of temple-administration.

Chāmarājanagar Taluk

CHĀMARĀJANAGARA: There are some old temples like those of Bhujañgeśvara, Vīrabhadra (earlier than 1605 A.D.) and Kari-varada-rāja (on the hillock). The basadi dedicated to Pārśvanātha (called Puṇisa-jinālaya) way built in 1116 A.D. by Puṇisamayya II, the general of the Hoysala monarch Vishṇu-vardhana.

The more important temple, however, is the Chāmarājeśvara temple, built in 1826 A.D. by the Mysore king Krishṇa-rāja-oḍeyar III, in memory of his father Chāmarāja-Oḍeyar (1774-1769), who was born here. It is a large temple in Drāviḍa style, with a surrounding wall and a lofty entrance-tower. It has three sanctums in a line surrounding the central one housing a linga named Chāmarājeśvara, the left one having an image of Chāmuṇḍeśvarī, the tutellary deity of the royal family of Mysore,

and the right one having an image of Kempanañjāmbā (wife of Chāmarāja-oḍeyar, after whom the linga is named). The central hall houses six lingas in memory of the other six wives of Chāmarāja-Oḍeyar. The stone statues of sixty-three Śaiva saints and twenty-five sportive forms (līlā-mūrtis) of Śiva are to be found in the temple.

HAḶE-ĀLŪRU: Arkeśvara temple (earlier than 1227 A.D. but now deserted) and Chandranātha-basadi.

HARADANA-HAḶḶI: The Divya-lingeśvara (Anileśvara) temple was built in 1316 A.D. by Māra-gauda, son of Purusagauḍa, an officer with Mādhava-daṇṇāyaka-under the Hoysaḷa king Vīra-ballāḷa III. The enclosure has shrines to Kāmākshī and Sarasvatī. There is also Gopāla-Krishṇa temple.

HARAḶU-KŌṬE: Janārdana (in Drāviḍa style, built in 1167 A.D. by Vīranarasimha I, now in ruins), Vīrabhadra and Āñjaneya temples.

MALEYŪRU: Pārśvanātha-basadi (of 1181 A.D.)

NARASA-MANGALA: The Rāmeśvara temple is a Ganga structure with Pallava details (like the style of the superstructure over the sanctum in brick and mortar) belonging to the eighth century, now, however, in a state of disrepair. There is a shrine to the seven mother-goddesses (Sapta-māṭṛakās), also of the Ganga period.

UMMATTŪRU: Vardhamāna-basadi (in Drāviḍa style, belonging to the thirteenth century); Ranganātha (also Drāviḍa in style), Bhujañgeśvara (housing five lingas, one of which has matted hair on top), Vīrabhadra and Sapta-maṭṛkā temples.

Guṇḍlupeṭe Taluk

GOPĀLA-SVĀMI-BEṬṬA: The temple to Gopāla-svāmi (also called Himavad-Gopālasvāmi), built in 1315 A.D. by Mādhava-daṇṇāyaka, is a Hoysaḷa temple renovated during Vijayanagar period. It consists of the sanctum, vestibule, central hall and a surrounding wall.

There are also Kaṇive-Malleśvara, Nandikeśvara, and Hanumān shrines.

GUṆḌLUPEṬE: Vijaya-nārāyaṇa (earlier than 1221 A.D.), Śāradā, Rāmeśvara (built by Kumāra-Kampaṇa II, before 1372 A.D., now in ruins) Rāma, Navagraha, Āñjaneya, Maṇṭe-svāmi and Paṭṭaṇadamma temples. The Para-vāsudeva temple was built by Chikka-deva-rāja-oḍeyar, but is now in a state a disrepair, the main image being preserved in the Vijaya-nārāyaṇa temple.

HANGALA: Varada-rāja-svāmi (Janārdana) temple.

HULIGANA-MURAḌI: Vaikuṇṭha-nārāyaṇa temple (built in 1629) and Venkaṭa-ramaṇa temple (on hill).

KOṬE-KERE: Rāmeśvara, Veṇugopāla, Chandra-mauḷēśvara, Gaṇeśa and Cheluvarāya-svāmi (where the carving of foot-prints are worshipped) temples.

PĀRVATI-BEṬṬA: Pārvati and Someśvara temples.

RĀGHAVA-PURA: Lakshmī-nārāyaṇa and Rāmeśvara temples.

TERAKAṆĀMBI: There are about ten temples including those of Lakshmī-Varadarāja (built in 1303 A.D., the image in the sanctum is said to have been removed to Prasanna-Krishṇa-svāmi temple in Mysore by Krishna-rāja-oḍeyar III), Haṇḍe-Gopālasvāmi (built in 1318 A.D. by Chāmavvedaṇṇāyakiti), Kaṇṭhīrava- Āñjaneya (built in 1640) and Rāma-bhadra (six images of the Rāma group and Vibhīshaṇa, now preserved in Lakshmi-Varada- rāja-temple).

Heggaḍadēvanakōṭe Taluk

HEGGAḌA: Varada-rāja, Someśvara and Āñjaneya temples.

KITTŪRU: Rāmeśvara temple (of considerable antiquity, showing Pallava and Ganga details.

MĀGŪḌLU: Nīlakaṇṭheśvara temple.

MAḶALI: Two basadis.

SARAGŪRU: Someśvara and Peṭebasavaṇṇa temples; two basadis.

Huṇasūru Taluk

DHARAMAPURA: Chenna-keśava and Īśvara temples (both built around 1162 A.D. by Biṭṭiyaṇṇa, a general of the Hoysaḷa Kings).

DOḌḌA-HEJJŪRU: Hanumān temple.

HARAVE: Īśvara temple (of Hoysaḷa period, now in ruins).

HONNENA-HAḶḶI: A basadi.

KAṬṬE-MAḶALA-VĀḌI: Rāmeśvara temple.

MARADŪRU: Veṇu-gopāla temple.

MŪKANA-HAḶḶI: Narasimha temple.

RĀMA-PAṬṬANA: Rāmeśvara temple.

RATNAPURA: Kāśi-lingeśvara, Lakshmī-nārāyaṇa and Hanuman temples.

TOṆḌĀLU: Someśvara temple (built by Kāḷeya-sāvanta-gauṇḍa, when the Hoysaḷa king Narasimha I, 1142-1173 was ruling.

Koḷḷēgāla Taluk

ALAGU-MŪLE: Vīrabhadra temple

BŪDUHĀḶU: Venkaṭa-ramaṇa temple

KOḶḶĒGĀLA: Nārāyaṇa, Īśvara, Chauḍeśvarī, Kannikā-parameśvarī and Basaveśvara temples.

MAHADEŚVARA-BEṬṬA: The well-known shrine on the hill, which attracts large numbers of devotees, is dedicated to the saint Mahadēśvara, who was a contemporary of Allama-prabhu (who was a senior contemporary of Basaveśvara); it consists of the sanctum, vestibule, central hall and porch. The temple is earlier than 1265 A.D.,

when the Hoysaḷa chieftain Allāḷa-nātha is recorded to have visited it.

Krishṇarājanagara Taluk

BASAVĀ-PAṬṬAṆA: Lakshmī-kānta (Lakshmī-nārāyaṇa) temple; also Śāntis-vara, Shaḍbhāva-rahiteśvara (probably of the Ganga period), Hanumanteśvara (Praṇatārti-hara) and Āñjaneya temples.

CHUÑCHUNA-KAṬṬE: The Kodaṇḍa-Rāma temple is on a mound, by the side of the river Kāverī. The Rāma image in the sanctum is flanked unusually by Sītā to his right and Lakshmaṇa to his left. The Kalyāṇa-maṇḍapa and the surrounding wall were built by Krishṇarāja-Oḍeyar III (1799-1868 A.D.).

HANASOGE: One of the most important monument in Karnāṭaka is Ādi-nātha basadi (also called Tri-kūṭa-basadi, and in inscriptions known as Rājendra-chōḷa jinālaya), which is a Chāḷukyan structure (in the area now known to have been built by Vīra-rājendra Nanni-Cheñgāḷva in 1082 A.D., who was a vassal of the Chōḷa kings. The three-celled basadi is built in granite, but the images and the doorways are carved in postone. The central cell houses the image of Ādi- nātha, while the other two those of Śāntinātha and Chandra (or Nemi)-nātha.

On the river Kāverī, Śrīnivāsa and Hanumān temples.

KANNAMBĀḌI: The Kaṇveśvara (called in an inscription of 1114 A.D., Kaṇ-ṇeśvara) temple was built by the Rāshṭra-kūta king Kaṇṇara (probably Krishṇa I, around 812 A.D.) on the banks of the river Kāverī. The Gopāla-krishṇa temple is a large Chāḷukyan structure with Chāḷukyan features, built earlier than 1300 A.D. The Lakshmī-devī temple, built around 1818 A.D., has three sanctums for the goddesses Mahā-lakshmī, Mahā-kāḷi and Mahā-saras-vatī, all seated images with four arms. There is also a folk shrine to Hiri-dēvate.

KRISHṆA-RĀJA-NAGARA: The Arkeśvara temple is a large Drāviḍa struc-ture built in the eleventh century, probably by a Chōḷa king. The renovation of the temple was undertaken by the Mysore king, Krishna-rāja-oḍeyar III (1799-1868). The celebrity of the temple lies in the sunlight falling on the linga in the sanctum at dawn on the Śiva-rātri day every year.

SĀLIGRĀMA: Yogā-narasimha temple, and Śrī-pāda-tīrtha (a tank associated with the visit of Rāmānuja).

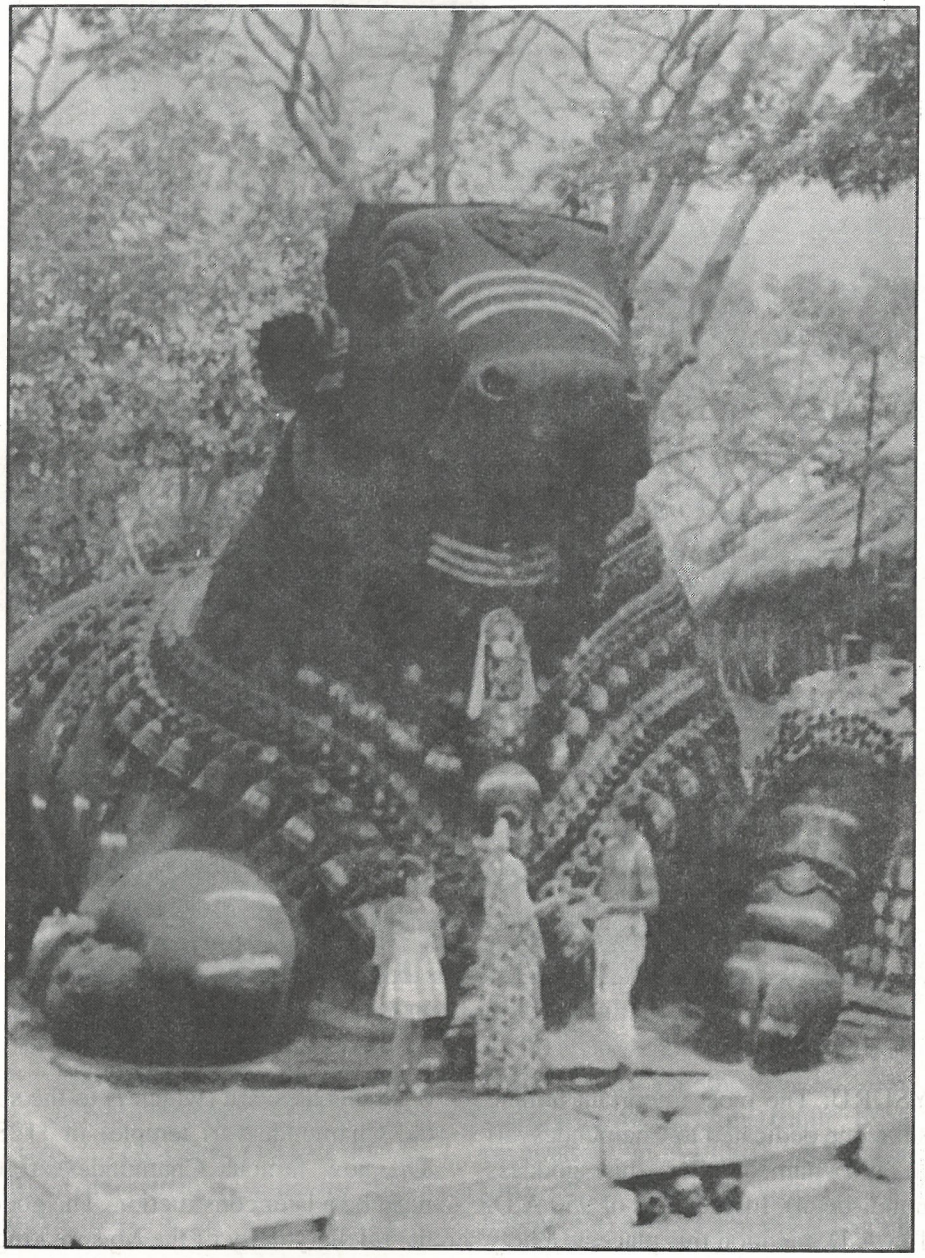
Mysore Taluk

ELAVĀLA: Śravana-guḍḍa (also called Gommaṭa-giri) is a hillock on which a monolith of Gommaṭa stands, eighteen feet in height.

HAḶE-BOGAḌI: Īśvara and Sapta-mātṛkā temples

KĒTAMĀRANA-HAḶḶI: Huliyamma shrine (where a stone column on top of which is carved a human head is wor-shipped).

MĀMBAḶḶI: Vaidyeśvara temple

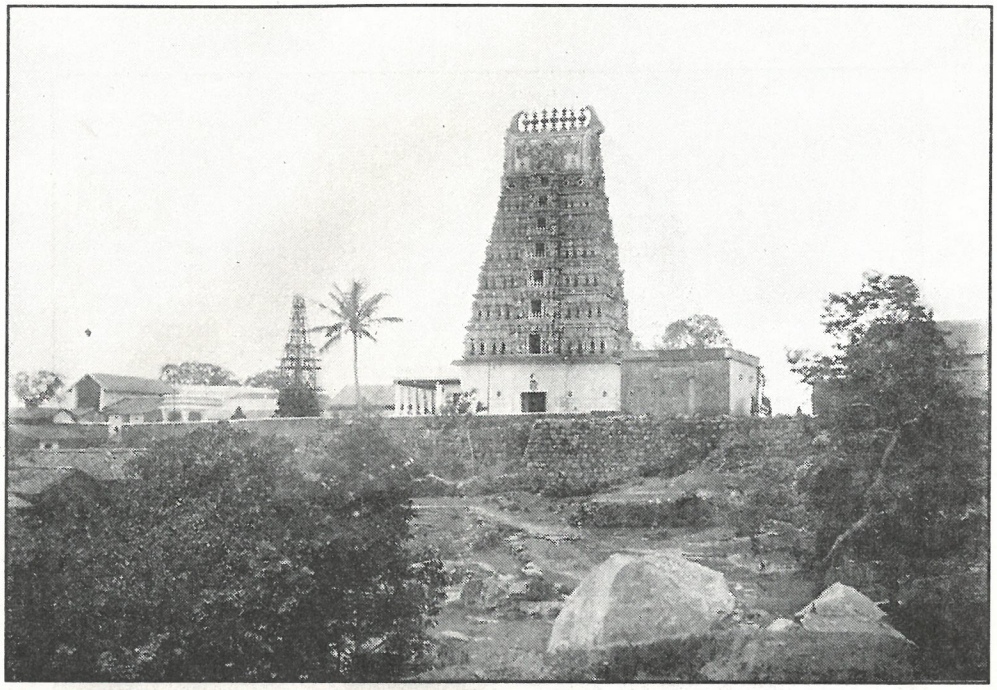


Nandi at Chāmuṇḍi Hill, Mysore



Bull on Chāmuṇḍi Hill, Mysore

MYSURU: The most important temple here is the one dedicated to Chāmuṇḍeśvarī on the hill named after this goddess (Chāmuṇḍi-beṭṭa). Inscriptions of 950 A.D. and 1128 A.D. mention this place as a holy site (variously called Mahā-balāchala, Macchilada-tīrtha, Mārbulara-tīrtha). The Hoysaḷa monarch Vishṇu-vardhana is recorded to have made grants to the temple of Mahābaleśvara (which is to the south of the Chāmuṇḍēśvarī temple) in 1128 A.D. The now famous Chāmuṇḍeśvarī temple must be a later construction. The goddess is the tutellary deity of the Mysore kings, and Doḍḍa-ḍevarāja-oḍeyar was responsible for the thousand steps to the top of the hill in 1664 A.D. This king also got carved in a boulder located near the seven hundredth



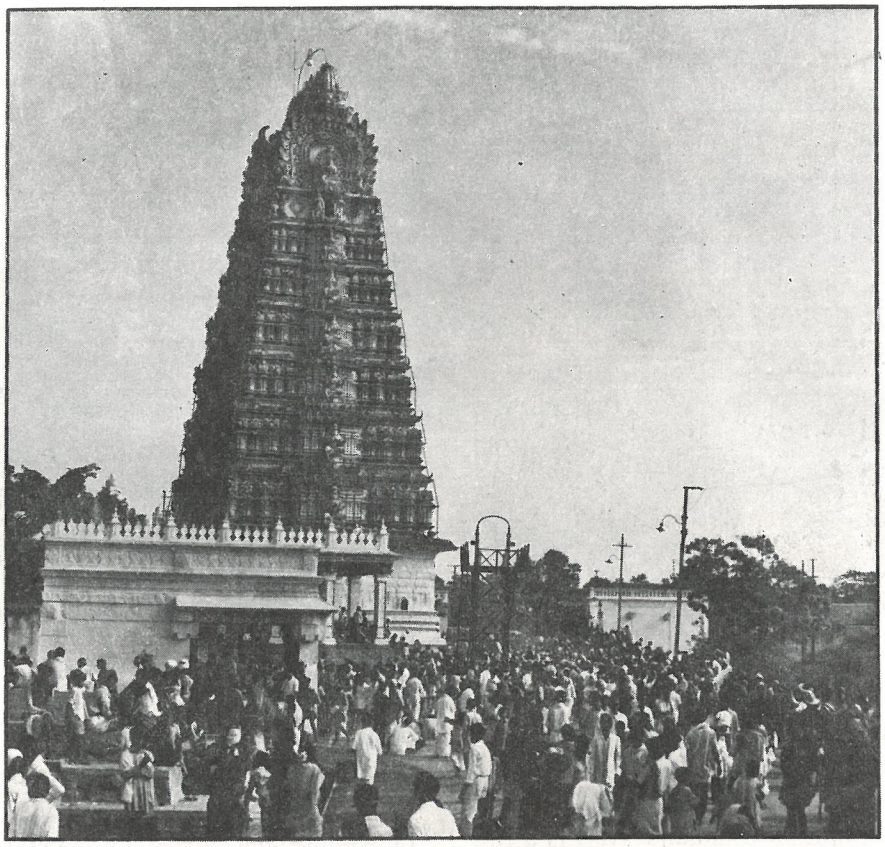
The Temple on Chāmuṇḍi Hill, Mysore

step a splendid figure of Nandi, sixteen feet in height.

The temple to Chāmuṇḍeśvarī is a fine quandrangular structure in Drāviḍa style, with a fine entrance-tower built in 1827 by Krishna-rāja-oḍeyar III.

The town has a large number of temples, most of them built by the Oḍeyar Kings of Mysore. Nārāyaṇa (Nambi-nārāyaṇa) temple is the oldest temple here, Narasa-nāyaka, father of the celebrated Vijayanagar monarch, Krishṇa-deva rāya, having made an endowment on it in 1499 A.D. The Mysore king Rāja-oḍeyar (1578-1617) built the entrance-tower. The Varāha-svāmi temple was built in 1809 to house the deity after its temple in Śrī-ranga- paṭṭaṇa was destroyed. The image had been brought from Śrī-mushṇam by Chikka-deva-rāja-oḍeyar (1672-1704) and installed in Śrī-ranga- paṭṭaṇa, the then capital of the Mysore State.

Among other temples which are noteworthy are the Prasanna-Krishṇa-svāmi (built by Krishṇarāja-odeyar III in 1829), Triṇeśvara (a large Drāviḍa structure with a tall entrance-tower), Prasanna-venkaṭa-ramaṇa-svami (built by Subba-rāya-dāsa in 1836), Someśvara (a three-celled structure built by the queen-regent of Mysore, Vāṇī-Vilāsa- Sannidhāna, in 1900), Kōḍi-bhairava (near the above), and Viśveśvara (built by Kānta-rāja-urs around 1900) temples.



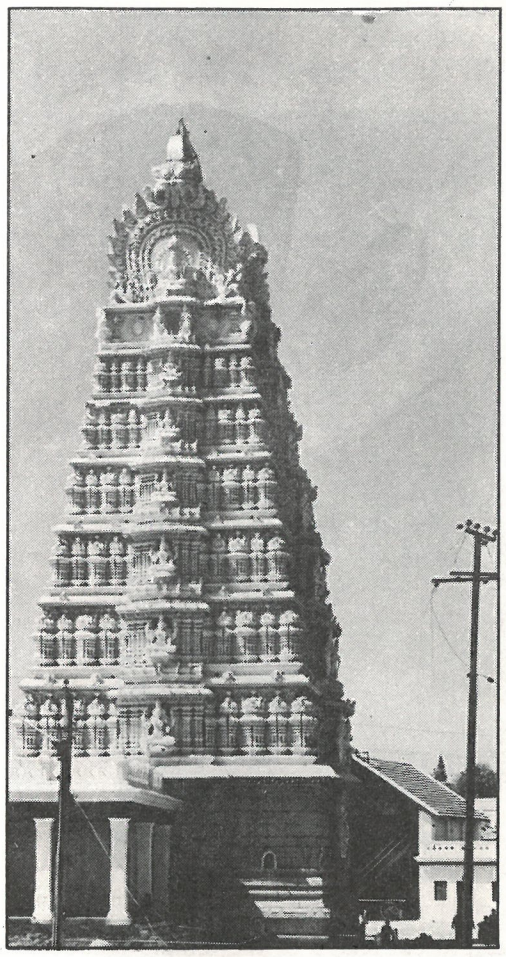
Another view of Chamuṇḍeswari Temple.

VARUṆA: The Māha-lingeśvara (Būteśvara) temple is of considerable antiquity, being a Ganga construction of the ninth century. It consists of a small sanctum, vestibule, an inner pavilion resting on twelve finely carved pillars, and an outer pavilion. Among the sculptures, the seven goddesses (sapta-mātṛkā), Mahisha-mardinī, and scenes from Rāmāyaṇa are fascinating.

The Māhadeveśvara temple was built in 1828 by one of the queens of Krishṇarāja-oḍeyar III, Devājammaṇṇi. There are also basadis of the tenth century, now however in a state of disrepair.

Nañjanagūḍu Taluk

DEVANŪRU: Several small temples; Nambi-nārāyaṇa, Puradayya (Upparige-Basava), Malleśvara, Vīrabhadra, Someśvara, Basaveśvara, Vighneśvara, Māramma and Maṇṭēda-svāmi.



Chamundeswari Temple.

HADINĀḌU: Siddheśvara temple and Vīrara-guḍi (near tank-bund).

HEḌATALE: The Lakshmī-kānta (Nambi-Nārāyaṇa) temple (earlier than 1292 A.D.) is a three-celled Hoysaḷa structure, the northern cell housing an image of Veṇu-gopāla, (the main cell having an image of Nambi-nārāyaṇa, with discus and conch held in the lower hands projected in front). The main cell has a vestibule; and there is a hall with twenty-four pillars and eleven sculptured ceilings. There is also a porch. The other temple in the place which is dedicated to Nagareśvara, is also a Hoysaḷa structure, but now in ruins.

HEMMARAGĀLA: The Gopāla-krishṇa temple is a Hoysaḷa structure, having in the hall shrines for Rukmiṇī and Satyabhāmā, the two consorts of Krishṇa. The enclosure houses an ornamental cot carved in a stone block (7' x 6½').

IMMĀVU: Rāma temple (where both Rāma and Lakshmaṇa are represented as four-armed).

KAḶALE: Lakshmī-kānta temple (built in memory of the wives of Lakshmī-kānta-oḍeyar, a chieftain of the place), and Ittige Maḷigamma shrine (built in bricks, but having a doorway in sandal wood).

NAGARLE: Durgā-parameśvarī temple

NAÑJANGUḌU : Reputed as the largest of the temples in Drāviḍa style in Karnāṭaka, the Nañjuṇḍeśvara (otherwise called Śrīkaṇṭheśvara) temple is 385 feet long and 160 feet wide, covering an area of 52,000 square feet. Facing East, the temple has a surrounding wall, twelve feet in height, and the entrance tower is a fine seven-storeyed one, rising to a height of 120 feet, surmounted by seven metallic finial pots (kalaśa), brilliantly gilt, enclosed by two ornamental horns.

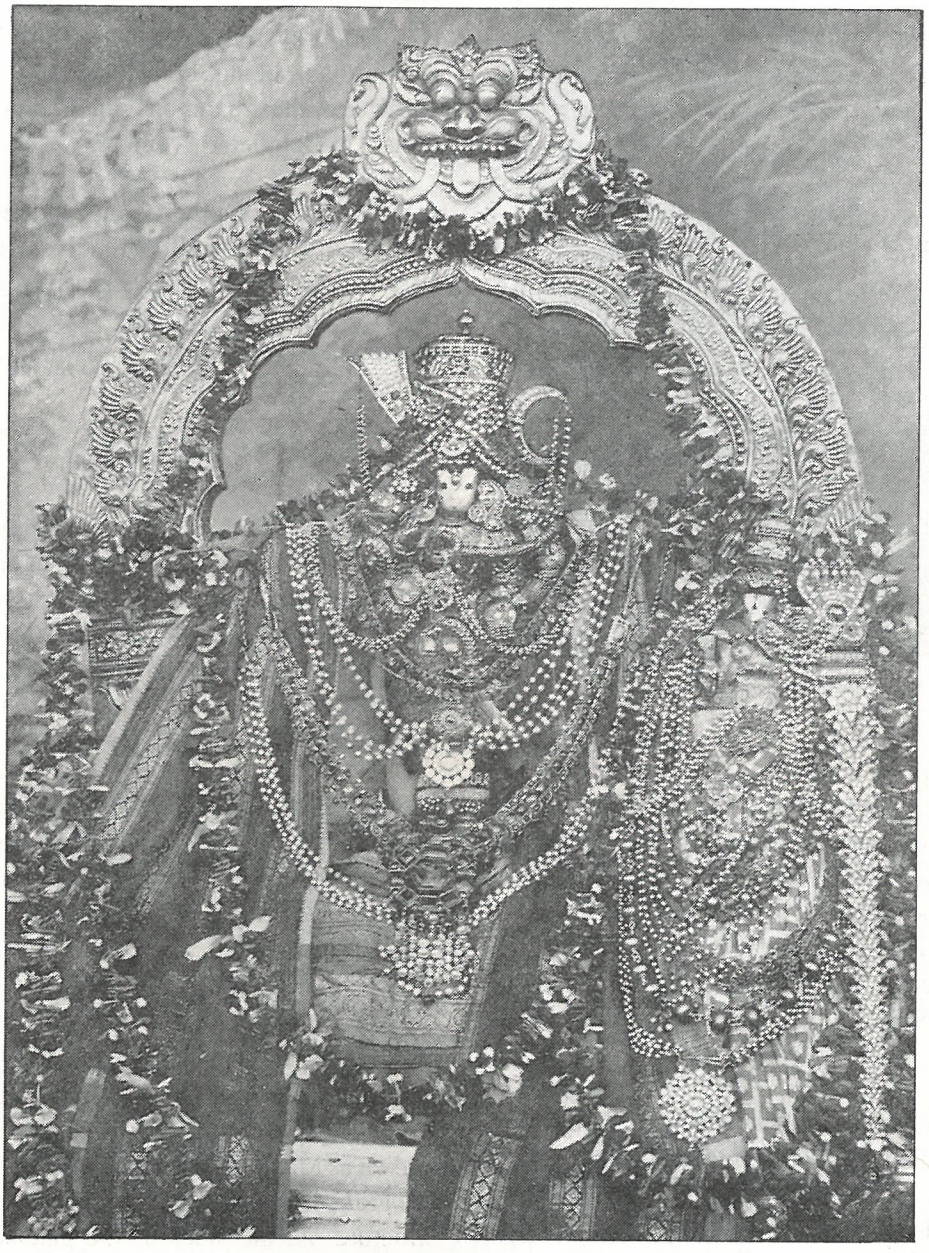
The temples has numerous pavilions and shrines. But the original temple (consisting of the sanctum, ambulatory passage and



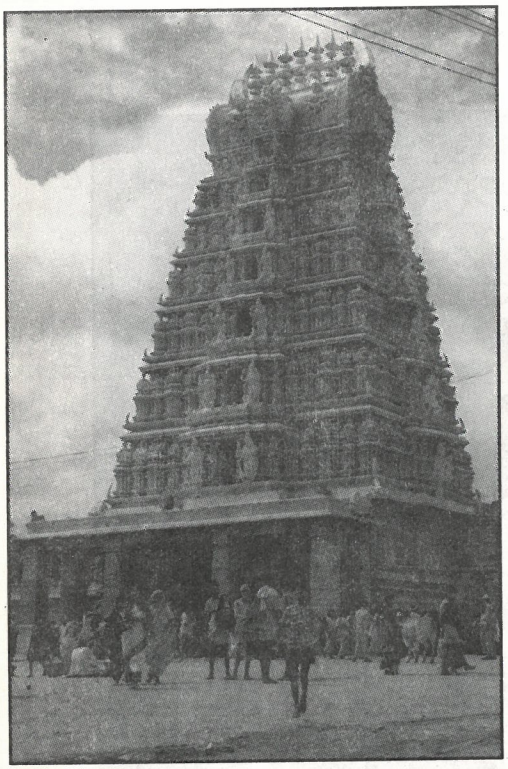
A view of Chāmuṇḍeswari Temple.

inner pavilion) appears to belong to the Choḷa period, columned hall in front of this part suggests work the Hoysaḷa period (thirteenth century). The brick-and-mortar tower over the sanctum, and the side pavilions are of the Vijayanagar period. The main entrance and the tower over it appear to be the work of the days of Krishṇa-deva-rāja (1509-1529), one of whose inscriptions is to be found in the temple. Separate shrines for the goddess and Nārāyaṇa-svāmi belong to the same period. Karāchūri-Nañja-rāja, the local chieftain and Pūrṇayya, dewan of the Mysore principality, effected many alterations and additions to the temple-structure. The present shape of the temple has been ascribed to the Mysore monarch, Krishṇarāja-oḍeyar III, who built the present entrance-tower in 1845 A.D. (as the earlier one had become dilapidated).

The temple has 147 excellently carved columns and more than two hundred fine figure-sculptures illustrating various forms of divinities (like thirty-two forms of Gaṇapati, twenty-five sportive forms of Śiva, seventeen forms of Subrahmaṇya, ten forms of Dakshiṇā-mūrti and seven forms of Naṭa-rāja). The images of sixty-six Śaiva saints of antiquity (purātanas, although the



Processional Image in the Nanjangud Temple.



Śrīkaṇṭheśwara temple, Nañjangūd.

traditional number is sixty-three that are found in this temple are fine works of art; they are near life-size and elegantly carved, each with its distinctive character. Kaḷale-Nañja-rājayya, who was a local chieftain (daḷavāyi) of Mysore during 1739-1759, donated to the temple, metallic images of these Śaiva saints, which are equally excellent.

There is a Nandi-pavilion housing a splendid image of Nandi, about eight feet in height in the outer corner of the main shrine. Installed in 1644 A.D. by the chieftain (daḷavāyi) Vikrama-rāja, the Nandi faces the main entrance, and not the sanctum (as is usual in Śiva shrines).

Many are the festivals that are conducted in this temple, and all of them draw large crowds of devotees. The main events are the two rathotsavas, the main one (involving five rathas) being conducted in March-April, and the minor one (involving three rathas) in October-November.

There are also other temples, like those Chāmuṇḍi (on the banks of the river Kapilā), Paraśu-rāma (where an inscribed stone-tablet 3'x2' receives worship), Satyanārāyaṇa, Dattātreya and Mallikārjuna temples.

NĒRAḶE: Vīrabhadra temple

SUTTŪRU: The Someśvara temple is a Hoysala structure in granite (the superstructure however being in potstone), having three sanctums (the main one housing a linga, another an image of Hari-Hara, and the third one being empty), a hall and a porch (which was built in 1264 A.D.).

The Nārāyaṇa (Nāga-Keśava in inscription) temple too is a Hoysaḷa structure, built in 1169 A.D. by the general Lakshmayya Daṇṇāyaka, but it is now in ruins.

Piryāpaṭṭaṇa Taluk

BEṬṬADA-PURA: The Annadāni Mallikārjuna temple, a Chōḷa structure, was built by Chengāḷva-Śrīkaṇṭha-arasu, on the hill known as Mallayana-beṭṭa. At the foot of the hill is a gateway surmounted by a tall superstructure. At the sides of the gateway are shrines to Bhaireveśvara and Mahisha-mardinī.

HONNŪRAYYANA-GUḌḌA: The Śrīnivāsa temple is a double-celled structure with the image of Śrīnivāsa in one cell, and the image of Yoga-vishṇu in the other.

KAṆAGĀLU: Chandra-mauḷīśvara temple

KITTŪRU: Kittūramma shrine

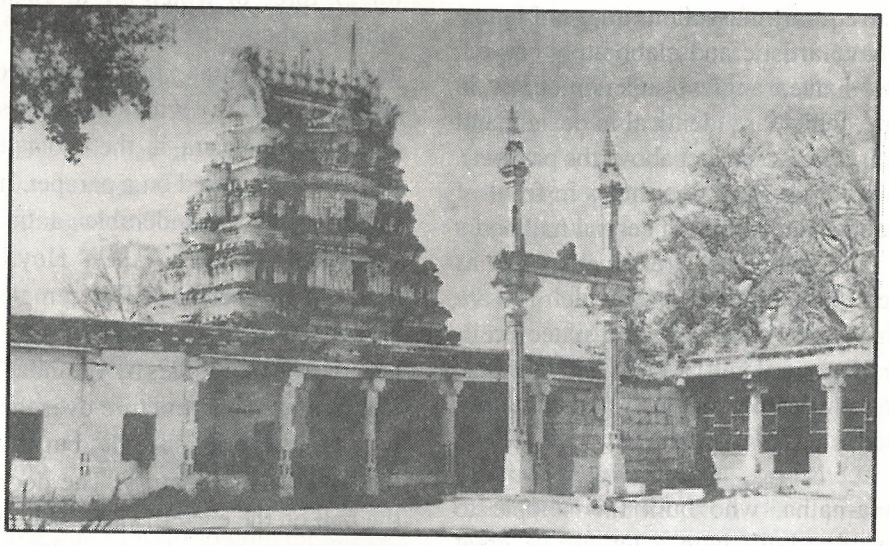
MĀVU-KALLAYYANA-BEṬṬA: Śiva temple (built around 1530 A.D. by Chengāḷva-Nañjuṇḍa on the hill)

PIRIYĀ PAṬṬAṆA: Keśava, Vaidyeśvara (of the Chōḷa period); Kōṭe-bāgilu-siddivināyaka, and Uri-masaṇamma (Masaṇikamma) temples.

RĀVANDŪRU: Śiva and Gaurāmbikā temples

Tirumakūḍḷu-Narsīpura Taluk

BANNŪRU: The Hanumanteśvara temple is the oldest of the temples here. It has an inscription of the Chōḷa king Rājarāja dated 985 A.D. It is built in Ganga style, housing a linga said to have been installed by Hanumān. The Kosaleśvara temple, now in ruins, has a beautiful festive pavilion (kalyāṇa-maṇḍapa). The Janmāñjaneya temple is built to commemorate the birth of the great saint-scholar Vyāsa-tīrtha in 1447 on the spot; the image was consecrated by Vyāsa-tīrtha himself. The Sarovarāñjaneya temple is so called because it is on the bank of a tank. The Hemādramma temple is dedicated to a gold icon of the four-armed goddess, about fifteen inches in height, which is said to have been worshipped by the great Vidyāraṇya. There is a five-day fair held every year for this image during the bright half of the month of Māgha.



Agastyeswara temple at T-Narasipur

MUḌUKU-TORE: Mallikārjuna temple (on hill; regarded as one of the five lingas of Talakāḍu)

MUGURU: Tibbā-devi (Tripura-Sundari), Deśeśvara (a Choḷa structure), and Nārāyaṇa-svāmi (a Hoysaḷa structure) temples; basadis dedicated to Ādi-nātha and Pārśva-nātha.

SOMANĀTHA-PURA : The Prasanna-Keśava temple, one of the most celebrated of the Hoysaḷa temples, was built in 1268 A.D. by Soma-nātha, minister and general of the Hoysaḷa King Narasimha III (1254-1299 A.D.). It is regarded as more perfect in design and execution (although smaller) than, even the Bēlūr temple. It is a three-celled structure (150'x118') standing in a courtyard (218'x177') square in shape, and raised on a parapet, three feet in height. The three cells (the main one being devoid of the image of Keśava that originally stood there, while the cell to the south housing an excellent image of Veṇu-gopāla and the cell to the North an equally marvellous image of Janārdana) have artistic and elaborately carved, stellate (sixteen-angles) superstructures in potstone, which are identical in design, and in height (thirty-two feet above the parapet). The temple has three vestibules in front of the three cells, a common central hall and a porch. The sculptures are superb, with as many as 194 large figures (of which 144 are of women) along the walls and sixteen ceilings in the central hall, each of which is unique and intricately planned and carefully executed.

Soma-nātha, who built this temple to Vishṇu, also built here a temple of great grace and charm to Śiva, Pañcha-linga, a large five-celled structure in Drāviḍa style and in granite, which is now largely in ruins. The five cells are in a line, and the lingas in them are named Bijjaḷeśvara, Pergaḍeśvara (Hemmeśvara), Revaḷeśvara, Bayiraḷeśvara and Somanātheśvara. Each of the cells has a vestibule and an open hall.

The Lakshmī-narasimha temple on the banks of river Kāverī is also a Hoysaḷa structure in potstone, but plain in delineation, although large in dimensions.

SOSALE: A shrine attached to the local Vyāsa-rāja maṭha.

TALAKĀḌU: The place, once the capital of the early Ganga rulers, is famous for the periodic (once in four to fourteen years, when the new-moon day of Kārtika also happens to be a Monday, and coincides with an astronomical conjunction known as Kuhu-yoga) exposition of the five lingas (pañcha-linga), three of which are in Talakāḍu (the other two being the Arkeśvara of Vijayapura and Mallikārjuna of Muḍukutore) and covered normally with sand-dunes. Among them, Vaidyeśvara is the most important. Built in granite and on a parapet. It is Choḷa structure of considerable antiquity, but renovated during the Hoysala and Vijayanagar periods. The temple has the sanctum, vestibule and central hall surrounded on three sides by veranda. The brick and mortar superstructure over the sanctum is in typical Drāviḍa style, but is a work of the seventeenth century. The doorway into the hall on the eastern side has huge images of door, guardians, ten feet tall.

The two other temples here belonging to the 'Pañcha-linga' group are Pātāḷeśvara (also called Vāsukiśvara) and Maraḷeśvara (Saikateśvara), both of which belong to the Ganga period and which were covered almost entirely by sand. The legends relate that two devout hunter brothers Tala and Kāḍa, had the vision of Śiva in Siddhāraṇyakshetra on the banks of Gokarṇa-tīrtha; and that Śiva manifested himself in four other lingas around. The five lingas are said to represent the five aspects of faces of Śiva appearing on the river Kāveri in five different spots: Vaidyeśvara, who is the central linga represents the Iśāna aspect; Pātāḷeśvara the Aghora aspect was worshipped by the King of serpents Vāsuki on the banks of Kāveri where the river flows towards East; Maraḷeśvara the Sadyojāta aspect, where the river bends southward, worshipped by Brahma, Arkeśvara in Vijayapura is the Tatpurusha aspect, worshipped by Sūrya where the river inclines to the North; and Mallikārjuna at Muḍukutore is the Vāmadeva aspect, worshipped by the celestial cow, Kāmadhenu, where the river flows westward.

The Kīrti-nārāyaṇa temple, which is the only Hoysaḷa structure in the place, but built in granite and bricks, was built (according to the tradition current here) by the Hoysaḷa monarch Vishṇu-vardhana in 1117 A.D., to commemorate his victory over the Choḷas. Raised on a high parapet, the temple consists of the sanctum (housing a beautiful image of Vishṇu in the Nambi-nārāyaṇa form, about ten foot tall), vestibule, and spacious central hall (with the four central columns being in postone and lathe-turned), which can be entered from all three sides. The superstructure over the sanctum (following the stellate plan) has been renovated during the Vijayanagar period.

Other notable temples here include those to Ānandeśvara (built by Chidānandasvāmi), Gaurī-śankara (built by the Mysore king Chikka-deva-rāja- oḍeyar, 1672-1704 A.D.), and Baṇḍarasamma (the grāmadevatā).

TIRUMA-KŪḌALU: Agastyeśvara (in Drāviḍa style, belonging to the tenth century), Someśvara, Mārkaṇḍeśvara, Ānandeśvara, Bhikśheśvara, Gangeśvara; Guñjā-Narasimha-svāmi (a large Drāviḍa structure with many shrines within the enclosure, on the banks of river Kapilā), Mūla-sthāneśvara (also on the banks of the same river, built about 1300 A.D.) and Janārdana (built about 1855).

VIJAYA-PURA: Arkeśvara temple (one of the five lingas of Talakāḍu), with a shrine to Sūrya in front of it.

Yaḷandūr Taluk

AGARA: The Rāmeśvara temple has a shrine to the goddess named Parvatavardhanī), The Narasimha temple is an important one with sanctum and vestibule built in oval shape or samputākāra, facing west. The temple houses an unusual image of Narasimha composite of five different forms: Yogā-narasimha (the posture), Lakshmī-narasimha (Lakshmi being carved on the chest), Ugra-narasimha (having the third eye on the forehead), Jvālā-narasimha (with flames around the ears) and Prahlāda-varada-narasimha (with the representation of Prahlāda at the side). The Durgā temple

is probably the oldest temple here, as the name of the place in Chola inscriptions being linked with this goddess (Durgaiyār-agaram). All the three temples are in a state of disrepair.

BILIGIRI-RANGANA-BETTA: The Ranga-svāmi (actually Śrīnivāsa) temple is of considerable antiquity. It is a large Drāvida structure, which was renovated during the days of the Hoysala king Vishnu-vardhana. An inscription of 1667 A.D. speaks of the god here as 'Bilikal Tiru-vengala-nātha'. The celebrated saint-minstrel, Kanaka-dāsa, is said to have visited this shrine.

YALANDŪRU: Gauriśvara (built in 1450 A.D. by Singe-depa, chieftain of Hadināḍu, now in ruins), Kaviteśvara (Kapātiśvara, a Chola structure) and Varāha temple.

Tumkūr District

The district was in the main under the influence of the Ganga kings from about 400 A.D. tell 1025 A.D. after which period the later Chāḷukyas held sevay until 1200 A.D. But the most significant and lasting impact was from the Nōḷambas of Peñcheru (Heñjeru, the present Hemāvatī on the northern border of the Śirā taluk of this district), who had ruled this tract from 943 to 974 A.D. The temples in this region reveal this impact to a large extent.

The Chōḷas then established hold over parts of the district from about 1000 A.D. till 1070 viz., until the Hoysaḷas gained supremacy. There are rumerous temples which are typically Hoysaḷa in style (although built in granite), and also temples where Ganga, Choḷa and Hoysaḷa idioms have been combined. After more than two hundred and fifty years of Hoysaḷa rule, the district became part of the Vijayanagar empire in 1346 A.D. Many of the important temples in the region were renovated during the Vijayanagar period.

The Nōḷamba impact resulted in the popularity of Śaiva shrines here. This was more marked during the administration of parts of this region by local chieftains, like those of Hāgalavāḍi (1478-1776 A.D.), Niḍugal, Madda-giri and Hoḷavana-haḷḷi. The samādhis of many Vīra-śaiva saints (like Tōṇṭada Siddha-linga-svāmi, Gubbiyappa, Maruḷa-Siddheśvara and Ohiḷappa) have been revered by the people like temples. And a peculiarity of this district is the number of Vishṇu-shrines where the priests belong to the Vira-śaiva sect (like the Ranganātha shrine in Ranga-pura in Tipṭūr taluk and the Timmappa temple at Dugaḍi-haḷḷi in Chikka-nāyakana-haḷḷi).

Chikka-nāyakana-haḷḷi Taluk

CHIKKA-NĀYAKANA-HAḶḶI: Venkaṭa-ramaṇa and Prasanna-Rāmeśvara temples.

DABBE-GHAṬṬA: Mahā-lingeśvara temple (a three-celled brick structure of the thirteenth century, for three lingas, named Hoysaḷeśvara, Brahmeśvara and Mācheśvara); and Maruḷa-siddheśvara shrine.

DHARMA-KENDRA: Siddha-rāmeśvara shrine.

DUGAḌI-HAḶḶI: Timmappa temple.

HONNE-BĀGI: Ranga-nātha temple (on hill).

HULIYŪRU: Ranga-nātha, Gaṇapati and Malleśvara temples.

KAṆḌI-KERE: Gopāla-krishṇa temple; and Śānti-nātha basadi.

KUPPŪRU: Maruḷa-Siddheśvara shrine; Siddharāmeśvara temple (where an ant-hill in the form of a linga is worshipped).

OḌERA-HAḶḶI: Heñjērappa (a form of Bhairava) temple and shrine to Śānta-mallappa.

PAÑKAJANA-HAḶḶI: Mallikārjuna temple (where a collection of pebbles is worshipped as one hundred and one lingas).

ŚEṬṬI-KERE: The Yoga-mādhava temple is dedicated to an unusual form of Vishṇu. The sanctum houses an image (nine feet in height above the pedestal) of Vishṇu seated in the typical contemplative 'lotus-posture' (padmāsana). The temple was built by Gopāla-daṇṇayaka in 1261 A.D., during the reign of Vīra-narasimha III. It is a Hoysaḷa structure, raised on a stellate parapet, three foot high, with a square central hall. A stone superstructure adorns the sanctum.

Other temples here include those of Ranganātha and Hanumanta (of the period of local chieftains)

YAḶANĀDU: Siddha-rāmeśvara, Rēvaṇa-siddheśvara, Lakshmī-devī temples and shrines to Hariyappa and Kariyamma.

Gubbi Taluk

BIDARE: Pārśva-nātha basadi; Viṭhala, Venkaṭeśa and Vīrabhadra temples.

CHĒḶŪRU: Dṛshṭānteśvara, Maraḷu-basaveśvara, Tirumal-dēva, Ōbaḷa-narasimha, Rangasvāmi, Bhairaveśvara and Uṇṇe-basavaṇṇa temples.

GUBBI: Gudde-Malleśvara; Ōhiḷeśvara (dedicated to a Śaiva devotee Ōhiḷa by name, whose two-foot tall image is worshipped), Gubbiyappa (dedicated to Gubbi-chenna-basaveśvara, a saint whose gadduge is here), Byāṭa-rāya-svāmi (Janārdana) and Bayalu-Āñjaneya (in the open) temples. There is a basadi dedicated to Ādi- nātha, which is a recent construction.

KAḌABA: The large temple, which is in the Drāviḍa style, is known as Rāma temple, although there is now no image of Rāma in worship here. The temple has three cells in a line housing images of Janārdana (in the middle cell), Veṇugopāla (in the southern cell) and Yogā-narasimha (in the northern cell). There are also Kailāseśvara (older) and Hanumāṇ (near the tank) temples.

KALLŪRU: Āñjaneya temple

MŪGA-NĀYAKANA-KŌṬE: Rudreśvara, Ranga-nātha and Kollāpuradamma temples.

NĀGASANDRA: Shrines to Kāḷa-ghaṭṭamma, Avasaradamma and Dāḷiyamma (who are regarded as sisters of Pōtarāju, a folk hero-god).

NIṬṬŪRU: The Śāntīśvara basadi is a fine and ornate Hoysaḷa structure of the twelfth century, with the sanctum, vestibule, central hall (resting on eight pillars, and with a well-carved doorway) and porch. The Māriyamma temple is for the village- goddess (grāma-devatā), who is worshipped in an ant-hill. There is also a temple to Rudreśvara.

Koraṭagere Taluk

AGARAHĀRA: Vīra-bhadra temple

AKKI-RĀMA-PURA: Venkaṭa-ramaṇa temple (a large Drāviḍa structure).

BŪḌA-GAVI: Gośāla-siddheśvara shrine (samādhi) (on the hill, celebrated as

Siddhara-beṭṭa), and Siddha-rāmeśvara temple (at the foot of the hill).

CHENNA-RĀYANA-DURGA: A cave-temple (known as Murāri-maṭha, where a pair of sandals of the saint Murāri-svāmi is worshipped).

DOḌḌA-PĀḶAYNA-HALLI: Rāma temple (in memory of the folk-hero Kumāra-rāma).

HOḶAVANA-HALḶI: A shrine for Rāghavendra-svāmi

KORAṬA-GERE: Kōṭeśvara temple

KYĀMENA-HALḶI: Āñjaneya temple

HATTĀḶU: Kambada-ugra-narasimha temple

Kuṇigal Taluk

AMṚUTŪRU: Chenna-Keśava and Chandra-mauḷeśvara temples (of the sixteenth century); Paṭṭaḷadamma shrine (where a painted image of the goddess in mortar, five-foot tall and with a seven hooded serpent sheltering her head is worshipped).

HULIYŪRU-DURGA: Gopāla-krishṇa temple built by the Mysore King Chikka-deva-rāja-oḍeyar; Mallikārjuna and Varada-rāja (Hema-giriyappa, represented by a round stone) temples (on a hill called Hema-giri).

HUTRI-DURGA: Ādi-nārāyaṇa, Vīrabhadra and Āñjaneya temples

KAGGERE: Temple built on the spot where the famous saint, Tōṇṭada-siddha-linga, performed penances.

KUṆIGAL: The Narasimha temple is a large structure, the original portions of which (sanctum, vestibule and hall) were built during the Hoysaḷa period, and additions (viz. porch and main gateway) were made in the Vijayanagar period. The sanctum now does not contain the image of Narasimha; in its place an image of Janārdana brought from Huliyūr-durga is enshirned. There are also Someśvara (a structure of the Pāḷeyagār period, where a round stone is worshipped), Padmeśvara (a granite structure of the Hoysala period), Venkaṭa-ramaṇa and Śiva-rāmeśvara (recent) temples.

YEḌEYŪRU: The large temple here is dedicated to Siddha-lingeśvara, the saint Tōṇṭada Siddha-linga, whose gadduge is worshipped in the sanctum. This saint was born in 1886 A.D. in Haradana-haḷḷi (in Chāmarāja-nagar taluk). He entered the samādhi on the seventh day of the bright half of the month Chaitra, in his eighty-second year.

Madhugiri Taluk

BAḌAVANA-HALḶI: Ranga-nātha temple

BASAVANA-HALḶI: Īśvara temple

BHASMĀNGI: Bhasmāngeśvara temple (on hill)

BIJAVĀRA: Vīrabhadreśvara temple

DODḌA-DAḶAVAṬṬA: The Lakshmī-narasimha temple is a large structure in Drāviḍa style, with a tall entrance-tower; a natural round stone is worshipped in the sanctum.

GONḌI-HAḶḶI: Āñjaneya temple

HARI-HARA-KOPPA: Hari-hareśvara temple

KOḌIGĒNA-HAḶḶI: Topina-guḍi

KUḌAVATTI: Gopāla-krishṇa, Lakshmī-devi and Kambada-rāya (where a pair of pillars are worshipped) temples. The first two temples were built by Jiraḷe-Mallamma, a lady who sold butter.

MADHUGIRI: Temples to Venkaṭa-ramaṇa (built in 1646 A.D. by Sappe-gauḍa, chieftain of Bijjāvara) and Malleśvara (by the side of the former and similar in plan) (both Drāviḍa structures with entrance-towers; Daṇḍina-māramma and Haṭṭi-māramma shrines; Malli-nātha-basadi.

MIḌIGERI: Venkaṭa-ramaṇa and Malleśvara temples; shrine to Jībi-Āñjaneya (nine foot tall image).

SIDDĀ-PURA: Vīrabhadreśvara temple

Pāvagaḍa Taluk

ARAḶI-KUṆṬE: Āñjaneya temple

BANGĀRA-NĀYAKANA-BEṬṬA: In the Kambada-rāya temple, a pillar which is thirteen-foot tall, marked on the sides with figures of conch and discus, is worshipped. The lamp fixed on top of the pillar is lit on ceremonial occasions by devotees climbing on the shoulders of each other, for no ladder is allowed to be used.

CHENNA-KEŚAVA-PURA: Chenna-keśava temple

CHIKKA-HAḶḶI: Āñjaneya temple

DEVARA-BEṬṬA: Ranga-nātha temple

GUṆḌLA-HAḶḶI: Īśvara temple; shrines to Āñjaneya (whose image is ten feet in height); Gavi-rāma shrine

HUSEIN-PURA: Venkāvadhūta shrine

KĀMANA-DURGA: Rāma-lingeśvara temple (on hill)

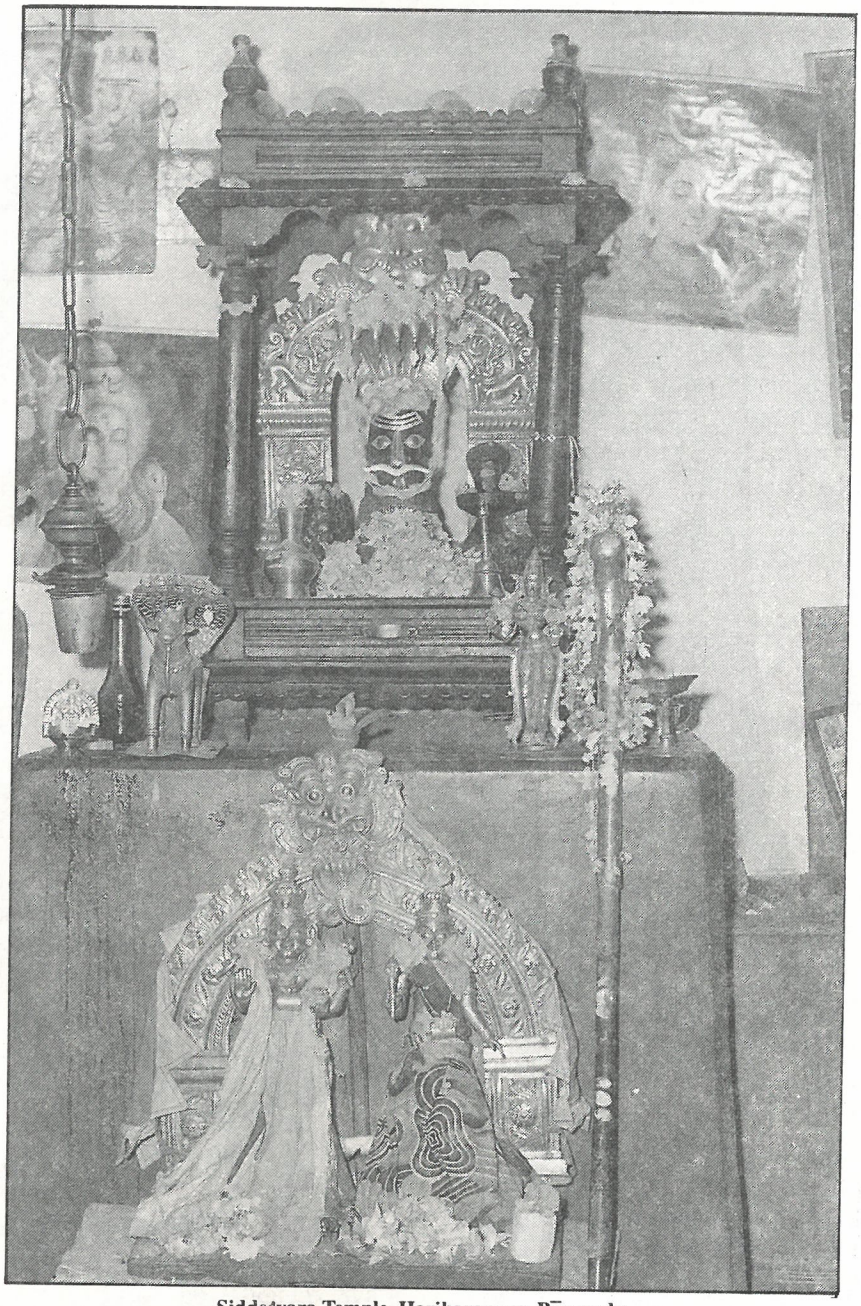
MĀṬANŪRU: Lakshmaṇeśvara (built by Timmappa-nāyaka, a chieftain of Harati, in memory of his wife Lakshmī), Vīrabhadra, Adī-nārāyaṇa, Lakshmī-narasimha, Nageśvara, Someśvara, Male-Mallikārjuna, Rāma, Hoṭṭesvara temples; Pārśva-nātha-basadi.

NIḌUGAL: Hoṭṭesvara (Śaravadeśvara, built in 1681 A.D. by Hoṭṭenna-nāyaka, a chieftain of Harati), Kāḷa-hastesvara and Basava temples.

PAḶḶI-VALLI: Bayalu-Āñjaneya shrine

PĀVAGAḌA: Śani-mahātma temple

VADANA-KALLU: Tippē-Rudra-Svāmi temple



Siddeśvara Temple, Hariharapura, Pāvagaḍa.



Subrahmaṇya at Nāgalmaḍike, Pāvagaḍa.

Śirā Taluk

BEVINA-HALḶI: Juñjappa shrine

CHAÑGĀVARA: Kalleśvara (Sangama-dēva) temple

CHIKKANA-KŌṬE: Kūḍḷagi-Sangameśvara temple

GUḌḌADA-HALḶI: Ranga-nātha temple (of the fourteenth century)

MAḌALḶURU: Āñjaneya temple

RANGANA-HALḶI: Ranga-svāmi temple

RANGĀPURA: Ranga-nātha temple

SĪBI: The Narasimha temple is an old shrine, where a Śāligrama-stone is worshipped, and was renovated with extensions by Fauzdār-Karaṇika Nallappa and his brothers in the seventeenth century.

ŚIRĀ: Nārāyaṇa, Durgā (where an ant-hill is worshipped), Bhīma-lingeśvara, Revaṇa-Siddheśvara, Compound- Āñjaneya temples).

TĀVARE-KERE: Ranganātha temple

Tiptūr Taluk

ALABŪR: Śiva temple

ARAḶA-GUPPE: The Chennakeśvara temple is an excellent specimen of Hoysaḷa structures belonging to the thirteenth century; there is Ugra-narasimha shrine attached to it. But more celebrated is the Kalleśvara temple (which belongs to the ninth century), because of the splendid relief-carving of Naṭarāja surrounded by eight guardians of directions (dikpālas) in the central ceiling of the vestibule. The ceiling has rightly been regarded as one of the most remarkable achievements of the sculptor's art. In front of the shrine is another charming work of art, the bull carved in black-stone, six feet in height and ten in length.

There are in the vicinity, shrines for five lingas, one of which belongs to the Pallava period.

BALLE-KAṬṬE: Mallikārjuna temple

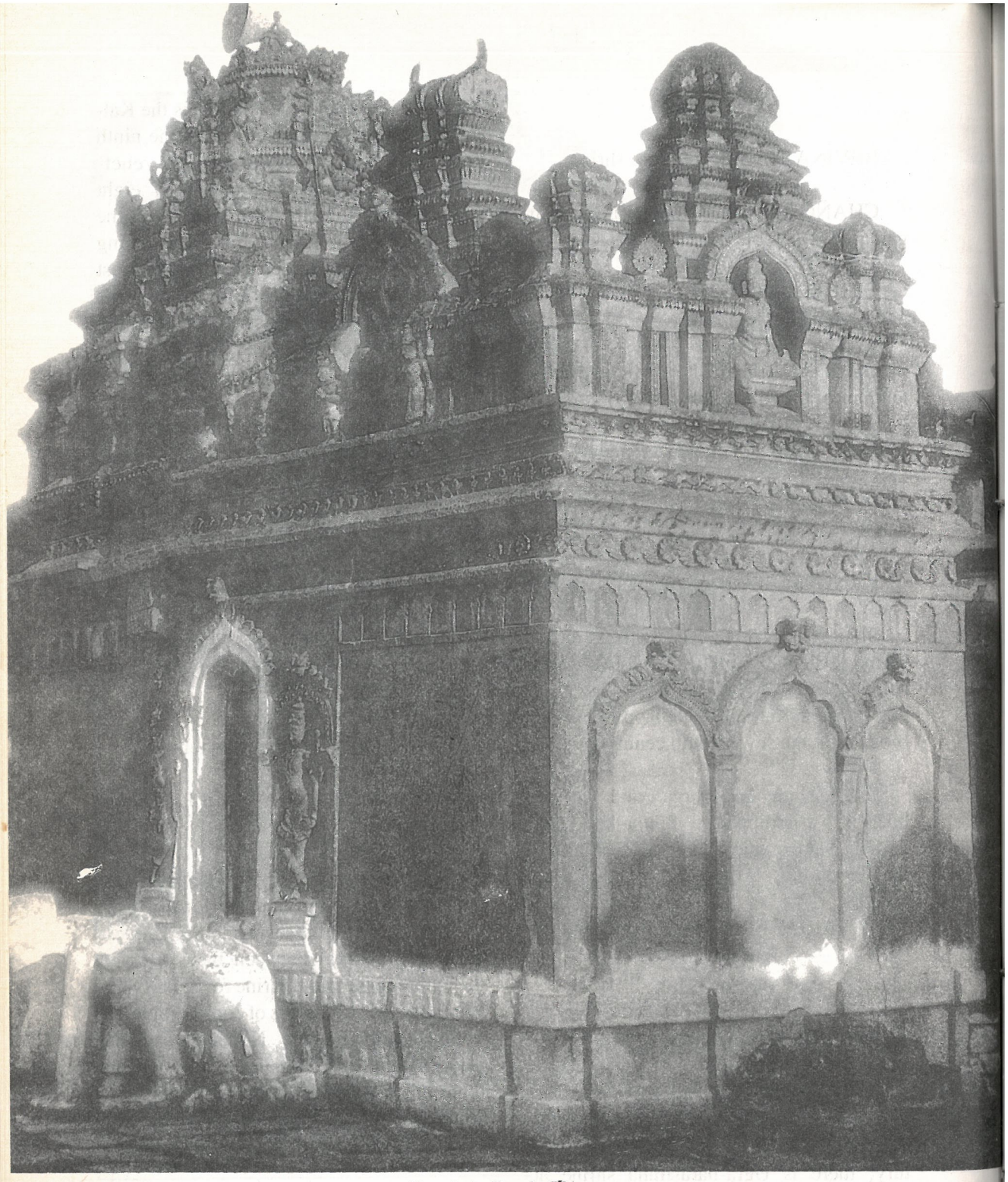
BIDARĒ-GUḌI: Bidāramma temple

HONNU-HALḶI: (Honnavalḷi) Lakshmī-narasimha temple (in the Chōḷa style).

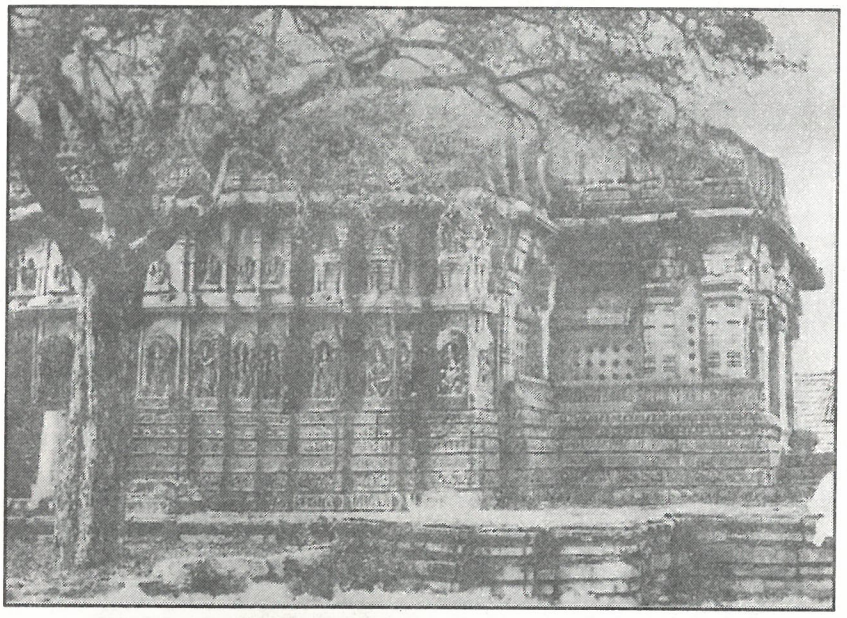
KEREGŌḌI: Śankareśvara temple

KOṬA-NĀYAKANA-HALḶI: Bana-śankarī temple

NOṆAVINA-KERE: The Noṇabeśvara and the Garigeśvara temples form a pair, with the shrine for the seven mother-goddesses (sapta-mātṛkā) between them. Behind the latter temple is the shrine for Śānteśvara. The Kalleśvara temple is of considerable antiquity (built by the Nōḷambas in the eleventh century). It has three cells, housing three lingas named Malleśvara, Kalleśvara (central) and Mahā-lingeśvara. Along with the Chōḷeśvara temple (of the eleventh cen-



Narasimha Temple, Sībi.



Channakeshava temple at Araḷaguppe.

tury built in granite), the temples constitute Pañcha-linga.

The Byāṭa-rāya-svāmi (Śrīnivāsa) temple is a large Drāviḍa structure, built by Konēri-ayyangār. The Gopāla-Krishṇa temple was built during the Hoysaḷa period, but additions were made during the Vijayanagar period. Although the temple is name after Gopāla-Krishṇa, the main (western) cell houses an image of Keśava (Janārdana); the northern cell houses Yogānarasimha and the southern Veṇugopāla.

RANGĀ-PURA: Rangā-natha temple

TIPAṬŪRU: About ten temples including those to Kalleśvara, Mallikārjuna, Kāśi-Viśveśvara, Āñjaneya, Kempamma (grāma-devatā) also called Tipaṭūramma and Kannikā-parameśvarī.

VIGNA-SANTE: The Lakshmī-narasimha temple was built in 1286 A.D. by three brothers who were generals of the Hoysaḷa king Narasimha III: Appaya, Gopāla and Mādhava. It is a three-celled structure raised on a stellate parapet, with the western cell having a stone superstructure and a vestibule. The hall has four pillars. The Bāla-lingeśvara (so called because of the small size of the linga) temple, which is also a three-celled Hoysaḷa structure, has a pyramidal superstructure over the sanctum. There is also a Bana-śankarī temple here.

Tumkūr Taluk

BEḶAGUMBA: Siddha-rāmeśvara temple (on top of a hill)

BEḶḶĀVE: Someśvara-svāmi-temple



Nataraja in the ceiling of the temple in Aralagguppe.

CHIKKA-NĀYAKANA-HAḶḶI: Venkaṭa-ramaṇa, Āñjaneya (two shrines, one called Huliyūr-Āñjaneya and the other Bramha-puri Āñjaneya), Rāmesvara (built by a chieftain of Hāgala-vāḍi) and Hirima-varada-yellamma (grāma-devatā, identified with Reṇukā, and having a seated figure of the sage Jamadagni, her husband, by her side) temples.

DEVA-RĀYANA-DURGA: A popular pilgrim centre, the hill has two temples to Narasimha. The one at the lowest elevation is called Lakshmī-narasimha (or Durgada-narasimha) and the other on the third elevation of the hill is called Kumbhi-Narasimha. The former temple, which is visited by large numbers of devotees, was built by the Mysore king Kaṇṭhīrava-Narasarāja-oḍeyar



Venkaṭaramaṇa Temple, Sampige

(1639-1659 A.D.), and was renovated by his descendent Krishna-rāja-oḍeyar III in 1858 A.D. The annual fair of the temple is conducted during the month of Chaitra. Near the temple is a shrine to Sañjīva-rāya (Hanumān), which is reputed to be older than the Narasimha temple.

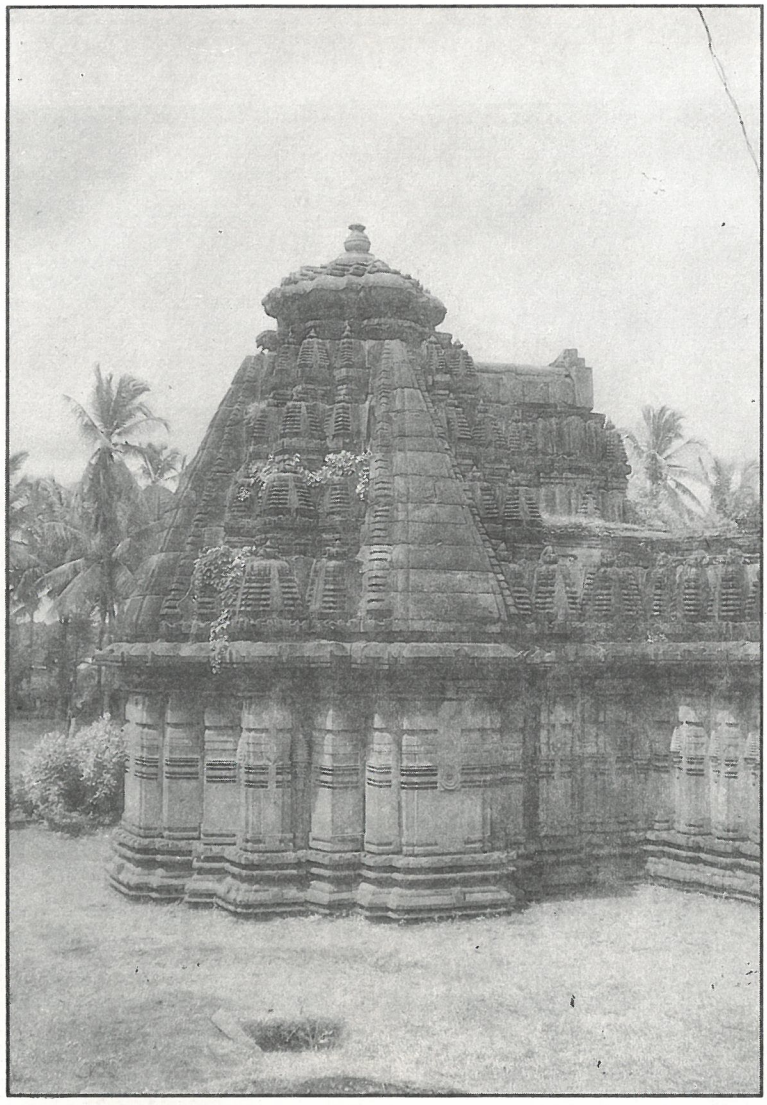
The other temple, located higher up, is similar in plan to this temple with the sanctum, a vestibule, a hall and the porch. Still higher up is a small shrine to Garuḍa.

GŪḶURU: The well-known Gaṇapati temple has in the sanctum a small image in stone of the deity. But more important for the devotees is the large clay image (about eight feet in height), which is made afresh every year. The work on this image commences on the Gaṇeśa-chaturthi day and continues for two months. Thereafter it is worshipped for a month, and is then immersed in the waters of the tank.

HEBBŪRU: Mīnākshamma temple

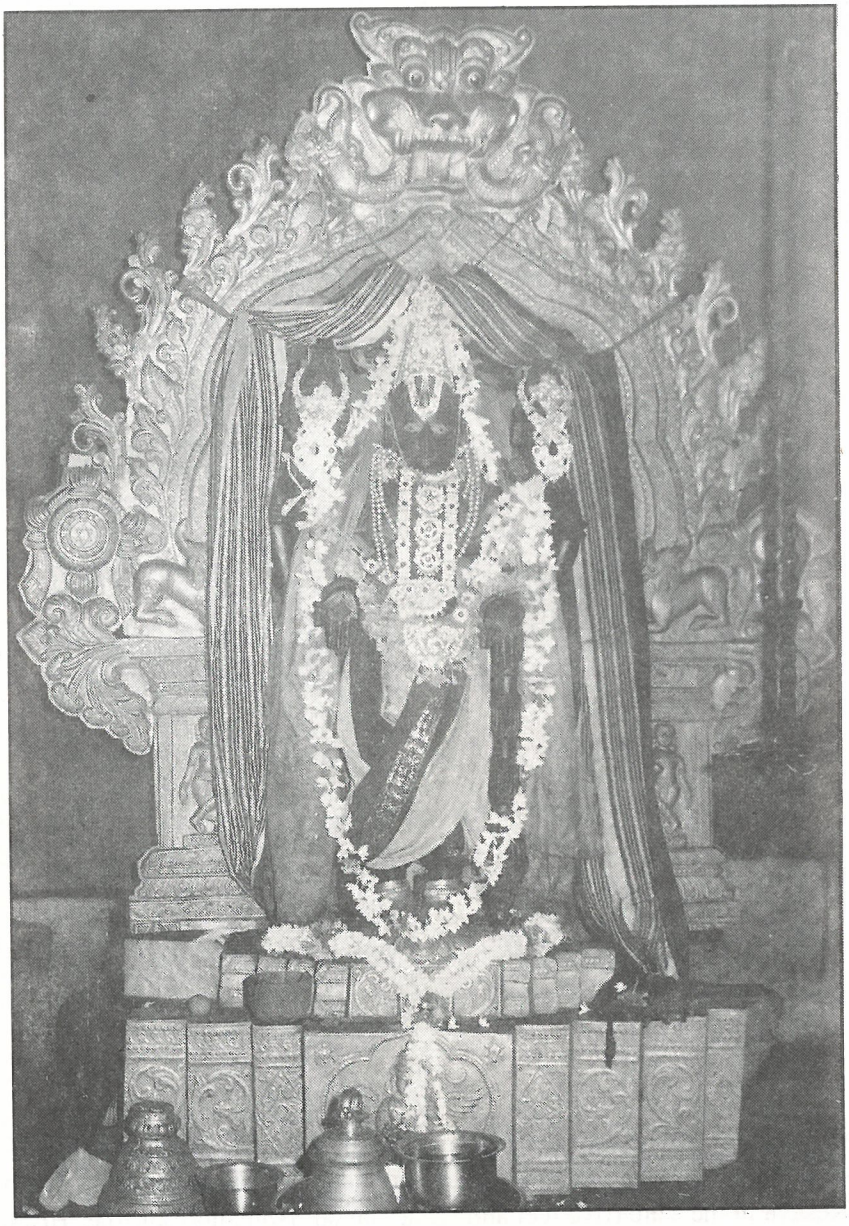


Venkaṭaramaṇa Image in the Temple, Sampige



Harihareshwara Temple, Turuvekere

KAIDĀḶA: The Chenna-keśava temple which houses one of the most remarkable images of Keśava in the state (five feet and half-foot in height, standing on a pedestal which is more than two feet in height) is a large temple, Drāviḍa in style, renovated during the Vijayanagar period. It was probably built around 1150 A.D. by Bāchi, a vassal (sāmanta) of the Hoysaḷa king Narasimha I, who is reputed to have built shrines to Vishṇu, Śiva and Jina in this place. The Gangādhareśvara temple, which is also



Beṭeraya-Svāmi in the Temple at Turuvēkere.



Mahadeśvara Temple, Turuvēkere.

a Drāviḍa structure, may belong to the same period.

KYĀTASANDRA: Guṇḍlamma (grāma-devatā) shrine

MANDARA-GIRI: Basadi (on the hill)

NIJAGAL: Narasimha and Vīrabhadra temples

SEṬṬI-HALḶI: Āñjaneya temple

SIDDHA-GANGĀ: Siddha-lingeśvara temple (on the hillock)

TUMKŪRU: The oldest and largest among about forty temples here is the Lakshmī-kānta-svāmi temple (earlier than 1560 A.D.), covering an area of two hundred feet in length and one hundred and fifty feet in width.

Turuvēkere Taluk

DAṆḌINA-ŚIVARA: Honnu-dēvī temple

DAṆṆĀYAKANA-PURA-KĀVAL: Mahadeśvara-svāmi temple

HOSA-HALḶI: Kalleśvara (a Hoysaḷa structure) and Hosa-Halḷiyamma (grāma-devatā, whose painted image in mortar is a fine work of art) temples

HULI-KALLU: The Sangameśvara (Hamseśvara) temple is Hoysaḷa structure, but with a sanctum which belongs to the Ganga period.

The Kalleśvara (Malleśvara) temple also belongs to the Hoysaḷa period.

KAḌASŪRU: Bhaireveśvara (Kāḷa-bhairava) temple



Mahadeśvara in the sanctum

MĀYASANDRA: Māyamma (grāma-devatā) and Kollāpuradamma temples; Mahadeśvara shrine (on a hillock).

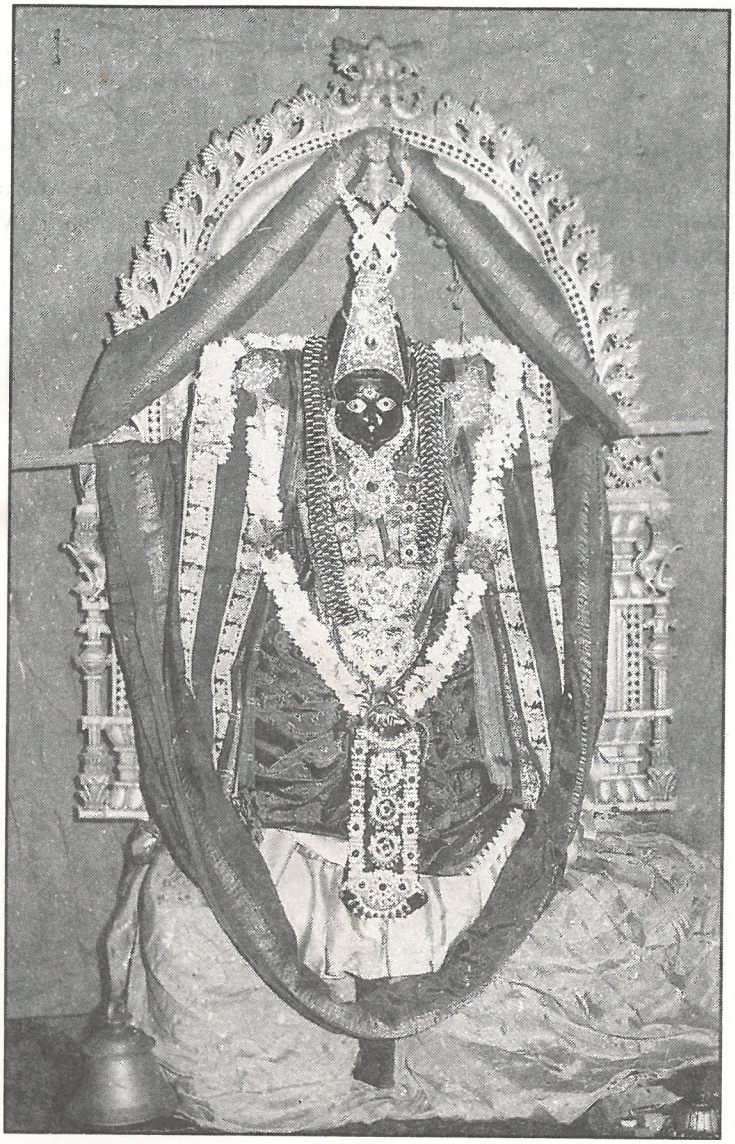
NĀGALĀ-PURA: The Chenna-keśava and Kedāreśvara temples are both Hoysaḷa structures. The sanctum of the former temple now houses an image of Śrīnivāsa.

RĀMA-SĀGARA: Varada-rāja temple

SAMPIGE: Venkaṭa-ramaṇa temple

SŪLE-KERE: The Īśvara and Vīrabhadra temples

TAṆḌAGA: The Chenna-keśava temple is a Hoysaḷa structure of the fourteenth century, but is not raised on a stellate parapet. There are also Malleśvara (Mūla-sthāneś-



Mahālakshmi in Beṭerāyasvami Temple, Turuvēkere.

vara) and Gavi-siddheśvara (on the hill known as 'Kumbāra Kari-Kallu') temples.

TURUVE-KERE: The Chenna-keśava (Chenniga-rāya-svāmi) temple is a fine Hoysaḷa structure, built by Soma-daṇḍa-nāyaka who built the famous Kesava temple of Somanāthpur. The temple, which faces East is built in potstone and raised on a stellate three-foot high parapet. The sanctum, which is stellate in plan, is surmounted by a stone superstructure with five storeys, the finial pot (kalaśa) is also made of stone. The vestibule and the hall are square in form, and

the temple is celebrated for its deep-sculptured ceilings.

The Śankareśvara (Mūle-śankara) temple is roughly similar in plan, but is not raised on a parapet. The sanctum, which houses a four-foot tall linga carved in blackstone, faces East, but the entrance to the temple is from the South. The superstructure over the sanctum is stellate in form and pyramidal in shape.

There are also Bēṭe-rāya-svami (Janārdana), Gangādhareśvara, Vīrabhadra and Basaveśvara temples.