CHAPTER - VI

(A) RELIGIOUS CENTRES

(B) MINOR RELIGIONS

(C) SOCIO-RELIGIOUS PRACTICES
CHAPTER - VI

Places like Melkote, Balligame, Halebid, Sravana Belgola gained greater importance as religious centres for the followers of Vaishnava, Saiva and Jaina religions. A number of temples and basadies built and inscriptions installed there speak of many interesting events there. Besides that the minor religious cults like Buddhism, Saktas, Ganapatyas etc. were not looked down. Literary works and inscriptions speak of a good number of socio-religious practices of the day. In this chapter a study of all these aspects will be made.

A: Religious Centres

Melkote:

Melukote or high or superior fort is in Pandavapur taluk of Mandya district is one of the principal Vaishnava centre of the state. According to prevalent traditions it is known by the following names Yadavapura, Yadava-nārayana-chatervedi--mangalam, Yadugiri and Tirunārāyanapura. It is built on rocky hills over looking the moti talab and the Cauvery valley.
It is about 30 miles from Mysore city and 97 miles from Bangalore by road.

Early in the twelfth century, the great Śrīvaiśñava saint Śrī Rāmānujāchārya, hailed from Tamil Nadu and took refuge here he lived for about 14-18 years. It thus became a prominent centre of the Śrīvaiśñava sect of brahmins. Vishnuvardhana became the follower of this ācārya. Rāmānujāchārya obtained the fertile tracts of land in the astha grāmas on either side of river cauvery from Vishnuvardhana. Vishnuvardhana appointed officers to administer the income from these lands. He also made arrangements for the income should go to the ācārya.

Local traditions say Rāmānuja met Bittidēva and cured the disease of his daughter Hariyale or Hariyabbarasi. Then Bittidēva changed his faith from Jainism to Vaishnavism and name to Vishnuvardhana.

The principal temple is a square building of great dimensions but very plain dedicated to Narāyana swāmī or Tirunārāyana. The inscription in the Lakṣmī Narāyana swāmī temple at Tonnūr a nearby place contains
a grant to the matha of Ramanuja. Another undated inscription of Vishnurvardhana found on the pillar of the mantapa in front of Lakshmi-devi shrine in the Lakshminarayana temple at Tonnur states that it was built under the orders of Vishnurvardhana by his mahapradhana Surigeya Nagayya. He also further made grants to this God. This inscription conforms to some extent the traditional accounts given in the Guruparampara Prabhavane which say that Vishnurvardhana helped Ramanuja in construction of the temple at Melkote by unearthing the structure of an old temple which was buried under the earth. The Yadugiri mahatme says the Ramanuja brought back the utsavavigraha of Ramapriya from the Moghal ruler. The story of Bibinachiyar referred to in the biography of Ramanujacharya is later narrated in a Kannada poem Varanandi Kalyana. The utsavamurti is a metallic image, called chaluva pilleraya or cheeluvaraya swami whose original name appears to have been Ramapriya. According to a legend current in the area. This metallic image has been lost and was recovered by Sri Ramanujacharya. On other, epigraphical grounds, the presiding deity of this temple was already well-known object of worship before Sri Ramanujacharya worshipped at the shrine in December 1098 A.D. and even before he came to
the Mysore region and that very probable he used his influence to rebuild or renovate the temple. Epigraphy of the period shows existence of Tamil influence and Vaishnava worship in the area. This particular incident throws light on the practice of taking of the utsava vigrahas of Gods round the temple on festive occasions, which in the later days became a regular practice. Ramanujacharya made Melkote as the centre of Sri Vaishnavism. In this connection mention may be made of this custom of throwing open the temples to harijans as arranged by Ramanuja for three days during the festival of Vairamudi. Thus it throws light on the position of Harijans in that period and how Ramanuja tried to eradicate their low position.

Paduvalapatna, a nearby place has two inscriptions saying Sri Ramanujacharya performed penance there. Thus Melkote was raised to a greater level during the reign of the rules.

Tonnur:

Tondanur is in Pandavapura taluk of Mandya district ten miles to the north west of Sri Rangapattana the provincial capital of the Hoysalas. The celebrated
king Vishnuvardhana or Bittideva as a prince was the governor here. Sri Ramanujacharya was responsible for Bittideva to change his faith from Jainism to Vaishnavism and converted Vishnuvardhana here. Ballala III retired to this place after the destruction of Dvarasamudra by the Muslim invasion in 1326 A.D.

The temples here are Kailasasvara and Krishna built during the period of Narasimha I in A.D. 1158. There is a siva linga of $2\frac{1}{2}$ in the garbhagriha of Kailasasvara temple. Navaranga has well executed pillars of lathe turned and the sixteen pointed varieties, and mukha mandapa has octogonal pillars.

Krishna or Vittirunda Perumal temple was built in the year A.D. 1158 by Kuttandi Dandanayaka of Karigudi. Garbhagriha, Sukhamasi and Ramanadapas are made of soap stone. Outer walls have the friezes of Kirtimukhas and makaras. The vimana of this temple resembles those of the Gholas. The Garbhagriha has the image of Vishnu seated in Sukhasana. He holds Abhya, Chakra, Sankha and the other hand rests on the lap. Female deities stand by the side of this image. The temple was modified during the period of Ballala II, and the Vijayanagara dynasty.
The Lakshmi Narayana temple is the oldest. It was built by the dannayaka Sirigeya Nagesha during the reign of Vishnuvardhana. Garbhagriha has the image of Vishnu standing on a Garuda pedestal, it is identified as the one of the Narayana images installed by Vishnuvardhana at his victory over Talakad. The others being Melukote Cheluvanarayana, Vijayanarayana and Channakesvara of Belur and Kirtinarayana of Talakad. The ceiling here has lotus. The pillars in the navaranga resemble those of Belur. Bhuvanesvari here has the images of Ashtadikpalakas. Many additions were made during the Vijayanagar rulers. Lakshmi devi temple in the premises was built during Vishnuvardhana's period. Narasimha temple near by has the image of Ugra Narasimha of twelfth century A.D. It has the image of Ramanujacharya. Local traditions say that the tank Moti talab here was built by the orders of Ramanujacharya and he named it Tirumalahagare. It has the scenes of Gajendramoksa, Sala killing the lion on its steps. Thus Tonnur gets importance during the Hoysala rule.

Sāligrāma:

It is about 30 miles to the west of Mysore. It is also called Singar koil. It is associated with
the life of Rāmānuja. The Gurparaṁpara connects it with the life of Rāmānuja. The gurparaṁpara says Rāmānuja styled here and named it Saligrāma. It is the custom of the Vaishnavas to worship saligrāma. The black stone which represents God Vishnu. There is an inscription on the door lintel of Śrī Pāda Tīrtha pond in Rāmānujāchārya temple here which confirms in a way the traditional account of Rāmānuja's visit to Saligrāma. It says that Īmbar Āndan and Āchan of the matha at Saligrāma granted some privileges to the Śrī Vaishnavas of Saligrāma or Saligrama. They were the direct disciples of Rāmānuja, Rāmānuja stayed at Mēlkōte visited saligrāma and Tonnūr for the propagation of his faith. Later on he went back to Śrī Rangar.

Halebidū: 

Halebidū is now a small town in the Belur taluk of Hassan district in about 27 Kms from Hassan and 28 Kms south of Banavara Railway Station and 17 Kms East of Belur. The name of Halebidū was famous from the times of the Ganges, Chengalvas and the Rashtrakūtas. Dhrūva Nirupama of the Rashtrakūta built a tank by name Dhūra-samudra and hence the derivation of the name Hoysala.
Vinayaditya settled here and made it capital after defeating the Chennalvas.

Halebid marks the site of Durasamudra or Dwäravatipura which was the wealthy capital of the Hoysala kings founded early in the eleventh century A.D. The city was sacked by general Malik Kafur in 1311 A.D. and in 1327 A.D. it was destroyed completely. The important monuments here are the Hoysalesvara, Kedāresvara and the Jaina basti. The co-existence of these temples and basidis speak of the religious harmony in the capital and gains a significant place for the same.

The Hoysalesvara:

It was built by the dandañyaka Ketamalla in A.D. 1121. It is built on a plot form of 15' height. Hoysalesvara and Santalesvara lingas are in the twin garbhagrihas. Sukhanāsis and navarangas are attached to the garbhagrihas. The temple has four entrances, two from the east, one from the north and the other from the south. Two nandi mandapas face the lingas Kēdārañjya Kālidāsi Damōja the famous sculpture made screened windows and it was modified further during the reign of Ballāla II. The various purānic and epics Bhāgavata
stories are engraved on the outer walls. Some of them are the Kshirasagaramathana, śukra, kaoha and Devayani Balichakravarti, Kirārājunīya, Saindhava, Prahlāda, Khandaya dahana, Bhasmāsura, Samsapataka vadha, Gaja suramandana, Tandavesvara and Krishna lila episodes, Virataparva, Bhishma, and Dhrónaparva, Karna and Śalya parvas of the Mahābhārata are narrated.

The southern entrances have the images of dwārapālakas holds damaruga and surpa in both the hands. He has three eyes. The dwārapālaka on the left side holds agni and domaruga. Andhakāsura Śiva appears on the lintel and the well executed makara torana. The eastern entrance has the images of Tandavesvara, Śaṭṭadik-pālakas, Narasimha Saraswati Kēśa and Sūryanārayana. Other two entrances are inferior in artistic details when compared to the above two. There are numerous images pertaining to Vaishnava, Śaiva, Śākīa Gānapatya religions and sects.

The Kēdarēśvara:

It was caused to be built by the Ballāla II and his queen Abhinava Kētaladēvi in A.D. 1210. Pieces depicting scenes from the epics, purānas, basides
occasional social and religious ceremonies are carved out on the outer walls of this temple are of interest. One hundred and seventy six major images of Gods and Goddesses of the Hindu pantheon are carved out above the friezes. Kabanda story narrated in the Ramayana is well carved here. Vishnu, Lakshmi Narayana, Varaha, Trivikrama, Vamana, Govardhanadhari, Kaliyamadana, Venugopala, Rama, Siva, Tandavasvara, Umashita, Dakshinamurti, Gajasuraradana, Bhairava, Brahma, Ganapati, Durga and Mohini images occur above the friezes. The other friezes speak of the dress of men and women, the weapons they were using in their warfare, the skill of sculptors in depicting the animals and such other aspects are of interest.

The Jaina Basadis:

The Dorasamudra city is said to have originally contained no less than 720 Jinalyas. Now there are three i.e., those of Adinatha, Santinatha and Parasvanatha. The last one is the largest of these contains an image of Parasvanatha 14' high. It was built by Boppadeva in the name of his father Ganganja in A.D. 1133. Vishnuvardhana named the God as Vijaya Parasvanatha and his son as Vijaya Narasimha. The Navaranga here once

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contained the images of twenty four tirthankaras. Adinatha and Sardinatha basadiee were built in the year A.D. 1196. Thus the co-existence of these temples and basadies here speak of the royal patronage and the religious harmony then existed in the society.

Balligāmve:

Inscriptions\(^\text{13}\) call this place as sajjana nidhi, pattanagala tavarumane, etc., Anadi pattana, Dakshina Kēdāra, etc. The local legends\(^\text{14}\) says it was the capital city of Balichakravati.\(^1\) The Pāṇḍavas came here at the time of Rājasūya Yajña and consecrated the pancha lingas here. Once Lord Indra was wondering in the sky stood silently by the attraction of this city Balipura. Then the people of Balipura saw the vimāna of Indra and built the temple. It is called by name Tripurāntaka. They all speak of the antiquity of this place. \(^\text{1}^\)Balligāmve, Belgāvī, Belgāmī, Ballegāmve, Balligrāmā, Balipura or Ballipura is in Shikaripur taluk of Shimoga district. Balli means a creeper in Kannada. It was the capital of the Banavasi nād or Banavase 12,000 province. \(^\text{1}^\)It was also an important centre of learning and contained five mathas, three puras., seven brahmapuris, five vidyā pīthas, some
agraharas and many temples. The five mathas belonged respectively to the devotees of Siva, Vishnu, Brahma, Jina and Buddha. The Kodiya matha among them was the more wellknown one. It had many varied massions and was an ornament to the Banavase province. Its prosperity continued for some time more under the Hoysalas. The place is also associated with several eminent Viraśaiva saints like Allama Prabhu, Akka Mahadevi, and Ekantada Ramayya. It was also a centre of the activities of the Viraśaiva Creeds.

The Kēdērēśvara Temple:

It is a trikuta in design faces east with lingas in the west and south cells and a figure of Vishnu in the north cell. The Linga in the south cell is said to represent Brahma. The Kālamukha saints carried out the administration of this temple. This temple represents late Śaḷukyan style and it is built of soap stone. It also resembles Kaitabhesvara at Kubatur, except in its three cells having elegantly built vimānas.

The mantapa is an indented square shaped pavilion originally open on all sides except the west
where it is continuous with a navaranga of four pillars. The outer ring of the pillars is composed of 16 sides fluted and well polished pieces, while the inner pillars are of the polished round lathe turned type with the bell moulding more or less ornamented with leaf shapes. The ceilings are all flat and divided into squares, each one of which contains a finely carved flat lotus. The central ceiling of the mantapa however, has Tandavēśvara in the centre surrounded by the eight dikpālakas. The ceiling in the navaranga has a large padma. The sukhanāsi of the west cell is flanked with the perforated door way and the lintel bears with a fine group with Siva standing attended by Brahma, Vishnu, Ganesa and Shanmukha etc., The western cell door way is similar to those of the south and north cells. In the garbhagriha on a low pitha is a medium sized, round headed linga.

The Prabhu Dēva Temple:

The Prabhudēva temple here is a smaller trikutachala structure. It was built in the middle of 13th century A.D., and the mahādwāra a little later. It has an open mukhamantapa a small navaranga and three garbhagrihas. It is also called Nakharēśvara
or Nagarëśvara temple. It was constructed by the Vīra Banajus of Paṭṭadakal. It is said that Allama Prabhu, the celebrated Vīraśaiva saint and Vachanakāra, studied here. Hence, it has been called Prabhudēva temple.

Tārā Bhagavati:

There is a rare Buddhist image of Goddess Tārā Bhagavati belonging to late 10th A.D., which was got made by a devout lady named Bappure Nāgiyakka and it was installed in the Prabuddha Jayanti Vihār of Balligāme. According to an inscription, this Vihār was built by Rūpabhaṭṭaiḥ, a general of the Chalukyan king Āhavamalla. This general also made grants for it and for the worship of the Buddha, Tārā Bhagavati, Lōkēśvara, Kēśava, etc., and for distribution of food to yoginis, kusalis and sanyāsīs about 1065 A.D. The rare icon of Tārā Bhagavati, a Buddhist deity, which can be seen even now. It was caused to be carved by Nāgiyakka, wife of the Nanda Porgade. She is mentioned as savāsi of the Buddhist temple in 1098 A.D. She hailed from Bappuravamsa which the āhālukyas of Badami belonged.
The Tripurāntakēśvara Temple:

It is a double temple with two parallel shrines facing east. The door frames and pillars and sculptural work have generally close resemblance to the earliest work at Bēlur and Halebid. The main building was constructed probably about the reign of Hoysala Vishnuvardhana.

The pavilion has artistic rounded pillars which must have borne the bracket figures originally. The doorway of the south shrine is a fine piece with detailed carvings containing on each Jamb three vertical bands of scrolls. Dancers and intertwined nagas closely resembles those of Bēlur. On the door way the main shrine is a deer headed deity with consort and lintel has Gājasuramardana flanked by Brahma and Kumāra Gaṇēsa, Vishnu, Kēśava and Garuḍa on right and left sides.

The Bhārundaśēvara Pillar:

It is also called shūla Brahmana shile or Vijaya stambha or Pillar of Victory. It is on a platform of 3.05 mts high and 9.76 mts high. It was installed by a person named Chaundarāyarasa, a General of Chālukya
Trailokyamalla in commemoration of a victory. At the top has got a figure of the fabulous bird ganda bhūrunda in the form of a human being standing upright with two heads of the birds looking opposite ways and eating something which it holds in its hands. To the southwest of this pillar is a panel of sculpture depicting the self sacrifice of a person is carved.

Various Other Monuments:

Pachchingēśvara temple belongs to 10 - 11th century A.D. was a seat of Kalamukha brahmachāris and had a sanskrit academy. The Uma Mahēśvara sculpture here is very well carved out.

Ananta Padmanābha Temple:

This temple was built by general Kesimayya in 1165 A.D. There is an image of Vishnu reclining on the serpent Ananta seven hooded. The daśavatāras appears on the Prabhāvali Brahma rises in the lotus issued by the novel of this image.

The Nilakanthesvara or Śrī Kanthesvara Shrine:

It belongs to the 11 th century A.D. has its linga made of green stone and it is said when tank in
its front is full the linga can be seen in different colours due to reflection of the rays of the sun. It also resembles Tripurantakesvara in many respects. The Yogisvara shrine is also of the same period was constructed by Gunagalla. The other Chalukyan temples here are Somesvara Virabhadresvara or Kusumesvara and Brahmesvara.

As an Educational Centre:

Talagunda a near about place was a famous agrahara town right from the period of the Kadambas of Banavasi. It was later on added to Balligamve which was rightly called as the twelfth century University. The former Kodiyanatha was attached to the Kedaresvara temple. If proper excavations are conducted here it can be able to reconstruct a famous University of those days. The Vedas, Vyakarana, Purana, Darana etc. were taught here. It was also a seat of naihstika brahmacharis and seat of penance for the Saiva saints. Apart from these it paved full scope for the orphans, blind, crippled, singers, beggars and patients suffering from various diseases. Hospitals were there both for men and animals suffering from various diseases. Such temples having activity in all
The fields of life are nowhere listed in the epigraphs. Thus this University of Kodiyamatha invokes the message of live to one and all.

The teachers here were proficient in the knowledge of the Védas, Mímamsa, Smriti, Purāṇa, Kāvya, Nāṭaka etc.

As a Kālāmukha Centre:

Some of the saints of Kodiyamatha and Kēdāramatha belonged to the Kālāmukha sect. Vāmaśakti was one amongst them. Inscriptions say he was compared to Panini in grammar, Bharata in natya and sangeśa, subandha in Kāvya and Lakulīśa in siddhānta. Kēdārasākti, Śrīkantha, Somēśvara, Vidyābharāṇasākti were the other saints. They all belonged to the Parvatāvali, Mūvarakōneya santati and Sakti parīse. Pālōchalinga matha also housed many kālāmukha brahmachāris.

The other mathas here were Agniśvaramatha, Ubbhaya dvādaśa Nārāyana matha, Kallēśvaramatha, Jagadēka malleśvaramatha, Narasimhadēvaramatha, Bhērmēśvara matha etc. Most of the mathas belonged to the Śaivas. Thus it was also called Sravana Belgola of the Saivas.
This place also got importance in the early decades of 14th century A.D. The Mcahtada Ramayya, and Akkamahadevi lived here. They were the Viraśaiva saints and women preachers. The nearness of their native place Udagadhi supports the view that the kalamukha centres were soon absorbed into the Viraśaiva religion during the early decades of the 14th century A.D.

Sravana Belgola:

It is also popular as Kalavappa, Katappa, Katapra, Katavappa sala, Kalabappa, Kalappa, Velgola, Belgola, Dhavalasarasatirtha and Svētasarvāra. Kata in sanskrit means the suitable place for Samadhimarana and R. Narasimhachārī suggest the pond in the centre of this place obtains the name Belgola or Velgola.

Sravana Belgola has attracted the attention of people as early as 3rd century B.C. We have the event of famous Maurya Chandragupta coming here with Bhadradāhu to take up Sanyasanavidhi speak of the hoary antiquity. Śivamāra built a basadi here Marasimha and Chāmundaśa of the same dynasty were responsible for
the erection of the image of Gommatesvara. Ajitasena and Nemisena were present at the time of consecration of the image wrote 'Gommatasara' and other works. Indra of Rashtrakuta dynasty spent his last days here. The inscriptions and the literary works say Attimabbe visited this place.

The Basadis and Other Constructions of the Hoysala Period:

1. Sultala: 22

It was built for the image of Gommatesvara by Gangaraja in A.D. 1115 - 1118. He was the famous minister under Vindhuvardhana. It encloses 43 other images of the Tirthamkaras except two images kushmanda. She is a yakshi. Here she is depicted as seated in padmasana holds fruit in the left hand and the right hand lies on the head of a child. The inscriptions 22 say some of the images here were made by others.

2. Terinabasadi:

The mothers of Mahadvaddavyavahari Hoysala Setti and Nemi Setti were the sons of Machikabbe and Santikabbe 22 constructed the Teru or chariot here. It is also called Mera mandara. 52 images of Jina are present round this Teru.
3. Sasamabasadi:

   It was built by Gangara in 1118 A.D. It is also named as Indira kulagraha. He made the grant of village Parama to the God Adinatha with the request of king Vishnuvardhana. The Yaksa and Yakshi Gomukha Yakshi, Chakrēvati images are found in the Sukhanāsi here.

4. Eradukatte Basadi:

   Lakshmīdevi the wife of Gangara built this basadi for God Adinatha in A.D. 1118. It has a flight of steps in the east and west directions and hence obtains the name.

5. Kattale Basadi or Padmavati Basadi:

   Gangara built this basadi in the name of his mother Pochavve. It encloses the image of Adinatha tirthamkara in the garbhagraha.

6. Aregal Basadi:

   Gangara made the agrahara of Jivanathapura and this basadi was constructed in the year 1135 A.D. Many images of the tirthamkaras, Dharanendra and Padmavati Yakshi are of great interest.
7. **Savati Gandhavarana Basadi:**

Santala Devi, the chief queen of Vishnuvardhana, built this basadi in 1123 A.D. It has the image of Kimpuruśa images are found in the sukhanasi.

8. **Parśvanātha Basadi:**

It was probably built during the period of Vishnuvardhana. The Garbhagaha has the image of Parśvanātha. A serpent with seven hoods forms the canopy for Parśvanātha. A maṇastamāba with the images of Padmavati, Kūshmandini, Yakshis and Brahma images in the four directions.

9. **Saneballi Basadi:**

It was built by Jakkimavve, the wife of Gangaraja's brother in the A.D. 1120. She also constructed the tank Jakkikatte here.

10. **Images of Bharata and Bahubali:**

The junior daṇḍanāyaka Bharatamayya installed these images in 1130 A.D. They are at the gates of Akhandabagilu in Dodda betta.

11. **Boppada Chaityalaya:**

Boppadeva, the son of Gangaraja, made the
image of Neminatha in the Chamundaraya basadi in 1138 A.D. for Trailokya ranjana or Boppana chaityalaya.

12. The Screened Compound for Chandragupta Basadi:

It has the narration of the story of Sāvatakēvalī, Bhadrabāhu and Chandragupta. It was engraved by Dōsoja in 1145 A.D.

13. Bhandari Basadi or Chaturvimsati Basadi:

It was built by Hulla the bhandari under Narasimha I in A.D. 1159. Narasimha I gave the name Bhavya Chudamani to this basadi and made the grant of village Savnāra. Hulla also built parisutra and Nātyagriha. The garbha-graha has the images of twenty four tirthamkaras.

14. The Mandapa Infront of Gommatesvara:

Dandanayaka Bharata made it in A.D. 1160. Minister Baladeva made the Bhuvanēsvari for this mandapa.

15. Akkanabasadi:

It is the only monument here built completely in the Hoysala style. It was built by Achiyakka the wife of Chandramauli minister under Ballala II in A.D. 1182.
Garbhagraha has the image of Pārśvanātha, Sukhanāsi, the Dharanendra and Padmāvati Yakshi, the nine Bhuvanēśvaris of Navaranga have beautiful carvings.

16. Nagara Jinalaya:

Nāgarēva the Paṭṭanaśwāmi built it in 1195 A.D. It also had the name Srinilaya. An inscription says the Jinalaya got importance by the penance of Pandita yati. Nāgarēva also built the dancing hall in front of Pārśvanātha basadi, nisadhi for Nayakīrti and a tank called Nāga samudra or Jīganikatte. There is an image of Brahmādeva in the left room of the Navaranga.

17. Santisvara Basadi:

It was built by Vasudāika bāṇḍhava Rūcharasa the minister under Ballāla II in 1200 A.D. It is also built in the Hoysala style Garbhagraha and Sukhanāsi Navaranga stand on a star shaped platform. There are images of Yakshi, dancers, Chāmaradharis, singers etc. They are about 3' in height. They resemble the madanika vigrahas of Bēlur Channakesava temple.

18. Santinātha Basadi:

It is also a Hoysala building and there are
no inscriptions to give date for this Basadi. It is in Chikkabetta.

19. **Supārśva Basadi**

The other Hoysala Basadi in Chikkabetta is Supārśva Basadi. No inscriptions give date. It resembles the above said Santinātha Basadi. The other Basadi is of Majjiganna Basadi has the image of Anantanātha.

20. **Mahanavami Mantapa**

It was built during reigning period of Ballāla II. Nagadeva installed the inscription on the demise of Nayaṅkirti in A.D. 1176.

Many Jaina teachers resided here. The inscription found here speak of their scholarship in various subjects. Devakirti paṇḍita defeated the Charvāka, Bauddha, Naiyāyika Kapālika and Vaiśeṣika in the religious discourses. Kanakamandī and Dāmanandī munisvara were the other Jaina saints. Mahēśvara muni participated in early seventy religious discourses and gained victory. Vimala chandra defeated the Saiva, Pāṣupata, Bauddha, Kapālika and Kapila and many others in religious discourses.
The Jaina saints have written many works

They are Tatvarthasutra of Umāsvāti. Sivakotisirir wrote commentary tort. Viśranandi's Navastōtra, sumatidēva's sumati śataka, Chitāmani's Chintāmani, Sīri Vardhamanadeva's chūlamāni, Chandraśaktiguni's Ārṇa bindu, Dayapala's, Rūpasiddhi are listed in the inscription mentioned above. Pujyapāda's sarvartha siddhi, Jainābhiseka and Samādhiśataka are also listed in the inscription.

The inscriptions here speak of many Jaina festivals. They are Anantavrata, Ratnatrayanompi, Pañcho Kalyana and Pañchanamasakāra. Sīriśihāra utsava were celebrated. Malliśenmañhari left his life by observing the Rathatraya as given in the āgamas. The mahamastakābhiseka, was performed to the Gommatadēva. This festival is still now observed once in twelve years and this year (1981) is significant for thousand years are completed after the installation of the image by Chāmundarāya. It is done by the pouring of tender coconut water, sīrīgaṇāha, milk, curds, kēsari water, Kumkama, tarāma or ariśana and flowers. Thus even to this day it is an important Jaina centre in Karnāṭaka.
7. **Humachas**

It is in Hosanagara taluk of Shimogga district. Situated about 60 Kms. S.W. Shimogga city. It was variously called Hombucha, Kankapura Pombuchcha and Patti Pombuchcha in the inscriptions. The name Hombucha means a golden bit. A local legend says that Jinadatta was asked by goddess Padmavati to touch her image with his horse's bit which on doing so was instantly charged into gold and brought him good fortune.

Padmavati and Parśvanātha basadis were built by Jinadatta. The attributes of Padmavati are Abhaya, Ankuśa, Pāśa and Pustaka. Pañchakūta basadi here has five garbhagrahas, Naśvaranga and Mukhamantapa in a single line. They have mānastambhas in front. It was built by Chattala-devi in 1077 A.D. It has images of Chandranātha Santinātha and Parśvanātha.

8. **Kōlāramma Temple - Kōlar**

The Kōlāramma temple here stands as an important monument for the sāktas of those days. It has no gopura. The māhādvarā is finely ornamented with square pillars and these pillars have sculptures
on each face most of them being in vigorous attitude. A little ahead there is an inner mahādwarā connected with a Prakāra wall. In the Prakāra in addition to the temples, there is a large mantapa with 14 pillars. The walls of the temples are covered with inscriptions mostly in Tamil language and in grantha characters with a few in Kannada. In the garbhagriha are stone images of Dakshināmūrti, Vanayaka and Chāmunda which receive special treatment. The image of Kōlamma has a simple floral torana and a seat under which lies a demon. In the middle ankāna stands the image of kapāla Bhairavi about four feet high, with ferocious face. This image is naked, with dagger in the right hand and a kapāla or a bould in the left. There is Chandikēśvara image in the navaranga. The temple belongs to the early Chōla period.

The outer compound of this temple has memorial stones depicting the death of two persons who offered themselves to the goddess with their own hands.

9. Doddagaddavalli:

It is on the Hasan - Belur Road. The Lakshmi-dēvi temple here was built by the machant kalluhana Rāhuta and his wife sahajādēvi. They made Gaddumballi
a agrahara by the name of Abhinava Kolhapura and built the temple of Mahālakṣmi in A.D. 1113 when Vishnuvardhana was ruling. Ballāla II made many grants here.

This temple is an example for quadruple type of the Hoysala style and a rare one. It has nine gopuras. The temple has no star shaped elevated platform. All the four Garbhagrihas open into a single navaranga which has two entrances. The eastern entrance has Vaishnava dwārapālakas. Two elegant Bhētalas stand as dwārapālakas to the Kāli shrine. The Bhētalas are 6½’ high and naked. They show their skeleton, undressed hairs, round eyes, big earrings, and outstretched tongue. Such Bhētalas are no where found. Virabhadra and Kapāli and Ashta-dikpālaka images are found in the Bhuvanēvari of navaranga the other garbhagriha contain the lingas and images of Lakṣmi and Vishnu. Virabhadra shrine is in the compound though the temple is called by name Lakṣmi, Kāli is the main deity. There is no sukhanāsi for the Kāli Garbhagriha and lintel has the face of Kāli with bhētala attendents; Kāli sits on a pedestal with a dead body. She holds Kāṭṭi, Gāḍa triśūla, bāra, damaru, pāḍa, dhanu and a vessel in her eight hands.
She wears Jatamukuta and sarpakundala. Many bhétálas dance with cymbols and knife on the prabhávali.

There is sukhanási for Lakshmi garbhagriha, Lakshmi image is 3' high standing in samabhanga. She holds akshamála, Śankha, Chakra and Pála with Gáda. There is Prabhávali to the Kiríta but no tóropa. The attendents are probably of early data.

Yogamarasimha image is on the lintel of the southern garbhagriha, Bhairava image stands on a garúda pedestal, indicates a Vishnu image must have been earlier on the pedestal.

The garbhagriha facing east has a linga. Inscriptions call it Bhútanátha and now it is called Virúpaksha. Sukhanási has the images of Shanmukha, Ganesa and Nandi.

The Bhairava shrine has Dakshinámurti seated in Yogáśana on the lintel of Sukhanási. The face of the Káli is on the lintel of garbhagriha. Dakshinámurti and Móhini stand as the attendents. A male attendant stands by the side in the attitude of taking out his
entrails, on the other side a man stands on the dead body cuts off his own head with a knife. Bhairava image stands on a pedestal with the figures of a dog and Bhairava. The whole temple was constructed according to the sāktagamas.

B: Minor Religious Sects

The deities other than Viṣṇu, Siva and Jina were worshipped by certain classes of people for their spiritual merit. They comprised of the Sakti worshippers also called Saktas, Ganapati worshippers as Ganapatyas, sun worshippers as Souras etc. Below will be made a note of them gathered from the information available in the contemporary literatures and inscriptions.

Buddhism:

Unlike Mahavira, his contemporary Buddha or Siddartha, flourished in north India during the 6th century B.C. and preached a religion of his own. The religion preached by Buddha came to be known as Buddhism and the followers Buddhists. Slowly it spread to Karmātaka under the leadership of the eminent King Aśoka of the Mauryan dynasty. Siddapur, Jatinga Rāmēśvara,
Brahmagiri, Mahishamandala, Banavasi, Maski became its chief centres in the 3rd century B.C. Buddha image found at Chandravalli indicates the presence of Buddhists in this part of the country. The daughter of Chutukulānanda Satakarni donated a nāga, tank and a vihāra here. A slightly later inscription begins with an invocation to Śiva and compares the king to Bōdhisatva and indirectly reflects light on the concept of Bōdhisatva here.

Slightly later inscriptions refer to Satya Śila for writing the donations, the worship of 84 siddhas, and the prevalence of Hinayana and Mahayana Buddhism in Karnataka and 100 sanghārāmas at Banavasi. Someswara in his Yasastilaka of 10th century A.D. refers to the Buddhists as eating flesh shows the antiquity of the Tantrism amongst the Buddhists.

During the period under consideration Balligave was the centre of Buddhism. An inscription calls Buddha as follows "Sugata ēaste sahagatánam guruḥ" and indicates the other people like the kālāmukha Śaivas studied the scriptures of Buddhism. Another pāśupatāchārya is praised as "Buddhādhwanta bāhavane" indicates clashes between the Buddhists and Śaivas.
Rupabhattacharya made the Jayantiprabha Vihara here and consecrated the image of Tarabhadhavati, Avalokitesvara and made grants for the same. Pullebayal or Deer Park near Balligamve was liked by the Buddhists. Brahmanjiva in his Samaya parikshe calls Buddhists as those who eat the rotten food and madya mamsa. He also refers to the Kaulas as the worshippers of Chandi who ate madya and mamsa. Kaulas were a section of Buddhists who practiced vamachara. He further comments as follows:

Buddha even though came from the womb of his mother in the form of scorpion and rejected every thing, he could not completely abandon his love for the clothes.

Buddha was considered as the 9th incarnation of Vishnu, and the Buddha image sculptured on the outer wall of the Viranarayana temple at Belwadi supports the above view and give the inscriptions of Vishnu Varahanas period compares his body to the dasavataraas of Vishnu.

Saktas:

The worshippers of female principle as the main deity are called the Saktas. They are of two
types the Satvikas and the Tantrikas. The first type worship Sakti in her Saumya forms and the latter in her terrific forms. All the major religions of the period under consideration worshipped her in one or the other aspects as the Mother, as a ceremonial deity or the destroyer.

The word Sakti means energy, power or force and is conceived as the active principle in the universe and is personified as a Goddess. The worshipper seeks to obtain 'power' by the most varied means.

She was worshipped by pūja, donations, sacrifices, vratas, meditation and the places of worship also differed. They were on the banks of rivers, ocean, tanks, the cities, villages, towns, localities of temples, banks of rivers, under the shade of the tree, on the top of the mountain in the forests, in the houses, at the cross roads, on the gates of the cities, forts etc. The medium of worship was a pratima, Mandala, Yantra, Linga, Ghata, Pustaka, sword or chitra. They were also termed Sakti pithas.

She was usually worshipped when the Sun remains in the Kanyā rāsi or in the evening. The worship of
Sakti was prevalent among the masses as a means of procuring worldly wealth and necessities like the progeny, good health, happiness, charming personality, and last of all was the protection for the children. It was the only cult which assured its devotees protection from all calamities like fire, flood, draught, epidemics, revolt in the states, enemy and court.

Except the Durga Puja observed on Asvina Sukla navami by the kings, the Saumya forms of the Goddess were more popular among the masses and some of these were worshipped as Grama Devatas.

Thus it was more or less a community religion rather than an individual cult. It believed in the reality of the universe, and teaches to have a faith and devotion towards the all loving Mother Goddess.

A brief note of the different Goddesses worshipped during the period under consideration will be attempted.

**Forms of the Goddess:**

The available sculptures, images and the
epigraphs of the period show various goddesses under Sakti cult. The Sakti of Vishnu is Sri, Lakshmi or Bhudevi and they were worshipped both in the company of Vishnu or alone. The consort of Siva is Parvati, Uma, or Gauri. The sculptures of Siva - Parvati, Uma - Mahesvara, and Hara - Gauri have been found in large numbers during the period. A special feature of these images is that they show the God in his benedictory form. Among the Goddess's raudra form mention may be made of Durga also known by the names of Mahishasuramardini, who killed the demon Mahishasura. The other Ugra form was that of Kali. Several sculptures of Kali are found during this period on the external walls of the temples show her popularity. She was the consort of Bhairava or Kala Bhairava the terrific aspect of Siva-Sakti in the Chamunda was also popular as a Goddess who destroyed the demons in her terrific form.

Besides the above, there were certain other Goddesses in addition to the Durga and other allied forms of Durga. The other forms are Brhamani, Maheswari, Vaishnavi etc. who were worshipped as they were considered to be protectors of children. The
figures of the goddess show them as if protecting the children from the external dangers. They are usually shown as holding Chakra, Gada, Triśūla etc. The Goddess Saraswati or Girā was also worshipped during this period is evidenced by her sculptures.

Several inscriptions of this period also invoke other Goddesses. Brahme the consort of Brahma is invoked thus.

Mānikka - Chchetti of Vanapuran and other inhabitants of Kukkanur - nad and the adjacent areas gave grants to the goddess Chamudeśwari to the west of Siddheśwaram temple, to provide for the offerings of rice once a day and for worship at three times a day.

Mahānāyaka after setting up God Chōlēśwara and making grants in the name of his father also made land grants to the goddess Honuduīke. Another record gives details of the weight etc., of a few gold and silver
ornaments belonging to the images of the saptamātrikas in the Kōlāramma temple; grants were also made to the goddess Pattālaki of Kolar by Triyambakan, Annaman, Alan etc. Tiruvaja - Nayanar made a grant for Goddess Chandī of the tank of the Parasurāma Chaturvēdimangala, modern Halasūru. The Prabhu Rājavarma was the parama Pāsupatācārya and worshipper of the feet of Śrī Makkolhapurapithādi sithita Śrī Manmahalakshmi. His descendant was Mārasinga Prabhu. He made land grants to the temples of Chandika, for the worship and he also gave silver ornaments like kankana, kalisuhabahu puruna, makuta, kundala, kēyura, hāra, pāduka etc. He also built the temples of Durga and Saraswati.

**Brahma:**

He was the other member of the triad or trimurti concept of the Hindus along with Viṣṇu and Maheśwara. He is shown with four faces. But of bas-relief sculptures he was shown with three faces wearing a Jatamukuta, pointed beard, sacred thread, holding the Aksamāla and Kamandala in his hands. Brahma depicted on the Hoysalēśvara temple has three faces with four hands, has aksamāla, śrūk, chakra while the other hand is broken. An inscription of the period invokes the trimurtis.
Nandi:

Nandi, Nandishwara or Adhikama nandi, are some of the various names by which Śiva’s mount, the ‘bull’ came to be described in the epics and puranic texts. When he was assigned with these designations, he was conceived more as Śiva’s attendant than his mount, and unlike Garada he was usually antigrumorphised through hybridity in his representation. The bull was originally the theriomorphic form of Śiva. He was also called Vṛshabhā. The Hoysalesvara temple at Halebid has two large Nandis in the Nandi-mantapas. Mallā - Nāyaka the elder brother of Bamballa - mahādevī, the chief queen of Ballāla II, consecrated God Nandi.

Shanmukha or Kārtikeya:

He was the son of Śiva and Pārvati. This was popularly known as Śeyon, Muruga, Arumuga, Mahāsena, Kumāra, Subramanya, Bālasmāi, Vēlan, Danda Pāni, Valmāyaka, Devasēnapati, Śenāni, Guha, Guruśwha, Śivaguru and Dēśika. He became Kārtikeya for he was fed by the six Krittikas. He incarnated as the son of Śiva-Pārvati for Tāraka saṁhāra. His wives were Devayāni and Devasene the daughters of celestial Indra.
Shanmukha sculpture was on the outer wall of the Hoysalesvara temple at Halebid showing him seated on the peacock. The temple of Shanmukha was constructed during the period prior to Vishnuvadharna. Ballala II made grants of village Kereya palli to the God Shanmukha for the daily offerings and restored it to VishnuKara-brahmachari of the place.

Ganapati:

The other son of Shiva-Parvati was Ganapati. He was popularly known as Vighnesh, Vinayaka, Ganesa etc. He is worshipped to ward off the obstacles that came across during the life time of a devotee. By the worship of Ganapati one gets extra intellect.

The various sculptures of Ganapati and the inscriptions of the period provide fairly good idea about the worship of Ganapati. He was usually placed in the Navaranga of the temple and on the outer walls. The other deity installed in the Navaranga was Mahishasura mardini. Mallu - Nayanak, the elder brother of Bammala Mahadavi the chief queen of Ballala II consecrated the God Vinayaka in the temple of Kesava. Nritya Ganapati image is found amongst the outer wall images of the Hoysalesvara temple at Halebid and other Hoysala temples.
Mallāri or Mailāra:

He was popular by the names of Ravilānātha. He was one of the minor incarnations of Lord Śiva as Mārtanda - Bhairava. He assumed the name of Mailāra or Mallāri by killing the demon Malla.

The contemporary literature describes the worship of Mailāra. The Vachanas of Basavēsvara abuse the followers of Mailāra for they bark like the dogs. The pictures of Mailāra were filled with the grass inside and decorated with masks above the body and were taken in procession. Mailāra danced, according to the orders given by Śiva and the fame of Śiva is praised. Harihara and Śankara dāsimayya in their ragale describe the story of Mailāra as holding the umbrella. Samaya Parikesa compares Mailāra and Malachi to Mārī, Masanī and Bira. Brahmāśiva further puts their status below the higher category of Gods like Śiva. Lilāvati of Nēmichandra also make references to the worship and offerings made to Mailāra.

Sūrya:

Sūrya, the visible celestial luminary, was being worshipped by the various names of Savitri,
Pusan, Bhaga, Vivasvat, Mitra, Aryaman and Revanta. His worship was known right from the Vedic days. The worshippers of sun as the main deity were called 'Souras', and he got more importance as a Panchayatana deity. During the Hoysala period the study of Surya sculptures and inscriptions make an interesting study. Malagauda in A.D. 1202 built a temple for Surya and gave land grants for the nivedya of Surya during the reigning period of Ballala II. The sculpture of Sun on the outer wall of Lakshmi Narasimha temple at Nuggehalli shows him standing with two blooming lotuses and fully ornamented. His wives Usha and Pratyusha shoot arrows to ward off the darkness. His vehicle has a single wheel drawn by seven horses and Chariteer is Aruna. A shrine for Surya was constructed in the Buchesvata temple complex.

Thus the minor deities were not neglected and patronage was given for them also.

II: Socio Religious Practices of the Day

Many scenes engraved on the pillars, Parapetti, friezes and walls of the temples and sculptures executed by eminent sculptors, literary works written by the
scholars and inscriptions speak of the socio-religious practices of the day. Below will be made a brief survey of them basing on the available source material.

The horrible practice prevalent among the hunters of those days was to offer human blood to Goddess Kālī. The Hoysaleswara temple at Halebid depicts the scene in its mythological frieze as follows. Both husband and wife associated with their parents take a child to Kālī and kill it as an offering to the deity. After the sacrifice is over, they distribute the human flesh and blood to the people who had gathered there for the purpose, and depicts a number of Kālī worshippers. Such rare scenes depict the horrible practice prevalent amongst the hunters. Belur Channakesava temple has a good number of madanika vigrahas of the hunters.

The Svayambhuveswara temple built during the Rāmanātha's period in the Kolar district has interesting scenes on its pillar. The pillar has the scene of a Linga worshipped by ladies. One of the lady devotees dressed in rudraksha, sitting in dhyāna pose, depicts the influence of Vīraśāivaits of wearing the rudraksha and bhasma.
Seethi near Kolar has a temple dedicated to God Kāla Bhairava. It belongs to 14th century A.D. An inscription speaks of a reference to the practice of offering of a finger to Kāla Bhairava.

Kuruwadagadde Ramāvara temple has the depiction of three yogis seated in Padmāsana bearded and dressed in Jatāmukuta with turbans tied round their heads, wear rudrākṣa as garland, armlets, and large pendant ear rings. They are adorned with the danda and Kamandalu. These depict the ideal Vīrāśāiva ascetics of those days.

Other scenes depict the purānic stories of Markandeya and Bēdara Kannappa, a local devotee who offered one of his eyes to lord Śiva and showed the excellence of his bhakti. Along with the Linga, a cow was also worshipped which shows the sanctity attached to the cow and many of the epigraphs stress on the point of violating the donation made for purpose. One who violates the dharma will attain the hell of killing 7000 cows on the banks of river Ganga.

There are depictions of certain Kālāmukha ascetics and the way of their practicing dhyāna. The
Channakesava temple at Anekal on its north-west pillar has a male with his stomach hanging out and knees bent together and another sage is seated with folded hands. Siti referred earlier in Kolar district has a wall image on one of its temples. An ascetic has a loin cloth and wears ear rings. He holds a staff in right hand and a water vessel in the left hand and Jolage.

The literary works of the day Lilavati and Nemichandrapuran of Nemichandra graphically describe the society and the social practices of the day.

Maya mata Yakshi Indrajala and divya practices were prevalent in all sections of the society. The people believed that those who had no issues in this life would not be respected elsewhere; they believed that the blessings of the elders and the rishis would confer the birth of sons. They also had a strong belief in dreams. Women from the rich and royal families used to take an oath before Padminavati Yakshi that they would present her the pearl umbrella and the fans on the birth of children. The women of the poor classes used to take an oath that they would offer the entrails and blood to
the Padmāvati Yakshi on the birth of children. This particular practice indicates the horrible ways of worship like himsa which is against the practice of the Jains. The Jains also sought the blessings of the Goddess prevalent among the Kapālikas. The pregnant women used to eat mud during pregnancy. It shows the antiquity of the desire of a pregnant woman to eat mud.\textsuperscript{116}

Some of social customs\textsuperscript{115} of the day are narrated in Lālavati of Hemichandra.

Meteors, earthquakes were considered to be forebodings of the dangers to the king and kingdom. The Grama devatas were worshipped in the villages\textsuperscript{116}. Birth of a daughter was looked down. People used to abuse the Gods and Goddesses on the birth of a daughter.

People adored their offerings to Mailara, Jokara and other village deities\textsuperscript{117}. The sectarian clashes and abusement of the other, and such wicked practices were prevalent.
The same work also gives certain social practices like putting the jirige-bella on each other head during the marriage by the wedding couple which survives to the present day. 

There is an instance of a lady called Haryyale expressing strong desire to perform dharma and practice dharma in the then existed society. She called her son Buvaya Nayaka at the time of her death and said to him, "Son, even in your dreams do not think of a dharma. Always perform dharma, for by doing so, you will reap the rewards." Thus Buvaya Nayaka made a Jina temple. Haryyale by repeating the auspicious five words, could break the bond of all desires by which she was surrounded. She reached Indraloka. There came all the dwellers of Indraloka to welcome her and admitted her to Surendra loka.

Another example can be cited to elaborate the idea. Sūrya dandāhipa's wife Kāliyakka thinking that what permanence is there in the acquisition of wealth, which may be lost through the robbers or climants or the covetous, or kings or fire, made a vow saying, 'I will at once fix it as to be secure', and caused construction of Jaina basadi for God Parśvadeva in Somamūr. She
made grants to the Sripalatraividya deva's disciples Sántiya pandita, the temple priest there. He belonged to Nandi Ganga of the Dravila Sangha in the Arungalānīvaya. She gave grants for the service of the God and the livelihood of the pūjāri.

Nisadis were the memorials erected in memory of the followers of Jaina faith. There are a good number of nisādi stones erected during the period under consideration. A few of them are given below.

The beloved female lay disciple, of Bālashandra-panditadēva, disciples of Abhaya siddhāntika charavanti of the Sri Mūla sangha, Dēsiya gana, Puṭaka gachcha and Konda Kundānīvaya - was Māliyakka. She through her faith in Jina bore Bami-setti gaining the reward of Jina - bhaktas. To chandrale and to Mālave's son Mallisetti were born the daughters Padmale and Mallamamma. When Yama or Death being angry, without sparing Mālave, smote her daughter-in-law Chowdiyakka, she entered the tomb, and displaying the six virtues of the devotion of the female sex, expired. The nisādi was erected both for Mālavve and Chauḍiyakka.

The beloved disciple of Māghanamdi bhattāraka deva of Sri Mūlasangha Dēsiya gana. Puṭaka gachcha
kondakundanvaya Ingalesvara bali, Sri Samudaya, was
Nemichandra bhataraka deva and Abhaya chandra
siddhanta, chakravarti was his dikaguru and sruta
guru was Ramaichandra Maladharideva. On a certain day
he said to the four castes - "At noon I shall enter
the tomb" and saying "you should all obtain dharma,
you must forgive me". After performing all the rites
of sanyasana by sitting in the paryankasana or couch
praising the forms of the Pañcaka parameshti i.e., the
Arhanta, Siddha, Acharya, Upadhyaya and Sadhu, in a manner
that gained approval from his own and from other sects,
he suffered perfect entombment. Then all the bhavyas
or Jains of the city of Dorasamudra performing all the
ceremonies suitable for the images of their guru and of
the pañcaka - parameshti and set them up, extending his
merit and fame.

Whenever a hidden treasure was found the people
used to utilise it for the welfare of the people. The
welfare activities consisted of building the tanks for
irrigation and other things. Chattayya Perumaledeva
found hundred home in a field at the agrahara Arakere.
Then he called all the chiefs or Mahajanas of the place
and he thought that he got this treasure by the grace
of God. So he used it for the construction of a tank.
He named the tank by his name as Perumāle Samudra.
Grants to God Vajrēsvara and Śri Narasimha were given
for the "nijarajesiwarya āyurāgya bhivridhyartha vāgi" when Ballala II was ruling.

Feeding the brahmaṇas and establishing the
agrahāra towns was considered to be meritorous work.
Minister Brahma established the agrahara of Somanāthapur.
His elder sister was Lakṣmī. She purchased lands for
the daily feeding of eight brahmaṇas there. The same
Brahma's son Viśnu erected a satra for the brahmaṇas
and constructed the Brahmasindhu tank. Associated with
his wife, he gave grants to feed the brahmaṇas at the
agrahara Vijaya Somanāthapur.

The dancing girls who danced in front of the
God as a part of their duty were also provided with land
grants for their livelihood. They were also treated as
outcaste girls in the society. There was a rule in the society that who ever abducts the dancing girls
were also considered as out-castes. Sokka Perumāl
devar one of the managers of the temple at Tekkal,
which was the residence of Vallappa - dannayaka's son,
granted four houses, certain lands and daily allowance
of cooked rice to the dancing girls, Malayattiyar,
Pettaperumal. Manikkani, Ulagar, Andavar and Semban for their services in the temple with the permission to have the grant engraved on the stone and copper.

Grants were given for feeding the brahmanas and others who were visitors to certain places. The pāṭṭānasamāṇi Sankara made a grant of certain money for the feeding of the brahmanas coming from outside Belur. The kings also granted the revenue of villages for the pilgrims residing in Benaras and Gaya to pay the tax levied on them by the Turushkas for the naivedya of God Viśveswara, achāryas, temple trustees, servants of the temple, cooking staff, the people who lit lamps. Appawa, a servant of the king also caused to build a matha called Gaya - Vrajana matha to discharge his debts to the Gods, to his forefathers and to other human beings. This matha appears to indicate a dharma śāla which was meant for the pilgrims who visited Gaya from the Karnataka country to perform śrāddha ceremony there.

Education was imparted to the students in all the branches of learning. The agrahāras were the main centres of learning. Kings, their high officials used to convert certain village as agrahara towns and construct temples there and appoint teachers to teach lessons to
the students, logic, grammar, language, philosophy, politics, mathematics, science, history, arthasastra, dance, music, warfare and many other subjects were taught. The people were to be adept in all the 64 sāstras. Śrīkaraṇānda hagge hagge Eeyanna was a scholar and liked by many people of Murundi. He got that village from Ballāla II and gave it to the 20 students and teachers who taught Kannada in the agrahāra of Śrī Narasimhapura. He also deposited certain gadyaṇās for the livelihood of the students. Nāgiyakka and θοιγα�ακα in memory of Baladēva, built a reading room at omalige hala in Klappu-nādu and made it over to Prabhāchandra Siddhānta āđēva. The Jaina preceptor Prabhāchandra Siddhānta āđēva also looked after the reading room and made it convenient for the public to facilitate education.

The life of the king was most precious. His subjects used to make grants for the health and well being of their ruler. Some of the Mahāpāsāyitar cleared the jungle, constructed the tank by removing the sand, made village Vachchi devapuram and granted it to Vachchidēvar the village and as a madappuram and exempted it from the taxes. They made it for the benefit of Vallappa ḅannāyakar. For the success of the sword and arm of Vallappa ḅannāyakar or Ballāla III, the younger brother of the
Saivaradeva setti is highly praised:

"Obtainer of all the praeasties or Epithets, a storehouse for all good qualities, head of all the four thousand Kannada merchants, and he is further compared in following dharma to a mountain called Meru, 'mother's place for dharmas treasurehouse of dharma, a perpetual lamp of Siva dharma, a listner of dharma" - and so on"

The Saivas installed Sivalingas owing to the importance of it as described in the Sivadharmottaras. Kāmeya nāyaka was a parama-mahēśvara and worshipper of the feet of God Mahēśvara and Gangame "by hearing the merits of consecrating Sivalingas as described in the Sivadharmottara, the consecrated the Sivalinga" and further by begging Kāmeya nāyaka made grants to Sōmarāsi pandita of that place. Sivapuras were established like the agraharas of the Vaishnavas. Malleya nāyaka made the village Sōmanāthapur into a Sivapura.
Constructions of Dams and Canals for the welfare of the subjects were considered more auspicious. Ballāla III\textsuperscript{137} conferred the hamlets Modevanakōdi, Chandīvole and Kulaluguppa to Harihara Bhattopādhyāya, the son of Sarvejna Vīṣṇu – bhatti King after visiting the place saw the dam and canal constructed there a Kēśava temple and donated the income from taxes like hejjunka and nadu sunka to the same person for the maintenance of the dam and canal.

Lenkas were the devoted servants of the king. They took an oath that they would sacrifice their life on the demise of the ruler. Kanneya nāyaka\textsuperscript{138} had three wives. Vummave, Javanavve and Kallavve. They together with ten lenkitis and 21 lenkas laid down their lives on the demise of Sōmēswara. Garuḍas were also similar to lenkas. They had a ring called 'Ganda - Pendāra' on their left leg. Sōmeya dandanāyaka\textsuperscript{139} had the title of Ganda - Pendāra. When a king died they used to observe sati along with their husbands. Ganda Nārana setti\textsuperscript{140} and Māravve nāyakīti were garudas to Ereyanga. Their son was Hoysala setti and Māchavve nāyakīti died with Bittideva. Their son was Kureyanāyaka with his wives Māravve and Chikka Mādevve and seven lenkas became
garuda to Narasimha I. Their son was Rangeya nāyaka and his wife was Kāṇāvva Nāyakiti gave up their lives when Narasimha III died. Thus the Garuda family continued its hereditary tradition of having Ganda-Pendāra with that of the royal family. Kuvara Lakshma 141 a heroic servant of Ballāla II never showed his back to the enemy and sent anybody with bare hands, and ended his life along with the demise of the king.

There was another type of self immolation a sort of self sacrifice prevalent in those days. The inscription 142 says Honnavve Nāyakiti, the mother of Halivana Savanta died, Honni a Malaya Nāyakiti gave her head to the hook and attained Swarga. The expression siditalegodu means to offer springing head. The reference is to a custom frequently attended to in inscriptions, according to which a devoted servant took a vow that he would not survive his patron and sacrificed himself on the occurrence of patrons death. This was done in several ways. But in the present instance a bowed elastic rod was set up behind the person with its end attached to the top knot of his hair, so that the head when cut off, sprang up with the rebound of the rod.
There is an instance\textsuperscript{143} to show how Jainism gradually lost its hold in Karnataka and adopted the practices prevalent in the brahmanical world. Ahimsa is its main theme. This particular reference records the death of Mahalakshmi, a devotee of Jina. She ended her life by entering fire on the death of her husband Hariyanandana.

Below will be made a brief examination of the select literary works of the period as to understand how religion had its impact on the literature. Most of the literary works of the day were devoted to different Gods and Tirthankaras of the Hindus and the Jains. As a result of it, poets like Rudrabhatta, Padmanāka, and Janna and many others had royal patronage with the encouragement provided by the royal authorities they were able to bring out the monumental works like Jagannātha Vijaya, Padmarāja Purāṇa, Yasodhara Charitra and Ajitanātha Purāṇa giving sufficient scope for expressing the different tenets of Vaishnavism, Śaivism and Jainism. The puranic and epic literature of the Hindus had firm rootings in the minds of the people. Vaishnava and Śaiva Purāṇas influenced the literature as an outcome of it, the works of Rudrabhatta
and episodes narrated and the stories selected from the epics and puranas occupy an important place in the Hoysala temples. The Tamil works Guruparampara Prabhāvam and Kulottunga Ula narrates the event of Ramanuja's persecution by the Śaivite Chola King and the role played by him in the Hoysala land. Thus the clashes amongst the rivalry seats were responsible for the growth of such literary works.

The events narrated in Padmarāja Purāṇa throws sufficient light on the rivalry clashes between the Vīraśaivas and Vaishnavas during this period. Tribhuvanatāta, a staunch follower of Vishnu from Andhradesha was defeated in a religious discourse by Kereya Padmarasa, a staunch follower of Vīraśaivism. Thus this work rises the doubt about unpopularity of Vishnuvism. But this cannot be for a good number of temples for Vishnu were constructed during this period.

Yashodhara Charite narrates the theme of ahimsa by performing animal sacrifices. Janaa stresses here more on ahimsa. This particular work shows how the Jains by the time Janaa were slowly indulging in himsa of lower class of society and their struggle for existence as a sect.
Secular literature also contributed a lot as its share. We have instances of Harihara and Rāghavāṇka. Rāghavāṇka lost his teeth by Harihara for his work 'Harischandra Kāvya' was in praise of a King. This poem though narrates the story of Harischandra contain information regarding the Saivas of those days. Rāghavāṇka regained his teeth by writing Siddhārāma Charote a devotional work. Another work Lilāvati by Nēmichandra contain information regarding the religious customs, tenants and practices of the Jaina society.

The composers of epigraphs always did it as a sort of meritorious work. They invoked different gods for protecting the dharma and the dharma sasana. They provided sufficient material for knowing the worship of various forms of the Gods and Goddesses, which are also iconographically represented in the Hoysala temples. For example, we have provisions made for the worship of Murahara Narayana and Hamsanārāyana forms of Vishnu worshipped in Kesava temple at Somanathapura.

The religious toleration is the spirit of the age as is evidenced in the Belur inscription earlier referred. The religious toleration between the Saivas
and Vaishnavas is clearly shown in the Harihara inscription of Polālva Daṇḍamāyaka. The Jaina epigraphs refers to the religious practices of the common people in their houses like those of “Echigānka, in the house of Echigānka were as ways to be seen groups of Sages, learned men, worship of Jina, obeisance to Jina and celebration of the greatness of Jina.”

Art was influenced by the religion as a result of many Śaiva Gods were incorporated into the Vaishnava Pantheon thus giving a religious harmony in the society. The story about Śiva having incarnated himself as Sarabha for the chastisement of Narasimha (an incarnatory form of Vishnu itself and outcome of sectarian rivalry — Hiranyakasipu, an ardent devotee of Śiva, was killed by Vishnu in this hybrid form, on account of his bitter denunciation and cruel persecution of his own son who was an exclusive worshipper of Hari) was illustrated by the peculiar image of Sarabha, none other than Śiva himself in the composite form of man, bird and beast, killing Narasimha with his claws.

In the creation of many other images, this characteristic mode of giving vent to sectarian ill-
feeling is clearly discernible. Just the opposite tendency is to be marked in the case of other icons which illustrate genuine attempts towards a reconciliation between the rival sects. The images of Harihara, Ardhanarîśvara and such others can be distinctly shown to bear traces of this different mental approach to religious problems.

Often in the puranas Śiva is said to have paid homage to Vishnu and equally often Vishnu is said to have paid homage to Śiva. An interesting instance is the story of Vishnu offering redemption to Śiva from the sin of brahmahatya. A similar Śiva instance is the story of Śiva being pleased with the devotion of Vishnu and bestowing on him in appreciation of that devotion the discus or the chakra. Images representing these events are found in more than one temple; the image of Śiva as Vishnuanugrahamūrti, that is, as Śiva, pleased with Vishnu and presenting to him the Chakra, may be seen in the contemporary sculptures.

Many new deities and their images are also seen to come into existence from time to time. This is due generally to two or three causes. Hoysala temples incorporated many images representing Vaishnava saints
who are known to the history as having been great
centres of light and leading in their respective faiths.
Moreover, temples and shrines are also created for
acharyas like Ramanuja and for other minor gurus also
like Vedanta desika etc. Images of Panduranga and
others are of local interest in most cases and not
found in the common pantheon of the Hindus.

Thus the study of all the literary works,
inscriptions and sculptures provides fairly a broad view
in understanding the subject in its various angles.
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Perumal Jandayaka gave grants for the running of a primary school where Nagari, Kannada, Tamil, languages were taught to the students and he further made grants for the maintenance of teachers and students of the agrahara Sarvajna Srirangapura.

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