

A GUIDE
TO
NANDI



PUBLISHED FOR
THE GOVERNMENT OF MYSORE

BY
DR. M. H. KRISHNA, M.A., D.LIT. (LOND.),
Director of Archaeology in Mysore.



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A GUIDE TO NANDI

Introduction.

NANDI is a beautiful spot, 31 miles to the north of Bangalore and 5 miles to the south of Chikballapur and situated in $13^{\circ}23'$ N and $77^{\circ}42'$ E.
Picturesque Hills.

It is famous for its ancient monuments and for the plateau of its hill which is a popular summer resort. (Pl. I, Frontispiece.) The high granite hill is at the southern extremity of a long range extending from Bellary and Karnul districts into Mysore. To its south the country is almost a plain, so that when we approach the hill from that direction it appears to rise suddenly from the ground and stand up almost like a wall. On its east also beyond a low hill at its foot stretches a plain and fertile country ; but to its south-west and north-west there are other hills which give the neighbourhood a picturesque appearance. Thus the other hills encircling the Nandi hill are :—Gōpīnatha guḍḍa, the low hill on the east Brahmagiri which rises to the height of 4,657 ft. on the south-west ; and Chennakēśava beṭṭa, the longish hill on the north-west with a height of 4,762 ft. Further to the north is the high hill Skandagiri or Kalavaradurga. Between these hills and rising almost abruptly from the fields on the south-east is the Nandi hill so called after Nandi, the sacred bull of Śiva. It is the highest in the eastern parts of Mysore, its

topmost point which is near Cubbon's bungalow being 4,851 ft. high. The hill slopes down towards the west where it overlooks a rugged and wooded valley beyond which is the plain country again. Cheetas, bears, wild pig and pea-cock are occasionally met with in the neighbouring jungles.

The North-east and South-west monsoon rains both fall on this group of hills and flow out in various directions thus developing into rivers.

Among the latter six are important ones : the Northern Pennār or Uttara-Pinākinī rising on the north-west of the Chennakēśava beṭṭa and flowing westward ; the Southern Pennār or Dakshiṇa-Pinākinī which rises on the south-east of the same hill and flows eastward. The river Pāpaghnī takes its rise in Skandagiri and its twin, the Chitrāvātī, from the neighbouring Hariharēśvara hill. On the Nandi hill itself are the sources of the Arkāvātī, which flows west and the Pālār which flows east.

The plateau on the top of the Nandi Hill is about three furlongs east to west and about half that breadth from north to south. It has the shape of a rough oval with the high ground on the east and a slope towards the west. From this direction run the pathways up the hill. In the middle of the plateau is a deep wooded hollow or glen with an abundant water supply. The plateau is well fortified and is surrounded by precipices except on the north-west and north-east.

The Bangalore and Kolar Districts are among the highest in the Dakhan tableland, being usually more than 3,000 ft. above sea level.

The climate is temperate and dry and is well known for its salubrious nature. It is this reason which has led to the growth of the City of Bangalore. But the Nandi Hill which rises nearly 2,000 ft. above the level of the

surrounding tableland avoids even the moderate heat of a summer in the neighbouring plains. The temperature on the hill is generally about 10 degrees lower than in Bangalore and averages, during summer, 65° which is about the most agreeable temperature for human health and vigour. Even during exceptionally hot days in April and May it does not rise beyond 65° in the early mornings and 80° during the hottest hours, while at Bangalore the thermometer records 95°. Thus on the Nandi Hill top, throughout the summer, we have a most enjoyable and salubrious climate with a most agreeably cool temperature.

At the foot of the hill on the north is the village Sultanpet from which the menial service and dairy
Nandi Town. supplies of the hill station are obtained.

On the North East of the hill about a mile away is the town of Nandi whose fine temples are visible from the hill. The town has a large population and a great crowd attends the Jātra which takes place during Śivarātri.

History.

The Nandi hill and town are both places of considerable antiquity and much historical interest.
Tradition. According to local mythology a great Rishi by name Kūshmāṇḍa meditated here and the hill became known as Kushmāṇḍagiri after him. To its south are two hills : Daivagiri and Brahmagiri and to its north two more : Kēśavagiri and Skandagiri. The inscriptions in the neighbourhood record that the hill was called originally Nandigiri, the Hill of Joy, a beautiful and well deserved name

Jain tradition connected the neighbourhood with the name of Śrī Rāma, son of Daśaratha. An inscription of about 800 A.D. which is carved on a rock near some caves in the Gōpinātha Hill states that the Chaitya there was founded by Śrī Rāma and repaired by Kuntī, the mother of the Pāṇḍavas. A well by name Śaunaka Tirtha on the south-east face of the Nandi Hill, which is now almost inaccessible, is also known as Śravaṇa Tirtha and is said to be connected with Jain monks.

Under the Gaṅga rulers the neighbourhood became important and they prided themselves in the title 'Lords of Nandagiri.' The Bāṇas, a dynasty subordinate to the Rāshtrakūṭa Empire, reigned over the neighbourhood in the 9th and 10th centuries and were followed by the Nolamba Pallavas. It was during the Bāṇa period that the temple of Bhōganandīśvara was constructed.

When the Chōlas occupied the neighbourhood early in the 11th century, a Śaiva ascetic from Suparvata is said to have occupied the large cave overlooking the precipices on the south-east of the hill. It was then that the great bull nearby called Nellikāi Basavaṇṇa was carved. The name of the hill was changed to Nandigiri or Hill of Śiva's Bull and the Yōganandi temple was constructed on its top. The Chōlas added the Bull maṇṭapas to the Yōganandi temple. The names of Rājendra Chōla and Kulōttuṅga Chōla are prominently mentioned in the inscriptions of the place. It is thought that somewhere about this time there occurred a great fracture and landslip on the south-east side of the hill which produced its almost perpendicular precipice and laid bare in the middle of its face the great cavern known as the Asura Cave or the Tiger Cave.

The inscriptions record that the temples were popular during the days of the Hoysaṣaḷas (11th to 14th centuries) and of the Vijayanagar Emperors. The latter appear to have added the maṇṭapa or pavilion, the gōpura or gateway-tower and the prākāra or compound wall to the Bhōganandi temple and to have erected many smaller structures in the town and on the hill. During the decline of the Vijayanagar Empire the local Chikkaballāpur chiefs appear to have fortified the hill and converted it into a hill fortress or durga. The pond Amṛitasarōvara was probably constructed about this time.

The Marathas took the hill and held it for sometime. It was during this period that Sāmbāji, son of the great Śivāji, got his inscription engraved on the south wall of the Yōganandi temple on the hill. After many sieges by opposing forces like those of Mādhava Rao Peshwa in 1770 the hill passed into the hands of Hyder Ali of Mysore.

Hyder and his son Tipu Sultan strengthened the fortifications on the hill and made it formidable on this side of their territories. On the west of the hill a precipice is shown as Tipu's Drop, while Hyder's Drop is pointed out on a small hill to the north. Tipu used to stay in his palace on the hill during the summer while his troops were stationed at Sultanpet below.

In the wars between the British and Tipu Sultan, the Nandi Hill played an important part. In 1791 it was defended by Tipu's officer Latif Ali Beg when Lord Cornwallis attacked it and on a moonlight night captured it. A British regiment was stationed at Sultanpet from 1799 to 1808 when Col. Cuppage planted his orchard or fruit garden in the glen of the hill.

During the regime of Sir Mark Cubbon, he and the other officers of the Mysore State made it their Mysore Commission. summer resort since it was close to Bangalore. In about 1848 Cubbon got his bungalow constructed. Col. Hill built Glentilt and Capt. Cunningham, Oaklands. Cubbon's butler Brown got a house built near the tank, while the Sirastedar occupied Tipu's Zenana quarters at the west end of the plateau.

More recently the Government of Mysore, repaired at heavy cost, the buildings, relaid the walks and Maharaja's Government. gardens and converted the place into a summer resort for the public by providing varied conveniences. It is now under the administration of the Horticultural Department. The British Troops of Bangalore and elsewhere hold an annual military camp in the neighbouring plains for artillery and other practice.

NANDI HILL.

Accommodation.

There are five buildings available for the occupation of visitors. For details regarding the charges of their occupation, the conveniences provided for the visitors, the rules of occupation, etc., see the Handbook on Nandi Hill Station to be obtained from the Superintendent, Hill Stations in Mysore, Lal-Bagh, Bangalore.

Sir Mark Cubbon's bungalow (Pl. II) is the biggest building on the hill and is a fine large bungalow erected Cubbon's Bungalow. upon the highest point of the hill where originally stood an observation tower. It contains four well furnished suites of double rooms and four single ones and is provided also with a small library, a reading room, and a ping-pong table. Some of the suites have a

PLATE II.

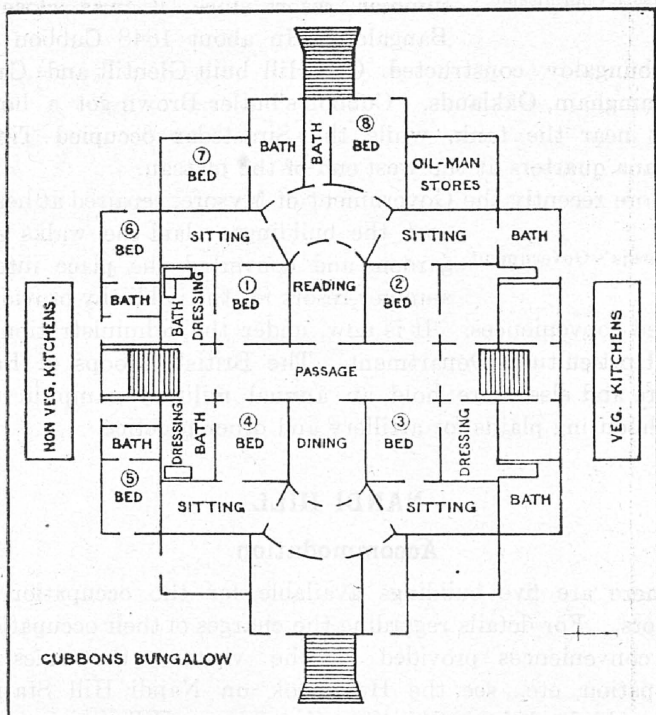
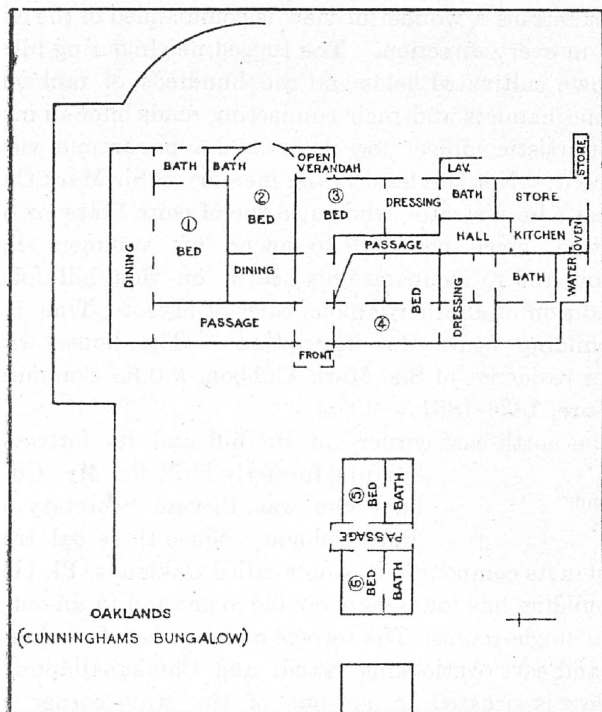


PLATE III.



sitting room, a bed room, a dressing room and a bath room and are most comfortable, especially for high class visitors. It is the centre of social life on the hill. From the topmost terrace a wonderful view is commanded of the country around in every direction. The rugged neighbouring hills, the flat brown cultivated fields and the hundreds of tanks, townships and hamlets and their connecting roads offer an interesting and artistic subject for study and a panoramic view for enjoyment. Not the least is the memory of Sir Mark Cubbon, the great administrator who ruled the Mysore State for over a generation, since he used to spend his summers in this bungalow and to recuperate his health on this hill following the tradition of another famous ruler of Mysore, Tipu Sultan. The building bears the inscription: "The house was the summer residence of Sir Mark Cubbon, K.C.B., Commissioner of Mysore, 1834-1861."

At the north-east corner of the hill and its fortress is a building formerly built for Mr. Cunningham who was Private Secretary to Sir Mark Cubbon. Since three oak trees are planted in its compound, it is now called Oaklands (Pl. III). Its main building has four sets of double rooms and in an out-house are two single rooms. The terrace commands a fine view to the north and east overlooking Nandi and Chikkaballāpur. This bungalow is situated in an out of the way corner and is preferred by visitors who want a quiet residence. Mahātma Gāndhi lived here during his convalescence some years ago and rapidly recovered his health and weight.

Glentilt was constructed by Col. Hill and overlooks the central glen or wooded pit on the Hill beyond which can be seen the Chennakēśava hill. It is a moderate sized bungalow containing three double suites of rooms (Pl. IV).

Nearly to the left of the Palace is Brown's Lodge (Pl. V) which has three suites of double rooms. This building is popular with Indian visitors since it is not very far away from the main source of water supply—the Amṛita Sarōvara—and since also it is close to the fort walls on the west which overlook a craggy and rugged country.

Sankey's Lodge is a low and modest tiled building in the south-east of the hill area built close to the Yōga-Nandi temple. It contains about half a dozen large rooms built alongside of each other.

Points of Interest.

(Pl. VI).

On the north and west of the hill we meet with two lines of fortifications of which the upper one appears to have been an old Hindu construction of the Pāleyagār days as can be seen from the Hindu gateway whose jambs and lintel are ornamented with creeper scroll and rope designs and on whose side is engraved in outline the figure of a devotee. Just above this gate Tipu got constructed a small building whose ornamental parapet and pointed arches show unmistakable signs of Moslem design. Tipu used to spend his summers often here while his army was stationed at Sultanpet at the foot of the hill. This building is now used for housing the Supervisor's Office and the Post Office on the first floor and the Hospital and the Police Outpost on the ground floor.

Just opposite to this building on the inside are two vīragals or memorial stones of warriors of Pāleyagār days. Closeby is a fine stone built well.

PLATE IV.

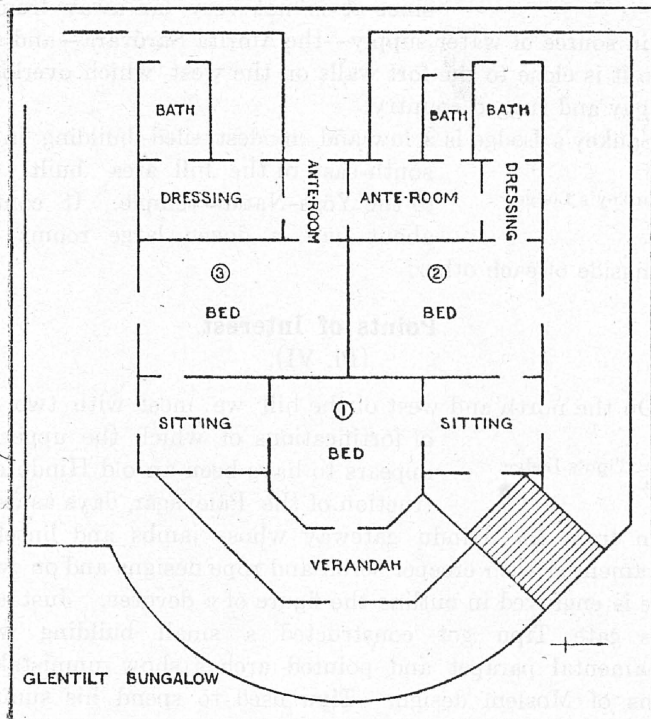
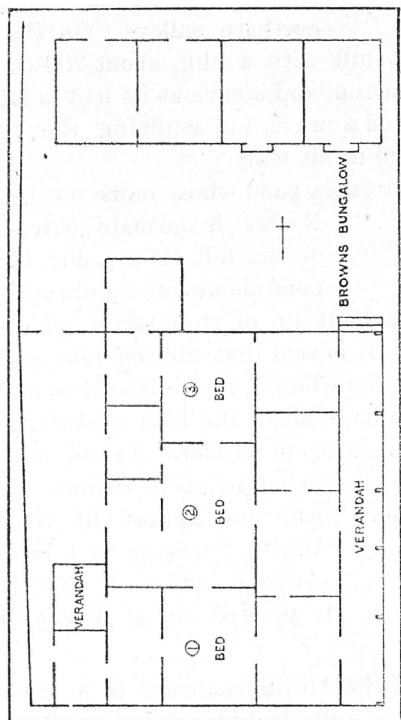


PLATE V.



A guard room on the fortwall is used as a provision store during the season. From the ramparts nearby can be obtained a fine view of the northern valley. On the other side of the latter is a hill with a cliff about 700 ft. high. This is called Hyder's Drop, and a cave at its foot is said to have been used by Hyder as a prison for confining European and other soldiers captured in his wars.

The Amritasarōvara pond whose name means the "Lake of Nectar" is the main source of water supply on the hill. It is a fine, large, stone built pond about 200' square at the top (Pl. VII). Its sides are all built up of stone slabs which form several series of steps. It is said that all the four series meet at a point at the bottom where a shrine is said to be existing. The work appears to be of about the 18th century, *i.e.*, of the days of the Āvati Chiefs or of Hyder. To its north is a small building used as a kitchen by stray visitors.

About 50 yards away and almost by the side of the Amrita Sarōvara is a brick and mortar platform under a Nērale tree which is pointed out as Tipu's Īdga or prayer platform.

To the east of the Amrita Sarōvara is a nursery of plants well looked after by the Horticultural Department of the Mysore Government. Just to the east of the nursery and on the way from Tipu's Palace to Glentilt in the depth of the glen is the orchard of varied fruit trees planted by Col. Cuppage when the British army was in occupation of the place. It is still in a flourishing condition. A winding and shady walk leads from the orchard out of the glen to Glentilt bungalow.

A few yards to the south-west of the orchard is the Kokkare done, a small rocky pool which is said to have been the favourite haunt of storks. In it is a natural spring called

7. Kokkare Dona.

Antara-Gaṅge.

In the central projection of the hill, about a hundred yards to the west, south-west of Glentilt, lies

8. Mrs. Garret's Tomb.

the solitary stone tomb of Sophia Garrett, wife of Mr. John Garrett, Director of

Public Instruction in Mysore, the lady having died on the hill in 1867.

9. Glentilt Bungalow. (See under Accommodation.)

To the north of Glentilt is the badminton court.

10. Badminton Court.

11. Sir Mark Cubbon's Bungalow. (See under Accommodation.)

A tennis court adjoins the above building on the east.

12. Tennis Court.

13. Oaklands. (See under Accommodation.)

To the north of the terrace about 50' lower down runs the fortification line at one corner of which

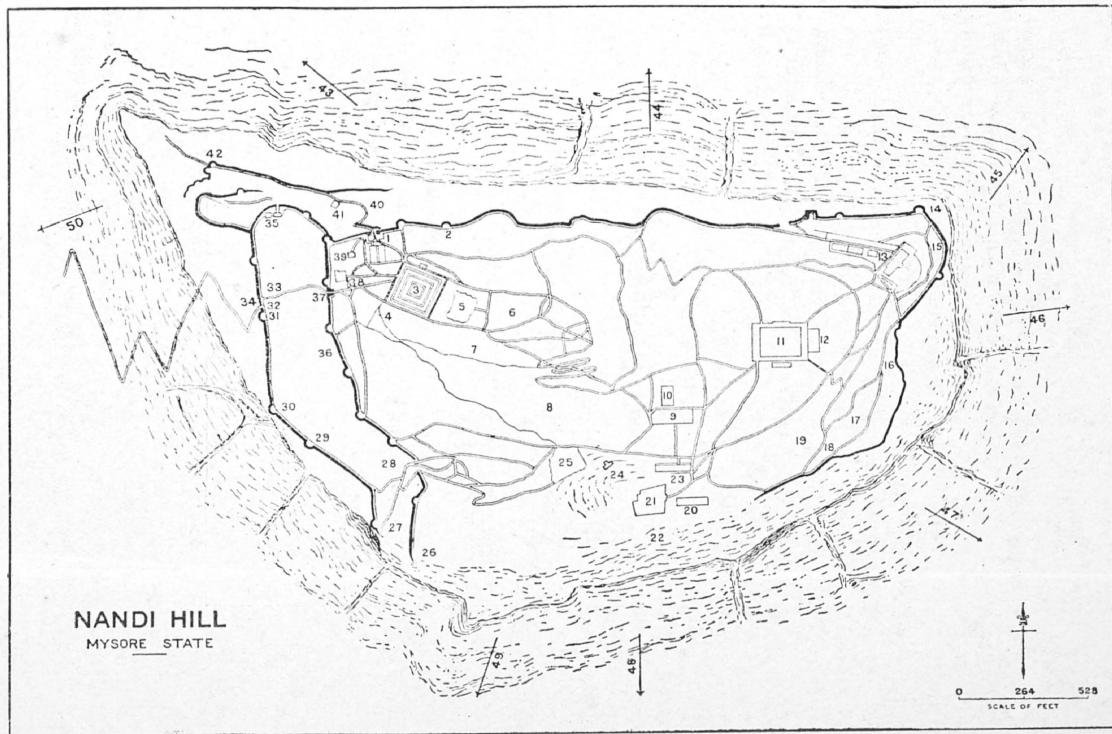
14. Corner Bastion. a small terraced room has been constructed on a bastion. Some years ago it

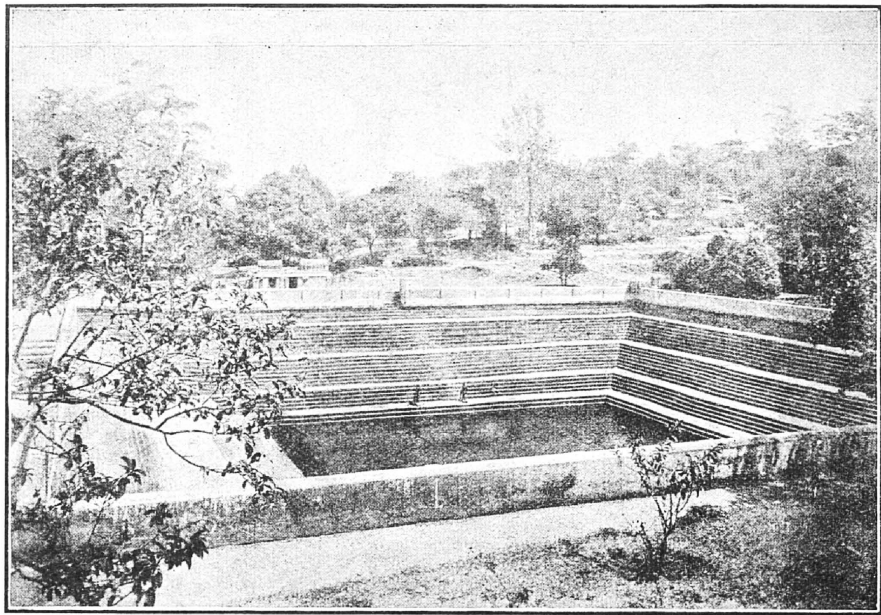
was used as a living room for visitors but is not in use now.

At exactly the north-east corner of the fort line there is a small gateway which connects with an

15. Kudure Meṭlu. old pathway leading down the hill. The pathway is now ruined in many places

and overgrown with *lantana* in others so that it is not possible to use it. The fact that it is called Kudure Meṭlu shows that horses were being led up the hill by this path. It is said to





Amritasarovara.

have been in use even in Tipu's days, his favourite horse being led up to the hill every summer for the Sultan's use.

About 50 yards to the east of Oaklands there is a well with a spring just inside the fortwall. From 16. Source of the Pālār. it is said to originate the Pālār river. The continuity of the stream is, however, difficult to trace on the side of the hill, and all traces of it are lost for several miles. A small shrine with a bull in it faces the well on the west.

A hundred yards to the south-east of this well on the projecting nose of the hill there is a cave 17. Ascetic's Cave. under a huge boulder. Inside the cave on the ceiling are several inscribed drawings which are not important. Near them, however, is a three-line inscription in Old Kannada characters of about 800 A.D. (Ep. Car. X, Cb. 35.)

The cave appears to have been used as a dwelling place by recluses a thousand years ago. On one of the walls a cow is represented in very low relief as milching on a liṅga. It looks as if in the Gaṅga days Jaina monks lived here. Later on in the Chōḷa period a Śaiva ascetic occupied it.

Near the cave is a large pavilion supported by plainish door frames and cylindrical pillars resembling 18. Nellikayi Basavaṇṇa. those of the Bhōganandi shrine. Under it is a large bull about 10' long and 6' high which, though neither beautiful nor finely finished, resembles in workmanship the Chōḷa Bull in the Bhōganandiśvara temple. It appears to date from the Chōḷa times. The bull is called Nellikāyi Basavaṇṇa either because there is the *Nelli* tree in front of him or by way of joke at its hugeness as in the case of Kaḍḍe-kāḷu Gaṇēśa or Sāsava-kāḷu Gaṇēśa in Vijayanagar.

Behind Nellikāyi Basavaṇṇa is a rock near the top of which is a powder magazine of Tipu's days.

19. Magazine. About 50 yards to the south-east there is a *Nērale* tree under which some angular stones are worshipped as Munīśvara, specially by the menials on the hill.

From this point we can see the winding course of the bridle path which leads up the hill from the Bangalore End Motor shed and the Kuduvaṭṭi village near it.

An old maṇṭapa converted into a number of rooms affords shelter to the pilgrims who visit the hill during the Śivarātri season.

20. Ruined Maṇṭapa.

The Yoganandi temple is the oldest existing building on the hill. It has now two shrines connected by two corridors, the courtyard being enclosed in a cloistered prākāra. Most of

21. Yoganandi Temple.

the building including the Dēvī shrine on the west was evidently constructed in the Vijayanagar days. The Dēvī shrine has a small garbhagṛiha, a tiny vestibule and a navaraṅga of four pillars. The goddess is small and of dark brown stone. There is nothing noteworthy about this shrine or the hall adjoining it; but the one close on the left of the Yōganandi shrine contains four fine pillars with sixteen, sided shafts-pendant mango-capitals and cubical mouldings bearing varied sculptures of a character similar to those of the Bhōganandi mukhamaṇṭapa. There is reason to think that this hall was originally open on the east and west because finely sculptured railings are visible on both these sides. The oldest part of the building is, of course, the Yōganandi shrine which has a garbhagṛiha, a vestibule and a four pillared navaraṅga about 25' square. The latter has four round cylindrical granite pillars resembling those in the Nellikāyi Basavaṇṇa pavilion and in the Bull maṇṭapas of the Bhōganandi temple. The pilasters on the

wall are squattish and plain ones of the type found in the Bhōganandi navaraṅga. The central ceiling which is flat has nine sculptured squares bearing in the centre the figures of Umā and Mahēśvara seated in sukhāsana, surrounded by the eight Dikpālakas. The work is definitely inferior to that found in the corresponding ceiling of the Bhōganandi shrine and appears to belong to a later date. The conical stepped kirīṭas, the feminine breast bands and conventionally folded *saris*, the shortish bodies of both men and animals, the general want of grace and beauty in the sculptures and the design of the pillars and pilasters compel us to describe it as third rate Chōḷa work. They might after all be an imitation. In the nāvāraṅga are now kept a large number of images among which the following may be noticed commencing from the south and proceeding clockwise:—

1. Bhairavī.
2. Nandi-bull.
3. Śūla Brahma: Two heroes holding daggers and lingas are stuck up on two pikes.
4. Sūrya with seven horses on a pedestal. The figure is good.
5. Sūrya without horses.
6. A seated man, perhaps not Dakṣiṇāmūrti, since the yajñōpavīta is not visible.
7. Gaṇēśa.
8. Bhairava.
9. A large Nandi facing the liṅga.
10. Metallic dvārapālas, each about four feet high, of the late Vijayanagar period.
11. A smaller Nandi.
12. A liṅga.
13. Another small liṅga.
14. Chaṇḍikēśvara.

The finest piece of art in the temple is the vestibule doorway. It appears to have been made of pieces cast in bronze in imitation of woodwork. The metal work which is beautiful appears to belong to Vijayanagar days. It is finely designed, the jambs and the lintels bearing about one dozen sculptured bands among which can be named floral bands, creeper scrolls, strings of rudrāksha beads, flying and singing birds and flowers, ring chains and a band of canopies under which female attendants and musicians stand. In the lower parts of the jambs are two sets of small Śaiva dvārapālas and Yakshas. On the lintel over which spreads a fine canopy were originally figures some of which have now been lost. The few that remain, particularly those of ladies, show that the work was of good quality. The brackets under the canopies show riders on rearing lions and horses. The whole is a fine piece of metal work about half an inch in thickness.

The shrines and garbhagriha have nothing remarkable in them. The reddish brown liṅga is a small one appearing only about 4" above the pīṭha. In the garbhagriha are also kept some metallic images among which are a Sadāśiva and a Dēvī. The floor of the navaraṅga is full of votive relievos and Kannaḍa inscriptions descriptive of them. Among these may be noticed Gaṇḍara-gūḷi Bhadrappa Nāyaka, the Āvati Chief. The south navaraṅga doorway has dancing and drumming figures similar to the Bhōganadi and Arunāchala navaraṅga doorways. From the inscription Cb. 31 it is learnt that all these belong to about the Marāṭha days—c. 1700 A. D.

There is nothing remarkable in the outer view of the temple, the walls being plain except for the usual simple pilasters. The only thing which indicates any antiquity is the octagonal cornice of the basement. The tower, as it now stands upon the garbhagriha, is one of brick and mortar and does not appear to

be of much antiquity. On the whole this Yōganandi temple may be described as a very plain structure with its oldest parts coming from the Chōla times. The prākāra has two gateways, one on the north and another on the south. Neither of them has a tower above it. But on the east where there is no doorway there is a small brick tower of late Vijayanagar days.

A small doorway in the south compound wall of the temple leads to a fine stone-built pond in the midst of which is a rock-cut pool about 20' x 15'.

A steep descent of about 100' over the face of rocks to the south-west of the Yōganandi temple leads us to a spot called Śaunaka tīrtha where originally existed a well of that name. It is also sometimes called Śravaṇa Tīrtha. It is now completely silted up. The face of the rock closeby has a space prepared for receiving an inscription. It is not clear whether an inscription existed and was etched off or none was inscribed at all. The descent is risky and is possible only for agile young people.

23. Saṅkey's Lodge. (See under Accommodation).

To the north-west of the Yōganandi shrine there is a small Hanumān temple of Vijayanagar workmanship. In front of it there are a number of votive inscriptions in Kannaḍa with relievo figures. Most of them belong to the late Vijayanagar period. One of the most conspicuous of them is a large lion known as Vyāla or Yāli with the face of an elephant.

Opposite to the Hanumān temple on the south, facing the Yōganandi shrine stands a small Nandi maṇṭapa.

Directly to the west of the Hanumān temple and about a hundred yards to the south of Mrs. Garrett's tomb is a rocky pool known as Narasappa Kuṇṭe.

25. Narasappa's Pond.

A pathway by its side leads to the west of the hill where at the south-west corner is a precipice nearly one thousand feet deep, known as 'Tipu's Drop.' It is said that Tipu used to get his prisoners who were condemned to death to be thrown down the precipice.

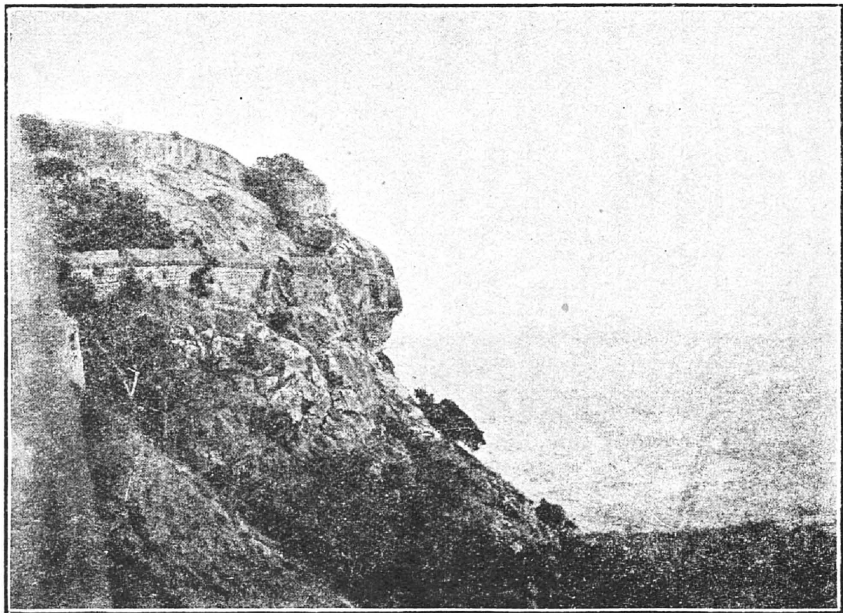
The rock here projects into space and has very curiously the shape of a human head with closed eyes and a long acquiline nose (Pl. VIII). European officers who had seen the Duke of Wellington named it 'Wellington's Nose.' It is a very interesting sight.

Directly on the west of the hill in the bay between the two fort walls lies a natural pool in which the river Arkāvati is said to take its origin.

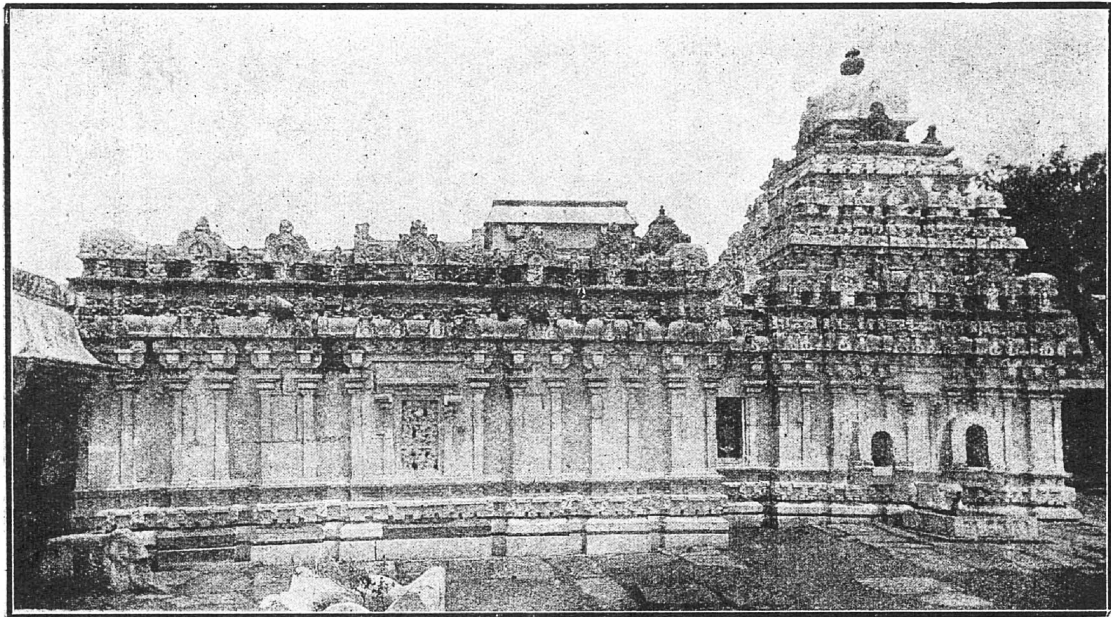
About 30 yards away to the north-west from the source of the Arkāvati is a small sally port in the outer wall which is about 4' high and 2' wide. On its outside are the ruins of a landing and a flight of stone steps which formerly led down from the hill by means of a steep and secret passage.

Close by stands a bastion from which the fortwall and bastion overlooking Tipu's Drop can be seen.

In the middle of the western fort-line is seen a projecting promontory the bastion of which has collapsed. This is pointed out as the breach created by the British while taking the fort. Through it they entered and occupied Nandidurg. The hill is practically inaccessible except in this north-western corner. So, two lines of fortifications had been put up here and Tipu's commandant Latif-Ali-Beg and the Mysore



Wellington's Nose.



View of Bhoga-Nandi Shrine.

troops put up a spirited defence using their guns with effect and hurling huge masses of rock. The British dragged up their guns with difficulty and after three weeks made the breaches in the walls. On October 19, 1891, the assault was delivered and the fort taken after a sharp struggle.

Just by the breach lies the entrance of the Bridle path into the fortress. From the military point of view

32. Bridle Path. it is worthy of note that the fort wall here as in the western fort wall of

Seringapatam is of brick and not of stone. It is possible that the tactical experince gained by the British army here was applied by them at the last siege of Seringapatam. The small kiln burnt bricks and the wonderful binding strength of the mortar have evoked the admiration of modern engineers.

33. Powder Magazine of Tipu's Days.

Near the north-west corner on the walls of the brick battlement, in the mortar covering can

34. Foot-prints of Tipu's Dog. be seen the foot-prints of a large dog.

Since the impression was left when the mortar was wet and this could be only when the battlement was under construction in Tipu's days, the popular tradition that it was left by Tipu's hound appears to be true.

Exactly at the north-west corner of the inner fortification a small two-storeyed building is built

35. Tipu's Zenana. over a small gateway. The inside of the building has pointed arches and it is

known as Tipu's Zenana. Here that ruler used to house the ladies of his family during the summer. The building was used by the Sheristedar during Cubbon's days and is now the property of the family of Mr. Manikyavelu Mudaliar of Bangalore. This is the only private building on the hill, all else being government property.

36. Cattle-Shed.

Below Tipu's Zenana, a gateway leads out of the second fortification to what looks like an enclosure protected by a third fort line. The western gate, which also appears to have been originally of Pāleyagār times, has creeper scroll bands on the jambs.

37. Fortification. (See under Accommodation).

The house of the Supervisor is situated close to Brown's House.

38. Supervisor's Lodge on its north.

House.

A flight of about 1,775 steps leads down from Tipu's Lodge to Sultanpet. It is steep in several places and is generally used by the menials and by such visitors as desire to go on foot to visit the Nandi town and temple. The steps bear in many places votive inscriptions in Kannaḍa, Telugu and Nāgari. The path passes under three stone gateways and by the side a roughly carved bull and relievos of Gaṇēśa and Hanumān. Somewhere about the 700th step from the foot of the hill is pointed out a ledge of rock called Bāṇantammaṇa Baṇḍe or Purpereal Rock on which a pregnant woman is said to have given birth to a child. The local people hold it in great reverence.

Approximately at the level of about 1,400 steps up the hill and facing north there is a large boulder under which is a wide cave about 40' long, 30' broad and 7' high. It is divided into two chambers. The inner chamber contains a dark stone image of Vīrabhadra about 4' high. The image and its arch are of one stone and the workmanship appears to be an imitation of Hoysaḷa work and probably belongs to the 14th century. The god stands holding in his four hands a sword, an arrow, a bow and a shield. A small ram-headed figure of

40. Steps from Sultanpet.

41. Virabhadra Temple.

Daksha-Brahma stands to his right. The group is quite a good one. The garbhagriha doorway is of wood and of a very old style of workmanship. An inscription above the mouth of the cave (Ep. Car. X, Cb. 38) mentions that Dēvayya, son of Kaṇṇapparāya got a doorway put up in the year corresponding to 1397 A.D. It has a novel design with Gajalakshmī on the lintel and a group of dancers and musicians in the horizontal band above her. But all round on the jambs and the lintel there is a row of birds of exactly the kind found in the Kalyāṇamaṇṭapa of the Bhōga-Nandīśvara temple. Outside the band of birds is a finely worked wooden ring chain as in the vestibule doorway of the Yōga-Nandi temple. It may thus be guessed that all these three pieces were made in Harihara II's time, *i.e.*, about 1400 A.D.

Between Bāṇantammaṇa Baṇḍe and the Vīrabhadra shrine is the gateway of the lowest fort wall on this side. It appears to be a construction of the days of Hyder or Tipu.

The village Sultanpet, was founded by Tipu Sultan whose army used to camp here during summer.

From the Nandi Hill top across the valley on the north is seen a low hill on whose south there is a steep precipice said to be about 700' deep. This is pointed out as Hyder's Drop. At the foot of the precipice there is a large cave where Hyder is said to have confined his English prisoners.

The main point of interest in Nandi town is the Bhōga-Nandīśvara temple.

On the east is a low hill which has some old associations. It has a cave which appears to have been used by Jain monks in the Gaṅga days. It is now a shrine for

Vishṇu and his consort.

47. Railway Station.

Near the Bangalore End Garage is the village of Kuduvatti.

48. Bangalore End
Garage.

It is said that in the south-western direction Bangalore can

49. Bangalore. be seen on a clear day.

50. Doddaballapur Road.

NANDI TOWN.**BHŌGANANDĪŚVARA TEMPLE.****General Description.**

The ancient temple of Nandīśvara situated in the town at the foot of the hill is an important structure occupying a comparatively large area. A wide compound with a stone built pond in it has to its west a high stone mahādvāra or gateway which formerly had a tall brick tower; the latter has now disappeared. To the west of the mahādvāra are three courtyards, the northern one of which contains a pond called Śṛiṅgi tīrtha, the middle one, a pavilion called Vasanta Maṇṭapa and the south one which is the largest, several shrines. The most important of these shrines are those of Bhōga-Nandīśvara (on the north) and Aruṇāchalēśvara (on the south) both of which have ornate stone towers and resemble each other in plan, size and construction generally. Each of them has a liṅga enshrined in a garbhagriha, a small vestibule and a four-pillared navaraṅga. In front of each navaraṅga is placed a Nandi or bull surrounded by roundish pillars. On a level with the bulls extends from north to south a platform with a pavilion borne on ornate pillars. Just to the west of these pillars stands a small Kalyāṇamaṇṭapa whose pillars and dome are of exquisite workmanship. Behind

the Kalyāṇamaṇṭapa and between the two temples stands a smaller shrine of Umāmahēśvara to the west of which an ornate stone railing connects the two temples. To the east of the mukhamaṇṭapa is a continuation of it with a pātālāṅkaṇa and a large *jagali* or platform. At the back of this court-yard, there are three smaller shrines of Kamathēśvara and the goddesses Apīta-kuchāmambā and Girijāmbā.

History.

It has been usual among antiquarians to treat the whole building as a homogeneous one belonging to either the Pallava or the Chōḷa period. Such a view would lead to a serious mistake from the point of view of architectural history. The Nandi temple has in its structures belonging to various periods commencing from about 800 A.D. Among these can be distinguished the contributions of the Bāṇas, the Chōḷas, the Hoysalas, the Vijayanagar rulers and the Pāḷeyagārs.

The oldest part of the temple is undoubtedly the northern or Bhōga-Nandi shrine with its stone tower and ornate square-shaped navaraṅga pillars and ceiling. A copper plate grant of the 17th year of Rāshṭrakūṭa Govinda III corresponding to 806 A.D. mentions the existence of the temple of Mahānandīśvara (M. A. R. 1914, p. 15). Another copper plate record (*ibid*) of the year 810 A.D. informs us that a Śivālaya was constructed at Nandi by Ratnāvalī, the beloved queen of the king Bāṇa-Vidyādhara and mother of prince Bāṇarar-Daḍḍa, in the reign of the Gaṅga king Jayatēja. Mr. R. Narasimha-char suggests that Ratnāvalī might be identical with Mārikabbe whose father probably was Indra, younger brother of Govinda III (M. A. R. 1914, p. 37). However it may be agreed that the Bhōga-Nandīśvara temple was constructed somewhere

Banas and Bhoga-Nandi.

about the year 800 A.D. by queen Ratnāvalī. It appears at this time to have had only the garbhagriha with its tower, the vestibule, and the navaraṅga all of which bear clear evidence of the workmanship of this period in the shape of profuse use of horse-shoe arches, rows of musical Yakshas, squarish pillars and granite tower, parapet, etc.

The Aruṇāchalēśvara shrine which is to some extent an imitation of that of Bhoga-Nandīśvara appears to belong to a slightly later period. The only record which may be considered in connection with its construction is a stone slab in the compound bearing an inscription in old Kannaḍa which appears to state that in the reign of Noḷambādhiraṇḍa, *i.e.*, about 880 A.D. Puliyaṇṇa, son of Ainūrvāchāri, received some gifts for constructing a gōpura in the court-yard of the Nandi temple. The reading is not beyond doubt; but it is possible that about this time was constructed the shrine of Aruṇāchalēśvara parallel to and in imitation of the Bhōga-Nandīśvara temple. It also contained only the towered garbhagriha, the vestibule and the navaraṅga. The central portion of the latter appears to have been repaired sometime during the Vijayanagar period as indicated by its pillars. A Kannaḍa inscription at the foot of the Tāṇḍavēśvara image in the south window may paleographically be assigned to the Noḷamba period.

Thus when the prince Rājendra Chōla conquered this area there appear to have stood these two twin temples. Since Rājendra's inscriptions (E. C. X., Kolar Cb. 20, etc.) appear on the platform of the north Nandi shrine it may safely be inferred that the two Nandi shrines with their cylindrical granite pillars, etc., were constructed in the days of Rājendra Chōla, later gifts of Rājādhiraṇḍa, Kulōttuṅga Chōla,

Cholas and Bull
Mantapas.

Vishṇuvardhana Hoysaḷa and Vīra-Ballāḷa being recorded in the Tamil inscriptions. The two buildings were however definitely separated from each other except perhaps for a common basement platform.

Some centuries later in the space between the two temples was put up the beautiful Kalyāṇamaṇṭapa for the construction of which we have no records. Since it is a soap-stone structure lavishly ornamented in the most intricate design with a domed ceiling we are led to attribute its workmanship to the late Hoysaḷa period or the generation immediately following. It is possibly a production of some governor of Vīra-Ballāḷa like Ḍavañji Vāsudēvarāya or of some early Vijayanagar governor. The structure is Draviḍian in style; but it has a Hoysaḷa look. The middle part of the 14th century would be a suitable date for it.

Somewhat later, when the Vijayanagar Empire was at its zenith, the shrines of Umāmahēśvara with its moustached dvārapālas, the stone screen behind it with its pointed arches and the western part of the mukhamaṇṭapa with its highly ornamented squarish pillars standing on a platform were put in between the two temples, thus connecting the two Nandi shrines. At about the same period, or slightly later, the rest of the mukhamaṇṭapa, the inner prākāra, the mahādvāra and the shrines of the two goddesses were built.

The last additions to the temples are probably the second and third court-yards containing the Vasantamaṇṭapa with its lion bracket pillars and the Śṛiṅgi Tīrtha with its surrounding cloisters and their heavy brick and stucco turrets. These perhaps belong to the late Vijayanagar or Pāḷeyagār days.

A great festival is held in the temple during Śivarātri which generally falls in February each year and is accompanied by a large cattle fair.

Bhoga-Nandi Shrine.

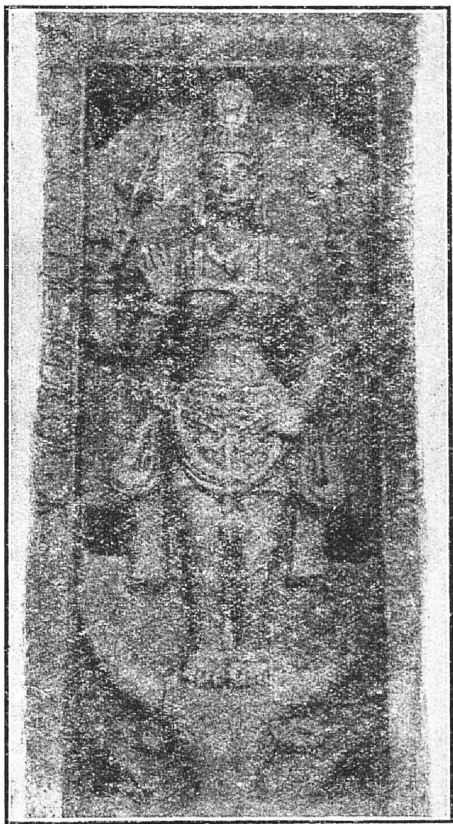
(Pl. IX).

The Bhōga-Nandi temple is mainly a right-angled structure with a comparatively plain plan. Its basement has four distinct cornices one of which is well ornamented with a row of makara heads interspersed with elephants, lions and dwarfs. Squarish pilasters are almost the only ornamentation for the middle portions of the walls, which also contains four pierced stone windows, two on the south and two on the north. These are well carved with images and contain in order from the east and running clockwise :

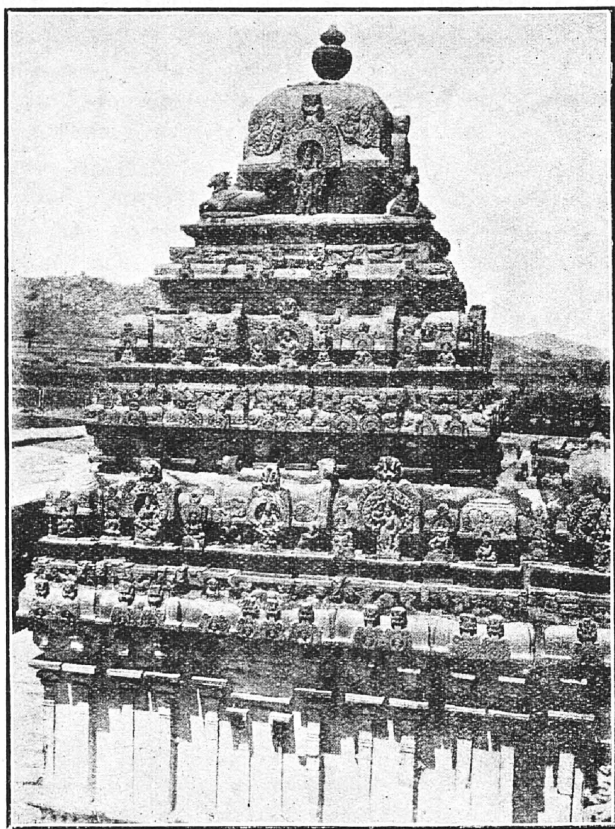
1. Yaksha dwarfs dancing with music—three rows.
2. Creeper scroll with Yakshas in the interspaces.
3. Vaishṇavī (Pl. X) standing on Buffalo's head in samabhaṅga with four hands (abhaya, prayōga-chakra, śaṅkha and kaṭihasta).
4. Dwarfs dancing, with accompanying music—three rows.

The *sōmasūtra* or drain leading the *abhishēka* water from the sanctum is also well sculptured and represents the water pouring out of the mouth of a Yaksha.

Just above the wall pilasters is a row of dwarfs or Yakshas dancing and singing. This row resembles that seen at Binnamangala in the Nela-mangala taluk. Above the dwarfs is a row of canopies with sharp 'S' shaped eaves ornamented with horse-shoe arches bearing lion faces on top and Yaksha heads in the interspaces. This profuse use of kīrtimukhas



Mabishasuramardini.



Tower of the Bhoganandi Shrine.

is characteristic of this period. The upper part of each canopy is shaped into a tower, one of whose cornices has a row of makara heads. The top of the parapet is formed by a series of śikharas, variedly shaped, the most prominent forms being square or inverted boat-shaped. These towers have also a series of kīrtimukhas bearing varied forms of Śiva and other gods. Those on the east particularly are well made, a Tri-puradahana group being particularly interesting. Some other deities in this row are Indra, Tāṇḍavēśvara, Mahishāsura-mardinī, Lakshmī-Nārāyaṇa, Kumārasvāmi, etc. A water-spout on the south of the Bhōga-Nandi roof has a seated Yakshiṇī.

The tower is a finely designed pyramidical granite structure, ornamented with turrets similar to those of the parapet (Pl. XI). The well-designed śikhara of stone is surmounted by a stone finial or kalaśa and supported by eight soapstone sculptures in the round. Four of these are bulls which guard at the corners, while the other four are images of Śiva standing. Each of these images is a fine sculpture with a well-shaped body and a beautiful countenance. The figure on the east reclines at ease on the back of the Nandi-bull which stands behind. The one on the west is three-headed having makara-kunḍalas. Its four hands are thus disposed : rosary, chakra, kalaśa and kaṭihasta. It is either Kumāra or Veṅkaṭēśa.

The navaraṅga doorway has instead of the dvārapālas two largish Yakshas guarding it with bands of smaller dancing Yakshas above. On the lintel is seated a poorly carved Gajalakshmī.

The navaraṅga is a hall of nine aṅkaṇas about 26 feet square with four pillars well ornamented in low relief. Each of these pillars has a squarish shaft with a rounded top, the figures used for ornamentation being either Yakshas or musicians or

some of the great gods like Indra. The figures on the north-east pillar are particularly interesting, some of the panels illustrating the story of Bali and Vāmana.

The central ceiling of the navaraṅga is flat and contains nine panels with Umāmahēśvara seated in the centre and the Dikpālas on their vehicles around. These figures have the lithe body, graceful poise and dignified bearing characteristic of Pallava sculptures. They approach in granite the beautiful work at the Aralaguppe Kellēśvara temple. The other images kept in the navaraṅga are in order :

1. *Chōḷa King*.—A seated man, usually identified as a Chōḷa king and about 2½ feet high (Pl. XII). The person is seated in padmāsana with his left hand resting at ease on his foot and the right in chinmudrā held against the chest. He is clean shaven but for a tiny tuft of hair at the back of his head. He wears a band like the yajñōpavita and a half worked necklet, bracelets and armlets and a short loin cloth. His large ears are lobed but bare. It is possible that he might be a high personage in meditation, like Divya-śakti Paṇḍita Bhaṭṭāraka mentioned in E. C. X, Cb. 26. It is definitely a portrait statue of high quality and if it represents a Chōḷa king its value would be extraordinarily great since it shows the person in the fashion of a religious recluse rather than as a ruler or warrior. If it is a Chōḷa king, that person is probably Rājendra Chōḷa. .

2. *Gaṇēśa*.—A well-proportioned figure with little ornamentation.

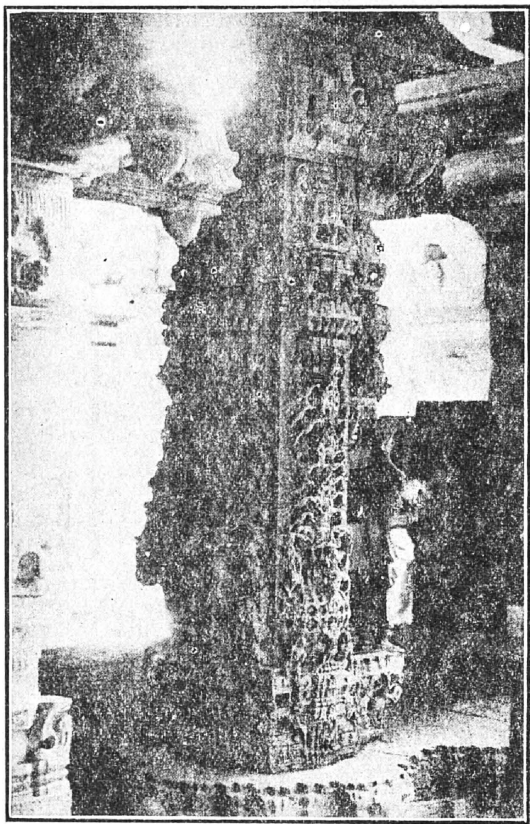
3. *Roughly carved Nandi*.—Recent.

4. *Sūrya*.—Two-handed with the seven horses on the pedestal and rearing lions supporting a tōraṇa on which appear the twelve Ādityas seated.

PLATE XII.



Chola King.



Pillar in Kalyanamantapa.

The vestibule is entered by a small doorway which is supported by two sixteen-fluted pillars.

Vestibule. On a cubical moulding of one of these is a bas-relief group showing anthropoid

Nandīśvara in yōgāsana with a band round his knees and a worshipper in front. The jambs inside these pillars are an insertion of the Vijayanagar period. Evidently the vestibule was open in the earlier times.

The garbhagriha doorway has female attendants on the jambs instead of the dvārapālas. The

Sanctum. sanctum itself has a flat ceiling with a ten-petalled lotus in low relief. The

black liṅga which stands on a large pīṭha is about 16 inches in diameter and is about 5 feet high from the ground. It is finely polished and has an impressive appearance.

Arunachalesvara Shrine.

The Arunāchalēśvara shrine which is planned and constructed very similarly to the Bhōga-Nandīśvara shrine shows a few differences of detail among which the following may be noted :—

Of the basement cornices one is rounded instead of being octagonal. Another cornice is shaped

Outer view. like eaves with a large number of small kīrtimukhas. In the row of makara

faces a common subject is a fight between two bulls or two elephants or lions.

The outer wall with its plainish pilasters is almost the same as in the other shrine except for the occurrence of a few turreted canopies.

The sōmasūtra is a remarkable piece with a charging warrior guarding its mouth.

The four pierced windows have the following sculptures:—

1. *Tāṇḍavēśvara*—a graceful image well made, though some of the limbs are out of proportion. On the pedestal is an inscription in Kannaḍa.

2. *Creeper scroll*—with Yakshas in the intervening spaces.

3. *Shanmukha*—seated with the peacock on seat.

4. *Creeper scroll*—with dancers and musicians.

The upper portion of the navaraṅga wall corresponding to the eaves and parapet is a structure of brick and mortar, which evidently replaced, in Vijayanagar times, the older stone structure.

The Aruṇāchala tower is also on the whole similar to the
 Tower. Bhōga-Nandi tower except for two important differences :

(1) The śikhara and the surrounding figures are all of brick and mortar, the original stone work having perhaps disappeared.

(2) The images carved in the various rows are less handsome. Among them may be noted Sarasvatī, Narasimha, Viṣṇu and Sūrya.

The navaraṅga doorway, its pillars and ceilings are all
 plainish and look like Vijayanagar work.

Navaraṅga. In the central ceiling of the navaraṅga
 there is a shallow dome near which only

Indra and Īśvara of the Dikpālas have been carved. The pillars have square mouldings with sixteen-sided shafts and the capitals have mango-drops. In the navaraṅga are placed a poorly carved Nandi and an ugly Gaṇēśa whose face is so unnatural that it is identified even by the priest as that of a lion. On a pilaster on the north-east of the navaraṅga is carved the image of a man with bow and quiver standing with folded hands. He is probably the Vijayanagar or Āvati officer who restored the navaraṅga.

The vestibule doorway was evidently a later insertion which was meant to protect the originally open vestibule. In the latter, however, are four pillars of the square type belonging to about the Nolamba period. The garbhagriha doorway also shows work of the same period with the dvārapālas standing upon elephants. The work may possibly be of the 9th or 10th century.

The garbhagriha and the liṅga are similar to those of the other shrine except that the liṅga is larger and has a flatter head and the waist small and the pīṭha has upturned petals at its corners.

The Nandi pavilions.

Both the Nandi pavilions are similar in design, though the southern one is not so well finished as the one on the north. The latter is here described. A porch connects the nava-raṅga doorway with the Nandi shrine whose roof is supported by rounded cylindrical pilasters of the type found in the Maralēśvara temple, Talkād. On the north, east and south, however, the beam is supported by plain, quadrangular door-frames on which are inscribed Tamil inscriptions. The bull is well-proportioned and fine, though not elaborately ornamented. The sculptor had attempted to show the bones in its haunches and the muscles on the shoulders.

Kalyana Mantapa.

The finest architectural structure in the whole temple is the Kalyana Mantapa whose carving may be described more as jewellery than as sculpture. It is difficult to believe that all this work has been done in a kind of hardish dark stone which is much harder than the soap-stone used at Bēlūr and elsewhere. Strangely, too, it is in the Dravidian style, similar detailed ornamentation being found only in the Hoysala

temples in the Mysore State which belong to a different style. The structure is raised on a stone base which is about 10 feet square and $1\frac{1}{2}$ feet high. The face of the base is also cut up into cornices and base as in Hoysala turrets. The four pillars are of the composite Dravidian kind being composed of a large square core and three well-separated minor shafts on the inside (Pl. XII). On the base of each pillar are a number of Yakshas singing and dancing in the midst of men riding lions. On the two inner faces of each pillar is a goddess standing in tribhaṅga with the right hand holding a lotus and the left hanging loose. Each of them wears a tiara, ear-rings, breast-band, bracelets, anklets and rings, several sets of hip bands, the lower cloth or *sāri*, jingles and anklets. Though elaborately worked, their proportions are not so graceful as in the sculptures of the 13th or any earlier century. The outer face of the lower part of each pillar is composed of a floral scroll springing out of a kalāśa with a large number of birds pecking at the flowers. In fact, birds form a prominent feature of the sculptural ornamentation. On each face of the upper part of each pillar is an elaborately carved squaroid turret supported by dwarfs and lions. The capital is formed of a series of pendant lotus buds on the inside and deities on the outside, birds again being the chief ornamental design.

The dome above the pillar rises upon beams which have large dwarfs in the corners, the inner face of the pillar being cut up into small panels containing various seated gods. The corresponding face outside has a row of Yakshas. Above the beams the dome rises on six sets of corner stones which form concentric octagons. From below, the rows consist of the following sculptures :—

- (1) Kīrtimukhas with Yaksha faces.
- (2) Standing gods like Viṣṇu, etc., with dancing groups intervening.

(3) Lion-headed kīrtimukhas supporting Yaksha-headed tower-tops.

(4) The Dikpālas.

(5) Serpentine creeper scroll.

(6) Shallow padma.

Above these rows is a flat ceiling with a large padma in the centre and a flower pendant, with parrots pecking at it.

Around the tower on the outside run the eaves with serpents and chairs in the corners and imitation wooden rafters on the inner face.

The outer face of the tower is now covered over by plaster.

The whole structure smacks of the Vijayanagar style of which it may be one of the finest products.

Mukhamantapa.

The west part of the mukhamantapa is borne on a platform which is about 3 feet high. About 18 pillars have been added on the inside and outside of the round pillars of the Chōla period. The former are well worked, the four central ones on the west being typical of the finest Vijayanagar workmanship. On the inner face of each of these stands a smiling lady holding a flower in the right hand, while the left hand hangs loose. Each pillar has a sixteen-sided shaft ornamented with floral and leaf bands and having cubical mouldings bearing numerous meso-relievos of various gods and saints. Among the latter can be seen the figures of many Śaiva saints and gaṇas, varied forms of Narasimha, Virabhadra, Viṣṇu, Pāṇḍuraṅga and Rāmānujāchārya. Some of these figures are very well carved, though in hard stone, and deserve study.

The roof of the mukhamantapa is plain and level except in front of the Kalyāṇamanṭapa where it is raised by about 2 feet. The inner face of this raised structure is cut up by

pilasters into a large number of panels each of which contains a standing figure of some god, saint or attendant. On the west is Dēvī with Gaṇēśa on the right and Kumāra to the left, while on the east Śiva dances with dancing Brahma and Viṣṇu accompanying him with instruments.

The eastern part of the mukhamanṭapa consists of a spacious pātālāṅkaṇa and two well constructed 'L' shaped 'jagali' platforms. The base of the latter bears finely carved ornamental cornices while the pillars which usually have sixteen-sided shafts and sculptured cubical mouldings are of the usual Vijayanagara types. The capitals have the common mango drops. An interesting object in the pātālāṅkaṇa is a large monolithic stone umbrella which reminds us of a similar structure at Gavipura near Bangalore.

Umamahesvara Shrine.

The Umāmahēśvara shrine is a small structure standing between the navaraṅgas of the two larger temples. It has on either side of its doorway a moustached dvārapāla, while on its walls are rows of standing images as follows:—

South wall—The Dikpālas.

West wall—The seven Ṛishis and the Trimūrtis.

North wall—Śiva and Pārvatī attended by a large number of ladies with Nandīśvara in the centre, perhaps getting a tree watered by the ladies.

Inside the shrine are kept the metal images of Umā and Mahēśvara in sukhāsana.

Stone Screen.

East view:—

Śiva and Pārvatī with attendants, some of whom are under pointed arches.

Outer view :—

This screen is composed of two pierced windows, each showing a moustached god dancing on a makara while in the centre are a seated goddess and a standing Gaṇeśa with attendants and deities on either side, like Vīrabhadra and Bhairava.

The base and the top cornice of this screen are very similar to similar parts of the Bhōga-Nandīśvara shrine in particular.

Kamathesvara Shrine.

In the south-east corner of the inner quadrangle there was originally a liṅga known as Kamathēśvara. This is now housed in a room in the south-west corner. There is nothing remarkable about this structure.

Apīta-Kuchamba Shrine.

The shrine of Apīta-Kuchāmbā is situated to the north-west of Aruṇāchalēśvara shrine and houses his consort whose standing figure of dark brown stone is not handsome. The doorway is supported by maidens treading on makaras and female dvārapālikas with Gajalakshinī on the lintel. The walls are sculptured in meso-relief thus :—

*South Wall :—*Śiva, Viṣṇu and Brahma receive an invitation to Gaurī's marriage and proceed on their vehicles.

*West Wall :—*The Dikpālakas and seven Rishis also proceed to the marriage.

*North Wall :—*Śiva receives Gaurī in marriage, while the other gods bear witness.

Girijamba Shrine.

The Girijāmbā shrine and its goddess are in almost every respect similar to those of Apīta-kuchāmbā except that the four central pillars of the mukhamanṭapa are more ornate.

Prakara.

All round this courtyard runs a cloistered prākāra borne on pillars of the Draviḍian style. Those near the gateways have brackets of ridden yālīs rearing on the heads of elephants. In a niche on the north is kept an Umāmahēśvara group of probably Gaṅga times. In the eastern part of the courtyard stands a monolithic pillar, about 30 feet high, which has a thin octagonal shaft and nothing else remarkable about it. In the north-east is the yāgaśālā which appears originally to have been a shrine of Bhairava or some other deity built in the late Vijayanagar days.

Vasanta Mantapa.

A doorway in the north wall of the prākāra leads to the second courtyard in the west part of which there is the Vasanta manṭapa which is a fine structure of the Vijayanagar period borne on sixteen well carved Draviḍian pillars, the outer ones being supported by yāli or lion brackets.

Sringi Tirtha.

The third courtyard to further north is also surrounded by cloisters and has a large stone built pond known as Śrīṅgi Tirtha. Above the verandah all round is a turreted parapet of brick and mortar in each of which stands the stucco figure of a god or goddess.

Mahadvāra.

The mahādvāra is a typical structure of the Vijayanagar period with a tall stone doorway, but the brick tower has now disappeared.

Other Buildings.

To the right of the mahādvāra is a small vāhana-maṇṭapa of the Vijayanagar period.

There are no traces now remaining of the old prākāra wall which was abutting on either side of the mahādvāra.

A large area in front of the temple is enclosed in a compound and belongs to the temple. On the south-west of this courtyard is a small stone structure of Vijayanagar times housing an image of Vīrabhadra.

On the north is a large pond with well cut stone steps.

An old maṇṭapa probably meant for the car festival is now converted into the Travellers' Bungalow.

To the west of the prākāra wall of the whole temple stands a small shrine of the Sapta-mātṛikas.

SOME OPINIONS.

1. *Mrs. Bowring:*

"The view from the bottom is wonderful, the great rocky mountain rising in a precipitous manner, and its gigantic sides looking ready to fall and crush you. It is a natural fortress, and its strength has been increased by a double wall and bastions, wherever it was capable of ascent, so as to render it quite impregnable. All this time the sun has been getting up, and is blazing, so I was grateful for a hood over the tonjon, from which hangs a scarlet cloth. Eight men lift the pole on their shoulders with a sort of whoop, and shouting and singing at the top of their voices, away they go. It was a fine study of the human form divine, as they only sported turbans and fig

leaves. They went very fast, only stopping to change men from time to time, one man seeming to command others, and slapping them all round in turns. Here and there we went short cuts, and did the four miles in an hour and a half, very good going, considering the steepness of the ascent, and as we got higher and higher, the air became cooler and cooler. We passed within the two walls, and leaving a pretty woody hollow on the right, arrived at the highest plateau, with the great grey house in front of us. It is fully exposed to the powers of the air, is very substantially built, and is very handsome having cost Sir Mark Cubbon Rs. 40,000. We were told it was all so clean, whereas it was deep in dust, the accumulation of years, all the bedding was dropping to pieces, as also the furniture, and everything was in its wrong place. It was an amusement getting it all in order but the servants object to the durg entirely, owing to the cold, so there was a general distribution of blankets and coats, but they sit curled up, looking like martyrs, and shiver with great effect whenever I look at them. The thermometer was 62° this morning indoors, while in Bangalore it was 87° .

"The rock falls away precipitously from the house, and looking over the wall down on the plain below, you have a grand view. Near the house there is a little postern gate, whence there is a lovely scene, for, from this spot, you see for miles and miles the little villages dotted about, numerous tanks and hills covered with jungle, lighted up by sun-gleams. There are hundreds of wild roses, and at the house belonging to Captain——where pains have been taken with the garden the flowers are in great profusion."

2. *The Maharaja of Travancore :*

"A delightful place."

4th June 1931,

(Sd.) RAMA VARMA.

3. *Raja Pratap Singh:*

"I am so glad Mr. Javarayya gave me a chance of visiting the Nandidrug hill and fort and having an opportunity of enjoying the comforts of the Cubbon house but also of seeing all the historical places and the old temple. The Government authorities deserve great credit for the way they look after the place and the way that they consider the comforts of the public in providing them with so many comfortable buildings and rooms."

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26th June 1928.

(Sd.) PRATAPJI NARASINGHJI.

4. *Field Marshall Birdwood:*

"Very glad to have had the opportunity of visiting Nandidroog. I tried to do so 43 years ago when stationed as a subaltern in Bangalore—but facilities were then by no means easy. It is delightful to see how well the place is kept up and that the work of that great administrator Sir Mark Cubbon who did so much to Mysore is not forgotten."

19th July 1928.

(Sd.) W. R. BIRDWOOD, F. M.

5. *Princess Cheluvajammanni (Mysore State):*

"I had a most enjoyable time up here.

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27th Dec. 1928.

(Sd.) PRINCESS CHELUVAJAMMANI.

6. *W. Pears, Esq., Bangalore :*

“We simply loved this enchanting spot.”

(Sd.) WINIFRED PEARS.

23rd Jan. 1929.

(Sd.) S. E. PEARS.

7. *J. C. Burke, Esq., (British Resident, Bangalore):*

“We have spent a delightful three days in Nandidroog. Thanks to the excellent arrangements made for us. It has been a pleasant change and it is a pity this charming hill fort is not made more use of.”

20th Sept. 1930.

(Sd.) J. C. BURKE.

8. *St. Nihal Singh, Esq., (International Journalist) :*

“This is a charming spot, exceedingly well kept. If it had been in Europe or in United States of America people would crowd it. Here it is hardly appreciated. A sad commentary on modern day Indian intelligence.”

2nd June 1931.

(Sd.) ST. NIHAL SINGH.

9. *Rajkumari Leelavati (Mysore State) :*

“I and my friends had a delightful time up here in this charming spot.”

5th Jan. 1934.

(Sd.) RAJKUMARI LEELAVATI.

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