CHAPTER V

ARCHITECTURE OF THE NĀYAKAS

Art and architecture, as developed under the Keladi Nāyakas is considerably rich and varied to some extent. The available examples for art and architecture are, by and large, religious. Therefore, the historical review and the analytical study of art and architecture under the Keladi Nāyakas is essentially related to temple architecture. In other words, the bulk of our study is based on the temples built by the Nāyakas of Keladi.

5.1 Review of art activities under the Keladi Nāyakas:

As a part of encouragement to all the religions, endowments were given by the Keladi Nāyakas to the temples of Śaivas and Vaiṣṇavas, mathas, satras (choultries), basadis and mosques. Majority of the inscriptions of the Keladi rulers, like other rules of South India in general and of Karnataka in particular are the land grants given either to
construct temples and *mathas*, or to perform the periodical *pujās* in the temples, or to maintain and run the *satras*, or the *mathas*. Hundreds of inscriptions are credited to the Keladi Nayakas, of which most of them have been brought to light in the *Mysore Archaeological Reports*, *Epigraphia Carnatica* Volumes, *Annual Reports of the South Indian Inscriptions*, *Epigraphia Indica* and *Karnataka Inscriptions*. Yet some more inscriptions are there which are not yet noticed by the scholars. The epigraphical records, both lithic and copper plate, are scattered around the present Shimoga district, Uttara Kannada district, Dakshina Kannada district, parts of Hassan and Chikmagalur districts.

Among the literary sources, *Sivatattvaratnākara* by Keladi Basavappa Nayaka of the 17th century and *Keladi Nripa Vijayam* by poet Linganna of the 18th century give vivid picture of the religious activities of the Keladi rulers, apart from their political activities. Most of the facts mentioned in these literary sources are found to be correct, when compared with the epigraphical records. Thus, in the absence of epigraphical records, these two literary works serve the scholars as an authentic source, in the
reconstruction of the history of religious activities as well as the art activities of the Keladi Nayakas.

Regarding the early rulers of the dynasty, like Cauḍappa - the founder whose very few records are available at present, we know very little. He is said to have ruled the territory given by the Vijayanagara emperor, from about 1499 to 1514.¹

The K.N.V.² says that he constructed the garbhagṛha of the Rāmāśvaradevaḷaya at Keladi and granted the village Paḷḷivayalu (around Keladi) to perform the pūjās of the said god. Cauḍappa also constructed a fort at Ikkerī, a palace, a treasury, horse stable, elephant stable, godown, warehouse, town, market and check-post at Ikkerī.³

The second ruler of the Keladi kings, Sadaśiva Nāyaka (in fact the title 'Nāyaka' was conferred to them by the Vijayanagara kings), was responsible for enhancing the power and prestige of the Keladi Nāyakas under the Vijayanagara emperors. By active participation in many wars, he won the heart of the Vijayanagara monarch and got additional territories as amaramāgane.⁴ Sadaśiva Nāyaka also secured Āraga, Gutti, Barakūru and Maṅgalūru rājyas (provinces) from the Vijayanagara
kings. He is said to have erected a 'victory pillar' at Kasaragod (Kerala State). Sadāśiva Nayaka constructed a nandimantapa in front of the Rāmeśvara temple at Keladi and installed Pārvati idol at the left side of the Rāmeśvara temple. He also extended the Mahattina matha at Keladi. Sadasiva Nayaka constructed an agrahāra on the banks of the river Kuśavati in Araga, named it as Sadasivapura and installed a Śivalinga bearing his name and constructed a temple.

The next ruler Doḍḍa Saṅkaṇṇa Nayaka, on his pilgrimage to religious centres of India, built many temples, satras and mathas. At Varanasi, he constructed a Jaṅgama ghat. There he constructed five mathas and renovated the ponds - Kapiladharatīrtha, Mānasa sarōvara and Gandharvasagāratīrtha. He also renovated the following temples through his senabōva Iyappa - Kardamesvara, Narmadēśvara, Bhīmacandike and Vṛṣabhadhvajēśvara and erected a stone inscription in his son Venkataṭapps Nayaka's name. Doḍḍa Saṅkaṇṇa Nayaka visited Gaya and constructed a matha for Śivajāṅgama. He also constructed mathas at Nēpāl and Kēdār. He returned with an idol of Virabhadra
from Alavalli in Māsura sīme and consecrated it to the right side of the Rāmeśvara temple at Keladi, and built a stone garbhagriha. He also installed Aghoreśvaramūrthy at Ikkeri and constructed a beautiful stone temple for it. Doḍa Saṅkaṇṇa Nayaka built ponds and flower gardens near this temple.

The next ruler, Veṅkaṭappa Nayaka I was responsible for the extension of the Keladi territories, as by this time the Vijayanagara kingdom was almost shattered in the battle of Rakkaśa Taṅgaḍī. The political vaccuum thus created was utilised by this ambitious and able warrior. Eventhough the weak successors of the Vijayanagara kingdom were ruling from Penukonda, they were unable to check the increasing power of the Keladi Nayakas.

Veṅkaṭappa Nayaka I erected a victory pillar at Hanagal and conquered Haratāla, Eḍehalli and strengthened the fort and named it as Ānandapura. He installed the idol of Taṅḍavēśvara and constructed a palace there. At Ikkeri he constructed a theatre with the most skillfull artistic ability.

Veṅkaṭappa Nayaka I conquered the fort of Bidarūr and strengthened it. He marched down the
ghāṭe and entered the coastal Karnataka and occupied the areas. In the coastal Karnataka he constructed forts at Bagvādi, Hosaṅgaḍi, Barakūru, Kalyāṇapura and Kaṇḍalūru. He strengthened the forts which were already existing - at Mūlīke, Koḍeyāla, Mūḍabidire, Uḷḷāla, Kumbe, Kāsaragōḍu, Puduveṭṭu, Belḷare, Kāntamaṅgala, Bandyaḍka, Kaṇḍakūḷi, Kollūrabāći, Śiśila, Candragiri, Kiduṭu, Mūḍagoḍeyāla, Phaṇiyāla and others.

Venkaṭappa Nāyaka besieged the fort of Kaule-durga and conquered it. He renamed it as Bhuvana-giri durga. He consecrated Viśvēsvana liṅga and constructed a stone temple there. He also constructed a palace, a treasury, horse-stable, warehouse, godown and elephant stable. Venkaṭappa Nāyaka constructed a hill palace called Kalyāṇa mahal outside his fort. He constructed an agrahara, mahattina matha, Śrīṅgerī matha, a market and a check post.

Venkaṭappa Nāyaka is remembered as the 'punar-pratiṣṭhapaka' of Śrīṅgerī matha, who rebuilt the matha and gave liberal grants for the maintenance of the matha. He constructed a town in his father's name and named it as 'Sadāśivasāgara' in between Keḷadi and Ikkerī. He built a Mahāganapati temple, a pond, and a palace. On the banks of Varada river, he
built Yiśvēśvara temple, an agrahāra and constructed the rangamanṭapa of Rameśvara temple. On the banks of Tuṅga river, he constructed an agrahāra and named it Virambapura.

Another remarkable work done by this great builder was the extension of the Kollūru Mukāmbike temple.

Śivappa Nāyaka, the outstanding warrior and an able administrator, is said to have constructed several forts and strengthened the existing ones. He conquered the Mangalore fort, Malve and Kaṭṭe Kīḷūru, Bēkala, Cittārī, Candragiri and strengthened these forts. He also erected a victory pillar at Nīḷēśvar (Kerala State) and constructed a bridge over the Kāverī river.

Bhadrappa Nāyaka constructed three agrahāras - Bhadrarājapura, Śivarājapura and Venkaṭāpura agrahāra.

Cennammāji, one of the great warriors among the Keladi rulers, is also attributed several constructional works. She constructed an agrahāra in her husband's name and named it as Somaśekharapura. She conquered the fort at Hulikere (in the Honnāli
Taluk, Shimoga District), strengthened it and renamed it as 'Cennagiri' fort.35

Cennammaḍi completed the stone śikhara and rangamantana of the Keladi Vīrabhadra temple and erected a dhvajastambha in front of the bhogamantana.36 She strengthened the Bhadracavadi37 of the palace at Vēṇupura (Bidanūr), the capital city.

Basavappa Nāyaka I, the adopted son and successor of Cennammaḍi conquered an island fort Navilegada near Honnavar and renamed it as Basavaraḍa- durga.38 He conquered the fort of Holeyahonnūr and Candragiri fort (Kerala State), constructed a stone bridge over the river Kala at Vēṇupuri (Bidanūr). He completed the stone work of the Vīrabhadra temple at Keladi.41

Sōmaśekhara Nāyaka II constructed a beautiful palace to the west of Bidanūr, and named the place as Candrasekharapura.42 He constructed the glass towers for the Bidanūr palace, an upstairs with five ankaṇas, a Vasantha Mahal, Candra Mahal, elephant stable and horse stable.43

Sōmaśekhara Nāyaka also built a town named Nāgapatana,44 close to the Vēṇupura i.e., Bidanūr.
He renovated the rangamanṭapa of Nilaṅkhaṭheśvara Svāmi temple, covered the śikhara with gold sheet, and renovated the Bhuvanagiri palace towers with stone pillars and balcony.⁴⁵

Basavappa Nāyaka II built a matha and an agrahāra, 'Bhadradājapura', to the west of Bālekkoppa in Bidanūr.⁴⁶ He constructed several forts on the west coast. Basavappa Nāyaka constructed a strong fort on an island near Malpe and named it as Dariyābādinagaḍa.⁴⁷ He also constructed another fort on the same coast near Kāpu and named it as Maṅoharagaḍa.⁴⁸ He constructed a fort, 'Tōnse' near Kalyāṇapurana.⁴⁹ At Kundāpur, he built a fort and a palace called Beppēgere.⁵⁰ At Mangalore he constructed a fort, Sivarājendragiri,⁵¹ in new style. Basavappa Nāyaka re-conquered Candragiri fort from the Nāyimārs of Kerala.

5.2. Monuments built under the patronage of kings and dignitaries, including officials:

Numerous monuments which are spread over a vast area of Shimoga district, Dakshiṇa Kannada district, Uttara Kannada district, parts of Hassan and Chikamagalur districts, speak about the continuity of the Vijayanagara style of architecture with local variations.
These monuments can be grouped as religious constructions - temples, mathas, masjids and bastis, secular constructions such as palaces and civil buildings as well as aquatic buildings such as ponds, dams and sluices; defence constructions - forts and fortresses.

Regarding the religious buildings under the Keladi Nayakas few names have been mentioned in the inscriptions. But the literary sources speak of a number of temples that were either constructed or rebuilt or given liberal patronage and endowments by the Keladi kings.

Śaivism got prominence during the Keladi rulers, as many of them were the staunch followers of Viśva-śaivism. Naturally, many Śiva temples and Pārvatī temples were built. Among the Śaiva temples which are directly constructed either by the king or the queen, or the minister or an official, the epigraphical evidences speak of fourteen such temples. The epigraphs of the period also reveal that the Śaiva temples were also built by the common people and these temples were given liberal land grants by ruling kings. Four such temples have been noticed through the study of inscriptions.
Eventhough the Keladi kings were the followers of Vīraśaivism, liberal patronage was also extended to other sects of Hinduism. Vaiṣṇava temples were constructed by the Keladi rulers and eight such temples were built by the officials and common people, to whom land grants were given for their maintenance.

The emergence of a number of mathas - Śaiva mathas, Vīrakta mathas, mahattina mathas and mahamahattina mathas throughout the length and breadth of the Keladi principality is noteworthy. The actual relationship among these mathas is not clearly known; but it is evident from the inscriptions that the mahamahattina mathas and mahattina mathas must have got more responsibility and hence regard among the Vīraśaiva mathas.

Inscriptions speak of about sixty mathas. The mathas which were directly built by the Keladi kings are about nine, by the common people - six, mahattina mathas - directly built by the rulers - twelve, built by the common people - twenty three and one maha mahattina matha built by the king.

It is estimated from the literary sources that there were hundreds of mathas in the Keladi kingdom.
To this category belong Virakta mathas, Gaddige mathas, Kāśinītha mathas, Śringeri mathas and Cennabasavēśvara matha (probably of the guru or the saint who was the head of the matha), Somanāthadēvara matha, and Kūdli Kallumatha. Hundreds of inscriptions speak of the liberal grants given to these mathas by the ruling kings, as these mathas served as religious centres, educational institutions, choultries for the poor and centres of social gathering during the festivals and special occasions.

Inscriptions speak of several agrahāras built by the Keladi kings. About seven agrahāras were directly built by the kings and six agrahāras were established by other people like pontiffs, ministers and leading Brahmins.

Regarding the secular buildings not much is revealed from the epigraphical evidences. Only one inscription (whose date is not mentioned, MAR 1928, No. 72) mentions about the palace at Shimoga. But literary sources, KNV and STR speak of a number of palaces built by the kings at various places - Ikkerī, Bidanūru, Candraśekharapura, Koledurga (Bhuvanagiri durga), Beṭnegere and other places.
Among aquatic structures, mention may be made of the Devaganga ponds at Nagara, pond at Anandapura, sluices at Keladi pond, Ikkerti pond and Nagara pond, Basavana Odu (a dam named as Basava's dam is mentioned in an inscription). 52

Regarding the defence construction, much can be said with the help of KNV, STR and Portuguese sources. It is evident that for defence purposes, the Keladi rulers built strong forts and fortresses along the west coast, near the estuaries where the rivers join the Arabian Sea. It helped them to defend the place and control the prospering trade from the attack of the enemies. It is clear from the Portuguese sources that even though the Keladi kings had trade contacts with the Portuguese, they refused them the permission to construct forts along the coastal areas. Under the Keladi rulers, a series of forts were constructed at Ikkerti, Bidanur, Kauledurga, Kundapura, Gaungollu, Kaandaluru, Honnavara, Bhatkal, Kalyanapura, Mangalore, Kapu, Malpe, Kumble, Kasaragod, Candragiri, Bekal, Bandyaqka, Ullala, Mudugodeyala, Kollurbaci, Kudu, Mulki, Kodeyala and other places. 52

Traces of these forts can still be seen, even though many of them have been extinct in due course.
5.3 Local Style - Origin and Development through the ages:

5.3.1 Factors responsible for the development of art and architecture:

5.3.1.1 Terrain:

The area in which the Keladi kings ruled is a vast area comprising of the Malnad region and the coastal region. Uneven terrain helped the Keladi rulers to build strong fortresses amidst the western ghats. The estuaries of the rivers joining the Arabian sea also helped them to construct the forts and thus control the overseas trade contacts with the Portuguese, the Arabs, the Dutch and the English. Except a few defence structures most of the forts were constructed by the side of a river or tank so that at times of danger they could be converted into Jaladurgas. Bastions, moats, rampant walls, amunition rooms inside the fort, walls, horse stable, central tower, flag post, secret passages to the forts, all these speak of the master skill of the Keladi kings in constructing the forts. The forts were usually constructed on a hill or a raised ground, about 6 metres to 9 metres.
high with a deep and broad moat. It is interesting to note that the forts that were constructed along the near Kasaragod area were so close to one another that from one fort the neighbouring forts could be visible and in times of danger the army from one fort could go to the rescue of the other. Thus, the forts under the Keladi kings served the purpose of protection and promotion of overseas trade.

5.3.1.2 Seasons:

The seasonal variations in the Keladi kingdom also resulted in the development of art and architecture. The torrential rainfall both in the Malnad area and the coastal area (above the ghats and below the ghats as noticed in the inscriptions) resulted in the thick evergreen forests which produced a variety of trees - sandal wood, teak wood, rose wood, and such other trees. This, in turn, resulted in excellence of work in wood. The Parvati temple at Keladi, Shivappa Nayaka's palace at Shimoga, a residential house at Halsana, another house at Kasaravalli, the wood carvings at Sankara Narayana temple and at several mathas speak of the excellence in wood carving.
The torrential rainfall in the Malnad region also resulted in adopting the slopy chajjas and slopy roofs of stone, downward-bent water outlets with necessary arrangements to avoid the seepage of water. Thus, the geographical setup had its influence on the nature of art and architecture under the Keladi Nayakas.

5.3.1.3 Geological aspects:

The geology of the area also contributed to the nature and development of art and architecture. The architects used the locally available common granite and gneiss for building purposes. It was on the model of their overlords that the Keladi kings followed the construction of temples with granite stone, the locally available material in abundance. The medieval constructional work was changed from a soft media like soap-stone to the hard granite stone, and the Keladi architects easily adopted this new media. It is astonishing in many cases that how could the sculptors carve or engrave with such a skillful workmanship and produce beautiful sculptures on such a hard granite material. Aghoreshvara temple at Ikkeri and Virabhadra temple at Keladi are the standing testimonies of their artistic excellence and skilful carving.
The Keladi kings had their method of carving in hard media like granite that was available locally. It is clear that they responded to the call of the time from intricate carvings of the Hoysalas to the less ornamented, pillared, single structures of the Vijayanagara rulers.

5.3.1.4 Mythology:

Apart from the Ramayana and the Mahabharata, in so far as the theme is concerned, the Vijayanagara style is influenced by the Śaiva Ālvārs and Purātanars and their life stories, some of which are depicted in the sculptures. But in the Keladi sculptures, we find the indirect influence of the Vīrāśaiva saints as is depicted in varieties of poses of the jademunis and yōgis.

Thus, the Keladi kings gave freedom to the sculptors to evolve their own regional style apart from the main branch of Vijayanagara artistic tradition. They followed the model of the Vijayanagara architecture, but suitably adopted their style, according to the locally available resources, traditions and environment.
In temple architecture the Keladi kings were generally the followers of the Dravidian style of architecture, which was modified by the Vijayanagara rulers according to the needs of time and place. The garbhagṛha was followed by with or without antarāla, a mukhamantapa which was also used as rāngamantapa, with either pillars inside the hall or encircling the mantapa. Still, the Keladi kings were different from their monarchs - the dvaragopuras or the rayagopuras, which were one of the main features of the Vijayanagara style of architecture, were absent in the Keladi temples. The sīkharas resembled that of the Vijayanagara style, but in some of the temples, the sīkharā is replaced by flat slabs of stone which served as the roof or the sīkharā resembled a Muslim dome.

In ornamentation of the walls of the temple, pillars and pilasters, devakōṭhas, pūrnakumbha motifs served the purpose, like the Vijayanagara style. The pillars became square and octagonal, like that of the Vijayanagara style. Elephant and rearing lion sculptures added to the beauty of the pillars and gave additional support to the pillars, which had to bear the heavy weight of the roof. The contemporary
political and socio-cultural life is depicted in the relief sculptures of the exterior walls of the temple like the elephant-riders, horse-riders (with spears) and heroes with sword and shield engaging in fighting, saints in different poses and musicians with instruments and dancers.

The architectural style of the Keladi period was therefore the continuation of the Vijayanagara style with minor variations.

One of the noteworthy features of the style of architecture of the Keladi Nayakas is the impact of the Muslim architecture on the Hindu style. While following the style of their overlords, the Keladi kings sometimes surpassed their monarchs. Vijayanagara architecture had adopted the Muslim architecture only in its secular buildings - Kamala Mahal, watch towers, elephant stable, guards' quarters, queens' bath and such other structures. But the religious architecture remained essentially Hindu, except in few temples, where the mukhamantapa had arched door way and arched Kudus. But the Keladi kings allowed the Muslim influence in other parts of the temple also. This can be noticed in their trefoil discs over the
roof of the mukhamantapas, small minarettes at the corners, arched niches, sikharas resembling the dome, arched doorways and arched windows, all around the mukhamantapa.

One of the reasons for this influence can be traced to the frequent interaction between the Keladi kingdom and the Adil Shahis of Bijapur. After the battle of Rakkasa-Taanga in 1565 there were frequent clashes between these two rulers. It is clear from the K.N.V. that over considerable period of time, parts of the Keladi kingdom - Ikkeri, Ambaligola and other areas were under the Bijapur Commander - Raṇadulla Khan. It is quite possible that during this period sculptures from the Bijapur area might have migrated to the Keladi principality and settled there. During this period, brisk art activities were carried on in Bijapur - Jāmā Masjid, Gōl Gumbaz, Bāvadis, palaces, Madarasas and such other Muslim structures were constructed with arched pillared halls, towers, minārs and minarets. The artistic talent of the Bijapur sculptors and this new style of architecture might have attracted the Keladi kings who were receptive and benevolent rulers. We have already learnt that the Keladi kings promoted all sects of Hinduism, Jainism,
Christianity and Islam. This resulted in a new style of architecture which could be locally traced and named as 'Keśadi style', after the Keśadi principality.

Like other Indian style of architecture of the 16th, 17th and 18th centuries, the Keśadi style of architecture was also influenced by the contemporary Muslim architecture.

5.4 Temple Architecture and its component parts

5.4.1 Garbhagrha :

The Keśadi style of temples have either a square or rectangular garbhagrha, a dark enclosure, with usually a small rectangular doorway, all made of hard granite slabs. The ceiling of the garbhagrha has two over-squares and a lotus design. The inner walls of the garbhagrha do not possess any ornamentation. The main idol - either a Śivalinga, or Vīrabhadra, or Ganapatī or Pārvatī would be installed according to the Śaiva āgama.

5.4.2 Antarāla :

Usually the antarāla possesses a narrow
passage - connected with pradaksinā patha - around the garbhagriha as in the Keḷadi Rāmeśvara temple. But in some temples, the antarāla does not connect the pradaksinā patha as in the Āṉjaneya temple at Kaulēdurga. The Aghorēśvara temple at Ikkerī has a pradaksinā patha with an antarāla.

5.4.3 Mukhaṁantapa:

The mukhaṁantapa of the Keḷadi style of temples possess pillars in the hall - 4, 6, 8 or 16 in numbers. Sometimes pillars would be merged within the wall of mukhaṁantapa. At times, the mukhaṁantapa possesses devakōśthaś or kudus for the minor deities, as in the Aghorēśvara temple at Ikkerī. The mukhaṁantapaś may also possess a compound-like wall with ornamental sculptures.

5.4.4 "Order" of the pillars:

In the erection of pillars, the Keḷadi kings followed mostly the Vijayanagara style. The pillars are square at the bottom, octagonal at times, ending in a puspabōdía. The pillars may have engravings of minor deities or foliage. The pillars of the
Aghorēśvara temple at Ikkeri are good examples of the Keladi style.

5.4.5 Doorjambs:

Dvārabandhas or the door-jambs or the bagilavadgas have some interesting features. Some of the temples have small, rectangular doorjambs while others have 'pointed arch' type of doorjambs. The latter type clearly shows the influence of the Muslim architecture on the existing Hindu architecture. The parrots which are carved on either side of the top portion of this doorjamb attract our attention.

5.4.6 Bhuvanēśvari:

The Navaranga and mukhamantapa have the central ceilings, which are usually well carved. The ceiling is finely carved with beautiful lotus designs. Sometimes astadikpālakas are carved with a lotus at the centre. The ceiling of Vīrabhadra temple at Keladi deserves special mention. It has an exquisitely carved Gandaburunda and fully blossomed lotus with numerous rows and petals. Except this temple, the ceilings of the Keladi style of temples are not elaborately carved.
5.4.7 Śikhara:

The Keladi style of temples have śikharas similar to the Vijayanagara style of śikharas. The śikharas are not much high. They are usually of stone structure, at times made of brick and lime-mortar. The Cōla style of drāvida vimāna with stepped pyramidal towers are almost absent. In case of a Śiva temple, we find Nandis at four corners of the śikhara, facing four directions. Some of the śikharas have elongated mahanāsa as in the case of Ranganātha temple at Soraba. Some other śikharas possess the stūpi resembling the bulbous dome, like the Kāśi Viśveśvara temple at Kauḷedurga.

Not all the temples of the Keladi style possess typical śikharas. Some have flat roofs without śikharas.

5.4.8 Sculptural art:

The Keladi style of sculptural art represents a variety of gods and goddesses. The Pārvati images at Ikkēri and Nagar, Gaṇapati in the Nīlakaṇṭēśvara temple, Nagar, Saṃmukha in the Ikkēri Aghōṛēśvara temple, Nandi and Bhṛṅgi at Keladi Vīrabhadra temple, the
Gaṇḍabherūṇḍa in the ceiling of the same temple, Śaiva dvārapālakas in the Ikkeri Aghorēśvara temple, the beautifully carved elephants on either side of the steps of the same temple, the Nandi of the nandimaṇḍapa in the same temple, Lakṣmi-Narasimha at Kaulēdurga, Vīrabhadra of Kaulēdurga, Āṉjanēya at Kāsaravallī, Pañcamukhi Āṉjanēya at Nagara, the Nandi images in the Basavaṇṇa temple and Kālmāṭha, rearing lions in the pillars of Kollūr Mūkāmbika temple and Śaiva dvārapālakas of Baḍagu bāgilu of the same temple, all these reflect the skillful workmanship of the Keḷadi sculptors.

The rearing lion on the raised trunk of the elephant at Kollūr, the relief sculptures of the horse-riders and elephant-riders at Nagara, Kaulādurga and Tīrthaḥaḷḷī, monkeys, wrestlers, dancers in a variety of poses, musicians, folk-dancers, saints in meditation, elephants fighting also depict the craftsman-ship of the medieval society.

5.5 Temple - as a religious and monumental architecture:

During the medieval period temple
was the centre of religious activity. It was the centre of religious ceremonies to be held. On festivals and auspicious occasions, temple used to be the centre of social gathering. Apart from this, from the ancient times, temples were also the centres of education. Thus the temple was the nucleus of the socio-cultural activities, hence used to attract the people from the different sections of the society.

In the Hindu religion, temple was the abode of the gods, who were installed mostly on the Śaiva-gama lines. Thus, the temple used to be a sacred place for the devotees. 'Nitva Puja' and 'Viṣeṣa Puja' were performed by the priests, who received liberal grants from the kings. Epigraphs of this period speak of the liberal grants endowed by the Keḷadi Nayakas to the religious institutions like the temples and mathas.

The Keḷadi kings were the benevolent rulers. As a result of their rule, Śaivism, Viṣṇu-sevaśaivism, Vaiṣṇavism, Jainism, Islam and Christianity prospered in the kingdom. Epigraphical records of this period speak of a number of land-grants by the Keḷadi kings to different religious leaders, temples, mathas and
masjid. An intensive survey of all the temples in the Malnad and coastal Karnataka may reveal still more interesting factors about the benevolence of the Keladi Nayakas.

5.5.1 Statistical data of the temples:

At Keladi, the first capital of the Keladi rulers, three major temples were constructed, even though there are many smaller temples as single units in the village. The three major temples which were constructed under the Keladi rulers were:

(a) Rāmēśvara temple
(b) Pārvati temple
(c) Vīrabhadra temple

At Ikkeri, the second capital city of the Keladi rulers, the following monuments are to be mentioned:

(a) Aghōrēśvara temple
(b) Pārvati temple
(c) Kōте Āṇjaneya temple

At Kaulēdurga (Bhuvanagiri durga), which served
as a defence fort during the times of danger - both external and internal - many small temples were constructed both in the city and on the hill. They are as follows:

(a) Sanjīva Ānjanēya temple
(b) Virūpakṣa temple
(c) Viṛabhadrā temple
(d) Gaṇapati temple
(e) Lakṣmī-Narasimha temple
(f) Kōśi Viśvēśvara temple
(g) Lakṣmī- Nārāyana temple
(h) Śikharēśvara temple
(i) Viṭṭala temple

Nagara (Bidanūr), which was the last capital city of the Keladi kings also had several temples and mathas of this period. They were:

(a) Pañcamukhi Ānjanēya temple
(b) Nīlakaṇṭheśvara temple
(c) Kotvālakaṭṭe Ānjanēya temple
(d) Guḍde Vēṅkaṭaramaṇa temple
(e) Rācōṭi Viṛabhadrā temple
(f) Gōpālakṛṣṇa temple
At Kollur, near the Kodacadi peak among the western ghats, the Mukambika temple was renovated by the Keladi ruler Venkaṭappa Nāyaka I. At Śrīngēri (Chikamagalur Taluk) Śārada māthā was rebuilt by them. At Gurupura (near Mangalore, Dakshina Kannada District) Śrī Mīla-kaṇṭhēśvara temple was built by the Keḷadi rulers. At Śaṅkaranārāyaṇa (in Kundapura Taluk, Dakshina Kannada District, the Śaṅkaranārāyaṇa temple was renovated by the Keḷadi rulers. At Mrugavadhe (Tīrthahalli Taluk, Shimoga District) Śoṣaṅkēkharā Nāyaka II has donated the Kālaśa to the Mallikārjuna temple. At Varadāmūla (Sagar Taluk, Shimoga District) Rāmeśvara temple was renovated by the Keḷadi ruler. Śadāśiva temple, at the same place, was constructed (probably on the old ruins) by the Keḷadi Nāyakas. At Tīrthahalli many single celled shrines were built by the officials serving the Keḷadi rulers. At Udupi (Dakshina Kannada District), the garbhagṛha of Śrī Kṛṣṇa temple was renovated by the Keḷadi kings. At Kāsaravalli (Tīrthahalli Taluk, Shimoga District), Sōmeśvara temple and Āṇjanēya temple were built during this period. At Gangolli (Kundapura Taluk, Dakshina Kannada District) Venkataramana temple was built during this period.

Thus, temple-building activity was brisk during this period.
5.6 Select study of the monuments:

Stylistically, the monuments, especially the temples built during the Keladi period can be categorised into four major groups. The first group consists of the temples at Keladi - Rāmeśvara temple, Pārvati temple and Vīrabhadra temple. The completion of these temples was a slow process which was continued under different rulers. So, they distinctly fall under a separate category as temple complex. The second group consists of the Ikkēri temples - Aghorēśvara temple with nandimaṇṭapa, Pārvati temple and Kōṭe Āñjanēya temple.

Śrī Mūkambikā temple at Kollūr forms a separate category of third group with its two prakāras and smaller shrines for minor deities around the prakāra. Eventhough the garbhagrha belongs to the earlier period, the surrounding prakāras have been built and renovated by the Keladi kings.

The fourth group consists of smaller temples spread at Soraba, Nagara, Kauḷedurga and Tīrthahalli. All the temples at Kauḷedurga, all the temples except Nilakaṇṭheśvara temple at Nagara, Sadaśiva temple, Rāmeśvara temple and Gayatri temple (Varadāmbā temple) at Varadāmūla, Mallikārjuna temple
at Mrgavade, Somesvara temple at Tirthahalli, Somesvara temple at Kasaravalli, smaller single celled temples at Tirthahalli belong to this group.

5.6.1 Keladi Ramesvara temple complex:

5.6.1.1 Keladi Ramesvara temple:

(a) Provenance: Keladi, Sagar Taluk, Shimoga District.

(b) Religious affiliation: Saivism

(c) Direction: The temple faces east, but the main entrance to the temple complex faces west.

(d) Epigraphical/Literary evidences, King or patron, date part:

So far as we know at present, no inscriptive evidence about the construction of this temple is available. According to the K.N.Y., the garbhagṛha of the Ramesvara temple was constructed by the founder of the dynasty, Caudappa⁵⁴ (1499-1514). The
K.N.V. says that the **rangamaṇṭapa** was built during the period of his son and successor, Sadasiva Nayaka\(^{55}\) (1540-1565).

5.6.1.1 (i) Interior architecture:

(a) **Garbhagrha**:

The **garbhagrha** is a dark, square structure, with plain walls. In the central part of the **garbhagrha** is a **śivalinga** with **panipīṭha** installed, of polished black stone. It is popularly known as **Rāmeśvara linga**.

The ceiling of the **garbhagrha** has two over-squares, with a capstone on which is carved the lotus within octagonal frame. On all the three sides of the wall, stands have been provided for keeping necessary things for worship.

The **lalāṭabimba** of the **dvārabandha** has Rāmeśvara in **Sthānaka bhaṅgi**, with four hands - upper right hand showing **abhaya**, lower right hand holding a **padma**, upper left hand holding a **harīṇa** and lower left hand showing **Varada**. The small doorway or the **dvārabandha** is relatively plain and has a large figure in low relief.
The dvarabandha of the garbhagrha is conspicuous by the absence of door śākhas like in the antarāla doorway. Infact, the doorjamb is carved within the mouldings of the partition wall slabs of the garbhagrha. It is equally curious to see the lalabimba which is considerably a large figure when compared to the size of the lintel.

In front of the threshold is kept a slab of the lotus design. In front of this lotus design is carved a royal devotee prostrating in front of Śiva.

(b) Antarāla:

There is an antarāla in front of the garbhagrha. Originally this temple was a sandhara temple with pradakṣinā patha around the garbhagrha, now the sides are closed. A round sculpture of Nandi is installed in this antarāla, facing Śivalinga. The Nandi is elegant in the Caḷukya-Hoysaḷa model. With moderate decorations - chains of jingling bells, three stranded garlands, flower between ear and horn, ornaments of the legs are all reflecting the characteristic of the Caḷukya-Hoysaḷa style.

There are two separately erected large pillars
in the considerably large antarāla. The carvings are good - geometrical designs at the two sides, lotus, Puruṣāmṛga doing ārati, and simhamukha carved at the bottom corners.

(c) Antarāla dvārabandha:

Following the earlier Kalyāṇa-chālukyan 'S' shaped chajja, the Keladi architects further developed it with thin ribs or petal carvings on it.

In the place of makaratōraṇa above the chajja, is found a slab with the carving of five shrine motifs in the Čalukyan imitational style, particularly, the stūpi part of the Čalukya śikhara. The series of five shrine motifs are flanked by two mythical śārdūla figures and in between the śikhara motifs are carved the squatting lions in low relief.

The dvārabandha has five śākhas namely, patra, latha, stambhiṇa, patra and chain with a small bell at the end in the left side. It is therefore a paṇca śākha doorway.

The threshold in the doorway has paṇcaratha offsets, with two squatting lions on either sides and a dancing figure in the central offset. The antarāla
doorway is, thus more embellished and skillfully carved than that of the garbhagṛha.

In front of the threshold is carved another prostrating figure as found in front of the antarāla. Label inscriptions of devotees are incised in the antarāla.

(d) Navarānga:

The navarānga doorway has Śaiva dvārapālakas on the doorjams and Gaṇapati as lalātabimbha. The dvāra chaṭṭa with kuḍu motifs on either side and interesting figure in the centre (with six hands - holding three bowls in four hands and two hands used for dhvānamudrā. The figure represents a yogī or a yogic deity?) is the characteristic of the Keladi art. The ceiling of the navarānga is plain, except a simple carving of lotus.

In accordance with the Śaivāgama, the navarānga of the Rāmeśvara temple has two prominently shown Devakoṣṭhās on the right and left side of the antarāla with typical Čalukyan imitational sikhara.s. The devakoṣṭha in the right side has the typical Čalukyan turret, whereas the left has Drāviḍa sāla sikhara. The devakoṣṭha in the left side has the figure sculpture of Mahiśāsamardini.
The lalāţabimba in the Gṣapati Kōţha is Nandi, whereas the lalāţabimba of the Mahișamardini Kōţha is cow and calf (carvings are not clear).

The navaranga has two 16-sided, flutted pillars, which bear the roof of the navaranga.

(e) Mukhamanţapa or pillared hall:

The pillared hall has two rows of pillars at the centre, each row containing three pillars. On the Kakṣasana are erected another type of pillars - with brackets and Simhavyālas - with octagonal slender pillars at the interval on both the right and left side of the mantapas. At the front in between the two Vyāla pillars on the extreme corners, there are two more pillars with brackets and slender pillars.

The central floor part of the pillared hall is slightly raised as this portion was probably utilised as nṛtyamanţapa with six pillars. The eastern side of nṛtyamanţapa's flooring has a candra śila motif. In front of the candra śila motif, we find the relief sculptures of the royal personality with his family members.
The **kakṣaṇa** is quite high and spacious with the backrest at the back. The ceiling or **chattu** is plain, except the one, of the **nrtvamanṭapa** which is decorated with nine lotus flowers of varied patterns, all within the framework of **simhamukha**. The ingenuity of the artists lies in representing each one of the lotus pattern in an unique way. The artists having seen the early examples, not only imitated, but also innovated.

The pillars of the pillared hall are typical of the **Keśadi** style. The pedestal or **pitha** with **pañcaratha** offsets are squarish, but tapering with hexagonal shaft at the centre and octagonal cushions decorated with lotus petals and other flowers at the top. A large, squarish capital with octagonal design at the tip of the pillars is also noteworthy.

The **Pōtika** (abacus) is plain and is in imitation of the contemporary wooden architecture.

In support of the beam on the right side of the hall, an additional pillar has been erected with the packing materials in between the two pillars. This marks in a way, the interior beauty of the open pillared hall, but probably inevitable from the point
of view of the strength and support of the structure or to separate the mukhamantapa of the adjacent Virabhadra temple.

On the wall, partitioning the antarāla and the pillared hall, are found two half pillars on either side of the doorway, which are in design and execution, different from the other ones.

The beams are conspicuous by the absence of either the mouldings or the other carvings.

The pillared hall has three entrances - east, north and south. Of these entrances, the northern entrance has two separately carved shrines in miniature in the Calukyan style. The shrine to the left side of this entrance has a śivalinga and makara on the chajja, whereas the shrine to the right side of the entrance is blank, but the human head is carved within the Kudu of the chajja.

The other two entrances do not have such shrine models as the ones in the north.

The entrances do not have balustrades on either side of the flight of steps. Instead, the adhiṣṭhana mouldings are continued on either sides
of the steps. In the left side of the temple, the top-border of the kaksasana has the scroll work, being carved, but incomplete.

The pillared hall has slopy, but plain chañja, two moulded plain parapets which are now plastered.

5.6.1.1 (ii) Exterior architecture :

(a) Plan :

The temple consists of a garbhagṛha, an antarāla with pradakṣina patha and a pillared hall.

(b) Elevation :

The adhiṣṭhāna has five mouldings and is totally 1.11 meters high. Of the five, the fourth moulding has dentil decoration. The rest of them are plain, corniced mouldings.

(c) Exterior of the kaksasana :

The exterior of the kaksasana is decorated with a row of pilasters, surmounted by turrets of varying styles. They have such Dravidian variant styles as sālaśikhara, karnakūṭa and Drāvida Vimāna śikhara. On their bases, minor sculptures of swans,
Hanuman, snake and others are found. Shrine models of Dravida vimāna and sala types at proper intervals, in between them smaller Dravida turrets supported by pilasters, all on three moulded basement characterise the treatment of exterior kākṣāsana. The interspace is filled up with four petalled flower design.

Interestingly, the central shrine model to the right side of the temple has a figure of Nandi.

On the basement of these shrine models of turrets are carved Śivalīṅga and Nandi and squatting lions. A dwarfish figure, Nāga, cow milking on the Śivalīṅga, Hanumān with raised hand, swan are also carved. Two of the figures are carved upside down.

In the roof, five outlets to the left side of the temple are noticed.

(d) Exterior of the Garbhagṛha:

(i) Adhiśṭhāna:

Five mouldings of the adhiśṭhāna are carved as per the āgamic description. The fourth one has the Kūḍu motifs. Some of the Kudus include miniature sculpture of both religious and secular character
such as mrdanga player, Kōlāta player, soldiers, devotees, squatting lions, acrobatics, elephant, horse, devotee, monkey, royal lady. Erotic sculpture is not absent in the exterior of the temple. In fact, the fourth moulding of the adhiṣṭhāna, to the right side of the temple, has a nude female figure, seated in the frog style. Wild boar, horse, players are also carved.

(ii) Bhitti:

The Bhitti of the garbhagṛha and antarāla is relatively plain except the slender pilasters at the corners. However, there are some relief sculptures being carved here and there.

Episode of Beḍara Kaṇṇappa, Hanumān and Garuḍa with Śivalinga and a panel of erotic sculptures, elephant, gajavāli and a camel are noteworthy. Next is deer in the circle, a huge serpent and a tiny figure behind it. An interesting high relief sculpture of a player beating the dhakke is noticed. Harihara (sitting) flanked by Maruti and Garuḍa, two dancers (unfinished sculptures) are also seen.
(iii) **Chaṭṭha**:

The chaṭṭha is slopy; the parapet above it is two-moulded with decorated outlets in between the mouldings. It is interesting to notice separately carved sculptured plaques fixed at proper intervals in between the mouldings. They represent both religious and secular themes. Some of the plaques are missing.

(e) **Śikhara**:

The temple śikhara, is predominantly Dravidian in form. Drāviḍa *vimāna* with some Čālukya *vēśara* features like dentil decoration on the basal mouldings and the lotus petal-like units at the grīva portion are noticed. The first tier at the bottom has karna-kūta and śāle decorated with the kīrtimukha designs of the Čālukya *vēśara* type. The second tier has Kūdu motifs on the projected and recessed parts which are supported by pilasters. Below the Kūdu are found the turrets of the Kōṣṭha models. The grīva of the śikhara is decorated by the 'S' shaped lotus flower designs which add to the beauty of the śikhara.

The stūpi is elongated and bigger than actually required for the śikhara. In fact, the stūpi dominates
the śikhara of the temple. The śāla śikhara motifs are within the Kudu which is further decorated with the foliage and kīrtimukha. The lower portion of this unit is in the koṣṭha model without the figure inside.

Interestingly, the śikhara has elongated śukanāsa in the śāla śikhara model. On the left side is carved in low relief a cow milking the śivalīṅga and Nandi at the bottom. The mahanāsa portion is incomplete, as far as the carving is concerned. The right side of the śukanāsa has a simple kīrtimukha motif. It is curious to notice the use of iron bars or the hooks to join the corner slabs and also the iron rods fixed in all the four directions for decorative purposes. There are, remnants of mortar plastering on the śikhara. The śikhara, which is intact, though not highly symmetrical, is elegant as far as its architectural beauty is concerned.

Thus, the Rāmeśvara temple at Keladi seems to represent one of the earliest temples of the Keladi Nayakas, which exhibits no uniformity of style, but depicts experimenting with the already available styles. It may therefore, be considered as one of the important temples in the historical study of Keladi architecture.
An inscription at Keladi, which belongs to Saṅkaṇṇa Nāyaka says that the priestlihood for the worship of Rāmesvara temple has been given to (in 1556) Acārya Madhuliṅga Bhaṭṭa, son of Acārya Bhīma-bhaṭṭa of Banavāsi, who was entrusted to perform the rituals as per the prescriptions of 'Vatulāgama' and also the daily worship for three times. He should take the pañcāmṛta, coconut, fruits, rice and other things offered to the deity.

5.6.1.2 Pārvati temple:

(a) Provenance: Keladi, Sagar Taluk, Shimoga District.

(b) Religious affiliation: Śaivism

(c) Direction: The temple faces east and is situated by the left side of the Rāmesvara temple. But the main entrance to the temple-complex faces west.

(d) Epigraphical/Other evidences, King or patron, date part:

No inscriptionsal evidence about the construction of the
temple is so far available. According to the Keladi Nrpa Vijayam, the temple was constructed and Parvati image was installed by Sadāśiva Nayaka (1540-1566) of Keladi.

5.6.1.2 (i) Interior architecture:

(a) Garbhagrha:

The garbhagrha is small and squarish, with a ceiling of squares one over the other with a lotus at the centre. In the central part of the garbhagrha, figure sculpture of Parvati is installed. The sthanaka image of Parvati has two hands - lotus in the right hand and the left hand is pralambahasta. The door is carved out of the three wall slabs. Traditionally, the temple is of Sandhara form and hence has a closed pradakṣinā patha around the garbhagrha.

(b) Sabhamantapa / Pillared hall:

The partition wall in between the sabhamantapa and pradakṣināpatha is completely stone slab structure. The stone slabs fixed vertically in between the
pillars contain high relief sculptures and low relief sculptures of -

1. Kalabhairava, Śaṃmukha and Gaṇapati to the right.

2. Nandi, Śiva, Naṭarāja and Brahma to the left.

Some of the secular sculptures like dancing figures, figures immersed in the conversation, elephant rider, Jaḍemuni holding śaṅkha in the left hand and performing dhyāna, curiously enough with the representation of parrot to his left side, Gajalakṣmi, Beḍarakaṇṇappa, Śivalinga and Nandi, Puruṣāmṛga performing dhūparati, are also carved on these slabs.

The door frame of the sabhamantapa is simple with three lotus designs and the śivalinga motifs on the lintel.

The sabhamantapa is a mud and wooden structure, with tapering pillars. The two rows of pillars, each row having three, support the wooden ceiling which constitute one of the conspicuous features of this temple. The raised part of this pillared hall (sabhā-maṇṭapa) is now partitioned by the wooden Jālandhara
or perforated window. The ceiling of this part is quite simple, whereas the ceiling of the next four ankānas is carved with both geometrical designs and figures in wood.

In fact, the significance of this hall lies in the fact that there are as many as ninety four figures of both religious and secular character. Some of them are foliaged designs without any figures. Some of the figures may be identified as Āstādikpālakas, Śiva-Parvati, Aghoreshvara, Sarasvati, Gāruḍa, Gānapati, musicians, gamdhavas, vākas, kinnaras, parrots, garland-bearing dancers, and such other figures. These panels are exhuberently carved.

The sabhamantapa has three entrances in three directions - the east, the north and the south. The small arch-shaped windows (sixteen in number) suggest the impact of the Indo-Saracenic architecture on this temple.

The wooden art as well as the stone art appear to go hand in hand in the Keladi period, as evidenced by this Parvati temple.
5.6.1.3 Virabhadra temple:

(a) Provenance: Keladi, Sagar Taluk, Shimoga District.

(b) Religious affiliation: Śaivism

(c) Direction: The temple faces east, and is situated to the right side of the Ramesvara temple. But the main entrance to the temple complex faces west.

(d) Epigraphical/Other evidences, King or patron, date part:

The exact date of the construction of this temple is not yet known. But the flag post or dhvajastambha has an inscription.\[58\]

It is on the western platform of the dhvajastambha and is read as follows:

1 .......... lōkyanagarārāmbha ...........

On the southern platform of the flag post,

2 .......... Śivappanāyakaru...rmnadinda rājya-paripālaneyamaḍuta śālivāhana śaka varuṣa 1603 neya durmati samva -
On the eastern platform of the dhvajastambha.

The above inscription states that the pillar was set up through the treasurer Siddha Basappayya, in the saka year 1603, (1681) during the reign of Śivappa Nayaka.

Keladi Nṛpa Vijaya does not speak about Śivappa Nayaka and Virabhadra temple. But this literary work states that Cennammāji completed the work of the Virabhadra temple, which was under construction, and installed a dhvajastambha in front of the bhogamantapa:

"... Keladiya Virabhadradevara devasthana śilamaya Śikharada kelesamumam tadraṅgamanṭapada racanādi navina kelasangalumam samprūṇamenalāgisi bhogamanṭapada sammukhadoḥ dhvajastambhamam nilisi..."

In 1681, it was Cennammāji, who was ruling the Keladi dynasty and not Śivappa Nayaka as revealed
through many lithic inscriptions - Sa. 548, Tl. 161, Sa. 16, Sa. 17, Sa. 18, Sa. 69, Sa. 118 of E.C. VIII.

So it is Cennammajj, who installed the flag post in the name of her father-in-law, Shivappa Nayaka.

Facing the temple, there are some curious sculptures with folded hands carved in this flag post. A prominent female devotee, attended by two female attendants and a comparatively smaller male devotee flanked by an attendant, holding a rajadanda - like a long stick is carved. Dr. H.R. Raghunath Bhat opines that the female devotee may be identified as Cennammajj and the male devotee, as Basavappa Nayaka I, who was the adopted son and successor to Cennammajj. He opines that this panel represents the royal family, as devotees, attending the worship of Virabhadra.

According to K.N.Y., this temple was under construction for many years during the reign of various Nayakas. Dodd Saika Nagara Nayaka, after his return from the pilgrimage, installed Virabhadra image -

"Keladiya Ramesvaralingada daksina parsvadol... . . . . intagamokta vidhanadim Virabhadra murtiyam pratiitheyam racisi, silamayavada garbhagrravam kaatitisi .........."
It is evident that Cennammāji built the śikhara and mantapa of the temple. Basavappa Nayaka I completed this temple, according to the K.N.V., "Keladiya, Vīrabhadra devasthānada silāmayada kalasagatiyam sampūrnāmāgisi....."

5.6.1.3 (i) Interior architecture:

(a) Garbhagrha:

This temple has a small, squarish garbhagrha with a closed pradaksinapatha around it. The ceiling of the garbhagrha has two oversquares, with the lotus designed slab. A small image of Vīrabhadra (height 45 cms) made of specially selected Kṛṣṇa śilā, with four hands - holding bow and arrow, Dhalu and Khadga, (the details are slightly worn out), is standing on a high pānipītha which looks like a stool.

The decoration of the pānipītha is the characteristic of the Keladi style. There are nine female miniature relief sculptures seated in Rājalilāgana with four handed - upper right - arrow, upper left - bow, lower right - abhaya, lower left - varadā, with hamsavahana. The pedestal has a high relief
sculpture of a warrior attendant with dagger and shield in his hands.

(b) Pradaksinapatha:

The characteristics of this closed narrow passage are the devakôsthâ on the exterior of the garbhagrha, and Nandi at the lower side. Similarly, on the northern and southern walls of the garbhagrha, devakôsthâs which are blank, are depicted. The wall treatment of the garbhagrha is characterised by the depiction of double pilasters at the corner ends and single pilaster on either side of the devakôsthâs.

The chajja of the garbhagrha is projected on all the sides, except the eastern side, i.e., front. The chajja part is slightly 'S' shaped, in imitation of the Calukya Hoysala variety with cornices at the fringe. There are two Kudu motifs on the fringe of the chajja (north and south).

The ceiling in front of the doorway of the garbhagrha is highly decorated, with multipetalled lotus with five rows. Sockets at the bud-end indicate the fixing of the iron hooks. The ceiling is highly decorated with simhamukha and foliated design. The
other ceilings are plain.

The ceiling in the front is supported by four half-pillars of 'triratha' pattern. It seems that the garbhagriha with this porch was originally conceived, to which later additions were made so as to have a closed pradaksinapatha.

(c) Antarāla:

The doorway of the antarāla is typical of the Keladi style. Two śaiva dvarapālakas on either side and Gaṇapati as lalātabimba are seen. The doorway has pañca śākhas - patra, puspa and patra śākhas. The other two śākhas are plain.

Interestingly, the door chaṭṭa has the representation of Gajalakṣmi plaque flanked by the series of birds hanging and the double lions at the centre. Curiously enough, the arrangement for fixing the lotus bud units in stone is noticeable on either sides. This speaks of the engineering skill in so far as the fixing and locking systems are concerned.

The chaṭṭa is decorated with the flower buds hanging and the trefoil designs on the top. Above the
chandī is found five shrine models with Maruti, Śivālīṅga, Venugopāla, Śivālīṅga and Garuḍa. In between these shrine models are found four Jademunīs in different poses. The association of parrots with two of the Jademunīs is interesting.

On either side of the doorway are found the composite pillars decorated with rearing lion and elephant figures at the bottom and flower designs on the shaft. Both on the right and left side of the doorway are also found half-pillars which are of different from the others. In between these half pillars are seen life-size images of Dakṣa in the right and Narasimha in the left. Both are standing with folded hands. Dakṣa has Kamandalu and puspa in the right hands and gada in the left. Narasimha is holding cakra in the upper right hand, in the upper left hand sankha, and gada is kept at the right side.

Both these are separately carved and fixed to the wall. The facial expression of Narasimha is ferocious.

(d) Raṅgamantapa/Bhōgamantapa:

The raṅgamantapa is characterised by the
presence of two rows of composite pillars with simha-valis or brackets and other decorations like the shrine models within which are enshrined Śivalinga, Nandi, Royal figures, and others. There are eight pillars in the mantapa, six of which are square in plain with projected valis and lion brackets, the other two being fluted, sixteen-sided ones with subsidiary pilasters. These composite pillars remind us of the Vijayanagara models, adopted in the Keladi period.

(e) Ceiling:

The ceiling is flat but decorated with interesting relief sculptures and patterns both geometrical and foliage. The ceiling in front of the doorway of the antarala and behind the navarāṇga are decorated with multipetalled lotus with slight projections. The ceiling of the second ankāna of the doorway is decorated with aṣṭadiṅkapālakas and Sūrya in the centre, seated in the ratha. The aṣṭadiṅkapālakas are flanked by two nāgamandalas.

The most significant aspect of the ceiling lies in the representation of gigantic ‘Gandabherunda’ in the third ankāna of the hall. The double headed bird
is seen holding huge animals like lions and elephants in both the beaks and the claws. The double-headed eagle is holding the lions, which in turn, are holding in their claws, elephants. The slab is further decorated with foliage designs in detail. The other ceilings have the decorations in low relief in imitation of the wooden architectural decorations.

On the left side of the rangamantapa the ceiling which represents the matsya mandala and monkeys and swans, Nagakannika with four hands, within the three rowed spiral is also noteworthy. She is holding in the upper right hand ankuśa, upper left - pāsa, twig of a plant or tree or arrow (?) in the lower right and bow in the lower left hand. Representation of the parrot in the lower left side is seen.

The doorway of the rangamantapa is simple, except for the patrāśākha. The lalatabimba is crudely carved with four handed Gaṇapati. The ceiling of the porch as well as the pillars are also decorated in imitation of Vesara style. The rangamantapa has in its centre, a depressed pāṭālaṅkana. Around it a stone platform (kaksasana), with a slopy back rest is provided. Towards its north, the outer face of the
railing of the Rāmeśvara temple bearing the turreted pilasters and niches are found. The southern railing as well as the eastern railings are also similarly sculptured.

5.6.1.3 (ii) Exterior architecture:

(a) Plan:

The temple consists of a garbhagṛha with a closed pradaksinapatha, an antarāla, a rangamantapa, a small porch, and a dhvajastambha.

(b) Elevation:

The adhīsthana has five mouldings similar to that of the Rāmeśvara temple.

(c) Exterior of the kākṣāsana:

In fact, from the outside, it seems that the relief sculptures of turrets on pilasters and niches run continuously on both the temple walls. The decorations are also similar to that of the Rāmeśvara temple.
(d) Exterior of the garbhagrha:

(i) Adhiṣṭhāna:

Five mouldings of the adhiṣṭhāna are carved as per the agamic description. These are similar to that of the Ramesvara temple.

(ii) Bhitti:

The bhitti of the garbhagrha and antarāla is plain, but for the slender pilasters at the corners. There are few relief sculptures on the wall. On the west, a huge figure is identified as Vastupurusa. He is a fat figure with two elephantine legs and tail and his hands are shaped like the elephant trunks. He has a lion's face with a long beard. To the right is a boy with lifted hands, seated between a man playing on a Vinā and a woman offering him a toy. On his left stands Mohini, with a mirror, combing her hair, while Bhasmāsura dances near her. To the right of the panel is shown in relief a measuring rod 36 inches long, divided into lengths of eight inches. Outside the Vastupurusa group are eight small panels containing obscene and other figures.
(iii) *Chajja*:

The *chajja* is slopy, the parapet is two-moulded with highly decorated outlets in between the mouldings. Like the Rāmesvara temple, here also separately carved sculptured plaques are fixed at proper intervals in between the mouldings. These sculptures are both religious and secular in character. Some of the plaques are missing.

(e) *Śikhara*:

The *śikhara* of the Vīrabhadra temple is smaller than that of Rāmesvara temple. The mortar plastering over the *śikhara* obscures the view of the details of the original *śikhara*. The metallic *kalaśa* of both Rāmesvara and Vīrabhadra have been typical of the period to which they belong. The *kalaśa* of Vīrabhadra temple has a votif inscription of two lines -

1st line: madavūra Basavēśvara devara padake

2nd line: terana bisada Kāvada Bammayya gauḍāra māge Basavayya gauḍāra bhakti tūka.

From the above inscription, it is clear that the *kalaśa* does not belong to the Vīrabhadra temple of Keḷadi. The *kalaśa* must have been brought from some-
where else and fixed to this temple.

From Sri Keladi Gunda Jois, it is learnt that on special occasions a *gaunda* family from Marūru (near Nāḍakāḷḷāi, Sagar Taluk, Shimoga District) comes and offers worship to this deity and this system is followed since many years.

(f) Dhvajastambha :

In front of the porch, there stands a huge flag post. From the bottom to the top, it changes from a square, to an octagon and to a sixteen sided shaft, to a circular wheel, above which is the abacus, bearing under a small stone canopy, a Nandi.

The lower part of the pillar has the following relief sculptures :

The part which faces the temple has Gaṇapati and below it, 5 persons belonging to the royal family, as discussed earlier. In the south, it has fine sculpture of Śiva and Nandi. In the eastern part of the pillar, it has Pārvati and in the north, Bhairava.

(g) Stylistic features :

Among the three temples, Vīrabhadra temple is
more ornate than the other two. This temple is a complex structure in so far as the history of construction and design in execution are concerned. According to K.N.Y. the construction work of this temple was carried on for more than sixty years under different rulers of the Keladi Nayakas. So, the influence of different styles in different periods can be noticed. Apart from this, their suzerains had already adopted changes in the medium of the art and modified it according to the local requirements. Thus, the blend of Calukya-vesara style accompanied by the Vijayanagara style of architecture can be noticed in this temple. Above all, the temple, though small, itself is a fine piece of art in hard granite.

Virabhadra temple is also peculiar, in as far as the religion is concerned. It suggests the popularity of a sect, i.e., Viraśaivism, during the Keladi rulers. This temple also represents the popularity of Virabhadra cult during the Keladi period. Virabhadra, one of the ganas of Śiva was lifted to the status of a deity during this period.

Thus, Virabhadra temple stands as one of the best models of the Keladi monuments as far as the artistic exhuberance is considered.
5.6.2 Ikkeri temples:

5.6.2.1 Ikkeri Aghorëśvara temple:

(a) Provenance: Ikkeri, Sagar Taluk, Shimoga District.

(b) Religious affiliation: Śaivism

(c) Direction: The temple faces north

The location of the temple is itself elevated in which the majestic temple is constructed in large scale. In accordance with the size of the temple each one of the component parts is conceived and executed very well. The main entrance is from the north, which has a huge door frame. On either side are the remnants of a highly raised platform where remains of four pillars stands on either side which can be seen.

(d) Epigraphical/Literary evidences,

King or patron, date part.
Epigraphical Sources:

No inscriptive evidence about the date part is available. In the outer wall of the mantapa, the name of the sculptor who carved it is given as follows in Kannada language and script.64

1st line: 'YI mantapada kelasava geyida acari Hombuca Venkaṭayyanu'.

The above line suggests that the construction work of the mantapa of this temple (pillared hall/navaranga mantapa/mukhamanṭapa) was done by acari Venkaṭayya of Hombuca (a place in the Tirthahalli Taluk). Stylistically, the characters of these letters belong to the 17th century.

On the floor of the pillared hall, there are three images in low relief, in prostrating pose. They can be identified as some of the Keḷadi Nāyakas, for their names in Kannada are inscribed there. But due to the constant stepping on it, the names have been worn out. Only 'Sadāśiva Nāya .....Nāya.....' can be read. Near this relief sculpture, two more names are inscribed - 'Jōvisara Timmanna, Biligiriyanthe' in Kannada characters of 16th century. These two
names can be identified as the officials under Venkaṭappa Nayaka, according to the K.H.V. 65 (Āvāsa 5 of the 'Ka' script) - 'Jōyisa Timmappayya, Biligi Giriyaappayya'. As we step into the pillared hall from the north, we notice another relief sculpture in prostrating form depicted on the floor, along with a name - 'Harakāra Sūrappa' in Kannada characters of 16-17th centuries. Probably he might have held the position of a messenger (or ambassador ?), as the semantics suggests.

Literary sources :

(i) Keladi Nrpa Vijayam, the reliable literary source on the Keladi history reveals that Doḍḍa Sankaṭṭa Nayaka, after his return from the pilgrimage, installed the Aghoramūrthi at Ikkēri and constructed a stone temple:

".....Silāmayamādaghōra mūrtiyam racanegāisiyanantaradolāgamokta vidhānadim cārubhujabalavidārita bhūri ripuvrāta sankapōrvipanesevikkeripuravaradolooppuva-Ghōreśvaranam pratiśtheyam viracisidam"

"Intaghořēśvaranam pratiśtheyam raciśi tatpū- jārthamaparimita bhūvāstheyam dhāreyaneredu
(ii) In the Śivatattvaratnakara there is a reference to the installation of this temple, describing the image and its attributes. In the absence of the main image in the temple, this description is an important evidence to the details of the image.

'The Aghorēśvara pīṭha has thirty two female deities called as ākṣitis. They are single faced, having three eyes, śīkhivāhana, holding the following attributes - khaḍga, khatvāṅga, dhanus, bāna, vara and abhaya. Their names are Suprabhā, Mēghadūti, Vijaya, Bhāskara, Yamā, Gaṇḍharvā, Śakāṭa, Śūrpā, Mālinī, Vāsundhara, Ṛukkāra, Rākṣasi, Raṃbhā, Triṇētra, Nītrabhūṣiṇī, Aṇjanā, Mitrapīṭha, Bhadrā, Swasti, Karalikā, Kālī, Balavati, Śūrā, Rōgagnī, Kāmadāyini, Dūtinī, Śākinī, Hamsī, Māyā, Vāgiśvarī, Vanamālā and Gavākṣi'.

These deities can still be seen in the Pīṭha, inside the garbhagrha.
'Aghorēśvara has a single-face, thirty-two arms, jatāmukuta, triṇētra, and is Candraśekhara. In his right hands his attributes are abhaya, khadga, śūla, cakra, damaruga, asthi, bāṇa, gade, padma, kapāla, jnānamudre, Kunta, ankuśa, aksamāla, khatvāṅga and paraśu. In his left arms - Varadā, phalakam, tankam, pāsa, mudgara, nāga, agni, mṛga, ghantā, dhanus, katihasta, ratna, kumuda, kumbha, kheṭaka and pustaka. He is decorated with ruṇḍamāla and is standing on the head of Kālamunda.

Sankappa Nayaka installed this deity at Ikkeri:

"Avam śāstrāṇusāreṇa śrīmān Sankappa nāyakaḥ!
Kelaḍānāmni nagare tatikkēripurāntare
Karayitvā śubham gēham tatra sthāpitavān
kramāt
Vīrabhadṛēśvaram taddaghūrēśvaramēvaca"

(iii) Pietro Della Valle's accounts about a festival in this temple on a new moon day may be given below:

"...... In the great temple (i.e. Aghorēśvara temple) not only the inside, in the middle
whereof is a very high and slender cupola; but also all the outer walls and all those round about the Piazza which lies before it, as also the houses, in the adjacent sides, were all full of lights .......

This festival was attended by King Venkaṭappa Nayaka and his grandson and successor, Vīrabhadra Nayaka.

Della Valle also describes a procession on a festival day. In the procession, the utsavamūrthi of Aghorēśvara was carried:

"... Yet I think that in the back end was Aghoresvour to whom the temple is dedicated and the other Parvati or some other wife of his, ...........

after them came the Palanchino of the idols, behind which were carried many lances, spears with silken tufts and fringes round about, more stately than those used by others, even the king himself, for these are commonly ensigners of Grandeur ............ This procession stop'd several places in the streets through which it passed; and at every such stopping; the above mentions. Dancings, perambulations and other performances were again repeated; whence the show lasted a good while and concluded at length with the last Dance; in the Piazza before the Temple-Gate, which ended
the procession with the idols rā-entered the temple, where it being replaced according to their accustomed ceremonies, the solemnity ended and all the people departed".

5.6.2.1 (i) Interior architecture :

(a) Garbhagrha :

The interior of the garbhagrha contains the corner pillars as well as the central half pillars. Attached to these pillars in three directions, we find wall stands to keep necessary utensils for worship.

The ceiling is of oversquares, capped by a large lotus-designed slab. To the door frame from inside is attached a large stone slab with sockets for fixing the wooden door. The insides of the lintel and upper side of the threshold include the lotus design.

The pānipītha is rectangular in shape, or elongated rectangular basement for installing the base of a large image. Its length and breadth are in association with the length and breadth of the pedestal of the broken image, now kept in the prāṅgana. It appears to be the main image of Aghoreśvara. In
its place was probably (subsequently) installed śivalinga on the pānipītha. As a result there are two pānipīthas one above the other for śivalinga.

The jaṭāharī of the pānipītha is to the right-side and on its top moulding are carved thirty two images of seated Durgā. Each deity has the peacock with a twig in its beak as found on the pedestal, and a fine foliage in its front is also carved.

The temple has śāndhāra garbhagrha with a narrow pradaksināpatha. The left side wall of the garbhagrha, particularly on the central half-pillar contains an interesting pūrnakalāsa motif with the pilasters which support the turret. This is the typical motif noticed in the Vijayanagara art which seems to have continued in the Keladi Nayaka period.

Two pillars at the front contain the slender pilasters, supporting the Drāvida vimāna, which in turn, is supported by another pilaster with a turret.

The doorjamb of the garbhagrha is plain and has three śākhas without any carvings. The lower side of the doorjamb contains śaiva dvarapālakas with four hands. The left side figure has triśūla in the upper right hand and damaru in the upper left
hand, gada with serpent in the lower right hand and showing abhaya in the lower left hand. The carving of dvarapālaka of the right lower jamb is incomplete, but with similar attributes, except abhaya mudra shown by the lower right hand and gada in the lower left hand.

The antarāla in front of the garbhagrha is a pillared component part with eight pillars. Except the two in the front, others are simple, square pillars which support the carved downward-bent abacus of the Vijayanagara type.

The ceiling at the central ankapa has a square offsetted frame, within which, is depicted eight spoked wheel-like circle with a hanging bud. The other ceilings are plain.

The antarāla contains a unique type of Nandi in spha (sphatika) or alabaster, which is semi-transparent. But the decoration and the anatomical details are in accordance with the stylistic features of the Keladi Nayaka period. This may be considered as a rare example of Nandi in white stone, typically in spha.
(b) Antarāla:

The doorjamb of the inner wall of the Antarāla has two śākhas - pilasters and lataś with swan in its convolutions. The lower side of the right doorjamb contains dvarapālaka with attributes triśūla, damaru, abhaya and gada, with attendants - the conch player and another attendant playing a musical instrument like tambūra. The leftside dvarapālaka has the attributes - triśūla, damaru, gada and abhaya, with horn-player to the right lower side and beating on dhakke to the left side. The offset of the threshold contains figure of squatting lion.

The lalātabimba has a four handed, seated, female deity with attributes.

Outer doorway of the Antarāla:

The outer doorway of the Antarāla is exquisitely carved and hence is a unique example of a doorway, having pañcasākhas spread over on either side over a large space. Each one of the śākhas is minutely carved with low relief, with patra, lata motifs. In between the two śākhas in the centre are carved the typical Vesara śikhara model supported by pilasters and pūrnakalāsā.
The right and left lower sides of the jambs contain two life-size, śaiva dvarapalakas in high relief, with all the Śaiva attributes - trīṣūla, đamaru in the upper right and left hands, abhaya and gada with serpent in the lower hands.

Five tiered karandakirīta with three hooded nagakundala, rudrakṣa and beaded sarṣas, vajrōpavīte and Vaijayanti, bhujasara, bhujabandha, thin lower garment decorated with beaded designs, over which is tied the heavy mēkhalā, katisūtra, ornaments of the foot, toes, legs, hands and a bejewelled udarabandha are so exhuberently carved as to remind us of the earlier Hoysalā traditions of Halebīḍ.

The third eye on the forehead, thick eye brows and a grim facial expression is slightly spoiled due to the mutilation of the nose, lips and the fangs. The dvarapālaka to the left side is more mutilated, particularly in its left hand, which is re-touched along with the nose and the thumb of the right hand.

The dvarapālakas are carved within the highly decorated niches. On the pedestals of the dvarapāla-kas are carved garās, kubjas and squatting lions.
The outer door sakhas contain at its lower side the latasundaris, holding lata in the right hand and keeping her left hand on the kati. They are also beautifully carved in the Keladi style. We appreciate particularly the hair style and the beauty of ratnakundala. It is plated up to the tip so skillfully. These latasundaris are standing on the makaras, from whose mouth the latās grow out.

On either side of the doorjambs are carved pilasters, supported by squatting lions and these pilasters support the twisted brackets below the abacus. The whole pillar unit is a unique type in the temple.

(c) Navaranga/Pillared hall:

To the left side of the antarāla doorway are found two niches with salasikharas on the top and door sakhas to their doorways.

The first devakostha from the extreme right side contains six-faced Śanmukha, seated on the peacock, which is holding a twisting serpent. On the lalāta is depicted Gajalakṣmi and on the threshold is depicted a squatting lion.
The second devakostha has Gaṇapati with four hands, with the attributes paśe and ankusa in the upper right and left hands, bhognadanta and mūdakapatra in the lower right and left hands.

The navaraṅga or the pillared hall of this temple is one of the largest found in this area in general, and the Keśadi kingdom, in particular.

The lalāṭa has Gaṇapati and on the threshold a squatting lion is seen. The central Kōṣṭha of the āśā śikhaṇa contain the human figures with folded hands.

To the left side of the doorway, two devakāṭhaś are found. The extreme left is dedicated to Kālabhairava. The lalāṭa has seated Durgā with four hands and attributes. On the threshold a female figure is seen.

The second devakāṭha from the left has a magnificent Mahiṣāsuramardini image holding cakra, śaṅkha, trisūla as attributes. On the lalāṭa is found a seated image of Sarasvati and on the threshold a yogi seated in vōgaṇaṭṭa (now wornout).

Interspace between the kōṣṭhas are decorated with four-petaled flower designs in diamond shape.
To the left side corner of the navaranga is kept a stray image of a female deity flanked by cauri bearers and partially mutilated.

The inner wall of the navaranga and in between the jalandhras are carved in low relief interesting figures like sukabhasini, a royal figure with parrot in his left hand, darpanasundari with attendants and a royal figure with attendant, a lady with attendant, facing a royal figure and Rati-manmatha. These niches have cusped arches.

The pillared hall has a low and narrow kaksasana without slopy backrest, running around the inside of this hall and is well ornamented with a row of swans, flowers, kubja ganas, lions, secular sculptures, attendants, Kinnari, gajahamsa, dancer and other sculptures.

Pillars:

The pillared hall or the navaraṅga maṇṭapa has fourteen half pillars built into the walls of this maṇṭapa. They appear to be the composite pillars imitating different shapes and designs.

The capital below the abacus is in the form
of fully blossomed lotus, which support the abacus which are decorated with the Nāga figures in all the four directions.

There are sixteen pillars in the hall, four in each group. The twelve pillars of the outer square of the pillared hall are of different shape. Above the cubical lower moulding rises a slightly tapering shaft with sixteen fluted sides. Rows of asvattha leaves and beaded pendants break the monotony of the carving of the shaft, above which is a pot-shaped moulding bearing the wheel or umbrella shaped abacus on the top.

The central (four) pillars stand on a slightly raised platform which constitute ardvantapa of the temple. They are similar to the Cālukya variety of pillars, except the polished roundness, they have a sixteen-sided flutings closely resembling it, but the mouldings are the same, viz., the disc, the wheel, the bell, the pot, the tyre and the umbrella abacus. The bracketed capital bears a hooded cobra.

The pillars are richly decorated in low relief with the tiny figures, foliage designs, geometrical
patterns and bead works, some of which remind the style of the Hoysalas to some extent, like the makara with foliage and ásvattha leaf motifs.

The identification of all these tiny figures is not so difficult as most of them represent secular (some of which are also religious), socio-cultural aspects of the Keladi Nayaka period. In addition to the animals, birds and architectural motifs, we find such figures as dancers, cauri-bearers, mṛdāṅga players, camaradhara, cymbal palyers on the one hand, Gaṇapati, Hanumān, Kālingamardana and Bālakṛṣṇa on the other. Female sculptures like sukabhaṣinī and darpanasundari are also noticed.

The pedestal of the pillars is characterised by the offsets, Kudu motifs and squatting lions, swans, dwarfish figures, elephants at the centre.

The eaves are also decorated both by human figures and lotus designs.

Some of the acrobatics like the peacocks entangled to form a design are also noticed.

Ceiling of the Nṛtyamāṭapa:

The ceiling of the nṛtyamāṭapa as well as the
beams are different from the others. The ceiling is formed out of two over squares with the capstones that are fully decorated with flower, lotus, foliage, birds and flowers. The lotus bud hanging down from the centre is separately fixed to the slab from the top. Its design and execution is typical of the Keladi style.

The height of the pillared hall, the order of the pillar, the raised kāṣaṇa on the periphery of the hall add to the majestic look of the ṛaṅgamantapa. Though it is closed, the lattice window at the front and three entrances in three directions provide sufficient light and ventilation. Unlike the Hoysala ṛaṅgamantapas which are not so well ventilated and congested because of too many pillars, the ṛaṅgamantapa of this temple is quite spacious and well-ornamented.

(ii) Exterior architecture:

The location is by itself elevated, on which the majestic temple is constructed in large scale. In accordance with the size of the temple, each one of the component parts is conceived and executed. The main entrance is from the north and the temple is facing the north.
(a) Adhiṣṭhāna :

The flight of seven steps is flanked by two huge caparisoned elephants. The adhiṣṭhāna of the temple has five mouldings as per the āgamic prescriptions. The third and fourth mouldings contain decorations. The fourth one is characterised by kīrtimukha motifs and the fifth one include pouncing lions, as if projecting from the adhiṣṭhāna. The mouldings are well projected and prominently shown.

(b) Bhūti :

The pillared hall being closed, its outer wall is treated more architecturally than sculpturally. In fact, the wall is divided into three parts - the lower, the middle and the upper.

The lower wall contains a series of turrettes, mostly of the Vesara variety, supported by dwarfish pilasters. The bottom freize is full of relief sculptures of birds and elephants, and of squatting lions.

In between the turrettes are found the kīrtimukha motifs with foliage designs spread all over. The characteristic of the pillared hall of the temple is its tiny jālandhras of different
geometrical designs. Each one of the jālandhras is situated within the cusped arched niche which is covered by the Vesara sikhara on the top. The inter-space of the turrets is filled with relief sculptures of varied types - Yakṣa, yogi seated on a tiger, lady on double-bodied swan and others. The lower part is filled with aṣṭāṣṭikpālakās, Vaiṣṇava, Śaiva and secular figures - lady dancing on the serpent, Kṛṣṇa, Vṛṣabhārūḍha Śiva, Nrtya Gaṇapatī, Kalabhairava, Dakṣa, Agni, Gajalakṣmi and different aspects of Śiva.

The pillared hall or the navarangamanṭapa can be studied in two different ways. The hind part is divided into two parts. The lower part has turrets supported by swans and other mythical birds like Vyāghrahamsa, pilasters, aśvahamsa, makara, kinnari and others. The upper part of the wall is plain. There is no jālandhra in the hind part, as in the front.

The top portion of the wall is further decorated with four petalled flower in between the dwarfish columns which support, the lotus-petal-like 'Kangura' motifs on the top.

The latticed window is interesting as far as the
design is concerned. The jālandhras with four petalled flower design, simple diamond-shaped jālandhras, are suggestive of Hoysala imitations.

(c) Chajja:

The chajja of the pillared hall is slopy and kept on the beams which are in turn placed on the projected main beams of the temple - six on each side. The corners of the chajja are decorated with the serpents coming out of the temple on the slopy chajja.

The parapet above the chajja is characterised by two prominent mouldings. The extreme corners of the parapet are decorated and adorned with the figures of Nandi.

When compared to the adhisthana and the walls, the chajja appears to be small and simple, but this is a characteristic feature of the Keladi style.

In between the turrets supported by pilasters and kumbha are carved squatting lions. This seems to be the continuation of the architectural motif of Vijayanagara period by the Keladi artist.
(d) Northern Doorway:

The chaîja of the doorway is decorated on the fringe by the bud-like hangings. Above the chaîja are depicted seven turrets, the central one being the śāla type flanked by the Vēsara types and its variants.

The threshold of the doorway is also decorated with flower design and at the centre an attendant playing the horn is depicted. Inside the lintel of the doorway is decorated with lotus and four petalled flower design.

The doorway has pañcaśākhā like the lata, stambhikā, patra and lata. The interspace is filled up with four petalled puṣpa. The lalātabimba has Gajalakṣmi. On the threshold is a trumpeteer, while the jambs have elegant śaivadvārapālakās with indented square-shaped pilasters and bands of floral and scroll work, running a fine vertical scroll band borne by a lady standing on a makara.

(e) Eastern Doorway:

The eastern doorway is slightly different, having minor details like the threshold offsets, containing squatting lions. There are only five turrets.
above the door cha.jja. The central one is śāla, reminding Cālukya-Vesara form. The first śākha from the outside is characterised by swan, within the convolution.

Balustrades:

The flight of seven steps is flanked by the balustrade which is in typical Kēladi style with simhayāli and lotus bud.

However, the architect of the temple had originally conceived a different plan. Probably he wanted to continue the adhiśṭhāna mouldings. Some of such indications may be seen in the cuttings at the tip of the adhiśṭhāna mouldings.

(f) Western Doorway:

This doorway is slightly different. The door śākhās are more akin to the Cālukya-Hoysala variety in design and execution.

The outer śākha is characterised by the pilasters with kumbha pēñjaraś which are depicted more prominently than the other śākhās. The threshold contains only lotus design.
The balustrade is also characterised by \textit{simhavali}, but originally the idea was similar to that of the eastern doorway. Inside the balustrade are depicted underside squatting lion with conch player (seated) with \textit{naga} hood behind.

The hind part of the western wall of the pillared \textit{maṇṭapa} has a lined sketch of an elephant and also Sūrya and Chandra symbols in relief.

\textbf{(g) Exterior of the Garbhagrha:}

This portion is characterised by five huge mouldings of the \textit{adhīṣṭhāna}. In fact, the mouldings are bigger and higher than those of the pillared hall.

There are separately carved three \textit{devakoṣṭhas} in three directions. The western and the eastern \textit{kōṣṭha} contain the figure sculpture of Varuṇa seated on \textit{makara} whereas the eastern wall of the \textit{garbhagrha} does not have \textit{devakoṣṭha}. The southern \textit{devakoṣṭha} is empty. The eastern \textit{devakoṣṭha} includes on the top the \textit{jalahari} with \textit{makara} and lotus bud, being an outlet for \textit{abhisekajala}. The \textit{devakoṣṭha} contains Indra riding Airāvata. There is a pond for \textit{abhisekajala} just below the \textit{jalahari}. 
The adhiṣṭhāna being bigger and higher, provides outerspace, which may be considered as raised jagati. It does not appear to be pradaksināpatha.

The outer wall of the garbhagrha is offsetted. The central part of the wall contains a large dēvakōṣṭhā, canopied by a sāla śikhara. The dēvakōṣṭhā is vacant at present.

The chaitya of the garbhagrha is not so much projected as that of the pillared hall. The parapet contains on the eastern and western side, in between the double mouldings, the outlets for rainwater indicating the roofing system which is raised in the centre.

(h) Śikhara:

The śikhara, though elongated and hence vertically dominating does not appear to be proportionate to the lower part of the temple with narrow and relatively small śikhara, as found in Keladi, Ikkeri and other places. This appears to be a characteristic feature of the Keladi style of architecture.

The śikhara is of a mixed variety. The Drāvīḍa Vimāna, Vesara and also to some extent the contemporary
Indo-Saracenic style got mixed to form the śikhara.

The śikhara is of thri-tala type, architecturally treated with karnakūta, pañjara and śāla features, not in its purity, but in its imitation.

At the neck part of the śikhara are placed four Nandi figures facing the four directions.

(i) Stūpi:

The stūpi is onion-like or bulbous, with four small kōṭhās, canopied by simhamukhās. The bulbous portion is decorated with bead work, foliage work, and buds at the lower end. This stūpi is unique, but does not seem to be quite suitable to the lower part of the śikhara. However, this is an interesting example for the intermixture of different contemporary styles.

The metallic kalesā is quite suitable in proportion to the śikhara.

The frontal side of the śikhara has a projected sukanāsa, with the details of tala projections. The mahanāsa is in the form of kōṭhā, with simhamukha on the top.
(j) Nandimantapa:

In front of the northern doorway, is a square pavillion in which a magnificent figure of Nandi faces the Aghorēśvara temple.

This Nandi mantapa is unique in its design and execution, as far as the minarettes, cusped arches and trefoil designed Kanguras on the edge of the roof are concerned.

On a raised platform are pointed arches, seven in number, the walls between which are ornamented with indented square-shaped Dravīḍian pillars borne on the heads of groups of lions. On the walls are relief features of drummers, dancers, attendants, Kāiplina-mardana and such other figures. Above the walls are projected eaves. The parapet is decorated with trefoil discs. The four minarettes in the four corners of the roof characterise the mantapa. This resembles a mosque but for a dome. Had it been constructed in the central roof, the whole structure could have resembled exactly a mosque. The flight of steps, supported by balustrades are facing the entrance of the temple.

Composite pillars, pilasters, foliage designs
and geometrical designs are the characteristics of this temple. But, the Indo-Saracenic features as mentioned above, dominate in the Nandi mantapā.

Nandi in the centre of the mantapā is superbly carved and decorated a number of ornaments like chains of jingling bells, garlands and other similar decorations. It is mutilated and its tail and right ear are broken.

(iii) Other Parts:

The huge temple must have included a candrasāla, a quadrangular structure around the prāṅgana, as is observed from the elevated structure all around the temple.

There is an 'ōkulihonda' in the prāṅgana in the north-west direction. Instead of round, square or rectangular shape, it is unique with cusped arches. This structure also clearly indicates the Indo-Saracenic influence.

Nearby this ōkulihonda, is noticed a raised platform, which might have been the place for keeping the 'Utsavamūrti' during the time of special religious festivals.
Stylistically, Aghoreśvara temple is a remarkable monument, a great work of art. It is the largest and the finest example for temple architecture of the Keladi Nayakas. It is an unique example of the period, which exhibits a mixture of various styles.

5.6.2.2 Pārvati Temple:

(a) Provenance : Ikkeri, Sagar Taluk, Shimoga District.

(b) Religious affiliation : Śaivism - Shaktism.

(c) Direction : The temple faces north.

(d) Epigraphical/Literary evidences, King or patron, date part:

Inscriptional evidence for dating the temple is so far not available.

Keladi Nrpa Vijayam also does not speak about this temple.

On the threshold of the navarāṇga is a relief sculpture of a devotee with the inscription - "Bhadrappa Nayakaru" in Kannada characters. These letters belong to the 16th century.
5.6.2.2. (i) Interior Architecture:

(a) Garbhagrha:

The garbhagrha is squarish, with a large but low panipitha at the centre, which had originally an equally large image of Parvati which has been probably replaced by a subsequently carved image. The image is in sthanaka bhangi, and is two handed, the right hand holding a lotus and the left in pralambahasta. The torana is unworked.

The length and breadth of the panipitha is in association with the length and breadth of the pedestal of an unknown broken image, now kept in the prangana of the temple, near the Okulihonda. So, this must have been the original pitha of Parvati image as it fits into the panipitha of the garbhagrha.

The ceiling of this garbhagrha has two over squares with lotus designed slabs on the top. The doorway of the garbhagrha has two sakhas. In the lalatabimba seated Gajalakṣmi is depicted.

(b) Antarāla:

Theantarāla has two small rooms to its sides. The ceiling slab has a small lotus. The doorway of the
**antarāla** is elaborately carved with Śaiva dvarapālakas. Gajalakṣmi in the lalāṭabimba, and the chajja supporting five Drāviḍa Vimāna śikhara motifs.

The raṅgamāntaṇe is comparatively small, with kakṣasana on either side. The basement of the kakṣasana contains four petalled flower design. The female figures of dancers, cauri-bearers and mallas in wrestling poses are carved on either side. The beams of the antarāla are also decorated with lotus and four-petalled flowers.

(c) Navarāṅga:

The doorway of the navarāṅga is unique, as it has conical or arch shaped reflecting Indo-Saracenic style. The flower, creeper and lotus designs, as well as the depiction of parrots and geese on the top, point to a different style of workmanship, so also are the side laticed windows. The doorway is canopied by the conical arch, on the top of which are seated parrots. Below these arches are carved small turrets, supported by carvings. In between the doorway and the laticed windows are the Vyāla figures, paunting on the elephants and supporting the beam of the mantapa.
(d) Mukhamantapa:

The mukhamantapa has kakṣasana on all the sides and is opened at the front. The front part of the mukhamantapa has four Vyāla pillars standing on the lions.

The mukhamantapa has four flight of steps with balustrades on either sides, sculptured with the simhavālas in the outer and conch player in the inner side.

5.6.2.2 (ii) Exterior Architecture:

(a) Elevation:

The temple is constructed upon a little higher basement, but compared to the main temple (Aghoreshvara temple) it seems to be in a lower level or placement.

(b) Adhiṣṭhāna:

The adhiṣṭhāna has two mouldings above the upānam. Interspace is decorated with the four-petalled flowers and at all the corners, two seated lions sharing a common single face.
(c) Bhitti:

The exterior part of the kaksasana has a series of four turrets on each side. The outer wall of the Parvati temple is comparatively plain, but treated with projected slender pillars at intervals. On the whole, there are six pillars at the right and left side, two pillars on the backside.

In the centre of the right side exterior wall of the temple (i.e. navaranga) are noticed series of turrets supported by columns and with its interspace being decorated by flowers and birds in the middle, squatting lions on the top, elephants and swans at the bottom.

The exterior of the antarāla has śālasikhara motif with cauri-bearer at the centre.

The garbhaṇṛha wall is plain. At the bottom moulding are depicted kubjas, four-petalled flowers, squatting lions, mrdanga-player, dancers, horn-player and gajayāli.

(d) Chajja:

The chajja of the temple is slopy in the front part (mukhamāṇṭapa, navaranga and antarāla part) and 'S' shaped at the back (garbhaṇṛha) part.
(e) Parapet :

The parapet of the temple is unique because it has trefoiled Kangura designs along with four minarettes like columns with the carving of human figures at their bottom. This is a clear example for the impact of the Indo-Saracenic art.

(f) Śikhara :

The Śikhara of the garbhagrha is proportionate to the temple and it is a mixed type of Drāvida Cālikya Vesara Śikhara with a metallic kalaśa on the top.

Thus Pārvati temple though smaller, is unique in its style and execution.

5.6.3 Mūkāmbikā Temple, Kollūr :

(a) Provenance : Kollūr, Kundāpur Taluk, Dakṣiṇa Kannada District.

(b) Religious affiliation : Shākta

(c) Direction : The temple faces east
Epigraphical evidences:

Inscriptions provide valuable insights into the temple's history. Inscriptions on the silver vessels, copper plate records, and pāñcalōha dvārapālakā images offer evidence of donations by the Keladi rulers and royal family members to the goddess.

(i) On the pedestal of the dvārapālakā images:

"...... Kollūru Mukāmbikeyyamanavara
śēvārthavāgi ...... Keladi Venkaṭappa nāyakara
dharmapatiyavarrāda Vīrammanavaru
śivarātrepuṇyakāladaḷu samarpisida
dvārapālakerū māṅgaḷa mahāśrī śrī śrī II 1 II

The person mentioned in the inscription is Vīramma, wife of Venkaṭappa Nāyaka I (1590-1629).

(ii) On the step leading to the Navarānga of the temple:

"Keḷadi
Cennammāji sēve"
The person is identified as Cennammāji (1672-1697).

(iii) On a silver pot:

"Śrīmatkeḷadi Vīrabhadra nāyakara putraru
Bāsavappa Nāyakara dharmapatiyārāṇā Cennavīrammājiyavara bhakti tūka la 7 # ga 2!

This silver pot has four copper legs inserted at the bottom. The said person is Cennavīrammāji, wife of Bāsavappa Nāyaka II (1740-1755).

(iv) On a silver plate:

"Vibhava sam phā śu 13 ya sthirāvāra
medakeriya namma pājina varu
hoḍadalli mṛtavāda nam | dha
lādyantaru najaru māḍida paṇa
vininda | Kollūrammanavarige
Keḷadi Vīrabhadra Nāyakara putraru
Bāsavappa Nāyakara bhakti"

The said Keḷadi ruler is Bāsavappa Nāyaka II (1740-1755) and the above mentioned Śaka year corresponds to 1748.

(v) Apart from this, there are 9 copper plates (5 inss.) in possession of the Executive Officer of the temple.
One inscription belongs to Venkataappa Nayaka I (1590-1629). It says that this ruler gave grants to the 'Kuṭacācala nivāsinīyarāda Kollūra Mūkāmbike ammanavarā bhaṇḍārke' 33 Varahas to maintain the caultry at 'Dharmapuri Fēthe hoje baḷi' in 'Hannarada sīme'.

The other four inscriptions belong to Vīrabhadra Nayaka (1629-1645), the corresponding years being 1641, 1642, 1643 and 1644. They also refer to the deity as 'Kuṭacācalanivāsinīyarāda Kollūra Mūkāmbike ammanavarāda' and about the land grants to this deity.

Literary evidences:

(i) In the K.N.V. references are made about the frequent visits of the Keladi rulers to Kollūru and the innumerable grants to the deity.

Venkataappa Nayaka I (1590-1629) extended the temple and liberally granted lands for the worship of the deity. Vīrabhadra Nayaka (1629-1645), also visited Kollūr. 76 Bhadrappa Nayaka, elder son of Śivappa Nayaka on his way to several pilgrimage centres along the west coast, first visited Kollūr and liberally granted lands to the worship of the deity. 77 Cennammāji
(1672-1697) also visited Kollur. Sōmaśekhara Nāyaka II (1714-1740) visited Kollur several times. Basavappa Nāyaka II (1740-1755) visited Kollur on his way to many pilgrimage centres.

5.6.3 (i) Interior architecture:

(a) Garbhagrha:

The temple has a small garbhagrha with pradaksinapatha around. The so-called 'udbhavalinga' and the image of the deity are in the centre of the garbhagrha.

(b) Navaranga mantapa or Lakṣīmanṭapa:

The navaranga mantapa is larger in dimension. It has four square pillars at the centre. The doorway of the Lakṣīmaṇṭapa is simple with plain śākhā and Gaṇapati as lalāṭabimba. The four square pillars of navaranga have at the lower side high relief sculptures in all the four directions like Mahiṣāsuramardini, Sūryanārāyaṇa, Gaṇapati, Indra on the Aiṇavata, Īśvara and others.

The ceilings of the garbhagrha and navaranga have oversquares with usual lotus design.
The **Lakšmīmanṭapa** is a closed one with a doorway. The doorway of the **Lakšmīmanṭapa** is highly decorated with vertical bands of scroll work and leaf or petal design.

The **Śaiva dvarapālikās** are interesting, as far as the sculptural representation is concerned. The left **Śaiva dvarapālikā** is standing in **tribhanga**, cross legged, holding attributes like **cakra** and **śankha** in the upper right and left hands, **gadā** and **abhaya** in the lower right and left hands. The right side figure is similar to it, except **abhaya mudra** shown in the lower right hand and **gadā** in the lower left hand. Both the **dvarapālikās** are carved within the niche, the pedestal of the **dvarapālikās** contain 'simhalāṇchana'.

The threshold contains squatting lion on the front, and a **mandala** on the top.

There is a flight of three steps with balustrades on either sides, having **simhayāli**, on the outer side and figures of swan in the inner side, which are the characteristic of the Keśadi style.

(c) **Mukhamanṭapa**:

**Mukhamanṭapa** is attached to the inner corridor.
and has six pillars at proper intervals. The first two pillars by the side of the doorways are relatively simple with only pilasters in the front. The other four pillars are decorated with simhayālis and bōdīges facing each other.

The ceiling of the mukhamantapa is supported by four simhayāli pillars and contain aṣṭadikpūlakās - four on the first square, another four on the second square, with a lotus design at the centre.

The mukhamantapa has, at the centre, a vyāghra, in round sculpture.

5.6.3 (ii) Exterior architecture :

(a) Exterior of the garbhagrha :

The adhiṣṭhāna is comparatively plain and has five simple mouldings. The wall is treated with pilasters at intervals. The kapōta is plain and slopy. The parapet has outlets for water in the form of downward-bent pōtikas.

The śikhara is a phāmsana or Kadamba Nagara imitation. The stūpi, with gold-plated sheets, covers the details of the stone śikhara. The sukanāsa is
sufficiently projected at the basal level and has two kalaśas at the top. The śikhara has the central bigger kalaśa and four smaller kalaśas in four directions. The stūpi of the śikhara is decorated with four small sculptures at the lower side—Brahma, Viṣṇu, Mahēśvara and Mūkāmbikā.

(b) Mukhamāṇṭapa:

The mukhamāṇṭapa, which is open, has also slopy chajja and parapet with three mouldings. On the top of the parapet is shown 'Kanguras' (trefoiled discs) in between the minarettes-like pillars.

(c) Interior Corridor:

The interior corridor around the main shrine is a complete stone structure with necessary accessories like Sarasvatīmaṇṭapa, Naivedyaśāle, Daśabhujā Gaṇapati shrine, yāgaśāle, Śankaracārya pītha, strong room, Kajjāya śāla, and Badagu bāgilu and the main entrance facing the east.

Originally these corridors were open corridors with a number of pillars characterised by the square shaft, square base and octagonal in between, supporting
the slopy chafla, downward bent water outlets, double corniced parapets with trefoil Kanguras and with tapering pillars. It is here, on the top of the parapet, on both the mukhamantapa and corridor, that we notice the impact of the Indo-Saracenic art. The corridor has also five-moulded adhísthāna, like the main temple. The corridor is now closed all around the temple, except the two entrances, one facing the east, the other facing the north.

(d) Eastern doorway:

The doorway of the east is highly decorated like the Lakṣmīmaṇḍapa. The Vaiśpava dvārapālıkās are four handed and attributes are similar to those found in the Lakṣmīmaṇḍapa.

Vertical bands characterised by petal work, scroll work, sthambhika and another scroll band with female figures on the makara on either side of the doorway, Gapēśa in the lalāṭabimba and slightly projected chajja of the doorway - all are typical of the Keśadi style.

On the side pillars of the doorways are carved in low relief, two camaradvāris. In between this and
another half-pillar are found within the small shrine model or niche, figures of Gaṇapati in the right side and Kalabhairava on the left side.

(e) Exterior walls of the corridor:

Ardhakambas or half columns are carved at closer intervals. In front of the corridor facing east, we find eight pillars with simhayālī, four to the right and four to the left side of the doorway. This is also typical of the Kāḷadi style.

It is to the extreme right and left corners that we find an open window characterised by an arch of the Indo-Saracenic type and the turret imitating Calukya style. These add to the beauty of the corridor.

Like the interior, the exterior is also characterised by five moulded adhisthāna, slopy chajja and downward-bent water outlets and two-moulded parapet supporting trefoiled kanguras in between the minarettes. The slopy chajja has depictions of serpents at the joints.

It is in front of the temple that we find an open corridor-mantapa with identical characteristics - simhayālī pillars in the front, slopy chajja, downward
bent waterlets, double moulded parapet supporting tre-foiled kanguras in between the minaretes.

The minaret-like pillars are adorned with relief sculptures like Darpanasundari, Kalingamardana, Sivalinga, devotee with folded hands, yogis, trumpet-player, camaradhārīnis, Nandi, drum-beater, horn-player, dancers, mrdanga-player and other sculptures.

It is in the corridor maṇḍapa that a high Mahābalipītha is erected. In front of the temple we find a dhvajastambha, followed by a dīpastambha.

(f) Dīpastambha:

Originally wooden, covered with copper and brass covering, the dīpastambha is highly impressive. It is standing on the Kurmapītha, followed by a highly decorated elephant. The dīpastambha has twenty circular oil lamp plates one above the other.

The dīpastambha is also decorated in the lower part (in the projected niches) by such figures as Bhairava, Gaṇapati, Vīrabhadra and Mūkāmbikā. The elephant rider holds the rope and ankuśa. It is also decorated with brass chains on all the four corners which are missing, except in one corner.
Probably smaller bells might be hanging from these chains.

This type of dipasiambha is the characteristic of the Canara coast. This indicates that Keladi style adopted sub-regional styles prevalent in Dakṣiṇa Kannada.

(g) Outer Corridor:

The temple has an outer corridor which has tiled roof and the walls. Its interior and exterior parts contain some of the Kavi art which are re-touched in subsequent period. There are many smaller shrines dedicated to Vṛndavana, Vīrabhadra (which is highly renovated), Subrahmanya (high relief snakes are carved on either side of the door and which is also renovated), Sarasvatīmanṭapa, Prāṇalingēśvara temple, Pārthēśvara temple (it is a complete stone structure), Pañcamukha Gaṇapati, Candramaulesvara, Naṇjuṇḍēśvara, Ānjaneya-svāmī (might be of later period), and Viṣṇu.

(h) Prāṅgana:

The prāṅgana in between the exterior and interior corridor is quite spacious. Both in the front and back side of the temple, are found storied
corridor manṭapas decorated with the wooden vālis, wood carvings which are also of the Keḷadi style.

Probably, the largest number of relief figures of devotees with a good number of label inscriptions are found to the outside and inside of the corridor like:

"Karūra Subanṇana maga yīśvaranu maḍuva saṣṭāṅga omnamaha"

"Saṅgaṇa Viśvēśvara namaskāra".

These figures are also in the typical Keḷadi style so far as the costumes, ornamentation and postures are concerned. In the outer praṅgaṇa, there is a stone inscription, whose letters are erased and worn out.

Like the architecture and the sculptural art which are rich and unique, the ritualistic part of the temple as well as the donations received by the temple from the Keḷadi Nayakas are also more. A mask made of pure gold is said to be granted to the deity by Cennammaṭi. But her name is not inscribed on it –

"Śrī Mukāmbike (?) nalavattara ombhattallū. Ma 1 III (1x3/4) III O (9x3/4 ?)
On the dīpastambha, it is inscribed -

"Ma 9 se4 !
Sonnariyallappana maga Pāṇḍiyappanu māḍida
Kambha"

The characters of these letters are ascribable
to the 17th century. It is also said that pacee
stone (precious green stone) of the size of the palm,
is given to the deity by the Keḷadi kings.

Thus, the temple has bronze dvarapalakas,
silver utensils like plates and pots, masks, gold
and silver ornaments, some of which contain label
inscriptions.

(i) Ratha:

The temple has a big wooden ratha which was
probably built for the Brahmarathotsava by the Keḷadi
Nayakas. It contains a number of wooden sculptures,
which are characteristic of the Keḷadi art.

5.6.4 Minor temples

5.6.4.1 Śaivism
5.6.4.1.1 Kaśi Viśvēsvara Temple:

(a) Provenance: Kauledurga, Tīrthahalli
   Taluk, Shimoga District.

(b) Religious affiliation: Śaivism

(c) Direction: The temple faces east, situated on the hill inside the fort called as Kauledurga.

(d) Epigraphical evidence/Other evidences,
   King or Patron, chronology.

No inscriptive source about the date of construction of this temple is available so far. But, the Keladi Nṛpa Viḷḷayam informs us that the place, "Kauliya durga" was conquered by the Keladi ruler, Hiriyā Veṅkaṭappa Nayaka (Veṅkaṭappa Nayaka I) who renamed it as 'Bhuvanagiri durga'. He also installed in the fort, the Viśvēsvara linga which was brought by his father Doḍḍa Saṅkanna Nayaka during his pilgrimage to Kāśi. He built a stone temple and granted lands for the daily worship of the deity.

"Intatyantasahasadinda Koṭṭeyam Koṇḍanantaramā
Koṭṭeyam balisiyadakke Bhuvanagiriya durga-
The garbhagrha is a small unit, without pradakṣinapatha. A sivalinga is installed on the white marble pānipītha. The somasūtra is to the right side of the pitha. Below this pānipītha is found another squarish pānipītha, which might have been the original one. But the present pitha exactly fits into that original pitha. Stylistically, the sivalinga and pānipītha belong to the Keladi Nayaka period. The doorway is small and rectangular, without much carvings.

(b) Antarāla:

The antarāla is plain, without pradakṣinapatha. To the left side of the doorway is a separate
sculpture of seated Durga, with four hands and the usual attributes. Stylistically this sculpture is ascribable to the Keladi Nayaka period. In the centre of this antarāla is kept a small Nandi facing the main deity. The doorway is rectangular. The Śaiva dvārapālakas are carved in the right and left lower side of the doorway.

(c) Mukhamantapa:

The mukhamantapa is peculiar with its arched doorway and parrots at the top corners. The arched doorway is carved within the frame work of a rectangular doorway. This has four-petalled lotus design carved in high relief. On either side of the doorway are depicted two devakōṣṭhas with good carvings in high relief. The bulbous dome type of the śikhara portion of this devakōṣṭha is noticeable. In the central part two cāmaradhārinis are depicted with in the arched doorway.

On either side of these devakōṣṭhas are depicted two vāli pillars, in Keladi style. On the top portions of these simhavyālas dancers in tribhanga are noticed. The mukhamantapa is approached by a flight of steps.
(ii) Exterior:

The exterior walls of the temple contain the following mythological and secular sculptures carved in low relief clockwise - heroes fighting, a horse-rider throwing spear to whom an attendant has provided an umbrella (indicating that the horse-rider must be a royal person like a king or prince), nāga, and at the top portion are swan, elephant, geese, elephants holding lotus, on the top of which again swan, geese are carved. The exterior of the garbhagṛha has elephants facing each other.

The chajja is relatively plain and slopy, with the figures of serpents at the joints. Some of these figures are missing. The parapet has the elements of Keladi Nayaka style of architecture with trefoil discs and minarets at the corners. The minarets are decorated with Nandi playing mrdanga along with a dancer in low relief. There are some downward-bent water outlets on both the sides. The technical know-how of the roofing system under the Keladi Nayakas can be seen in the joints of the stone slabs. Two slabs are joined together, over which another concave slab is fixed into it to avoid the seepage of water.
The sikhara of the temple is completely a stone structure and has a 'bulbous dome'. There are four figures of Nandis separately carved at the four corners. The sikhara has four simhamukhas on the four sides, projected little forward.

The sikhara has five tiers with a bulbous dome like stūpi, which has four kārttimukha/simhamukha motifs facing four directions. The absence of the kālaśa is to be noticed. It must have been mutilated and removed. In between the stūpi and the top of sikhara, at the grīva part are kept four separately carved Nandis facing four directions. In between the Nandi sculptures, four separately carved other sculptures are found.

The lower edge of the stūpi has leaf design. The sikhara has an elongated sukanāsa. In its front part is carved a squatting lion within the niche. The niche is well decorated and has kārttimukha motif at the top. Four minarets are carved on the top of the mukhamantapa along with the trefoiled Kanguras, suggesting the Indo-Saracenic influence.

In the open prāṅgana (at the south-east corner) is noticed a kalyana mantapa which was used for utsavas
on festivals. Near the flight of steps is kept an empty pitha; the Nandi over it is missing.

The mahādvāra is a rectangular structure, with mud walls and stone pillars. In the dvarabandha, an image of Gaṇapati is depicted, with floral designs on either side. In the ceiling aṣṭadikpalakas are carved in low relief with three rowed lotus design in the centre. The mahādvāra has a raised platform and has a roofing of stone slabs.

The mahādvāra has slopy chajja, above which is a parapet wall with trefoiled 'kanguras'. There are altogether eight minarets on the roof. Six downward-bent water outlets are also carved. Thus, this temple displays the characteristics of the Indo-Saracenic influence, like the arched doorway, kanguras and minarets.

It is in front of the mahādvāra of the temple that we notice two dīpastambhas which constitute some special characteristics of this temple. They have two talas. The platform has Gaṇapati facing the temple and lions on the other sides. In the next tala are friezes of human figures and elephants. The lions at the corners seem to bear the weight of the stambha.
The platform is decorated with floral and leaf designs.

The stambhas are squarish at the bottom, octagonal in the middle and sixteen sided at the top, ending in a square maṇṭapa all characteristic of the Keladi Nayaka style of architecture.

Remnants of crude stone compound are also seen around the temple.

An inscription is incised on the rock hill in front of this temple. This inscription belongs to the reign of Vijayanagara ruler Bukkanna Woḍeyar. It records that when Virupanṇa Woḍeyar, son of Bukkanna Woḍeyar was ruling the Araga rājya, he gave a land grant for the amṛtapadi of Mayilāradēva of Nagariya Kōṭe. 82

5.6.4.1.2 Somesvara Temple, Tīrthahalli:

(a) Provenance: Tīrthahalli, Tīrthahalli Taluk, Shimoga District.

(b) Religious affiliation: Śaivism

(c) Direction: The temple is situated in an agrahara named Bommarase
agrahāra situated on the right bank of the Tunga river, in Tīrthahāḷḷi. The temple faces east.

(d) Epigraphical evidence/Other evidences, King or Patron, chronology.

As recorded in a copper plate inscriptions, a temple (Sōmeśvara temple) was built by 'Śarajā Venkaṭappana Tirumalaiya' at Tirtharajapura (Tīrthahāḷḷi) and Sōmaśekhara Nāyaka II has given the land grants for the worship of the deity at the instance of Nirvāṇayya. The grant was made in the śaka year 1643, corresponding to 1721.

According to the K.N.V., there is a reference to Śarajā Tirumalayya and Śarajā Venkaṭayya, as the important persons during the reign of Basavappa Nāyaka I (1697-1714), father of Sōmaśekhara Nāyaka II (1714-1740).

(i) Interior :

(a) Garbhagrha :

The garbhagrha is a small, squarish structure,
at the centre of which, is installed a small sivalinga with pānīpiṭha. The sivalinga is very small when compared to the pītha. The ceiling has two over squares, with padma designed slab at the top. The doorway is also simple. It has Gaṇapati in the lalatabimba. In the threshold is carved a squatting lion.

(b) Antarāla

In the antarāla are noticed two images of Gaṇapati and Durgā. The doorway of the antarāla is an arched one. On its top corners are depicted two parrots in a typical Keḻadi Nayaka style. On either side of the doorway are Saiva dvarapalakas with their usual attributes. The devakōṭhas above the niche are in high relief and contain squatting lions in the grīva part. On the extreme right and left side of the niches are yāli pillars of octagonal shaft and square-based.

(c) Mukhamantapa:

The open mukhamantapa has kakṣasana on either side. Nandi is in the centre. The ceiling includes aṣṭadikpalakas and other flower and geometrical designs and a large lotus design at the centre. The mukhamantapa
has a flight of four steps, with balustrades of simha motif. The pillars in the front contain relief sculptures of Vīṇādhara, camaradhārī and others.

(ii) Exterior:

(a) Adhisthāna and bhitti:

The adhisthāna has five-mouldings. The garbhagṛha and antarāla outerwalls are treated with half pillars at proper intervals along with slender turrets (śikhara models) on the pilasters. In between the half pillars we notice relief sculptures like nāgamandala, horse riders, elephants with riders.

(b) Chajja and Roof:

The slopy chajja and downward-bent water outlets are found all around the temple. The parapet over the antarāla and open maṇṭapa contain minarets at the corners and trefoil discs, as is usually found in the Keladi style of architecture.

(c) Śikhara:

The garbhagṛha has a typical śikhara of the
Keladi Nayaka style with sukarnasā and four Nandi sculptures separately carved and kept at four directions and a metallic kalasa.

The temple lies within the prākara on three sides and a pillared corridor in the front.

(e) Dvaramanṭapa:

On either side of the doorway of the dvaramanṭapa are found the yāli pillars and fighters depicted on the wall. In front of the dvaramanṭapa, is noticed a small pond (‘ōkulihonda’) and a small Nandi pillar.

5.6.4.1.3 Mallikārjuna temple, Mr̥gavadhe:

(a) Provenience: Mr̥gavadhe, Tirthahalli
   Taluk, Shimoga District.

(b) Religious affiliation: Saivism

(c) Direction: The temple is situated on the left bank of the Brahmi river, which is also called as Musure halla and is a
tributary of Tunga river.
The temple faces east,
-facing the river.

(d) Epigraphical evidence/Other evidences

King or Patron, chronology.

There are two inscriptions in the temple
premises which are erased and worn out. The two pillars
155 cms by 34 cms by 22 cms contain inscriptions of
the early medieval period. One is highly erased, another
fragmentary. They are associated with the Mallikarjunam

temple, according to the local tradition.

There is an unpublished inscription (Kannada
characters) on the kalasa of the temple, which belongs
to the Keladi rulers. The inscription says that Keladi
Somasekhara Nayaka has granted the golden kalasa to
the deity Mallikarjuna of 'Mugavase'. The Saka year
is 1650, corresponding to 1728:

Svastiśri jayabhuyudaya śālivahana śakavaruṣa
1650 neya Kīlaka samvatsarada Kārtika śu
15 lu mugavase ! Mallikārjunasvāmiyavarige
śrīmat Keśadi Śōmaśēkhararā nāyakarā bhaktiyallu
samarpisida suvarṇa kalaśa | Śrī Śrī Śrī |

The said Śōmaśēkhararā Nāyaka is the one, who ruled between 1714 and 1740. He is Śōmaśēkhararā Nāyaka II, as there are two more persons - Śōmaśēkhararā Nāyaka I and Śōmaśēkhararā Nāyaka III in the lineage of the Keśadi dynasty. The saka year 1650 corresponds to 1728 and hence the inscription belongs to Śōmaśēkhararā Nāyaka II. The Kannada characters also belong to the 17th century. The total height of the sikhara is 1.60 mtr. The girth of the large central dome is 1.58 mtr and the girth of the lower dome is 1.38 mtr.

(i) Interior:

(a) Garbhagrha:

The garbhagrha is a small, squarish room, in the centre of which śivalinga with pānipītha is installed. The śivalinga is identified as Mallikārjuna. The doorway of the garbhagrha is small and rectangular in shape.

(b) Antarala:

The antarala has two pillars on either side
of the gaibhagṛha doorway. The antarāla doorway is simple and rectangular in shape, on either side of which are carved śaiva dvārapālakas with the usual attributes, in high relief. The prabhāvalī of these dvārapālakas are decorated with kīrtimukha motif and the depiction of swans on either sides. A small monkey with a fruit in its hand is depicted at the lower corner of this sculpture.

(c) Navarāṅga mantapa:

The navarāṅga mantapa ceiling has two over-squares and aṣṭadikpālakas are depicted with a lotus design at the centre. The remaining part of the ceiling is plain. The four pillars of the navarāṅga mantapa are square at the bottom and octagonal at the middle and cakra or wheel-like at the top, ending in an abacus. The floor of this mantapa part within the pillars is slightly raised. A round sculpture of small Nandi facing the deity is carved out of blackstone.

On the floor of the navarāṅga mantapa are relief images of devotees in prostrating pose, along with some label inscriptions. Near the doorway and Nandi is carved:
(1) Śrī ya — — — — —
śṭāṅga namaskāra
(ma) likārjuna dēvara
(pāda) ke singamana sā
(śṭā)ṅga namaskāra

(2) Nāraṇapa hegade saśṭāṅga na
maskāra tirumanna (sā) śṭāṅga namaskāra.

The characters of these letters belong to the 17th-18th centuries’ Kannada letters.

The doorway of this navaraṅga maṇṭapa is arch-shaped, with the parrots at the top corners. The arched doorway is fitted in a rectangular frame containing lata motifs and parrots. At the lower side of this doorway are carved lataśundari, holding a creeper in the hands and standing cross-legged on makara, suggesting the Keladi Nayaka style.

(d) Mukhamanṭapa:

The open mukhamanṭapa or the small porch has two pillars with simhavālis. The pillars contain relief sculptures of Nāruti, Gaṇapati and such other figures. The ceiling is plain. The mukhamanṭapa has the label inscription on the third step.
'Ponnaangi Paramesvari binnapa' in Kannada characters of 18th century.

Plan:

The temple has garbhagriha, antarala, navaranga mantapa, open mukhamantapa, Nandi stambha and prangana (modern structure).

(ii) Exterior:

(a) Adhisthana and Bhitti:

The adhisthana has three mouldings on which the plain wall and the pillars within the interspace of the wall are noticed. Jalahari is to the left of the temple. The open mukhamantapa has a flight of steps with balustrades of lion motif. The navaranga mantapa has three entrances, the main entrance to the east facing the river and the subsidiary ones to the north and south. These entrances are flanked with three flight of steps and balustrades of scroll design. The north and south entrances have saiva dvarapalakas in the niches with usual attributes.

(b) Chajja:

The chajja of the temple is slopy, above which the flat roof is decorated with the parapet
wall of trefoil discs and minarets. But the navaraṅga maṇṭapa and open mukhamaṇṭapa do not have the parapet wall and the minarets.

(c) Śikharā :

The śikharā has eight tiers with a huge stūpi which has four Kīrtimukha simhamukha motif in four directions. It has a big kālaśa gilded with gold. In between the stūpi and śikharā top, at the grīva part, four separately carved Nandi sculptures are kept in four directions. In between the four Nandi sculptures, 4 separate sculptures are kept.

Viṣṇu in the front, having four hands with attributes - cakra, śankha in the upper right and left hand, abhaya and kaṭīhasta in the lower right and left hand.

In the southern direction is noticed four-handed Viśvaḥadra with bow and arrow in the upper right and left hand, khadga and dhalu in the lower right and left hand. At the back, Brahma, four handed, is having four faces with beard. His upper right and left hands are holding khaṭvāṅga and kamala, with
lower right and left hand abhaya and pustaka. In the northern direction Śiva, four handed, with the upper right hand holding trisūla and left damaru, lower right has abhaya mudra and lower left shows varada.

The lower edge of the stūpi has leaf design. The śikhara has an elongated sukanāsa, in which swan is carved on left and right side. In the front, squatting lion within the niche is depicted.

In front of the open mukhamantapa, on the floor is a relief figure of a devotee with label inscription in Kannada characters of 18th century:

'Nārara(ṇa)pana sāṣṭāṅga.
namaskāra'.

The Nandi pillar has crude carvings.

The temple has an annual car festival on Phālguṇa bahula mūla nakṣatra. The village might have been a great religious centre in the past. The sites of ancient period, burnt bricks and old wells suggest that the village might have been an ancient city in the past.

From the architectural details, it is clear that the earlier temple was renovated during the Keladi
Nāyaka period.

5.6.4.1.4 Sadasiva temple, Varadāmūla:

(a) Provenance: Varadāmūla, Sagar Taluk, Shimoga District.

(b) Religious affiliation: Śaivism

(c) Direction: The temple is situated on the bank of a pond, known as 'Lakṣmītīrtha', along with many other smaller temples. The temple faces east.

(d) Epigraphical evidence/Other evidence, King or Patron, date.

No inscription is available as far as the date of construction of this temple is concerned. In the K.N.Y, also the name of the temple is not specifically mentioned. A label inscription with a relief figure of devotee depicted in prostrating posture is inscribed on the step of the temple:
'Jōyisra timmaṇṇana namaskara'

The Kannada characters are ascribable to 17th century. This person has been mentioned in the K.N.V. during the reign of Veṅkaṭappa Nāyaka I (1590-1629), along with another person Bilīgi Giriṇappayya. The above names are mentioned in the Aghoṛēśvara temple of Ikkerī on the floor of the pillared hall. It is inferred that this temple might have been renovated during the time of Veṅkaṭappa Nāyaka.

The dhvajastambha of this temple stylistically resembles the dhvajastambha of Mahāgaṇapati temple at Sāgar. From the K.N.V. it is clear that Mahā Gaṇapati temple was constructed by Veṅkaṭappa Nāyaka.

(i) Plan:

The temple is in gajaprāṣṭākāra, a rare variety of temple plan during the Keladi rulers. It has a round garbhagṛha, rectangular antarālā and an open mukhamāṇṭapa approached by a flight of steps with balustrades followed by a dhvajastambha at the front.

The bhitti of the temple is plain and made of
mud plaster and laterite bricks. The garbhagṛha has a śivalinga and pānipītha carved out of white marble. This squarish pānipītha is kept on another square pānipītha. The ceiling of the garbhagṛha has two oversquares and the cap stone is without any carvings. The doorway is also simple. The dvarabandha contains Gajalakṣmi in the lalātabimba.

The antaraḷa doorway is well carved and resembles the Calukya-Vēsara style. This component part must have been taken from an old temple.

The open mukhamatapa is characterised by the rounded pillars of the Hoysaḷa style. The pillars are four in number and kept within the side walls of the mukhamatapa. It has a slopy chajje in the front part. A flight of steps with balustrades are carved in the mukhamatapa. The balustrades have simha motif on the outer part and lotus design in the inner part, with scroll and a bud design which are well carved.

The dhvajastambha has a squarish platform, on which a square pillar is erected. It is octagonal in the middle and sixteen sided and fluted at the top, followed by a cakra-like unit and a mantapa on the top.
The Sadashiva temple with apsidal plan is indeed a unique example in the history of temple architecture of the Keladi Nayakas.

5.6.4.1.5 Kalmatha, Nagara

(a) Provenance: Nagara (Bidanur), Tirthahalli Taluk, Shimoga District.

(b) Religious affiliation: Vīraśaivism

(c) Direction: The matha, situated now amidst a garden and is near the large pond of the Nagara fort facing north.

(d) Epigraphical evidence/Other evidence, King or patron, chronology.

There is no inscriptive evidence so far available about the construction of this matha. The K.N.V. is also silent about this matha.
(i) Interior :

(a) Garbhagrha :

Stylistically, this matha is peculiar. The garbhagrha and mukhamantapa are the two component parts. The garbhagrha is a small and squarish structure, with a huge Nandi in the centre. The Nandi is carved out of slightly greenish grey stone and is well polished. It has been decorated in the Keladi style. Its chains of jingling bells, three-stranded beads, a bell at the centre and at the bottom of which contains a small śivalinga on the one hand and the depiction of a flower in between the horn and ear on the other add to its couchant posture.

The garbhagrha doorway is rectangular and has three plain śākhas and Nandi in the lalātabimba. The chattu is projected forward with dentil decorations. On either side of the lower dvārabandha, are sculptured śaiva dvārapalakas with the śaiva attributes. The dvārapalakas are carved in the niche in the side walls. Above these dvārapalakas are projected the umbrellalike motifs.

The ceiling of the garbhagrha is interesting.
Instead of flat roof with over squares of usual temple style, this roof is in the form of a dome. The hollow dome is conspicuous by its inverted lotus design and at the central part by a capstone. The top portions of the walls have the crude carvings of stalactite design. This dome reminds us the Muslim mosque.

(b) Mukhamantapa:

The open mukhamantapa has two pillars at the front corners and decorated with slender double pilasters at the bottom and three simhavyalas at the top, thus supporting the weight of the roof. These pillars have the low relief sculptures of camara-dharinis also. At the two sides of this mukhamantapa are the arched doorways in the usual Keladi style. The absence of the depiction of parrots is to be noted.

The beams supporting the roof have the puspa bōdigai which is an imitation of the Vijayanagara style. The ceiling of this mantapa is flat, without any carvings. The mantapa is approached by a flight of four steps, with balustrades on either side.
(ii) Exterior:

(a) Adhiṣṭhāna and bhitti:

The adhiṣṭhāna has three mouldings. On the top moulding of the adhiṣṭhāna are carved clockwise some relief figures like gandabherunda and elephant at the top and below are two royal figures, with a flower in their hands, lion, female dancers as well as mallas in wrestling posture.

The exterior of the back portion of the garbhagṛha has the depiction of a yogi in meditative posture along with monkeys on either side. On the top are carved two female dancers playing Kōlāṭa, elephants fighting, a person standing and musicians playing mṛdāṅga and tambūra.

In the left side is noticed a relief sculpture of Parvati. To the right is also found the depiction of a commander on a horse back who is holding a sword.

Apart from these relief sculptures, the exterior wall of the garbhagṛha has slender pilasters carved in between the pillars which are fixed within the stone walls. The pilasters seem to support the simhavālas and then 'puṣpabōdīgai' and finally the flat chajja.
(b) Chajja:

The chajja part is flat and is not slopy. It has low relief sculptures of lotus in different designs. This part has the shades of some colours like black, green and dominant kavi. These remains noticed here and there on the chajja, suggest that the whole chajja was once coloured.

(c) Parapet wall:

The parapet wall has the usual Keladi style of trefoil discs at the top. There is another moulding, with small arched niches (seven in number), just below the parapet of the trefoil disc. At the top corners of the roof, separately carved small Nandis facing four directions are kept.

The roof of the garbhagrha is domical in shape. There are the downward-bent water spouts at regular intervals both on the garbhagrha and mukhamantapa part of the roof.

Thus, the Kalmatha stands out as a building of peculiar style among the Keladi monuments and represents a blending of the Indo-Saracenic style, and the Hindu style of the period.
5.6.4.1.6 Viśvēśvara Temple, Kauledurga

(a) Provenance : Kauledurga, Tirthahalli Taluk, Shimoga District.

(b) Religious affiliation : Śaivism

(c) Direction : The temple is situated near the second entrance of the fort wall (the fort is now extinct), close to the Viṇṭala temple. The temple faces south.

(d) Epigraphical evidence/Other evidence, King or Patron, chronology :

There is no inscriptive evidence so far available, regarding the temple. In the K.N.Visvēśvara (1590-1629) many temples were built in Kauledurga. But their names were not mentioned. So, it is difficult to assign the exact date of construction of this temple, but may be attributed to Veṅkaṭappa Nayaka's period.
(i) Interior:

The temple consists of a garbhagrha and antarala. The garbhagrha has the ceiling with two oversquares and a lotus designed slab in the centre. The cellar is a small square unit, with a śivalīṅga on the paniplīṭha in the centre. The paniplīṭha is squarish and is round headed. The doorway has Gaṇapati as the lalātabimba.

(a) Antarāla:

In the antarāla part, sculptures of Vīrabhadra, Gaṇapati, Parvati and Twin Nāga are kept. Nandi installed at the center of antarāla faces śivalīṅga. Parvati sculpture is partly defaced. In the ceiling, there are sixteen lotus and leaf designs carved in low relief of the Keḻadi style. The doorway of the antarāla has the arch-shaped doorway, suggesting the Keḻadi style of architecture.

(ii) Exterior:

The temple has śaiva dvārapālakās carved on either side of the arched doorway with their usual attributes of trīśūla, damaru, gada and abhayamudrā. Next to these dvārapālakās are carved camaradharinis.
within the niches. The temple is approached by a flight of four steps along with balustrades of simha motif.

(a) Chaidja

The chaidja is slopy. The downward bent water outlets are provided on its fringes. The temple is conspicuous by the absence of śikhara and stupi. The roof is therefore flat.

Some of the remains in the prāṅgana suggest that temple must have had an outer prakara and an open corridor and was much more bigger than what it looks at present.

5.6.4.1.7 Śikharēśvara temple, Kaulēdurga :

(a) Provenance : Kaulēdurga, Tirthahalli Taluk, Shimoga District.

(b) Religious affiliation : Śaivism

(c) Direction : The temple is situated in the formidable fort of Kaulēdurga which has five fort walls. The temple is
situated at the highest point on the hill and faces west. (From this point, the Arabian sea is visible).

(d) Epigraphical evidence/Other evidences,

King or Patron; chronology:

No inscriptiveal evidence is available regarding this temple at present. In the K.N.Y. also this temple is not mentioned. Venkaṭappa Nayaka I must have built it, along with many other temples, as revealed in the K.N.Y.

Architecture:

The temple is a single-celled unit. Its ceiling is plain without any carvings. In the centre is installed a śivalīṅga with paṇīṭh. The outer walls are plain and the śikhara is made of stone and mortar, which is now in ruins. The flight of steps are missing. The whole temple stands on a huge rock.
(i) Interior:

The temple consists of a garbhagrha, antarala and mukhamantapa.

(a) Garbhagrha:

It has Maruti or Aśjaneśa in sthanaka posture, with raised right hand showing abhaya mudra and left hand being kept on the waist. The prabhavali has simhamukha kirtimukha motif and cakra and śankha below the prabhavali. The tail of Hanuman is raised above his head and curled round; at the tip of the tail a small bell is hanging. On the pedestal of the image, Maruti is depicted in the flying posture. The pitha of this Maruti is higher when compared to the size of the deity.

The doorway of the garbhagrha is rectangular and plain. The ceiling is also plain.

(b) Antarala:

The antarala is a small, rectangular unit, without any speciality.

(c) Mukhamantapa:

The ceiling of this mantapa has leaf design. On the wall of this part are found in low relief sculptures of Maruti, Gaṇapati, Kaḷabhairava, Nandi playing
the drum and others. The rōorway has the lalāṭabimba of Lākṣmi. On either side Saiva dvārapalakās are carved with their respective attributes. Next to the dvārapalakās are the Kumbha pañjara motif supported by pilaster.

The mukhamantapa has an interesting mythological relief sculpture of gajahamsa on the interior slab of the kakṣasana.

(ii) Exterior:

The exterior of the kakṣasana of the mukhamantapa has well carved elephants facing each other in slightly high relief. Extreme corner pillar has figure of a rearing lion on the elephant's trunk, on which a puspabōdīgai is carved. The mukhamantapa has five moulded adhiṭṭhāna. Above the relief sculptures of elephants, at the corners are carved male cauri-bearer. Next to him, another figure of yati is seated on high stool. On the left side, a male cauri-bearer is depicted as dancing and by his side, a drummer is shown as playing an instrument resembling 'tammaṭe'. The maṇḍapa has four flight of steps with balustrades of simhayāli design.
The jalahari is to the left side of the temple. The outer walls are plain, with pillars adjoining the walls of the temple. The chajja is slopy and it is typical of the Keladi style of architecture. The downward-bent water outlets and flat roof also indicate the Keladi style of architecture.

5.6.4.2.2 Veṅkaṭarāmaṇa temple, Gangolli:

(a) Provenience: Gangolli, Kundapur Taluk, Dakṣiṇa Kannada District.

(b) Religious affiliation: Vaiṣṇavism

(c) Direction: The temple is situated at Gaṅgolli, a small village, which was a centre of flourishing trade with the Portuguese and the Arabs, during the period of Keladi Nayakas. The temple faces east.

(d) Epigraphical evidence/other evidences:

King or Patron; Chronology:

There is a stone inscription (unpub.) in the temple
which informs us that the temple was built by 'Viṭṭala Maleya' and a land grant (specified) has been given by Bhadrappa Nayaka (1662-1664) to Viṭṭala Maleya's son, 'Nārāyaṇa Male', in the śaka year 1584 (corresponding to 1662):

"Śrī gaṇadhipataye namaha ..... śālivāhana śaka varuṣa 1584 nēya Plava samvatsarada mārgaśira āsuddha 5 ralu śrīmādeḍamurāri Kōṭe Kōlāhala Bhadrappa nāyakaru Kauśika gotrada āśvalāyana sūtrada rukuśākheya śaṣṭheya jayaveranī grāmada Viṭṭala maleyana putraraṇā Nārāyaṇa maleṇige koṭṭa umbalige biṭṭa bhūdāna biṭṭa umbali va gadyaṇa 120".

Dr. B.S. Shastri informs us that during the reign of Śivappa Nayaka (1645-1665), there was an ambassador by name Viṭṭala Malya, who was well-versed in Portuguese. Probably this noble might have constructed the Veṇkaṭaramana temple. He also informs us that during the period of Sōmasēkhara Nayaka I (1662-1677 ?), an ambassador Nārāyaṇa Malya carried on the talks with the Portuguese. This Nārāyaṇa Malya might be the said person in the Gaṅgolli inscription.
Architecture:

The temple consists of a garbhagrha, an antarala and mukhamantapa. The deity has cakra, śankha, abhaya and gada in the upper and lower right and left hands respectively. On the pedestal is carved the figure of garuda with folded hands. Śrīdevi and Bhudevi on either side of the deity are also carved. They are half the size of the main deity. Two Vaiśnava dvārapālakas are separately carved and kept on either side of the doorway. They are four handed, with attributes cakra, śankha, gada and abhaya. The carvings are crude. The doorways of the mukhamantapa, antarala and garbhagrha are now covered with silver sheets which are beautifully carved. In front of the mukhamantapa, there are flight of steps with balustrades.

The exterior of the temple is plain and does not contain sculptures. In the open prāṅgana around this temple is noticed a sculpture of Maruti now kept in a corner. An inscription, letters of which are wornout is also found there. A new dhvajastambha has been constructed in the recent years.

The temple belongs to the Gaudasaresvata community of the area at present.
5.6.4.2.3 Raṅganātha temple, Soraba:

(a) Provenance: Soraba, Soraba Taluk, Shimoga District.

(b) Religious affiliation: Vaisnavism

(c) Direction: The temple faces south.

(d) Epigraphical/other evidences; King or patron, chronology:

No inscriptionsal evidence about the date of construction of this temple has been noticed yet. But a nirūpa90 says that the Keladi ruler, Basavappa Nayaka I (1697-1714) has granted lands for the daily worship of this deity and to meet the expenses incurred on amṛtapadi (offerings of rice) and perpetual lamp.

Namaśtunga śīrāscumbi candracāmara ca rave
Trailōkya nāgarārmbha mūlāstambha
śambhāve svasti śrī Vijāyābhuddaīa nṛpa
śālivahana śaka varaṇa 1635 neya, jaya
sāmvatsarada caitra ba. 1 lu śrīmaṭ Keladi
Basavappa Nayakaru citpavana jati
Padumanātha bhaṭtarige barasikoṭṭa nirūpa.
Sorabada Raṅganātha devara garbhagṛhadallī
iruva Cennasōmeśvara deva puṁsya prārābhyā madikondu baruttēve
yī Veṇkaṭēsvāra sthānike Āṇeṣhaṭṭarū
aputraṇāṃ hōgihāre yī deva puṁsyāna
nānage appage āgabēkanta hēlikonḍa
sambandhakaṇaṇike tegedukondu yī dēvarīge
uttārava āda bhūmiyālu hirēśakuna grāmādā
yērī buddāda gaddē ga 6 hosakoṭe
gaddē ga 6 ubhayanaṇa 12 amṛtapāḍīge saṃyāṣigaḍhe
ga 6 nandādīpake Kārtiṇa
dandā saha ga 2-1/2 Kāluve mēle are bundū
ga 1-2 jīgale-hanḍa ga 2 antu ga
6-12 paṇcaparvake antu ga 24-1 yipatunālku
varaha ondu baṇavina
bhūmiyānu nīnna vāsa madikotṭu devatāsēveya
naḍāsikondu baruvante
Ramappage nīrūpā barasi kōṭṭa prakāra yī
bhūmiyānu nīnna havāle madikondu
yī deva raṅga bōga nālku catrada valage bandu
kaṇike saha nīnna tegedukondu
dēvata sēveyānu sāṅgavagi madikondu nīnna
santāṇa pārampareyāgni anu
bhavisi kondu bāhudu endu barasikotṭa śāṣana.
In the literary source K.N.V., we do find neither the name of this temple nor the reference of the visit by the Keladi kings to this temple. But on stylistic grounds we may ascribe this temple to the Keladi Nayaka period.

5.6.4.2.3(1) Interior:

(a) Garbhagṛha:

The temple has a small garbhagṛha with pradakṣināpatha. Rāganātha image is being consecrated and worshipped here. The ceiling of this garbhagṛha has two oversquares with lotus design in the centre. The central pānipīṭha has the garuda emblem. The doorway is simple and has a lotus design.

(b) Antarāla:

There are two squarish pillars with squatting lions on the pedestal in front of the doorway. It is characteristic of the Keladi style. The pradakṣināpatha is narrow.

The dvarabandha of this antarāla has five śikharas. The central āla śikhara models are flanked by four turrets. On extreme side are noticed squatting
lions. The doorway of this antarāla has four dvāra-śakhas—patra, stambhikā, puspa and patra respectively.

Jaya and Vijaya, Vaiṣṇava dvārapālakās are carved on either side of this doorway. They are holding their attributes viz., cakra, śankha, abaya mudra and gada. On the threshold is depicted squatting lions. The laṭātabimba has Bālakṛṣṇa. The door chaitya has kudu motif, with the carvings of the human heads and swan.

(c) Navarāṇga maṇṭapa:

The central ceiling of the navarāṇga maṇṭapa has āstadikapālakās with lotus design in the centre. It is depicted in the typical Keladi Nayaka style; other ceilings are plain.

The navarāṇga maṇṭapa with four central identical pillars and ten smaller pillars in the kakṣasana are simple, except the four central pillars which have some carvings, while the others are plain. One of the central pillars has a royal hero, standing with folded hands, being carved in high relief. On another pillar, a foliage design is carved. The kakṣasana on all the three sides has backrest.
5.6.4.2.3(ii) Exterior:

(a) Plan:

The temple has a garbhagṛha, antarāla with narrow pradaksināpatha; navarāgamantapā with kākṣāsana.

(b) Adhiṣṭhāna:

The adhiṣṭhāna has five mouldings which are plain. The third and the fourth mouldings are prominently projected and contain cornices.

(c) Bhittī:

At the corner of the wall are noticed slender pilasters carved on the main pillar, on which are noticed some tiny sculptures and erotic figures. The jalahari is to the left side of the temple, not far away from a small pond used probably for jalabhiseka.

(d) Chaṭṭā:

The chaṭṭā of the garbhagṛha is slopy and has projected beams. Above it are noticed two mouldings or cornices. Their interspace is filled with small sculptured plaques having both religious and secular themes at regular intervals viz., ṛgī dancing, darpanasundari and such other figures. To the right
side of the *garbhagrha*, four such images are remaining; five are missing in the left side of the *garbhagrha* whereas four are remaining at the back.

Among the corner lioned brackets, one is missing. To the right side of the temple, only two are remaining. Five outlets in the right and left are remaining.

(e) Navaranga:

The *navaranga* has three entrances, the front one has two elephants, one on either side. The exterior of the *kakṣasana* is decorated with a series of pilasters with different figures. On the right and left side, there are two simple balustrades for the flight of steps. The *navaranga* is open, but now decorated with grill work.

The slopy *chajja*, double-mouldings and water outlets are typical of the Keladi Nayaka period.

(f) Śikhara:

The *śikhara* is akin to the Calukya-वेसळ model with *dvitala Vimāna* and also with more dominating Dravidian features like Karnakutā, pañjara, sala on
the top and slender pilasters, devakōṣṭha and wall sculptures in the middle and mouldings at the bottom. The same pattern is repeated in the second tala.

The stūpa is squarish and elongated with four Kīrtimukhas in four directions and śāla śikhara and devakōṣṭha inside the Kīrtimukha arch.

It has a long śukanāsa projection at the base which is decorated on either side with Kīrtimukha on either side of mahānāsa. The mahānāsa has a figure of Lakṣmi, seated in padmāsana, with lotus and serpent in the upper hands and with abhaya and varada in the lower hands. The sculpture is canopied by kīrtimukha and makaraśūrana. On the pedestal are carved squatting lions.

On the basal parts of the śikhara are carved Kālingamardana, cāmaradhāri, a person seated on a stool, dancer, a Vaiśṇava figure, squatting lions, dancers, Kālingamardana, Maruti, another Vaiśṇava figure, Kālingamardana, dancer, cauri-bearer, another Vaiśṇava figure, yōgi, a servant standing, two royal figures seated.

(g) Dhvajastambha:

There is a typical dhvajastambha in front of
the temple. On one side Maruti and on the other, a royal hero standing with folded hands and a labelled inscription are noticed. The flagpost is not well carved and not so high.

5.6.4.2.4 Gudde Venkaṭaramaṇa temple, Nagara

(a) Provenance: Nagara, Hosanagara Taluk, Shimoga District.

(b) Religious affiliation: Vaishnavism

(c) Direction: The temple faces north and is situated on a small hill and approached by flight of steps.

(d) Epigraphical evidence/other evidences; King or Patron, Chronology:

There is no inscription so far found which helps us to know the date of construction of this temple. In the literary source K.N.V. also, the name of this temple is not mentioned.

(i) Interior:
(a) Garbhagrha :

The garbhagrha of the temple is very small followed by an antarala. The temple is nirandhara, i.e., without pradaksinapatha around the garbhagrha. The deity is smaller, four handed with usual attributes - cakra, sankha, in the upper right and left hands and varada mudra and katihasta in the lower right and left hands.

(b) Antarala :

The antarala doorway with jalandhras on either sides are of a different style, and identical with Calukya-Hoysala style.

(c) Mukhamantapa :

The mukhamantapa is larger and closed at both the sides and opened at the front. The pillars in the mukhamantapa are four in number, of which two have yali of one type, the other in front have credu carved type of yali. The ceiling of the mukhamantapa has floral design, at the centre of which a capstone is fixed. At the four corners of this floral design, tiny figures of twin parrots are carved, the faces of which are turned to the opposite directions.
(ii) Exterior:

(a) Adhiṣṭhāna:

The adhiṣṭhāna of the temple has five mouldings, the fourth one containing the relief sculptures of elephant, flower design, vyāghra and petals all around.

(b) Bhitti:

The exterior wall of the temple contains the relief sculptures of Nandi, elephant-rider, horse-rider and human figures. At the lower part of the pillars are carved elephant-rider, horse-rider and a yogi in prostrating pose and cross-legged.

In front of the temple we find a stambha with garuda, (Tulasi), Vrndaṇava, and Okulhonda, which is squarish. Near the chajja of the mukhamantapa is a small wooden garuḍa with a label inscription - "Tham ! sa Nillappana seva", in Kannada characters of 17th century.

To the left side of the temple and in front, we find a small śaiva shrine of the modern period.

There are some bronze images (Utsavamurtis) in the temples of Guḍge Veṇkaṭaramana, tankasale.
Veṅkaṭaramaṇa and paṇcamukhi Ānjaneya.

The temple, though small, must have been constructed during the period of Keḷadi Nāyakas after 'Bidanūru' (now it is known as Nagara) became their capital city. It was Veṅkaṭappa Nāyaka I (1590-1629) who defeated the local rulers and conquered the area. It was during the reign of his grandson and successor, Vīrabhadra Nāyaka (1629-1645), that this small town Bidanūru became the capital city. The temple must have been constructed after 1645, as we find from the literary source - K.N.V. As described in this work, it was during Śivappa Nāyaka's reign (1645-1665) that people from different parts of the kingdom were invited to settle down in this capital city. The temple must have been constructed then for the Vaiṣṇava devotees.

5.6.4.2.5 Saṅjīvaṅjanēya temple, Kauledurga

(a) Provenance : Kaulēdurga, Tirthahalli Taluk, Shimoga District.

(b) Religious affiliation : Vaiṣṇavism

(c) Direction : The temple is situated in Kaulēdurga (in the rājamārga) facing the south-west.
(d) Epigraphical evidence/other evidences;
King or patron; Chronology:

We do not get any inscriptional record as far as the date of construction of this temple is considered. The K.N.Y. is also silent about this temple, but as mentioned earlier informs us that during the reign of Veṇkaṭappa Nāyaka I (1590-1629) many temples were built at Kauledurga, and he renamed the village as 'Bhuvanagiri durga'. This temple also must have have been built during his reign.

(i) Interior:

The temple has a garbhagrha without pradeśinā-patḥa, an antarāla and mukhamantapa.

The garbhagrha is a small squarish structure, with two over squares and a lotus designed slab which constitute the ceiling. Āṅjanēya, the main deity, of the temple is standing in samabhāṅga with folded hands and facing the front. This is a rare sculpture of Āṅjanēya which is well decorated. The prabhāvalī has simhamukha and kīrtimukha along with scroll design and swan on either side. On the sides are carved two figures of monkeys sitting, with gada in their hands. The deity is sculptured in Keladi style. It is in
the middle of the pedestal that a hero with sword and shield in virabhaṅgi is depicted.

Near the pedestal are kept some nāga sculptures and a small sculpture of a Keḻadi Nayaka (?) standing with folded hands.

In the lalāṭabimba is noticed a figure of Gaṇapati. The doorway is rectangular and is without any carvings. On either side of the doorway are carved śaiva dvārapālakās with the usual attributes of trīṣula, dāmaru, abhava and gadā. The niche is decorated with simhamukha prabhāvali whereas the pedestal has four-petalled design.

The ceiling of the antarāla has a carving of floral design. The antarāla doorway is archshaped with parrots on the top-corner. This arched doorway is carved in a rectangular door frame which has four-petalled flower design.

On either side of this arched doorway of the mukhamaṇṭapa are carved devakoṣṭhas with a dome-like stūpi associated with Kalāsa model. These devakoṣṭhas are carved in high relief. In the niches are noticed figures of female cauri-bearers.
The figures of *aṣṭadīkapālakaḥ* with a lotus design in the centre all carved in high relief are noticed in the ceiling. Two square-based pillars, octagonal at the centre and having a *cakra* with a square abacus at the top are found on either corners. These two pillars have relief sculptures of female dancers. Two more pillars with *simhayālīs* are found by the side of the *devakōṭhas*.

(ii) Exterior:

The *adhiṣṭhāna* has five mouldings which are plain, the fourth one having the dentil decoration. The exterior wall of the *garbhagrha* and *antarāla* are decorated with relief sculptures of socio-religious significance.

The walls contain slender pilasters with turrets in high relief. The pillar at the back of the *garbhagrha* has a squatting lion on the top and is relatively plain in the remaining part. The walls contain some of the relief sculptures like *nāgas*, horse-rider throwing a spear, swans, nandi, elephants, three headed swans, heroes, elephant-rider and a female dancer.
The chaîla is slopy and it is typical of the Keladi style of architecture. The parapet wall above the chaîla contains the freize of a vīnā player, player with mṛdāṅga, hero with a sword, Caturmukha Brahma, Aṅjñēneya, Vīnāḍhārī, musician with dāmaru, all in low relief. Above this freize are the trefoil discs all around the temple, with mināreto at the corners, suggesting the influence of Indo-Saracenic architecture on the Keladi style.

Downward-bent water outlets of the roof also indicate the characteristic of the Keladi style of architecture. The remains of an open corridor are seen suggesting that the temple might have been larger than what it is now during the reign of the Keladi Nāyakas.

5.6.4.2.6 Pañcamukhi Aṅjanēya, Nagara:

(a) Provenance: Nagara (Bidānūr), Hosanagar Taluk, Shimoga District.

(b) Religious affiliation: Vaiṣṇavism

(c) Direction: The temple faces the east, situated quite far away from the Nīlakaṇṭāśvara temple, the major monument of the town.
It is said that this temple was constructed during the Keladi Nayakas, near the Western entrance of the Bidadaru fort, which is now extinct.

(d) Epigraphical evidence/other evidences;
King or Patron; Chronology:

Till now, no inscriptive evidence is available regarding this temple. The K.N.Y. also does not speak of this temple.

(i) Interior:

The temple has **garbhagrha** and **mukhamantapa**. Open corridor and other structures are in ruins. The **garbhagrha** is a square structure, with Ajaneya installed at the centre. Installed on a high pedestal, the deity has five faces and ten hands. It is a round sculpture and is well carved. The five-faced deity has Vanara face in the front, Narasimha to the south, Garuda to the west, Varaha to the north and Hayavadana, facing the ceiling. Their **Kiritas** are well carved and they converge at the **simhamukha** or **kirtimukha** of **prabhavali**. The **prabhavali** has leaf designs. The **cakra** and **saṅkha** are carved on either side.
The ten hands hold the attributes like śaṅkha, cakra, gada, khadga, trisūla, pāsa, añkuśa, musala, parvata and musti. The sthanaka image seems to have turned slightly to the left side. The padukas (sandals) which are higher, the ornaments and the decorations are typical of the Keladi style of sculptural art. The squarish pedestal has four-petalled design. The soma-sūtra is to the left side of the deity. The Pañchananana Ānjaneya is a rare sculpture indeed.

The doorway of the garbhagrha is rectangular and has a lotus design. On either side of this doorway is carved pūrnakumbha in low relief. It is highly decorative and is in imitation of the Vijayanagar pūrnakumbha.

The mukhamantapa doorway has a small relief sculpture of Narasimha in the lalatabimba. The doorway include Vaishnava dvārapālakas standing cross-legged on a high pedestal in high relief. They hold the usual attributes - cakra, śaṅkha, abhaya and gada. The niche has cusped arch.

The flights of steps has scroll-designed balustrades.
(ii) Exterior:

The outer walls of both garbhagṛha and mukha-maṇṭapa are plain. The supporting pillars in the walls are also plain. The roof is flat, without śikhara at present. In the prāṇgana are noticed two wells, one in the north-east corner and the other at north-west corner. They are having square openings. The ruined open corridor has a long stone dvarabandha in the front.

5.6.4.3 Jainism:

5.6.4.3.1 Ādināthasvāmi Basti, Mēlīge:

(a) Provenance: Mēlīge, Tīrthahallī Taluk, Shimoga District.

(b) Religious affiliation: Jainism

(c) Epigraphical evidence/other evidence;

King or Patron; Chronology:

An inscription of 1608 (during the reign of Veṅkaṭappa Nayaka I) informs that a jinālaya was built by Bommaṇa Śreṣṭhi (son of Vardhamana) at Mēlīge. For the perpetual lamp and worship of 'Ananthanatha', the Tīrthēśvara, his sons gave lands from Srilūgāra village.
Architecture:

This is a rare Jaina monument of the Keladi Nayaka period. The style of the monument is Dravidian, of the late Vijayanagar period.

The stone Basti has a garbhagṛha with pradaksinapatha, an antarala, navaraṅga and a small mukhamantapa. The ceilings are plain. The pillars of the navaraṅga are of usual sixteen sided pattern on square bases. A dvaramantapa is also built in the prāṅgana. In front of the dvaramantapa stands a manastambha of pleasing proportions. This pillar is a beautiful piece of architecture and is exquisitely carved in the 17th century style. It stands on a stepped platform measuring about 1.35 sq. mtrs. at the bottom and about 0.45 sq. mtrs. at the top. The bottom of the pillar, each side of which measures 0.9 mtr. in length, is square in shape to a certain height, then octagonal, further up sixteen sided and finally circular towards the top.

5.6.5 Mathas:

The inscriptions of the Keladi period speak of a number of mathas built by the kings, the queens, the
ministers, the officials and even the common people. Some of the examples may be quoted as follows:

Mahamahattinga matha at Anandapura was built by Venkataappa Nayaka I (1590-1629). Virabhadra Nayaka donated to the Mahattinamatha at Maṇḍali. Somaśekhara Nayaka I donated to a Mahattinamatha at Bidaruru. Nayaka I donated to a Mahattinamatha at Mandalir Somasekhara. Venkatappa Nayaka I (1590-1629) donated to the Mahattinamatha at Mandalir Somasekhara. Nayaka I donated to a Mahattinamatha at Bidaruru. Chennammaji gave liberal grants to the matha at Kudali. She also granted to the matha at Bhuvenagiri (Kaulędurga) built by Durga Timmaṇṇa. Basavappa Nayaka I (1697-1714) granted lands to a Mahattinamatha built by Virammaji at Tirtharajapura. Basavappa Nayaka II (1739-1754) granted lands to a 'Gaddige matha' at Caṇṭañahalli.

The K.N.V. speaks of the mathas built by the Keladi rulers. Sadāśiva Nayaka built a mahattina matha at Keladi. Doḍḍa Saṅkaṇṇa Nayaka built many temples at religious centres like Kāśi, Gayā, Nēpāla, Kēdāra, Haridvāra, Kāśmirā and other places. Venkataappa Nayaka I built Mahattina matha and Śrīṅgeri matha at Bhuvenagiri durga. He also renovated Śrīṅgeri matha. Venkataappa Nayaka has also constructed mahattina mathas at Bāarakūru, Beṇṇevallī, Araga, Saṅkaranārāyaṇa, Sāgara, Bōlūru, Koḍeyāla. Bha-
drappa Nayaka has constructed mahattina mathas at
several places. Basavappa Nayaka II built a matha near Balekoppa. He also constructed a matha near Siddapura.

During the Keladi Nayaka period, numerous mathas were built at different places of the kingdom. Some of these mathas were built of locally available stone whereas most of them were built of mud, mortar, laterite stone and wood. As a result, most of these structures of mathas are dilapidated either in full or in part. Here and there we can see the mathas which are renovated and rebuilt in the subsequent period.

a) Keladi Rajaguru matha which belongs to the Keladi period is renovated. But the original wooden doorway of the main gadduge room is interesting due to its skillful carvings. The pillars in the open corridor in front attracts us with its arches of probably Portuguese influence. The kavi art designs are also attractive.

b) At Kauledurga, a mahattina matha was constructed by the Biligi kings, but was maintained under the Keladi rulers, with additions. The open yard with stone slabs at the sides are the characteristic of the period to which it belongs. The water supply system
of the period of the Keladi rulers to this matha from a nearby pond speaks of the high technology and the engineering skill of the period.

c) At Anandapura, the ruins of Mahamahattina matha can be seen even today. Situated next to the Campaka saras pond, this matha includes open corridor in the centre, known as patalankana, which is squarish, to which at four sides flight of steps are provided to enter the open corridors.

At Bidanur, the last capital city of the Keladi kings, numerous mathas were built. The ruins of these mathas can be seen even today. They are - Siddedēvara matha, Fadapūlematha, Kalmatha, Gavimatha, Guru Kalmatha, Hīre matha, Rāghavendra matha, Śrīngēri matha, Bhandī matha (Bandi matha?), Dvāvappana matha, Hosa matha, Hāmatīrthe matha, Vīrakta matha, Jōdu matha, Jadadēvara matha, Śāṅkara deva matha, Guḍḍade matha, Doḍḍa matha, Kere matha and other mathas most of which are in ruins. Most of the mathas are affiliated to the Vīraśaivism. The mathādhipatis (heads of the mathas) taught the students, fed the poor and held religious discussions.
5.6.6 Agrahāras:

The Vijayanagara tradition of establishing Nayaka agrahāras was continued in the Keladi/period also. As a part of meritorious religious work, the benevolent kings, queens and officials endowed liberally to the agrahāras. The inscriptions speak of a number of agrahāras for the enlightened scholars of the period. The new agrahāras which were built during this period were named after the king or the queen's ancestors, their spouses.

(i) Epigraphical evidences:

The inscriptions of the Keladi kings speak of thirteen agrahāras that came into being during this period.

Rāmarāja Nāyaka (1580-1590) liberally granted lands to the 'Sadasivapura agrahāra', which was earlier constructed during the time of Sadāsiva Nāyaka. He also granted lands from the 'Kencanahalli grāma agrahāra' to Uḍupi Kṛṣṇa temple, Vādirāja Tīrtha Śripāda and Raghunidhitirtha of Banākāpura.

Kṛṣṇanandasvāmi of Mulavagīlū granted lands to the people of 'Bhadrasamudra agrahāra' for the welfare
of Sōmaśekhara Nāyaka I (1662-1677).

Cennammāji (1672-1697) granted lands to the 'Konēripura agrahāra', which was built by 'maṇḍakāra heddūrapāla'. She also granted lands to the agrahāra built at Āllumānisime, on the banks of Tungabhadra.

Bāsavappa Nāyaka I (1697-1714) granted lands for the 'Veṇkaṭapura agrahāra' at Kelākeri, which was constructed by Rāṅgāṇṭa. He also made grants in connection with the separation of 'Bhadrarajapura agrahāra' from the Aravattu agrahāra. During his period, one Ḥommapāṭi Narasāṇa built 'Mudugalu Narasāṇapura agrahāra' in the name of his father, Narasāṇa.

During the reign of Sōmaśekhara Nāyaka II (1714-1740), Veṇkaṭāḷa, the father of Vyasaṇā constructed 'Lakṣmīgōvincapura agrahāra' at Gōvincapura. Another Veṇkaṭayya constructed 'Candraśekharapura agrahāra' at Candrasēkharapura during the period of Sōmaśekhara Nāyaka II.

Vīrabhadra Nāyaka (1629-1645) granted liberally to the 'Viśvanathapura agrahāra'. He also granted lands to the agrahāra built at Kiravalli. Once again he granted lands to the Vīrabhadra Ḫapura agrahāra.
(ii) Literary evidences :

Sadasiva Nayaka constructed 'Sadasivapura agrahara' in Araga, on the banks of Kusavati river. Veṅkaṭappa Nayaka I built an agrahara (the name not given) at Bhuvanagiri durga. He also constructed 'Visvanāthapura agrahara' on the banks of Varada river. On the banks of the Tungabhadra river at Bhimanakaṭṭe he constructed 'Virambapura agrahara' in his mother's name. On the banks of Saravati river he constructed 'Abhinava Virambapura agrahara' in his wife's name.

Bhadrappa Nayaka (1662-1664) established an agrahara named Bhadraṇajapura. He also constructed 'Śivarājapura agrahara' in his father Śivappa Nayaka's name and 'Veṅkaṭapura agrahara' in his uncle Veṅkaṭappa Nayaka's name.

Cennammāji (1672-1697) established an agrahara in her husband's name - 'Somasekharapura'. Basavappa Nayaka II (1740-1755) established an agrahara named 'Bhadraṇajapura' in Veṇupura. He also established 'Mantranājapura' agrahara near Siddapur in Dāṇa District.

Interestingly, at Tīrthahalli there is an
agrahāra named 'Bommarase agrahāra' or 'Bommarasayyana agrahāra', in which some single celled temples are built - Veṅkaṭaramāṇa temple, Gaṅapati temple and Bhāskarēsvāra temple. These smaller temples, situated on the bank of Tuṅga river, are not highly carved and they belong to the later period and style of the Keḷadi Nayakas. Sōmeśvara temple of this agrahāra which is referred to in the supplementary inscriptions for E.C. VII and VIII, built by Śarajā Tirumalayya also belongs to the later period of the Keḷadi Nayakas. But as far as we know at present no inscriptive or literary evidence for this agrahāra is available.

Corroboratory evidence for 'Bommarasayya' is available in the K.N.V. He was the Sabunīśa Kōḷivalaḍada Bommyya, a minister under Cennamāṇji (1672-1697). He was one of the ministers among the council of ministers, whom Cennamāṇji consulted relating to the refuge of Śivaḷi's son, Raḷaḷaś. He is also mentioned again, 'Sabunīśa Kōḷivalaḍada Bommarasayya'. He was sent along with a large army by Cennamāṇji to defeat the commander of the Mysore forces. In the battle, the commander of the Mysore forces was slain and his son was imprisoned by the Keḷadi forces.
The editor of K.N.Y., R. Shama Shastri stated that in the (ga) script of the K.N.Y., a list of important persons under Cennammaji has been given. In that long list of about thirty five persons, the name of 'Kolivāda Bommarasayya' is also included. He was again mentioned during the period of Basavappa Nayaka I. Sabbunīsa Kolivāda Bommarasayya was also one of the important persons under Cennammaji's adopted son and successor, Basavappa Nayaka I (1697-1714), as per the (Ka ga) script of the K.N.Y.

The present 'Bommarasayyaṇa agrahāra' might have been one of the agrahāras ascribable to the Keladi Nayaka period and established by an official, probably Bommarasayya's son, Tammarasayya. This Tammarasayya is also mentioned among the notable persons under Basavappa Nayaka I (1697-1714) in the (Ka) script of the K.N.Y.

Thus, the agrahāras were established in different parts of the kingdom to encourage the Vedic learning and to maintain the daily worship in the temples of these agrahāras.
5.7 Civil Architecture:

The term 'Civil architecture' here connotes the construction of palaces, towns, capitals, streets, houses and irrigation devices like tanks and sluices.

"According to Mānasāra, a town was a large village and it could be situated from east to west or from north to south according to the position it occupied. It was to have 1 to 12 streets, it had to be built on a mountain, with facilities for trade and contacts with foreigners. It was to have walls, ditches, a guest house. Generally it had to be well fortified."\textsuperscript{137}

In the Śivatattvaratnākara\textsuperscript{138} of Basavappa Nāyaka I, the details of establishing an agrahāra is given: "The land should be fertile, should possess minerals and vegetation and should be by the side of a river".

The S.T.R.\textsuperscript{139} also gives the details about the city: "it should have people of all castes, should be a trade centre, should have four mahādvāras, towers, palace, storeyed buildings. It also suggests about the locations of the residencial places of the people belonging to different professions like potters, mutton
sellers, oil sellers, flower sellers, architects, mechanics and artisans".

The S.T.R. further elaborates on the characteristics of a palace - "The palace should have halls and verandahs, in the specified directions".

The S.T.R. also informs us about the architectural details of a theatre - 'Naṭaka āle' - pillared, colourful and painted halls, ivory decorated, mirrors placed at definite directions, should possess gardens, the light and shadow effect - where the bright light should fall and the dim light should fall, a dark room. From which direction to get the light from precious stones - all these details are discussed.

Śukracarya had prescribed that a capital should not be far away from natural barriers like hills, that it should have forests and shrubs essential for its inhabitants, that it had to be near a river, with access to the sea, and that it should be in the form of a circle".

5.7.1 Keladi Monuments:

It has been noted from the monuments, inscriptions and literary sources of the period that the
Keḷadi rulers had given equal importance to the construction of civil structures also, along with the religious constructions. The secular buildings of the period speak of the engineering skill as well as the building technology of the period. The palace site at Shimoga, Devagaṅga ponds at Nagara and Campaka saras at Anandapura are some of the examples for the civil architecture of the period.

Inscriptions of the Keḷadi Nayakas do not speak much about the civil architecture of the period. But still some references about the civil buildings may be found here and there.

The literary source K.N.Y. speaks eloquently of the constructional activities of the Nayakas of Keḷadi. On the basis of these sources and the actual ruins of these monuments, an idea of building activities under these rulers can be formed.

5.7.1. (i) Palaces:

The Keḷadi kings were great builders of temples, mathas and also a number of palaces at various places. They had four capital cities in the course of time. In all these places they constructed the palaces some
of which might have been on the model of their suzerains.

Unfortunately we do not find those palaces now. Some of the structures are in ruins and most of them are extinct. Of all the palace-remains, mention may be made of the palace-site of Śivappa Nayaka at Nagara. The so called 'Śivappa Nayaka's palace' at Shimoga seems to be a palatial rest house, rather than a true royal palace where the Keladi Nayakas actually resided throughout. Ruins of smaller palaces can also be traced near Nagara even today.

Epigraphical/Literary evidence:

Inscriptional evidence is not yet available about the palaces. Of the literary evidences, the Keladi Nrpa Vijeyam speaks of a number of palaces at various places built by the Keladi rulers. Cauḍappa Nayaka (1500-1540) constructed a palace and a fort at Keladi (Sagar Taluk, Shimoga District). Keladipurvam sārdodane tatkalōcitamādaramaneyam pirmānangaisi.143 He also built a palace at Ikkeri which was more majestic than the palace of Indra, the goddess of heaven - Köṇṭeyam balidu balikkadarol ara maneyanindranaga-danakkadhikamene racanegaisidanuvim.144
Venkataappa Nayaka I (1590-1629) built a beautiful palace at Anandapura - Anandapurada peristaredol - paramamanoharamadaramaneyam racaneaisi

He also built a palace at Bhuvanagiri durga

Venkataappa Nayaka also built a hill palace, 'Kalyana mahal' at Bhuvanagiri durga - "A Konteya horagaeyol Kalyanamahalemba betadaramaneyam kaissi......"

He also built a palace at Sagara - "A Sadasiva Sagarada polalol manoharamada rajalayamam nirmangaisi......"

Venkataappa Nayaka also built another palace near Sangamesvara tank (in between Keladi and Sagara) "A kereya balivol........ arameyam......racivisidam".

Virabhadra Nayaka (1629-1645) shifted his capital from Ikkeri to Bidanur and lived in the Bidanur palace - "Salivahanam sakavarsa 1561 neva bahudhanya samvatsarada margasira masadalli Bidurura Kontevaramaneyol nelevagi nindu."

During Virabhadra Nayaka's period, his uncles Shivappa Nayaka and Venkataappa Nayaka, were cheated by the enemies and kept under house-arrest. The poet explains thus: "Ondu dinavendinante cikkaramaneyim rajalayakkaidida Shivappa Nayaka Venkataappa Nayakaram
Kaḍitada ṭavaḍiyọl kullirisi poragaidadante parista-raṇakavāṭangalam baddhaṅgaisal .......

It is clear from the above description that there were palaces - big and small at Bidanūr.

'Gaganamahal cavaḍi' was probably an interesting palatial structure built during the period of Sōmaśekhara Nāyaka II. This must have been specially meant to receive the chief guests of the kingdom. He built a beautiful palace to the west of Bidanūr - "Venupuravarada pāścimadāṇḍadalatiramamāda rājālayamam jānarinoppamenaṁ nirmanavanāṅgisidānaṁrālapalavareṇyam". He extended this palace with varieties of storeys. (This part is not clear in the K.N.V.)

"mattamā rājālayamam
dālimbam navaraṅgam
peḷalkam biridudembal (?) namāṅkitadim
mēlavisida caukiya sou
dhalingalim racanegeysidam santasadim".

This description though not clear, indicates the skill of the civil engineers of the period.

Sōmaśekhara Nāyaka also extended the Venupura (Bidanūr) palace with additional buildings:
He also got the palace at Bhuvanagiri durga renovated with stone pillars, by a certain sculptor Nagappa.

Basavappa Nayaka II constructed a palace at Bennegere, in Kundapur: "Varakundapuradeyol...aramaneyam racanegeysidam Basavanrpam". 157

Virammāji welcomed Śrīneri pontiff Abhinava Saccidānandabharatīsvāmi at Bidanūr in 'Namada Cāvadi' and took him to 'baṇṇada Cāvadi' and treated him with reverence:

".......namada
Cāvadi gaitanadu........

........Vilasitavaha baṇṇada
Cāvadiyoḷ bheṭīgoṇdu" 158
(ii) Travelogues:

Pietro Della Valle, who visited the court of Venkaṭappa Nayaka, describes the royal court at Ikkeri:

"We presently found the king, who was seated in a kind of Porch on the opposite side of a small court, upon a Pavement somewhat raised from the Earth, cover'd with a Canopy, like a square Tent, but made of boards and gilded. The floor was cover'd with a piece of Tapistry something old, and the king sat, after the manner of the East, upon a little Quilt on the outside of the Tent, leaning upon one of the pillars which upheld it on the right hand, having at his back two great cushions of fine white Silk. Before him lay his sword, adorned with Silver, and a little on one side, almost in the middle of the tent, was a small, eight corner'd stand, painted and gilded, either to write upon, or else to hold something or other of his. On the right hand and behind the King, stood diverse courtiers, one of whom continually waft'd a piece of fine white linnen........." 159

Peter Mundy, who visited the court of Virabhadra Nayaka, describes it thus: "We were admitted to the presence of Beere Buddra Naigue, King of Mollinare
(Molanaq). Hee sate after the Indian Manner, with wellnigh a pecke of sweet Flowers strung and hung over the Necke and shoulders, some as belts, others as collars. These at tymes were taken away, and others. Fresh broughtt, as it were every quarter or halffe hower; his Neck and armes loden with ritch Ornamentts of gold sett with precious stones, One of his eares hung great pearles, as bigge as pretty (fine) hazelnutts

Pietro Della Valle informs us that the ambass­ador, whom he had accompanied "went to Court, being invited to see solemn Wrestling at the Palace". 

Peter Mundy observes that a good space was fixed in the court for "the Daunce, shewes, etts., which were various; his (i.e. king Virabhadra's) eares perpetually enterteeyned with Noise, as Drummes, pipes, singing, etts".

5.7.1.14 Šivappa Nayaka's Palace, Shimoga :

Situated on the left bank of Shimoga is the Palace, with remnants of stone bastions and fort wall along the bank.

An inscription informs us about this palace and its officials.
It is clear from the epigraph that the river fold close to the Shimoga fort was under the control of the Palace administration. There was a separate staff of boatmen in charge of the service to the palace.

It is also pointed out that during Śivappa Nayaka's period, there was some seize in Shimoga. From the K.N.Y. it is noted that the Shimoga fort was attacked by the military Commander Rustum-i-Jaman of the Bijapur Adilshah, at the end of Vīrabhadra Nayaka's reign (1629-1645) and Śivappa Nayaka repulsed the enemy. During this period, Śivappa Nayaka was assisting Vīrabhadra Nayaka.

The fort and the palace were thus in existence at the time of Śivappa Nayaka.

The Palace architecture:

"The palace is raised on a plinth with well cut and dressed stone slab casing 0.75 m high. It consists of a spacious pillared hall with open pillared hall with open pillared facade and two rooms at hind corners. Right over the rooms are similar rooms and between them is a balcony with open pillar facade. Between the pillars are engrailed arches. The balcony is
approached by staircases from the ground floor, symmetrically placed beside the rooms. The palace faces northeast.

The ground floor is approached by five stone ramps abutting the plinth on the front at regular intervals. The central one is larger. The ramps have on the surface parallel shallow grooves to avoid possible slip even during the rainy season and to have good grip for persons while climbing bare footed or with sandals. At the top edge of the plinth are fixed flat stone slabs well cut having carved ornamental festoon design on the front. The facade is completely open with four tall wooden pillars, and two corner pilasters infusing a majestic appearance to the monument. Within the hall are three rows of pillars. The second row bearing the beams of the ceiling, is exactly similar to the facade. The pillars of the third and the fourth rows each eight in number support the balcony. The base of the pillars of the facade and the second row is carved into an octagonal form looking like stylised lotus petals. The tapering shaft is flutted. In the upper part are intricately carved ornate floral design. The capital is designed like stylised flower described as *puspa bōdigai* in the
technical works on architecture commonly employed in the Vijayanagara architecture. Between the pillars of the second row on the floor are small rectangular ornamental stone slabs conventionally looking like tortoise, in all eight in number; the last two ankapas (= bays) having one each and middle three ankapas, two each. These are spots where the armed guards were stationed when the assembly of the king was in session. The pillars of the hind two rows are simple in design. The base is generally similar to that of the front pillars. The tapering shaft is quadrafoil in section. The upper part has moderate floral designs. The capitals are plain and of simple type.

In the hind wall of the ground floor are windows and a big door not exactly in the centre leading to the rear open court surrounded by the pavilion. On the sides of the door there are two small niches with engrailed arch at the top in the wall meant for placing the lighted lamps. The extreme windows are within the corner rooms.

The balcony is an oblong hall with two rows of eight pillars each similar to those beneath the balcony. The centre of the balcony is projected which is meant
for the king to make his distinguished appearance on occasions before the public. Between the pillars of the facade and at the edge of projected part of the balcony runs a railing of 0.60 mtr. high. The front ends of the under-beams of the balcony is covered with eaves. The entrance to the rooms faces the balcony. They also have ornamental engraved arches at the top and wooden doors. In the centre of each room is a plain square tapering pillar. In the hind wall of the hall are windows. In the southeastern and north-western walls of the rooms are two windows in the ground floor and four each smaller in size in the upper ones.

The floors of the ground hall, the balcony and of the room are lime plastered keeping the tradition coming down over centuries, prevalent in the region the pillars have been smeared with red ochre.

The original part of the palace exposed on the north-western side, seems to have a large room 5.50 mtr. wide interiorly adjacent to the palace and three juxtaposed halls of slightly varying width and of equal length, on the south-western side. The extreme two halls are 9.50 mtr. long and 1.50 mtr. wide interiorly and the next is 2.00 mtr. wide and may be still wider. The
remnants of the remaining part of this hall, parti-
cularly, the south-western wall, are underlying the
north-western wing of the pavilion. Likewise, the
north-western wall of the room is found to extend north-
eastwards, the remains of which are under the present
compound and the metal road on the other side. Almost
in the middle of the hall at the extreme there is a
small room (1.00 x 1.50 mtr. interiorly). The walls on
north-eastern and south-western sides are not as
properly set as the walls of the hall.

In view of the indications of the further exten-
sions of the south-western and north-western wall of
respectively the halls and the room, the palace was
much larger than what it is, including the part now
discovered. Further, if the principles of symmetry
had been followed, on the south-eastern side of the
palace also, similar parts buried under the debris might
be available. Further investigations on the south-
eastern side of the northwestern wing in the open court,
on the north-western and south-eastern sides of the
palace, and in the road, may give almost a complete
plan of the palace.

The exposed brick walls are raised on rubble
stone bedding. No particular method in laying the bricks
such as alternate placement of leaders and stretchers described as 'English Bond' is restored.\textsuperscript{166}

"The pavilion behind the palace is square in plan (exteriorly 30 m. long on all the sides and 3.00 m. wide). The northeastern wing attached to the hind wall of the Palace was having slopy roof.\textsuperscript{167}

"On the whole, the palace though simple and plain in plan, elevation and character, is at once imposing with expansive facade and judiciously, evenly spaced tall tapering ornate pillars. The interior engrailed arches break the monotony of the colonnades. All these homogeneously together exhibit the architectural grandeur in simplicity and austere character of the monument.\textsuperscript{168}

This is a relatively well preserved palatial wooden monument of the late Vijayanagar period, extent and known in Karnataka. It is secular in nature, character and function. In the history of Indian secular architecture which is relatively less known, Sivappa Nayaka's palace (?) therefore, besides being archaeologically and historically important, merits a distinguished place.
5.7.1.1.2 : Remains of palaces at Bidanūru (Nagara)) :

5.7.1.1.2.1 Palace remains at the Nagara Fort :

Inside the Nagara hill-fort, there are some remains of the basement and walls of Śivappa Nāyaka's palace. Situated on a raised ground, the palace has a flight of steps. There are some remains of rooms and halls. The remains of the staircases (of mud mortar) suggest that the building had storeys. The arrangement made for the water supply through a drain to this palace is noteworthy. The polished mud mortar, which is fine, exhibits the workmanship of the civil engineers of the period. The Palace faces the west. In front of this building was the records room - "Kadatada Čavadi"; the remains of its basement can still be seen. It seems near this building was the treasury which is an underground cellar with stone pillars inside the cellar.

5.7.1.1.2.2 Palace - Site of Śīvappa Nāyaka :

The Mysore Archaeological Report of 1925–26 reports about this site at Bidanūr. 169

"The Durbar Hall outside the fort is entirely in ruins, there remaining only three walls of the central
room opening to the verandah in front of the building. The building seems to have covered an extensive ground measure 84 x 36 yards divided into four portions:
(1) a hall measuring about 15 x 36 yards opening into (2) a Toṭṭi 30 x 20 yards with covered platforms on all the four sides, of which the eastern and the western measure 11 x 36 yards each and the northern and the southern platforms 8 x 30 yards each. The Toṭṭi is 3 ft. deep and well paved with chiselled stone slabs on all the four sides. The western platform does not seem to have had a door to the west direct. It seems to have had a passage to the north side of the western platform leading into a passage east to west with a gate called *Diddibagilu* to the north of the building as in the old palace in Mysore. The front portion of the Durbar Hall seems to have consisted of three rooms, (i) 6 x 17 yards (ii) 5 x 17 yards and (iii) 25 x 17 yards all opening in the verandah measuring 10 x 36 yards in front of the building. The open space in front of the verandah measures 11 x 36 yards. As the outer wall stretching north to south of the central room made of brick-like laterite stone measures 3-1/2 feet and that extending east to west 2-1/2 feet, the building seems to have had an upper story for holding Durbar during the Dasara and other occasions.
"Directly to the north of the fort, facing southwest is a large compound in which stand the ruins of the palace of Śivappa Nāyaka and his successors. It appears to have been in a good enough condition at the commencement of the 19th century when the English garrison stationed in the place commenced to use its central hall as a Catholic Church, arranging in the form of an altar some of the slabs and pillar bases collected from the neighbourhood...... the Church authorities removed most of the walls and a large number of pillars, paving slabs, etc., in an attempt to destroy the evidence of the existence of the old palace and to collect materials for constructing a large Church exactly on the site of Śivappa Nāyaka's Durbar Hall...."\textsuperscript{170}

5.7.1.2.3 Palace-site at Bangle-gadde:

To the north-west of the Nagara, for about 3 kms from Nagara fort is a site in which a palace was constructed during the reign of Sōmaśēkhara Nāyaka II. In an area of 20 hectares a beautiful palace, a fort wall, a kitchen, two ponds and a large well, were constructed. Tall stones erected in the ground nearby this place is identified as the elephant stable, which is associated with the remains of buildings.
It is stated in the K.N.Y. that this ruler constructed a beautiful palace, gardens, wells and ponds to the west of Bidanur and named it as 'Candraśekharapura'. The location is beautiful with the scenery of Malnad. Haider called this palace 'basis' (a place for taking rest?). So, the surrounding area came to be called baise. The English called this palace 'Bunglow'. Now a mound is identified as the palace-site, and the surrounding area has been converted into cultivable lands. If excavation is done in this mound and the surrounding area, much information may be gathered about this palace. The local people inform us that they have seen parts of dolls, glassware, Chinese porcelain, ovens made of soapstone and a large pan for preparing 15-20 cakes (rotti) at a time.

The cultivable lands still have a lower ground (about 0.09 m deep) known as Totti (the lower open space in the centre of a quadrangular building). This Totti might have had platforms on all the four sides. Nearby area is recognised as 'dalavāyi kaddu' (the residential area of the commanders).

5.7.1.1.2.4 Palace-site at aramane-Koppa:

About 10 Kms north of Nagara, on the bank of
Sarāvati, is a village named 'aramane Koppa'. There was a large building (of about twenty seven ankanas) and a huge entrance door. In a fire accident, the building, the entrance door and the first floor were burnt. Now the platform and remains of the building are visible.

Interestingly the walls of this building are about 1.8 m in thickness and the central part of these walls, are vacant in about 0.45 m width. Some of the halls can still be noticed. The beautiful fluted wooden pillars, the bōdigai made of long and thick tree-trunks can still be noticed. From this hall, staircase made of mud leads to the upstairs of the building, which has three rooms. The third room has a wooden almirah in the wall. On the floor, the almirah has a small door. If we open this door, it leads to a passage made of wooden frame. The passage leads to an underground cellar, through the vacant space of the walls. In this floor, an iron window-frame is provided to a window. If we remove the bolt, one can easily jump out of the window and escape. Inside this building is a well. Nearby this building is a tank, from which, fresh water is supplied to the building. Remains of a rājāmārga (Royal path) leads to Nagara.
Thus this building must have been a palace of the Keladi times.

The deep moats and ramparts near this palace and Saravati river, suggest that it might have been a formidable place for the enemies. If excavation is done at selected points in these places, much more information can be culled out.

5.7.2 Other residential buildings of the period:

Mention may be made of the residential building at Kasaravalli (Tirthahalli Taluk, Shimoga District) which belongs to the later period of the Keladi rulers. Situated on the right bank of Tunga river, the house had new additions till recent times. There is a Somesvara temple inside this house. It is said that the ancestors of this house were appointed as priests by the Keladi kings. There was an 'agrahāra' here. A stone inscription informs that 'Karanika bokkasada Venkatayya' constructed an agrahāra in 1676 and contributed it to the deities of Cannakēśvara, Somesvara and Hanumadēvaru. During this period Cennammāji was ruling the Keladi kingdom.

The present building, known as 'Kasuravallī mane' is known for its wooden architecture of the period.
Some of the original parts of the building which were constructed during the Keladi Nāyaka period include Gaṅge bāgilu, Candrasāle, Gāli Upparige and the temples - Śomēśvara, Āṇjanēya and Subrahmanyaswāmi.

The front door facing the Tunga river is called as Gaṅge bāgilu (= the door facing Gangā). On either side of this building, are built two small temples. The two wooden pillars in the mukhamantapa of Āṇjanēyasvāmi temple are typical of the Keladi style of architecture, with square-based, octagonal shafted and fluted top having foliage and geometrical designs with cusped arch in between the pillars. In the ceiling of this mukhamantapa are carved relief sculptures of Nāga, Garuḍa and Ganda-bhērunda.

Gaṅge bāgilu has a wooden pillared corridor and a small porch projected in the front. The porch has two additional pillars which are slender, fluted, having foliage and geometrical designs. Behind this porch are two more pillars which are square based, octagonal and fluted at times, with beautiful carvings and designs. Two more pillars are in the adjacent walls. The wooden ceiling has beautiful designs.

The entrance doorway is 2.4 m high and is
carved intricately. In the inside corridor, known as candraśāle are noticed eighteen pillars in the front, which are different in design and execution. The ceiling has wooden plates fixed and bōdigais fixed at regular intervals. These bōdigais are in imitation of the Vijayanagara puspa bōdigai. The wooden pillars are square-based, octagonal and sixteen or thirtytwo side-fluted at times, ending in a lotus abacus. The cusped arches in between the pillars add to the beauty of the pillars. These wooden pillars reflect on the contemporary wooden art of the period. The quadrangular open corridor has wooden pillars all around. But the wooden pillars in the front part facing the Sōmēśvara temple are carved with more skill.

The 'Gāli Upparige' is the most ornate and beautiful part of the building. Satkōna in shape, the slopy roofed house has a projected balcony. It is made of sandalwood. Its pillars are slender, tall, fluted, sixteen or thirtytwo sided and lotus shaped. These pillars remind us of the wooden pillars at Śivappa Nāyaka's palace at Shimoga. The jālandhāras in the wooden parapet of the balcony are exquisite wooden carvings with foliage and geometrical designs of the period. The wooden ceiling of the balcony has varieties of lotus designs.
The Śomēśvara temple, in the centre of this Candrasāle, is typical of the Keḷadi Nāyaka style, characterised by slopy chajja, downward-bent water outlets, arched doorway and dēvakōṭha on either side, trefoil discs in the parapet wall and minerets at the top corners, stepped pyramidal śikha (of 8 tiers), four Nandi kept at the 4 corners of the grīva part, small stūpi resembling the dome with lion motifs on four directions and slightly projected mahānāsa with the figure of Śomēśvara having four hands and attributes.

5.7.3. Construction of cities under the Keḷadi rulers:

It is evident from a number of land grants of the Keḷadi rulers to the temples and other religious institutions, the accounts of the foreigners and the K.N.V. that the Keḷadi kingdom was relatively a prosperous kingdom. Trade - both inland and overseas added to the prosperity of the kingdom. As a result, many new cities were constructed at various places in the kingdom.

The K.N.V. informs that 'Sadāśiva Sāgara', a new city was constructed in between Keḷadi and Ikkēri, by Venkaṭappa Nāyaka I (1590-1629). He erected Mahā
Ganapati temple, built a tank, developed storeyed building, a candavana and a garden. Pietro Della Valle gives a vivid description of this city. "The subjects of Keladi lived in fully equipped and well provided house ......

It is called Saghar and is already pretty well inhabited, with houses all made of earth after their manner. The palace is finished and Venkatappa Nayaka frequently goes to it; as also a temple built upon a great artificial lake and a house for his nephews and other grandees with all conveniences there unto, particularly great stalls for elephants of which he keeps above eighty; we saw many of them here, some for war of large and handsome. A market was kept this day in Saghar as it is the custom every Sunday and at Ikkeri every Friday. There was a great concourse of people, but nothing to sell besides necessaries for food and clothing. The way between Ikkeri and Saghar is very handsome, plain, broad, and almost always direct, here and there be set with great and thick trees which makes shadow, and a delightful verdure.

The flooring of many houses was a mud. But it was kept neat and clean by smearing cowdung and water". The city of Sagar (a Taluk quarters) has those
streets or lanes meant for a particular job, like, Bōviya Kēri, Pasāra Kēri, Brāhmaṇa Kēri, Bestara kēri, Lingāyata Kēri and others, which were probably constructed during the Keḷadi Nāyaka period.

Cauḍappa (1500-1540) constructed the fort of Ikkēri and built a palace, treasury, godown, stables for elephants and horses. He also developed it with purā, pēta, talavāra kaṭṭe, Sunkada kaṭṭe and amunition room.175

Pietro Della Valle, an eye witness of the city of Ikkēri also, gives a vivid description.

Pietro Della Valle's account on the City of Ikkēri may be summarised as follows:

"The city of Ikkēri is seated in a goodly plain, and as we entered we passed through three gates with small forts and ditches and consequently three inclusures; the two first of which were not walls, but made of very high Indian canes, very thick and closely planted, instead of a wall and are strong against foot and horse in any case, hard to cut and not in danger of fire, besides that the herbs which creep upon them, together with their own leaves make a fair and great verdure and much shadow. The other inclusure is a wall but weak and inconsiderable. But having passed these
three we passed all. Some say there are other within, belonging to the citadel, or fort, Where the palace is, ...

...for Ikkeri is so good largeness but the houses stand thinly and are illbuilt, especially without third inclosure, and most of the situation is taken up by great and long streets, some of the shadow'd with high and very goodly trees growing in lakes of water, of which there are many large ones, besides fields, set full of trees, like groves, so that it seems to consist of a city, lakes, fields and woods*.176

Śivappa Nāyaka (1645-1665/1681 ?) improved the city of Bidadūru (Nagara), by inviting the businessmen, cultivators, sellers of scented liquids. He built several streets and allotted the sites, shops and streets to the painters, artists, sculptures, metal workers, oil mongers, potters, goldsmiths, carpenters, washermen, barbers and architects^177

Some of the streets can be identified at Nagara as Gujaripēṭe, Sōmavārapeṭe, Kavaḍigara kēri, Nūligara kēri, agrahāra, Kōṭe hindina kēri, Dubāṛta kēri, Cikka pēṭe, Mangalavāra pēṭe, Kaṅcigara pēṭe, Tigaḷara Kēri, Kotvāḷa kāṭṭe, Patte pēṭe, Hosa pēṭe and other streets.

The K.N.V. informs us that a new city by name
'Nāgapattana' was built rear Venupura (Bidanur/Nagara), by Somaśekhara Nayaka II (1714-1740). This site is in ruins.

Keladi rulers thus constructed a number of towns and cities in their kingdom which provided facilities for different occupational groups to live together and work for the betterment of their community as well as the State.

5.7.4 Aquatic architecture:

Aquatic architecture is related to structures associated with ponds, tanks, canals and so on. Keladi period witnessed the development of this architecture too. We notice some of the good examples in the Keladi kingdom. A brief review may be attempted here.

5.7.4.1 Devaganga Ponds:

The Devaganga ponds are situated in a charming locality of a horse-shoe shaped valley about three kilometers from Nagara. It is said that this was the sporting ground of the royal families situated by the side of the hills. The water was supplied through a natural stream flowing down from a tank of a nearby hill.

The ponds are seven in number. They are situated
in a lowered place, resembling a modern swimming pool. The sides and the bottom of these ponds are built of stone slabs. According to M.A.R. 1936 "it has a large courtyard of about 285' x 98' to which flight of steps lead down from the east and from the west. At the north-end of the court is the largest of the tanks which is about 83' x 58'. It is only about 5' deep, the water being about 10', the sides being stone built and the bottom paved with stones. From the north end a narrow bridge leads to a low platform which offers a fine seat during the cool hours and perhaps jumping platform when the sun is warm...... A stone drain leads the water southward to a second tank (which is smaller) and has a square bottom. All other tanks are smaller. They have various shapes like square, star-shaped, rectangular, lotus-shape, octagonal and square shapes. At the south end is a bathing place paved with stones. Near the south-west corner there is a small square depression in the masonry from which a concealed drain leads the water out of the courtyard.

The western flight of steps leads up from this court yard to a shrine, known as Gangadharesvara temple. The pitha is original, while a small śivalinga is kept,
which is brought from somewhere else. On either side of the garbhagṛha is śaiva dvārapālaka, with crude carvings. In the mukhamanṭapa is Nandi which also has crude carvings. The prāṅgana had a corridor, the remains of which can be seen. On the exterior wall, two cusped arches are carved in between the pilasters.

5.7.4.2 Campaka Saras:

This tank is situated to the north-east of Ānandapura (Sāgar Taluk, Shimoga District), about 3 kms from it. On its bank are found the ruins of a Viśaiva matha.

We have inscriptional evidence,¹⁸⁰ for this tank and matha. Veṅkaṭappa Nayaka granted Kaiyāra village to the meha mehatta matha of Campaka Saras at Ānandapur in 1592. K.N.Y. also speaks of this matha and tank.¹⁸¹

This tank is squarish, with 76.8 m x 77.8 m length and breadth respectively. Built of laterite steps, this tank has a compound wall around it. To the south of the pond is a sluice. On the western bank of the pond are two huge stone elephants which
are well carved and caparisoned. Behind these elephants are the ruins of *mahamahattina matha*. Except a *gaddige* and a quadrangular open space in the centre (which has flight of steps in four directions), the other structures are not visible.

The speciality of this pond lies in the fact that it has an island in the middle of the pond. A bridge made of stone has been linking this island with the bank. There is a small Nandi shrine on this island, facing west. The shrine is single celled, made of laterite and mortar, on a stone-built basement. The doorway is peculiar with the arch shape, having brick mortar scroll work on either side. The parrot motif is used frequently for ornamentation.

The *śikara* of this shrine has three-tiered and stepped pyramidal in shape, with indented corners. It has a lotus bud shaped tower, which is crudely shaped. On the northern basement of the temple is the *jalahari*.

The Nandi is also crudely carved. The basement of this shrine has three mouldings. The whole structure is built of large laterite stone blocks.

The existence of a small shrine in the middle
of the pond enhances the beauty of the pond. This pond exhibits the skillful workmanship of the engineers of Keladi Nayaka period.

5.7.4.3 Śankara matha:

About a kilometre south-east of the Nagara fort, is a matha known as 'Shaṅkaradēvara matha'. The area of the matha is about 12 hectares. Except the basement and the ruins of walls, the matha is completely in ruins. Interestingly, there are two tanks in the premises. The water supply to these tanks was through the copper pipes from the nearby natural stream on a hill. Now this arrangement is spoiled due to negligence. The bigger tank can be used for bathing. In the smaller tank is a lotus designed (cup-shaped) pond which has arrangements to be filled up with water automatically.

It is said that this cup, known as 'galige-baṭṭalu', fills up with water, exactly for one 'galige (= a unit of time during the medieval period, equal to 24 minutes). The local people inform that as soon as the cup was filled up, a man appointed near this tank would give signals. Another person, standing
at the top of the hill would bang a large bell (denoting the time). It is also said that the water filled in the cup used to clear itself and flow to the adjacent larger tank. This technical know-how of the engineers of the Keladi Nāyaka period speak of the excellence in hydraulic engineering skill.

Near by this ruins, is a strong stone cot/bench/pītha, which is called by the local people as 'Kallu maṅca'. Probably it was used by the chief pontiff of this mathe to give religious discourses. Interestingly, this stone pītha resembles the stone pītha relief sculpture carved on the pillar in the mukhamantana of Virabhadra temple at Keladi. The relief sculpture also has a figure of royal person sitting on this pītha with horn-like ears, a beard and cap, which is interesting.

5.7.4.4 Minor Constructions:

There are also some minor constructions which speak of the superb workmanship of the civil engineers under the Keladi Nāyakas.

The stone bridge at Nagara, over the Kalavati river, a tributary of Saravati river, was built by
Basavappa Nayaka I (1697-1714), according to the K.N.V. The construction of the stone pillars out of chiselled stones, their arrangement and the fluted side which faces the river, speak of the civil engineering skill of the times.

The matha at Kauleldurga (Bhuvanagiri durga) gets the water supply from a nearby tank. The water from this tank was supplied through the underground channels to the matha.

The sluices and tanks at Nagara, Keladi, Ikkeri and Anandapura speak of the arrangement and regular supply of water to the nearby fields which enhanced the irrigation system of the territory, thus increasing the 'sist' (= land revenue) of the kingdom.

An inscription records that a person named Basavayya built a dam in Ayanuru during the reign of Somašekhara Nayaka II (1714-1740).

Thus, it may be concluded that the civil engineering work during the Keladi Nayaka period was excellent. These engineers made use of the natural resources available in the locality and constructed structures with excellent workmanship.
5.8 Military architecture: Forts:

The fortifications which constitute the military architecture were mainly constructed to defend the capital city and its people from the external danger. The fortifications were the defence walls around the city, to safeguard the subjects and the cultural heritage. These fortifications were designed and constructed for defence in response to the requirements of the times to protect the capital from the external attacks and to ensure internal security.

'Durga' means 'difficult to go into', hence a fortified palace, a fort, a city. In the ancient Silpa śāstra texts of Mānasāra, Mayamata, Arthaśāstra and others, detailed descriptions about the varieties of forts and their description are found. The forts have been classified, on the basis of their location, plan and shape and material used. The prevailing ecological conditions and military techniques helped them to adopt a suitable model for them.

The 'fort architecture' falls into a separate category under the Vāstu śāstra. Elevational view like the location, plan of the fort, rampart walls, bastions, deep moats, water supply to the moats, height
and thickness of the walls, watch towers, ammunition room, guards' quarters, King's palace, storage of food grains and water facilities are considered as the elements of a fort. In the ancient śilpa śāstras are mentioned varieties of forts such as Giridurga (fort on a hill), Vanadurga (fort amidst a forest), Jaladurga (fort by the side of a river or on an island), Deivadurga (fort amidst the caves or rocks) and Misradurga (combination of one or two of the above varieties). They are named after the geographical set-up, on which the fort stands. The forts may be in the shape of a square, rectangular, triangular, octagonal, circular, undulating or any other form suited to the site on which they are erected. Thus, a regular form can be adopted on open ground devoid of natural obstacles, but on a hill, walls will have to follow the declivities or prominancies of the ground.

In the 7th chapter of Mānasārā is given a general idea of the ancient fortified cities. They may be circular, square or rectangular. They are surrounded with moats (parīkha), enclosure wall (prākāra) and ramparts (vapra) and are furnished with various entrances, exits and gate ways (protāli). Circumambulating flight of steps (pradaksīna sūpāna) and secret
staircases in the walls (gūḍha bhitti sūpāna) are constructed. Towers are built on enclosure walls and are like weapons kept therein. In the interior are constructed tanks, ponds, canals and so on. Various kinds of roads are constructed and buildings for different castes and professions are created in suitable manner*.

"Mānasāra mentions several types of forts, in accordance with the interior planning of the forts of sizes. Khetā is usually a trading centre to be protected well in the interest of the prosperity of the Kingdom. Oblong semi-octagonal in plan on the bank of a river with three concentric fortifications...Kubjaka town - a small town probably meant to be an official headquarters. Drona durga, meant for a provincial headquarters; Giridurga - the strategic hilly area is recommended for circular fort consisting of two or three concentric fortifications with main streets running in radial way from the centre where a temple is located. The fort must be on the summit of a hill with deep valley all around which in turn is surrounded by hill ranges. Rajadāniya durga should have the general layout of 12 Kms x 8 Kms. These measurements indicate that the Rajadhāni fort to be a very vast, extensive township.
There are four concentric oblong fortification walls.¹⁸⁶

'Jaladurga', a fort along a river side or in an island, is to be built in a roughly hexagonal layout, with harbours on opposite sides and soldiers guarding the entrances in the other opposite sides...¹⁸⁷

Sri Jagadisha Ayyar, P.V. mentions another type of fort viz., 'Nagara'. It is the fort with many walled enclosures, with numerous streets, having gateways or openings in the walls to connect the outer and inner streets. There are the royal courts containing the King's palace, Zenāma, pleasure grounds and gardens both for the king and the populace.... Both the town fort and the king's palace must be surrounded by a moat. The interior of the palace may have two or three concentric enclosures. The coronation or durbar halls should be placed in the front, on lofty basements and brick structure, with Vimāna of lesser height.....¹⁸⁸

The Keladi Nayakas having kept some of these ideas in mind, built several forts depending upon the geographical set-up. The literary evidences of the period speak of varieties of forts that were constructed under the Keladi kings.
Literary evidences about the forts under the Keladi rulers:

The Keladi Nrpa Vijayam, the historical chronicle about the Keladi Nayakas speaks of a number of forts built or renovated and strengthened by these rulers at various points of strategic importance.

Caudappa (1500-1540) after returning from the Vijayanagara capital, constructed a fort and palace at Keladi. He also constructed a fort at Ikkeri. Venkatappa Nayaka strengthened the 'Jagarada sime' fort. He occupied Haratāla and Edehalli, strengthened the fort and named it as 'Ānandapura'. He also occupied the fort of Holehonnūr. He constructed the forts at Kumsi, Dānivasa, Hebbe and Maṇḍagadde. Venkaṭappa Nayaka conquered the fort of Bankīpura. He besieged the Bidanūru fort and captured it. Below the ghāts, he constructed a fort at Hosāṅgaḍi. He also defeated the Bhairasa Woḍeyar and conquered the forts of Koppa, Bellāre, Kārkāla, Kāḷāṣa and Khāṇḍya. Venkaṭappa Nayaka constructed the forts at Maḷakāḍa and Hoḷeyabayalūru. In the coastal Karnataka, he constructed the forts at Bārakūr, Kalyaṇapura, Maḷlikāṛjuna giri and Kandlūru forts. He defeated several chieftains along the coast of Karnataka and
strengthened these forts: "Mulike, Koḍeyāla, Mūḍabidire, Ullāla, Kumble, Kāsaragödu, Pūduveṭṭu, Bellāre, Kānta-
maṅgala, Bandyaḍka, Kuṇḍāṅkuli, Kollūra bāci, Śīśila, Candragiri, Kidutu, Mūḍagoḍeyāla, Phaṇiyāla". All these forts were in the southern part of coastal Karnataka. Venkaṭappa Nayaka also besieged the Kaule-
durga amidst the western ghāṭs. He defeated the two brothers who were living in the fort and conquered the fort and renamed it as 'Bhuvanagiri durga'. He also constructed a new fort at Siddhēsvara. He conquered the forts of Simege (Shimoga), Gajanūru and Lakkuvalli.

Śivappa Nayaka (1645-1665) conquered the forts of Vasudhāre, Sakkarepāṭṭana, Hāsana and Belūr. The noteworthy capture by Śivappa Nayaka was the capture of Kundāpura, Gāṅgōḷḷi and Honnāvara forts from the Portuguese. He also conquered the lofty fort of Mangalore. He captured Mālave and Kaṭṭekīḷūru forts, and strengthened the Bēkala, Cittāri and Candragiri forts (Kerala State). He captured the forts of Ikkēri, Soraba, Uḍugāṇi, Mahādēvapura, Ambaligōḷla and Śirsi.

Cennammāji (1672-1697) conquered the forts of Mirjān, Vasudhāre, Śirsi and Sōde. She also
captured the forts of Kaḍūr, Baṇavara, Hassan and Belūru. Cennammai conquered the 'Hulikere' fort, strengthened it and renamed it as 'Cannagiri Fort'.

Basavappa Nayaka I (1697-1714) captured a fort in the Arabian Sea, named it as 'Navilegada' and strengthened it and renamed it as 'Basavaraṇāja dūrga'. He also captured 'Hiriya Hōlehonnrūru fort'. He reconquered Candragiri fort from the Maleyalis. He also captured the forts of Ānavaṭṭi, Mahādevapura, Jaḍehonnāḷi and Mīḍiḷi (Mīrjān).

Sōmaśekhara Nayaka II (1714-1740) conquered the fort of Santebennūru. He built a compound wall (prākāra) to Bidanūru with the help of twenty one elephants, whom he purchased. He also captured Ajjampura, Hōlehonnrūru and Sāsuvehallī forts from the Muslim forces.

Basavappa Nayaka II (1740-1755) captured the forts of Hodigere, Moravanji, Dummi and Nandigave. He also captured Santebennūru fort. In the coastal Karnataka he constructed a series of forts. At Malpe near Uḍupi, he constructed a formidable fort called 'Darīyaḵādina gāḍa', near Kapu - 'Manōnāragaḍa', at Kalyāṇapura 'Tōnase' fort and 'Bennegere' fort at
Kundapura. He also constructed 'Śivarājendragiri' fort at Mangalore. By defeating the Tarikere ruler, he conquered three forts viz., Ubrāṇiya durga, Raṅgayana durga and Hanumana durga. He defeated the Nayimars and re-conquered Candragiri fort (in Kerala State).

Virammāji reconquered Miḍige fort (Mirjan) from the Muslim forces.

Accounts of the foreign traveller:

Pietro Della Valle visited Ikkeri, the capital city of the Keladi rulers in 1623 during the reign of Venkaṭappa Nayaka. He gives a detailed account of the Ikkeri fort along with the palace.

"In this manner we rode to the palace, which stands in a fort or, citadel of good largeness, encompassed with a great ditch and ill-built bastions. At the entrance we found two very long, but narrow bulwarks (bastions). Without the citadel are many houses, and I believe there are shops also in several streets, for we passed through two Gates, at both of which there stood Guards, and all the distance between them was an inhabited streets. We went through these
two gates on horse back; which I believe was a privilege, for few did so besides ourselves, namely such only as entered where the king was, the rest either remaining or horse back at the first Gate, or alighting at the entrance of the second. A third Gate also we entered, but on foot, and came into kind of court, about which were sitting in porches many prime courtiers, and other persons of quality. Then we came to the fourth Gate, guarded with soldiers, into which only, we Franchi or Christians and some few others of the country, were suffered to enter, and we presently found the king, seated in a kind of porch on the opposite side of a small court, on a pavement somewhat raised from the earth, covered with a canopy like a square tent made of boards but gilded. The floor was covered with a piece of tapestry and the king sat on a little quilt outside the tent, leaning on one of the pillars which upheld it on the right hand, having at his back two "great cushions of fine white silk".

Forts were important aspects in the military organisation of the Keladi Nayakas. There were three kinds of forts - the land forts such as Keladi and Ikkeri, the hill forts such as Bidanur and Bhuvanagiri durga, and the forts on coastal land such as Bekala and
Basavaraja durga. The Keladi Nayakas knew the importance of the forts and took great care to maintain these forts with a garrison of trained soldiers. By studying the K.N.Y. and Della Valle's accounts, it is clear that every fort was generally self-sufficient. It was generally surrounded by a moat filled with water. Inside were wells for storing water, ghee, oils, granaries, temples, palaces, mansions of different sizes for ministers, elephant stables and horse stables, residences for the guards, powder magazines, guns and ammunition.

5.8.1 A study of the fortification of select forts:

5.8.1.1 Ikkeri Fort:

It was situated 4 Kms away from the present Sagar (Shimoga District). This fort has been destroyed on a large scale. Except for the moats, all other remains have been ruined. From the accounts of Della Valle, it is clear that this fort was circular in shape, having three concentric enclosures. The third inner fort wall had brick walls, the other two had mud and bamboo structures. The fort had the entrance from the north. To reach the palace, which was in the centre of
the fort, one has to cross seven entrance gates. The third rampart wall had four bastions at four opposite cardinal points. The palace site is rectangular in shape. Nearby is a well. In between the fort walls were deep and broad moats. The water to the outer moat was supplied from a big tank, called 'Majjige kere' (Buttermilk tank).

5.8.1.2 Bidanur Fort:

Bidanur fort had seven concentric rampart walls and gates, which extended several kilometers from Bidanur. Situated in a basin encircled by a cluster of hills, Bidanur fort was a 'Vana-durga' (a fort amidst the forest). It was a strong fort encircled by woods, hills and fortified defiles. Bidanur, which was much more larger than the present Nagara, had seven entrance gates:

1. Diddi bagilu (also known as Dilli bagilu and north gate) towards Patte pete (Nagapattana during the Keladi Nayaka period).

2. Durgada bagilu and 3. Hanumana bagilu towards Kavalbedurga,
4. Doddabagilu and 5. Kalu sasi bagilu towards Kollur,

The local people identify these entrance gates even today. The guards' residencial quarters were in the Kote hindina keri, elephant stables were near Kuripete, aramanee koppe, Nilsakal, Dasanakoppa, Vate baccalu (near Mastika) and another stall near Siddedevara matha. It could be noticed that the elephant stalls were placed concentrically at 6 or 7 cardinal points, which are 2 to 5 Kms. away from the present town of Nagara.

Once the main entrance was closed, it was difficult to enter the city without a permission slip. Even today there are families at Nagara, once belonging to the fort of Bidanur such as 'citinavaru' who gave permission slips to enter the fort, 'Bigamudreyavaru', the persons in charge of the treasury, 'Varadiyavaru' who, probably, gave the news of internal and external affairs, 'Gurikararu', the headman who looked after the palace administration. About 5 to 10 Kms. concentrically from Nagara, even today the remains of bastions and rampart walls can be seen amidst the thick forest at Kargadi (eastern entrance gate) remains of an entrance
door and steps which lead to go over this door are seen. Kanive bagulu is a passage to go in and out when the main entrance is closed. Near the dam at Kārgaḍī, two bastions are seen. Moats can be seen near Vajakatṭē. A huge bastion may be noticed near this place. On the Hilkūṇji hill, there is a bastion named 'bārekal bātērī', which was built on a rocky hill. It has enough water supply and space to keep ammunition. There is the 'Māranavami bāvalu' which is actually an open space. There is the palace site and an open space known as Dēvade bāvalu, meant to celebrate festivals like Vijayadaśami (now converted into High School ground).

We can locate two fort walls running almost circularly within circumference of 10 Kms.

There are ruins of a number of mathas in and around Nagara. Among the temples also some are in good condition, others are in ruins.

5.8.1.3 Fort of Śivappa Nāyaka:

A small fort which is in a better condition in the northern part of Nagara (Hosanagar Taluk, Shimoga District) is identified as the fort of Śivappa Nāyaka.
The fort has a gateway, supported by two round bastions. Inside the gateway are high platforms with pillars.

The outer wall is built of large granite blocks. The packing is skillfully done. It is treated with a high parapet of laterite blocks having musket holes and cannon mouths at the corners.

To the right side are two tanks known as 'akkatangivara kere', a large tank divided into two compartments and provided with flight of laterite steps.

Remains of walls could be identified by their basements. To the left, is a large open court and high basement with flight of steps, which is identified as a palace. Between the first wall and the second, on the south-west side was a powder magazine. Near this magazine, is found a round bastion which is in good condition. As we move towards the south we find a flight of steps which leads to the central bastion and batēri, which was in fact an observatory. A broken canon is lying on the top of this Batēri. One of the laterite bricks here is 62 cms x 41 cms x 25 cms. The watchtower reflects the Indo-Saracenic influence by the peculiar shape of the arch.
On the north-west are two more bastions provided with bay windows on all the sides, some of them having pillars with lion brackets. The middle bay window of the first bastion on this side directly faces the Nīlakaṇṭhēśvara temple. On the extreme north-west of the fort wall is carved the relief figure of Hanumān. Totally there are nine bastions in the fort. A deep moat runs all round the fort, to which water is supplied by the nearby tank.

According to Buchanan, "This beautiful city is situated near a small mountain, at whose summit is a considerable fortress (The fort of Śivappa Nāyaka). (It) is in a plain about five or six leagues in diameter, environed by mountains and forests that extend for more than twenty leagues every way, and are not to be passed but by narrow passages, defended by forts at a small distance from each other. These circumstances render the access to the city extremely difficult for an army, that may be checked at every step by an inconsiderable force and cannot encamp. But in the length of a stony passage, where it is liable to be attacked by the people of the country, who know all the secret passages and can continually lay in ambush to annoy their enemy. The woods cannot be cut down, much less burned, without
infinite labour; and they are filled with tigers, bears, elephants and every species of Venomous reptiles.".

5.8.1.4 Kaulėdūrga or Bhuvanagiri Fort:

The fortress of Kaulėdūrga was one of the strongest hill-forts. The fort was built in many concentric circles with bastions rising to great heights. Veṅkaṭappa Nāyaka (1590-1629) strengthened its fortifications. It was the place of refuge during the war for the Keḻadi rulers, when they had their capital at Bidanūr. The remnants of the old fort and the palace on the hill are still existing.

Situated about 21 Kms to the west of Tīrtha-haḷḷī (Tīrtha-haḷḷī Taluk, Shimoga District) this strong fort played an important role in the history of the Keḻadi Nāyakas. During the times of external or internal danger, the rulers would take refuge in this fort. Within the fort may be located stone-built temples, palace-site and ammunition rooms.

Kaulėdūrga may be considered as a combination of 'Vanadūrga' and 'Giridūrga', as it is situated amidst the thick evergreen forest of the Western ghāts. The
fort is rectangular in shape, having seven concentric fort walls and gateways, two of which were built (of mud) encircling the town of Kaulēdurgā including the fort, at the foot of the hills. Because of the mud construction, these two walls are extinct. Remains of the walls may be noticed rarely.

Built of hard granite blocks and laterite stones, this fort is inaccessible even to this day. The packing skill is noteworthy. From the town, there is the 'rājamārga', (now ruins of ramp) which leads to the hill fort. The first gateway (mahādvāra) has bastions on either side. The stone-made huge doorway with guard's room could be noticed. The guard's room is a single-celled structure, the doorway of which is in arch shape.

As we proceed further, we notice the second gateway. In the interior of the second gateway, is a pillared corridor, the ruins of which could be noticed. On the right side fort wall are few sculptures of an elephant rider and erotic sculpture. To the left side of the gateway, is standing a figure of seven-hooded Nāga stone (relief sculpture). Near to this, is a pond named Nāga tīrtha.
Near the third gateway is an elevated platform which is known as *Nagāri Kaṭṭe* (platform of the drum) which was used at times of war, to send signals to the inmates of the fort. Near this gateway is a large, round bastion. A cannon is lying on the ground.

The fourth gateway has a flight of steps and is similar to the other ones. There are temples of *Kāśi Viśvēśvara* and Lakṣmī Nārāyana, inside this wall. An inscription belonging to the Vijayanagara period is noticed. As we proceed further, a pond built of granite slabs is noticed, which does not contain water at present.

Nearby is the fifth and the last gateway, which is similar to the other gateways. As we enter it, the ruins of the palace can be noticed. Pillars are scattered amidst the increasing influence of the forest. Śēntagāṅgā pond behind the palace and the canal from it supplying water to the bathing place can be noticed. A small well of octagonal shape is situated near the palace. A plain space near the palace is identified as a garden. As we proceed further up, we notice the powder magazine, built of crudely dressed granite blocks. Still further, is the Śikharēśvara temple, a single-cellular structure, facing the west. This is the
highest point on the hill. From here, the rampart walls of the fort amidst the hilly range can be identified.

5.8.1.5 Bekala Fort:

Situated in the southern most part of the Keladi territories, Bekala fort served as a strategic point of the Keladi kingdom, against the often-invading Kollatiris of Malahār and the Portuguese. Now the fort falls within the boundary of Kerala State. It belongs to the Pallichere village of Hosadurga Taluk of Kasaragod District, situated in between Kasaragod and Nileshvar.

In the 'Handbook of South Kanara District' by H.A. Stewart, it is reported that 'several forts were built by Śivappa Nāyaka of Bednore between 1650 and 1670 A.D. The two forts at Bekal and Candragiri were originally under the Kollatiri or Chirakkal Rajas until the time of Śivappa Nāyaka's invasion'.

The fort served as a garrison to safeguard both the land and the commercial contacts. Designed in the shape of a mango, the fort is situated close to the Arabian sea, the waters of which flank the foot of the fort. The whole fort area is on a highly raised ground. To the north is the main gateway to the fort from the
land, with a deep moat all around. The remaining part of the fort has the Arabian sea with the rocky bed. Built of granite and laterite stones, this fort served as a 'Jaladurga' during the times of external danger. The top portion of the fort wall has the mud mortar with musket holes and cannon mouths all around.

Situated at about 39 m. height from the sea level, the western walls of the fort runs through the sea, at a distance of about 48 m. and ends with a bastion. Having an area of about 12 hectares, this fort has 18 bastions which are intact even today. The largest tower in the middle of the fort (with a slopy way to go up and down) is 9 m. high and about 24 m. in circumference, with a slanting side. The bastions are of different shape and size - having circular, square, rectangular, pentagonal, hexagonal and octagonal, without towers. Some of them have niches to watch the movement of the enemies outside the fort. Some more bastions have large rectangular niches where a cannon could be kept. Some bastions are half-moon shaped. To the north of the fort is a bastion with two inner and outer circles, provided for more soldiers, in between the battlements.

The fort wall which is high and inaccessible to the enemies from outside, is having thickness of one
metre to 2 metres. All along the interior of the fort, runs a passage of about 1.5 metre made out of ramp.
The niches in the top portion of the fort wall are of many varieties - they are both arch shaped and rectangular. They are meant for the guards and soldiers with guns. Some of them have one or two or three niches facing different direction in a single niche. Some of the niches directly face the Arabian sea and some of them are slantly bent down, the angle of which is directed to the foot of the fort. Some of them are directed sideways towards the nearby bastions. The front portion of the fort is elevated and has two strong battlements with facade, which is really artistic and intact, as the entire structure of the fort.

There are three underground passages which lead to the Arabian sea. Near the southern most battlement, is an underground passage which leads to the sea near the bay. Two passages lead us to the sea on the west. The powder magazine in the centre of the fort is intact and seems to be renovated. The well-built path from the powder magazine to the higher central tower has the bricks of laterite basement.

In the fort, there are some fragments of basement of houses and other structures. A circular well is
situated by the side of the central tower, with stepped ways. Some portion of the fort is with the P.W.D. and it has some modern constructions in the central part of the fort. There is an Āṇjanēya temple in the fort, facing east.

As a strong and formidable fort, situated at the strategic position, the Bēkal fort served the Keśadi kingdom with utmost security. After the kingdom was passed on to Haider Ali and Tipu Sultan, they might have repaired here and there. At present, the fort is intact.

5.8.1.6 Fort of Honnāvar:

The fort of Honnāvar, which is extinct now, was under the possession of the Keśadi rulers from the later part of the sixteenth century. We get the report of this fort from Pietro Della Valle and John Fryer:

'The Honnāvar fort was situated on the Western sea coast. Formerly it was in the possession of the rulers of Gersoppa. In 1569 A.D. it passed into the hands of the Portuguese. Afterwards it was captured by the Keśadi rulers. The fort of Honnāvar stood upon a flat-topped laterite hill, precipitous to the river and more or less scarped to the west. It was provided with wells, gardens and other conveniences. The streets within the fort
were large and fine. There was a citadel where the people could take refuge in times of a seige." Alexander Hamilton, who visited the Honnavar fort, says that it was built very systematically. According to him, "It is built after the exact Rules of Ancient Fortifications with a Drawbridge, and a moat around.....".227

5.8.1.7 Kumble Fort:

It is situated about 28 Kms. south of Mangalore and about 13 Kms. north of Kasaragod. Interestingly, it is to be noticed that the forts along the west coast of Karnataka were constructed by the side of the rivers. Kumble fort which is also known as Tenkumbale was constructed at the meeting place of Siriye and Kumbhilā rivers which in turn go in the Arabian sea. During the Vijayanagar empire the ships carrying loads were anchored here for trade, which was noticed by the foreigners. It served as a port. This fort is also called as 'Ikkēri Fort'. Now the location and surrounding area of the fort is called as 'Ārikkādi'.

Situated on an elevated place and having a square plan, it has an area of 4 hectares. Two large bastions in the north still remain, with a ruined gateway. About 7 to 8 bastions could be identified. The fort is built of laterite stones. The deep moat runs
all along the exterior fort wall. In the north-west is a secret passage which leads to the exterior of the fort. Ruins of basements of buildings, wells and stone pillars can be noticed. At the centre is a circular tower of about 15 metres which has a slopy way. It served as a watch tower. By the side of the fort, Äñjanēya temple is erected, which is renovated.

"During the period of Immaṭi Sōmaśekhara Nāyaka (1714-1740), Arasa (= King) of Kumbē and the king of Kōlaṭṭiri were looting the southern part of Kannada district. Sōmaśekhara Nāyaka imprisoned the chief of Kumbē and kept him in the fort of Bidanuru".228 The same is said in the K.N.Y. also.229

5.8.1.8 Fort of Kāsaragōḍ :

Kāsaragōḍ fort in Kerala State comes under the jurisdiction of 'Taḷangere' village. Situated on an elevated place, by the side of Payasvini river, built of laterite stones, it has an area of about 2 hectares. The fort is completely in ruins except the fort walls here and there. The central large tower is also in ruined state. Full of tall trees, this fort has a pond with stepped way. The fort has a deep moat all round the fort wall. Remains
of a half-moon shaped bastion could be identified towards the river side. In the fort, near the entrance is a Vīraṇjanēya temple, recently renovated. Stylistically, the image belongs to the Keḻadi Nāyaka period. According to K.N.V., during the conquest of Veṅkaṭappa Nāyaka I, (1590-1629), it is said that he conquered a series of forts along the west coast. Kāsaragōḍ is also one of those forts.²³⁰

5.8.1.9 Cannagiri Fort:

The K.N.V. says that Queen Cannammāji (1662-1697) conquered the fort of 'Hulikere', strengthened it and renamed as Cannagiri fort.²³¹ Now the fort is in ruins.

Situated at about 43 Kms. north-east of Shimoga city, Cennagiri is the headquarters of the taluk of the same name.

According to the Shimoga District Gazetteer, "The hill of Channagiri, which rises to a height of about 61 metres, is to the west of the town. The hill fort consists of two rubble walls defended by moats, the chief gate being on the north where the gradient is lowest. To the north-west, close to the top is a natural
hollow where the rain water collects which is a source of water supply. On the north-east, there is another rock-cut pond with stone-cut steps. On the top of the hill is an area of about 136.50 metres in diameter where there are several rubble basements of old buildings.232

5.8.1.10 References about Mangalore and Candragiri forts:

In the South Kanara Gazetteer, we could get some information about the Mangalore and Candragiri forts. 'The Mangalore fort, said to have been built by Basappa Nayaka of Bidanūr (1739-55) and dismantled by Tipu in about 1784, was fairly extensive, consisting of two forts - an upper and a lower - the latter being the larger. A section of the moat on the western part of the hill still exists'.233

About Candragiri and Hosadurga, it is written234 "The forts in the southern part of the district were strong holds of the Bidanūr Kings. Probably they were in existence long before and were only improved by these rulers. Among these, those of Candragiri, Bekal and Hosadurga were important. The first mentioned, in particular, occupied a very strong position on a high hill overlooking the Candragiri river".
On the coastal area, there were a number of forts built or strengthened, of which most of them are extinct. Cittari fort is already extinct, the ruins of Kasaragod fort and Kumble fort can still be seen.

Thus, during the KeladiNayaka period the defence architecture developed as to the needs of time and place. The variety of forts - in the inland, on the hilly area and on the coastal areas are to be noted. They served defence as well as the prospering trade of the kingdom. It is clear that the forts built in the inland were constructed to defend the areas. The hill fort of Bidanuru served as the centre of township with all the luxuries and defence. The hill fort of Bhuvanagiri durga served as a strong refuge in times of danger. The coastal forts like Bekala, served as strong garrisons. Forts of Kasaragod and Kumble served to prosper the trade, as well as to safeguard the territories.

In the K.N.V. certain words are written in connection with the fort architecture -

"Balikkam jakirirastu mustaideyolapogadantu
patha, paika, kandī kanivegalam kāṭṭī kōteyam jēru-
gevyaṅma.

The above description is given while Venkata toppa Nayaka captured Kauledurga.

The same ruler, while besieging the Bidanūr is given - Bidurūrā paristaraṇamam vēdhaiṣi jākīrīrastu mustaidegalolavogadantu Kandī Kanive pathangalam Kāṭṭī jērumuttigeyam racisal.

Bhadrappa Nayaka (1662-1664), son of Śivappa Nayaka had to defend the Bhuvanagiri durga against the Bijāpur forces -

"Badrappa Nayakam dhairyagundade nittarisi
nīndu āraḷamāda senasaṃmuham nerahi patha
paika kandī kanivegalam kāṭṭī kāigeydū....
tōpūkhāni sanṇaḥatāntraprayōga mukhādīm..."

Queen Cannammājī (1672-1697) when, attacked by the forces of Aurangzeb, the cause being the refuge given to Rājārām, Śivāji's son, repulsed the attack. During this seige, she troubled the enemy forces, "Toḷapa Bidurūru Kōṇṭege talīgalanāgaṅādigē naḍēpa mogalara sēnājaladhian......" nere kandī kaniv pathagalanurē bandhisi.

'Patha' might be the path, Kandī might be
the secret passage to the fort, 'Kanive' might be a narrow valley which could also be used to enter the interior of the fort, when the main gateway of the fort is closed. 'Paika', 'Jakirirastu', 'mustaide' are not clear. Topukhāni is the cannon, Tali might be the base of army.

Thus, the military architecture under the Keladi Nayakas was skilfully conceived and executed with the help of which, they could control both the sea and the land. They were the masters of a large territory till the conquest of Haider Ali in 1763.

Notes and References

2 Ibid., p. 25.
6 Ibid., p. 37.
7 Ibid., p. 38.
8 Ibid., loc. cit.
9 Ibid., loc. cit.
10  Ibid. op. cit., p. 53.
11  Ibid., loc. cit.
12  Ibid., loc. cit.
13  Ibid., loc. cit.
14  Ibid., op. cit., p. 54.
15  Ibid., op. cit., pp. 54-55.
16  Ibid., op. cit., p. 55.
17  Ibid., op. cit., p. 67.
18  Ibid., loc. cit.
19  Ibid., op. cit., p. 69.
20  Ibid., op. cit., pp. 70-71.
21  Ibid., op. cit., p. 72.
22  Ibid., loc. cit.
23  Ibid., loc. cit.
24  Ibid., op. cit., p. 75; E.C., VI, Bangalore, 1901, Sg. 5.
25  Shastri, Shama (Ed.), loc. cit.
26  Ibid., loc. cit.
27  Ibid., op. cit., p. 76.
28  Ibid., op. cit., p. 77.
29  Ibid., op. cit., p. 78.
30  Ibid., op. cit., p. 96.
31  Ibid., loc. cit.
32  Ibid., op. cit., p. 101.
<table>
<thead>
<tr>
<th></th>
<th>Reference</th>
</tr>
</thead>
</table>
58 E.C., VIII, part II, Bangalore, 1904, Sa. 38.
60 Ibid., op. cit., p. 55.
61 Ibid., op. cit., p. 146.
63 Ibid., op. cit., pp. 55, 146, 153.
65 Shastri, Shama, R. (Ed.), op. cit., p. 79.
66 Ibid., op. cit., pp. 55-56.
68 Ibid., loc. cit.
70 Ibid., op. cit., p. 264.
72 Ibid., No. 53, p. 175.
73 Ibid., No. 48, p. 172.
74 Ibid., No. 49, p. 173.
75 Shastri, Shama, R. (Ed.), op. cit., p. 78.
76 Ibid., op. cit., p. 88.
77 Ibid., op. cit., p. 109.
78 Ibid., op. cit., p. 146.
80 Ibid., op. cit., pp. 172, 178.
Ibid., op. cit., p. 72.

82 E.C., VIII, part II, Bangalore, 1904, Tl. 37.


85 Ibid., op. cit., p. 79.

86 Ibid., op. cit., pp. 75, 76.

87 Ibid., op. cit., p. 72.


89 Ibid., op. cit., pp. 117-123, 127.

90 M.A.R., Mysore, 1923, No. 123.


92 E.C., VIII, part II, Bangalore, 1904, Tl. 166.

93 M.A.R., 1923, Mysore, No. 108.


95 E.C., VII, Bangalore, 1902, Tl. 96.

96 M.A.R., 1945, Mysore, p. 89.

97 E.C., VIII, part II, Bangalore, 1904, Tl. 86.

98 M.A.R., 1943, Mysore, No. 43.

99 E.C., VIII, part II, Bangalore, 1904, Hl. 74.

100 Shastri, Shama, R. (Ed.), op. cit., p. 36.

101 Ibid., op. cit., pp. 51-54.

102 Ibid., op. cit., p. 72.
103 Ibid., op. cit., p. 75.
104 Ibid., op. cit., p. 49.
105 Ibid., op. cit., p. 109.
106 Ibid., op. cit., p. 174.
107 Ibid., op. cit., p. 175.
108 E.C., VIII, part II, Bangalore, 1904, Tl. 5.
109 Ibid., Sb. 55.
110 Ibid., Tl. 56.
111 Ibid., Tl. 179.
112 Ibid., Tl. 160.
113 Ibid., Tl. 178.
114 Ibid., Tl. 106, 110, 117, 136, 137, 208.
115 Ibid., Tl. 189.
116 Ibid., Tl. 6.
120 M.A.R., Mysore, 1923, No. 110.
122 Ibid., op. cit., p. 72.
123 Ibid., op. cit., p. 76.
124 Ibid., op. cit., p. 77.
125 Ibid., op. cit., loc. cit.
126 Ibid., op. cit., p. 109.
127 Ibid., op. cit., p. 104.
128 Ibid., op. cit., p. 145.
129 Ibid., op. cit., p. 174.
130 Ibid., op. cit., p. 175.
131 Ibid., op. cit., p. 140.
132 Ibid., op. cit., p. 145.
133 Ibid., op. cit., p. 147.
135 Ibid., op. cit., p. 153.
136 Ibid., op. cit., pp. 171 and 187.
139 Ibid., op. cit., loc. cit.
140 Ibid., op. cit., pp. 465-468.
141 Ibid., op. cit., p. 469.
143 Shastri, Shama, R., op. cit., p. 25.
145 Ibid., op. cit., p. 67.
146 Ibid., op. cit., p. 72.
147 Ibid., op. cit., loc. cit.
148 Ibid., op. cit., p. 76.
149 Ibid., op. cit., loc. cit.
150 Ibid., op. cit., p. 86.
151 Ibid., op. cit., p. 89.
152 Ibid., op. cit., p. 159.
153 Ibid., op. cit., p. 167.
154 Ibid., op. cit., loc. cit.
155 Ibid., op. cit., loc. cit.
156 Ibid., op. cit., p. 168.
157 Ibid., op. cit., p. 175.
158 Ibid., op. cit., p. 192.
160 Temple, Richard Carnac (Ed.), op. cit., pp. 81-82.
162 Temple, Richard Carnac (Ed.), op. cit., p. 83.
163 Dr. A. Sundara, under the Directorate of Archaeology and Museums, Government of Karnataka, has done a commendable job of renovation of this palace which was used as a P.W.D. building. The department has cleared the debris around the palace and identified the palace and its surroundings. He has published a monograph on the Śivappa Nayaka Palace in Shimoga (1987), Vol. V, part II of 'the Keladi Nayaka Architecture and Art' under the 'Karnataka Cultural Heritage Series : Art'. Now the palace complex has been partially converted as a museum which displays the antiquities.
E.C., VIII, part I, Bangalore, 1904, Sh. 3.


Ibid., op. cit., p. 18.

Ibid., op. cit., p. 19.

M.A.R., 1925-26, Mysore, pp. 75-76.

M.A.R., 1936, Mysore, p. 44; At present we can see the church along with a cemetery in this place.


E.C., VIII, part II, Bangalore, 1904, Tl. 161.


Grey, Edward (Ed.), op. cit., p. 221.


Ibid., op. cit., p. 168.

M.A.R., 1936, Mysore, p. 41.

M.A.R., 1923, Mysore, No. 108.


Ibid., op. cit., p. 182; Till June 1990 this bridge was in usage. Now this bridge is submerged in the Saravati back waters.

E.C., VII, Bangalore, 1902, Sh. 7.

Ayyar, Jagadisa, P.V., O.J.M.S., Bangalore, 12, pp. 367-372.


Ibid., *op. cit.*, p. 126.


Ibid., *op. cit.*, p. 63.

Ibid., *op. cit.*, p. 67.

Ibid., *op. cit.*, loc. cit.

Ibid., *op. cit.*, p. 68.

Ibid., *op. cit.*, loc. cit.

Ibid., *op. cit.*, p. 69.

Ibid., *op. cit.*, p. 70.

Ibid., *op. cit.*, loc. cit.

Ibid., *op. cit.*, loc. cit.

Ibid., *op. cit.*, p. 71.

Ibid., *op. cit.*, loc. cit.

Ibid., *op. cit.*, p. 72.

Ibid., *op. cit.*, p. 73.

Ibid., *op. cit.*, loc. cit.

Ibid., *op. cit.*, p. 95.

Ibid., *op. cit.*, p. 96.
207 Ibid., op. cit., loc.cit.
208 Ibid., op. cit., p. 97.
209 Ibid., op. cit., pp. 117-118.
210 Ibid., op. cit., p. 119.
211 Ibid., op. cit., p. 145.
212 Ibid., op. cit., p. 150.
213 Ibid., op. cit., p. 151.
214 Ibid., op. cit., loc. cit.
215 Ibid., op. cit., loc. cit.
216 Ibid., op. cit., p. 158.
217 Ibid., op. cit., p. 162.
218 Ibid., op. cit., p. 174.
219 Ibid., op. cit., loc. cit.
220 Ibid., op. cit., pp. 174-175.
221 Ibid., op. cit., p. 178.
222 Ibid., op. cit., p. 180.
223 Ibid., op. cit., p. 193.
226 Kasaragod District Sovenir (Ed.), Kasaragod, 1985, p. 86.
227 Chitnis, K.N., Keladi Polity, Dharwad, 1974, p. 175.
230  Ibid., op. cit., p. 71.
231  Ibid., op. cit., p. 145.
232  Shimoga District Gazetteer, Bangalore, p. 637.
233  Dakshina Kannada District Gazetteer, Bangalore, p. 78.
234  Ibid., op. cit., loc. cit.
236  Ibid., op. cit., p. 69.
237  Ibid., op. cit., p. 107.
238  Ibid., op. cit., p. 142.