6.1 Origin and Development of Iconography:

"The term 'Icon' (Greek: eikon) means a figure representing a deity, or a saint, in painting, mosaic and sculpture, which is specially meant for worship or which is associated with the rituals connected with the worship of different divinities.¹ The Indian terms such as 'bëra' and 'Vigraha' denote definite representations of particular deities or saints. The representations may be symbolic also. The special branch of knowledge or study known as 'Iconography' deals with the images. "A proper understanding of iconography enables one to be quite conversant about one of the most important aspects of the religious life of the people".² Apart from the study and interpretation of the characteristics of the icons or images which are enshrined in the main sanctum, it deals with the delineation of the special features and the understanding of the true significance of the figure-sculptures or such other objects which are executed on different parts of the shrine mainly for decorative
purpose. "Thus, iconography, in its broadest sense signifies all interpretative aspects of the religious art of a country. And it also reveals the style, historical and religious significance, artistic features, iconographic peculiarities and chronological suggestions."

'Image' means pratikrti, pratima or Vimba. Vimba (bimba) means reflection and it is used in the sense of the images of divinities frequently. "In the ancient texts of Panini and Patanjali, use of the words like pratikrti and arca denote the image meant for worship. It was also used in the later stages for Yapuh, tenu, vigraha, bera and rupa, denoting that the objects of worship were not mere symbolical representations of the gods and goddesses, but were their very bodies and forms." Thus, iconography as a subject for study is chiefly concerned with images or icons and their accessories.

"The antiquity of image-worship in India can be traced as back as to the Indus Valley Civilization. Sir John Marshall has discussed the nature of many anionic objects, usually of stone, which have been discovered in large numbers, and he is of the opinion that their ostensible use seems to have been as cult
objects: The three-headed horned figure, represented as seated in a particular yogic asana surrounded by such animals as a rhinoceros, a water buffalo, an elephant and a tiger and crude representations of men, appearing on a seal, has been described by Marshall as the prototype of Śiva-Paśupati of subsequent days.

On the basis of the sculptural art on the seals, R.P. Chanda observes, "The excavations at Harappa and Mohenjodaro have brought to light ample evidence to show that the worship of images of human and superhuman beings in Yoga postures, both seated and standing, prevailed in the Indus Valley in the Chalcolithic period". But whether they could be regarded as definite representations of cult objects cannot be determined with certainty till we unravel the mystery of the script and language of these seals.

"In the early Vedic period, the Indians did not merely in imagination assign human forms to their gods, but also represented them in a sensible manner. The passage in the Rgveda (II, 33, 9) describes a painted image of Rudra in this manner, "with strong limbs, many-formed, awful brown, he is painted with shining golden colours" (Sthīrebhaṅgaiḥ pururūpa ugrō babhrūḥ śukrebhiḥ pipiśe hiraṇyaiḥ); an image
of Varuṇa is described thus, "wearing a golden coat or mail, he veils himself in his radiance; spies sit around him" (Ṛg. V. I, 25, 13 : Vibhraddrāpiṁ hiranyayam varuṇō vasta nirṇijam | pari spasō niṣādirē). There are references in the Ṛgveda about the fashioning of images and casting of metal images. There are references also to the temples (devagrhas). But it is difficult to say about the image worship. In the later sections of the Vedic literature remarkable changes were introduced in the religious outlook of the Vedic people. In the Bhāgavatas and Pāncarātras, the manner of describing euphemistically the images after due consecration as the very bodies or forms of the god is fully emphasised therein by the prescription that the cult-picture of the deity was one of his five-fold forms; they are para, the highest form, vyūha, emanatory forms; Vibhava, the incarnatory forms; Antaryāmin, the lord as immanent in the universe and as the inner controller of the individual, and lastly, the Arca, the duly concreted images.

There was a gradual increase of the pantheon also. T.A. Gopinath Rao says, "The images of the Hindu gods and goddesses are representations of the various conceptions of divine attributes. Sculpturally it may
be said, the number of bands in an image represents
the number of attributes belonging to the deity, and
their nature is denoted by the ayudha held in the hand
or by the pose maintained by it". 11 "A well-executed
image, if it follows the rules of proportions laid
down in the Śilpāśāstras and is pleasing to the eye,
invites the deity to reside in it and is particularly
auspicious to its worshipper." 12

"Till Patañjali we do not get the kind of
deities whose pratikrtis were made. Commenting on
Pāṇini's sutra, he mentions a few gods, viz., Śiva,
Śrīmaṇḍana, Viśakha whose images were being made for
worship at his time and during the reign of the Mauryans,
the images were in great demand among their subjects.13
Arthasāstra and Manusāṁhitā also give the list of gods.
"In the Manusmṛti, is written daivatam (images of gods)
are to be circumambulated, and that he who destroys a
bridge, the flag of a temple, a pole or images shall
repair the whole and pay fine." 14 Thus, it is clear
that image-making and worship already existed in the
pre-Christian era and early post-Christian periods.
The archaeological data corroborates this account.
"A passage from the Fourth Rock Edict of Asoka is read
by Hultzsch as follows - 'showing the people repre-
sentations of aerial chariots, representations of ele­phants, masses of fire and other divine figure'. By the exhibition of these objects before a large gather­ing of his subjects, Aśoka desired to remind them of the gods whose abodes they would be able to reach by the zealous practice of dhāma. In and after Gupta period, the remains of temples testify to the developed form of the Hindu temples.

In the course of time, the deities multiplied and separate temple - devalaya or devagryna was construc­ted. The central deity with the parivaradevatas became more ornate. Several texts were composed, describing the Pratimalaksiına of the images. The religious sculptures or images of gods came to be widely described with all variations. "The Aśvalāyana Grhyasūtra Parisīsta contains the iconographic description of many Vedic and Paurānic gods-Gayatri, Āditya, Sūma, Aṅgāraka, Saumya, and other Navagrahas, Adhidēvatas like Agni, Bhumi, Indra, Prajāpati, Brahma and others, Pratyadhīdevatas like Rudra, Uma, Skanda, Śakra, Yama, Puruṣa and others.46 Mayamatam, Vaikhānasāgamas, Śukranīti, Kamikāgama, Suprabhēdāgama, Maṇaśāra and Maṇasollasa give a detailed description of different gods and goddesses.
Symbolism also played an important part in the Indian art and architecture. "An icon worshipped by Indians was not a mere stone or piece of wood, but the transformed form of the supreme, invisible soul, 'that form of His is full of significance'. The image, before being worshipped, is sanctified by several rites which invoke life into it. Image is the outward symbol of the 'Dhyānamantra' which consists of anthropomorphic description of the god of the Mantra. "Whatever is found in the Dhyāna (Mantra) should be made, having all marks, beautiful limbs, requisite ornaments, and ideas (bhāva) expressed in the face and limbs. Every limb of the main image, all accompaniments like the vāhana or attendants, the implements in the hands, the pedestal and the halo as well as the colour, size and proportion of the different parts are significant and full of underlying mystic symbolism. Thus, worship of symbols together with images continued in India. (the Linga, Śālagrama, the Yantra worship).

The importance of symbolism of the images leads to the origin of the multifaced and multihanded icons. All the texts prescribe the sizes of images and attributes. No image should be Adhikānga or Hīnānga, of
terrific look, thick or thin - bellied, wanting in flesh, possessing crooked nose, short-faced or having thin arms, thighs and legs.

Thus, these Śilpaśāstra texts not only dealt with the general rules of religious nature but also other technical matters which may be said to form the essentials of Indian sculpture.

6.2 Sculptural Art of the Nayakas of Keladi:

As in the temple architecture, the Keladi Nayakas followed the good example of the Vijayanagara style. In sculpture also they modelled themselves like their suzerains. "Sculpture, which is an element of the temple structure, had amazing variety of this Vijayanagara school, producing skillful, elegant and versatile pieces of art on the difficult medium of rough granite."19 "It had a freshness of expression and freedom from the conventional type."20 The Keladi Nayakas followed the existing style of the Vijayanagara school in representing the sculptural art.

The difficult medium of hard granite did not come in the way of artistic excellence. Rough granite
and close grained schist, sometimes greenish grey trapstone were used for the carving of sculptures. As a result, they could not be carved so intricately and delicately like that of the Hoysalas. Still we could notice the elegance and the artistic beauty of these sculptures.

The "gandabhūrunda" sculpture carved in the ceiling of Vīrabhadra temple at Keśādi can be considered as the best specimen of their art. The double-headed bird is holding huge animals like lions and elephants in both its beaks and claws. Gandabhūrunda is holding in its beaks two lions, which in turn, are holding in their claws, elephants. The slab is further decorated with foliage designs in full.

The lotus medallion or 'Vikasita Kamala' in the ceiling of the same temple (near the antarāla doorway) exhibits the skill and delicacy of art in the hard medium. Thus, there is a variety of sculpture exhibiting the talent of the sculptors.

6.3 Religious Affiliation to which the images belong:

Broadly speaking, the images of the Keśādi Nāyakas can be classified into three major categories:
Saiva, Vaiṣṇava and to some extent, Jaina. As the Keṭadi Nāyakas were the staunch followers of Vīraśaivism, Saiva sect got prominence in this period. More number of Śiva temples were built. Śiva in the linga form was worshipped. Pārvati temples were constructed along with the Śiva temples. Other forms of Śakti such as Durgā, Mahiṣāsuramardini and Mūkāmbikā were also carved. Frequently we notice Gaṇapati in the bhitti or stambhas or lalātabimbas, Śaṃskha, Nandi, Saptamātrka, Subrahmaṇya (in the Nāga form). Śaiva dvārapālakas were carved on either side of the Śaiva temples. Mention may be made of the increasing influence of the cult of Vīrabhadra. The status of Vīrabhadra was enhanced by erecting separate temple for him and enshrining him as the major deity. Balipīṭha, dīpastambha and dhvajastambha were prominent in these Śiva or Śakti temples.

Regarding Vaiṣṇavism, Venkaṭaramaṇa and Rāganātha temples seem to be prominent. Viṣṇu, Kṛṣṇa, Garuḍa, Janārdana, Lakṣmī, Lakṣmī-Narasimha, Lakṣmī-Nārāyaṇa, Viṣṇu, Śrī and Bhū dévi, Vaiṣṇava dvārapālakas, Gaṇalakṣmī, Daśavatāra, Aṣṭadikpālakas are also depicted. Another interesting feature to be noticed is the importance given to Aṃjaniya. Separate shrines were built during this period at various places.
As Jainism was not so popular in the kingdom, we do not have many examples nor references to the Jaina sculptures. Images of Jaina tīrthaṅkaras in the museums, (which belonged to the period of Keḷadi Nāyakas) reveal that the image-making was continued among the Jains, eventhough Jainism was declining. The māna-stambha at Mēlīge is a fine specimen of Jaina architecture of the period.

Secular images like kings and queens, common people, animals and birds, representation like gaja-vyāla, horse, makara, elephant, monkeys, simhagaja, flower designs, and geometrical designs, make this art interesting.

The wooden art of the period, which is another speciality of the regional style, Daśāvatāra theme in wooden panels having beautiful carvings, wooden images of both men and animals, Jālandhras, pillars, doorframes and ratha may be mentioned here.

6.4 Sajjent features of the Sculpture under the Keḷadi Nāyakas:

6.4.1 Śaiva Icons:
Among the Śaiva temples of the Keśadi Nāyakas, Śiva is popularly worshipped in the form of Linga. Rarely we have the anthropomorphic images of Śiva in the central shrine. Śivalingas are mostly made out of smooth black stone. Sculptured in accordance with the Āgamic rules, consisting of three component parts - Brahmasbāga, the lowest square-shaped portion, Viṣṇubāga, the middle part, and the top most part which is general circular in shape and known as Rudrabāga. Brahmasbāga and Viṣṇubāga are designed to fix the linga firmly in the pedestal. The pedestals or pīthas of the lingas in the Keśadi Nāyaka period are usually square-based, with a number of ornamental mouldings which are arranged in tiers one over another. The height of the pītha is usually two third of the height of linga. The nāla or the water-course which is the upper portion of the pītha to allow the flow of water, is usually to the left of the central shrine, except the one at Rāmēśvara temple, Varadāmūla. Peculiarly it is to the right of the shrine. The edge of these Nālas are shaped like the trunk of an elephant.

The Śivalinga of the Virūpākṣa temple at
Kaulėdurga has umbrella-shaped top at the Pudrabhāga, and could be identified as Ādya-Līṅga. Śivalīṅga of the Rāmeśvara temple at Varadāmūla may be identified as Anādya-Līṅga (half-moon shaped). The Śivalīṅga of the Sadāśiva temple at Varadāmūla may be identified as Sureśhya-Līṅga (Oval-shaped). The Śivalīṅga of Kāśi Viśvēśvara temple at Kaulėdurga (fort) has slightly cucumber shaped top and the Nāla of the pītha is to the right of the līṅga. Squarish, raised platform also has nāla to the right side.

Among the other anthropomorphic images of Śiva there is a high relief sculpture at Keḻadi, which is noteworthy. On the exterior wall of the garbhagṛha of Rāmeśvara temple, this high relief sculpture is carved in the Keḻadi style. Umāmahēśvaramūrti is seated on a rectangular Bhadrāsana, in Sukhāsana posture with Uma on his left lap. Both the deities are adorned with Karandamukūṭa. Mahēśvara has four arms, having paraśu in the upper right hand, mrge in the upper left, lower right hand showing abhaya and the lower left, embracing Umā. Umā is holding in her right hand, a lotus bud and the left hand is kept, on her left lap, showing Varadāmudra. At the foot of Śiva is carved seated Nandi.
Sûrya and Candra are carved above Śiva’s head. On both the edges of the seat are carved parrots, turning their necks away from the deities. The prabhāvalī is in arch shape, typical of the Keḻadi style. At the centre of the prabhāvalī, is simhamukha motif, on either side of which, are carved twin parrots, facing opposite directions. The carving of parrots is also typical of the Keḻadi Nayaka style. Below the simhamukha is carved a hanging bell. At the bottom, on either side of the pedestal are carved four-petalled flower design, which are seen half from both the sides.

Aghōrēśvara :

Aghōrēśvara, an interesting aspect of Śiva, is the main deity at Aghōrēśvara temple. Ikkēri. Reference to this deity has been found in the K.N.Y., S.T.R. and foreigner’s accounts. When this deity was mutilated and missing, we do not have any reference so far known. References from the S.T.R.²¹ give us a detailed description of this deity as follows :

Ekavaktram sadānandam dvātrimśadbhujasamyutam !
Jaṭāmakusasamyuktam triṇētram candraśēkharam !
Abhayam Khaḍgaśūle ca cakram ṇamaraṇam tathā !
Aghora has a single face and thirty-two arms, on the head is a *jata-mukuta* and in it is the crescent moon. He should have three eyes. In his right hands are to be found *abhaya*, *khadga*, *śūla*, *cakra*, *ḍamaru*, a bone, *bāna*, *gadā*, a lotus flower, *kapāla*, *jñānamudra*, *kundā*, *ānkuśa*, *aksamālā*, *khaṭvāṅga* and *parasu*; in the left hands *varada*, *kavaca* (shield), *tanka*, *pāśa*, *mudgara*, a snake, *agni*, *mrga*, *ghanṭā*, *dhanuśa*, *katvāvalambita-hasta*, *ratnas* or gems, a water-lily, a pitcher, *musala* and *pustaka*. This Aghōramūrthya should have also a garland of skulls and be standing upon the severed head of Kāla. An image of the above description is believed to grant all protection to its votaries.
6.4.1.2 Śakti:

Dēvi or Śakti, the consort of Śiva, is worshipped as an independent goddess in Śaivism. We have both the anthropomorphic images of Dēvi and the linga form. She may be found along with Śiva either sitting or standing or as an independent Goddess. She is worshipped in several forms such as Durgā, Pārvati, Mahiṣāsuramardini, Ambikā and other forms.

Pārvati:

The Pārvati image of the Pārvati temple at Nagarā, which is situated by the side of Nīlakanṭēśvara temple, is a sthānaka image. It is standing on a padmāsana, having two arms, the right hand holding a lotus and the left, hanging let loose by the side of the body. The Karandamukuta, the high pīṭha, the prabhāvalī and the high pedestal with three mouldings at the centre of which is carved a lion, all are of the Keḷadi style. The scroll-design and simhamukha prabhāvalī are also typical style of the period. The shrine is said to be built by Rājarāma, Śivāji's son, on the model of the single-celled temples of the later period of the Keḷadi Nāyakas.
Durga:

The goddess 'Durga' is described in the Agamas as below: "She should have three-eyes and be of dark complexion. She should have a handsome look with a well developed bust, stout thighs and big hip, and be clad in yellow garments. The head should be adorned with a Karandamukuta, and the body decked with ornaments".22

A seated Durga image kept in the Harakere village (Shimoga Taluk and District), has three eyes, four hands and other attributes. The upper right hand is holding cakra and the left, śankha, lower right and left in abhaya and varada poses. Seated on a low bhadrāsana, in Sukhasanabhāngi, the image has Karandamukuta and broad kundalas. Below the pedestal is a buffalo. Simhamukha in the prabhāvali and Candra in the head-gear. The image resembles "Vindhyavāsini Durgā",23 one of the forms of Durgā mentioned in the Agamas, as far as the attributes are concerned. The image is kept in the 'Phane Vīrabhadṛēsvara' temple of Harakere. On stylistic grounds, this image may be ascribed to the 17th century.

A beautiful image of Durgā (125 x 78 x 26 cms),
of 17th century now displayed in the museum of Shimoga (No. 201) and originally brought from Ikkēri is an excellent specimen of sculptural art. Having three eyes, four hands and attributes, seated on padmāsana in sukhāsana posture, the deity has triśūla and ēḍamara in the upper right and left hands and khadga and pānapātra (drinking vessel) in the lower right and left hands, simhamukha in the arch-shaped prabhāvali. The deity is adorned with patra Kundalas and Karanda-mukuta, Kōre (tusk), flanks runḍamālā and śiraścakra. The anklets, chains and ornaments adorn the deity. 'Simha' mark is seen at the bottom. This deity resembles the Jaya-Durgā, one of the forms of Durgā, as far as the attributes are concerned. This rounded sculpture of Durgā is a well-carved sculpture.

The Durgā sculpture kept in the antarāla of Kāśi Viśvēsvara temple at Kaulēdurga (fort) has the similar attributes mentioned in the Āgamas of 'Jaya-Durgā', one of the forms of Durgā, except, a feature viz., in the pedestal a buffalo is carved instead of the lion. The deity has triśūla, ēḍamara in the upper left and right hands, khadga and pānapātra in the lower right and left hands. She is adorned with runḍamālā, Karanda-mukuta and broad ear-rings, which rest on the
shoulders. Simhamukha in the prabhāvali is flanked by scroll designs on either side.

The deity, seated on bhadrāsana in sukhasana posture, is slightly defaced. This sculpture is kept on another pedestal. Stylistically this sculpture belongs to the 17th century.

Tripurā, one of the forms of Gauri, is carved on the dhvajasāmbha of Virabhadra temple, Keḻadi. Seated on Bhadrāsana and in Sukhasana pose, the deity has karanda-mukuta and kundalas. Having three eyes, the deity in the niche of the dhvajasāmbha facing east has ankleśa, pāsa, abhaya and varada mudra in her hands. The deity is carved in high relief. Simhamukha in the prabhāvali is adorned with scroll designs on both the sides. Curiously enough, the deity has swan at the pedestal carved below the right foot.

Mahiṣāsuramardini:

Rare icons of Mahiṣāsuramardini, another terrific form of Durgā are found in the Keḻadi kingdom. At Bidanūr (Nagara), an image of this deity is kept in the antarāla of the Nīlakaṭṭēśvara temple. This
standing image has a **jatāmukūta**, three eyes, and eight hands with respective attributes. In her right hands, she holds **bāna**, **cakra**, **khadga** plunged into devil's body, and **trisūla** which the deity has also plunged into the back of Mahiṣāsura. The left hands hold **śankha**, **khetaka**, **dhanus**, and one hand is kept on the head of asura. Standing in **tribhanga**, the deity's left leg is on the back of the **mahīṣa**, the buffalo. The asura is depicted as if emerging out of the neck of the buffalo. The image belongs to the 17th century.

Another icon, similar to the above image is kept in the **antarāla** of Šomēśvara temple in Bommarse agrahāra at Tīrthahalli. All the attributes, posture and ornaments are similar to the one at Nagara. Both these images belong to the same period.

Mahiṣamardini, kept in one of the **dēvakośṭhas** of the **mukhamantapa**, in Aghořēśvara temple, Ikkēri, is a rare icon of this period. Having four hands and attributes - **Cakra-Śankha** in the upper right and left hands, **trisūla** in the lower right hand and the lower left hand holding the face of the **mahīṣa**, the buffalo. Standing in **tribhanga**, her right leg is placed on the back of **mahīṣa**. The image has **jatāmukūta**, three eyes
and kundalas, the face is slightly raised and the image is elegant. The image may belong to the 16th Century. The vigour depicted in vanquishing the asura is severe.

6.4.1.3 Saptamāṭṇkas:

The Saptamāṭṇka image are the counterparts of major deities of the Śaiva-āgama temples. As per the general agamic description of these goddesses we can identify them from the panel kept to the south of Rāmeśvara temple, Keḷadi : Brahmāṇi, Māheśvarī, Kaumārī, Vaishnavī, Vārāhi, Indrāṇī, Cāmuṇḍā are to be seated images and should have two of their hands held in the varadā and abhaya poses, while the other two hands should carry weapons appropriate to the male counterparts of the female powers. On either side of the row of these deities are situated Vīrabhadra and Gaṇeśa.

Vīrabhadra is playing upon a vina with śula and gada in the other two hands and nandi as vāhana. Gaṇapati or Vināyaka has ankuśa, pāśa in the upper right and left hands, bhagnadanta and mōdaka pātra or vessel in the lower left and right hands. He has mūṣaka as his vāhana. These saptamāṭṇkas or mother goddesses are carved usually alike. They are distinguished by their attributes of their hands and vāhanas carved below them.
in small niches.

In another Saptamātrkā panel, kept in the Candrasāle of the same temple, Brahmī has four faces and carved more clearly than the one mentioned earlier. Saptamātrkā panels installed to the south of every āgama temple can also be in the Śivalīṅga form which are also the representations of Durgā.

6.4.1.4 Thirty two deities in the pītha of Aghorēśvara:

Curiously enough, the pītha of Aghorēśvara temple at Ikkerī contains a panel of goddesses with six hands, three eyes, śikhi (peacock) vāhana holding the similar attributes of khadga, kaṭvāṅga, dhanus, bāna, vara and abhaya. The S.T.R.26 gives the list of these saktis as follows:

*Suprabhā mēghadūtī ca vijayā bhāskarā yamā !
Gandharvā śakaṭa śūrpā mālinī can vasundharā ≈
Hunkārā rākṣasī rambhā triṇētṛā nētrabhūṣīṇī !
Añjanā mitrapīṭhā ca bhadrā svasti karālikā ≈
Kālī balavatī sūrā rōgagnī kāmadāyīnī !
Dūtīnī śākinī hamsī māyā vāgīśvarī tathā ≈
Vanamālī gavākṣī ca dvātrimśacchaktidēvatah !
Ekavaktrāstriṇētrasca śaṭbhumā śikhivāhanāh !
The deities are Suprabha, Meghaduti, Vijaya, Bhaskara, Yama, Gandharva, Saka, Surpa, Malini, Vasundhara, Hunkara, Rakshas, Rambha, Tripetra, Netrabhuvin, Anjan, Mitrapitha, Bhadr, Svasti, Karalika, Kali, Balavati, Sura, Rogagni, Kambaayini, Dutini, Sakti, Hamsa, Maya, Vagisvari, Vanamali, Gavaksli. They are single faced, three eyed, 6 armed with peacock as the vehicle. They hold attributes - Khaqqa, Katvang, Dhanu, bapa, varada, and abhaya. These are the Sakti deities of Aghora pitha.

A significant aspect of Durga worship is found at Kollur, Durga is here represented in the linga form. It is an ancient sakti centre of worship, which has linga as the mulasthana deity. It is difficult to explain why Durga is being worshipped in the form of linga. This deity was considered as the family deity of the Keladi Nayakas.

6.4.1.5 Gapapathi:

During the period under study, a number of Gapapathi shrines were constructed. Gapapathi has been
considered as the god who either puts obstacles in the way or removes them. He is known by several names such as Vighnēśvara, Vināyaka, Gaṇēśa and others. Gaṇapathi is sculptured in the Keḷadi Nāyaka period as a seated deity. In carving the seated image, the rule laid down is that it should have its left leg folded and resting on a seat, while the right leg has to be crossed so as to rest on the left thigh. The sculptors generally show Gaṇapathi's belly a little too big. Therefore his legs cannot be shown to cross each other in front. They delineate the right leg as bent and make it rest vertically on a seat.

The proboscis may be shown either turned towards the left or the right. We find both the types (bala-muri and eda-muri) in the sculptural art of the Keḷadi Nāyaka period. Āgamas prescribe three eyes to him, but usually the third eye is absent. Eventhough Gaṇapathi is described as having four, six, eight, ten or sixteen arms, the most common form during the Keḷadi Nāyaka period is of four-handed icon. The belly is capacious along with a snake serving as a belt round the belly. Eventhough the Āgamas and other texts explain varieties of names and description about this deity, the most common form found during the Keḷadi period is that of
Unmatta - Uchchista Gaṇapati. They are all seated in the usual poses (a variation of Utkuṭikāsana) of Gaṇapati. They have the Karanda mukuta. The prabhāvalis are of different shapes. Some of the representative examples may be reviewed as follows:

(a) Gaṇapati (in the dēvakōṣṭha of the navaraṅga- maṇṭapa), Rāmeśvara temple, Keḷadi:
   
   Seated in Utkuṭikāsana, with nāgabandha, karanda mukuta, having four hands and attributes - ankusa, niḷotpala in the upper right and left hands, bhagnadanta and mōdaka vessel in the lower right and left hands respectively. The probosis is curved towards the right. The icon has proportionate limbs and body. Prabhāvali is oval shaped, without carvings.

(b) Gaṇapati (in the dēvakōṣṭha of the navaraṅga maṇṭapa), Aghoreshvara temple, Ikkeri:

   It is one of the well carved among the Gaṇapati icons of the period. This image has pāśa and ankusa in the upper right and left hands, bhagnadanta and phala in the lower left and right hands. Having karanda mukuta, three hooded nāgabandha, the image is seated on padmāsana and is in utkuṭikāsana posture.
It is decorated with *simhamukha prabhāvalī* in the shape of pointed arch, with scroll designs. A special feature is the carving of *simhamukha* motif on the top of *ānkuśa* and *pāśa*. This well ornamented Gaṇēśa has *śirascakra*, with *cakra* and *sankha* carvings, proboscis is turned slightly towards the right.

(c) Gaṇapati, Kaulēdurga:

Known as 'Kerekatte Gaṇapati' (as the shrine is built nearby a large tank named *Matti Timmanṇa Nāyakana Kere*), this is a crudely carved image of Gaṇapati, seated on a high pedestal which has *mūṣaka* as the vāhana. Gaṇapati is seated in the usual *utkutikāsana* and having *pāśa, ānkuśa, bhagnadanta* and *mōdaka* vessel in his hands. The proboscis is curved towards left and seems to resting on the *mōdaka* vessel. *Nāgabendha* and *Karandaṃukuta* are noteworthy. The granite stone itself is cut like an arch to serve the prabhāvalī. The image belongs to the Keśadī Nāyaka period and is now kept in a newly built temple.

(d) Gaṇapati, Nīlakaṇṭhēśvara Temple, Nagara:

The image is seated in *utukutikāsana*, having four hands and attributes - *ānkuśa, nīlōtpala*, in the
upper right and left hands, mōdaka vessel in the lower hand, bhagnadanta in the lower right hand. The proboscis is turned towards the left. Prabhāvalī is arch-shaped and has simhamukha motif with latha design. Delicacy of carving is not so much displayed. The image is kept to the right side of the antarāla.

(e) Gaṇapati, Phaṇa Vīrabhadṛśvara Temple, Harakere:

Installed in the antarāla of the temple, this image has musaka in the pītha, having attributes - ankuśa, pāsa, bhagnadanta and mōdaka vessel. Proboscis is dipped into the mōdaka vessel. Prabhāvalī is decorated with simhamukha and lathā, pata, puspa, designs in three rows on either side. The image is kept on another pedestal, where it fits into it.

(f) Gaṇapati, Mallikārjuna temple, Mrgavadhe:

The image is consecrated on padmāsana and iṇūṭkūṭkāsana pose having the usual attributes of ankuśa, pāsa, bhagnadanta and mōdaka vessel, proboscis turned towards the left and resting on the mōdaka patre. Pītha and prabhāvalī are carved not so neatly. Ears are elongated horizontally. This Gaṇapati is named as
the 'kambada Gaṇapati' as it is carved on a pillar in the mukhamanṭapa of the Mallikārjuna temple, Mr̥gavāde. Prabhāvalī is arch shaped.

(g) Gaṇapati, Mahāgaṇapati temple, Sāgara:

As the original figures sculpture consecrated by Venkaṭappa Nāyaka is not existing, the deity is being worshipped in the linga form. Another Gaṇapati in the dhvajastambha can be noticed. Carved with in a niche of cusped arch, decorated with simhamukha motif, it is regular to the Keḷadi style. Above the niche is the śikhara in high relief having six tiers. Above it is the stūpi part, resembling a bulbous dome. The posture of Gaṇapati is similar to that of other Gaṇapati icons of the period. The proboscis is turned left side and resting on the mōdaka vessel. Carved in high relief the sculpture of Gaṇapati, facing east, adds to the beauty of the dhvajastambha.

(h) Gaṇapati, Vīrabhadra temple, Keḷadi:

It is carved on the dhvajastambha of the Vīrabhadra temple at Keḷadi with in an arch-shaped niche serving as prabhāvalī with simhamukha motif,
musaka on the pedestal. Seated in utkutikāsana, āṅkuśa, pāśa, bhagnadanta and mōdaka are carved clearly and smoothly on the rough medium.

Some of the tiny figures of Gaṇapatis on the lalātabimbhas are also noticed. In the Rāmeśvara temple at Keḷadi, the sculpture, along with all other characteristics, has moon and sun on either side of the head. At Mrgavadhe, Gaṇapati icon is more boldly carved with similar attributes of the Keḷadi Nāyaka period and the niche is of pointed arch shape.

Thus, Gaṇapati images are found in association with other deities. Almost every Śaiva temple has a place for him. Solitary temples dedicated to Gaṇapati are also common. Mention may be made of 'Ṭaṅkasāle Gaṇapati' temple at Ikkeri. It was the deity of the treasury. Both the temple and the deity are replaced by the new ones at present.

6.4.1.6 Vīrabhadra:

In the art history of medieval Karnataka particularly during the Keḷadi Nāyaka's period Vīrabhadra shrine came to be prominent. Temples dedicated to this deity are found in large number. The Keḷadi
Nayakas were also the followers of Vīraśaivism. As a result, Vīraśaiva literature as well as mathas and temples dedicated to Śiva increased. Vīrabhadra is one of the forms Śiva assumed at the time of the destruction of Dakṣa Yajna. According to the Purāṇas, "he should have four arms, three eyes, head covered with jatás which emit fire, side tusks and wearing garlands composed of bells and skulls, and those made of scorpions, a vajnāpavīta of snake, and adorned with beautiful anklets; the icon should be standing upon a pair of sandals and should have short drawers as his underwear; he should have a face indicating great anger and should look terrific. He should carry a khadga, the khetaka, the dhanus and the bāṇa". Vīrabhadra was given much importance and his position was enhanced during the Keladi Nayaka period. Both K.N.V. and S.T.R. mention a temple of Vīrabhadra. The icon was brought from Alavalli of Mārasime by Dōḍa Saṅkappa Nayaka. It was consecrated to the right side of Rameswara temple. The deity is described as follows:

"He holds in the two left hands caṇa and phalaka (rectangular shield), in the two right hands bāṇa and khadga, has three eyes, has Brahmakapāla in
the heart, having padukas (sandals), and in angry mood.28

The Virabhadra image displayed in the Shimoga museum speaks of the skillful carving of the period out of hard granite. This life-size figure sculpture is well ornamented and is one of the best specimens of the period. Huge prabhavali adorned with foliage designs ending in a makaratorana. Below are depicted two figures of lions standing in opposite directions, but the heads facing each other. These lions are installed by the side of the deity on the three-moulded pilasters. On either side of the deity are - Nandi with folded hands in the right side and Bhadrakāli (?), two handed, in the left side. The high pedestal is decorated with mouldings. The runda Vaijyanti is shown prominently. The karanda-mukuta, the ornaments, high sandals are all carved artistically. The three hands of this deity are broken, the upper left hand holds a portion of dhanus.

Conspicuously, figure sculpture of Virabhadra at Varadāmāla in the temple complex of Varadamba temple has in the head dress nāga pāsa and śivalinga. The two hands holding bāna and dhanus are carved in the
prabhāvalī itself. Prabhāvalī has scroll design and the carving of simhamukha. The moustache of the deity is also shown prominently.

Virabhadra at Kaulēdurga (in the ruined shrine) shows the vigorous posture of the deity, with its attributes bāna, khadga, dhanus and phalaka (rectangular shield), simhamukha with laṭhā-design, high sandals, all regular to the Keladi Nāyaka style of sculpture. The deity has a squarish, high pānipītha, with gōma-sūtra to the left of the deity. This sculpture is one of the good Virabhadra specimens of the period.

Virabhadra at Mandali matha (Shimoga) belongs to the later period of the Keladi rulers. The deity has four arms and similar attributes as mentioned earlier. The carving of simhamukha is shown prominently. To the lower left side of Virabhadra is Nandi with folded hands & to the right side is noticed one of the forms of Durgā.

The Keladi Nāyaks period witnessed the spread of the cult of Virabhadra. Sthānaka images of Virabhadra were installed in many places, with the similar attributes and bhaṅgi. Among them the more ornate one is displayed in Shimoga Museum.
Subrahmanya is one of the sons of Śiva, is worshipped in large scale in South India. The image of Subrahmanya is sculptured in different ways. It is noticed in the Keladi Nayaka period, in sitting posture, with six heads and two or four hands with respective attributes. The figure with two hands is said to be sātvik and the image with four arms is said to be rājasik. Sitting on ākīhivāhana, he is usually in the sukhāsana posture.

The relief sculpture of Subrahmanya carved in the outer wall of the antarāle of Pārvatī temple, Keladi, has six heads with karandamukuta. Sitting on a peacock (śikhi), with left leg hanging down as if touching the ground and the right leg bent at the knee and kept on the peacock. The sculpture has only two hands, holding serpents in the right and left hands. The niche has the pointed arch, commonly found in the Keladi style of architecture.

The sculpture kept in one of the devakosthas of the navaraṅgamantapa of Aghoreshvara temple at Ikkēri is superbly carved. The sculpture has an ornate prabhāvalī, with simhamukha kīrtimukha and scrolls of
foliage design on either side. The image has six heads with ornamented kirīṭa and four hands, holding trīśūla, śakti (?) in the right hands and abhaya mudra, kūkkuta in the left hands. Seated in sukhāsana posture and being śikhivahana, Subrahmanya is decorated with delicately carved ornaments. The peacock has a serpent in its beak. The three moulded pedestal has a relief carvings of lotus design in the centre. We do not find a separate shrine for the anthropomorphic form of Subrahmanya during the Keladi Nayaka period.

Subrahmanya is also worshipped in the form of Nāga, the serpent, in South India. These images may have separate shrines or set up under big peepal trees by scores and worshipped periodically.

Under the Keladi rulers, a magnificent figure of Nāga called as Subrahmanya, was enshrined at Nagara by the side of Parvati temple. Huge Nāga sculpture, about 1.5 metre is coiled and has seven heads. Kept on a high pitha, this Nāga image is stylistically regular to the Keladi Nayaka period. The hoods are carved so intricately, that both the eyes of each hood and the 'S' shaped design with ribs are seen clearly. This stout and huge Nāga figure is proportionate in design. Nāga figure speaks of the
popularity of this cult in South India. It is stated that the Marāṭha chief Rājārāma, who was given asylum by Cannammāji (1671-1691) of the Keḷadi kingdom 29 consecrated this figure.

Another Nāga figure is found in the Kaulēdurga fort. About 1.5 metre in height this high relief sculpture is also seven headed serpent, and has only one coil. On the top of it is the simhamukha motif in Keḷadi style.

In the quadrangular open prāṅgana of Nelakapṭēśvara temple of Nagara is also seen a heap of Nāga stones kept in the north-west corner. They are ascribable to the Keḷadi Nāyaka period. They are of various sizes - from 15 cms x 45 cms to 45 cms x 30 cms. These Nāga stones are carved in relief. Some of these Nāga figure are carved within the niches resembling cusped arch or pointed arch suggesting the Prabhāvalī. Some of them have Sūrya and Candra motif also, at the top.

A huge Nāga sculpture is kept under a peepal tree near the police station, at Nagara. This figure has a prabhāvalī and its workmanship resembles the Nāga of nearby Subrahmanya temple.
Nandikesvara is represented in Southern India in a personified form with three eyes, four arms - two of which hold parasu and mrga, the other two in anjali pose, standing on a padmasana with a consort.  

In South India, during the medieval period, he is more often represented in the form of a bull, than as a bull-faced human being. During the Keladi Nayaka's period, there were many shrines dedicated to Nandi apart from the sculptures kept in the Saiva temples. He is kept in the antarala or navaranga mantapa or in a separate mantapa in front of the Siva temple, facing the main deity. In the Keladi Nayaka period are found a number of Nandi sculptures, both small and big and associated with the Saiva temples.  

(a) Ramesvara temple, Keladi:

The Nandi kept in the antarala of Keladi Ramesvara temple is elegant in style which is akin to Calukya-Hoysala model. The thin wrinkles around the neckpart and the ornate style indicate this Calukya-Hoysala influence.
(b) Aghorēśvara temple, Ikkerī:

The Nandi kept in the frontal part of pradaksīna of Ikkerī Aghorēśvara temple is of unique type, of spher or alabaster, which is semi-transparent. 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 particularly in spher.

(c) Campakasaras, Ānandapuram:

Nandi of Campakasaras, Ānandapuram is small, typical of the Keladi style. This shrine was built during Veṅkaṭappa Nayaka’s period. The Nandi of Kāśi Viśveśvara temple, Kaulėdurga and the nandi of Veṅkaṭeśvara temple, Sāgara are similar to this Nandi which is in the ornate style. Conspicuously, the left leg of Nandi at Kaulėdurga, has bent at the knee and turned towards the back while other Nandis are having leg bent at the knees and slightly turned towards the right. Nandi kept in front of Viṇabhadra image at Kaulėdurga is also similar with necklaces and well decorated chains of jingling bells.

The Nandi kept in the antarāla part of
Nilakanṭēśvara temple, Nagara, is of polished black stone. This Nandi is proportionate and a beautiful piece of art.

The Nandi in the Nandi maṇṭapa of Ikkerī Aghoreśvara temple, the Nandi of Doḍḍa Basavaṇṇa temple and the Nandi of Kalmaṭha (both situated at Nagara) - all are elegant, huge Nandis, typical of the Keḷadi style of sculptures. These are richly ornamented with variety of ornaments and jingling bells. These Nandis are proportionate in anatomical details. On the pīṭha of the Nandi of Doḍḍa Basavaṇṇa temple is inscribed 'Basavaya' in Kannada characters of 17th-18th century along with the sketch of a male person with folded hands is observed.

The Nandi sculpture in the Nandi maṇṭapa of Nilakanṭēśvara temple, Nagara, is not artistically carved, chiscelled out of hard granite. Its ornamentation is not so rich.

The Nandi in the pillared hall of Maalahāṇi-karēśvara temple at Sringerī is of curdely carved in hard granite.

A small image of Nandi of Mallikārjuna temple at Mrgavadhe is carved out of polished black stone.
It is kept in the navarānga facing the central shrine; this Nandi is ornamented with chains of varied shapes and it may be considered as a good specimen of Keladi style.

There are some anthropomorphic forms of Nandi, represented as one of the attendants of Śiva, playing on mṛdaṅga. These are the relief sculptures found on the walls of the Śiva temples. In a niche in the exterior antarāla wall of Pārvati temple at Keladi, is carved sthānaka image of Nandi playing on mṛdaṅga by the left hand, while right hand is raised in abhaya pose. The right leg is slightly bent forward to place mṛdaṅga on the lap. The niche has a peculiarly pointed arch. Above this niche are carved Sūrya, parrots and Candra or Moon.

6.4.1.9 Dvarapalaka Images:

The dvarapālaka images, the door keepers of Śaiva temple are known as Śaiva dvarapālakas. They are holding triśūla and damaru in the upper right and left hands, lotus and gada in the lower right and left hands. Standing in dvibhaṅga (ardhālida) or tribhaṅga posture, these are usually well ornamented.
(a) Rāmeśvara Temple:

The dvārapālaka images of Rāmeśvara temple at Keladi are carved on either side of the doorway of antarāla, in a typical Keḷadi Nāyaka style. The Karnāḍa mukuta, the trisūla and damaṇu has a nāga hood on it. The figure is standing in dvibhanga. The depiction of simhamukha prabhāvali with the arch supported by a pilaster of square-base octagonal centre and square abacus, above which is a makara suggests the Keḷadi Nāyaka style of sculpture.

(b) Aghorēśvara Temple:

In the Aghorēśvara temple of Ikkēri there are six sets of dvārapālakas, each set different from others. Of all these, the dvārapālakas of the antarāla doorway are highly artistic with all the ornamental decorations.

(i) Dvārapālakas of the Garbha-grha:

The lower side of the doorjamb of the garbha-grha has the śaiva dvārapālakas. The left side dvārapālaka has trisūla and damaṇu in the upper right and left hand, gada with serpent and abhaya in the lower right and left hand. The right side dvārapālaka is
incomplete. The attributes are similar except abhaya mudra in the lower right hand and gaḍa in the lower left hand.

ii. Dvārapālakas of the Śukanāsi:

The dvarabandha of the inner doorway of the antarāla has these śaiva dvārapālakas with similar attributes, with attendants - viz. the conch-player and tambura-player with the right side dvārapālaka. The left side dvārapālaka has horn-player and player on dhakke on either sides.

iii. Dvārapālakas of the Navarānga:

The outer doorway of the antarāla has exquisitely carved śaiva dvārapālakas in high relief, with the usual attributes. Five-tiered Karanda Kiritā with three hooded nagakundala, rudrakṣa and beaded chains, yajnopavita and Vaijayanti, bhujasara, bhujabandha, thin lower garment decorated with beaded designs, over which is tied the heavy mekhala, katisutra, ornaments of the foot, toes, legs, hands and a bejewelled udarabandha are so exuberantly carved as to remind us of the Hoysala sculpture at Halebid. These dvārapālakas are slightly mutilated in the lips, fangs and
nose. The left side dvarapālaka has re-touched nose and thumb of the right hand. On the pedestal of the dvarapālakas are carved ganas, kubjas and squatting lions. The niche is highly decorated.

iv. Dvarapālakas of the Mukhamantapa:

The dvarapālakas of the northern door way are elegantly carved, with indented square-shaped and bands of floral and scroll work, running a fine vertical scroll band borne by a lady standing on makara. The eastern and western dvarabandha are also elegant, but with lesser details of carvings.

(c) Dvarapālikas of Mukāmbika Temple, Kollur:

The dvarapālikas of Kollur are interesting so far as the sculptural representation is concerned. In the exterior of the Lakṣmī mantapa, is carved the left side dvarapālika standing in tribhaṅga, cross legged, holding attributes like oakra and sankha in the upper right and left hands, gada and abhaya in the lower right and left hands. The right side dvarapālika has abhaya in the lower right hand and gada in the lower left hand. Having simhalāṇchane in the pedestal, these dvarapālikas are carved within the niche of
simhamukha prabhāvali and foliage carvings.

(d) Dvārapālakas of the Sōmeśvara temple, Tīrthahalli:

The śaiva dvārapālakas of Sōmeśvara temple, Bommarase agrahāra is less carved with similar attributes, in an arched niche ending in Kalāśā motif.

(e) Mallikārjuna temple, Mṛgavadhe:

The dvārapālakas in the antarāla Mallikārjuna temple, Mṛgavadhe is well carved in the Ikkeri style of sculpture. The northern and southern doorways have similar dvārapālakas with lesser details of carving. The niche of the antarāla doorway is decorated with arch and simhamukha kirtimukha motif at the centre, flanked by two swans on either side. The other dvārapālakas of this temple have simhamukha motifs. All these niches are decorated in the top by Kalāśā models.

6.4.1.10 Candeśvara:

Candeśvara, the leader of the bhūtaganases of Śiva, is essential in a Śiva temple and should be set up in the north-corner with reference to the central
The image of Caṇḍēśvara, set up in the Rāmeśvara temple, Keḷadi is unattached to the central shrine. It is svatantra. Situated on a high pītha, it is the form of Śivalinga. It has a mantapa having four pillars, flat slab, which is slightly slopy in the upper portion, Śikhara model with inverted lotus design, on the top of which is stūpi which is squarish in shape and decorated with lion motif in the four directions at the top of which is stone Kalasa with an umbrella shaped finial. The pillars of this mantapa are square-based, octagonal at the centre and again squarish at the top. This is situated near the Tirthadvara of the temple.

Another Caṇḍēśvara shrine at Bidanūr (Nagara) is interesting. The separate shrine has the door facing west. The slopy chaḷīja and parapet wall with trefoil discs and minarets indicate the Indo-Saracenic influence of the period. In the doorway, at the sides are two rearing lions in typical Keḷadi Nayaka style. The shrine is provided with railings and steps. In the centre is the small image of standing deity in samabhanga with four arms and attributes.
6.4.1.11 Āṣṭadikpālakas :

"In the Hindu mythology, the eight quarters of the universe are governed by the eight guardian deities, beginning with Indra, the lord of the east, Agni, the lord of the South-East, Yama, of the south, Nirṛuti, of the South-West, Varuṇa of the west, Vāyu, of the North-West, Kubēra of the north and Īśāna, of the North-East."³²

In the temples of the Keḻadi Nāyaka period, these are usually carved in the ceiling of the navarānga maṇṭapa. Carved in low relief, they are four handed and sitting on their respective vāhanas and consorts. The āṣṭadikpālakas of Sōmeśvara temple for example (Tīrthahalli) are carved clearly.

6.4.2 Vaiṣṇava Icons :

Eventhough the Keḻadi Nāyakas were the followers of Vīraśaivism, they encouraged Vaiṣṇavism. In the agrahāras were built both Śiva and Viṣṇu temples. In the capital cities and towns also, both the Śaiva and Vaiṣṇava temples were built. But, compared to the Śaiva temples, the number of Vaiṣṇava temples is less.
6.4.2.1 Viṣṇu:

(a) The sculpture of āsanaka Viṣṇu and Lakṣmi kept in the Candrasāle of Keḷādi Rāmeśvara temple complex is a seated one in sukhāsana pose on a high pedestal. Viṣṇu is having four hands holding padma, gadā in the upper right and left hands and śankha and cakra in the lower right and left hands respectively. The left arm is embracing Lakṣmi and his head is bent down by the side of her left shoulder. Viṣṇu is decorated with ornaments like chains and necklaces. Lakṣmi is seated on the left lap of Viṣṇu, folding her right leg and keeping her left leg down upon a padma. The right leg of Viṣṇu is kept on the foot of garuḍa who is in virāsana and añjali mudrā. Lakṣmi who is two handed, is embracing Viṣṇu by her right arm, while the left is holding a Kālaśa. Both have Kirīṭa-mukuta and well carved ornamentation. The simhamukha prabhāvalī is carved with makara tōrana. The whole sculpture is in imitation of Cālukya-Hoysala style of sculpture carved in the Keḷādi Nayaka period. The facial expression and the proportions of the body suggest the features of Keḷādi Nayaka style.

(b) The figure of Viṣṇu, kept in the Shimoga Museum is carved in high relief. 'Keśava', one of the twenty
four forms of Viṣṇu is standing in samapāde sthānaka bhaṅgi (straight, frontal and static). Having proportionately carved limbs and body, the four handed image holds śāṅkha and cakra in the upper right and left hands and padma and gada in the lower right and left hands respectively. The image has Kirīṭa makuta, śiraścakra, hāra and yajnopavīta. Prabhāvalī is absent, but the slab is in the arch shape. A simhamukha above the head of the image is carved. On either side of the image, are carved two small chāmara-dhārīnīs, in low relief. In between the left cāmaradhārīnī and Keśava, is a seated garuḍa in añjali mudrā and natamastaka pose.

(c) Viṣṇu Icons at Keḷadi:

There are two Viṣṇu images, kept in the candrasāle of Keḷadi Rāmeśvara temple complex. One of them is well carved in imitation of the Hoysaḷa style. The sthānaka Keśava in samabhānga is holding in his four hands, śāṅkha, cakra in the upper right and left hands and padma and gada in the lower left and right hands. This image has prabhāvalī which is decorated with simhamukha and makara-tōrana, śiraścakra, kirīṭa-makuta, hāra, kēyūra and yajnopavīta. This sculpture
of Kesava exhibits the skillful workmanship of the sculptors. In the lower sides of the prabhāvalī are two small cāmaradhārīṇīs in action, typical of the Keśādi style. The figure of Garuḍa is carved besides the right cāmaradhārīṇī, as in aṅjali-mudrā and kneeling in one leg. The carving of the face, the limbs and the body are suggestive of the Keśādi style.

The other image is identified as Vasudēva, as far as the attributes are concerned — Cakra, śāṅkha in the upper right and left hands and padmā and gada in the lower left and right hands. The image has kīrīṭa-mukuta and āśraścakra, with all other usual ornaments of Viṣṇu. On either side of this image are carved two small cāmaradhārīṇīs in low relief. The slab itself is in the shape of pointed arch and serves as prabhāvalī. The image is slightly wornout.

(d) Viṣṇu with Consort:

Another figure of Viṣṇu at the same place, in samāpāda sthānaka bhangi with Śrīdevī and Bhūdevī on either side is also well-executed. The image has cakra and śāṅkha in the upper right and left hands, padmā and nīlōtpala in the lower right and left hands. The image is so well carved with care that it displays
beauty and fine appearance, adorned with various garments. In the lower part of the prabhāvali, on either side, are carved Śrīdēvi and Bhūdēvi, which are smaller and reach only up to the height of the hip of the main deity. They are adorned with two hands and Kāraṇḍa-mukūṭa. Śrīdēvi has a paḍma in her left arm, the right hand being allowed to hang freely by her side. Bhūdēvi has a nīlōtpala flower in her right hand and the left hand being allowed to hang freely by her side. The prabhāvali has simhamukha with leaf designs on either side. The facial expression and the head-gear are typical of the Keḷadi style.

6.4.2.2 Lakṣmī-Narasimha:

The image of lakṣmī-Narasimha, belonging to the ruined temple at Kaulēdurga is well carved in the hard granite, and hence attracts our attention. Narasimha, seated on a bhadrāsana in sukhāsana bhaṅgī, has on his left lap, Lakṣmī. Narasimha is four handed, having cakra and śaṅkha in the upper right and left hands, abhaya in the lower right hand, the lower left hand being embracing Lakṣmī and is made to keep on the left knee of Narasimha. Lakṣmī is two-armed, sitting on his left lap and embracing him by the right hand
and whereas padma is held in the left hand. Both her legs are hanging down, supported by a lotus. Prabhāvali has makara tōrana and simha lalāṭa, pilasters at the sides, the pitha has three mouldings. The image is quite symmetrical. The whole sculpture has been kept on another high pedestal of having three mouldings and garuḍa in the arch-shaped niche at the front. Sthānaka-Garuḍa is facing front with folded hands. The pedestal has sōmasūtra to the left side of the deity.

6.4.2.3 Viṭṭhala:

Viṭṭhala or Viṭhoba is considered as one of the forms of Viṣṇu. They are very few in Karnataka. At Kaulūdurga there is a separate shrine dedicated to this deity belonging to the Keḷadi Nāyaka period. The image is carved in the typical Keḷadi style. The figure is standing in samabhāṅga and is two handed which rest upon the hips. The left hand has 'citike' (instrument), kiritā mukuta, is a unique feature of this image. Not only that the figure is decorated with minutely carved ornaments of Viṣṇu - Kundalas, bracelets, hāra, Kāḍaga, chains and necklaces. The prabhāvali which is separately carved has simhamukha and makara-
torana with latha designs, at the end of which are
carved figures of Srīdēvi and Bhūdēvi on either side.
These two are also standing on padmāsana. The pitha
has three-mouldings. The image is kept on a high
pedestal which has also three mouldings and has a
carving of a seated Garuḍa in anjali pose in the front
and has sōmasūtra to the right of the deity.

6.4.2.4 Veṅkaṭaramaṇa :

The figure of Veṅkaṭaramaṇa at Nagara is four
handed small image with Śrīdēvi and Bhūdēvi on either
side. The deity, which is also known as Guḍde Veṅkaṭa-
ramaṇa as the shrine is on a small hill, has four
hands, cakra, śāṅkha, in the upper right and left
hands and abhaya in the lower right and the lower left
hand being kept on the hip. The image has Śrīdēvi and
Bhūdēvi on either side and has simha mukha prabhāvāli.
The image is small and not well executed.

6.4.2.5 Daśavatāra :

Daśavatāras are considered, according to Hindu
mythology, as complete ten incarnations of Viṣṇu. They
are declared to have been assumed on ten different
occasions by him with a view to destroy certain asuras and to set right the wrong done to the world by them.

"They are Matsya (fish), Kurma (tortoise), Varaha (boar), Narasimha (man-lion), Vamana (the dwarf), Paraśurāma, Raghurāma, Kṛṣṇa, Buddha and Kalki. Some Hindu authorities consider Balarāma, the elder brother of Kṛṣṇa, instead of Buddha."33

At Kāsaravalli, there is a Hanumān temple which is in ruins. The central deity Ṛṣi Janēya in stone and the sandal-wood carved door-panel containing Deśavatāra is the elegantly and well executed wood work. On the right door-panel, from bottom to top are carved in the niches Matsya, Kurma, Varaha, Nārasimha and Vamana. The left door-panel contains Paraśurāma, Kōḍanḍarāma, Trivikrama, Buddha and Kalki from top to bottom.

Matsyāvatāra:

The image is in the form of half fish and half man, the upper portion being that of man and the lower, that of the fish. The upper right hand has cakra and the left one, śankha, the lower hands are hanging freely by the side of the body. The human half part is adorned with usual ornaments of Viṣṇu.
Kūrmavatāra :

The image is in the form of half man and half tortoise, the lower part being that of the tortoise. The upper hands carry cakra and śankha, the lower hands being freely hanging down by the side of the body.

Varāhavatāra :

The image has the boar-face, with all other human features. In the upper right and left are cakra and śankha, the lower hands freely hanging down by the side of the body. The body is adorned with ornaments of Viṣṇu.

Narasimhāvatāra :

The image has the lion face with other human features. Interestingly, the face instead of the lion's face, is carved the form of a typical simhamukha motif of the Keḷadi Nāyaka period. The upper right and left hands have cakra and śankha, lower right hand in abhaya, left hand is kept on the hip. All other ornamental details are well-executed.

Vāmanāvatāra :

Vāmanāvatāra image is in the form of a
Brahmacārin, a Vedic student. He has two hands, the right one is carrying kamandalu and the left, umbrella. The tuft of hair tied up in a knot, pair of kūndalas in the ears are interesting.

Paraśurāma:

The image has two hands, the right hand, holding paraśu and the left is freely hanging down by the side of the body. The body is decorated with usual ornamentation of Viṣṇu.

Trivikrama:

Two handed image has two round objects, may be fruits(?). The right leg is uplifted and pressing the bhūmi (earth). The deity is decorated with other usual ornaments of Viṣṇu.

Raghurāma:

The image is two handed, the right hand holding a bāga (arrow) and the left, holding a kōnda (bow). Standing in samabhāṅga, the image is well decorated with the ornaments.

Buddha:

This image erect with clean shaved head is slightly bent knees and the two hands left loose on either side of the body. This nude image without any decoration is considered as representing Buddhāvatāra.
Kalki:

This image is riding on a horse, and is depicted in profile. The horse is in action. The front right leg is lifted, while the left leg is about to be lifted. The deity is two handed, the right hand has a sword, the left hand is holding the reins of the horse. Interestingly, the head-gear is not a karanda-mukuta or kirita-mukuta, but the usual head gear of the soldiers and heroes of the Keladi Nayaka period. The image is in imitation of a hero of the Keladi times.

These niches containing the ten avatāras of Viṣṇu are adorned with pillars on either side, flower, parrot, peacock, and foliage designs. The niches have cusped arches and the whole door panel is decorated with flower and leaf designs in excellent symmetry. The panel reminds us the workmanship of the wooden-carvers (Gudigāras) of the region, who are famous even to this day for their minute and symmetrical carvings and ornamental details. The door-panel reminds us of the skilled workmanship of the wooden-sculpture of the Keladi Nayaka period.
6.4.2.6 Garuḍa:

Garuḍa is associated with the Viṣṇu or Lakṣmī images. There are many small images of Garuḍa in the area under study. There is an image of Garuḍa in the Shimoga Museum, belonging to the sixteenth century and brought from Sāgara. The image is a standing figure, the left leg and right leg being turned towards the left side, two hands folded in front of the chest, two snakes in full length standing on either side, the body of which are inserted by the side of Garuḍa's arms, the wings are elaborately carved. The image has kīrīṭa-mukuta. On the top is the simhamukha motif. Thus, Garuḍa has the face and body of human being, but his nose is raised and pointed prominently. Such images are usually found set up generally in front of the central image in Viṣṇu temples.

6.4.2.7 Gāyatri:

Renowned as Varadāmba, Gāyatri is an interesting sculpture of the Keḷadi Nayaka period, enshrined at Varadāmūla. The image is a standing figure of Gāyatri, at the sides of which are carved Sāvitrī and Sarasvati, which are smaller when compared with the main deity.
The deity has 4 hands, upper hands holding *padma*, *abhaya*, and lower hands *akṣamālā* and *phala(?)*, *Vajra(?)*. The image has *Karaṇḍa-mūkuta*, which is symmetrically tapering towards the top, and *kuṇḍalas*. The *prabhāvalī* has *simhamukha* and *makaratorana* designs, carved in a typical Keḻadi Nāyaka style. At the lower sides of the *prabhāvalī* are carved Sāvītri and Saraswati, which are small images. The facial expression and *prabhāvalī* are indicative of the Keḻadi Nāyaka style of art.

6.4.2.8 Lakṣmi:

The isolated images of Lakṣmi are rare in the Keḻadi Nāyaka period. There is one such figure in the Raṅganātha temple, Soraba. In the projected *mahānāsa* of the śikhara, is seated figure of Lakṣmi in *padmāsana*, on a *bhadrapītha*. Having four hands with lotus and serpent in the upper right and left hands and *abhaya* and *varadā* shown in the lower right and left hands, the icon has *kiriṭa-mukuta* and decorated with the ornaments. She is flanked on either side by *makara tōrapas*.

6.4.2.9 Vaiṣṇava Dvārapālakas:

The figures of Vaiṣṇava dvārapālakas when compared to the Śaiva dvārapālakas are few in the
Keladi Nayaka period At Soraba, Ranganatha temple has well carved Vaisnava dvārapālakas on either side of the antarāla doorway. The right side image has cakra and śāṅkha in the upper right and left hands, abhaya in the lower right hand and gada in the lower left hand. The left side image has cakra and śāṅkha in the upper left and right hand, gada in the lower right hand and abhaya in the lower left hand. Both these images are well carved. The cakra and śāṅkha have lion motif at the top. The prabhāvalī has simhamukha and makara-tōraṇa.

The left side Vaisnava dvārapālaka images of Gangolli Venkaṭaramana temple is not well carved, with attributes - cakra, śāṅkha in the upper right and left hand, gada and abhaya in the lower right and left hand. The image in the right side has similar attributes, except abhaya shown in the lower right hand and gada in the lower left hand. They are standing in samabhānga and wearing Karanda-mukuta, with crude carving of simhamukha at the top of the prabhāvalī.

6.4.2.10 Ānjaneya:

One of the salient features of the Keladi Nayaka period, in style of sculptural art is the
emergence of a variety of Hanumān or Āṅjanēya sculptures throughout the Keladi Nāyaka kingdom. Separate shrines were built for this deity. From the point of view of sculptural art we find variety of Āṅjanēya figures during this period. One type is the sthānaka mūrti in samabhanga with aṅjali mudrā. Other type is the usual type, recognised as Vīrāṅjanēya, with the right hand raised and the left hand kept on the waist, with gada in the hand. The legs turned towards the left, as if in moving posture.

(a) Saṃjīvāṅjanēya, Kaulēdurga:

Saṃjīvāṅjanēya represents the image of the former variety. Standing in samabhanga and aṅjali mudrā the deity has the tail raised above the head, ending in a small bell. The Karanda mukūṭa and the drapery are typical of the Keladi Nāyaka style. Simhamukha, prabhāvali with makara-torana designs and the pilaster designs on either side are stylistically of the Keladi Nāyaka period. There are two small figures of monkey in sitting posture carved at two lower ends of the prabhāvali. The pedestal has five-mouldings, at the centre of which is seated a hero with a sword and shield in vīrāsana. The deity is standing on a roundish
The face is slightly defaced.

(b) Āñjanēya, Kāsaravalli :

At Kāsaravalli we have another Āñjanēya image in typical style. This image in the ruined temple, is standing on a padmāsana with ānjali pose. The nose and mouth part are prominently shown. The head-gear is like a cap, the coiled tail and the bell at the end are conspicuously carved. The pilasters in the lower side of the prabhāvali, projected simhamukha motif and designs are all typical of the Keladi Nāyaka style. The image is kept on a high pedestal having three-mouldings and somasūtra to the left of the deity.

(c) Āñjanēya, Shimoga Museum :

Among the later variety of figures of Āñjanēya, a well carved image at Shimoga museum is notable. Turned towards the left, the legs are in moving posture, the right hand raised upwards, the left hand kept on the waist and holding a gada. Āñjanēya is well decorated with ornaments. The prabhāvali has pilasters at the sides makaratōraṇa at the corners and simhamukha at the top. The pedestal has four mouldings which has a hero in vīrāsana holding a sword and a shield.
(d) The Two figures of Anjaneyas, Keladi:

The two Anjaneya images kept in the candrasāle of Keladi Rāmēśvara temple are crudely carved specimens on the granite slabs.

(e) Anjaneya, Ikkeri:

The figure of Anjaneya carved at Ikkeri, in the Anjaneya temple, is facing front, with legs turned towards the left. The right hand is raised, the left one holding gada and kept on the waist. Interestingly, above the coiled tail, in the slab are carved cakra and śankha motifs. Above this plain prabhāvalī with simhamukha motif is carved. The prabhāvalī at the lower sides has pilasters, the bottom of the pītha and Anjaneya in flying posture, with a hill placed on the left hand. The image is kept on a high pedestal, which is the characteristic of the Keladi Nayaka period.

(f) Anjaneya Icons, Nagara:

The Anjaneya figures kept in the candrasāla of Nīlakaṭṭēśvara temple of Nagara are brought from the surrounding area, from the ruined temples. All depict the same posture - right hand raised upwards and the left with gada kept on the hip. The tail has been
raised upwards along with the prabhāvali and has a small bell at the end. But the workmanship differs from simple, small images to tall, well carved images. Prominently the nose and mouth portion are bulged, some of them are intricately carved, some represent simple carvings. Most of them are in typical of the Keladi Nāyaka style. Mention may be made of an Ānjanēya sculpture, which is well decorated. The prabhāvali is well carved, the posture is similar to that of the other icons.

(g) Ānjanēya, Kāsaragōḍ :

The Ānjanēya figure at Kāsaragōḍ fort is in slightly different style of carving. The sculpture imbody more of a monkey, than of a human body. But the attributes and posture are similar to that of the other figures of Ānjanēya. The carving is also similar to that or the other icons. Regional variation in style can be noticed in this icon. On the front portion of the pedestal is flying Ānjanēya with a hill (Saṅjīvīnī Paṅvata) in the left hand.

(h) Paṅcamukhi Ānjanēya :

One of the most unique images of Ānjanēya is
enshrined at Bidanur, which is called as Pañcamukhi Ānjaneya. The sthānaka image is interesting with a single body, five heads and ten arms and attributes. The facial expression of Ānjaneya is terrific. The image is in accordance with the details prescribed in the dhyāna śloka of Mantra Mahārṇava.34

Dhyāna Śloka of Pañcamukhi Ānjaneya:

Pūrvantu vānaram vaktram kōṭisūryasamaprabham
Dāmśtrākarālavadanam bhṛkuṭikūṭilekṣaṇam II 2 II
Asyaiva dakṣiṇam vaktram nāraśimham mahādbhutam
Atyugrāte jīvavupuṣam bhīṣaṇam bhayanāśanam II 3 II
Pāścimamgāruḍam vaktram vakratuṇḍam mahābalam
Sarvanāgapaśaṇamanam Viśabhūtādikṛṣṭanam II 4 II
Uttaram saukaram vaktram kṛṣṇam diptam
nabhōpamam II
Pāṭalasimhayētālañkarājgarādikṛṣṭanam II 5 II
Urdhvam hayānam ghoram dānavaṅtakaram param I
ENA vaktrēṇa viprēndra tārakākhyam mahāsuraṇam II 6
Jaghāna śaraṇam tasyātsarvasaṭubharamparam I
Dhyēyētpaṁcamukham rudram hanumantam
dayāhīdīm II 7 II
Khaḍgam trīśūlam khaṭvāṅgam pāśamankuṣaparvatam I
Muṣṭikaumōdakī vṛkṣam dhārayantam kamaṇḍalum II 8
The deity has *Vanara* (monkey) face in the front. The face of Narasimha in the south, the face of Garuda in the west (at the back side), Varaha in the north and Hayavadana at the top. The deity has ten hands which hold, *śankha*, *cakra*, *khadga*, *triśūla*, *gadā*, *pāsa*, *ākṣuśa*, *musala*, *parvata* and *muṣṭi*. The standing posture is similar to that of other Ānjaneyas - slightly turned towards the left. The high sandals, *kadagas* and *nāgas* coiled round the legs, are characteristic of this image. *Simhamukha* is carved in the centre of *uttarīya*. The image is decked with necklaces, chains and pendants. The pedestal has *somasūtra* to the left of the image. This is one of the peculiar and rare forms of Ānjaneya.

6.4.2.11 Gāṇḍabhērunda:

Mention may be made of the rare and beautiful sculpture of Gāṇḍabhērunda at Keḻadi in the ceiling of the *rangamantapa* of Vīrabhadra temple. It is highly decorative. This double-headed bird is holding in both
beaks and claws heavy animals like lions and elephants. It is holding the lions in its beaks, which, in turn are holding in their claws the elephants. The bird also holds two elephants in its claws. In its right claw, from the elephant's trunk, a man is hanging down. The slab is further decorated with foliage designs. This is a magnificent piece of art under the Keladi Nayakas.

6.5 Secular Sculptures:

Apart from the religious sculptures, secular sculptures are also depicted in the art of the Keladi Nayakas. The royal figures, the officials, attendants, the infantry, cavalry and the elephant troops, saintly persons, varieties of animals and birds, foliage and geometrical designs are excellently carved. It is observed that the sculptural art at Keladi and Ikkeri are highly decorative, in imitation of Calukya-Hoysala variety. The later structures at Kauledurga and Nagara do not contain such artistic sculptures, except for some rare sculptures here and there. We could see clearly the degeneration of art in the later period. It was as a result of the political situation of the period, where, in the absence of the Vijayanagar empire,
the local palegars wanted to spread the sphere of influence on the one hand and had to face the increasing influence and attack from the Bijapur Sultans. Eventhough art activity continued, the standard and quality of the art was decreasing from the highly carved sculptures towards the simple carvings. The ornamental decoration of the sculptures was also decreased.

Among the secular sculptures, some of the royal figures who are depicted in rare cases could be identified. On one of the pillars in Virabhadra temple at Keladi, is found a relief sculpture identified as Basavappa Nayaka II, the Keladi king, who was also known as Budi Basavappa Nayaka. On the floor of the Navaranga in Virabhadra temple at Keladi, are four relief figures, identified as Somaekhara Nayaka II and his three queens. On the floor of the navaranga mantapa of Aghoreshvara temple at Ikkeri, are relief figures of two royal personages who are yet to be identified. Another relief sculpture on the floor of the Aghoreshvara temple is identified as Sadasaiva Nayaka. In the Mukambika temple, Kollur are a number of relief sculptures on the slab's floor, which are the figures of devotees, depicting the style of costumes of the Keladi Nayaka period.
The wore long dress, with shawls on their neck and another shawl around the waist. The queens have long plated hairs, long dress (probably saree), highly decorated head dress and ornaments. The royal figures also wore dhōti-type dress. Interestingly, the relief sculpture of Būdi Basavappa Nayaka of Keladi Vīrabhadra temple wears the dress of a saint and is seated on a pītha. He has peculiar horn-like (?) ears and the typical conical cap reminding of the medieval South Indian head dress. The royal attendants also wear long robe like dresses. The costumes of the royal ladies can be noticed by Cennammāji's dress on the dhvajastambha of the same temple. She and her lady attendants wore long dresses. She also wore a thin cloth on her head probably a type of 'ghūŋhat' (screen), of North India.

On the outer walls of the smaller shrines built at Kauledurga and Nāgara are a number of persons carved in different postures. The heroes in action reveal the age of bravery. They wore a piece of cloth round their waist, held fast by a girdle and macked tarso. This loose cloth which can be worn in folds is identified as 'dhōti'. The nobles wore an upper garment, which is a shawl, flung over the left shoulder.
and trailing down on the left arm. This is confirmed by Della Valle's account of Viṭula Sinay (Viṭṭhala Śenoy) and his companions—all were clothed in white garments of very fine silk above which they dangled 'coloured shawls, so that the white colour appeared here and there'. The head gears of the nobles were not so fine and decorated as that of the kings. It was like a cap. The head-gears were not uniform also, as we see varieties of head-gears.

The fighters, the horse-riders with a sword or a spear in their hand, the elephant-rider with a long spear in their hands are well depicted.

Inspite of the roughness of the granite, the naturalism, the uniformity and the humanity of this group are striking. Even though they are not carved intricately, the action in their figures could easily be noticed. The shield is round, the sword is quite stout and long. Interestingly, we do not find the chariots depicted in this period. Horse-riders and elephant-riders are common. Wrestlers entangled in the clutches of each other, and the intensity of the fight is seen in many wrestling scenes. Della Valle in Venkaṭappa Nayaka's court found those wrestlers to be "persons very stout and expert".
Among the animals, the elephants are worth mentioning. On either side of flights of steps or on the exterior walls of the shrine are carved huge elephants which are either in walking pose or in fighting. The proportionate carving of the limbs and body of this majestic animal is to be noted. Lion motifs, the most common feature in the prabhāvali, on the pedestals or śikharas as squatting lions and on balustrades are to be noted. The fierce nature of this animal is indicated in its facial expression. The lion-motif kept at Shimoga Museum which is identified as corner stone (mūle kallu) beautifully reflects the vigourous nature of the lion. In the sculptures, the horse is identified as the vehicle used in times of fighting.

Among the birds, the most common bird is parrot. They are depicted on the corners of the dvārabandha, (Pārvati temple, Ikkēri) or by the side of a saint (Rāmeśvara temple, Keḷadi) or in the hands of royal persons (Aghōrēśvara temple, Ikkēri). The swans are also depicted rarely as the decorative motifs as evidenced by Aghōrēśvara temple, Ikkēri.

The male and female dancers in different dancing poses, the musicians playing on varieties of
instruments like tambūra, vīna, drum, dhakke, horn, conch, mrdaṅga, damaru, tāla depict the contemporary social and cultural life of the people. Some of the camara dhārinīs, lata-sundaris and darpanasundaris reflect the beautiful poses of the dance. Erotic sculptures eventhough it is meagre, is seen in the temples.

Another feature of the sculptural art of the Keladi Nayaka period is the depiction of variety of postures and dhyānamudrās of the saints. The saints with long and straight hairs can be identified as jademuṇīs. They are sitting in variety of yōgaśana postures. Some of these sculptures may suggest the Vīrāśaiva saints. Their influence on the art and architecture of the period is also traceable.

Though the degeneration of art is seen to some extent in the period, the sculptural art which as depicted on the hard granite is commendable. Simple in carving, they reflect on the contemporary political, social, religious and cultural life of the people.

The foliage and geometrical designs speak of the artistic talent of the sculptors, on a material which is difficult to carve. The symmetrically carved
flowers, lotus, four-petalled flowers, the leaf-designs, lata-motifs, variety of geometrical patterns speak of the skillful workmanship of the sculptors.

Figures on the Coins:

"The coinage of Keladi were evidently struck with a die, as in the case of Vijayanagara ... the coinage of Keladi had two emblems, the figures of Uma-Mahēśvara or Śiva-Pārvati and of Gaṅgabherunda ... On the obverse of these coins there is a figure of Śiva holding a trident in the right hand and an antelope in the left, with Pārvati seated on his left thigh and on the reverse the legend of Śrī Sadaśiva inscribed in Nagari characters in three lines... There are also some coins of Keladi bearing the emblem of the double-headed eagle called Gaṅgabherunda....... The smaller gold coins like the bigger has the figure of Śiva-Pārvati on the obverse. But its reverse side is different from that of the bigger coin..... Instead of a legend, there are two pairs of lines intersecting each other in the centre, thus forming a square there. In the space, surrounding the square are some signs or symbols within the two lines. Coins such as this might have been half Varahas or honnus.35
6.6 Merits and demerits, speciality or significance - An assessment:

The art-tradition of the Calukya-Hoysala style was mostly followed by the Keladi Nayakas in the beginning of their rule. Later on, as they changed their capitals from place to place, and also due to political unrest, they had to depend upon the locally available hard granite as the sculpture medium. This had both merits and demerits. As the medium was harder, they could not concentrate on the delicacy and intricacy of the carvings in art, but, on the other hand, they stressed on simplicity of carving and life-size images. The intricate carvings gradually gave place to simple carvings without minor details. Thus, the art on the hard medium slowly degenerated in so far as the elegance, skillful carvings of goldsmith is concerned.

On the other hand, the intricacy, delicacy, minute carvings still continued in the wooden carvings of the period. The workmanship which could not be shown on the rough material was well-displayed in the locally available wooden art. The civil architecture like the palaces, mathas as residences and other residential structures in different parts of the territory reflect the artistic talent of the period.
The thick, evergreen forests of the western ghats provided them the medium they needed. The pillars even-though imitated the stone pillars in the outer model, executed all minute details of wood-carving. The cusped arches in the candrasalas, the exuberantly carved doors and door jambs, lalatabimbas speak of the variety of minute carving. The tall, slender-lotus-designed pillars are suggestive of the workmanship of the period. The ceilings of the balcony at Kasaravalli, the perforated windows at the same place and at Gurupura matha are indicative of the symmetrical concept and beauty in wood art. The wooden panels in the Parvati temple at Keladi speaks high of both religious and secular art in wood.

We may summarise that even though the art of the Nayakas of Keladi slowly become stylised and degenerated as found in some of the stone structures, actually the art was not degenerated in its real sense. The media was changed from one type to another. The art-tradition of stone cutters was compensated and continued to be exhibited in the wood works of the period.
Notes and References

2 Ibid., op. cit., loc. cit.
3 Ibid., op. cit., p. 2.
4 Ibid., op. cit., p. 40.
5 Ibid., op. cit., loc. cit.
6 Ibid., op. cit., p. 41.
7 Ibid., op. cit., loc. cit.
8 Ibid., op. cit., loc. cit.
9 Ibid., op. cit., p. 44.
10 Ibid., op. cit., p. 80.
12 Banerjea, J.N., *op. cit.*, p. 82.
13 Ibid., op. cit., pp. 85-86.
14 Ibid., op. cit., p. 87.
15 Ibid., op. cit., p. 90.
17 Ibid., op. cit., p. 386.
18 Ibid., op. cit., p. 387.
Ibid., op. cit., loc. cit.


Ibid., op. cit., p. 344.

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

Ibid., op. cit., p. 25.


Ibid., op. cit., p. 463.

Ibid., op. cit., p. 515.

Ibid., Elements of Hindu Iconography, Vol. I, part I, p. 120.
