8.1 Paintings:

So far as we know at present the examples for the paintings under the Keladi Nayakas are not traced. The literary references of course speak of the paintings of the period, but they do appear to have been in existence even to this day. The K.N.Y. speaks of a 'natyaśāla' or theatre constructed by Veṅkaṭappa Nayaka I, which was used for dance or dramas. The S.T.R. also speaks of a theatre built during the time of Veṅkaṭappa Nayaka I. It also speaks of its characteristics, decorations and paintings.

The S.T.R. explains how the painter should be an expert in painting, mixing of colours, reflect the 'navarasaś' in their painting. It explains the 'Vajra lepa', its preparation, the brush, how to sketch, the mixing technique to obtain several dark and light shades and other important aspects. But the scholars opine that these "Vāstu, Citra, Saṅgīta, Nṛtya" details are taken from the Mānasollāsa, by the author
of S.T.R. In the light of this opinion, it is difficult to say how far the Keladi paintings were advanced.3

The K.N.Y. informs that during the reign of Śivappa Nayaka, he invited the painters, goldsmiths, potters, blacksmiths, bronzesmiths and others to his capital to settle in Bidanur.4 It is evident that there were painters during the Keladi Nayaka period. The kavi designs in the outer corridor walls of the Mukāmbikā temple at Kollūr bear some of the art-designs of the Keladi period. Eventhough these designs are re-touched, the original art designs in kavi could be easily pointed out. At Uppina Kudru (Kundapur taluk) Vasu temple, on the outer walls of the garbhagṛha are found the remains of paintings, which, according to K. Vasantha Madhava, belong to the Keladi Nayaka period (?). The herbal colours which are painted are fading out. Kavi, lemon, yellow, parrot green and violet colours could be identified. These paintings have been faded away due to the lack of attention and preservation. In the Rajaguru maṭha at Keladi, some kavi paintings could be traced, which are subsequently re-touched. In the Kalmaṭha of Nagara, particularly on the ceiling of the chattrī portion are seen with kavi, yellow, green and black colours which are used in the painting of lotus designs,
in low relief.

From the above stray examples, it could be tentatively concluded that the palaces, mathas and temples were decorated to some extent with paintings. The palm-leaf manuscripts of the period also provide some information about the painting activity of the period. The palm-leaf collections at Keladi museum has a manuscript entitled Sivatattva Pūjā Vidhi composed by Nirvāṇayya, of the Keladi period. The wooden plate of this manuscript has dark colours (all herbal) painted, Śivalīṅga, Nandi and other religious figures. In the palm-leaf collections at Dharmasthala (Dakshina Kannada district) also, there may be some paintings belonging to the Keḷadi Nayaka period (?).

8.2 Bronzes:

Many of the Keḷadi Nayakas were religious-minded who liberally granted to the temples. The metallic images, prabhāvalis, golden and silver masks, kalaśas and pādukās, donated by the rulers speak of not only the nature of endowments but essentially the metallurgy of the period. Many of the temples of this period possess even today pūjā vessels donated by these rulers.
A careful study of these bronzes reveals the iconographic details and stylistic aspect of the metal art. According to late P. Gururaja Bhat, 'Assignment of a particular icon to a chronological period is based on the form of image, the nature of the headdress, alaṅkāra, garment, udarabandha, katiśūtra, facial expression, shoulder tresses, śiraścakara, prabhāvali, hastamudrag, position of the attributes and pedestal."

More than a dozen icons of the Keladi Nayaka period from different places in their kingdom and which are ascribable to different rulers of the dynasty are reviewed briefly.

8.2.1 Prabhāvali, Mahāliṅgēśvara temple, Basrūr:

The pañcaloha prabhāvali is 40 cms in length and 30 cms in width, and is in oval shape. It is detachable. It has an inscription at the back which is dated to 1560. The inscription informs us that when Sadasivaraṇa Nayaka was ruling the Tulu rājya and looking after very well the Halaru of Paduvakērī, Basarūru, "the chiefs (Halaru, Setṭikēraru) of Basarūru made a grant for preparing pītha, prabhāvali and image, for about 500 varahas, during the period.
of the presidency of Śaṅkaraliṅga Seṭṭi, in Siddhar-thi saṅvatsara, 1482. The workmanship was due to Ramācārī.

The perforated designs and the central kalaṅga motif are typical of the Keḻadi Nayaka period. The utsavamūrti, standing on a high pedestal in padmāsana, is holding paraśu, deer (hariṇa), in the upper right and left hands, lower right and left hands being in abhaya and varadā pose. The facial expression and the drapery, reveal the characteristic features of Keḻadi art of 16th century.

8.2.2 Bronze images of Vīrabhadra Temple, Keḻadi:

Vīrabhadra, Śakti and two brass Nandis:

The figure of Vīrabhadra is in standing posture, with right leg slightly turned towards the left, on a high pītha of padmāsana. The figure has 4 hands holding such attributes as bāna, khadga in the right hands and dhanus and dhalu in the left hands. Having a karanda-mukuta and kundalas, rūnda, vaijayanti, nagabandha in the legs, drapery characterised by linear and wavy lines, sīrascakra half broken, dhalu kept on Naga, the image is (24 cms x 13 cms)
slightly defaced.

The figure of a female deity (24 cms x 8 cms) (śakti ?) is standing on a high pīṭha of padmaśana. The left leg is slightly turned towards the left, like that of Virabhadra. The two-handed deity has kept dhālū on a rūṇḍa on the pīṭha. Its drapery is characterised by double lines. The karanda-mukuta, śrīaścakra and bhujabandha are more ornate. It is also slightly defaced.

These two figures indicate difference in workmanship, but belong to the Kēḻadi Nāyaka period.

The two figures of Nandi (brass) are almost alike, the first one is 11.5 cms x 9 cms x 12 cms and the second one is 11 cms x 10 cms x 12.5 cms. Couchant Nandis are decorated with chains of jingling bells. Their face is wornout. They are seated on a high pedestal, which is squarish and a small sivalinga is kept in front of them. The mode of carving is regular to Kēḻadi Nāyaka style.

The exact dates of these sculptures are not known, but stylistically, they may belong to the earlier phase of Kēḻadi rule between 1560 and 1590.
8.2.3 Metal Images at Ikkeri

There are two sets of bronze images of Aghoreśvara and Parvati at Ikkeri.

8.2.3.1 Small image of Aghoreśvara with Prabhavali (brass):

Back View:

On the prabhavali is incised an inscription in Kannada language and script:

"O Śri Ikkeri Aghoreśvarana Prabhavali
Se 13 II
+ pīṭha
0 kraya ga. 4/√"

The inscription states that prabhavali and pīṭha weigh 13-1/2 seer and its cost is mentioned in terms of 4½ ga. (gadvāna ?). The prabhavali is detachable. The backside of the image of Aghoreśvara is shown in detail, particularly the śiraścakra and all other ornaments.

Front View:

The squarish pedestal is quite high, and it
is characteristic to the style of this period. It is standing in *samabhanga*, with high sandals, on *padmapītha*, which is characterised by a human head, which is similar to that of the stone pedestal of the original figure sculpture. It has sixteen hands on each side, with respective attributes. The attributes in the right hands are: *damaru*, *cakra*, *triśūla*, *abhaya*, bow (?) or *danda*, another bow (?) or *danda*, dagger, *bōdhana mudra*, *bōdhana mudra* with *aṃkāmālā*, *paraśu*, *gadā*, arrow, lotus, a sword touching the ground and another long sword touching the ground, *danda* or *vajrāyudha* (?)..


On the *kīrīṭa* of the image are depicted the sun in the right and the moon in the left. Head in the pedestal is shown clearly. *Rudravaijayanti*, *śirācakra* and other ornaments, are elegantly carved. Long linear drapery with small curves are also shown. In spite of the thirty two hands, the image is quite
symmetrical. The image is 25 cms in height and 20 cms in width.

**Prabhāvalī:**

Five hooded Nāga, simhamukha adorn the prabhāvalī, which in turn adorn the utsavanārthi of Aghorēsvara. It has makara prabhāvalī with ānku-type edges.

8.2.3.2 Parvati:

Bronze image of Parvati (46 cms x 18 cms) is standing in tribhanga on a high padmapītha. She is ornamented with patrakundala, kucabanda and other usual ornaments. It has Karandakirita, padma in her right hand, left hand is in pralamba hasta. The lower garment is decorated. At the back of the head is found usual śirāścakara.

8.2.3.3 Aghorēśvara:

The image of Aghorēśvara (58 cms x 25 cms) standing in samabhanga is also decorated with śirāścakra. The figure has four hands, upper right hand holds gada with crescent-like side unit of which one
is broken. The upper left hand holds harina. The lower right and left hands hold abhaya with lotus and Varada mudra respectively. The image has jatamukuta, with the sun and the moon symbols, Ganga in the right side of jatamukuta, nagabandha, nagakundala, katibandha, mekhala and other usual ornaments. The technique of holding the attributes is dramatic. The workmanship is crude, but characteristic of the Keladi Nayaka period, to which it belongs. The lower garment is decorative like that of Parvati. The image has prabhavali.

8.2.3.4 Another Parvati Image (Brass):

The image (26 cms x 8 cms) of Parvati, has two hands - lotus and serpent in the right hand, pralambha hasta, the left hand. The image is ascribable to modern period. It has a Nagari inscription which may be read as 'Srī Akilaṇḍeśvari'.

8.2.4 Varadambā Image (Bronze), Varadamba temple, Varadamula:

The image is standing in samabhanga, on a high pedestal, and has four hands with padma and varada mudra in the upper right and left hands, abhaya with
aksamala and babybijaphala in the lower right and left hands. Karanda-kirita, long skirt and kucabandha, prabhavali with mayura and sanku-type edges, simhalalata, patra kundala, kati sutra, hāra, are characteristic of the image of the Keladi Nayaka period. The prabhavali has pilaster designs at the sides and is slightly bent outwardly to form a half-moon shape at the top. The icon may belong to the early phase of the 17th century.

8.2.5 Dvarapalaka images, Mukambika temple, Kollur:

These images have label inscriptions on the pedestal, belonging to the period of Venkaṭappa Nayaka I.

"........Kolluru Mukambikeyammanavara sevarthavägi......Keladi Venkaṭappa Nayakara dharmapatiyavaräda Virammanavaru śivaratre puṇyakālaladalu samarpisida, dvarapalakaru mangala maha ārī ārī ārī 17 H11 Y2"

These images were donated to goddess Mukambika by Viramma, wife of Keladi Venkaṭappa Nayaka on the occasion of Śivaratri.
The images which are similar, holy **trisūla**, damsura, in the upper right and left hands, cakra and gada in the lower right and left hands. Gada of the left Dvārapālaka is missing. The trisulas and damarus are not similar. They show slight variation. Karanda-mukūṭa, kati-bandha, bhujabandha, hāras, linear drapery with curves depict the Keladi Nāyaka style. The mode of holding the attributes are dramatical and remind us of the Ikkēri images.

8.2.6 Dīpastambha : Mūkāmbika temple, Kollūr :

Highly decorated and ornamented dīpastambhas are the characteristics of the regional style. Kollūr, situated near the Koḍacādri peak and amidst the western ghats, has this ornamented dīpastambha.

Originally wooden, covered with copper and brass plates, the dīpastambha is impressive. Standing on kūrmapīṭha, followed by a decorated elephant, this dīpastambha has twenty circular oil lamp plates one above the other. The dīpastambha is decorated in the lower part also, which has projected niches with such figures as Bhairava, Ganapati, Vīrabhadra and Mūkāmbika. Above the niches are Nandi in the four corners.
The elephant rider holds the roap and ankuśa. It is also decorated with brass chains, on all the four corners, which are missing now, except in one corner. Probably smaller bells were hanging in these corners, as is evident from other dipastambhas of coastal Karnataka. The dipastamba indicates that the Keḻadi Nāyakas adopted sub-regional styles prevalent in Dakshina Kannada.

On the lower part of the square pītha (in the southern side), is a label inscription, which is undated: 6

"rma se 4!
c sonnāri yallappana maga pāṇḍyappanu māḍida kambha',

It reveals that the person who prepared this stambha was one Pāṇḍyappa, who was a son of Sonnāri (= Svarṇakāri = Goldsmith), Yellappa. Its weight is also given. The inscription, which is in Kannada language and script of the 16-17th century, indicates that this dipastamba was prepared in the 16-17th century. It may be recalled here that according to K. N. V. Veṅkaṭappa Nāyaka I (1590-1629) extended the Kollūṛ Mūkāmbikā temple in stone. 7 The stylistic
features of this extended temple belong to the Keladi Nayaka style. It may be surmised that along with the extension of the temple, the dipastambha also might have been erected by the said ruler.

8.2.7 Silver mask of Kalasēsvara, Kaḷasa:

The mask has a prominent neck part, face part and five hooded nāga. The face has three eyes, mustache, prominently depicted eye brows and vibhūti marks carved on the forehead as well as nāga kundalas. The 'S' shaped marks are clearly carved in the hood of the serpent. The lower part has been carved with three coiled tail part of the serpent.

On the back side of the mask, at the neck portion, is a label inscription in Kannada language and script. 8

1 Svasti Śrī Jayābhuyudaya Śālivāhana śaka Varṣa 1606 neya rudhirādgāri sam ā māgha

2 śu. 6 yū śukravāradallu | Kalasēsvara devara pādakke | Keladi Śivappa Nayakara | dharma patniyarā
The inscription informs that Siddammāji, the daughter of Śivappa Nayaka and Liṅgammāji on the Friday of māgha sūddha 5 rudhirōdgāri samvatsara saka varṣa 1606, donated, to the Kalasesvara God. The weight and other particulars are given. The above year corresponds to 1684. The K.N.Y. informs that Lingammāji was one of the wives of Śivappa Nayaka and their daughter was Siddammāji.9

8.2.8 Golden Sandals at Dambala:

A pair of sandals are donated to the Svāmīji of Tōṇṭadārya maṭha at Gadag, by the Keladi Nayakas. The sandals are well decorated, on which the king and queen are carved in royal dress and in aṅjali mudra. They are standing on a high pedestal which is decorated. There is fixed a knob-like thing which could be used for holding the sandals firmly by the first and second toes of the feet. This knob is decorated with precious stones. Above the king and queen are carved label
inscription in Kannada language and character.

On the left sandal:
1. Śrīmāj Jagadguru Tōṇṭada mahaśvēmigalavāra pādakke Keładī Vīrabhadranāyakara
2. dharmapatniyarāda Mallammājiyavara bhakti

On the right sandal:
1. Śrīmāj Jagadguru Tōṇṭada mahaśvēmigalavāra pādakke Keładī Basavappa Nāyakara pu
2. trarāda Vīrabhadra nāyakara bhakti.

The exact date is not given. Vīrabhadra Nāyaka, younger son of Basavappa Nāyaka I was born in 1701, according to K.N.Y. So, the donation must have been made at least after 1710, as we see early marriages during the period. The inscription says that Vīrabhadra Nāyaka and his wife Mallammāji donated the sandals to the Svāmīji of the said matha.

8.2.9 Raṅganātha with Śrīdēvi and Bhūdēvi, Ranganatha Temple, Soraba:

The bronze utsavamūrti of Raṅganātha is standing in samabhanga, has four hands and attributes - cakra,
gada, in the upper right and left hands, padma and saṅkha in the lower right and left hands. In Padma-purāṇa, this form is recognised as Hṛṣikesa. He is wearing a long head-gear - karanda-mukuta. The lower garment is decorative. The figure is adorned with all the usual garments. At the foot of the pedestal is seated garuda in añjali pose. The pedestal is higher, with padmāsana at the top. At the backside, the head-gear is shown with śirāscakra.

Śrīdevi and Bhūdevi are separate images made of brass, standing on padma pīṭha with a high pedestal which is squarish. Śrīdevi has a lotus in the left hand and the right, being suspended by the side of the body. Bhūdevi has lotus in the right hand and left one, is pralamba hasta. They also have long head-gear and other typical ornaments of the period.

8.2.10 Golden mask of Kaḷasēvara temple, Kaḷasa:

In the golden mask, is an inscription of Keladi Sōmaśēkhara Nāyaka. The said gamvatsara in the inscription corresponds to 1721-22. During this time, Sōmaśēkhara Nāyaka II (1714-1740) was ruling the Keladi territories. So the donee may be identified as
The mask has three eyes, a mustache, vibhūti marks near the third eye, nāga kundala, prominent eye-brows. On the jata, ganga's face is shown with all decorations. The 5-hooded serpent is ornamented with 'S' shape marks. The bottom portion has been carved with three times coiled tail part of the serpent. A separate chain of rudrakṣi beads is decorating the face.

Silver masks of Śaṅkaranārāyana temple, Śankara Narāyaṇa:

The two masks, similar in size and shape are recognised by their marks on the heads - Śaṅkara has the third eye, with vibhūti marks (horizontal three
lines on the forehead) and Nārāyaṇa with trident shaped mark on the forehead with cakra motif on the middle line. They have hollow cylinders, made to cover the Śivaliṅga.

These masks have the similar label inscriptions which reveal that they were donated by Keladi Sōmaśēkara Nāyaka:

On the top portion:

"Kohāle iva bele aragu saha tūka 836 II o yidara kam (tu) kamgala 1 ra ha(ka) 38 II 0 II uditūka 95567 I I Svasti Śrī Jayābhhyudaya śālivāhana śaka varṣa 1653 neya śādharaṇa samvatsaraṇa māgha ba 14 llu śārimatkōḍasi Śaṅkaraśāriṇyāṇa devarige Keladi Sōmaśēkhaṇa nāyakara bhakti cinnada Kohāle 1 kke Valage sajāyista bellī tkuga 338 kke na 1".

The second mask is similar, except the weight details, the last line:

"bellī tkū ga 312 saha tūka ga 352 kke na 1"

The inscription reveals that on māgha māsa, bahuḷa 14th Śaka year 1653, Śādharaṇa samvatsara, Keladi Sōmaśēkhaṇa Nāyaka donated the mask to Koḍasi Śaṅkara-
narayana god. Thus all the details of the weights, precious stones are given.

The said year corresponds to 1731-32. It is Sōmaśekhara Nāyaka II who was ruling at this time (1714-1740). The K.N.V. corroborates the fact, saying, the said ruler visited Ṣāṅkaranāreyāna. 15

8.2.12. Kalāśa of Mallikārjuna temple, Mṛgavadhe:

There is an unpublished label inscription in the kalāśa of Mallikārjuna temple at Mṛgavadhe. The inscription clearly indicates that the golden kalāśa of the temple was donated by Keḻadi Sōmaśekhara Nāyaka.

Text:

'Svasti Śrī Jayābhhyudaya śālivāhana śakavarūṣa 1650 neya Kīlaka Samvatsarada Kārtika 'su 15 lu MugavasiMallikārjuna Svāmiyavarige Śrīmat Keḻadi Sōmaśekhara Nāyakara bhaktiyallu samarpī sida suvarna Kalāsa Šrī Śrī Śrī !

In the śaka year 1650 Kīlaka Samvatsara, Kārtika 'su. 15, which corresponds to 1728, Sōmaśekhara
Nāyaka of Keladi donated with devotion the golden kalasa to the Mallikarjuna Svāmi of Mugavasi.

The said ruler is Somasekhara Nayaka II who ruled between 1714 and 1740. Mrgavadhe, the present name is the Sanskritised form of Mugavasi or Mugavase. The place was also called as Maravase.

The length of the śikhara is 1.60 mts. The girth of the large central dome is 1.58 mts. and the girth of the lower dome is 1.38 mts. The kalasa is in typical style of the Keladi period, having five component parts - a base which is in the shape of inverted lotus, two smaller drums and a large central drum and the finial accompanied with the calyx-like flower design.

8.2.13 Silver lamp stand of Śaṅkara-Nārāyaṇa temple, Śaṅkara-Nārāyaṇa:

The exact date of the donation of this lamp stand is not known. It is inscribed that the donation was made by Basavappa Nayaka, son of Keladi Virabhadra Nayaka.

Text:

'Saṅkaranārāyaṇa devarige Keladi Virabhadra-
The said Basavappa Nayaka, who was the son of Virabhadra Nayaka, was enthroned in 1740, as his uncle Somaśekhara Nayaka II had no issue. He is recognised as Basavappa Nayaka II. He ruled till 1755. Therefore, the said donation might have been between 1740 and 1755.

8.2.14 Silver Mask of Mahālingēśvara temple, Basrur:

The silver mask has a seven-hooded nāga, a silver mukhamandala and the silver kantha as the coiled part of the nāga. The mask has a label inscription. The total height of this mask is 83 cms and circumference, 1.25 mts.

The mukhamandala has three eyes, which are decorated with precious stones, shorter ears compared to the other masks of the period in other places, but in imitation of the human ears, prominent mustache, at the top of the head is a nob-like projection, suggesting the jate, at the neck part another precious stone, the vibhūti marks on the forehead, the 'S' shaped designs in the hood speak of the workmanship of the
goldsmiths of the period, to which the mask belongs. The coiled lower Kantha part is in imitation of the other masks. The inscription does not name any ruler. The particulars of the weight of gold and silver, their value and the exact date of the completion and donation to the deity are mentioned.

Text: (in the neck part at the back portion)

'Śalivāhana śaka varuṣa sa I 1664 neya
rdumuti sam I da I āśvīja ālu śrī mahā-
liṅga beḷe se 8 III āgu 8vI 4 II cinna āgu
kā ga 19 4 II ≡ mutu 7'

The śaka year 1664, durmati samvatsara āśvīja ādityavāra corresponds to 1742. The Kannada characters and script also belong to the said period. The style of the mask also belongs to the said period. However some of the minor variations may also be noticed, which may be due to the regional variation in workmanship. In 1742, it was Basavappa Nayaka II (1740-1755) who was ruling the area. Therefore, this may be ascribed to his period.
8.2.15 Silver Plate of Mukambika Temple, Kollur:

One more donation is made by Basavappa Nayaka II, to their family deity, Mukambika of Kollur. It is interesting to note that it reveals his victory against the Chitradurga pālegaṛa. The exact saka year is not given.22

Text:

"Vibhava sam pa śu 13 ya sthiravāra
medakeriya namma pājina varu hoḍadalli
mṛtavāda nam i dhalādyantaru nājanu
maḍida paṇavininda ! Kollūrammanavarige !
Keladi Vīrabhadraṇāyakara putraru Basavappa
nāyakara bhakti"

The samvatsara, 'Vibhava' corresponds to 1749, i.e. during the period of Basavappa Nayaka II. Stylistically, the silver plate has nothing special except this inscription.

8.2.16 Silver pot of Mukambika temple, Kolluru:

This pot, donated for the daily worship of the deity, was given to the deity by Cennavīrammāji,
wife of Basavappa Nayaka, who is the son of Keladi Virabhadra Nayaka. Śaka year or samvatsara is not mentioned.23

Text:

'Srīmatkeladi Virabhadranāyakara putraru Basavappa nāyakara patniyarāda Cennāvīrammājīyavara bhakti tuka lu 7 II ga 2'

Again, the date of the donation cannot be estimated, but the period of this ruler, Basavappa Nayaka II, i.e. 1740-1755 can be mentioned. The Kannada characters and script also suggest the same period.

8.2.17 Silver Mask of Nīlakanṭhēśvara temple, Nagara:

"Citrabhanu samvatsarada cayitra su 15 lu Bidurūra nilakanṭhadēvarige Mariyappa seṭṭaru hēli(da ?)rendasammanda Keladi Basavappa nāyakara seve cikabālapurada narasaiyana Kelasa belikārūle i ke tu 1811"

The label inscription24 on the neck portion of the silver mask informs that Basavappa Nayaka donated
the silver mask to Nilakaṇṭha of Bidurūru, as per the sayings of Mariyappa Seṭṭaru, in Citrabhaṇu samvatsara, chaitra śu. 15. The śaka year is not given.

The Keladi ruler, in the inscription, is Basavappa Nāyaka I who ruled between 1697 and 1714. According to the K.N.V.²⁵ he is the adopted son and successor of Cennammāji (1672-1697). His real father was Mariyappa Seṭṭaru and mother Gauramma, the relatives of the royal family. So, the boy was adopted as son and successor. The samvatsara Citrabhaṇu also corroborates the account that he was enthroned in 1697 in Īśvara samvatsara and after 5 years, in Citrabhaṇu, he has donated the silver mask to the said deity. The year of the donation is therefore may be taken as 1702.

The mask has two blue stones embedded to two eyes and red stone as the third eye at the forehead. The height of the mask is 35 cms and circumference is 90 cm. The mask is a single piece. It is decorated at the head part with half moon mark and the edge of the head with designs, prominent nose and mustache, nāgakundala in the ears as well as vibhūti mark on the forehead. This is a good specimen of the period.
8.2.18 Silver Prabhāvalis of Nīlakāṇṭhēśvara Temple, Nagara:

(a) The silver prabhāvali which has cusped arch-shaped decoration, above which are two parrots is typical of the Keḷadi Nāyaka style.

The height is 49.5 cms and width 27 cms. The prabhāvali is decorated in the Keḷadi style. Simhalalāṭa, flanked by a row of swans, in the inner side also smaller swans in rows, at the centre seven-hooded serpent, makaras on either side of the cusped arch, below are pilaster motifs and the potika supported by the rearing lions at the corners are in imitation of the stone-art of the Keḷadi Nāyaka period. The pedestal which is little worn out, speaks of the period. The serpent has gold polish. The two patākas, umbrella, cāmaras, all decorated, enhance the beauty of the oval-shaped prabhāvali, which is not detachable. This is considered as one of the best metal specimens of the period.

(b) Another silver prabhāvali is slightly later than the former, also exhibits the metal-art of the period to which it belongs. It is 51 cms in height and 26.5 cms in width, with a silver hood of a serpent.
There are few letters indicating the weight of the *prabhāvalī* - 'ttu ga 415' in Kannada language and script of the Keḻadi period. The pedestal has perforated designs at the bottom, imitating *cakra* and *śāṅkha*. The *makarātārāṇa*, *simhālātā*, with *śāṅkhu* designs at the edges, with an umbrella at the centre and four *patākas*, a *lātā* motif in the centre with open space in between the leaves are the characteristics of the *prabhāvalī*. The pilaster design has rearing lions on either side, supported by the elephants in imitation of the stone-art of the period. This is also considered as one of the best specimens of the period.

8.2.19 Other Bronze images at Nagara:

8.2.19.1 *Prabhāvalī* (bronze) of Guḍḍe Vēṇkaṭaraṇa temple:

The bronze *prabhāvalī* when compared with the silver *prabhāvalīs* of Nīlakaṇṭhēśvara temple, is less decorative as far as the metal art is considered. Seven hooded *nāga* in the *lātā*, *śāṅkhu* designs in the edges are the characteristics of the *prabhāvalī*. 

8.2.19.2 Prabhāvalī of Gudde Veṅkaṭaramana along with Utsavamūrti (both are bronzes):

Decorated in typical Keḷadi Nāyaka style, the prabhāvalī is adorned with a simhalalāṭa and makuṭarūṇa with śaṅkhu designs in the edges, seven hooded serpent at the centre, pilaster designs with rearing lions at the sides. This prabhāvalī has a high pedestal. The total length is 41 cms and width 23.5 cms.

The bronze utsavamūrti has cakra, śaṅkha, in the upper hands and abhaya and varada in the lower right and left hands. Standing in saṃabhāṅga on a high padmapiṭha, tall karanda-mukūṭa, kundalas, ornaments and lower garments highly decorative, are the characteristics of the image, which belongs to the Keḷadi Nāyaka period. The utsavamūrti is 24 cms high and 9 cms wide. Interestingly, the attributes are not similar to the stone image in the garbhagrha.

8.2.19.3 Mask of Taṅkasāle Veṅkaṭaramana (bronze):

It seems to be ascribable to the modern period. The figure is four handed, cakra, śaṅkha in the upper right and left hands, abhaya and kaṭihasta displayed by the lower right and left hands. The style of kirīṭa-
mukuta, ornaments and the dress are indicative of the modern period. It is 45 cms high and 26 cms wide.

8.2.19.4 Pañcamukhi Ānjaneya Utsavamūrthi (Bronze):

Standing in samabhanga on high sandals, and on high padmapīṭha, this bronze is in imitation of the Pañcamukhi Ānjaneya stone sculpture. The prabhavali is replaced by the tail of the image. Nāgas, coiled round the leg, five faces, ten arms with attributes and other decorations speak of the masterly skill of the artist. This bronze image is 42 cms high and 19 cms wide.

8.2.20 Metal Images at Shimoga Museum:

There are a number of metal images displayed in this museum, which belong to the 16th, 17th and 18th centuries. They are small images, which were originally in possession of private houses, and meant for daily worship. Interestingly, Vaiṣṇava icons are more, including Vēnuḡopāla, Beṅnekrṣṇa, dancing Bālakṛṣṇa, Rāma, Garuḍa, Veṅkaṭēśvara, Lakṣmī Narasimha, Annapūrṇa, Ānjaneya, Lakṣmī, Veṅkaṭaramaṇa, Lakṣmī Narasimha, Śrīdevi, Bhūdevi, and such other figures. The Śaiva icons are lesser in number and they include Pārvati,
Śivalinga, Nāga hood, Durgā, Śālagrāma (pieces) and Mahiṣamardini. As most of them are small votive icons, the technical details and ornamental decoration are not clearly visible. But still, some of them deserve our appreciation due to their artistic merit.

8.2.20.1 Venugopala:

The image, as recorded from Tahsildar, Sagar, was brought from a tank, in the vicinity of Aghorēśvara temple.

Venugopala, (No. 670) is in tribhanga, cross legged having four hands - upper right hand holds cakra and the left hand holds an attribute which is missing, lower two hands hold a flute which is missing. The icon is adorned with Karanda-kirīṭa, ornaments, drapery which is characterised by lines. Standing on a square pedestal (slightly damaged) on which padmapīṭha is carved this figure is known for its expression on the face which is remarkable.

The bronze image is 27 cm x 15 cm x 7.5 cm - 7 cms. Stylistically, the icon may be ascribed to the 17th Century.
8.2.20.2 Garuḍa:

Standing in samabhāṅga in aṅjālimudrā, with side wings behind the arms, this figure is elegant. Its right leg is slightly raised. Standing on a square pedestal this figure has a karanda mukuta - (tapering at the top, ending in Kalāśa). The facial expression, the details of the lower garments suggest that the image may be ascribed to 18th century. The image (No. 617) is a good bronze piece.

8.2.20.3 Prabhāvali with dias:

This bronze prabhāvali group, is characterised by simhamukha on top accompanying three kalaśas, four dancing girls, on all the four sides and one nāga hood seen just below the simhamukha. The dias has four legs of simhamukha as stand supporters and two dvārapālaka images. This group (No. 643) is slightly damaged.

8.2.20.4 Pītha:

A pītha which is also brought from the vicinity of Aghorēśvara temple, like that of Veṇugopāla, has Śivalīṅga at the centre of the pītha, and has the line drawings of Lakṣmi, Gaṇēsa and Devi. The pītha
has four legs. This bronze has (No. 682) 4 cms x 4.5 cms x 5.5 cms measurement.

8.2.21 Silver Vessels and Chhatri of Mahālingēśvara Temple, Basrūr:

8.2.21.1 Silver Pot:

A silver pot, whose upper portion is damaged, is in possession of the temple trustees. Its height is 25 cms and the circumference is 85 cms. The silver pot has nothing commendable as far as the artistic merit is concerned. It belongs to the Keladi period, according to the label inscription, inscribed at the bottom.

Text:

O Śrī śālivahana śaka varuṇa 1487 sandu Krōdhana samvatsarada Vaiśākha śu 1 llu samkpa seṭi maṇḍa yī sarāņa seṭi maṇḍa (mahāliṅga) dēvarīge nitya Kaḷaśake belī bindige hala 30 mūvatu hala Kaḷaśayidanu yivara maṇḍa Śankhaliṅga seṭi Kaḷaśā āyīṣekha mādida dhamla 'subha' This silver pot was donated by Īswaraṇa
Seṭṭi, son of Saṅkappa Seṭṭi in the Śaka year 1487,
Krōdhana samvatsara, Vaisākha su 1, to Mahāliṅga dēva.
This pot was given to the deity by Saṅkhaliṅga seṭṭi,
their uncle.

The said śaka year corresponds to 1565.
Interestingly the bronze prabhāvalī (which belongs to
1560) of the same temple also contains the name of
Saṅkaraliṅga Seṭṭi. It may be inferred that Saṅkaraliṅga Seṭṭi was a pious religious man at Basrūr during
the period of Kelādi Nāyaka rule.

8.2.21.2 Silver Plate:

The silver plate which is more than 30 cms
in diameter belonging to the temple has label inscription
which records the details of weight which are not clear.

8.2.21.3 Silver Chhatri:

The silver Chhatri, which measures more than
60 cms in diameter, also belongs to the same period,
contains an inscription which gives the details of its
weight.
8.2.22 The two Dipastambhas at Basrūr:

The tall dipastambhas of Mahālingesvara temple and Tirumala temple at Basrūr are decorative and similar to the dipastamba of Mukāmbikā temple at Kollūr, in the art execution. Dr. P. Gururaja Bhat assigns these two bronze (mainly copper and brass) dipastambhas to the 15-16th Century.27

8.3 Icons in Dakṣiṇa Kannada District:

Dr. P. Gururaja Bhat, who had studied the metal images of Dakṣiṇa Kannada in great detail, classified them according to the various periods, on the basis of the bhava, bhangi of the images, holding posture of the attributes, pedestal, facial details and headgear. Mention may be made of some of the images which belong to the Keladi Nāyaka period.

8.3.1 Saiva Images:

1) Durga (bronze) - Vīrabhadra temple, Suratkal, Mangalore; without prabhāvalī, standing in samabhanga, 4 handed - cakra, śāṅkha, abhaya, varada - 16-17th Century.28
ii) Durgāparamēśvari (bronze), Durgāparamēśvari temple, Manchi, Bantwal Taluk; standing in samabhanga, with śimhalalāta, prabhāvali, high, circular pedestal, 4 handed with attributes - cakra, sankha - 17th Century.

iii) Jayadurgā (Bronze), Durgā temple, Kannara-pāḍi, Udupi.

On a high squarish pedestal a high padmapītha is carved, on top of which figures of simha standing in side pose is carved, by the side of it, Jayadurgā standing in samabhanga, characterised by 4 hands, with attributes and the drapery śiraścakra at the back - 17th Century.

iv) Candramouliśvara (bronze), Candramouliśvara Temple, Udupi. Seated on a padmapītha in sukhāsana characterised by 4 hands, jata-mukuta with Candra - 17-18th Century.

v) Ardhanārīśvara icon (Bronze), Ardhanārīśvara temple, Hebri.

The figure is standing in samabhanga, on a pedestal resembling kumbha (pot) is
characterised by four hands - paraśu, harina in the upper arms, lotus, kalasa in the lower arms. The lower garment (dhoti) is decorated with drapery - 17th Century.

vi) Sadasiva (bronze), Śiva temple, Kutyaru, Beltangady.33

With ornamented prabhāvalī, prominent Simhalalata with leaf designs in the edge, pilasters on either side, the figure of Sadasiva is standing in samabhaṅga, 4 handed - paraśu and harina in the upper right and left hands, abhava and varada in the lower right and left hands. 18th Century.

vii) Bhūta-Brahma (bronze) - Vīrabhadra temple, Hiriyaḍka.34

Standing on a padmapītha, below which is a pedestal, three-headed deity in samabhaṅga, with karanda mukuta (tapering at the top ending in a Kalasa) - 4 handed - cakra, śankha, abhaya, Varada, lower garment is decorated with drapery. The
pedestal has a depiction of swan. It is ascribable to 18th Century.

8.3.2 Vaiṣṇava images:

i) Kadegolu Kṛṣṇa (bronze) worshipped in the house of Shanubhogue, Basrūr, Kundapur Taluk. Standing on a squarish, high pedestal, simha lalāṭa Prabhāvalī with śaṅku designs at the edges, makara tōrana, pillar-type at the sides. Kṛṣṇa holding Kadegolu (along wooden stick in the right hand). 16th Century.

ii) Śrīnivāsa group (Bronze), Malaya Maṭha, Hejmaḍi, Uḍupi Taluk. Śrīnivāsa standing in samabhāṅga, on a padmapīṭha, karāṇḍa mūkūṭa, 4 handed - cakra, śaṅkha, in the upper right and left hands, Varada, Kāṭihasta in the lower hands. Śrīdevī standing on padmapīṭha, in dvibhāṅga, two handed, right hand in pralamba hasta and the left holding a lotus. Karāṇḍa-mūkūṭa. Bhūdevī standing
and having attributes similar to Śrīdevi, except right hand holding a lotus, left hand in pralamba hasta. It is ascribable to 16th Century.

iii) Śrīnivāsa group (bronze), Veṅkaṭaramana temple, Kalyāṇapura, Udupi Taluk. Similar to the above group, except the padmapīṭha which is higher than the other one. The upper portion of the attributes are slightly bent towards the deity, facial expression is clear, lower garment is ornamented. It is ascribable to 17th Century.

iv) Viṭṭhala (Bronze), Pājaka Kṣetra, Kunjāru, Udupi Taluk. Standing in samabhāṅga, on a low pedestal, two handed holding cakra and śaṅkha in the right and left hands and resting on the side hips, characterised by Karanda-kirīṭa, decorated with bhujā bandha, katīsūtra, and other ornaments. The figure is ascribable to 16-17th Century.
8.3.3 Copper Plate Records:

The inscriptions on the copper plate also come under the metal-work. The copper plates of varying sizes like 18 cms x 27 cms, 21 cms x 25 cms, 42 cms x 16 cms are heavy rectangular pieces contain usually a hole at the top portion which help them to put together into another copper ring are not so important as far as the artistic aspect is concerned. Some plates have signs of sun and moon at the top. But the heavy metal pieces suggest the availability of this metal in abundance in the Keladi territory. As we found a large number of land grants, most of which are inscribed on copper plates, suggest that a large group of workers were employed in preparing this metal sheets for the official usage.

8.4 An Estimate:

The iconography of the Keladi Nayaka period shows a vast variety of deities. In both below the ghats, i.e. the coastal Karnataka and above the ghats, especially the Malnad region, we find the art of metals which is rich and varied. The images, particularly - silver, golden and bronze images - of the period show
wide variety of icons - from simple śivalinga to the highly complicated and decorated Aghoresvara with thirty two hands. It also varies from the style - from simple prabhāvalī of Basrūr to the highly decorated prabhāvalī at Nagara. The period also shows variety in size from icons of 5 cms to 60 cms and dīpastambhas of 15 mtrs. Variation even in the representation of the deities is equally important. The earlier images of the period show lesser art in image-making, while the later pieces display more artistic talents than in the early phase.

The characteristic feature of the metal images of the period can be summerised as follows: (i) The facial expression and details are clear cut and impressive. Characterised by long and prominent nose, eye-brows, mouth and fore-head. (ii) The head-gear usually of modified karanda-mukuta without intricate carving and tapering at the top ending in a Kalasa. (iii) Dramatic way of holding attributes is characterised by artificially. (iv) Decoration with usual ornaments but not intricately carved. (v) Lower garments are decorated with drapery characterised by linear and curvy lines. (vi) High pītha and padma-pītha which are symmetrical in size. (vii) The prabhāvalis with simhalalāṭa and makara-torana, edging with śaṅku or hamsa designs,
pilaster designs at the sides, rarely with lion motifs.

Thus, the artistic merit of the metal art of the period is commendable and appreciable.

8.5 Sculptors and artists of the period:

Among the historical sources of the Keladi Nayakas, we find very few references to the artists and sculptors. As we do not have many primary sources like inscriptions about the date of construction of the temples or the king who gave royal patronage for such constructions, so is the case of the sculptors and artists. Very rarely we find the references in inscriptions either to their name or nature and style of their work. Even the K.N.Y. or S.T.R. do not inform in detail about them.

8.5.1 Sculptors:

8.5.1.1 Epigraphical Evidences:

There is only one inscription so far as we noticed which clearly mention the name of a sculptor. It is at Ikkeri, in the north-eastern part of the mukhamantapa of the Aghoreśvara temple. It states that
the workmanship of the mantapa (i.e. Mukhamanṭapa) was done by the ācāri, (such workers as sculptors, wood workers and goldsmiths are even now designated as ācāri in this area), Venkaṭayya of Hombuca. The Kannada language and script belongs to the 16th century. The inscription reads as follows:

"yī maṇṭapada Kēlasava geyida ācāri
hombucada Venkaṭayyanū"

Venkaṭayya must be the chief sculptor, who might have had many sculptors under his guidance.

On the floor of the mukhamanṭapa of the same temple, we find two names carved out.

"Jōyisara timmanṇa
Bīligi Giriyanṇa"

According to the K.N.Y.41 (Ka' script) 'Jōyisa Timmappayya and 'Bīligi Giriyappayya' were among the prominent persons under Venkaṭappa Nāyaka I (1590-1629). These two names can be identified with the names on the floor of Aghoreśvara temple.

At Varadamula, in the Sadaśiva temple, we find another reference on the steps leading to the mukhamanṭapa —
"Joyisa Timmannana namaskāra"

This again clarifies that Joyisa Timmanna was a prominent person under the Keladi Nayakas. Whether he was an artist or not is not clear yet.

8.5.1.2 Literary evidences:

In the K.N.V. we find a reference to Śivappa Nayaka who invited artisans from different parts of his territory to settle down in his capital, Bidanūr -

"......... citraka śilpaka varṇaka kāṇsyākāra
tailayantrika kumbhakāra svarṇakāra vardhakī
kāruka.. muntāda nāna kaivaḍa karaṇa camatkāra
viśāradarāda"

8.5.2 Artists:

8.5.2.1 Epigraphical Evidences:

(a) The prabhāvalī of the utsavamūrthi, Basrūr Mahālingēśvara temple speaks of a metal worker. The year of the inscription is 1560. It states that while Sadasivarāya Nayaka was ruling Tulurājya, the Halas and Setṭikāras at Basrūr donated pitha, prabhāvalī and image, under the presidentship of Bemmāra Śankara-
linga Seṭṭi and the workmanship was by Ramacari of the temple.

1 "Svasti śri śakavaruṣa 1482 siddhārti sam!
Sadāśivarāyanāyakarū Tulurājyavanāli Basurūra Paḍuvakeriya halara dharmadali pālisi Koṇḍali Paḍuva Kēri halaru seṭṭikārarū.

2 dēvara pīṭha prabhāle mūrtige hākida a sarā bi cinna
varaḥa tūka 500 Bemmāra Śaṅkaraliṅgaseṭṭi
Adhyakṣaṇaṭṭage devālyada a ramacarikelasa"

The inscription suggests that there was a goldsmith for the temple, whose work was to prepare the images and ornaments for the deity.

(b) In the dipastambha of Mūkāmbika temple, Kollūr, there is the name of the bronze-maker, in Kannada language and script. 44

"Sonnāri Yallappana maga Paṇḍyappanu maṇḍida Kambha".

The script is ascribable to the 17th century. It states that Paṇḍyappa, son of 'Sonnāri' Yellappa, has prepared the pillar. 'Sonnāri' means 'Svarṇakāri', i.e.
the persons who works with gold, silver, bronze and other metals.

(c) On the silver mask of Nilakaṇṭēśvara of Nilakaṇṭēśvara temple, Nagara, it is written:

"II Citrabhanu samvatsarada cayitra su 15 lu 
Bidurūra Nīlakaṇṭādevrīge Mariyappa Seṭṭarū 
heḷirenda sammandā Keḷādi Basavappa Nayakara 
seve cika baḷapurada Narasaiyana Kelasa 
beḷikarūle 1 Ketu 1811"

Basavappa Nayaka, the adopted son and successor of queen Cennammāji, granted the silver mask to Nīlakaṇṭādeva of Bidurūr, as per the request of Mariyappa Seṭṭaru. The workmanship is done by 'Narasayya of Cikkaballāpura'.

Some of these stray references suggest that there were sculptors and metal workers under the Keḷādi Nayakas, who popularised the contemporary style.
Notes and References

5. Bhat, Gururaja, P., op. cit., preface, p. XXVI.
6. Noticed during the recent field work.
16. Noticed during the recent field work.
17. Sundara, A., op. cit., p. 44.
19. Sundara, A., op. cit., p. 44.
20. Noticed during the recent field work.
21 Sundara, A., *op. cit.*, p. 44.
22 *M.A.R.*, 1944, Mysore, p. 173, No. 49.
24 Noticed during the recent field work.
26 Noticed during the recent field work.
27 Bhat, Gururaja, P., *op. cit.*, plates 46(c) and 238 (d).
30 *Ibid.*, plate 160(a) and (b).
33 *Ibid.*, plate 96(b).
34 *Ibid.*, plate 323(a) and (b).
39 Noticed during the recent field work.
40 *M.A.R.*, 1928, Mysore, pp. 5-6.
41 Shastri, Shama, R. (Ed.), *op. cit.*, p. 79.
43 Noticed during the recent field work.
44 Noticed during the recent field work.
45 Noticed during the recent field work.