CHAPTER IX

RESUME AND CONCLUSIONS

9.1. General remarks:

Art and architecture of the Keḷadi Nāyakas constitute a distinct chapter in the pages of art history of Karnataka. That the legacy of the Vijayanagara art is almost continued in the province of the Keḷadi Nāyakas is evidenced by their art heritage. It is noteworthy that despite the political upheaval and unrest in the post Vijayanagara period in South India in general and Karnataka in particular, the art-activity continued with less disturbance. The socio-religious and cultural atmosphere in the kingdom was conducive to the development of the art-activities. Benevolent Keḷadi Nāyakas granted lands as umbauḷi and utṭāra and made arrangements for the daily worship as well as on special occasions like festivals in the temples.¹ They also granted liberally for the re-organisation of services to the deities.² The temple building, extension and renovation activities continued throughout the length and breadth of their kingdom.³

9.2. Summary:

The systematic study of the monuments of the Keḷadi
Nāyaka period bear the testimony to the fact that there emerged a distinct architectural style in the area under their control. In fact, a synthesis of several architectural styles was the noteworthy feature of the Nāyakas of Keḷadi.

The significance of the art and architecture of the Keḷadi Nāyakas lies in the fact that they promoted a synthetic but new style which was variant from their predecessors. They retained the hard medium of art, but as far as the details of style is concerned, the influence of the regional style is noticed. Their territory comprised mostly of the malnād and the coastal Karnataka. The geographical factors and topography had its influence on the architectural style. This prompted them to make suitable changes in the selection of the location, material, ground plan, elevation, roof, style of śikha, treatment of the wall, decorative motifs and decorative element of sculptural representations. Thus, structurally they followed their masters, but stylistically stood apart.

The impact of the Indo-Saracenic style in the constructions of their period is, a noteworthy feature of the Keḷadi Nāyakas. Here also, eventhough they followed the example of their overlords, they surpassed them in certain factors. The Vijayanagara rulers accepted the impact of the Indo-Saracenic style in their civil and
secular architecture. The dome, the true arch and the minarettas became the decorative structures of their civil buildings. The Keladi Nayakas went still ahead - they promoted these architectural elements to mingle even in their religious architecture. Being benevolent rulers, their contribution to the field of art and architecture is noteworthy. One of the reasons for this admixture might be the frequent wars between the sultans of Bijapur and the Keladi Nayakas. This might have prompted the architects and the sculptors of the Bijapur to settle in the Keladi kingdom and exhibit their talent in the temple-building activity.

As a result of the intermingling of these styles, the temples of the Keladi Nayakas had some of the following architectural elements:

1) The ground plan of the temple - square or rectangular.

ii) Squarish garbhagṛha, narrow antarāla with or without pradakṣināpatha, a mukhamantapa - open, closed or half-closed constituting the pillars with or without lion brackets inside or at the edges of the walls.

iii) The pillars became square, octagonal, sixteen or thirtytwo sided at times, decorated at the top
with 'پُسپا ہُونگاِی'.

iv) The wall-treatment constituted high or low relief sculptures sparingly constituting the mythological, panels of socio-religious significance, pillars, half-pillars, pilasters and kumbha-pañjara motifs.

v) The roof became flat with stone slabs, a peculiar 'S' shaped or slopy chajja, carving of alignment between them was made to avoid the seepage of water due to the torrential rainfall.

vi) The chajja became slopy as it is suitable in the areas of malnad and coastal Karnataka, particularly in view of heavy rainfall.

vii) The šikharas came to be composed of lesser height, as the roof could not bear the greater weight of the stone šikhara.

viii) The šikharas were also constructed with lime mortar and bricks.

ix) Some of the šikharas resembled a Muslim dome in shape with minor modifications.

x) The parapet wall above the roof had trefoiled discs at the top edge which had the impact of the Muslim architecture.

xi) At the top corners of the roofs, slender minarettes which are also the elements of the Muslim architecture, decorated the temples.
Thus, the Keḷadi Nāyakas contributed to the development of a regional style, in tune with the terrain and the environment. The emergence of this style also resulted in the use of the locally available stone as well as the employment of the local artists. The outcome was the synthesis of the architectural elements from different styles which act as counterparts of each other.

The architectural style of the Keḷadi Nāyakas which is the sub-regional variation of the Vijayanagara style may provisionally described as the 'Keḷadi style', as hinted earlier by the scholars.

9.3. Highlights of the composition:

Inspite of various studies by different scholars on different aspects of the Keḷadi Nāyakas, a detailed study of art and architecture - both civil and religious - was not exhaustively undertaken as far as we know at present and therefore the present work which is both comprehensive and composite study of the art activities as far as possible adds to the understanding of the art and architecture of Karnataka and hence may be considered as contribution to the field.

The present research attempts to point out this
new style through the systematic study of the most of the monuments of the Keḻadi Nāyaka period. Essentially field-work oriented, the present work intends to given an account of the monuments of the Keḻadi Nāyakas without forgetting the interpretative aspect to give out an assessment of the art and architecture of the Keḻadi Nāyakas. It has been not only amplified the concept, but more justifiable descriptive has been attempted in the thesis.

Different aspects of art with equal importance has been considered (wood art, stone art, metal art, religious, civil, military) in order to know the artistic sensibility of the period and hence a contribution. As the monuments are spread over a vast area, mostly representative monuments are considered to trace the style. Each and every monument could not be individually studied in great detail. This mode of study can be extended to each one of the monuments of the Keḻadi Nāyakas or the Keḻadi Nāyaka period.

The monuments of the Keḻadi Nāyaka period are grouped under three categories in our study:

1) religious monuments comprising the temples, maṭhas, mosques and bastis.

2) secular constructions such as palaces and civil buildings, aquatic buildings like the ponds,
dams and sluices.

iii) defence architecture consisting of forts and fortresses.

9.4 Discovery of new facts:

For a detailed study of these monuments we have toured in the districts of Shimoga, Uttara Kannada, Dakshina Kannada and Chikmagalors. We have also visited Kumble and Kasaragodu in the Kerala state. We had to visit major centres which were the nucleus of the building activities - Keladi, Ikkeri, Bidanur (Nagara) and Kouludurga frequently to study the important monuments in greater detail. Soraba, Shimoga, Kudli, Harakeri, Manadali, Varadamula, Sagar, Anandapura, Tirthabhalli, Kasaravalli, Mrgavadhe, Sankaranarayana, Koteshvara, Sngeri, Kollur, Gangoli, Halsanad, Kundapur, Kalyanapur, Mangalore, Gurupura and Honnavar were some of the other places which we have visited for our study.

During the field work, some inscriptions were noticed - In the Mahalingeshvara temple, Basrur inscriptions on the Pañcalōha prabhāvali of the utsavamūrthi (of 1560), on the silver mukhamandala (of 1742), on silver vessels like pot, plate and umbrella (of 1565).
At Mrgavade, another inscription on the golden kalasa of Mallikarjuna temple, donated by Somasekhara Nayaka II (1728-1740), was noticed (of 1738). At Kollur, five copper plate charters were noticed which contain the land grants by the Keladi rulers like Venkaṭappa Nayaka and Virabhadra Nayaka. At Nagara, the silver mask of Nīlakaṭėśvarasvāmi of the same temple has an inscription (undated) informing the donation of the said mask to the deity by the Keladi ruler Basavappa Nayaka II (1740-1755).

During our field work at Kumble and Kasaragod, we could trace the forts of the Nayaka period which are almost in ruins, except the Bekal fort. Cittari fort is extinct. All Kalyānapur, traces of the fort are still there. At Basrur, Kandalur and Kundapur, no traces of the forts built during the times of the Keladi rulers are seen. At Nagara, the last capital city of the Keladi Nayakas, the surviving defence monument is the small fort of Śivappa Nayaka. The fortification of the city now has only the ruins of walls of the fort and moats are spread over a vast area of several kilometres around Nagara which needs a thorough survey amidst the thick forest of the western ghāats. At Shimoga, the fort of Śivappa Nayaka has only a wall and a bastion along the riverside of Tuṅga.

At Tirthahalli, a small agrahāra is surviving -
Bommarase Agrahara. Having Somesvara temple similar to the Sañjīva Āñjaneya temple at Kauledurga and several other single celled temples - Venkaṭaramaṇa temple, Gaṇapatī temple and Bhāskarēśvara temple. Around Ramesvara temple at Tirthahalli, several single-celled temples - Laksīminārāyaṇa temple, Venkaṭaramaṇa temple, Īśvara temple, Āñjaneya temple, Saccidananda temple, Madhava temple and such other temples are existing which stylistically belong to the Keḷādi Nayaka period.

At Basrūr, a residence owned by Sri Tippayya Harikar has fine wood carvings of the Nayaka period. The local tradition informs us that the said house belonged to an official under the Keḷādi Nayakas. It is said that the ancestor of Sri Tippayya Harikar was a 'Pradhāni' (official ?) under the Bidanur Nayakas and daily he used to ride on horse to reach Bidanur and returned home by evening. The wooden doorway and the ceiling of the hall, the pūjāgrha doorway are exquisitely carved out of wood.

At Gurupura, Nīlakaṇṭēśvarasvāmi temple and adjoining matha belong to the Keḷādi Nayaka period. The said temple is smaller, with less carvings. The matha has beautiful 'jālandhras' on the wooden walls. They contain foliage and geometrical designs of the Nayaka period. An
exhuberently carved wooden doorway of the *matha* is said to be brought from a nearby palace when the palace catch fire about 300 years ago.

At Kasaravalli, the wooden carvings of the residence of Śri Rāmasvāmi is also noteworthy. His predecessors were appointed as priests for the Somesvara temple. The outer corridor of the temple has beautiful wooden carvings in the ceiling and pillars. The interior corridor (*candrasāle*) contain two rows of pillars with cusped arches in between which are intricately carved. The balcony of the outer corridor has the exhaustive carvings of sandal wood pillars, cusped arches and ceiling.

Venkataramana temple of Venkatapur (near Honnāvar) was built during the later period of the Keladi Nayakas (Basavappa Nayaka II). Varadambā temple was reinstated during the period of the Keladi Nayakas. The workmanship of the image, the arched doorway of the *antarāla* stylistically represent the Keladi style. Šankaranārāyana temple at Šankaranārāyana, Kōṭeśvara temple at Kōṭeśvara, Malahānikarēśvara temple at Srūgēri (now it is renovated), Ranganātha temple at Soraba, Kōṭe Aṅjanēya temple, Bhimeśvara temple and Candikā-Durgā Paramēśvari temple at Shimoga were renovated by the Keladi rulers.
Kōte Ānjaneyā temple has the sikhara made of lime and mortar, stone and brick, was renovated during the Keḻadi Nāyaka period and resembles a dome. The trefoil discs and kalāsa are of Keḻadi Nāyaka period. The kudus contain both secular and religious figures - lions, parrots, Rāma, Sīta, Ānjaneyā, Parasurāma, munis, Bharata, Śatrughna, Ugranarasimha and Garuḍā. The floral design and traces of herbal colours - particularly green, red, yellow, black and blue are to be noticed. The Bhīmēsvara temple close to the above mentioned temple has the Śaiva dvārapālakas of the period of the Keḻadi Nāyakas, with local variation. Sculptures of Caṇḍikā-Durgā Paramēśvari deities in the temple of the same name belong to the Keḻadi Nāyaka period. Stylistically these two sculptures are in accord with the Keḻadi style of sculptures.

Parvati temple adjoining the Nīlakaṇṭēśvara temple at Nagara was built by the Marāṭha chief, Rājarām (Śivājī's son). Built on the model of single-celled temples of the Keḻadi Nāyakas it has sthānaka Parvati with two hands, the right hand holding a padma and the left hand being pralambahasta. The pillars of the mukhamanṭapa have both Śaiva and Vaiṣṇava sculptures on low relief.
Candramouleśvara temple⁹ at Kūḍli, built by Sabbunīsa Kṛṣṇappayya, an official under the Keḍadi Nayakas was a single-celled temple, with local variation. Kōṭiśvara temple was renovated by Mrtyunjaya Odeyar, one of the officials under Venkaṭappa Nayaka I.

Jambūṭīgē, in Koppa taluk near Hariharapur, has an agrahāra and Nīlakaṇṭeśvara temple. The inscription of the temple¹⁰ informs that the said temple was built in 1733 by Kaḷanṇa, son of Koḷlūra of Kaḷasa. The temple, though small, is full of relief sculptures on the walls. The small temple has a garbhagṛha, antarāla and a mukhānāntapā with two pillars. A small śikhra of Dravidian vimāna style adds to the beauty of the temple. The flat roof with trefoil discs all around, minaretes at the corners, downward bent water outlets, lion-brackets in the pillars supporting the chaḷāḷa, puspabōdigai, the balustrades, speak of the Keḍadi style of architecture. Unlike the other temples of the Keḍadi Nayaka period, this temple has the walls characterised by relief sculptures selected from the mythical and religious themes. The speciality of the sculptor lies in the fact that each sculpture has been named by the sculptor and the mythological scenes have descriptive notes. The temple stands for the skill of the artist.
It is interesting to note the relievos of the Nayakas, either on the floor of the temples, or the walls or pillars. The clear picture is as follows: Mogul style turbans, armlets, bracelets, necklaces, moustaches, short bears, uttarivas, long coats, waist bands with dagger, dhotis and anklets. Still more clear and exact picture of the Keladi Nayakas may be possible if horizontal excavation is done at Nagara, particularly at the site of the Koppalu matha, which was the royal burial ground. It is said that on the samadhis of the Keladi Nayakas, line drawings of the Nayakas are carved.

On the stylistic grounds, these monuments can be grouped under two phases viz., monuments built from the period of Sadasiva Nayaka upto Virabhadra Nayaka (upto 1640) and the monuments built from the period of Shivappa Nayaka upto Soma Sekhara Nayaka.

In the first group fall temples like - Ramesvara, Parvati and Virabhadra temples at Keladi, Aghoreesvara temple, Parvati temple at Ikkeri, Mukambika temple at Kollur and other temples. In the second group fall the temples like Kalmatha, Koppalu matha, Gudde Venkataramana, Panchamukhi Anjaneya temples at Nagara, Venkataramana temple at Gangolli, Venkataramana temple at Venkatapur, Someesvara temple at Bommare Agharah and other temples.
The first group being bigger, contain elaborate carvings and of finer variety, in imitation of the Cālukya-Vēsara style. The second group of temples being smaller, have lesser carvings. Frequency of building smaller shrines in different places was observed in this period. Art-degeneration is clearly visible in these temples, compared to the earlier temples.

The temples under the Keḻadi Nayakas can also be grouped based on their size - (a) larger temples, (b) smaller temples and (c) single-celled temples. The larger temples include Aghorēśvara temple of Ikkeri, Rāmēśvara temple, Vīraṇahadra temple, Pārvati temple at Keḻadi and Mūkāmbika temple of Kolīur. The smaller temples include Kāśi Viśvēśvara temple and Sanjīva Āṇjanēya temple at Kauḍēdurga, Raṅganātha temple at Soraba, Guḍde Venkaṭārāmaṇa temple, Pañcamukhi Āṇjanēya temple, Sōmeśvara temple at Bommarē Agrahāra, Venkaṭārāmaṇa temple at Gangollī and such other temples. The single-celled temples include Kōṭe Āṇjanēya temple at Ikkeri, Bhāṣka-rēśvara temple at Bommarē Agrahāra, Cidambarēśvara temple, Venkaṭārāmaṇa temple and such other temples at Tīrthaḥallī, Lāḳṣmīnārayana temple and Śīkharēśvara temple at Kauḍēdurga.

Among these categories may be traced degree in
quality and workmanship and study an element of degeneration in art too. The larger temples have the true architectural elements in accordance with the Vijayanagara temple style. Except the Rāvagopurams and Kudus, the Keladi temples followed almost the same example of their masters i.e., pleasant mixture of various styles of the previous period, but allowed the regional element to mix along with the existing styles. The smaller temples have less intricate carvings when compared to the earlier group, but a new element, viz. Islamic architectural elements got mixed with them so as to give a pleasant and unique look to some extent to the temples. The third group of temples are single-celled temples, without much architectural details. They are either flat-roofed or having a śikhara. These temples are not significant from the architectural point, but from the ritualistic point of view.

Based on the above mentioned facts and after an analysis of the factors contributing to the evolution and development of a regional sub-style of architecture under the Keladi Nayakas, the art and idiom of the Keladi Nayakas may be rightly termed as "Keladi style".

9.5. Scope for future research:

Supported or complemented by the epigraphical,
archaeological and literary evidences, it may be noted that Keladi culture was essentially nurtured by the people so far as the folk art and tradition are concerned. This would be a new field for future research.

A large collections of the palm leaf manuscripts belonging to the Keladi period have been catalogued in the Keladi Museum and this represents a rich source material to be tapped for further systematic study of the culture of the Keladi period.

Geological and metallurgical approach on the one hand and the study of wood art on the other, to the art of the Keladi Nayakas will certainly be beneficial in understanding the nuances of their art particularly in knowing the merits and demerits of their style, peculiarities of their style or study of the art works in relation to the artists in and around the Keladi kingdom.

The impact of religions - Hindu, Islam and Christianity on the one hand, different social groups and their beliefs and traditions on the other can be more thoroughly investigated than what has been done so far by more intensified field work.

The ritualistic aspect with particular reference to the religious ceremonies and festivals should be more
systematically studied and they constitute the vital aspect of the temple institution which help us in understanding in full the temple art and architecture of the Keladi Nayakas. The functionaries and the management of such temples as Kollur Mukambika temple, Keladi Ramésvara temple, Ikkeri Aghoresvara temple, Nāgara Nilakanṭēsvara temple, will be illuminated by such socio-economic studies. The economy and the social interaction in relation to the temples will be equally relevant in the study of art and architecture.

The continuation of the earlier art-style, imbibing the art idioms of the overlords of the Keladi Nayakas and the impact of the contemporary art styles like the Islamic, or the Portuguese can be traced in a more systematic way.

In order to know the individuality of the Keladi Nayaka art, the contemporary ruling dynasties, their art activities and monuments must also be studied. This type of comparative study may help us to know the individuality of the art styles of the Keladi Nayakas and also to understand the mutual impact of different contemporary local styles.

The study of the art in relation to the contemporary social life both at the classical and folk level may be
taken up by analysing their art works, ornaments, utensils, dress so that socio-cultural and economic life can be gleaned through this study.

Further excavation may reveal the plan of the city of Ikkeri on the basis of the descriptions of the Portuguese writers. Systematic archaeological study of selected sites at Ikkeri, Keladi and Nagar is sure to shed light on many more buildings, inscriptions and sculptures. It also throws light on the study of forts and fortifications and warfare of medieval south India in general and of Karnataka in particular. From the foregoing survey of art and architecture of the Keladi Nayakas, it is evident that their contributions to this field are not only considerable but also distinct.

Notes and References

1. E.C., VIII, Part II, Bangalore, 1904, Sh. 27, Sb. 55.
2. E.C., VI, Bangalore, 1901, Sg. 5; M.A.R., Mysore, 1938, No. 28.
3. E.C., VI, Bangalore, 1901, Sg. 5; M.A.R., Mysore, 1933, No. 28.
4. Noticed during the recent field work.
5 Noticed during the recent field work.
6 Noticed during the recent field work.
9 M.A.R., Mysore, 1945, p. 89.
एकर्कम स्त्रानम द्वारे विपुल वदने सुज्ञा।
जठामकुकत्करसंस्कृत मिश्रे चन्द्रेशंकरसः।
अगस्त्या कार्तिकेय च वर्ण इमस्य तथा।
द्वारामहिम्यादिको च गाढ़ा व प्रयत्नकरः।
शानस्य नूत्रं कुलमवं अंकुशो वामसाधिकामः।
पद्माते परस्य वेद द्वाराय दृष्टिप्रदेशः।
परं च वहनं वेद देव वेद न गुहरम्।
नामसस्ति खुण्गं प्रवन्तं धनुष्कान्तस्तकम्।
रक्षे च कुमुदं कुसभं प्रकृतं युग्मकं तथा।
अधोरसूतिः नीलाभं रण्डमालाविसृष्टिम्।