(a) Pietro della Valle's account on the festival held in Aghoreśvara temple at Ikkerī:

"After the people were called together by the sounding of the several trumpets a good while without the temple, they began to make the usual procession with the yeard or Inclosure with many noises of their barbarous instruments as they were want to do here every evening, which after they had done as often as they pleased they went forth into the street, where much people expected them, carrying two idols in procession, both in one palanchin, one at each end, small and so deck'd with flowers and other ornaments that I could scarce know what they were. Yet I think that in the back end was Agoreśourer to whom the temple is dedicated and the other Parvati or some other wife of his. First marched the trumpets and other instruments of divers sorts, continually sounding, them followed amongst many torches a long train of Dancing women, two and two, bare headed in their dancing dress with many ornaments of gold jewels. After them came the Palanchino of the idols, behind
which were carried many Lances, spears with silken tufts and fringes round about, more stately than those used by others, even the king himself, for these are commonly ensigners of grandeur. On each side of the Palanchins went many rows of women either public Dancers or prostitutes but because these were not to dance, they were bar-fac'd indeed, but with a cloth about their heads and hanging down behind upon their shoulders and before upon their breasts. Some of them next to the Palanchino carried in their hands certain little staves either of silver or silvered over at the end of which hung thick long and white tufts of hair of hore tails with which they went fanning the Air, as a piece of Grandeur. Neither were there wanting about the idols many of their priests or Ministers of the Temple who accompanied them; particularly one who seem'd the chief and Archimandrita of the rest; besides abundance of Torches who light dispell'd the darkness of Moonless night. In this order they came to the Piazza and there, after they had made a large ring, the dancing began; first two Dancing women, one from one side of the circle and another from another, yet both with their faces always turned towards the idols, walked three steps forward and then three backward, and this they did innumerable times. After the said two
Dancers alone had done thus two others from the several sides joyn'd with them, and they did the same again, three and three. This salutation or preamble of the ballet, being many times repeated, they began to dance, namely, two that danced better than the rest, one on the right side of the circle and the other on the left, both with their faces, never with their backs, towards the Palanchino of the idols. Though often in the dance they retired backwards as well as went forwards. Their dancing was high with frequent leapings and odd motions, sometimes inclining their haunches and if they meant to sit down, sometimes rising very light and causing the skirt where with they are covered from the girdle downwards to fly out, and always holding one arm stretched out before them, where with they now and then made as if they were thrusting or fencing; besides other mad gestures which were all accompany'd by words which they sang, and sometimes with cries more apt to give horror than delight. Hence, while all other Dancing women (that is, those who were uncovered and loosed for dancing) danced all in a company together further distant from the idols, striking their little sticks and singing, being guided by a man who danced with them and was their Master, the other dancers who were cloth'd stood about the idols, but danced not, not ever mov'd from their place; only they
accompanied the show, very fine with ornaments of gold and jewels, and some of them having flowers other leaves of bettle or other odoriferous herb in their hands.

This dance being ended, the procession went forwards with the same pomp and a numerous train of men and women of all sorts they went not round the great Piazza in front of the temple, but within, the outer most walls of the temple, which comes to be the left when you enter in, and in the same manner I saw the Procession began at the temple of the Town Ahinela; this procession stop'd at several places in the streets through which it pass'd; and at every such stopping; the above mentioned Dancings, perambulations and other performances were again repeated; whence the show lasted a good while and con­cluded at length with the last Dance in the Piazza before the Temple - Gate, which ended the procession with the idols re-entered the temple, where it being replaced according to their accustomed ceremonies, the solemnity ended and all the people departed—"

The city of Ikkeri as described by Pietro della Valle

[1623]:

"The city of Ikkeri is seated in a goodly plain,
and as we entered we passed through three gates with small forts and ditches and consequently three inclosures; the two first of which were not walls, but made of very high Indian canes, very thick and closely planted, instead of a wall and are strong against foot and horse in any case, hard to cut and not in danger of fire, besides that the herbs which creep upon them, together with their own leaves make a fair and great verdure and much shadow. The other inclosure is a wall but weak and inconsiderable. But having passed these three we passed all. Some say there are others within, belonging to the citadel, or fort, where the palace is, for Ikkeri is so good largeness, but the houses stand thinly and are illbuilt, especially without third inclosure, and most of the situation is taken up by great and long streets, some of them shadow'd with high and very goodly trees growing in lakes of water, of which there are many large ones, besides fields, set full of trees, like groves, so that it seems to consist of a city, lakes, fields and woods mingled together and makes a very delightful sight."

About the palace at Ikkeri:

"In this manner we rode to the palace, which stands in a fort or, citadel of good largeness, in-
compassed with a great ditch and illbuilt bastions. At the entrance we found two very long, but narrow, but works without the citadel are many houses, and I believe there are shops also in several streets, for we passed through two Gates, at both of which there stood Guards, and all the distance between them was an inhabited streets. We went through these two gates on horse back; which I believe was a previlege, for few did so besides ourselves, namely such onely as entered where the king was; the rest either remaining or Horse back at the first Gate, or alighting at the entrance of the second. A third Gate also we entered, but on foot, and came into kind of court, about which were sitting in porches many prime courtiers, and other persons of quality. Then we came to the fourth Gate, guarded with soldiers, into which namely we Franchi or Christians and some few others of the country, were suffered to enter, and we presently found the King."

About the city of Sagar:

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

About the King in the palace:

Venkatappa Nayaka was seated in a kind of porch on the opposite side of a Small court, upon a kind of pavement somewhat rais'd from the earth covered with a canopy like a square tent, but made of boards and guilded. The floor was covered with a piece of Tapistry something old and the king sat, after the manner of the East, upon a little quilt on the outside of the tent, leaning upon one of the pillars, which upheld it on the right hand, having at his back two great cushions of fine white silk.
(b) Accounts of Peter Mundy about the Secretariat of Keladi Virabhadra Nayaka [1629]:

"At my being", he relates, "at Eccary I was at the king's secretaries, wherein his home, I saw many hundreds (I may say thousands) of those written palm leaves, being very long and narrow, handsomely rouled uppe, those againe tied into bundles hung upp in order about his romme or office soe that hee may (not in properly) be styled master of the roules."

"These records were evidently grants made by the King, and as will be seen later in the sequel they were sent to Village Accountants in the cases of grants of lands for being copied and returned to the palace where in they were deposited for constant and future reference. For instance a grant made in 1673 A.C. was again referred to in 1690 A.C when a mortgage was settled."

About the royal court:

"We were admitted to the presence of Beere Buddra Naigue, king of Mollinare (Malanaq)...... He sate after the Indian manner, with well nigh a pecke of sweet Flowers strung and hung over the Necke and shoulders, some as belts, others as collars. These at tymes were
taken away, and others Fresh broughtt, as it were every quarter or halfe hower; his Neck and armes loden with ritch ornamentts of gold sett with precious stones. One of his eares hung great pearles, as bigge as pretty (fine) hazelnutts."

"A good space was fixed in the court for the Daunces, shewes, etts., which were various; his (i.e., King Virabhadra's) eares perpetually entereteyned with Noise, as Drummes, pipes, singing, etts."

(c) Accounts of Buchanan about the forts of the Keladi kingdom:

"Sadasiva built a fort and Kilidi, which continued to be garisoned till the time of Hyder." [p.138]

About Ikkeri:

"..... its walls are of very great extent, and form three concentric enclosures, rather than fortifications. It has also a citadel, but of no great strength, which until 8 or 10 years ago continued to be garrisoned. Within it was the Palace of the Rāja, constructed of mud and timber, like those of Tippoo and by no means a large
building. The wooden work has been neatly carved and covered with false gilding."  

(p. 257)

About Bidanur:

"The town was defended by a circle of woods, hills and fortified defiles, extending a great way in circumference and containing many Bamboos, from which the name of the place was derived. The space within these defences is much larger than was ever occupied by the city, and contained many hills, woods, gardens and rice fields. Toward the centre stood the Raja’s palace, situated on a high hill, and surrounded by a citadel."

(p. 267)

About Kauledurga:

"The works of this old fortress are said to be still distinguishable by their solidarity, and the excellence of their structure."  

[p. 283]

"The hill on which Cowldurga stands is not very high; but, the walls being numerous and lofty, it looks better than most of the hill forts of Karnata...."  

(p. 284)