PREFACE

The recent trend in the art-historical study is micro-study or regional study - either in terms of space or time. The study of art has been multidisciplinary which focuses our attention on art and architecture, folk traditions, paintings and other disciplines.

In understanding the composite culture of India, even the lesser known dynasties and their contributions should be considered. While highlighting their contributions, regional patriotism should not lead to fanaticism.

It is a general impression that post-Vijayanagara period has been either the continuity of the Vijayanagara tradition or not so fascinating and therefore there is not much to be studied, particularly their art and architecture. This is not a fact. Though there were a large number of feudatories in Karnataka in the post-Vijayanagara period whether they represent a stereo-typed pattern of culture or not is to be analysed. In other words, whether there is a possibility
of exploring a regionalism or a separate art-idiom of the Nayakas of Keladi or not? Which are the factors that went into the formation of a synthesis of different styles in the art of this period? Some of these issues prompted me to take up this study. The present study represents a sincere attempt to tackle some of these vital issues mentioned above. While studying some of these issues, the multifaceted and multicoloured culture of India should be borne in mind, of course without over­toning any of these pigments.

The present study is essentially field­work oriented, in which we could collect many new materials for the first time and also know the potentiality of the research work. As far as possible, all the available source materials - epigraphical, archaeological, literary and folkloristic traditions have been incorporated. The present study attempts to locate and identify the monuments of the Keladi Nayaka period, their architectural style in detail and how far it is distinguishable from others. This study also helps us to trace the influence of other factors on the architecture of a period such as the geographical set-up, the climate, geology, contemporary techniques, Indo-Saracenic art, folk tradition and others. It is with
these points in view and with microhistorical and multidisciplinary approach to the study, that we have made an attempt to understand and appreciate the Art and Architecture of the Keladi Nayakas.