

CHAPTER XIV LITERATURE AND CULTURE

Bidar, which occupies the heart of the Deccan plateau, was the capital of many empires in the past. It was a great renowned splendorous city of India. It was not merely famous at national level but also at international level as well. Bidar which is in the northern most part is considered as the crown of Karnataka. Some refer it as the Kashmir of Karnataka.

The word Bidar reminds us of its glorious past. It was a hub of foreign tourists like Niketin of Russia. Its ancestry can be traced back to Paleolithic period. It was once ruled by the Sindhas of Ranjolkheni and was lovingly called *Attalenadu*. The successive royal dynasties are Nandas, Mysore, Mauryas Kadambas, Badami Chalukyas (606 to 750 AD), Rashtrakutas of Malakheda (753 to 973 AD) and Kalyani Chalukyas. Under the reign of Vikramaditya VI it reached its pinnacle of glory. Bijjala ruled kalyan in 1157 AD when lord Basaveshwara brought a socio religious revolution which was unprecedented in the history of the world.

After kalachuryas, Kakatiyas of Warangal, Sevunas of Devagiri had their sway over the land of Bidar. Then followed the period of Muslim rulers Mohammad Bin Tughluq (1321) made it a military resort. Bidar began to absorb the foreign culture for the first time. Siabuudin made it

a provincial capital. Hassan Gangu who founded Bahamani kingdom in the Deccan (1424 AD) made Gulbarga (present Kalaburgi) the capital of his empire. Later the capital of Bahamani was shifted from Gulbarga to Bidar. Bahamani Empire was divided into Barid shahi of Bidar, Adilshahi of Bijapur (Present Vijayapura) and qutubshahi of Golconda. Berar, the ruler of qutubshahi, Nijamshahi of Ahmednagar ruled between 1656 and first part of 18th century. Asaf shahi of Hyderabad ruled Bidar from the decline of Mughals from 1724. Bidar along with its four taluks namely Bidar, Aurad, Bhalki and Humnabad were annexed to New Mysuru state on linguistic basis. To make Bidar district administratively viable a new taluk Basavakalyan was formed. It is an ideal district with its five Taluks in Karnataka in its compactness. Recently three more taluks were created viz chitguppa taluk from Humnabad taluk, Kamalnagar taluk from Aurad taluk and Hulsoor taluk from Basavakalyan taluk. Very few cities in the world have the privilege of being ruled by so many dynasties of diverse backgrounds as Bidar.

Architecture of Bidar

Right from the sindhas Ranjolkheni of 4th century BC to Kalachuryas of Kalyan in 12th century, Bidar had the impact of the indigenous culture in the land of Bidar. Since the conquest of the Deccan by the Muslim rulers Bidar came under the foreign culture. The influence of Muslim rulers was felt in the architecture and monuments in Bidar. Bidar itself is called fort for the simple reason that it had small fort which was originally built by the Kakatiyas and was renovated by Ahmed Shah Wali of Bahamani dynasty during the first part of 15th century. This is one of the unbroken forts which is even now undamaged. The fort is 5 km in length. The palaces of Bahamani where the kings held their meetings with the public attracted the attention of one and all. The Takta mahal is in a dilapidated state. The mosque of solah khambha i.e. 16 pillars is said to be the biggest mosque in India. The colourful tiles used here add to the beauty of entire building. These monuments belong to indo sarsonic sculpture.

Barid shahi used wood for their architecture. The paintings painted on the wood were the special feature of their art. Rangin mahal which is another impressive monument has even now retained its beauty. There are 42 tombs around Bidar related to kings and queens of Bahamani empire

in Astoor which is four kilometres far away from Bidar. It has eight tombs. Astoor tomb is a symbol of Hindu Muslim unity. Jangama from Kalaburgi (Gulbarga) comes and worships once a year at the time of annual fair. Near these tombs, there is a tomb called Choukandi.

Kwaja Mohammad Gawan built Md Gawan Madrasa in 1472 except Fez and Rabat. This is the biggest monument though it was struck by lightening, remaining half portion of the building is still impressive. It has got 39 minars which are 96 metres high. It consists of masjid, laboratory, lecture halls, Professor's chambers and hostels for students. On the walls are carved lines of the Quran.

One more monument is there which is worth mentioning and glittering with colourful tiles. This is a pillar of glass (*Kajin kamba*). Narsimha Zira is a wonderful temple. It is carved in temple of caves. To reach this Temple, we have to go through deep water for 200 metres length in the chest deep water. Gurunanak Zira is a place of pilgrimage for Sikhs. There is a story behind the spring of water flowing permanently. Once a famine stalked the land of Bidar. Guru Nanak who visited Bidar then touched the soil and spring of water began to flow profusely. The water of Gurunanak temple is said to be extremely healthy.

There is a temple called Papanashini where lord Shiva is worshipped. It is a place of pilgrimage for devotees. The big fair is held on the auspicious day of shivaratri. There is a temple of Mailara Mallanna which is considered to be second kashi. A big fair is held once a year. Many pilgrims come from Telangana, Andhra Pradesh and Maharashtra to offer prayers to Mallanna. Chalkapur is a place of birth of Sri Siddharoodha who is looked upon by people as an incarnation of God. Now Sri Shivakumar swamiji of Gumpa has taken initiative in building an impressive temple of Sri Siddharoodha swamiji in Chalkapur.

Basavakalyan- Basavakalyan which is world famous for its cradle of Anubhava mantapa. There are many historical monuments of great renown. Basaveshwara temple, Anubhava mantapa, Prabhudeva Gadduge cave of Akka Nagamma, Mahamane of Basaveshwara, Aravina Gavi, Nuli Chandayyas, Cave Rudra munis cave, Madival Machideva pond are the monuments which are the hub of tourists. Here, a special mention must be

made of new building of Anubhava mantapa for which Bhalki Pattaddevaru took initiative. Ishwara Devalaya of Chalukya Vikramaditya period are found in Narayanpur and Jalasangvi village. They are built in the style of Chalukya temple. Jalasangvi temple with *shilabalikes* reminds us of Belur sculpture. Recently 108 feet of Statue of Basaveshwara was installed by Poojya Matemahadevi near Anubhava Mantapa.

Kannada literature before 12th century : Kannada has been accorded the status of classical language after Sanskrit and Tamil. The first kannada word was found in fifth century in Greek comedy written by Aristophanes. The first Kannada words and sentences were found in Halmidi inscriptions of 5th century and Badami inscription of 6th century. The first Kannada prose work was written by Shivakotiacharya of 8th and 9th century and Shiva kotiacharya belonged to Hallikhed of Bidar district. The first Kannada poetics Kaviraja Marga was written around 814 to 899 in Malkhed. It was written by ShriVijay. The first poet Pampa lived in the court of Arikesari who was ruling Bimalkheda of Karimnagar district which is near Bidar. Karimnagar was a part of Kannada speaking area.

Ranna another great Kannada poet was born in Mudhol of Tardewad nadu and studied in Shravanbelagola but he came over to kalyan seeking shelter in the court of Tailap-II of Kalyan Chalukayas. He likened Bheema to Satyashraya. This is how great poets Pampa and Ranna unveiled the culture of this part of the country and we find these poets made use of some words used in the area. Another important Kannada poet was Ponna who wrote Shantipurana. Bhuvanaikya Ramabhyudaya who was a court poet of Krishna-III of Rashtrakutas of Malkhed. Nagavarma-I who was born in 990 AD has written Kadambari and Chandombudhi. Karnataka Kadambari which is based on the Banabhatta's Sanskrit work is couched in hampi style. Chandombudhi is written in the period of Gangarachamala. Durgasinha is supposed to be born in 1031. He was the captain of the army and Sandhivigrahi. He has written the Panchatantra in Kannada. It is written in the champu poetic style.

Pushpadanta poet who came from North India took refuge in the court of Krishna-III of Rashtrakutas and wrote Trishashti Mahapursha Gunalankara, Yashodaracharita in Ragakumarcharita in Apabrusha. Even lakshmi schedule lived in surpur taluk of Kalaburgi district. Kalyan

was rightly called the gate of Karnataka. Then it was a land of Chalukya emperors and a cradle of Dharinadu and it was in the period of Chalukya emperor Vikramaditya-VI that Kalyan reached the peak of glory. It was in his period there came Bilhana in 1063 from Kashmir and wrote Vikramanka devacharitam in Sanskrit, In the same period Vijnaneshwara was born in Masimade of Bidar district and settled in Martur of Kalaburgi (Gulbarga) and wrote Mitakshara relating to judiciary system. Even today this work is a classical reference book for lawyers and judges.

Someshwara-III who was the son of Vikramaditya wrote Manasollasa or Abhisharada chintamani, which was just like encyclopedia. Nagavarma II lived in 1042 and he wrote Vardamana purana, Abhidhana Vastukosha, Kavyaavalokana, Karnataka Bhasha bhushana. Kavyavalokana was the first kannada poetics. Karnataka bhashabhushana was the first book of Kannada grammar. Abhidana Vastukosha was a dictionary written in the form of Vruttas. Kannada equivalents were provided for Sanskrit words. Nagachandra is believed to have lived around 1100. He is called Abhinava pampa. He has received patronage from Chalukya emperors and Hoysala kings. He wrote two books Mallinatha purana and Ramachandra Charitra purana. This is the first Jain Ramayana purana. Nayasena lived around 1110. He has written Dharmamruta. Having rejected marga style, he wrote in Desi style. Jedaradasimayya was supposed to be the first vachanakara and he lived in Mudnur near Surpur. His wife was a native of Gobbur.

Vachanas of 12th century : Vachana means a promise or vow. It is couched neither in prose nor in poetry .Though it appears to be in the form of poetry, It is absolutely an indigenous medium. This literary form, the most potent form in which Sharanas of 12th century excelled. At least 340 Sharanas and 34 shivasharanes pursued their own manual work like weaving, washing the clothes, hair cutting, shoe making, tanning, and prostitution, sweeping the floor. They all belonged to lower strata of society and wrote bright luminous poetry. Their main intention in writing these pieces of poetry was not for producing literature but for giving vent to their inner most feelings of their heart.

Vachanakaras having rebelled against priesthood on the one hand and on the other they aimed at the welfare of all. They tried to build casteless, creedless, classless society based on absolute liberty, equality,

brotherhood and social justice. Their revolution reminds us of French revolution. This kind of revolution was unprecedented in the world as it covered all aspects of life. Their mysticism was intense as much as their social consciousness. Vachanakaras were humanists and their concept of religion lay in compassion. They eradicated castism and brought equality between men and women. They contributed two great ideals such as “*work is worship*” and distribution of the wealth. They earned by the sweat of their brow. But their greatest contribution was giving expression to the most abstract, supra sensuous experiences. If the best anthology of the world poetry is to be made, the greatest number of vachanas will find a place in that anthology. Vachanas adopt all the ingredients of poetry upheld by old poetics. They adopt complexity imagery, dramatic metaphor rhymes, rhythms and similes.

At least five vachanakaras can be counted as world poets. Basaveshwara was so great that he can be rightly called the man of the millennium covering 1st to 12th century AD. R.D Ranade of Nimbal, of the Vijayapura(Bijapur) district, the great contemporary philosopher compares these vachanakaras to Greek philosophers, Allamaprabhu can be compared to Socrates, Basaveshwara to Plato and Chennabasaveshwara to Fido.

Basaveshwara fought relentlessly against ignorance, prevalent immorality, inequalities throughout his life. He analyzed and criticised his own inner heart mercilessly and likened himself to dog, monkey etc., Sometimes he said his heart was full of fruits which are laden with worms.

Allamaprabhu reached such a height which was not reached by anyone in the past. He was an adept in expressing the ineffable in vachanas. He was just like a master mind exerting influence one and all. His vachanas reflect magnificent mysticism which is beyond comprehension of laymen and learned alike, “*with what do you cover if mountains get cold, if void is naked with what are wrapping it, if devotee becomes an atheist with whom are you comparing him*”. This is a line from vachana of Allamaprabhu. Akkamahadevi with her untiring penance has reached the highest of heights in spirituality and proved before the world that even a woman can reach such heights and tore as under all the injustices and conventions by men in the man dominated world.

Chennabasaveshwara lent firm basis to all the theories related to new religion Lingayatism and his vachanas encompass the entire range of all dimensions and aspects of 12th century to such an extent that they form the encyclopedia of the country.

Siddharama another major vachanakaras who rebelled against all social and religion inequalities of his times. All these vachanakaras along with all other vachanakaras sat and discussed the spiritual and secular problems in detail. The fruit of their discussion which can be compared to the *Shunya sampadane* which is nothing but merging of the individual soul with the universal soul.

Songs of saints (Tatwa padakaras) : The songs of saints are inspired by Bhakti movement throughout India from 12th to 19th century. They are akin to folksongs in form and content. These poets wrote in their native languages uninfluenced by Sanskrit. Though Kannada saint poets belong to all castes and creeds, majority of them are mainly influenced by Veerashaiva bhakti movement. The main reason may be the tremendous influence of movement of vachanakaras. The songs of saints have two trends. One trend is represented by educated poets like Nijaguna shivayogi, Sarpa bhooshana shivayogi. They followed 28 Agamas, 18 puranas and vachanas and second trend is represented by unsophisticated people who were not formally educated.

Songs of 18th and 19th century are set in the mould of the individual life or the contemporary and past tradition of their country. Three characteristics are identified by *Tatwapadagalu*. Great critics are identified by O.L.Nagabhushanaswami. They are contrast, descriptive *Roopaka* (imagery) and *Anyokti* (Allergy), 1) The number of stanzas are odd 2) If vachanas start with examples and end in conclusions songs of saints start with conclusions and end in examples. The Dalit saint poets represent communal harmony says Dr.O.L.Nagabhushanswami in his foreword to songs of saint poets published.

Language used by vachanakaras and saint poets was the native language used by the common people. The sum total of their literature of 18th and 19th represent the dawn of modern kannada literature. The tradition of Bidar saint poets (*tatwapadakaras*) starts with 18th century. Marakundi Basavanappa is said to be the first district saint poet.

Raghunath Hadapad, Hulsoor Shivananda Swamy, Goudgaoan Panchakshari Hiremath, Kadkola Revansiddappa, Hipparga Nabilal have kept the tradition of Tatvapadakaras alive. Kohinoor sugure, a tatvapadakara belongs to Bidar district 1) Marakundi Basavanappa. 2) Nidavanchi Nijalingbhadresha. 3) Jahur Alisha. 4) Lakshman sadhu of Astoor. 5) Monappa kondar of Anadoor. 6) kashinath sinde of Bidar. 7) Sharanappa shastri of kongti. 8) Raghunath Hadapad of Bidar. 9) Shambanna Anadur. 10) Shivaram Namtabad. 11) Sidramappa Hosamani. 12) Narsappamaster Astoor. 13) Baslingswami of Chidri. 14) Devendrappa Navalaspur. 15) Kallappa Mirjapur. 16) Anneppa Islampur. 17) Maruti Sindhol. 18) Bhadrappa patil Kohinoor. 19) Sharanappa Jamadar khanapur. 20) Gokul Shivarsab Sheikh. 21) Hussana of Kollar. 22) Mastan Alisha khadri. 23) Nabilal Bhagappa Raga. 24) Lakshman Kherda. 25) Veeranna Santaji. 26) Nagendrappa Biradar sirgapur. 27) Manikappa Minkeri. 28) Shankar Shilvant Harkood. 29) Shivanand Swamiji Harkood. 30) Revansiddappa Natikar. 31) Basavanappa Simpi Harkood. 32) Shantanna. 33) Veerupaksyya Mathpati. 34) Annarao Master Gadlegaon. 35) Sirimalappa patil Ekloor. 36) Revansiddappa sugoore Kohinoor. 37) Madivalappa Kencha Chikkalur. 38) Sidramappa Biradar Kargapur. 39) Shivraj Muchlambe Lada. 40) Rahanmansab patel. 41) Babanna Shambelli. 42) Sidaram Mukharambe. 43) Ratnappa Mankari Jeeraga. 44) Zareppa bangare Nagoor. 45) Shankarrao panchal Eklar. 46) Sharnayya swami. 47) Gundappa Jonnikeri. 48) Nagappa Harijan Kashampur. 49) Mallikarjun chamreddi Khatak chincholi. 50) Apparao kulkarni. 51) Byalhalli Karibasaveshwar Simpi. 52) Kallappa Ghorchincholi of Siddaram vadya. 53) Sangappa biradar of Karadyal. 54) Bheemshankar valasange of Dadgi. 55) Manohar mulge of Kanji. 56) Nagaling kavi Panchaksari Swami of Gudgoan. 57) Nagaling kavi of Navadgi. 58) Kosam Kallappa myalidoddi. 59) Devendrappa Hajanal. 60) Manikprabhu of Maniknagar. 61) Siddhaprabhu of Dummansoor. 62) Nannesaheb of mangalgi. 63) Tukaram uppar of balker. 64) Baburao of happalgaon. 65) Hanamantappa mankal of Chitaguppa. 66) Shillappa Bhutale. 67) Shantappa Devrai of Hudgi. 68) Ajij patel of moddinwadi. 69) Gurpadappa shivareddy. 70) Mallappa Harijan of dakulgi. 71) Manohar Manikprabhu Maniknagar. 72) Martand manikprabhu. 73) Siddaram manikprabhu. 74) Santram maharaj of Ghatboral. 74) Tipranti mater, Chitguppa. 75) Manikrao Jyoti, Khashimpur(P). 76) Panchshila Kashinath Gavai, Hilalpur. 77) Shantappa Sonare, Khatak Chincholli,

Bhalki taluk. 78) Apparai Kulkarni, Khatak Chincholli, Bhalki taluk. 79) Rudrappa Kurne, Kurubkhelgi, Bhalki taluk. 80) Manikappa, Yenkur, Bhalki taluk. 81) Manikappa, Kardiyal, Bhalki taluk. 82) Shivappa Nandi. 83) Vithalrao Yogi, Ladha, Aurad taluk. 84) Sambanna, Bakchoudi, Bidar taluk. 85) Chandrappa Bhavikatti, Dhanoor(S), Bhalki taluk. 86) Gurlingappa Jaikar, Dhanoor(S), Bhalki taluk. 87) Nagappa, Chitta, Bidar taluk. 88) B Shesherao, Belkuni, Aurad taluk. 89) Neelkant Kamble, Kurubkhelgi, Bhalki taluk.

The number of saints and poets is so great that it is almost staggering but that there is no one woman saint poet is distressing. The saint poets belong to all castes, creeds and religions including Dalits and Muslims. It is also true that they pursue different occupations to fill their belly. Another interesting point is that they have written their works not only in kannada but also in Marathi, Telugu, Urdu and Hindi languages as well. Some poets have made use of mixed languages, which indicates communal harmony prevailing in the district then. Shembelli Babanna is the first dalit saint poet of the district Bidar. Ali Juhur Alisha of Anadur is the first muslim saint poet among Muslims. Some Muslim saint poets have made use of lingayat culture in their songs and spread the message of vachanakaras through their songs. These poets in their own way have rejuvenated Kannada language through their songs. The contribution of Muslim saint poets to the field of folk literature is also very great.

These saint poets are mainly preoccupied with mysticism. Mysticism is not merely extra ordinary divine experience. It is man's communion with God. They exhibited mysticism even in their folk literature as well. Pride, arrogance and egoism swelled the tribe of six thieves. They demolished the body with the axe of knowledge and burnt all the evils and turned everything into vast voids. This is just a moharrum song composed by Rehman sahib of Boragi. The body made of pride and arrogance hides six terrible thieves within it. They must be destroyed entirely and with axe of knowledge. Afterwards the whole body must be burnt and turned in to a vast void This is how they reached the perennial heights of mysticism.

These saint poets turned their attention towards social problem. They spoke about humanitarian outlook, communal harmony and sympathy for the trials and tribulations of the common people. They transgressed all the

limits, castes and creeds. There is no difference between Hara and Hari. How much shall I say about it. There is no difference between temple and Mosque. They mean one and the same. Rasool tending sheep in Madina, Krishna tending cow, both refer to only one person. Some poets dwell upon burning current problem. They concentrate on population problem and literacy campaign also. As linga in pairs, man must have only two children and lead a happy life. We must shoot down the enemies with bullets and fight for the integrity of India. All the difficulties vanishes with the touch of education. The alphabets enlightened the people with knowledge. Bidar district saint poets are highly influenced by vachanakaras like Basavanna, Siddarama, channabasavanna and also are indebted to Jnaneshvara Tukaram, Damoji Pant etc.

Condition of Kannada in the 1st half of 20th century in the district:

Bidar which is in the northern most part of Karnataka has been giving valuable gifts to kannada culture for long. Kannada enjoyed its pinnacle of glory under the reign of Vikramaditya VI. Vachanakaras enriched kannada language and literature with their vachanas. Vachana literature was a special gift of Karnataka to the world literature. After the decline of kalyani chalukyas, Bidar district came under the rule of Bahamanis, Barid Shahi Moghal and Hyderabad Nizam. Deprived of royal patronage, Kannada language suffered total neglect and in its place Urdu, Persian languages flourished and the northern part of Bidar came under the sway of Maratha peshwas, This was how kannada which enjoyed its heyday in 12th century reached its nadir in the third decade of 20th century.

Bombay Karnataka which was misnomered as southern Maharashtra inaugurated the kannada medium schools in 1823. But Bidar district had to wait till the third decade of 20th century for kannada medium schools. In 19th century kannada was only a spoken language of the people of Bidar district. It was in 1920 that Sharanappa Maka started kannada medium school in Choukimath of Udgir. In 1928-30 Gurumatkal shantaveera swami opened kannada school at Ranjeri. Dr. Shantappa Dongapur opened kannada school in Mangal peth of Bidar. Saiman the grandfather also helped in the opening of the school.

Poojya Channabasava pattadevaru of Bhalki Hiremath was a pioneer in the spread of kannada medium schools in Bidar. He started kannada

school in Moragi village in the year 1931. To start a kannada school was a tantamount to a crime then. Under the threat of Hyderabad Nizam, he put an Urdu placard in front of kannada school building in Moragi. He collected food grain in the surrounding villages which was stored in a Jolige(Bag of cloth). He visited these villages once a week to collect the food grain. He toured the entire district riding on the back of a horse and this collection of food grain was called musti fund. He induced the people to donate money also for the free boarding of the school for the benefit of the students. Thus Swamiji took infinite pains to run a school in those days. The public supported him, whole heartedly, for this noble cause of kannada education. Some difficulties were there. In those days some people opposed the very idea of imparting kannada education to their children.

After one or two years swamiji was constrained to shift Moragi school to sangam due to sheer shortage of water. Then after a few years he was once again compelled to shift the school from sangam to Kamalnagar due to the incidence of floods for good. The seeds that swamiji sowed in 1930 grew in to tall trees in the form of big educational society called *Shantivardak vidya samsthe*. Swamiji rendered a yeoman service to Bidar district with the spread of kannada schools and colleges. Today Shantivardak education society is running PUC colleges, degree colleges and women's degree college at Bidar and engineering college at Bhalki. Prabhuraoji kambaliwale who was another pioneer of kannada schools renounced his lucrative legal practice at Udgir and shifted his family from udgir to Bidar in order to start a host of kannada schools all over the district and became instrumental in spreading kannada.

Educationists like Rai teacher Gurunathrad mandravadkar, the educational officer, Bheemsenrao Talikot, RS Diggavi and P M Galgale all selfless teachers helped prabhuraoji in this noble cause. Smt Jayadevibai Ligade kannada poet extended her helping hand to Prabhuraoji by supplying kannada teachers from Vijayapura and Bagalkot districts. Prabhuraoji took initiative in awakening kannada consciousness in the public of Bidar with the help of observance of Nadahabba on the nine days of Dasara, and poets meet. Manvi Narasimrao with the help of poet Siddayya Puranik set up a separate independent Hyderabad Karnataka Sahitya Parishad and conducted literary conference in Deglur and Bhatamra. The main convener

of all these conference was Prabhuraoji who took a meticulous care in organizing these conferences and gainful confidence of the people. Later Prabhuraoji was successful in holding State level conference in Bidar under the presidentship of Dr.D.L.Narsingachar in the year 1960.

In kotrayya math of mangalpeth, Shivarudrappa advocate established Karnataka Rashtriya Education Society in 1941. Under the auspices of the society, he started a kannada pathshala in kotrayya math of Mangalpeth, Bidar. Fathepur Sharnappa of Dubulgundi donated library to this noble cause. Today the same Karnataka Rashtriya education society has the distinction of starting a number of schools and colleges and postgraduate centres all over the district. The society with its Nationalistic bent of mind has grown in to a gigantic heights under the able guidance of advocate R.V.Bidap. Chanbasappa Halhalli raised the society to the status of a university.

H.K.E Society Kalburgi (Gulbarga) under the presidentship of Mahadevappa Rampure started a degree college in 1960 to cater to the needs of the entire district. This college was named after oil king B V Bhoomraddi Gadag, who donated Rs 50,000 liberally. The establishment of B V B College Bidar which heralded a renaissance in Bidar which was responsible for allround development of the district. This college has celebrated its golden jubilee in 2011. Prof B T Sasnur was the first principal of B V B College who laid strong foundations to it. And prof S G Patil was the second principal who worked tirelessly for the progress of the college.

Unification of karnataka

At last India was liberated from shackles of the British rule in 1947. 586 princely States were given an option either to join free India or Pakistan on the basis of their caste as Hindus or Muslims. Only three States like Junagad, Kashmir and Hyderabad pleaded for their independence. On 17th of September 1948 the Indian army could capture the entire State of Hyderabad within a day in a military action according to SRC report, the entire district of Bidar with 11 taluks were annexed to Andhra Pradesh on the basis of geographical proximity. But, leaders of three linguistic groups came to general understanding, three taluks were given to Andhra Pradesh, three to Maharashtra and four taluks to Karnataka. Another taluk of Basavakalyan formed to make Bidar district economically viable. Under the British rule the kannada speaking segments under princely States

were 22 in number, but when all princely states were merged with India, kannada formed a minority in 5 segments Hyderabad Karnataka, Bombay Karnataka, Madras Karnataka, entire old Mysuru state and Coorg. Atleast three segments formed kannada linguistic minority in Bombay, Madras and Hyderabad States. Hence the voice of kannada speaking people was not heard in the three States. Therefore people fought relentlessly for unification of Karnataka to ensure its total development. 50 years of their demand for separate independent State was as intense as freedom struggle for India.

There was an upsurge of Karnataka Ekikarana movement throughout Karnataka when leaders like Nijalingappa, Hallikeri Gudleppa and S R Kanthi came over to Bidar to mobilize the unification movement in Bidar, congress leaders with Marathi back ground showed their sheer indifference to the issue R V Bidap and Bheemanna khandre took initiative in awakening consciousness of people and collected as many as 500 appeals and petitions to impress upon State Reorganisation. Commission to take up the issue of unification of Karnataka immediately Prabhuraao vakil kambali wale was also with them.

At this juncture Poojya Channabasava Pattadevaru formed a samyukta Karnataka sangha and fought for the unification. He mobilized Kannada leaders like Nalegaon, Mahesh shankarao, B G Siddabatte and students to get prepared for any sacrifice for the formation of Karnataka. When Marathi leaders were trying to arrange Pro-Marathi movement in Bhalki and Aurad Taluks, Bhalki pattadevaru took a lead in organizing students for Rail Roko movement at the railway station of Kamalnagar. The Marathi goondas fell upon the Kannada students and beat them black and blue they inflicted injuries on kannada boys. It was Swamiji who assuaged them and lent a mental and moral strength to them. Poojya Pattadevaru contributed a lot for the Kannada.

Bheemanna khandre, R V Bidap and others opposed vehemently against movement of Marathi people when the Marathi delegates like Pataskar and Bhat were coming to Bhalki to boost the strength of Marathi people. Bheemanna khandre and Bidap along with a big gathering went on throwing stones at the Marathi delegation consisting of Bhat and Pataskar which went back without any protest. Then Ekikarana samithi holding election on the strength of Marathi voters was taught a proper lesson by

Bheemanna khandre. In a very few years MES was snubbed completely.

Late yeshodamma siddabatte who was a awardee of President of India as best teacher has Published 7 Novels and notable thing is that her daughter kavyashree mahagaonkar is also a writer.

District unit of Kannada Sahitya Parishat: Kannada sahitya parishat which was initiated by Sir M Vishweshwarayya in 1915 to safeguard the interest of Kannada in old Mysuru state. Mirja Ismail was instrumental in its all-around development. In the beginning, the parishat held the responsibility of holding annual literary conferences and publishing important literary works. The first president of kannada literary conference was held , It was in 1960 that Kannada sahitya sammelana was held under the management of Prabhurao Kambaliwale, Dr. D. L. Narasimhacharya was chosen the president of the sammelana. It was a great success in a awakening kannada spirit among the people. In the year 1970, the president of Kannada sahitya parishat G Narayan came over to Bidar. He selected Hanumantappa Patil an unassuming young man as a president of district unit. It was a right choice. A band of young social workers like Panchakshari punyashetty, V N Simpi, L R kulkarni, K S Murthy and others were selected as members of executive committee under his leadership many functions like Vasant mahotsavas were held and parishat registered a steady progress. G venkatasubbayya was chosen the first president of district sammelana which was held in 1974 with all pomp and pelf great guest like Tarasu, Krishnamurthy puranik were also invited. Hanumantappa patil laid a strong foundation for district Kannada parishat unit.

Hanumantappa patil's close friend and enthusiastic worker of Panchakshari Punyashetty was second president of the parishat. The regular functions mahila sammelana, makkala sammelana were held. Jayateertha Rajapurohit was the second president of the district sahitya sammelana. The third sahitya parishat president was vishwakarma, the fourth sahitya parishat president N. seetaramappa and he created history by holding 57th All india kannada sahitya sammelana under the presidentship of columnist and former vice chancellor of Gulbarga university Dr H M Nayak in 1985. In the first election to the position of presidentship of sahitya Parishat Panchakshari punyashetty was elected. It was under his regime that Veerendra simpji was selected as the third president of district sahitya sammelana in 1990.

The next term went to Baburao vadde, and he served the parishat for three years from 1990 to 1993 poet. Kashinath Ambalge was elected as the fourth president. In 1993 Dr. Jagannath Hebbale was made the president and he was elected for three consecutive terms also. It was under his presidentship that Dr Baalachandra Jayashetty and G B Visaji were selected as the 5th and 6th presidents. In the year 2003, Prof Sidramappa Masimade emerged as a successful candidate. He held the district seventh literary conference which was presided over by Smt Yashodamma Siddabatte 8th literary conference was under the presidentship of Deshamsha Hudgi.

In the year 2004, Dr Hebbale was reelected as president . He look initiative in holding 72nd all India literary conference under the presidentship of Shantarasa. Masimade was reelected for the second time and organized 9th and 10th conferences under the presidentship Ganganpalli and Shivasharanappa wali. Lecturers have begun to lecture with self confidence on literature and young scholar Basavaraj Ballur adorned the position of a president of the youth literary conference and credit may be given to Masimade who organized 250 pratibha parichaya programmes. Now mahila writers conference is held by him and Prof. Dr. Gangambika Patil and Neela K were chosen as the presidents of Ist and IInd Mahila writers Sammelana.

The list of the Kannada Sangha who are working for the development of Kannada in Bidar.

Sl.No	List of the Kannada Sangha
1	Zilla Kannada Sahitya Parishat
2	Taluk level Kannada Sahitya Parishat
3	Karnataka Sahitya Sangha
4	Dharinadu Kannada Sangha
5	Bidar Zilla BarahaGarara Mattu Kalavidara Sangha
6	PrabhuRao Kambli Vale Kannada Seva Prathistam
7	Kannada Sahitya Mattu Sanskrita Sangha
8	Karnataka JanaSeve Sahitya Balaga
9	Karnataka Lekhakiyara Balaga
10	Shobha Kale Sahitya Samskrutika Trust
11	Sharana Sahitya Parishat
12	Janapada Sahitya Parishat
13	Dalita Sahitya Parishat
14	Gamaka Sahitya Parishat

15	Vachana Sahitya Parishat
16	Ranga Taranga Samajika mattu Samskrutika Trust
17	Karunadu Sahityak mattu Samskrutika Vedike
18	Shikshakara Sahityaka mattu SamskrutikaVedike
19	Maharshi Valmiki Sahityaka & Samskrutika Trust
20	Chutuku Sahitya Parishat

Sl. No.	Academy Members and Academy Prize Winners of Karnataka Government.	
1)	Karnataka Sahitya Academy Members	Prize Winners
1	Smt Neela K	Prof. Veerendra Simpi
2	Prof. Shivakumara Nagavara	Shri Chandrappa Hebbalkar
3	Dr. Vikram Visaji	
4	Dr. Shivaganga Rumma.	
2)	Karnataka Nataka Academy Members	
	Shri Shambhulinga Waldoddi	Shri Shambhulinga Waldoddi
		Shri Chandrappa Hebbalkar
3)	Karnataka Sangeetha Academy	
1	Shri Shivaraja Sagara	
2	Shri Rajendra Singh Pawar	
3	Shri S.B. Kalmata.	
4)	Karnataka Janapada Academy Members	
1	Dr. K.M. Mythri	Shri Krishnappa Darge
2	Shri Vijayakumar Sonare	Shri Nagappa Khashempur
5)	Karnataka Bala Vikasa Academy	
1	Shri Chandrappa Hebbalkar	
6)	Karnataka Lalitha Kala Academy	
1	Shri V.K Badiger	
2	Shri Yogesh Matada	Kalashri
		Keshavarao Suryavamshi
		Ramalu Gadagi
7)	Karnataka Urdu Academy	
1	Khaji Arshad Ali	Shri Yousuf Rahim Bidri
2	Yousuf Rahim Bidri	Shri Amirodin Amir
8)	Karnataka Pusthaka Pradhikara	
1	Dr. Jayadevi Gayakwad	
9)	Rashtramattada Uttama Shikshska Prashasti	Shambhulinga Waldoddi

State level literary conferences in Bidar : Three State level Kannada literary conferences were held in Bidar. In 1959 Dr.D. L.Narsimhacharya presided over the 41st literary conference held in Bidar. He was a great authority on old Kannada literature, grammar and research. He was a walking encyclopedia of old Kannada literature. He served as a prof. of Kannada in Central College, Bengaluru and Maharaja College, Mysuru. He did a tremendous work in compiling Kannada dictionary in eight big volumes which was published by Kannada Sahitya Parishat. In Bidar literary conference, he dwelt upon the glorious period of Kalyan Chalukyas and referred to the problems faced by Bidar district.

Dr.H.M.Nayak presided over the 57th literary conference in the year 1985 in Bidar. He was a prof. of Kannada in Mysore University and contributed a lot for the development of Kannada language and literature. As a columnist in Prajavani, he has written admirable articles on Kannada writers and literature. He highlighted the need for making Kannada Sahitya Parishat economically self sufficient by collecting one rupee from each kannadiga. Shantarasa presided over the 72nd state level Kannada sahitya sammelana in Bidar in 2006. Starting his career as a primary school teacher, he rose to the position of principal in Hamdard society. As a president of Kannada sahitya academy, he rendered a yeoman service to Kannada literature. He was a great source of inspiration to a number of writers from Hyderabad Karnataka. Besides being a great short story writer, he was a major gazal poet in Kannada also.

Literature of district: Bidar district which contributed rich literature to the world came under the rule of Bahamani, Barid shahi, Mughal and Nizam empires and became deprived of education of Kannada and had to learn Urdu, Persian and Marathi languages. It was with the efforts of Poojya Pattadevaru Bhalki And Prabhurao kamaliwale people of Bidar were exposed to kannada language after 500 years. The other regions of Karnataka were fortunate in enjoying renaissance in the third decade of the 20th century. In old Mysuru state, all poets who began to write poetry came under the influence of English Geetegalu translation work of B M S. Poets of old Bombay Karnataka came under the influence of Folk songs Garatiya Hadu introduce by D R Bendre. The poets of coastal area came under the impact of Govind pai and Panje Mangeshrao. The 4th centre of renaissance

was Halasangi of Vijayapura(Bijapur) district, where Madhurachanna introduced the streak of mysticism where literary activities were in full swing. The poets in those areas passed through different periods of Navodaya, Pragatisheela and Navya, During that period, Hyderabad Karnataka was learning kannada alphabets. That was the prime reason why Hyderabad Karnataka lagged behind in the kannada literary activities.

When eight or ten poets like Bendre, Gokak, Mugali, Madhurachanna, Ekkundi, karki, kanvi displayed their talent in Bombay Karnataka, no poet except Shantarasa, Siddayya puranik rose such heights as poets of Bombay State against this background we have to look at the slow growth of poetry in Hyderabad Karnataka.

Literary renaissance took place in Bidar district in 1960. G B Visaji, Basavaraj Saineer and Manikrao Dhanashree were considered to be three pioneers in the field of Kannada poetry of Bidar district. Manikrao Dhanashree translated English poems into Kannada. Therefore people called him lovingly B M Shri of Bidar district. Besides translating English poems in to Kannada, he wrote nursery rhymes in Kannada for children, at the same time he wrote patriotic songs. Basavaraj saineer published 'Belagayitu' collection of poems all dealing with love of nature, love of nation and stirred the imagination of the people existing then.

Prof GB Visaji - who pursued poetry tenaciously for years, has grown from collection to another collection, the first collection of poems all deal with Navodaya motifs. His complete work Munjavininda sanjeyavarege, he has reacted to social problems and emerged as a poet of subtle sensibilities. Besides being a poet, he is a good prose writer as well his chintana writings, a biography of Channabasava darshana can be mentioned. His 'shunya sampadane' is the title of Dissertation work. He has the credit of encouraging the poets. He may be called the poet's poet.

Sri. Chandrappa hebbalkar :- Is a writer and poet who has written 20 books, Some of them are thinking and folk lore. The main books which are published are as follows. Chintana lahari 2) Chintana chindrike. 3) Dalit udharakaru. 4) Geletana. 5) Bidar zilla Janapada Sogadu. 6) Jeevana moulya Deepike. 7) Preeti (collection of Poets). 8) Salaya Kathanak. 9) Bidar zilla Dalit kavikavya ondu Parampare. 10) 'Chintana Chandra' Abhinandan

Grantha has been awarded from Dharinadu kannada sangha and also Karnataka Sahitya Academy is awarded Sahitya Gourava Prashasti for the year 2012 and awarded in 2015 at Bengaluru. He is a writer and poet and has served as a President of the 13th Kannada Sahitya Sammelana.

Shivakumar Katte :- Is another writer and poet from Aurad taluk who has written Nenapu Poetry in 1993. Aurad taluk darshan sammelana Adhyakshara Bhashana, Kannada Dindima also. He has been served as president of 3rd Aurad Kannada Sahitya Sammelana in 2014.

Deshamsha Hudgi- is another major poet of Bidar district though he started writing late and published later he has enriched all kinds, forms of literature, poetry collection of stories, essays, biography pen portraits, exicography. At least 40 books are to his credit. As a poet and Vachanakara he has exposed all the pretension's and weaknesses of society. He displays desi element in his literature besides being a prolific writer. He has published 100 books of young poets under the banner of his society called Dharinad Sahitya Sangha and arranged literary conferences on a large scale. One of his books deserve special mention that dictionary of words in Bidar district.

Kashinath Ambalge- the only rebel poet in Bidar district, He has exposed hypocrisy deceit dishonesty of people of higher strata of society. His famous collection is kowdi Punjabi poems are translated in to Kannada by him. 13 books are to his credit. He has been awarded Mansur Pratisthan prize. He has bagged Gulbarga University Prize.

M G Ganganpalli - He is the poet with full mastery over prosody rhyme and rhythm. His poetry breathes a spirit of patriotic fervour. High idealism governs his poetry. He is an exponent of kannada and has written a number of poems about great national heroes and mystics like Vivekananda, and Sri Aurobindo and Bhalachandra, Gommata giriyal, Geeta Guchha and he writes sonnets with ease and spontaneity. Now he is a born sonneteer spirituality is the favorite theme. He presided over the 9th district literary conference in 2010.

M G Deshapande- is a born poet as he started his career as an editor of weekly khyati. He has tried his hand at all forms like poetry novels and short stories. He feels at home while writing devotional songs like Kusumanjali and love songs, also writes aphoristic poems and vachanas

with ease. He has nine collections of poems to his credit. He has been honoured with a big felicitation volume.

Hansakavi - is a police constable by profession. His literary career was started with the collection of poems Hahakar within 17 years he has published 35 books .He is interested in editing state level modern vachanas. He has taken initiative in preparing felicitation volumes to district writers Chetanashilpi (2005) Kannada deepa (2006) Snehajeevi sahitya mandar (2010) to Deshamsha Hudgi and G B Visaji. He has received Halakatti prashasthi for 2010-11.

S M Janwadkar- has worked in all the forms of literature. He has published four collections of poems Sheelataranga, Buddha Gedda Maranyuddha (Drama). Among all his books Tathagatha Geetegalalu is a scholarly work dealing with the life and achievement of Goutam Buddha and presided over first Bidar Taluk literary conference.

Vikram Visaji - a very promising poet who attained maturity at early age. His Galipata a collection of poems created history when he was still a student. He has been recognized as one of the new poem with spontaneous feelings and powerful expression. He has translated Greek poem in to Kannada. He has done research on Chandrashekhar kambar. His literary criticism is full of insight. He has a great future in poetry and criticism. Shambhulinga Waldoddi is a singer and good poet. He is called cuckoo of Bidar district. He is a recipient of many state awards.

Other poets Late M M Boralkar's collection of poems Chiguru, Late Laxmareddy's Samudrakke Niradike yagide, Bavuge's, Raghushankh's collection of poems, Shivakumar katte's B N Solapure Omprakash, Dadde Choukanpallis poems, Chandrappa hebbalkar, Shiromani Tare Chandra gupta chandkavathe have published their poems. They can be read with pleasure. Basavaraj Hadanoor has published a collection of vachanas. Siddaling Bhankulgi started Bhuvaneshwari sahitya sangha in 2009 and organizes literary functions with zeal. Shantling swamiji Ladageri has written a number of books. Among his books Amruta Bindugalalu is a collection of sayings.

Prose, personal essays, Biography, short stories and novels: Prof Veerendrasimpi is one of the most important essayists of our state. Kagada chooru(1967), Bhava maiduna (1980), Swachanda manada sulidata (1984), Parisara spandana(1988), Lalita prabandhagalu(1992) are his collection of essays. His essays combine his own personal experience and reflection on society. His Bhava maiduna has fetched him Karnataka sahitya award (1981). Swachanda manada sulidata was a textbook for B.A First year was in Karnataka, Kalaburgi, Shivaji university. He has published a number of biographics like Channabasavanna, R V Bidap, Masti, Simpi linganna , Basava siri and sahitya sourabha are his critical works. As a columnist in Diksoochi, he has published 79 thought provoking essays on a wide variety of subjects. He has edited a History of freedom struggle in Bidar district which is unique. He received Karnataka sahitya academy's honorary award in 1996. He was a president of III Bidar Jilla and VIII Bijapur Jilla's Sahitya Sammelana and Mahadevi Hebbale has done research on his life and work.

Novels: Subbanna Ambesange's sindi Banadalli sikkavalu is the first kannada novel published in Bidar district. The novel centres round the sufferings of a helpless woman who is killed by Rajakaras. The novel has only a historical importance. But no one denies its importance for his pioneering novel. M G Deshapande's Prakash Jyothi is a love story between a young man and young woman. His other novel deals with perverted sex even then his novels are readable. Rajendra yarnale Mamakal baghya sangavajji wants to have an offspring for her daughter in law with extra marital relation.He has tried his hand at all forms of literature. These are the only four novels written in Bidar district and they are not remarkable.

Short story: G B Visaji (1969) has published 'Anant sangam' consisting of five stories which not impressive. Subbanna Ambesange - Aralu (1978) and Chetana (1987) deal with human values labour and human relationship he has developed deep in to the heart of characters. Deshapande Bhrame (1986) love is the main theme of all these stories. Parijat is a collection of 50 mini stories, they make an interesting reading. But no story leaves a deep impression on the mind of the readers. Bhalachandra Jayashetty Kodgallin Koogu (1991) Mirchi baba and other stories deal with immoral life of pendal lords and adultery rampant in villages. Chandrakanth Patil (1994) - His stories centre around love, lust and exploitation. His stories are not very impressive.

Basavaraj Mathapati (ksitiya), Anartha (1992), Neralinaste Kattale (2001). The protagonist who goes to prostitute's house to collect feelings and is impressed by her purity of his stories deal with experience of urban life. Many of his stories appeared in popular magazines like Tushar and Mayur. B S khooba one of our important story translators. He has published translations of 11 excellent Hindi stories in to Kannada with a title puraskara. His story collection is Bimba pratibimba, these are good translations of Hindi stories His own stories are very impressive. Ganapathi Bhoore has published sarid nakshatra, it is remarkable for its technique. Islampur (1998) Karagattale yind Manju Belakinadege. He has exposed the blind beliefs and customs of Muslim community mercilessly. The following three story writers have attained state wide recognition.

Shrikant patil: was one of the most promising short story writers who shocked readers with his premature death. His first collection of short stories 'Benkiya mareya tampu' contains 11 stories. They deal with trials and tribulation of the poor and down people. The working class people by the rich is another theme of stories like Sambandha show how Hindus and Muslims can live together and become models for communal harmony. There is no understanding between lower and higher strata of society now as it existed in the past. The son of a loyal Harijan servant of patil sets fire to the crop and the loyal servant extinguishes it with tremendous effort. This Benkiya Mareya tampu depicts even now caste struggle between low caste and high caste can be pacified.

Gurunath Akkanna - has published three collections of short stories. Yarannu pritisabeda (1990) contains ten stories dealing with joys and sorrows of family life .They delineate different pictures of love. The second collection throws light on some social problems. The third collection Kallanna complains points out how honest life has become impossible within period of corruption political system which turns every honest attempt in to null and void. In the stories of Akkanna, there is a vision of rural life. Besides upholding the culture of rural life moral decline of society slackness of human relationship are shown.

Prof Shivakumar Nagwar - is a major short story writer who has received many state level prizes. The depiction of feudal society to the helpless condition of old men sad life of woman, duality of intellectuals,

dissolution of family life, resurgence of new values of life with the alliance between high caste and low caste people are some of the motifs of his stories. Use of colloquial language of Bidar variety of subjects, chosen technique suited to the subject, rationality, discussion of two points of view etc., He has published three collection of stories Hanadi, Eloor sarpanch, Manasu Matadide are his three collection of stories.

Raghushankha Bhatambra - He is a prolific writer who has published a collection of poems, a biography of Prabhurap kamaliwale doctoral research work on vachanakarara vrutti moulyagalu (2005). He is a very good scholar. Among all his works his dissertation deserves all praise. The authors deep knowledge of life keen interest in vachana literature extensive research analysis of collected materials , critical insight have gone in the making of his excellent research work.

H Kashinath Reddy - has done extensive research on tatwapadakaras and collected a vast literature of Siddaprabhu a famous tatwapadakara of Bidar. He has edited a collection of articles called Kukken concerning folk literature of Bidar. He has edited seven books such as Chandra Shiromani, Marakundi Basavanappa's bhajane, Nijalinga Bhadresvara , Anubhava padagalu etc.

Panchakshari Punyashetty - has written biographies on Navadagi Revappayya and Poojya Channabasava pattadevaru. His excellent work 'sajjanara sangadalli' is a book of pen portraits about some outstanding people of Bidar district. His drama about Chandrasekhar Azad deserves special mention. His travelogue introduces the city of singapur in a wonderful way. As a prolife prose writer he deserves praise.

Nagalinga Kavi- is one of our tatwapadakaras. He is a disciple of Saint Navadagi Revappayya and has written his biography. He publishes Dharmopadesha magazine. Soogayya Hiremath - is a prolific writer who has enriched all forms of literature. He has published a hand book on Shahapur taluk throwing light on all its aspects. He is a recipient of prize for writing children's literature. His collection of short stories Bevukachidbayi depicts rural life in all its details .He is a rebel poet protesting against all old customs and blind beliefs. His work in the field of folklore literature is remarkable. As a senior writer he guides young writers of Bidar and Kalaburgi district.

Dr Basavaraj Ballur- is a young promising scholar. His dissertation work 'Anubhava mantap' has deep insights. He has written a biography of V K Patil. He has edited some souvenirs which are excellent now he is editing Shanti kirana with interest. Dr Gavisidda Patil - has 56 books to his credit. He has tried his hand at all forms of literature like criticism poetry vachana, folklore, biography, pen portraits, felicitation, volumes. His thesis is remarkable, organizing functions is his hobby. He has made a name for his academic work as a principal. He guides young writers of Bidar district.

Dr Gurulingappa Dabale - He is a professor of Kannada in postgraduate centre of Akkalkot. As a good Kannada activist he conducts many Kannada programmes in border district of Sholapur. His dissertation saint poets of Bidar district has received praise from all and edited many souvenirs concerning Bhalki Hiremath and published a monograph on Basavalinga pattadevaru, Babu solapure. He has tried his hand at all forms of literature. He published a collection of poems Manadalu. He has received many awards Bandeppa kalage's Vruksha yaga is his collection of poems.

Somanath Yalwar - Humnabad Taluk Darshan, Harischandra kavya and values of human life, Girija Kalyan are his important works. Besides writing these books, he has edited a number of books. Adayya is a good thesis work. He has published a collection of poems also. He is a recipient of district level Rajyotsava prashasti. He is an eloquent speaker about Vachana literature.

Bharati Vastrad- She has published articles on Karnataka veeravaniteyaru. Makkala sahitya Nadedubanda dari and The contribution of 12th century shivasharanas. she is a very good compeer conducting district level function.

V Siddramanna- He is a mystic and great authority on Basaveshwara living in Anubhava mantapa of Basavakalyan. He has written a book entitled 'Vishwaguru Lavani Padagalu'.

Prof Omprakash Dadde - He has published a collection of poems called of 'Hejje and a collection of short stories Hebbettina gurutu and edited book entitled Kavigalu kanda Basavanna. His students have brought out a felicitation volume about him.

Dr B R Konda - Retired Professor of political Science but interested

in history of Bidar published a book on history of Bidar. His knowledge of Bidar monuments is very deep completed research Attale Nadu Bidar. He is a resource person for many students.

V M Dakulge - Teacher in national school Bidar. He has written a number of articles on a wide variety of topics and a very good speaker.

Dr Rajendra Yarnale - He has written a number of books relating to all forms of literature like one act play, novel research and short stories. He has completed his thesis on Mooru savira matha of Hubli and he is one of our brilliant scholars of folklore.

Ramesh Biradar- one of the poet and a modern Vachana writer. He has published a book. He is now president of Bidar Zilla Barahagarara haagu kalavidara Sangha.

Dr Ramesh moolage- Edited a felicitation volume about Prof Veerendra simpil 'Lalitaravind' published books sidida Muttugalu Alembara veerabhadrapa Na kanda mane Manikya Deepti, Veerashaiva mathagalu of Bidar district is his M Phil thesis and veerashaiva matha of Hyderabad Karnataka is his doctoral thesis.

Prema hugar wrote Kannada Gazelles by name "Praneeta" Published by the writer.

Pandit Basavaraj - He has published a collection of poems called Hrunnad and written a book on kannada grammar. He presided over taluk level conference at Basavakalyan. Balachandra Jayashetty has tried his hand at forms of literature and become successful. His translations Bharateeya Kavya minor kavyartha chintan in to Hindi have brought him central sahitya academy award, His collection of stories was prescribed as a textbook.

Sri Siddarama Sharana of Beldal - He is a famous sharana and excellent speaker on vachana literature spread of Basava theory is his aim of life vachana tatwasara Bhagwan Bhuddha, vachana tatwanubhava are his literary works. He has received Basava sri prashasti. His book on shoonya sampadane has been acclaimed as a masterpiece.

Dr Jagannath Hebbale - a very active kannada worker of Bidar. As a president of district sahitya parishat, he has organized state level All

India kannada literary conference and All India folklore conference a very good folklore scholar. He has completed his Janapada geetegalu of Bidar district from Osmania university Hyderabad and Jatregalu of Hyderabad Karnataka is a dissertation which has fetched him ph.d degree. Now he is a director of Gulbarga university post graduate centre Bidar. He has received many prizes for his works like Bhulayi hadugalu.

Bhatmurge Chandrappa - has written a book called Nannuru Nannavva 2011, in the first part he has given an account of the social and cultural background of his village Godihipparga. In the second part he has given a picture of his parents who have cowed down by the adverse circumstances in their lives.

Devu pattar - is indeed a name to conjure with. He is a very good prose writer with a distinct style of his own. His pen picture are extra ordinary with their artistry. His work on Gawan is worth mention and as a prajavani correspondent, he has thrown new light on unknown aspects of history and culture of Bidar.

Dr. C S Patil - Prof of biotechnology. He has published a number of textbooks in biotechnology and explaining the special terms of biotechnology.

Dr S.V .Kalmath- has written a number of books on science. He is very much interested in the science of environment, Prof Subhash Nelge has published a number of articles dealing with science in popular magazines of Karnataka.

Sri Hanumanthappa Bhalke- was octogenarian poet of village sundal of Aurad taluk. His valuable contribution to kannada literature is poems written by him. The specialities of these poets is that they have not having formal kannada education. Hanumanthappa Bhalke use to write Kannada poems in Devnagiri script.

Shri Hanmanthappa Wallepure- of Aurad taluk is poet and writer in Kannada. His wife Smt. Channamma wallepure is also a writer.

Other writers of taluks: Aurad taluk

- 1) Anilkumar Patil has written a book entitled Shanti bhodit biography
- 2) Kashinath rao Mahimakar has two books to his credit 1) Sheelavatige sukha yavaga (Drama) 2) Satyashodhana (Collection of Poems)

- 3) Gurunath Vadde -1) Vibhuti Mahima 2) Lingachara 3) Veerashaiva Panchachara and other 7 books
- 4) Channayya Hiremath has published Ashwaroodha Chennabasava.
- 5) Prabhushetty Sainikar two books to his credit 1)Premajyoti (Collection of Poems) 2)Chintana jyoti (Receptient of state youth award)
- 6) Babu rao vadde edited a book entitled "Aurad Taluk Darshana" and he was the President of Zilla Kannada Sahitya Parishat.
- 7) Babusolapure – Manada Alalu(collection of poems)
- 8) Shivakumar Shivashankar has two books to his credit 1) Janasankhya spota 2) Bharatadalli Mahileya sthanamana.
- 9) Shivakumar katte has published two books Nenapu (collection of poems) and edited college Magazine Tantrika Kirana. He has published Nine books , they are 1. Sidilu, 2. Antpura, 3. Jagat Jyoti 4. Nelbevu etc.
- 10) Shivaraj Patil has published Manassu Collection of poems.
- 11) Sangamesh has written a book Bhaktamudi Tapovana.
- 12) Sidramappa Masimade Lecturer Edited Bidar jilla katha sankalana.
- 13) Sunita Biradar she has written 3 books.
- 14) Chanamma Vallepure has written 3 books.

Basavakalyan taluk

- 1) Ashok kumar Bhojan has published Chitrachitta (collection of poems).
- 2) Ishwar Hebbalkar has published Basavakalyan taluk parichaya.
- 3) Kavita Gayakwad published a book called Tatvaberagu.
- 4) Dhanraj Phulare has published a collection of articles with a title Antaragada ale and edited two Souvenirs Kudala sangamadeva and Basavakalyan Taluk darshan.
Jeevana Jokali(Collection of poems) awarded by Rangayan Mysore.
- 5) Naraja Rampure written a book court gate
- 6) Panchakshari Hiremath written two books – Namma shaikshanika samasye, Minugu Nakshatra (Awarded as vijnana shikshak)
- 7) Macchendra Anakal published two book – Badukattenekattale motteyodedi and Jnana soorya.
- 8) Mallikarjun kadadi published a collection of poems entitled Moodana.
- 9) Mate Sujnani devi published two books – Sharana shaktiya sandesh first and second parts.

- 10) Metre K.M professor Kannada vishwavidyalaya Hampi – Budakattu studies.
- A. Sultana Surali
 B. Buddakattu kula kasabugalu
 C. Kumara Rama and Krishna gollas mahakaya
 D. Krishnagollara kathamkaya
 E. Yallamman kavya.
- Received a prize for a book kumara ram and Krishna gollas mahakavya by Janapada and yakshagaana academy.
- 11) Rajashekar Swamy Gorta – his books are as follows , Shasangalli panchacharyas , kulyapaka ithihaas and upasane(Research).
- 12) Laxmibai Patil.
- 13) Revanappa Vanjarkhede – a collection of poems ‘makkala parimala’
- 14) Veerana Manthalakara published three collections-Bhavataranga, hanijain and Nooraseya hoogalu, Prasati for participation in Kavyakammat arranged by sahitya academy.
- 15) Veershetty Patil published a book containing poems- O nanna kannada
- 16) Virpakdhya Mathapati- Rachoteswar purana, Gurugan stiti, Gurugan prabha.
- 17) Vishwanath Biradar – Edited government employees souvenir.
- 18) Vishwanath Mukta published collection of poems Sammadhana.
- 19) Prof. Venkanna Donnegouda architecture of temples of Yaadgir and chitrapallavi (a collection of poems)
- 20) Sharanayya – Kalyan Kannada and Shoonya Simhasana.
- 21) Sri. Shivanada Swamy Hulsoor published five books – Kannada kogile, ranahaddugalu, pativrateya prabhava, sanyasige savalu.
- 22) V.Siddharamana–published twenty two books concerning Shivasharanas.
- 23) Siddharamya mathapati Gorta published five books dealing with musician and music.
- 24) Dr. Jaisen Prasad, Basavakalyan has written 7 books.

Bidar Taluk

- 1) Annapurna Akka – Three books Devanedege, basava sampada, channa prabhu, siddha sukha yellide.
- 2) Dr. Amar Solapure published a book entitled long march.
- 3) Kalavati Biradar – A collection poems Bhavakusuma.
- 4) Kalyanrao Devangave- A collection of poems by name Hoobelaku.
- 5) Kuchal S.B. – Three books Janapada jyoti- Bhimkirana and sarva-shikshan abhiyana.
- 6) Gangambika patil- Vachana Sanskruti and wrote dissertation on mukthayakka
- 7) Gandharva sen- Bigibandobastinalli prajaprabhutwa
- 8) Gurunath Gadde – Edited souvenirs- Sharanar nudi muthugalu, kalyana darshana chembelaku, sharana sanskruti darshana.
- 9) Chandrakant patil- Moggu, parivartane
- 10) Chandragupta Chandkavithe- Midita(a collection of poems awarded by natak academy)
- 11) Rashmi S.- Antarala (a collection of poems)
- 12) Ramabana K.S.- Ondagi balona drama.
- 13) Vajra Patil- Mara, manahal.
- 14) VidhyaSheetal- Nishana yadonke, adoora safar, prerna ki kana, Jeevana rasa,
- 15) Shantalinga swamy Hiremath- Neevu ondagiri, veerasanyas bhajane, Amrita hanigalu, modalu manavaragu.
- 16) Shiromani tare published a collection of poems and book on proverbs
- 17) Poojya Shivakumar swamy Ten books to his credit- Geeteya stiti prajyo Upanishad, Asthaavarana, Anubhava sara, Shiva stiti japajnana, A Mruttyorama Amrutamgamaya, pooja yoga, Satakathha kusumanjali, Anubhava sara (Vol. II), Vedanta sara
- 18) Srinivas kulkarni- sanchayana and santhosh two collection of poems
- 19) Mudale M.P- kannada cinema quiz , Chigurida kanasagalu
- 20) Nagshetty patil- samrajya
- 21) Dr.C.S.Patil- A number of books on bio technology.
- 22) Channappa Morge of village Khanapur has written Gazzals in Kannada. This book is published.

- 23) Renuka N.B. is a poetess and novelist, she has written 5 books and translated one Hindi novel to Kannada.
- 24) Shambhulinga Waldoddi a Folk Singer has written four(4) books Kannada Vyakarana Kunja, Jeevan Darshana and Mahatai Novel are his published books.
- 25) Pushpkanaka, she is a 'chituku' writer and she has written three books.
- 26) Jaidevi Dugalunde: she is a modern Vachana Karti and written 5 books of Vachana.
- 27) Parvati Sonare: She is working as junior health assistant in Health Department. She is very much interested in writing books and produced three books for her works; she has been awarded the Raj Purohit Datti award for 'Bhavari' a short story by the Gulbarga University; she is also working as a president of 'Bidar district Makkala Sahitya Parishad'.

Bhalki Taluk

- 1) Ankush Dale –Bhalki Taluk parichaya and kudalasangamadeva Souvenir.
- 2) Ashok kumar Mainalle.
- 3) Kalyanamma Langoli published a number of books- like Eradu mukha a collection of poem.
- 4) Veerashetty Bhavage – Hrudaya tarang,Vachana tarang,Vachana-siri,Nondu Bendavaru and other works.
- 5) Shambuling Kamanna – Chintana sahitya.
- 6) Eladagundi Parameshwara – Padedda Bhoomi.
- 7) Shivananda Gundage – He has edited Bidar Jilla sahitya Avalokana.
- 8) Somanath mudda – Jnanadeepti kannada tavanidhi Bhalki taluk parichaya.
- 9) Basavalinga pattad devaru – Basava Naivadya, Istalinga pooja vidhan, Basava Jyoti.
- 10) Baburao Mungane – Marathi Kavya.
- 11) Rathod Bansidhar – Mayajal Novel.
- 12) Dr. Gandhi C Molkeri has written 7 books.

Humnabad Taluk

Naresh Hamilpur – Shabda sangama , Shabda sagara Basappa and Bavge--- Navasamaja nirhaayadatta,Pragati pathadatta Bidar nadina mahileyaru Shivakumar Lakka - Moggu Aralide

Shiva swami—vachanankura, Lingadevana, Vachana Deepti,Hulsoor srigandha Siddayya—Adhunika vodeyar Dakshina kashi Mailar

Dr. Gurusiddappa Patil has been awarded his doctorate on “Kupnuru ondu samskruthika adhyayana”. He has written 57 books.

-Dr. Jayadevi Jayakward has been awarded Ph.D for her on Hyderabad Karnataka Vimochane mattu Kannada Sahitya. She has written 25 books.

Advocate Dayanand Rao Biradar wrote short stories and Novels in Marathi, one of this is published novels “Namantara” was translated in Kannada by Sri B.G.Siddabatte, a well known writer of Bidar.

Research work (History)

- i) Dr L R Kulkarni and A S kulkarni - History of Bidar district and Bahamani empire
- ii) Prof Soogayya Hire math and B R Konda Attale nadu Bidar
- iii) Dr. G M Bhairadgi epigrams of Bidar district Folklore
- iv) Dr Nuccha Kolata songs of Bidar district
- v) Dr Bhande stalanamangalu of Bidar district
- vi) Muralidhar rao kulkarni – Fine arts of Bidar
- vii) Dr Jagannath Hebbale – Jatras of Hyderabad, Karnataka
- viii) Dr Yaranale - Literature of mooru savira math swamiji
- ix) Dr Somanath yalwar Adayya –a study
- x) Dr G B Visaji – Shoonya sampadane
- xi) Dr. Basavaraj Ballur –Anubhava mantapa a study
- xii) Dr. chandrappa bhatmurge – Shivakumar swamiji in Aroodh tradition
- xiii) Mallikarjun Amane – Basavanna in modern literature
- xiv) Ramesh mulge – Maths of Bidar district
- xv) Bandeyya swami- Jangamas
- xvi) Manmath dole- comparative study of Basaveshwara and Ambedkar

Inspite of a large output, literature of Bidar district presents a dismal picture. First of all literary renaissance was delayed in Bidar district because of absence of kannada education to the people. That was the reason why when all other regions of Karnataka were passing through different phases of literary movements, with vigour and enthusiasm Navodaya pragati sheela, Navya and Bandaya. The poets in Bidar were breathing the spirit of Navodaya motifs' particularly most of the poets in Bidar wrote verses as they have no clear idea about poetry instead of expressing their significant experiences. They react to the surrounding happenings in the verse forms. At least they have not studied vachana or folk tripadi linguistically to arrive at the form or structure of the poem. That is the reason why most of the poets barring G B Visaji, Deshamsha Hudgi, M G Ganganpalli, M G Deshpande, Vikram Visaji, others have not written significant poetry.

- 2) Their performance in the form of novel or drama is nil. Very few novels have been written but they are not up to the mark.
- 3) They have not opened an account in the field of criticism because it requires extensive reading and impartial judgement of literature.
- 4) Their research work is just fair Raghushankha. Bhatamra, Prema sirse and Vikram visaji, Vijayashri sabrad, Prof Ballur and Prema sirse have done extremely well in their doctoral thesis.

Women Writers: What is said about literature of Bidar in general holds good for literature of women also. For long period of time, women were not exposed to education. They had no free movement to accumulate knowledge as they were confined to fourwalls of their houses. Barring a few exception like Prema sirse, Vijayashri Sabrad, K. Neela, Yashodamma Siddabatte and Gayakwad, their performance is not very satisfactory.

Dr Prema sirse -is one of our major poets of the district. She has four collections of poems 1) Idu Mahabharata 2) Noorundu Nenapu Ede Yaladalli 3) Chukkegalu 4) Hosa Baduku. The trials and tribulations of women's life are the warp and woof of her poetry. The sense of alienation forms the persistent theme of her poetry *Idu vandu Mahabharata* every woman in India is as much an exploited soul as Droupadi of Mahabharata. The critical essays which she has brought out shows her poetic sensibility and wide reading. Her dissertation work *kuvempu Bhavageeta galu* is an ambitious work in which her deep study is discernible.

Vijayashri Sabrad - belongs to a group of rebel poets. Her first collection of poetry *Jwalant* represents moral indignation of the poet against the unjust treatment of women at the hands of society. Her second collection *Lakshmana rekha* shows how women are shackled within the four walls of the house. She is one of our feminist poets. Besides writing poetry, she has brought out serious critical works on women's writing *vachana* and *Tatwapaadagalu*. She has written a drama which has received praise many of her *chintanas* broadcast through All India Radio, Kalaburgi special mention must be made of her compiling of *sahitya academy*.

Gangambika patil - who is a lecturer in kannada in Akkamahadevi college and her whole life is dedicated to the study and propagation of vachana literature in Bidar. Her doctoral thesis is *vachanas of Muktayakka*. She has presided over mahila literary sammelana at Bidar.

K. Neela -is an social activist who is a Marxist by inclination. She fought against all the ills of society especially injustice done to women. She has a collection of short stories. Some of her stories fetched her prajavani prizes. There, her rebellious spirit, her fury unbounded before hypocrisy of men and social.

Poojya Akka Annapoorna- has developed a Basava seva pratishthana of her own. She is not an individual but an institution. She is spreading Basava culture throughout the district. She has published small booklets containing *vachanas* for the benefit of laymen. Her books containing *chintanas* got her scholarship.

Jayadevi Gayakwad -is indeed name to conjure with. She has contributed Dalit element to Bidar *kadambari*. Her thesis is about freedom movement and she has enriched all forms of literature like short story, poetry, articles and novels. She has received in Kannada literature *internal mahila prashasti*. She has written a beautiful novel on Droupadi entitled *Yajnasena* which is very impressive. She is a rebel writer exposing all hypocrisies of society.

Yashodamma Siddabatte -has published 3 novels. They are realistic novels. *Mangala*, a story of a widow who wants to have second marriage with deputy commissioner of the district she likes to expose double moral yardstick to woman and man.

Mallama R patil - Shivayogi channabasava is a novel depicting life and achievement of channabasavapattadevaru in a novel form.

Arundati Chandkavathe - has published a collection of short stories *Bhandavya*. This collection deals with joys and sorrows of middle class people. We can listen to heartbeat of the mature writer. They attract the reader with their natural beauty.

Kavita Mallappa - She has introduced some folklore experts through newspaper . She has written articles about *kayaka dasoha* folk arts of Kalaburgi district.

Dr BV Shirur Kanyakumari -has written poems but she has published them in book form.

Kalavati Biradar -Bhavasvandana, P M Umarani, Suneeta Biradar Vajra patil sundaramma Hadapad are all writing poems and giving vent their feelings and emotions. **Vajra patil** - is another important poet and she has two collections of poems to her credit.

Suman Hebbalkar- is working as a history lecturer in Bidar. She has written a collection of poems book by name "Preeti".

The following are the Ph.D. dissertations submitted by women

- 1) Prema sirse –Lyrics of Kuvempu a study
- 2) Shivananda ramana Kalmar and Bhudda
- 3) Smt Vadde- Nayak community of Bidar district
- 4) Vijayashree Sabrad- Novels of Anupama Niranjana
- 5) Jayadevi Gayakwad – Hyderabad Karnataka freedom struggle and kannada sahitya
- 6) Dr Vidyavati patil – feminine sensibilities in vachana sahitya
- 7) Dr Aishwari - Dalit Tatvapadakararu
- 8) Dr Jayadevi Tibshety conjugal life in vachana literature
- 9) Dr Anusuya kadam -
- 10) Dr. Shobha -
- 11) Mahadevi Hebbale- life and works of Prof Veerendra simpri

Bidari work: The art of metal craft is nothing but in laying of one metal upon the other. A number of traditions of metals, alloys, gems and India

one such craft is Bidariware. The Bidri craftsmen make beautiful black objects with contrasting silver in lay work. This craft once flourished with the Nizam patronage. According to renowned art historian the art collect or Jagadisha mital 'Bidari' can be roughly described as a type of encrusted metal work where the ornamental takes the form of one work overlaid on to another. In the Mughal period, it was used to decorate the ornaments of warriors like sword daggers lances shields and knives Bidari ware ranks as one of the vibrant Indian craft.

In both designs and decorations, the craftsmen were heavily influenced by typical Islamic features. Though it is derived from Persian art, Bidari art is an Indian innovation. These masterpieces are displayed in museums and galleries. The soil of Bidar is specially suited to its formation.

Bidariware has developed linking it with the Bahamani dynasty. It was introduced to Bahamani kingdom from Iran via Iraq by nobleman Kwaja Moinuddin Christ of Ajmer. After practicing many years, art moved to Bijapur. Later Allauddin Bahamani (1436-1457) took craftsmen from Vijayapura to Bidar. There is no evidence for the production of metal objects before 17th century. The earliest known craftsmen like Abdulla Binkalsar and his pupil worked at Vijayapura.

The earliest references to Bidriware is in the Chouhadrul Gulshan, a history of India written in Persian. A manuscript in the British library has the following passage. The Subhan Muhammad called Zafferabad. In the Subhan, the fine rare Bidri vessels are made. Bidriwares are of 200 varieties. The most popular wares are boxes, statues, padmapani lambani, Ganesh Nataraj Surayi Shahanai flower pots, Ajanta and Ellora statues, photo frames, Bed light, Umer Khayyam vessels, candle stand, ornaments for women, Ashtray, Buttons, Belt buckles, paper cutters are all accomplished with all skill. In the beginning they were prepared for the pleasure of kings. Today they are sold to one and all throughout the world. As Bidriware is mixed with silver it is a little costly. Some pieces of art are simply decorative but Bidriwares are useful also. They appear to be fragile but Bidriwares are impregnable. They can be repaired without any loss to them. If we drink water from the Bidri Surayi, the stomach ache will be obliterated. It has the capacity for curing asthma also.

Indira Gandhi opened scheme for artisans work as independent Entrepreneurs in 1976. They called it Bidriware craft complex. Prior to this, R V Bidar was instrumental in opening a society called Bidriware cooperative societies union Ltd. Bidar. This helped in the development of Bidri art. The Bidriware articles are made available all over the State. Even these articles were sold in different parts of the Nation. Now Bidri art is saleable. There are 11 sale centres in Bidar. Only competitions are held and finest pieces are given prizes. Even if Bidriwares lose their original colour, they can be made alright with the soil of the fort they become fresh. Government should make it a point to keep this art alive. They should extend more and more funds to Bidriware so that it can flourish well in the future.

Folklore of Bidar

Bidar is rich in folklore. As we know folklore is the literature of common man. It expresses the joys and sorrows of common man. Folklore is composed of a wide variety of songs sung by men as well as women. The following are by women on different occasions.

1) *Songs of grinding*- while women grinded, they used to sing these songs. The reference of these songs were Suvvali or Suvvayya. While singing they gave expression to their innermost feelings. Even now in rural areas, some women go on singing while grinding food grains in the morning.

2) *Cradle song* - On the 12th or 13th day of the birth of child, cradle ceremony is arranged. All the women of neighborhood are invited and sing songs of cradle and a child is given a name which is tagged throughout his/her life. As Bidar is a land of Basaveshwara even cradle songs contain the tenets of Basava culture such as *Astavarana, Panchakshari, Shadakshari mantra and istaling*.

3) *Lullaby Songs*-Lullaby songs are sung by women to make the child sleep calmly in the cradle. What is the necessity of a fan when the child walks around house. The gentle wind blows comfortably says a popular folksong.

4) *Songs of marriage*- In the past, marriage was a ritual which lasted for three days. The women came together happily and sang like a cuckoo at different phases in a festive mood.

5) *Songs of soban*-In the past, life was a source of uninterrupted joy

for the people when the girl reached puberty, she became eligible for marriage. The women sang songs of soban (puberty) to make the girl to feel comfortable in facing the changes in the body.

6) *Sigi Songs*- The women of the neighbourhood came together on sigi full Moon day and play and sing in the moonlight. As M G Biradar says these songs can be more rightly called moonlight songs. These songs refer to Gange and Gouri is Mew the sheath before the village with a sickle our Gouravva bedecks herself with a nosering.

7) *Bhulai songs*- Among all these songs especially Bhulai songs sung are peculiar only to Bidar district. All the women who come back to their parents houses from the house of their mother in law celebrate nagara panchami jubilantly and they stand around in a circle draped in new sarees and bedecked with ornaments. They sing Bhulai songs holding their hands together. The word Bhulai seems to be derived from Hindi Bhoolana and these women try to forget the trials and tribulations of their life in their mother in law. These songs are sung throughout Bidar district. Chimanbai Kalashetti was awarded as the best bhulai singer in 1981 by Karnataka Janapada academy.

8) *Bhajans*- The bhajanas troupes are there in every village of Bidar district. People assemble in temples and pray to God in the form of Bhajans. The poets of Bhajans are many in Bidar. Among them Siddaprabhu of Dummansoor, Bhadrappagouda of Kohinoor, Karknalli Bakkaprabhu, Navadgi Revappayya, Hedgapur siddaram are important.

9) *Ballads*- Madansa of Ladavanti Humnabad, Narasanna Harkud Basavanappa were ballad poets. Nanna sahib of Mangalagi was awarded a prize by Janapada academy in 1981. Ladmadan's ballad is multilingual: belabeladu haduvarant bhale bhale mandi nerendir, batome malum hote karani ke shahiri.

Moharam songs: Festival of Moharramis assign of cultural harmony between Hindus and Muslims. Moharram songs are called karabala songs. They deal with Hindu social, religion persons as well as shiva ray of Lada, Harurgeri sidramappa Babanna of borgi Anadur Jevar ali are the major poets of moharrum.

Songs of Harvest- These are songs sung by farmers on the occasions of Harvest .Hantiya hadugalu are triplets in form.

Songs of dollu-(lether instrument) many troupes of dollu sings songs of praise on the occasion of yatras of Mailar Mallanna.

Songs of Peede- Songs of Peede are the special folk songs of Bidar District. The cowherds prepare grass bundle and decorate with flowers and decorating of grass peeden with flowers and keeping Panatis in them, The cowherds go to every house cattle owners and worship the cattle on the night of Deepavali.

Nursery rhymes: The children below the age of 12 Yrs, sing while dancing with joy plenty. Nursery rhymes are available in Bidar. H.S.Sidhagangappa published a book of Nursery rhymes.

Folktales: Folktales are milestone in the evolution of man. Kyatanahalli Ramanna has edited a book entitled folktales of Bidar District. Seven stories belonging to Bidar are included in the Uttara karnatakada Janapada Kathegalu edited by Dr. Simpi Linganna.

Riddles: Imagination, intelligence and Genius are the three ingredients that go to form Riddles in Bidar District.

Proverbs: Proverbs are the crystalised essence of the old and the wisemen's experiences says Dr. G.Javaregouda. Proverbs are the most popular form among all the forms of folklore. They are equal to the Vedas. Mogling was the first to collect kannada proverbs (1859) and published his proverb collection in (1869) and kittel is given pasha's daughter will also come(to you). This proverb highlights the importance of money.

Vodapu: In marriage, the husband name is asked to wife, and Wife's name is demanded from husband. Thus are called vodapus. In this way all these forms of folklore are very popular in Bidar District.

Professional folksingers

Professional folksingers are those who devote their entire life to their art and entertain the public with their art for money.

1) *Budubudikas-* They play upon the leather musical instrument with their right hand, wear the doles given by the public on their left hand.

They leave their halting places and stand before the houses of the public and wish good fortune for the people concerned.

- 2) *Kinnari jogi* - Wearing turbans bedecked with strings of pearls and multicoloured shirts, necklaces and ashes on their foreheads, they go on moving from one house to another. They sing devotional songs and beg alms. Their songs are either in Marathi or Telugu. They are Kinnara jogis.
- 3) *Dombas-* known for their feats of body to the public and beg alms from the public, they are dombs.
- 4) *Snake charmers-* Going to the forest, they catch hold of serpents and extract tangs from their mouths, and play with fangless servants the street impressed by the display of their bravery people throw money of them.
- 5) *Sudagada siddhas-* as they collect foul knowledge from cenetary and learn the art of reciting mantras. they are rightly called sudagada siddha.
- 6) *Bahuroopas* - They have settled down in Niranwadi. They assume different rules and demand alms from the public. Twelve people play scenes from puranas Mahabharata, Ramayana and entertain the public.
- 7) *Bhootes* - Devotees of Ellamma Goddess and on Fridays and Tuesdays, they sing and dance and earn their bread. On the palms holding flame in their Rama Rama elbows ask people not to give up the word. I do not see, I do not see a Goddess equal to Ellamma, it is their favourite song.
- 8) *Gondigas* - They are the devotees of Ambabhavani. They narrate stories and sing songs. They are called Gondaligas.
- 9) *Kalanjana kulajana* - They live in Basantpur wearing Khaddar and holding lantern in their hand with umbrella over their heads go on forecasting future during time when channabasavanna arrives there will be neither an arrow or bow.
- 10) *Koti kunita* - some people play with monkeys and make them dance before the doors of the people.

- 11) *Bear dancing* - Wearing iron bangles and holding black kambal on their shoulders, they appear just like karadis.
- 12) *Jatgaras* - Assuming a role they go on staging a scene from legendary stores and earn their livelihood.
- 13) *Bur bur pochamma* - Playing on the dolak, they keep moving from house to house begging alms these are seen in some professional singers in Bidar.

Award Winners of Folklore

The following folksingers have been honoured by Janapada academy:

- 1) Nanna sahib Mangalgi honoured in 1980 for singing Muharrum songs and ballads of Kalgi Turayi.
- 2) Chimanbai honoured in 1981 for singing marriage songs, sobane songs.
- 3) Shantappa sheelavanth singing folk songs for 40 years, he staged dappinata unfortunately he lost his two legs honoured in 1982.
- 4) Nagamma Hankur honoured in 1983 for singing Bhulai songs.
- 5) Vithalrao Gondali Bhama famous for singing songs of Dummansoor honoured and composed in 1986.
- 6) Eknath Bahupoori expert in bahuroopi art honoured in 1986
- 7) Sharanappa Bhooter staged Ellamma Bayalat honoured in 1987
- 8) Iramma Chinkera expert in singing Sobane songs
- 9) Abraham born in sundal village can sing on a leaf of a tree.
- 10) Nagamma Gundayya swami 1994 born in Alandi Nagamma was expert in sampradaya songs honoured in 1994
- 11) Sangavva Karadyal honoured in 1985 sang folksongs for fifty years
- 12) Ratnamma Tamba blind singer was a moving reservoir of folk songs
- 13) Sidramappa ghole Folksinger of renown honoured in 2000
- 14) Mareppa Hilapur He has cured tennu roga of 200 people honoured in 2001
- 15) Gangamma Manthalkar Singer of Bhajan and tatwa padagalu
- 16) Jagannath maharaj belongs Bellari he has sung songs in all the functions held in Bidar and elsewhere honoured in 2003.

The team of Janapada Kshetra in Bidar District

1. Sharanappa Mallagonda Methre Pythri kunita Hunaji, Bhalki Taluk
2. Lakshmi and team, women kolata Jojana, Aurad Taluk

3. Bharathi Bai and Team, Lambani Dance, Kalkora Tanda, Basavakalyan
4. Ramalinga vagge and Team, Dollu Kunita, Hanamanthawadi, Basavakalyan Taluk
5. Bheerappa and team, Yadlapura, Basavakalyan Taluk
6. Chandrakantha and team, chakri Bhajana, Belakuni (chou), Aurad Taluk
7. Smt Sangamma and Team, Mahila kolata, Ekalara, Aurad taluk
8. Siddaramappa Jindarama and team, Bhajane kunita, Kohinoor, Basavakalyan Taluk
9. Ningamma and team, mahila kolata, Nagoora (N), Aurad Taluk
10. Ramareddy and Team, Chitki Bhajana, Barur, Bidar Taluk
11. Balaraja and Team, Halige kunita, Barur, Bidar Taluk
12. Sharanappa and team, puravanthike, Basavakalyan
13. Sheshappa Chitta and team, Haligekunita, chitta, Bidar Taluk
14. Smt Kamala and Team, mahila pythrichikli, Aurad Taluk
15. Smt Indra Bhai and Team, Moharrum Songs Jojana, Aurad Taluk
16. Smt Manikamma and Team, Mary kolata Bhemalkhed, Humnabad Taluk
17. Vishwanatha and Team, Mukhawada Kunita, Sedola, Humnabad
18. Kamalamma and Team, Pythri Kunita, Chikli, Aurad

News papers of Bidar

- 1] Krishna murthy karpur- Daily news
- 2] Shanti kiran-K. Bhimrao
- 3] Jaheer asmat- kannada ratna in 1975
- 4] Jaheer asmat-Gawan (1975) under the management of mohseen kamal
- 5] G B Visaji-Anubhava {1975}
- 6] M G Deshpande-Khyati{1977}
- 7] Gandharvasena- Pubic{1977}
- 8] Manmath swami-Atal Samachar{1981}
- 9] Basavaraj Sabrad- Pallavi{1981} literary magazine
- 10] Shivasharanappa wali- Uttar Karnataka{1982}
- 11] H.C Khadke-khadke patrike
- 12] S.K Joshi-Janapara
- 13] Gurunath gadde - Bahiranga suddi{1986}

- 14] Sidhram Beldal -Basavabhanu {1987}
- 15] Malikarjun Swami -Janadani{1988}
- 16] Mahalinga Sheelavanth -Saptasara(1989)
- 17] Subhash Gadge - Yuva garjane
- 18] Malikarjun Biradar -Parihar(1989)
- 19] Kalyankumar -Bidar Jagatai (1989)
- 20] Babu wali -Vachankranti(1993)
- 21] Prabhurao vasamate -Bidar jung (1994)
- 22] Tippana bhosle- karanja express (1994)
- 23] Chandrakanth patil- swabhimana Karnataka (1994)
- 24] Dhanraj marjapure -Bidar karnja (1994)
- 25] S M belkonikar- Karnataka koogu (1994)
- 26] D K Sidhram- Bidar rahasya (1995)
- 27] Bhagvani noubad- kalyan shasana (1995)
- 28] Vijaykumar patil -Ee suryasta(1995)
- 29] Arvindkumar arali -karmabhumi(1995)
- 30] Bidar saksharata -Akshara karanja (1995)
- 31] Mallappa adsane- Antranga suddhi (1997)
- 32] Shivkumar Vangire- Bahamani kote (1997)
- 33] Ganpati - Janakalyan(1997)
- 34] R S durge - Hitarakshaka (1997)
- 35] Prabhurao patil -Vishwa (1997)
- 36] Sridhar rao male -kempubhumi (1998)
- 37] Basavraj kamshetty -Bidar samparka (1998)
- 38] Ramesh biradar- Praja chaluvali(1998)
- 39] Jagnath Chanshetty - Kranti kalyan (1998)
- 40] Maruti shaka - vssool(1998)
- 41] Chandrakanth - Tarun shakti (1998)
- 43] Jugal kishor - Bidar leader (1998)
- 44] Virshetty kumbhar - janagarjane (1998)
- 45] jagnath jirga bidar huli(1999)
- 46] kirankumar khandre nirbhaya vachana (1999)
- 47] Dilip kumar kamthane -Basavdani (1999)

- 48] Basavraj patil - Bidar chalavali (2000)
- 49] Nagshetty dharmapur -Krantibhoomi (2000)
- 50] Sadananda-Naranja express
- 51] Gurpadappa nagparpali - Bidar sahakara
- 52] Shashikumar patil -Yuvaranga(2001)
- 53] Rachppa- krantiranga (2000)
- 54] Arjum -Bidar times(2001)
- 55] Chanrakanth patil -Drushti (2002)
- 56] Rajole- bhalke
- 57] Shivraj kanashetty -Basawa(2002)
- 58] Vijaykumar - Vishwabharti(2004)
- 59] N K Dama -Sugdhi(2004)
- 60] Rattukumar karkale - Varta yukti (2004)

Number of kannada news papers published from Bidar was staggering, most of them had their short life, some people had an eye on the glamour of name and fame. Others wanted to mint money by foul means only like blackmailing, a few survived. Uttara Karnataka, Public, Janadani, Yuvaranga, Vachana kranti, even they have failed to attract the readers because State papers like Prajavani, Vijaya Karnataka, Kannada prabha give good coverage about the current news of the district.

Sl.No	News Paper Name	Editors
1	Hyderabad Karnataka Urdu Daily, Bidar-585401	Sri. M.A. Hameed
2	Bidar-ki-Awaz Hindi Daily, Bidar	Sri Khazi Arshad Ali
3	Bidar Sandesh Hindi Daily, Bidar	Sri Shashikantha Dixit
4	Uttara Karnataka, Kannada Daily, Bidar	Sri Shivasharanappa wali
5	Public, Kannada Daily, Bidar	Sri Gandharvasena
6	Janadhani, kannada Daily, Bidar	Sri AnandDevappa
7	Parihara, Kannada daily, Bidar	Sri Mallikarjun Biradar
8	Vachana Kranthi, Kannada Newspaper, Bidar	Sri Babuwali
9	Adabee Akkas Urdu Daily, Bidar	Sri Saidal Hussain Khadri
10	Bidar Jung, Kannada Daily, Bidar	Dr. Rajaneeshwali
11	Karanja Express, Kannada Daily, Bidar	Sri Tippanna Bhosle
12	Sanje Antaranga Suddhi, Evening Daily, Bidar	Sri Malappa Adasaare
13	Bidar Rahasya, Kannada Daily, Bidar	Sri D.K. Ganapathi
14	Ashoka Kote, Kannada Daily, Bidar	Sri Ashok Kumar

15	Yuvaranga Kannada Daily, Bidar	Sri Shashikumar Patil
16	E Suryastha, Evening Daily, Bidar	Sri Vijayakumar Patil
17	Surkh Jameen Urdu Daily, Bidar	Sri Khaji Aliyoddin
18	Bidar Jagruthi, Hindi Daily, Bidar	Sri Srinivas Chaudhary
19	Public Conference, English Daily, Bidar	Sri Abdul Khadir
20	Basava Dani, Kannada Daily, Bidar	Sri Virupaksha Gadagi
21	Mahaakayaasa, Hindi Daily, Bidar	Sri Ramachandra Bhosle
22	Bidar Kranthi, Kannada Daily, Bidar	Sri Sunil Kumar
23	Drushti, Kannada Daily, Bhalki	Sri Chandrakanth Patil

The Movements of Theatre: Hanumantappa patil, Vishwanath patil and S k Joshi launched Bidar samudaya dramatic troupe to awaken the social consciousness in the public in 1979. They started with cultural Jathas to protest against autocracy of the govt, atrocities on farmers, and to plead for peace in 1982 and 1987. Workshop was set up to train the young men in dramatics and in 1979 Alibaba and forty thieves was the first drama they staged. Mahesh patil, Basavaraj kudge and Shambhuling waldoddi were trained in Ninasam in 1982. Tendulkar's drama was staged M S Sathyu was present on the occasion.

Under the banner of Abhivyakti Vedike in Basavakalyan Dr. Kashinath Ambalgi staged Lankesh's Kranti Bantu Kranti and workshop of drama was launched in Basavakalyan in 1987. Samudaya staged in mid summer night's dream under the direction of Basavalingayya. Basavaraj kodge staged goggles. 10th anniversary of Samudaya was celebrated by staging Tabar's story and Doddata in 1988. B Venkataraju who was the president of Natak academy was present.

In 1992 Bargur's 'kote' was staged by samuday group. In 1994, Summer Rangabhoomi training was launched, B V Karanth was present in that training. In 1995, Shambuling waldoddi was taken as a member of Natak academy. Simhasana khali ide was staged in 1996. 1997 was the year when Natak academy arranged District Natakotsava Basavaraj kodge conducted the workshop. In the seminar veerendra simpai, R K Hudgi and Jamadar participated. In 2002, Basavaraj koge a very active member breathed his last which was a great blow to the movement of theatre in Bidar.

Thus samudaya's contribution in awakening the public consciousness was very great. In 1983, all the artists came together and set up a troupe

called Abhinaya Gangotri. Basavaraj Ambalgi, sanjeeva Deshpande, B H patil chekki and Chandragupta chandkavathe took active participation. When 57th sahitya sammelana was held in 1985 in Bidar. Champa Gokarnada Goud sani was staged. Kashinath Ambulgi, Basavaraj Sabrad took part. Kuntha Kuntha Kuravathi was staged in government polytechnic in 1986. Ninasam staged drama Sadarame, Macbeth, Sahebaru Baruttare. In 1997, Mahesh Patil arranged Ranga bhumi workshop. Chandragupta chandakavate was its director. Mahesh V Patil is working as a director of Karnataka Rangayana at Kalaburgi.

A national drama academy New Delhi's graduate Sri Mahesh patil who is now director of Rangayana Gulbarga who also serve in Sahara T.V. Channel and directed T.V.serials etc. has actively working in the field, Sri Mahesh Patil scripted, directed a documentary film "Bethale Seve" three years back.

From 1950, Datta Mailurkar built a troupe called Mitravrunda and staged Marathi dramas. In 1970, Akshya group was established by prof. Ambalge, Konded, K S Murthy and Mustaq Ali were active members. In 1992, Jagannath Hebbale arranged Barguru ramchandrapappa's 'kote'. Now Bidar Havyasi koota with prof. Ingale and Anil mugli as directors kept theatre movement active. Samskrutika Havyas yuvak sangh is working well under the leadership of Shambu Linga Waldoddi, Chimkod Vijaykumar Sonare, yasudash. They staged street dramas to expose social evils. In this way the movement of the theatre is very active and vibrant in Bidar district. The theatre movement has been able to stir the social consciousness from time to time during all these 30 years. Street dramas are staged to awaken the people about the hollowness of blind beliefs and old customs of the people.

Music

Bidar has a place of pride in the history of music. Manasollasa was written by Chalukya emperor Bhoolokamalla. It is a milestone in the heritage of music in India. This book has been called Abhilashatartha chintamani and it has been acclaimed as encyclopaedia of music. This book was first to distinguish Dakshinadi sangeeta from Karnataka music. Sangeeta choodamani has been written by Bhoolokamalla's son is also a master piece.

Vikramaditya VI established a university of music in which there were 200 teachers. His wife Chandrala had won many titles like Sangeeta Natak Vidyadhari and Sangeeta Visharade. In his reign Gorta was an Agrahara of music. Among music association in Bidar district, Manikprabhu samsthan of maniknagar is in the forefront. Manik nagar is the mecca of music. The math has been holding an annual sangeeta darbar in which great musicians of different States of India participated. In the year 2011, 150th anniversary of Manik Prabhu is held with great pomp. Shree Sharada Sangeeta Vidyalaya of Gorta, Saraswati Sangeeta Vidyalaya of Bhalki , Manikprabhu Sangeeta Vidyalaya Manik nagar, Gandharva pathashale of Humnabad, Smt.Guramma Siddareddi sangeeta vidyalaya, sangeeta kalamandir of Bidar are giving music training to young men and women. Bidar kala mandir has been rendering a yeoman service for the progress of music in Bidar district since its inception.

Panchakshari Gavai Sevasangh was set up on 8th November 2002 for music. The sangh has arranged many grand functions during this period. The main objective of the sangh is to encourage young artists in the field of music. Prof.S V kalmath is the very dynamic president of the association. The sangh has 28 artist members, Hundreds of programmes were arranged by the sangha and have awakened the minds of the people of Bidar to the rich heritage of music during its 10 years of existence. Panchakshari Gavai's birth anniversary is organized on a grand scale. 28 active members are its office bearers Rajendra singh pawar, Laxmanrao Acharya, Basawaraj sheelavant,Ragunathrao panchal, Rajkumar vishwakarma, Kavita swami Shivkumar panchal, Jagnath malkire, Ramesh kolar. Symposia are held about Panchakshari Gavai and jadiboote. They have recorded all previous records and taken music to the doors of all. In the field of sugama sangeeta Ramulu Gadgikar, Kashinnath Panchsheela Gavai, Shivlingayya Swami, Bhadrappa patil are very out standing.

Music Sangeet programmes are held by the following associations:

- 1) Sri Manik prabhu samsthan, Maniknagar
- 2) Sangit Kalamandal, Bidar
- 3) Gaanayogi Panchakshari Gavai Seva Samstha, Bidar
- 4) Shri Dattanand Math Santpur Taddalapur, Bidar

- 5) Nad vedike, Humnabad
- 6) Ganayogi Puttaraj kavi Gavai, Basavakalyan
- 7) Venkateshwar swami Samsthan, Basavakalyan
- 8) Jaya Bhavani Devalaya sansthan, Devinagar, Bhalki
- 9) Channabasaveshwara Hiremath Sansthan, Harakud
- 10) Veenath Maharaj Achar Samsthan, Halambur
- 11) Kalmud Muttya Devasthan, Yaranalli
- 12) Samsthan Sriksheetra, Sadhughat
- 13) Arya Vaishya sangha panduranga Mandir, Choubara

The following have kept music programmes in Bidar active by their full participation. In short, Bidar is a cradle of Hindustani Music. Maniknagar attracts musicians from all parts of India. Every year grand music programmes are arranged for these musicians.

- 1) Rajendra sing pawar
- 2) Ramulu Gadge
- 3) Ishwarappa Panchal
- 4) Revansiddayya Hiremath
- 5) Shaikh Hammiyan Bhalki
- 6) Keshavarao Suryavanshi
- 7) Veerabhadrappe Gadgi Bidar
- 8) Vaijinath Datta Bhalki
- 9) Sri Ajay Sangamkar
- 10) Kavita Mathpati
- 11) Rajkumar Madakalli Basava
- 12) Rajusingh Tiwari
- 13) Dayanand Hiremath Bidar
- 14) Janardhan Waghmore Humnabad
- 15) Ramesh Kolar Bidar

Painting

Among all the fine arts, Painting occupies the highest position. It has been recording all the conditions of society from time to time. As in other places, painting has developed distinctly in Bidar district. As Bidar was ruled of diverse religions, the culture of Bidar is also diverse. Bidar was ruled by Rashtrakutas who were patrons of painting. During the period of

king Vikramaditya VI had become a cradle of fine arts. It was during this period that Bilhana came to Kalyan. During the period of Kalyan Chalukyas many beautiful temples were built in Basavakalyan, Bidar, Narayanpur, Jalasangi, Gorta, Humnabad. The temple of Kalleshwara is very famous. The picture of shilabalike is very famous in Jalasangi in Bidar fort, the pictures carved on the roofs of Rangamahala. The imaginary pictures, the stories of the Mahabharata were smeared with colours made up of red soil and plants between 14th and 17th centuries. Akkugi was a sculptor and painter. His pictures were painted in the miniature forms colour was formed in Kamthana which was an Agrahara in the past. A painter by name Garudas was famous for adding splendor to the paintings. The experts opine that his paintings were influenced by Tanjavur and Mysuru style of paintings.

Bidar district is well known for sculpture and paintings. The kings then imported colour from Persia. Today sculpture is still there although old painting has disappeared. Bidri art has been existing since the rule of Bahamani kings to the present days. Bidar was ruled by Hyderabad Nizams from 1725 to 1948. Though they brought reforms in administration, the growth of Kannada language, Painting and Sculpture was suspended completely.

After recognition of States, we come to know that Ravi varma drew wonderful paintings of battle nature and beautiful scenes and similarly Minajigi, Dandavalimath, Hiremath, Buranpur and D B Halbavi. Ravi Varma gave training to the students of painting. The experts say that his paintings are available on the walls of rich people of Narayanpur of his portraits kings, horse riders, Saraswati shows the subtlety of his arts sculptures carved by him are in the British museum. Mohammad shaha III of Bahamani kingdom encouraged the fine arts. It was during his period only palace masjid, auditoriums, art galleries, dance halls, are embellished with all the works of Persian sculptors. Rangin Mahal of Baridshahi period is adorned with paintings on wood, Kaleem was supposed to be an adept in wood artistry. He has drawn portraits of kings.

S M Pandit who underwent a training in J. J Art school, Bombay received international fame. J.S Khanderao V.G Andani vijay Nagar gundagi just

followed his footsteps in painting. SM Pandit, Chandrashekhar somshetty, Chandrashekhar Chukki reached new heights. They arranged painting exhibitions throughout the district.

Seeing the exhibition of painting arranged by district painters Devaraja Urs, then the chief minister of Karnataka was so impressed and said that painters of Bidar were unparalleled fine art college in Aurad. S M Pandit school of Art which was started by Chandrashekhar chekki has been entrusted to others. Vithal Jadhav has started Veerabhadreshwara fine art school in Humnabad. Prabhu Tank salimath has started shri Basaveshwara school of painting.

The following painters have brought fame to Bidar district. Bandeppa Malage, Kashinath Tanga, Sharanappa Nelge, Rajkumar shambhu Bakchoude, S S Sajjan, Mujahid Ali, Mallikarjun Hiremath, Prabhat Art Humnabad, Ashok Hiremath, A K Joshi, Parameshwara Kadale, Vivek kulkarni, Shekhar patil, Revanappa Dhule.

On 4th death anniversary of Channabasava pattadevaru, state level painting exhibition was conducted for the performance of the district artists. Some old artists from Hudgi and Mannaekhelli are experts in producing the painted curtains for dramatic troupes. Basavaraj mugli has been successful in drawing portraits of sharanas vividly and artistically.

Basavakalyan was a cradle of painters in chalukyas period young artist by name shivananda was famous for miniature paintings. There are seven schools of painting in Bidar district. C S Math of Dharwad set up a college yogish chitrakala in the year 1981. Now this school of art is run by Badiger and M D Sharif, Suryakant Dubalgundi has setup Chennabasava pattadevaru school of art in Bidar and thus we find that Bidar district has a rich heritage of painting.

Culture of Bidar

Bidar presents a curious spectacle today, on the one hand it is historically a very ancient city, on the other hand it is most modern because it is a training centre of Jet planes. The Air force chose this city because of its salubrious climate and a very healthy water. It is called Dharinadu or lofly land or Attale nadu. Right from the Sindhas of Ranjolkheni of 4th

Century Kalachuryas of 12th Century, it had absolutely indigenous culture. That is the reason why many villages in Aurad taluk consist of villages of Kannada nomenclature only.

It is a holy land or chosen land of God. If we look around Bidar and Basavakalyan on one side, there is a Gurunanak Zira where Gurunanak had visited. In the same direction there is a beautiful temple Papanasini of ancient time. Chalakupur which in Bhalki taluk is a birth place of Siddharoodha whom people of all states of India look upon as the incarnation of god.

There is Narsimha Zira where you have to go through chest deep water to have the darshana of Hirodya (lord shiva). Such springs of water are very few in India. It is a place of Mailara Mallanna whom people of all castes and creeds worship as God. It is a land of social and religious revolution where lord Basaveshwara with his group of 350 sharanas and 35 sharane built a casteless, classless, creedless society. If we come to modern time Navadagi Revappayya preached and practiced theories of lord Basaveshwara in words and spirit. Alembur Veerbhadrappa, and Hudgi Karbasappa were also Godmen.

In 15th century Mohammad Gawan built a university which attracted pupils from all parts of world. Many empires ruled Bidar. They left their indelible impression on Bidar. Mouryas ruled Bidar for sometime. That is the reason why Buddha's influence is found in Bidar. After chalukyas of Badami, Rashtrakutas ruled Bidar in 10th century that Vikramaditya VIth had the sway over Bidar. It was golden age in all respects in his tenure. Bilhana came from Kashmir to kalyan and wrote Vikramankadevacharite and Vignaneshwara wrote Mitaskara which even today remembered. Vikramaditya patronised trade, commerce and art and literature. During the period of his rule, his period was a golden period in the history of Karnataka. 12th century was a remarkable century when Basaveshwara and other shivasharanas became instrumental in changing the very fabric of society. They have upheld mainly to principles 1]kayaka 2]Distribution of wealth.

When the western countries were steeped in deep darkness, Basaveshwara disseminated the importance of hard labour culture and

Dasoha was another principle which wiped out the difference between haves and have not. The third ideal which Basaveshwara implemented was eradication of caste and thereby gave social justice to the down trodden people. It was Basaveshwara who inaugurated caste eradication by means of intercaste marriage. The supreme service that Basaveshwara did was his protest against all blind beliefs and old customs. In short he built a rationalist social justice of equality, liberty, brotherhood and society. What shivasharanas did in their period is still not realized in Karnataka. In spite of this Karnataka is regarded as a province of Gandhiji.

Another important contribution that 12th century Vachanakaras did was the establishment of Anubhava Mantapa, the first parliament of the world. Among them women also participated in the lively discussion about life and its secular and spiritual problems. In fact what sharanas attained was the ideal of dissent which modern world upholds. Uniformity of opinion is undesirable. It is with the help of dissent with others, greater truth is achieved the respecting opinion of others is real gold says Kavirajamargakara. That is supported by 12th century of Vachanakaras. Once again Bidar became the capital of Bahamani kings amity between Hindu and muslims was established. Influence of Basava culture is discernable in Bidar.

Such Basava culture is now spread by Matemahadevi of Basavamantapa, Basava linga pattadevaru Hiremath Bhalki, Shivalingacharya Harakud, Shivayogishwar of swamiji of Bhatambra Basvakendra, Basavaseva Pratisthan of Akka Annapurna, Sri Shivananda swamiji of Hulsoor and Basavakendra, Shri Shivakumar swamiji running several school and colleges and Ayurvedic medical college and disseminating sri siddharoodha messages. Basava message is spread to every village and every house in Bidar district.

Communal amity is found today in Bidar. After the period of Bahamanis and Barid Shahis and Mughals, Bidar became part of Hyderabad Nizam. Rajakaras damaged the Hindu muslim amity and created cultural havoc in Bidar. All the old values vachankaras were dimmed as Nizam opposed the very idea of giving education to his subjects in their mother tongue and gave education only in Urdu, and Persian.

It was only in 1948 Hyderabad State was liberated from the shackles of tyranny and Kannada began to breathe slowly with the unification of Karnataka in 1956. But unfortunately the successive government which ruled Hyderabad Karnataka is neglected totally with little doles of Hyderabad Karnataka development board. Even after 55 years of unification this region is permanent branded as backward region. Though Bidar is backward culturally and economically it is gifted with nature's bounty. The people depend mainly upon agriculture and the soil of Bidar is fertile. Besides agriculture, Bidar is fortunate in possessing cattle wealth. Khilari cattle of Bidar is famous. Veterinary university which is established here making rapid strides.

Ellamavasye comes in the month of January which may be called picnic of the community farmers offer food to the mother earth. On the occasion of Ugadi people play Kolata on Karahunnime. The oxen are taken in the beautiful procession. Nagarpanchami highlights the relation of mothers and daughters. On this occasion Bulayi songs are sung on the Gouri moon day of Kuyya is celebrated Jokumar. Glorified Devi is worshipped on all nine days of dasara. In deepawali Laxmi pooja is celebrated. On Chatthi Amavasya, they prepare special Savoury food and offer it to the images of pandavas. This is how people enjoy life on all festivals of the year. Similarly poems of saints which are couched in to a rugged style are full of mysticism of the villages. They try to unravel the mysteries of life. Folk songs and songs of saints are means of entertainment and enlighten the village people. Observance of these monthly festivals show agriculture based culture in Bidar.

Vachana sahitya has influenced people to great extent. Basavajyoti programmes are held in almost all villages and towns. Bidar district is very rich in its architecture and sculpture. Pictures of *Shilabalike* statues at Jalasanghvi temples are symbols of Chalukya models. Other temples represent vijayanagar and Hoysala type.

Solakhamba, Mosque, Takt mahal, Noubat khana(Music Hall), Gagan mahal, Heavenly palace, tarkasa mahal, rangin mahal, Gumbaj darwaja, shahi they are the mirrors of Bahamani and Barid shahi architecture beauty.

Md. Gawan madarsa is highly imposing monument. Choubara is cylindrical tower structure. In this way Bidar presents amalgamation of Hindu and Islamic architechtrual beauty. They have turned Bidar into a tourist place. People belong to different caste and creeds like Brahmins, kshatriyas, vaishya, shudras, Marathas, lambani, shaiwas, veerashaivas, harijans, muslims, jains, Buddha, christians, vishwakarmas all live together with harmony. Communal harmony is another hallmark of Bidar.

Jatras are conducted in places like Basavakalyan, Bhalki, Humnabad, changlera, Aurad, Bidar, karakanalli in a grand scale just like cultural occasions. Ganesh chaturthi, Nagar panchami, Sankramana, Dasara are observed with pomp and splendor by Hindus. They exchange sweets and greeting with love and affection. Jatras and festivals display genuine love of the people for life.

Yellamavasya is arranged in every village and people take their fields and eats special food with them. Food habits of the people are very simple. They eat jowar bread, chapati made of wheat, rice and on full moon days and non moon days they prepare payas, kesaribath and other sweets. The people used to wear dhotis and shirts in the past. Now people of modern generation wear shirts and trousers.

When all the districts of Karnataka are influenced by alien culture, Bidar remained absolutely Desi in spirit for a very long time. Most of the deshi games like kabbadi, bogari, chinipini are not played in their place. Cricket is played even in villages. Once upon they played kites. Now they are fast disappearing. Most of the people had no vehicles of their own. Today they have bicycles and motors and cars.

The face of Bidar has undergone incredible change. Apart from widening the roads Bidar Utsava is organized with all pomp and splendor. The artists from different parts of India entertained very big gathering with their music and dance. Bidar enjoys the privilage of wide roads and under drainage scheme and expecting to turn Bidar city free of mosquitoes.

Kannada Language in Bidar

In 1162, after the decline of Kalyan Chalukyas, Kannada began to come under the influence of Sanskrit, Persian, Arabic, Portugese, Tamil, Telugu, Hindi, Urdu, Marathi and English language and it lost its pristime

property. Language of Sanskrit is very ancient language. It was developed language from the point of view of literature. As Jain poets were bilinguals, they used Sanskrit words in some of their works. As else where in India Sanskrit words were freely used in day to day activities of the people. Such words as these began to be frequently used, like Pruthvi Nadi, Divas, Mas, Dasak, Sandhya pancha, pura, and sakkare.

The muslim rulers who began to rule india employed Persian language for purposes of business and administration when they were ruling. Arabs, Afgans, Sikhs, sought employment and used Persian language. It was under the reign of muslim rulers Persian language flourished in Bidar. Similarly Arabic language also used for daily activities. These words used are Jirayat Fasal, Attar, Gadiyar, Inam Hukum Karkhana.

The following words were Arabic, Japti, Kayada Khajana, Gulam, Jama dalal Portugese who entered India through western coast brought words and articles Sabun Meja, Padri have come from Portugese.

Tamil exerted influence on Kannada language. The following words were Tamil, Muru, Telu nenapu, Kulai, Aras Some Telugu words were used Pilla, Commo Baka some hindi words were found to be used Hukum Khajan raj Marathi had its entry in Kannada ares Mousi, Bhavji, Pori, Hallu, Shambar pannas .English had its impact office Time late Good danger.

Nominative ramanu became Rama in Bidar, dative case Ramang became Raman maneyind became mani lin manilind, Urige became urigi in Bidar kannada. Urakadeyinda became urakdindu Maneyaali became manayage. Anya vibhakti pratyayagalu became in kannada like Aple, Ak, Kasi, Asu, Bheemanante Bheemana madalu Madak Hodamele Hogakasi, Kalisu Kalasu.

Some words were abbreviated Kopa becaomes Kwap Kote becaomes Kwate Maduve becaomes Madi, Adityavar becaomes Aytaar. Some pure words are used in Bidar Hottarelli, Munjeli, Bagilu, Mucchu, Nirukondu ba, Doddajola, Avva becaomes Evva Appa becaomes Eppa Baggu becaomes Booggu Moomaga becaomes mammaga. Bidar kannada is called Kichdi kannada. it is a mixed language yet it has beauty of own. Some honoured by Janapada writers of this district make use of this language. Less said about the condition of education in Bidar district is better. The private managements

are minting money by fixing thousands of rupees for granting admissions to the students. People have great craze for English. As a result of English medium schools are flourishing and Government kannada schools are closing.

Inspite of commercialization of education in Bidar district, some societies are contributing a lot for the progress of education. B V B College which inaugurated cultural renaissance in Bidar is now celebrating its Golden jubilee. K R Society which had R V Bidap as its president is now making new strides by starting a number of schools, colleges and a postgraduate centre under the able presidentship of Channabasappa Halahalli. Shantivardak society has recorded a rapid progress at Bhalki and Akkamahadevi college at Bidar, Vidya college started by Professors have now a very good P U college with Prof V B Chandrashekhar as a principal, Gurunanak society is running a number of schools and colleges including engineering college at Bidar. Shahin college has opened P U residential college and bringing excellent results. Basavalinga pattadevaru has a number of educational institutions to his credit. Jnana sudha and Millenium colleges are striving hard for imparting good education to the students, in short these are the societies which ensure good education to the students.

Bidar district has had a great in the heritage. It is culturally richest district. The climate and water are extremely good. The monuments of Bidar are internationally famous a great world tourist centre. Inspite of its backwardness in education it has a glorious future.

The Artists of Bidar District

Aurad Taluk

I. Adepts in making discourses.

- 1 Dastagod Narasagod Idgar of Rayapalli.
- 2 Atmaram Vishwanath Gayakwad of Dhoopat mahagaon.
- 3 Umakanth Srirangi of Huladal
- 4 Yadhav Pandharinath Pawar of Handikera
- 5 Kantaappa Manikrao Chojane of Bachepalli.
- 6 Kashianath Devidas Pancahal, Handikera
- 7 Keraba Balaram Pujari, Holsamudra.
- 8 Gangaram Sabgonda, Bardapur.

- 9 Gopal Mahipati Rao Hatake Bhavani, Bijalgaon.
- 10 Govind Masanaji ,Rayapalli.
- 11 Jagadish Dhanraj, Giri Karkayal.
- 12 Pandhari Shankar Rao Vadekar, Ekamba.
- 13 Balawant Rao Sopan Rao Ekamba
- 14 Baburao Veerabhandrappa Chowhan Aurad.
- 15 Bhanudas Tukaram, Aurad
- 16 Ramchandra Sakharam Rakasale Sundal.
- 17 Ramarao Tulasiram Deshmukh Aurad.
- 18 Vamanrao Yadavrao Hatkar. Jamalpur.
- 19 Vithal Rao Ramarao Patil, Ladha.
- 20 Vittal Rao Ramarao Patil Bachepalli.
- 21 Venkatrao Shivram Ganeshpur, Ekamba.
- 22 Sharnappa Shivraj Patil, Bachepalli.
- 23 Shankar Baliram Pujari. Holasmudra.
- 24 Hanmanth Bheemrao Koli, Handikeri.

Bhajane:

- 1 Ishwar Laksman Chandikar Sundal
- 2 Kallubai Dattu , Ganeshpur.
- 3 Gopinath Pundalik, Karkyal
- 4 Damodar Narayanrao.
- 5 Dropati Bai Gopinath, Karkyal.
- 6 Dhanraj Bombalge, Jirga.
- 7 Channabasappa Gadsare , Bachepalli.
- 8 Narayan Rao Tukaram, Goonalli.
- 9 Pundalik Biradar Ekamba.
- 10 Basayya Gurayya Mathpati of Tulajapur.
- 11 Basayya Siddayya.
- 12 Bhagyavati Ashok balat
- 13 Manappa Vaijinath Panchal, Dhupatgaon
- 14 Rajappa Kore, Jirga.
- 15 Ramchadra Mallari Kambar, Hedgapur.

- 16 Ramanna Sangappa, Dhoopat Mahagaon.
- 17 Ramshetty Karemunge, Mustapur.
- 18 Vamanrao Biradar, Ekamba.
- 19 Vishwanath Biradar, Kounta.
- 20 Suryakanth Manure, Ladha.

Folklore - 1

- 1 Kamalbai Anneppa
- 2 Kamalayya Basavalingayya.
- 3 Kallappa Shivagonda Metre.
- 4 Kalavati Kashinath Gonda
- 5 Kallubai Chondikeri.
- 6 Kashinath mankar
- 7 Keraba Gunday.
- 8 Ganapathi Hilppalgaon.
- 9 Chandubai Laxman Lamb.
- 10 Chinnamma Siddappa
- 11 Tukamma Kambale
- 12 Tejamma Kambalayya
- 13 Tejamma Sutay
- 14 Dasharanth rao Hatakar
- 15 Narsareddy Bhoomareddy.
- 16 Narsing Govindrao Hatake
- 17 Nirmala Shantayya
- 18 Neelamma basvatirthayya.
- 19 Pandhari hanmanth Sindhe
- 20 Padminibai Amrut
- 21 Basavaraj Gurappa Kholgapur.
- 22 Mahadevi Rohidas, Jagatnor
- 23 Narayanrao Hillal
- 24 Ramesh Ramchandra Pawar
- 25 Rajamma Vaijinath Madir
- 26 Ramanna Madappa Supali.

- 27 Ramappa Huleppa Gounda
- 28 Ramanna Sangappa Panchal.
- 29 Revamma Ramsheti
- 30 Rojamma Amrut Jalamma
- 31 Shivamma Gurappa madappa
- 32 Shankar Naganath Udgire.
- 33 Sharanappa Kanteappa, Manchor.
- 34 Shamrao Siddappa
- 35 Shivaraj Zapate.
- 36 Sridevi Kashinath Yarnale
- 37 Sangappa Channabasappa
- 38 Satyavati Masimade.
- 39 Saraswati Gurulingayya
- 40 Sidramappa Baladande.
- 41 Subbamma Vithal Rao Panchal
- 42 Suryakanth Madeppa
- 43 Hanmantrao Shankreappa Madival.
- 44 Harnabai baburao.

Folklore - 2 / Bhulai Songs.

- 1 Ambubai Baliram Hasnale, Dhoopat mahagaon
- 2 Anushabai Devendra Dhoopatmahagaon.
- 3 Indumati Apparao Biradar Santpur.
- 4 Indumati Pandri Dayalu, Mustapur.
- 5 Ishwan Sharnappa Patil , Bacehalli.
- 6 Kalavati Sharanappa Mustapur
- 7 Kamalabai Bhumaray Hedgapur.
- 8 Kamalabai Vaijinath, Swami. Hedgapur.
- 9 Kamalabai Shiva Reddy, Dhoopatamahagoan
- 10 Kamalabai Bheemrao, Hedgapur.
- 11 Kalpana Devidrappa panchal, Hegapur.
- 12 Koushalaya Shivajirao , Ekamba.
- 13 Gayabai Laksman Harikon Sobane.

- 14 Chandramma Sidramappa Bhulai.
- 15 Chitramma Vaijinath Shetkar , Hegapur.
- 16 Jayshri Koti
- 17 Jayabal Shankar Sindhe.
- 18 Pammabai Ramarao Banzar Jahshel.
- 19 Begamma Peerappa hale.
- 20 Putalabai Vithalrao, Ladha.
- 21 Bhagirati Kanteppa Vallapure. Jirga.
- 22 Shashika Balvant Rao, Ekamba.
- 23 Renuka Balavant rao,Ekamba.
- 24 Laxmibai Havagirao Hedgapur.
- 25 Vimalabai mallayya Mathapati, Aurad
- 26 Vimalabi Maruti Chavan,Tasil Tanda.
- 27 Shobavati Suryakanth, Hedgapur.
- 28 Savita Jumma Santpur.
- 29 Siddamma Veershetty Ladha.
- 30 Sunita Subhash Setgar Balat.
- 31 Sushilabai manikrao Dongaon.

Folklore 3- Kolat Gigi Moharanam Gondali.

- 1 Umakant Sangramappa Mule Kolat Aurad.
- 2 Ganapatrao Veershetty. Tegampur. Gigi.
- 3 Devaraj Gopurao Damabadipada
- 4 Ramashetty Maruteppa Bombalgi Gigi Santpur.
- 5 Sharnappa Kanteappa Beldal Moharuum.
- 6 Baburao Dondiba Gonduli Holsamudra Gondali

Folklore - 4 Dappinat

- 1 Kasinath Nagshetty patil Doopat Mahagaon.
- 2 Naragonda Narasagond Idgar,m Rayapalli.
- 3 Rajkumar Sharnappa Sindhe, Moharrum.
- 4 Shanta Maruteppa Bembulge Acting.

Folklore Tabala-5

- 1 Amrutrao Prabhurao Udgire. Boopalgad.

- 2 Panduranga Rao Manikrao, Ekamba.
- 3 Vinayakrao Hatkar. Kerada.
- 4 Sangappa Balshetty Bijalwade. Mudhol.

Folklore - 6 Harmonium:

- 1 Adivappa Shialingappa Patne. Harmonium.
- 2 Atmaram Vittalrao Panchal , Rayapalli.
- 3 Amrut Yangunde.
- 4 Adinath Jyolinath Bavagale, Aurad
- 5 Iswar Namdev Hatkar, Bachepally.
- 6 Ganapatrao Veersehtty Mukte Pattegalli.
- 7 Channappa Sharnappa yarnale.
- 8 Kashinath Shankar rao Bidar.
- 9 Nagayya Kallayya Swami. Beldal.
- 10 Madhukar Godnagar Ganeshpur.
- 11 Vijayram Mogalore Jirga.
- 12 Shanmukhappa Chennappa Chosane. Ladha
- 13 Shivlingappa Adeppa.
- 14 Subhash madappa Sanpute.
- 15 Subhash Panchal Mudhol.
- 16 Hanmanthrao Jalabb Hatgar, Munganal.

Folklore - 7 Mrudang

- 1 Dakaraddi Vithal Reddy.
- 2 Pandhrinath Pawar
- 3 Baburao Rajole Lingadalli.

Folklore - 8

- 1 Ganapati rao Chandrarao Hatkar Music.
- 2 Gurulingayya Shivamurteppa, Santpur.
- 3 Dattatre Baburao.
- 4 Narasappa Shivaraya, Borgi.
- 5 Naranna Veerabhadrapa Kapatapure. Hedgapur.
- 6 Narayan Balgoude Hedgapur Sundal.

- 7 Bandeppa Shankrappa panchal Vachan.
- 8 Basavatirtha Rachayya Khatgaoan.
- 9 Basavraj Nagappa, Dhoopat mahagaon.
- 10 Sheelvant Gopalrao Biradar Hulayal.
- 11 Baburao Sopanrao basher Ekamba.
- 12 Lata Ramgir. Mudhol, Music.
- 13 Lakshman Kumbar Aurad.
- 14 Shankar Rao M. Mahadev. Lyrics.
- 15 Sheelvant Beldar, Music Beldal.
- 16 Sangashetty Bembalge, Ladha.
- 17 Siddayya Swami Shivamugayya, Santpur.

Artists From Bhalki. Classical And Sugam Music.

- 1 Aruna- Classical Basavanvadi.
- 2 Ashoka Sangave, Sugam, Basavan Vadi.
- 3 Ashoka Suryavansi, Singing Nideban.
- 4 Keshavarao Suryavanshi, Classical Music, Bhalki.
- 5 Geeta Patil, Hindustani Music Nilamannli.
- 6 Jagannath Vidhate – Classical Music , Bhalki.
- 7 Janabai Suryavanshi, Bhatsingavi Sugam.
- 8 Nivedita Patil, Hindustani Music Nilammnalli.
- 9 Megharani Patil, Nilammanalli- Hindustani.
- 10 Rajkumar Ghootkar, Classical Music.
- 11 Vijaya Sindhe Alandi Hindustani.
- 12 Shivaji Rao Uppar – Hindustani Bhatamra.
- 13 Shivaji Rao Alandi- Hindustani
- 14 Shekha Hannumia - Classical Bhalki.
- 15 Sangeeta Karakale, Hindustani, Bhalki
- 16 Santoshi Nilamannali. – Hindustani.
- 17 Swati Topare Hindustani.
- 18 Sidramappa Jante Sugam.
- 19 Suvana Rathod Bhalki. Music.

Tabala

- 20 Manohar Ramshetty Tabala
- 21 Rameshkumar Suryavashi – tabala
- 22 Lokanath Kumbar (Blind)
- 23 Dashrath Valsange Harmonium
- 24 Dhanraj Vale, Harmonium.
- 25 Bandemma Ambigar, harmonium.
- 26 Vijaykumar Prasne.

Bhajane Vachana

- 27 Kapil Folk Singer.
- 28 Chandramma Nelage - Bhajane.
- 29 Tengemma Siddeshwar - Folk Singer.
- 30 Paramma Sirse Dadagi . – Folk Singer.
- 31 Prabhu Tamasange, - Bhajane.
- 32 Manikappa Kote Tatwapad Dadgi.
- 33 Mahadvi Malk Dadgi. Tatwapad.
- 34 Basappa Madival Bhajane Harnal.
- 35 Baburao Metre- Bhajane
- 36 Bheemanan kale -Tatwapad.
- 37 Shakuntala Nelage- Kalawadi.
- 38 Shantamma Math – Folk Singer.
- 39 Shantabai Solpure- Bhajane,
- 40 Sheelavati Swami Mangali – Bhajane.
- 41 Shivkumar Swami Math – Bhajane
- 42 Shreemant Dhoole Dadgi.
- 43 Shobha Nelage, - Folk Singer
- 44 Sangappa Biradar Karadyal

Drama And Acting

- 1 Kashinath Sone Halbarga - Street Drama
- 2 Omprakash Rolte – Bhalki Drama

Painting

- 1 Parameshwar Kadyale - Principal Kurabkhelgi.

- 2 Srikanth Biradar Dongapur. – Drawing Teacher.

Miscellaneous:

- 1 Tulasiram Sutar – Singing through a leaf.
- 2 Manikappa Hunaje, Ektari, Kalwadi.

Basavakalyan - Classical And Sugam Sangeet

- 1 Iranna Rjole- Hindustani Music
- 2 Dhoolappa Hadpad – Hindustani
- 3 Badrinath hadpad –Hindustani
- 4 Basavraj Gabbur – Hindustani.
- 5 Rajkumar Hoogar – Classical
- 6 Virupakasayya Swami – Music Teacher
- 7 Shehappa Gabbur – Music Teacher
- 8 Prof. Sidramayya Mathapati. Prof of Music
- 9 Subhash Biradar – Hindustani.
- 10 Suryakanth Biradar – Folklore.

Tabala - Harmonium

- 1 Mallikarjun Biradar-Hindustani.
- 2 Manik Dumpale – Harmonium
- 3 Rajkumar Hadapad – Tabala.
- 4 Ismail Sahib – Harmonium
- 5 Chandrappa Seetalgeri – Harmonium Tabala.
- 6 Vishwanath Bhusare – Harmonium

Folk Songs

- 1 Tejamma Postar, Soban Bhulayi
- 2 Madivalappa badadal – Folk Song
- 3 Rachayya Swami - Folk Song
- 4 Renuka Ekkale -Folk Song
- 5 Sharnappa Kunale - Folk Song
- 6 Shantamma – Folk Song
- 7 Saraswati - Folk Song.

Bhajane

- 1 Tejamma Singe – Bhajane

- 2 Madhukar Ghodake – Bhajane
- 3 Shantamma Hosmane – Bhajane
- 4 Srimant – Bhajane

Street Drama

- 1 Tippanna Ramkpur.

Chitrakala (Painting)

- 1 Ashok kumar Bhojan – Painting
- 2 Parwatibai Tanksalimath – Drawing teacher
- 3 Prabhulingayya Taksali Math – Principal Drawing college
- 4 Prabhuram Rathod - Artist.
- 5 Rajkumar Barsingi – Paint.
- 6 Rukmesh Pujari – Graphic art.
- 7 Revansiddappa Dongare – Lect. Painting
- 8 Vijaykumar Biradar - Painter
- 9 Vithal Jadhav – Principal Painting College.

BIDAR

Classical And Sugam

- 1 Asha Biradar – Classical
- 2 Iswarappa Panchal – Teacher Music
- 3 Kavita Mathapali – Hindustani Music.
- 4 Kavita Swami – Classical Music
- 5 Kashinath Hedgapur – Tabala
- 6 Gangaram Kumbare – Hindustani Classical
- 7 Gurupadayya Swami – Classical Music
- 8 Channappa Noubade – Tabala
- 9 Jaganath Nankeri – harmonium and Tabala
- 10 Jaganath Maharaj – Tatwa Padagalu
- 11 Deepa Biradar – Classical Music
- 12 Narasihlu Dhappor- Blind Musician
- 13 Pranesh Panchal – Tabala
- 14 Basavaraj Sali – Music
- 15 Bhujangrao Deshmukh – Tabala

- 16 Maheshkumar Mathpati – Classical Instrumental
- 17 Mainkarao Vishwa Karme – Hindustani.
- 18 Raghunathrao Panchal – Hindustani Music
- 19 Rati K. Gadri – Vocal Music.
- 20 Ramesh Bhajantar - Vachana.
- 21 Rajendra Sing Pawar – Hindustani Classical Music.
- 22 Ramulu Gadgi – Hindustani
- 23 Vainkuntha Dalla Maharaj – Singer.
- 24 Shivkaumar Panchal – Classical Music
- 25 Shivraj Gange - Classical Music
- 26 Sajnukumar Panchal – Bhajane
- 27 Surekha Kulkarni i- Hindustani Music
- 28 Snehlata Biradar – Hindustani Classical

Acting

- 1 Anilkumar Biradar - Folk Drama
- 2 Tarangini Chandravathe - Sangeet and Acting
- 3 Tejaswni Chandravathi – Acting
- 4 Devdas Chimkhod Tammate.
- 5 Manohar M.S. – Acting.
- 6 Maheshkumar Dramatist.
- 7 Moneshwar Vishwakarma – Mono Acting.
- 8 Yesudas Aliyambare – Dramatist
- 9 Roopa Malaggikar – Mono acting
- 10 Veerabhadrappe Uppe – Dramatist.
- 11 Sambuling Valadoodi – Folksinger
- 12 Shivaji Manakre – Acting
- 13 Sangram Engle – Director – Actor.
- 14 Sunnel Kodde – Actor.

Halage Vadan: (Drum Beating)

- 1 Arjun Halagenur – Drum
- 2 Channappa – Drum
- 3 David – Drum

- 4 Devidas – Drum
- 5 Mareppa – Drum
- 6 Rajappa – Drum
- 7 Lakshmana – Drum
- 8 Sharnappa – Drum
- 9 Huleppa – Drum

Painting

- 1 Chandrashekhar Somshetty (Painting Teacher)
- 2 Pratap Singh Bharali. – Teacher Painting
- 3 Bheemrao Badiger – Teacher
- 4 Mallikarjun Hiremanth – Teacher Painting
- 5 Manik Vasudev – Teacher
- 6 Md. Maqbool – Lecturer.
- 7 Md. Sharep – Principal Drawing.
- 8 Lakshette Chandrakant – Painting Lecturer.
- 9 Victor Raj – Lecturer.
- 10 Suryakant – Principal

Miscellaneous

- 1 Kallappa - Suti Art
- 2 Jayappa –Tasha Art.
- 3 Tukaram – Sonai
- 4 Neelamma - Folk Singer
- 5 Bharat – Boofer Dance.
- 6 Rajkumar - Rasha
- 7 Shakar Chondi –Folk Dancer.
- 8 Savitri Hiremath – Mehendi Design
- 9 Sidramappa Ghale – Basava Talwa Prach
- 10 Saidappa - Sonai Art.

Dancing

- 1 Hasha Prabhakar –Teacher of dancing
- 2 Rani Satyamurthy – Teacher Dancing.

Humnabad

Classical And Sugam Music

- 1 Apparao - Hindustani Music
- 2 Aminsab Vathar – Humnabad, Hindustan.
- 3 Anandraj Mainkprabhu- Hindustani Music
- 4 Kalyan rao Ratkal – Hallikhed – Hindustani
- 5 Channaveerayya Moragutti. – Humnabad, Music.
- 6 Jaganath Bendre Molkera – Hindustani.
- 7 Deepika Channagiri Humnabad. – Hindustani.
- 8 Prabhuling Swami – Maniknagar – Hindustani.
- 9 Rachayya Bhankalgi – Hindustani Humnabad
- 10 Vijalaksmi Bavi – Dummansur – Hindustani
- 11 Sharifa Sultana Vathar- Humnabad – Hindustani
- 12 Shivaraj Hindustani – Humnabad
- 13 Shivaswami Chincholikar – Chinkera, Hindustani.
- 14 Shantala Yalwar – Humnabad Hindustani.
- 15 Savitri Madargaon – Hudgi Hindustani
- 16 Saiyad Murturaj Khadri – Hindustani

Tabala Harmonium

- 1 Keshavarao Vaghmore – Humnabad – Tabala
- 2 Gurappa Nilagi – Dubalgundi – Tabala
- 3 Janardhan Vaghmore – Humnabad - Tabla
- 4 Dattatriya Hiremath, Hindustani Talavadya
- 5 Manohar Handikera – Harmonium
- 6 Murgeppa katti – Vanjari – Tabala
- 7 Rajusing – Humnabad – Harmonium.
- 8 Shankarayya Varavati –Dubalgunde – Tabala

Folk Songs Devotional Songs

- 1 Kashappa Parashetti Pandargera – Dance acting.
- 2 Krishnappa Darge – Expert Musical Instruments
- 3 Gireppa Jamadar – Maharam Song, Bevinchincol.
- 4 Paramma Solapure – Bhajane- Chitrakoot

- 5 Rachamma Nigudagi – Humnabad- Rangoli
- 6 Shivakanta Ganji - Dubalgundi devotional songs.
- 7 Sangeeta Ganji – Devotional Songs.
- 8 Siddarodha Ganji, Dubalgundi.
- 9 Suryakanth B. Bemalkheda
- 10 Ramlingappa Ganji – Dubalgundi
- 11 Baburao Vaghmore – Kanakatta.

Gondali Art - 3

- 1 Mahadev Garudkar – Manikanagar
- 2 Ratanrao Vaghmore – Varavatti
- 3 Sangram Vagamare – Jalsangi
- 4 Sidramappa Vaghmare- Jalsangi

Drama

- 1 Ganapati Nanjire - Street Drama
- 2 Devanand – Janapure – Jamnagar

Painting

- 1 Gundappa Doddamani – Gadvanti.
- 2 Dharanj Metre – Kundagol
- 3 Ravindra – Doddamani – Humnabad
- 4 Veerayya Swami Kalmath – Maniknagar.
- 5 Veeranna Sonar – Humnabad
- 6 Sharad Kullarni – Humnabad
- 7 Shashikanth Karmongi- Humnabad

Kannada Journalism In Bidar District.

Bidar is rich in Kannada Journalism. It has a rich heritage some committed people have dedicated themselves to the cause of conveying their comments on the current topics. Though branded as backward district, perhaps the highest number of papers are published in Bidar. The papers published may not have excellence, their extreme enthusiasm is discernible. Hence, It is a brief survey of the Kannada papers published in Bidar.

The first Kannada paper published from Bidar is Daily News (1968) edited by Sri. Krishnamurthy Karpur. He had all the abilities to publish a paper as he had the back ground of serving in Kannada Sahitya Parishat

Press. He had the distinction of bringing out a special issue. He brought another daily entitled (Bidar Times in 1974). He had rich knowledge of Kannada Language and literature.

Shantivardhak Society took initiative in starting Shanti Kirana (1971) weekly under the editorship of Sri. K. Bheemrao from Bhalki. As Sri. K. Bheemrao left for his field of action Kalaburgi the responsibility of editing Shantikirana fell on the shoulder of Prof. G.B. Visaji. As the management of running Shantikirana was transferred to Bhalki Hiremath. The paper was converted in to a religious monthly. This paper has continued to serve the cause of Basava Culture. Even then Sri.K. Bheemarao's pioneering effort deserves a special mention. Sri. Gunavant Rao Patil Hakyal had the credit of starting Kannada Ratna ,in 1975 and Jahir Asmat was the editor of the daily. Mohasin Kamal launched the publication of Kannada daily Gawan 1975.

Jahir Asmat took pains in editing Kannada Daily Sri. G.B. Visaji brought out a literary magazine Anubhava (1975) which was mainly devoted Kannada Language and literature . A daring attempt was made by Sri. M.G. Deshpande to start Khyati (1975) in the calligraphy. This paper with limited resources could include illustrations drawn by young painter Mr. C.B. Somshetty – now he is a famous painter. The specialty of this paper lay in publishing serial novels. The paper encouraged young writers from Bidar. Gandharva Sena had the credit of editing a Kannada daily "Public". Gandharva Sena's entire family devoted its time and energy for the publication of the daily. He brought out special issues of the daily paper giving a scope for and prize winning stories after holding competitions among the young writers.

Atal Samachar (1981) with the mission of starting nationalist spirit was started by Sri. Mahant Swami . Prof.Baswaraj Sabarad started a literary magazine entitled "Pallavi in 1981". Though short lived this magazine drew the attention of the readers. Sri. Shvasharnappa Wali started Uttara Karnataka in 1982 Kannada Daily with ambition. It is a big size daily with four pages. He tried to his best to make it a state paper by publishing it simultaneously from Bangalore also. The paper survives even today.

H.C. Khadke has the credit of starting a weekly called Khadke Patrika, The editorials. His writes are thought provoking. He invites writers to write articles for his papers. Another paper equally important is Janapara (1986) with Sri. S.K. Joshi as its editor. Sri. S.K.Joshi had a good support of Veteran Journalists like Shri. Vishwanath Patil and Sri. Hamnantappa Patil. It had all the requisites of a good paper. After S.K. Joshi as it's editor Shri Shivraj Kadode become its editor for so many years.

If all these papers are published from Bidar, Shri. Gurunath Gadde brought out a daily from Basavakalyan. He had unlimited enthusiasm to bring all round development of Basava Kalyan. Sri.Siddram Beldal is very good scholar of Vachana literature. He started Basava Bhanu in the year 1987. It was a monthly exclusively devoted to spread of message of Vachanakararu. Janandani (1988) was started by Sri. Mallikarjun Swami. He gave importance to the aspirations of the public in his daily. Sri. Mahaling Sheelavant, Sri. Siddharam Sharana's brother started a paper called " Sapta Swara" in 1989. He has brought out some special issues, but the paper was stopped Sri. Subhash Gadagi's " Yuva Garjane (1989) was a weekly to awaken the people from deep slumber of ignorance was his ambition. " Parihar" is another daily started by Sri. Mallikarjun Biradar in 1989. Bidar Jagrati is a weekly (1989) well set out to disseminate leftist views among the people . The editor is Kalyankumar Sri. Babu Wali social worker has his paper Vachan Kranti (1993). The paper is known for its fearless views on social and political problems . Sri. Dhanraj Marjapure's Bidar Karanja (1994) Sri. S.M. Belkonikar's Karanataka Koogu Dr. Sidrath's Bidar Rahasya (1995) Sri. Nagashetty Dharmpure's Kranti Bhoomi 2000 are with mentioning. Nagaling Kavi is publishing Dharmopadesh by quarterly. It contains articles of religious importance. Mr. Kanashetty Shivraj is bringing out Basava Bhoomi consisting of very good articles about state leaders. He is an editor with a social concern and the paper is popular.

The following are the other papers published from district.

- | | | |
|---|-----------------------|-----------------------------|
| 1 | EE Suryast (1995) | - Arvindkumar Arati's |
| 2 | Aksar Karanjia (1995) | - Bidar literary Committee. |
| 3 | Antarang Suddi (1995) | - Mr.Malappa Adasare's |
| 4 | Bahamani Kote (1997) | - Mr.Shivakumar Vanagere |

- | | | |
|----|------------------------------------|--------------------------------|
| 5 | Janakalyan (1997) | - Mr.Ganapati Penag's |
| 6 | Hitaraksak (1997) | - Mr. R.S. Durge's |
| 7 | Vishwasig (1998) | - Mr. Prabhu Patil's |
| 9 | Kempur Bhoomi (1998) | - Mr. Sridhar Rao's |
| 10 | Bidar Sampark (1998) | - Mr. Baswaraj Kama |
| 11 | Kranti Kalyan (1998) | - Mr. Jagannath Chanshetty |
| 12 | Usool (1998) | - Mr. Maruti Kaka's |
| 13 | Manjira Express (1998) | - Mr. Chandrakanth Chopt'a |
| 14 | Taruna Shkati (1998) | - Mr. Anilkumar Patil |
| 15 | Bidar Leader (1998) | - Mr. Jugal Kishore's |
| 16 | Janagarjane Rajjanna Bidar | - Mr. Veershetty Kumar |
| 17 | Bidar Huli | - Mr. Jaganna's Jiragas |
| 18 | Nirbhay Vachane (1997) from Bhalki | - Mr. Kirankumar Khandre |
| 19 | Basava Dhoni (1999) | - Mrs.Mr. Deelipiumar Kamthane |
| 20 | Bidar Chaluvalli (2000) | - Mr. Basvaraj Patil |
| 21 | Naranja Express | - Mr. Sadanandas |
| 23 | Bidar Sahakar (2001) | - Mr.Gurupadappa Nagmarpalli |
| 24 | Yuvarang | - Mr. Shashikumar Patil |
| 25 | Kranti Rang (2000) | - Mr. Rajanna |
| 26 | Bidar Times (2001) | - Mr. Ravi Arjun |
| 27 | Drushti (2002) | - Mr. Chandrakant Patil |
| 28 | Sangarsha | - M.G.Rajole |
| 29 | Vishwat Bharat (2004) | - Mr. Vishwakarma |
| 30 | Suddi Suliva (2004) | - S.R. Dama |
| 31 | Varta Yukti (2004) | - Karkales |

The number of papers published from Bidar are staggeringly great but many of them are not remarkable. They are shorted lived. The public does not care to read these papers. They start with unbounded enthusiasm and end unwept and unheard, yet the journalism in Kannada pertaining to Bidar has a scope to develop.

Hindi News Papers: Hindi papers have attained maturity. They have a good readership. At least three papers reach readers with success Daman

is very popular among all these papers. It is edited by Sri. Vishwanath Patil though small in size, with the editor's original thinking the paper has received recognition. It is not only pungent. It is frank also, The outspoken editorials have gained favor of all. MLC Arshad Ali's Bidar Ki Awaj Arshad Ali a very good leader and thinks about the welfare of the people. His paper has weight. His articles published in his paper are not only informative but analytical also in discussing the local and state issues.

Bidar Sandesh is the third paper published and edited by Sri. Kamalakar Joshi. The paper is popular, people read his paper with relish, Aditya is the fourth Hindi news paper edited by Gandharva Sen. Nanak Time is another Hindi Paper which is worthy of admiration.

Urdu Literature In Bidar: The Muslims who came to India came as merchants. Those that came next were the conquerors of North India lastly those that came last were Sufi Saints. In the way merchants Sufi Sans Soldiers were required to hold contact with local people of India. It was under that compulsion urdu came into existence in 12th Century.

The statements of sufi saints in and around Punjab, Delhi and Gujarat were the first specimens of Urdu literature in India. Kwaja Sayyad Asraf Jahangir Samman's hand written manuscript was supposed to be the first urdu book. He belonged to Fajabad district of Uttar Pradesh. According to the opinion of the some learned men Syed Mahammud Hussain Banda Navaj Gesu Daraj is (1320-1415) 'Mirajul Askin' was the first urdu book. Hassan Gangu, the founder of the Bahamani Kingdom made Urdu, the official Language. The first prose works were the books written by Samsul Ussak Miranji (1496) Shareh E Margubal Khulub Jaltarang and Gulbas. His son Shaha Burhanuddin Janam (1582) Kalamatul Hakayak Risal-Ye-Vajudiya Shaha Aminuddin Ala (1582-1675) of Bijapur wrote Gunj E-Khoobi.

Hazart Isqui a poet from Bidar has written a prayer "Ye Shafi -U- Wara Salam -un- Alk " is repeated five times a day is the Masjid-E-Nabavi in Mecca Saudi Arabia. This mosque is called mosque of prophet Mohammad This is a piece of Arabic poetry. This saint poet lived in Bidar nearly two hundred years ago. His religious writings in Arabic and Farsi are still recited in Iran, Egypt, Indonesia and other countries. He was born in Bidar

and Kings of Asaf Zahi supported him. He lived here till he was very old and died in Hyderabad around 1805. Modern Urdu writer Mohsin Quamal discribed the great literary tradition of Bidar in his Shayari. Bidar hai Jiska Naam VOH Ek Shahar E Gazal hai (Bidar is that place which is the city of songs).

The Lyrical novel Masanavi Padam Rao Kadam Rao was published in Bidar between 1325-1338. It is the first ever publication in Urdu. Research in Karachi University in Pakistan confirms this says Quazi Arshad Ali editor of the daily Bidar ki Awaz. Sultan Humayun of Bahmani Sultanate in the 14th Century was the first Sultan who patronized arts and literature. Bahamane and Barid Shahi rules ruled in 14th and 16th centuries Abdul Quareem Hamdani Mulla Nizam, Syed Taher Mulla darweedi, Quershi Ahmed and Qutubuddin Quadri were the writers who received patronage from these rulers.

Feroze Bidri who lived in the transition period between Bahamani and Barid Shahi rulers brought out the first collection of poetry. These are collections are preserved in Kolkota museum great poets Mulla Wahi and Ibnene Nishite called him Ustad Shayar informs literary critic Anees Hasmi. After spending his youth in Mohammadabed Bidar and Feroze settled in Golconda. Mr. Ali says that Urdu was made the official language by the Nizams of Hyderabad. Even non muslims also wrote in Urdu Yashwant korekal of Maniknagar Pandit Damodar Pant "Zaki" and Sikhs like Sardar Charansing Charan of Bidar are popular in Bidar.

Among modern writers like Hazarat Gulam Mohinuddin Fitrat Sokhandar Ali Wajid, Hazarat Kunj-E naseer, Syed Hussain Saifi, Hajarat Sajjad Basha Sajjad, Maqdoom Mohinuddin the most famous poet is Rashed Ahmed Rashid. He is called Shayar E Hayat or the sun who shines on the land of the poetry. He studied in Osmania University and settled in Bidar. He has been compared to Morada Badi and Josh Malabadi of Uttar Pradesh. He turned his attention from the themes of love beauty love and liquor but spoke of suffering enlightenment and philosophy. His first collection Kah-E-Abrao twist of eyebrow earned praise. His most famous work Hham - O- Yakeen or enlightenment. It is a treatise on philosophy. He reflected on poverty in the poem Sitam Rashida Hoon.

List Of Shayar Of Bidar District

Sl. No	Name of the Shayar	Books Published	Place	Contact No.	Remarks
01	Mr.Ameeruddin Ameer	1. Saraa 2. Nashhrah 3. Saad	Bidar	9241462440	Winner of Karnataka Urdu academy award
02	Mr.Yousuf Raheem Meer Bidri (20 Books)	1. Imtekhar 2. Baqua, Bidar Urdu Shora intaqab 3. Re (fiction) 4. Shakhshiyat 5. Kurra (poetry) 6. Miqual 7. Tanaab (critic) 8. Noon (Shortest story) 9. Sakaal (Afsana fiction) Baarish (poetry) 10. Shafa at (Deeni) 11. Noor (devotional poetry) 12. Meeran gazalgalu (Translated from Kannada) 13. Mohaliyat	Bidar	9141815923 9845628595	Winner of Karnataka Urdu academy award Ex Member of Karnataka Urdu Academy.
03	Mrs.Rukhsana Naazneen	1. Tuba 2. Zia 3. Dastak	Bidar	9886325770	
04	Mrs.Rehana Begum Rehana (6 Books)	1. Pahlirkiran 2. Zameeni surkh ujalon me rahi hai 3. Andhiyon me chiraag jalte hain	Bidar	7829566021	
05	Late. Abdul kareem Kareem	1. Masar (Shayari)	Chitguppa	-----	
06	Dr.Anjum Shakeel Ahmed	1. (Poetry)	Bidar (KSA)		
07	Late. Quraishiya Nikhat	1. Jaagti Aankhon ke Khawab(Poetry)	Bidar	-----	
08	Late. Nisar Ahmed Kaleem	14 Books	Bidar		
09	Mr. Abdul Lateef Khaleesh	-----	Bidar	9900138755	
10	Mr.Md. kama- luddin Sha-meem	1 Book (Poetry)	Bidar	9632455851	
11.	Mr. Malik Mohi- uddin	-----	Bidar	8861723029	

12	Mr. Syed Jameel Ahmed Hashmi	1. Kohsaar	Bidar	9448568062	
13	Mr.Zafarullah Khan	2 Books	Bidar	9886863290	
14	Mr. Syed Muqet Quadri	1 Book	Bidar	9164786177	
15	Mr.Hamed Saleem	1. Ghantee	Bidar	9739760344	
16	Mr Saqawat Ali Saqawat	-----	Bidar	9019998178	
17	Late. Fazl Ur Rahe- maan Haadi	2 Book	Bidar	-----	
18	Late Mustafa Khan Musaffa	1 Book	Bidar	-----	
19	Late Abdul Gafoor Khak	1.Tanveer e khak	Bidar	-----	
20	Mr. Abdul Qadeer Alam Sharafi	2 Books on History	Bidar	9581680586	
21	Mr. Abdul Samad Bharti	5 Books on History	Bidar	9481300412	
22	Mr.Mirza Chishti Sabri Nizami	1 Book	Bidar	7353000399	
23	Mr.Anees Hashmi	1 Book	Bidar	9900876492	
24	Mr. Ahmed Muzaf- aruddin Javed	1. Aao Urdu se Kannada Seekhen	Bidar	-----	
25	Mr. Syed Shah Ma- teenuddin Hussain	1 Book	Bidar	-----	
26	Late. Zaheer Azmat	(Poet)	Bagdal	-----	
27	Late. Gulaam Mohi- uddin Kaif	1 Book	Bidar	-----	
28	Mr.Mazhar-uz-zama Khan	11 Books	Bidar	-----	
29	Mr Ikram Baag	1 Book	Basavakaly- an	-----	
30	Late. Ataa Kalyanvi	2 Book (Poetry)	Basavakaly- an	-----	
31	Late. Syed Abdul Majid Shameem Adv	1 Khandazan	Bidar	-----	
32	Mr. Abdul Muqtadir Taj	1 Book	Bidar	8880307449	
33	Mr. Mustafa Adil	-----	Chitguppa	-----	
34	Mr.Siddiq Hairat	-----	Humnabad	-----	
35	Mr.Masroor Nizami	-----	Basavakaly- an	9900177498	
36	Dr. Muhammad Nizamuddin	1 Book (Rescarsh)	Bidar	9902466183	

His contemporary suleman Khatib popularized Dakhani Urdu or the desi dialect Katib's poetry is marked by wit and humor. His couplets are known for their multiple layers of meanings. His Kivade-Ka-Ban describes a beautiful garden concealing dangerous snakes. Other important writers are Ata Kalyanvi who popularized Naat style of poetry. Desi Bukhari of Chitguppa who used Dakhani Urdu Allah Baksa Baksi and Mohammad Jahangeer have helped to put the name of Bidar on the map of India. Aneesh of Hasmi Quasir Rehman basit Khan sofi are still active.

Names of the Bidar District Urdu Literary Organisations.

SI No	Urdu Literacy Organisation	Phone number
1	Anjuman Nawa-E-Ahbab, Bidar President : Syed Lateef Khalish	Mob: 9900138755
2	Yaran-E-Adab, Bidar Secretary : Md Yousuf Raheem bidri	Mob : 9845628595/9141815923 E-mail: yrbidri@gmail.com
3	Idara Adab-E-Islami Hind, Bidar unit President : Syed Jameel Ahmed Hashmi	Mob: 9448568062
4	Muhammed Aleemuddin Foundation, Bidar Managing Trustee: Md. Asaduddin	Mob: 9844145344
5	Bazm-E-Ghazalan, Bidar Secretary : Rukhsana Nazneen	Mob: 9886325770
6	Bazm Gulshan-E- Urdu Adab, Baswakalyan, Dist Bidar President : Muqem Baag	Mob : 9886006066
7	Anjuman Ahbab-E-Sukhan, Humnabad, Dist. Bidar G Secretary : Tanveer Ahmed Salman	Mob : 8050464258
8	Anjuman Shawoor-E-Adab, Chitguppa, Dist. Bidar President : Syed Rashed Patel	Mob: 9341245123
9	Zoom Literary forum, Bidar Chairmen: Abdul Muqtadar Taj	Mob: 8880307449

Fading Citadel: Islamic calligraphy called Fun-E Kattat is found on almost all buildings like Masjido and Darghas. Calligraphy is the art of giving form to signs which Islamic calligraphy might have evolved 100 years after the death of prophet. Almighty is responsible for leading artists for creating beautiful forms using letters says Annees Hasmi calligrapher. The pioneer of calligraphy was the fourth Calipha Hazarat Ali who used various hand writings to document the verse of Quran. The Quran is in the arabic script and calligraphy spread every where. Various styles of calligraphy Khat-e Qupi popular in Iraq Kat e Sulas is popular in Iran and India Kat e Nastaliq and used by many urdu news paper today.

Most of the structures in Bidar are insulas style. Various forms of calligraphy are developed over the years. They are Gulzar or garden Zulfe Aroos or the birde's hair Mansoon are the triangle Badr-E-Kamal or a crescent moon vilayat or the exotic ummul Khubus or Gestalt style Mahi or the fish Nakhon or the nails Gauhan or pearls and Toghra that uses letters to produce various forms of landscape and designs. Calligraphy was an essential part of education of Kings Babar Humayun Akbar and Jahangir were calligrapher says Md.Qutb-uddin Calligrapher in Bidar. Quttbu-Uddin Aibak period was the golden age Aurang-A-Zeb was also calligraphy and used liquid gold to make copies of Quran. He used money thus earned for his daily use some such copies are presented in museums in many places of the country.

Some women calligraphers are also there. Shehzadi Gulbadan Begum Jahan Ara Begum Zebunnise Begum. It is said that Humayun weighed shehajadi begum in pearl after she wrote Quran on a poppy seed. Hindus also excelled in calligraphy Suraj Bhan and Chandrabhan of Delhi are arabic calligraphers. Poet Mohammad Iqbal translated Bharatra Haris Nitishatak in to Urdu and wrote it in using calligraphy, many of Dr. Iqbal's poems which are written in calligraphic style are used in many homes now.

In Bidar, the fort Mohammad Gawan's Madrasa the Tomb of Quali Iulla Kirmani in choukhande the tomb of Ahmedshaha wate in Astoor, the tomb of Abul Faiz, the tombs of Barid Shahi Kings Ali Barid and Quasim Barid and others have beautiful pieces calligraphy on the walls and ceiling Iranian artist Mughees Shiraj is said to have carried out carvings made in Bidar fort. Bidar has a great heritage of calligraphy. At one time being a journalist meant being a calligrapher. The situation has changed after computer began to be used says Quazaliioddin.

Many calligraphers are there in Bidar and their life is not comfortable. Mohammad Quadri was trained Nesting Style in Arabic and Urdu now leads his life painting films posters. Retired teacher. Abdul Raheem mastered the arts of writing in Arabic and urdu letters as it was necessary for screen printing. He paints sign boards. Mohammad Jafar Ulla Khan produced hand written books Rashid Ahmed's books were thus, made available. Mohin yar Khan developed the writing method of calligraphy Moin Kamal brought Md. Gawan daily in calligraphy Abdul Wahab A meen Uddin

revived the art of calligraphy over hundred students attend his lessons. Wahab is considered a calligrapher of International standard. He visits 90 mosques in the district Quaisar Rehman, Annes Hasami, Sayed Quadri, Javed Mohammad Abdual Sattar, Adib are calligraphys Quaisar Rahman, Mohsin Kamal Anees Hasmi have brought laurels.

Urdu Journalism In Bidar: Bidar has a rich heritage in Urdu Journalism. The earliest reference to Urdu journalism goes back to the advertisement that appeared in Subhe-Bahar literary magazine in Mysore in 1909. The advertisement stated that Urdu weekly Bidar Gazette was published from Mahammadabad Bidar and it was edited by Mehar Ali. It was in its third year of publication and contained news form the Nizam state and spoke about national and international issues. It provided complete information on topics like education culture, ethics religious reforms and history. The subscription rates were Rs.12 per annum for zamindars, the rich and advocates Rs.6 for the general purchasers and Rs. 3.75 for students and the poor. This shows that Bidar had a rich heritage of journalism. Hence 2009 is the centenary year of Urdu journalism and Historians consider Bidar as the second capital in the state Khasim-Al-Akbar is the first urdu new paper in the state and Bidar Gazette first published on October 8 1907 was the first journalistic venture in any language in the Karnataka Says Anees Siddiqui a researcher of the topic "The history of Urdu Journalism in Karnataka". Bidar Gazette had 12 pages with three columns each column had forty line each page line each page contained a separate topic. Each had pointers like provincial, National international culture religion and health. It used to exchange information from other papers like Khadiyan, Niyar Rehanuma-E- Taleem Moradabad and Lahore.

The earliest available copy was in the Md. Gawan Arabic library in Bidar Unfortunately Bidar Gazette was stopped after decade. Anti Ziam Activists and revolulemares started some wall papers in 1940. They were named as Balaghat Mahammads Gawan Rafi and Jinnah. They were regularly published.

Insaniyat, the first weekly after independence was started by Moinuddin Mainabadi. The Magazine was short lived due to revenue crunch. Senior Urdu journalists have been Muktar Ahmed Gilani, Abdul Sattar Adib,

Mohsin kamal, M.A. Hammed Quisar, Rehaman and S.I. Quadri. Abdul Wahid's Waqt ka Paigam begin as a weekly in 1964 and it was turned in to a daily and closed in 1968. Poet and former MLC Mohsin Kamal started Gawan a Urdu Daily in 1968. However, it did not continue after his death in 80's. Other papers which did not have a long life span were Bheman Samachar of Sabagat Ulla, Aftab -E Bidar of Fadee dullah Alfi Basate Hayat of Shamusul Islam. MA. Hammed started the English weekly from Gulbarga and later in Urdu daily. S.I.Quadris Adabbi Akkas started in 1984. It is in publication. His son S.S.Quadri edits it, now MLC Quazi Arshad Ali started Surakh Zamin daily in 1993. It is running successfully. Even non-Muslim have been active. R.Ganapath Rao started Rafiq a Urdu paper soon after independence. The urdu leadership is growing year on year. Sri. Rishikesh Bahaddur Desai Hindu correspondent Bidar has provided information of Urdu literature, urdu journalism and calligraphy.

A brief account of freedom movement in Bidar District.

The history of liberation movement in Hyderabad state was quite different from freedom movement in other states of India. If British India fought against British Govt, the Hyderabad state had to fight against the British govt and fanatic administration of Nizam rules when India attained freedom on 15th of August 1947, but freedom came to eight districts of Telangana and 5 districts of Marathawadas and three district of Hyderabad Karnataka on Sept 17th 1948. That the freedom movement of India was first started in Bidar is really thrilling one. Shivalingayya of Bidar rebelled against the British rulers in 1819-20. In 1852 one Lingappa won many forts of Bidar district. Ramarao Alias Jang Bahadur who was sent by Tatyatopi declared himself to be the king of Satara. It was he who hoisted the Bhagava Flag in the village Asti of Bidar district. This is how the first freedom movement was started in Mirat ended in Bidar in 1867.

Nijam did not give any civil liberties to Hindus and indirectly had encouraged the organization called Majalis Ittehadul Muslimeem in Hyderabad. The members of this organization were Rajakras. To counteract the activities of Nizam Dayanand Saraswati started Arya Samaj in Bombay in 1875. The branch of Arya Samaj was started in Dharer of Beed district and is Udgir of Bidar district. The leaders of Arya samaj in Bidar district were Bansilal and Shamlal lawyers of hallikhed of Bidar district. Pandit

Taranath was a teacher in Govt. High School Bidar around 1914-18 and was the promoter of freedom movement Chitguppa of Bidar district was the main centre of freedom movement.

Hindus went to Bhavani Mandir in a procession which was intimidated by some Muslims. In 1938 communal clash that ensued one Muslim died Nizam issued a warrant against one hundred people. In the same year Shamlal was killed in the prison by poisoning. The people took up a procession of the idol for Lord basaveshwar in Basavakalyan In the clash leader Dharma Prakash died.

In 1939, all the shops in Osman Gunj were burnt by Rajakaras and Brijapal Sigh was imprisoned in the communal clash that ensued with the help of Mainkarao Bhandari, Pundalik Rao Parit, Ramchandra Veerappa an Ex. M.P. started manufacturing bombs and he was arrested in 1942 Pandit Shivachandraji Neelagi in Humnabad took out a process in 1942 on the festival of Holi, Rajakaras made an attach on the mob in the procession and Shivaraj Beekagu was killed in 1947. R.V. Bidap's father was assaulted by Rajakaras and he was terribly wounded. Rajakaras massacred and people indulged in many in human activities lore burning villages and molesting women.

In 1948 Rajakaras burnt 16 villages including Gorta. This Gorta event was called another Jallianwala Bagh of South India. R.V. Bidap and Manikrao Phulekar were district leaders of congress in Bidar district.

This was how Bidar took part in the two fold freedom movement in Bidar district history lost with the military action of Indian Government. The entire Hyderabad state became an integral part of India. In 1934, Hyderabad state congress was established its leadership was taken by Ramanand Teertha as Nizam Govt. banned congress party, the Karnataka, Maharastra and Andhra Pradesh State Parishat were set up. In 1942 under the leadership of Ramanand Teertha, Quit India movement was launched. Saigavkar was made the president of Bidar district congress unit. On 26th Jan 1946 Sharnappa Uppin and Vithal rao Kukdal took initiative in hoisting National flag of India in Chitguppa.