

CHAPTER 14

LITERATURE AND CULTURE

The district of Bijapur, like other districts of Mumbai Karnataka, has contributed to art, literature and culture in a unique way. Beginning with the kings of the Badami Chalukyan dynasty, the first powerful dynasty of Karnataka, all the rulers who reigned the area from time to time have given considerable encouragement to the development of culture. The rulers of the Adil Shahi dynasty of Bijapur were responsible for the emergence of a school of painting known as the Dakhani style and the school of Hindusthani music took its birth under their patronage. The temples of Aihole are considered to be the cradle of Indian temple architecture.

Bhaskaracharya, the author of 'Leelavathi'; Sanskrit poets Vijjika and Ravikirthi; Ranna and Nagavarma, the famous poets of old Kannada literature and prominent Vachanakaras such as Bhakthibhandari Basavanna and others; as also the renowned writer of Modern Kannada, P.G. Halakatti, Kerur Vasudevacharya; Kandagallu Hanumantharaya, a famous stage artiste; great folklorists such as B.S. Gaddagimath, Madhurachenna and Simpi Linganna; Sriranga the playwright; Krishnamurthy Puranika the novelist; the renowned epigraphists such as G.S. Gai and M.M. Kalburgi; Sisu Sangamesha, who wrote for children; the famous ophthalmologist Dr. M.C. Modi; Hardekar Manjappa, who was known as the Karnataka Gandhi; B.D. Jatti, the firstever Kannadiga to adorn the position of the Vice-President of India; Amirbai Karnataki, the much acclaimed singer are some of the great personalities of the district of Bijapur who made name at the international level for their meritorious service in their fields of specialization. Such subjects are discussed hereunder briefly.

Epigraphic References

The Jinalaya built by Ravikirthi in 634 AD at Aihole has an inscription, which is also supposed to have been written by him. This inscription in Sanskrit is important from many

points of view. It deals with and eulogizes Pulikeshi II, and interestingly makes mention of the famous Sanskrit poets Kalidasa and Bharavi for the first time. This reference has helped scholars to identify the time of these poets, and hence has been considered very important. The text of the inscription is poetic in nature and gives an idea of the Sanskrit literature of the region of that time. According to Dr. P.B. Desai, "this piece of composition is of high poetic order and is a significant contribution to Sanskrit poetry." Scholars are of the opinion that the author of this text must have had deep knowledge of Kalidasa's 'Raghuvamsha' and Bharavi's 'Kiratharjuniya'. But it is doubtful whether Ravikirthi had written any other poems or other compositions. Govinda Pai surmises that a stanza attributed to one Pulikeshivallabha, included in 'Kavyavalokana', an anthology of poems, is perhaps Pulikeshi, the author of this inscription. But M.M. Kalburgi, who examines the inscription from linguistic point of view, considers the writing to be not as old as the sixth century AD.

Another inscription, but this time in Kannada language, found in Badami of the same area is also considered to be of great importance. This is renowned as the Tripadi inscription of Kappe Arabhatta. This inscription belongs to the seventh century AD and begins with the line "Kappe Arabhattan shishtajanapriyan" which are considered to be in "dwipadi" meter and the following two stanzas such as, "Sadhuge Sadhu Madhuryange Madhuryam" are composed in "tripadi" meter; and these usages are considered to be the earliest available examples of the respective metrical forms. But there is no reference to the author in the inscription; however, this edict is a much debated one. Prof. M.M. Kalburgi has his own views about the meter of these stanzas; but he is all praise for the poetical talent of the author and the good taste of the person who was responsible for its erection. Near this inscription, we find a four-lined poem, and its meter is supposed to be Piriyaakara, according to Kalburgi.

It is unfortunate that though there are large number of inscriptions of the period of the Badami Chalukya rulers, their authorship is not certain. Apart from the inscription Mangalisha at Mahakoota, and the copper plates of Nerur of Vijjika and Kochra, as many as fifteen inscriptions found in places like Shirur, Bijapur, Ilkal, Jumanala and Takali one can appreciate the chaste style of the Sanskrit language.

One Achalan described as Natyavisharada and Natasevya in the inscription of circa 744 AD, found near the Virupaksha temple at Pattadakal, proclaims himself to be the author of the inscription. He claims to have mastered Bharatha's 'Natyasastra'. The inscription of 1187 AD found at Kalakeri of Sindgi taluk was composed by one Ramadeva and it contains 29 stanzas in Kanda and other meters. The 1206 AD inscription of Mankani village near Bagalkot was composed by one Vamana, which also uses meters such as Kanda gives several descriptions. The author of the 1244 AD inscription found at Kalakeri of Sindgi taluk was one Deva. He calls himself "Kannada Saraswathi". The edict contains more than fifty stanzas running into more than one hundred lines. It was Gopiraja who composed the inscription of 1265 AD found at Ingaleswara Bagewadi. Interestingly the inscription not only give some personal details about the poet, but also has fourteen stanzas eulogizing a temple. Ranna authored the inscriptions at Bijapur, Belgola and Panchalingaala, surmises Prof. T.N. Srikantaiah. There has been enormous debate on the place, date and even the name of the poet Nagachandra or 'Abhinava Pampa'. We find many inscriptions

scattered in places such as Bijapur, Babanagar, Shravanabelgola and Kannur of Andhra Pradesh in which his name is mentioned or some of his stanzas quoted. Scholars are of the opinion that at least some of these stanzas might have been written by Nagachandra, after careful study of the style of their composition. Apart from these, mention may be made of various composers of the inscriptions, namely Vyjanatha of Koppa village near Bagalkot (1075 AD), Rechannabhata of Devara Navaligi of Sindgi taluk (1140 AD), Habbannanayaka of Sirur near Bagalkot (1149 AD), Bijjinayaka of Madagihal (1172 AD), Horiya Neelayya of Ingaleswara (1176 AD), Bedagina Somanatha Panditha of Salotgi (1190 AD) and others. Though the texts of some of the inscriptions found at places like Bijapur, Kadliwada, Mantur, Konnur, Managooli, Yaragalla, Hirebevanur, Muttagi and others also excel poetically. The authors of those inscriptions are yet to be identified.

Ancient Poets

The most important ancient poets of this district are Ranna, Nagachandra and Aggala. Ranna, who is one of the three gems ("rathnatraya") was born in 949 AD at Muduvolalu, the present day Mudhol, is the author of '*Sahasa Bhima Vijaya*' or popularly known as '*Gadayuddha*' and '*Ajithanata Purana*'. '*Parashuramacharithhe*' and '*Chakreswaracharithhe*' are, according to some scholars, the other names of '*Gadayuddha*'. He is considered to be the compiler of a small lexicon in verse form, namely '*Ranna Kanda*'. He was very close to Atthimabbe and Chavundaraya, to whom Ranna has dedicated his two works; he named his daughter and son after them respectively. '*Ajithanata Purana*' delineates the stories of the second Tirthankara Ajitanatha and the second Chakravarthi, Sagara. Without indulging in narrating the stories of their previous births, this work contains the Panchakalyanas beginning with the Janmabhisheka kalyana; it also has very interesting descriptions and the work has ample proof to show the author's deep knowledge of Jainology, Natyasastra and Alankarasasra. Though he is under the influence of the poets who existed prior to him, his uniqueness is evinced in the narration of the entire story of the Mahabharatha, in what the poet calls the "simhavalokanakrama'. He equalises his patron Chalukya Sathyashraya with Bhima of the epic. The '*Gadayuddha*' is so very dramatic in narration, that B.M.Sri. turned his poem into a play with minimum alterations.

In 1907, R. Narasimhachar published 12 stanzas of a lexicon in verse under the title '*Ranna Nighantu*', attributes the authorship to Ranna. In 1946, Prof. T.S.Shamarao published the same with the title '*Ranna Kanda*'. Of late, M.M. Kalburgi, after meticulous research in a Jaina monastery at Kollapur, has brought out the lexicon '*Ranna Nighantu*', containing 45 stanzas of which two are in champakamala meter. As each stanza in the work ends with a line called, "Kavirathna", and as Ranna was known to be a grammarian, these stanzas might have been composed by the famous poet. Another prominent poet of the district happens to be Nagachandra, who lived during the latter half of the 11th century and first half of the 12th century AD. A Jaina temple, which is described as an adornment to Vijayapura, is said to have been built by him, according to an inscription found in Babanagar near Tikota. This is an evidence to prove the place of his residence. He calls himself "Abhinava Pampa" with pride. Some scholars are of the opinion that Pampa referred to in 'Kanthi-Pampara Samsyegalu' and this poet is one and the same. He is believed to have lived in the Hoysala kingdom and was honoured by the Hoysala kings. His two poetical works, '*Mallinathapurana*' and '*Ramachandracharithapurana*' are widely known. One

Devachandra, a 19th century poet, says that he is the author of two other works namely, '*Jinamunithanaya*' and '*Jinaaksharamale*', also quotes him. But the author of '*Kavicharithhe*' expresses doubt about this. Du.Nim. Belagali says that Nagachandra was the author of '*Yogamritha*' and '*Kaamana Kaalaga*.' '*Mallinathapurana*' is the story of the 19th Tirthankara. R.S. Mugali, the renowned literary historian says, "By expanding the story of only two births with descriptions, and filling the twin themes of Bhoga and Thyaga with colours, Nagachandra has achieved remarkable success". His other work, '*Ramachandracharithapurana*' follows the Jaina Ramayana traditions of the Prakrit and Sanskrit, and all the important characters in the work are followers of Jainism. It is Lakshmana who slains Ravana in this interpretation and hence he had to undergo punishment in the hell before attaining deliverance or Mukti. Nagachandra makes mention of one Cheeraghatti, a contemporary artist and at places explains some technical terms pertaining to art. His grandson, Brahmashiva also is believed to be a native of Bijapur. Dr. Hampa Nagarajaiah, who has made extensive study about the poet, has written a book, entitled '*Nagachandra Ithivrittha*', which gives a comprehensive picture of this poet.

Kondaguli Kesiraja of Sindgi was born in 1160 AD and was a renowned scholar and a Shivanubhavi. He was a minister under Permadi, a feudatory king of Kalachuri dynasty of Mangalavede with Tardawadi as his headquarters. A work by name '*Shadaksharakanda*' with 110 stanzas describes the power of "Om Namah Shivaya" mantra. We have very little personal details with regard to Aggala of Ingaleswara. As he claims to have won laurels at the court of a king, he is believed to be under the patronage of a king. He lived during the latter part of the 12th and first quarter of the 13th century AD. He has authored a poem on the life of Chandraprabha, the eighth Tirthankara. Though he has followed meticulously the norms of the Jaina tradition, the way he has excelled in his poetic imagination and style has won him accolades from the scholars. He also gives details with regard to art as Nagavarma does and explains many technical terms. Though one Parshwakavi (circa 1205 AD) quotes Aggala to be the author of '*Roopasthavana*', '*Manipravala*' and '*Jinasthanastavana*', these works are yet to be traced.

Maggeya Mayideva who lived in 1430 is believed to be the native of Aipuri near Ghataprabha. He wrote '*Anubhavasutra*', '*Prabhageethe*', '*Ekotthara shitasthala shatpada*' '*Shatsthala gadya*', '*Shatakatraya*' and some Vachanas. Of these works, only '*Anubhavasutra*' in Sanskrit and the '*Shatakatraya*' in Kannada are available.

Narahari who wrote Ramayana under the pen name 'Kumara Valmiki' belongs to Thoravi near Bijapur. He lived in the sixteenth century and wrote his epic on the model of the Mahabharata by Kumaravyasa. He not only acknowledges Kumaravyasa in his work, but is greatly under his influence. There were not many works on the Ramayana in old Kannada and Narahari's work fills the dearth to some extent. He uses such words as 'janapada' and 'dharmapaddhati' and gives an idea of the political, social situations and the warfare of his times in his work. A work by name '*Myravanakalaga*' in Bhamini Shatpadi meter is available in his name.

One Murige Desikendraswamy, who was said to be the chief pontiff of Murigha matha of Guledagudda has to his credit a work entitled '*Rajendravigaya*' (which is also known as '*Hammirakavya*', and '*Manurajana Kavya*', which describes the life and achievements of

Allamaprabhu and his mentor Animishadeva. Adrishyakavi, the author of '*Proudhadevaraya Kavya*' lived in about 1580 AD and belonged to Kolhara. Ghanamatadarya Nagabhushana who migrated from Andhra during the nineteenth century, wrote '*Bhaktisudhasara*' and propagated the Vachanas of Basavanna. Gopakavi of Bhuyyara, Shivayogishwara of Salotgi and Chennakavi of Hattaraki also are poets of considerable merit and wrote in Nadugannada.

The Vachana Movement

Though the great social movement which took place in this area in the twelfth century had religious background, the Vachanas composed by hundreds of men and women during this period made great impact on literary and cultural aspects of subsequent periods. The central figure of this movement, Basavanna and other prominent Vachanakaras were born in and were active in various places of Bijapur district.

We have no definite information with regard to the birth, childhood and lifetime of Basavanna who was born in Bagewadi. He went to (Basava)Kalyana in Bidar district to work as an officer under the rule of Bijjala and caused a revolution by spearheading a great socio-religious movement which had its impact on the district of Bijapur also. But after the fall of Kalyana Kingdom, Basavanna returned to his native district and spent his last days at Kudalasangama near Bagewadi.

There has been extensive debate and discussion and numerous publications on Basavanna's Vachanas, its literary and religious aspects, about the concepts of Kayaka and his role in the upliftment of the downtrodden. The lyrical beauty of his Vachanas such as "Vachanadalli namamritha tumbi nayanadalli nimma mooruthiya tumbi" and "Enna kayava dandige madayya"; the social criticism in such Vachanas as beginning with lines "Kallanagara kandare halanere embaru", "havina bayiya kappe hasidu" and others; the values like equality, compassion and deep devotion to lord Shiva purported in Vachanas such as "Acharave swarga, anacharave naraka", "Dayeyillada dharma yaavudayya", "Lokada donka neeveke tidduvirayya"; and the natural rhythm and alliterations, pristine style and extensive usage of beautiful simile - have all been discussed in the writings by various scholars. Dr. R.S. Mugali is of the opinion that "the Vachanas of Basavanna are attractive and pleasing; they reflect various aspects of the Veerashiva cult and they brought about true revolution in the field of Kannada literature." The Department of Kannada and Culture has brought out a volume of his available 1426 Vachanas.

353 Vachanas of Madiwala Machideva belonging to Devara Hipparagi are available now and they give expression to the features of a true Sharana and the uniqueness of Shivabhakti, making extensive use of metaphors, simile and anecdotes. He wrote under the Ankita, 'Kalidevaradeva'. He was initiated to the faith by one Mallikarjuna and his favourite deity was Kallinatha. He pays tributes to Basavanna in his Vachanas and many other Vachanakaras make respectful mention of Machideva. Nuliya Chandayya of Shivanigi near Bijapur wrote Vachanas under the Ankita, "Chandeshwaralinga" and his 48 Vachanas are now available. He was a maker of coir ropes by profession and many miracles are attributed to him. His Vachanas lay stress on the importance of Kayaka (duty) and one of his lines proclaims, "Whatever avocation one follows, one

should serve the cause of Guru, Linga and Jangama with a clean mindset, which is in itself a veritable worship.”

Havinahala Kallayya wrote Vachanas with ‘Mahalinga Kalleshwara’ as his Ankita and his 103 Vachanas are available now. He was a goldsmith by profession and was a staunch devotee of Havinahala Kallinatha. His Vachanas have details with regard to Ashtavarana, Linganga Samarasya, Shivabhakti etc, and the scholars have noted both poetic beauty and intense feelings finding expression in them. Bommayya of Bahura in Muddebihal taluk had ‘Brahmeshwaralinga’ as his Ankita. His 41 Vachanas have been published. He gives prime place to values like devotion, earnestness and loyalty in his Vachanas; and we find a comprehensive coverage of the theory of Shatsthala philosophy in them. Nijagunayogi of Chimmalgi in the taluk of Bagewadi is believed to belong to pre-Basava period. 16 of his Vachanas with ‘Nijaguna yogiya yoga’ as Ankita are available now; and 33 songs composed by him are said to be included in Mahalingadeva’s ‘Ekottarashatsthala’. His Vachanas deal mainly with philosophical thought. Nijagunayogi was the mentor of Chandimarasa also of Chimmalgi. About 160 Vachanas of Chandimarasa, who is believed to be a contemporary of Basava, are available now and they give expression to deep stoicism and the process of self-realization.

Goraksha, an associate of Allamaprabhu, had his name as Gorakhnath earlier, and was probably a follower of the Natha cult. He was from Pattadakal and is believed to have composed Vachanas after Allama initiated him. His Ankita was ‘Gorakshapalaka mahaprabhu siddha somanathalinga’ and his 11 Vachanas are available. Gollala of Golageri in Sindgi taluk was a shepherd by avocation and wrote Vachanas with ‘Virabeereswaralinga’ as his Ankita, of which only ten are now available. His compositions are riddle-like and are thought provoking. The district also has the distinction of producing a couple of Vachanakarthi, of whom prominent is Nagamma or Akkanagamma or Nagalambike. This sister of Basavanna used ‘Basavannapriya chennasangayya’ as her Ankita in her Vachanas, of which 14 are published. Though these eulogize Basavanna profusely, she mentions other Sharanas also with reverence. Gangambike and Nilambike, both wives of Basavanna, also composed Vachanas. Of these two, Nilambike is believed to have spent last moments of her life at Tangadi. Scholars are of the opinion that some more Vachanakaras also hail from Bijapur district.

Dasa Literature

Like the Vachana tradition, the Haridasa movement is also a major event in the history of Karnataka. It was in the run between the 15th and the 19th centuries, ranging from the compositions of Narahari Tirtha to Prasannavenkatadasa. These were in the Kannada language and have a variety of moods expressed in them. In this Bhakti movement that developed in various stages, many prominent persons including Sripadaraja, Vyasaraaya, Vadiraja and Raghavendra, strived hard to rejuvenate the Hindu way of life. To propagate the values of their conviction like earnestness, morality, and justice among common people, they chose the path of singing songs in chaste and simple Kannada. The conglomeration of these saintly composers was known as ‘Haridasakoota’ of which Sripadaraja, Vyasaraaya, Vadiraja, Purandara and Kanaka were prominent members Rukmangada, Mahipathi, Krishnadasa, Prasannavenkatadasa and others, who hailed from this district, and have contributed their mite to the movement.

Before the advent of the Muslims both Shiva and Vaishnava cults were major forces in this area. When Muslims started their rule, Islam also became a force to reckon with. With the influence of Marathi language, 'Jnaneswari' also became a favourite text, which brought in the Natha cult. All these stunted the growth of the Kannada tradition in the district. In such a sensitive state of affairs, some Hindu saints and Haridasas preached the path of devotion and saved the tradition. Rukmangadapanditha of Bijapur, Mahipathidasa and his sons of Kakhandaki, Bhimashankara and his sons of Sindgi, Adyas of Agarkhed, Avva, Prayagabai and others of Galagali did their best to save the traditions of Vachankaras and the Dasas in this district.

Rukmangadapanditha of Bijapur (circa 1610-1710) was a popular saint. He was a social reformer, a physician par excellence, a yogi and a renowned musician. A devotee of Vitthala, he has composed many songs both in Kannada and Marathi. One Rukmajadasakinkara has written '*Rukmangadacharithre*', which has authentic details of his life and works. Rukmangadapandita is supposed to have written books in Kannada, Hindi, Arabic, Dravida, and Telugu languages and this information is found in '*Rukmangadacharithre*'. Rukmangada has composed songs with variant Ankitas such as Rukma, Rukmesha and Rukmabhupa. His writings are in simple style, containing spoken forms such as 'jhakkisade kshullaka malaku, kalaku' and he was a famous Kirthankara, who would narrate stories in an attractive style. After the fall of the Vijayanagar empire, it was he who restarted the tradition of the Haridasa literature. He was initiated to asceticism by Gouranandayathi and bore the name 'Ruchiranandasaraswathi'.

Mahipathiraya (1640-1705 AD) belonged to Kakhandaki and was a scion of Igali kulkarni or Bagalkot Kathavate lineage. But this lineage started to be a family of Haridasas beginning from Mahipathiraya. He served as a treasury officer in the court of Badashah Muhammad Adil Shah VI of the Adilshahi dynasty, says J.J. Mangalgi in his article entitled 'Ancient Poets of Bijapur district.' But according to the information found in the Gazetteer, he was in the service of Aurangzeb (1686-1707) as a minister but Krishna Kolhar Kulkarni opines that Mahipathiraya was "akhtiar" under Adil Shah II, in his doctoral dissertation by name 'Kakhandaki Sri Mahipathiraya'. Later Mahipathiraya gave up the post and returned to Kakhandaki to indulge in yogic practices. He came into association with Nangaashah, a Sufi saint, and developed ascetic mind and took to Sanyasa under Bhaskaraswami at Sarawad and realized god. Later he gave away all his belongings in charity. He continued spiritual pursuit under the guidance of Prahlad Krishnacharya of Kolhar. He has composed songs under the Ankita 'Mahipathi' and 'Mahipemma'. The 'ankitha' or attribution has great significance in the Haridasa tradition. It is usual for the mentor to give Ankitha to his disciple at the time of initiation. But Mahipathidasa did not get his Ankitha either at initiation or in a dream or any other source, but used his birth(Christian) name 'Mahipathi' itself as his Ankitha. That is why several scholars do not consider him on par with other Haridasas. However, Krishna Kolhar Kulkarni says we have no evidence to show that the tradition of initiation, taking Ankitha or other characteristics of a Haridasa was prevalent prior to Vijayadasa. In the wake of this argument, Mahipathidasa is discussed here taking into account his spiritual outlook, eulogy of Srihari, his treading the path of devotion, the sense of modesty and other features found in his compositions.

Mahipathidasa knew many languages. All his compositions are included in the volume entitled '*Sri Mahipathirayara Krithigalu*' published by the University of Mysore. Apart from some compositions without Ankita, the number of songs in this volume is 679. Compositions without Ankitha include the ones beginning 'Araha anjanaganaka', 'Barayya baro Srihariye' and 'Yukthiyinda bhakthi madalike shakthanalla na', But according to 'Swananda Samrajya' by Deshpande Manohararaya, Mahipathidasa wrote 620 Kannada songs, 12 Kannada prayer songs, 25 Kannada Arathi songs, 42 songs in Marathi, three Marathi Arathi songs, 18 Padas in Hindi and five multi-lingual compositions. If we include the unpublished songs also, Mahipathi's works come to a total of 754, which includes 322 eulogizing the greatness of Hari and Guru, 134 songs with self-realization as their theme, 153 expressing experience of the Self, 13 about the Dwaitha philosophy and 63 on various topics, according to the treatise entitled 'Kakhandaki Sri Mahipathirayaru' After the battle at Rakkasagi-Tangadagi this area came under the Muslim rule and the aftermaths of war was enormous. Therefore it is said that he and his contemporaries did not return to their native village with Tala and Tamburi in hand like Purandara. Mahipathiraya stayed at Kakhandaki and followed the path of yogic practices. Like all other Haridasas, he also purports in his works the ideas such as the supremacy of Vishnu, Lakshmi as the driving force behind nature, the spiritual truth, pristine devotion as the sole pathway to deliverance.

Bhimashankara and his son Jakkappayya were saintly and have composed songs in Kannada and Marathi. Bhimashankara's pen names are 'Sahajananda', 'Bhimashankara' and 'Dattamahesha'; and his compositions are full of yogic experience and self-realization. While Jakkappayya, apart from writing regular songs, wrote scanty narratives also, in Kannada. While his '*Dattatreya Shatpadi*' and '*Sri Ramachandra Anusandhana*' are epic-fragments, he has to his credit some songs also. '*Sri Ramachandra Anusandhana*' is available both in Kannada and Marathi. He has written a *Sharanapada* on Sindgi Sangamanatha. The Bindige Pooje which was usually done in privacy was made public by him.

Krishandasa, the second son of Mahipathidasa, after getting his initiation from his father, continued the Haridasa tradition. He is the author of several songs and devotional songs. He has composed the Ramayana, the Mahabharatha and the Bhagavatha in verse form. His Kannada song depicting the deliverance of Gajendra is extremely popular. Krishnadasa's Ankitas are as many as 21, including 'Mahipathinandana', 'Gurumahipathisutha', 'tande mahipathi' and 'mahipathi anuga'.

Prasanna Venkatadasa (about 1680 AD) of Kakhandaki lived in Bagalkot. It is said that he got his Ankitha 'Prasanna Venkata' from none other than Tirupathi Venkateshwara in his dream. His songs bear this mark. His works include '*Prasanna Venkata Bhagavatha*', '*Samasthanama manigana shatcharana padyamala*', '*Naradaru koravanji vasha talwa charithre*' '*Navavidha bhakthiya padagalu*', '*Sri Krishnaparijatha*', '*Bhramarageetha*' and '*Narayanapanjara*'. He is said to have composed as many as 300 songs in Kannada.

Kirthanakaras

The songs or Kirthanas composed by various Haridasas continue to be used in musical and interpretative discourses by all practitioners of the profession. The district has many practitioners

of musical discourses who not only make their sessions attractive and artistic, but easily drive home the lofty philosophical tenets. Given below is a list of such practitioners: Danappa Jatti of Thikota, Bijapur taluk; Ms. Daanaka Shirura of Guledagudda in Badami taluk; Basavarajashastrigalu (gavai) of Handiganur in Sindgi taluk; Shivalingashastry Hirematha (Santhanur) of Gudur in Hunagund taluk; Shivanandaswamigalu of Chadachana in Indi taluk; Krishnaji Seethappa and Jadhava (Lamani) of Shirur Tanda in Bagalkot taluk; P.N. Hirematha Ramapura of Sheetimani in Bagalkot taluk; Devappayya Kakhandaki of Bijapur, Gurunatha Inamdard of Mudhol; Shambhulingayya N. Vasthrada Shastrigalu of Nivargi in Indi taluk; Amaranathashastry Sangayya Hirematha (Hiremalagavi) of Jalihal in Badami taluk and Mahadevayyashastry Hirematha of karanasomanala in Basavanabagewadi taluk.

The dawn of the Modern Period

We consider the period between 1870 and 1920 AD as the preparatory period or the dawn of modern Kannada literature. At that time the Kannada region was divided as Mysore state, Madras Karnataka, Coastal Karnataka, Hyderabad Karnataka, Mumbai Karnataka and so on. The district Bijapur was a part of Mumbai Karnataka. The state of Kannada language in the district was pitiable amidst the Dakhani of the Adil Shahi rulers and the Sultans of Delhi, Marathi spoken by the Peshwas and English of the British Empire. In 1818 the British abdicated this region from the Peshwas, the region was known as South Maharashtra. The official language of the region was Marathi, the mother tongue of the feudal rulers. People spoke Kannada at home. Kannada was being taught only in the Virashaiva monasteries, Jaina homes and schools run by Ayyas. In 1917, the library at Bijapur had 3000 volumes of which only some 300 were Kannada books. Three fourths of the remaining books were in Marathi; with no takers for these books. Even during the beginning of the twentieth century there was a practice that boys would attend Kannada schools and majority of girls would go to Marathi schools. But Kannadigas protested this state of affairs and in 1915 a Kannada section was started in the Marathi school, but for want of students it was to be closed the next year. The Marathi medium school was located in the Victoria Memorial building located in the central part of the town, and the Kannada school was housed in the outskirts of the town near Jorapur Agasi. When a lady teacher was appointed for this school, the people protested; and soon the appointment was cancelled and from that day it was converted into a Kannada school. Even today a Kannada school is functioning there. Then the Kannada teachers were comparatively less paid. The states of Jamakhandi and Mudhol were entirely Marathi dominated. The major avocation of the people of Banahatti and Rabkavi was weaving and all the accounts and other documents and transactions were maintained in dwilipi. Stalwarts such as Gunderao Mannurkar and his associates left their government jobs and took up the cause of awakening Kannadigas in the middle of nineteenth century and they prepared the prototype in Kannada for all transactions. They succeeded in getting all Marathi medium schools converted as Kannada medium schools. It was the teaching fraternity that was in the forefront of the movement to rejuvenate Kannada. Kannada Vamana, Keshavasharma Galagali, Seshadasacharya Adya, Chikkodi Thammannappa, M.B. Chandakavate and others were teachers by profession.

When the Kannada language faced a crisis in this region, measures like educating the public and popularizing the language were essential. To facilitate this, the Kannadigas started to

celebrate festivals like Nadahabba and Ganesha Chaturthi publicly. Lectures were arranged in Kannada, correspondence in Kannada was encouraged, performing plays and entertainment programmes in Kannada became more frequent that helped in popularizing the language. Leaders like Jangina Murugayya, Kannada Vamana, Narasimharao Kanamadi, Kerur Vasudevacharya, Koujalagi Srinivasarao and Hanumantharao, Chikkodi Thammannappa, A.T. Sasanur, Gaddagimatha, Madhurachenna, P. Dhoola, Simpi Linganna were prominent among those who struggled hard to get a place of honour for Kannada in the region. The next generation of such leaders working in Jamkhandi area consisted of Bhushan Master of Banahatti, Mahalingappa Kalikamba Master, Basappa Pattana, T.G. Kopade, G.R. Bapure, S.M. Angadi and Allappa Huddara.

In this region also, as in other parts of Karnataka, not only poetry but also other literary forms like novel, play, short story and journalism flourished.

Baalaleela Mahaantha Shivayogi (1823-1858) who hails from Yaranal in Bijapur district finally settled in Dharwad, after expansive migration. He composed several poems in the Bijapur dialect of Kannada. Likewise Venkatarango Katti (1833-1909) of Mudhol compiled the Mumbai Karnataka Gazetteer and authored many works in Kannada, apart from working for the betterment of the language.

A number of songs and essays written under the Ankita 'Aihole Venkatesh' were by Bhimarao Gumasthe (1835-1915) who belongs to Bijapur district. He was the author of several Devarnamas, Ugabhogas, Suvvale songs, Padas and Plays with themes on Rukmangada, Ambarisha and Nala, two collections of poems entitled Srirama Pattabhisheka and Sri Krishnaparijatha, a long poem by name 'Ekadashi Mahatme', Muyyada songs of Sathyabhame, Rukmini and Subhadre, a book entitled '*Subhadraparinaya*' and opera with the title '*Gopanariyara Karunakalapa*'. His opera is in chaste Kannada, while his poems contain a style with more Sanskrit and Halegannada (old Kannada) words. His works are indicative of the changing modes in the style of writing. To our misfortune none of his writings are available in book form; they are in vogue in vocal form and are scattered in old magazines.

Sanadi Annarao (1846-1900) was appointed as Deputy Commissioner of the district on permanent basis and he wrote an essay on 'A Few Words About the Epidemic Plague' in 1889. Basappa Chandakavate's (1850) work in Bhamini Shatpadi meter '*Gangavatharana Mahime*' or '*Sindagi Nilagangavilasa*' was published in 1925.

Narasimharao Kanamadi (1857-1928) who settled at Bijapur in 1876 was the author of several works in Bhamini Shatpadi. '*Parvathi Parinaya*' (1921), '*Raghuvamsha*' (1928) and '*Bhagavadgithe*' are his published works. '*Sri Kannada Shivagitartha Prakashini*', '*Kannada Gangalahari*', '*Udyogaparva*', '*Rukminiharana*', '*Meghaduthakavya*', '*Ruthusambara*', '*Parijathonnayanavu*' and '*Manaviyamimamse*' are still unpublished. He also wrote several poems for 'Karnataka Vybhava'.

Thammannappa Sathyappa Chikkodi (1862-1933) founded the Janatha Shikshana Samsthe at Banahatti and was responsible for the establishment of a library under the name

'Native General Library'. It was usual for the traders of Rabkavi region to maintain their accounts in Marathi and Thammannappa succeeded in showing the way to others by writing accounts in Kannada. He started the tradition of celebrating Nadahabba at Banahatti. He wrote in Kannada under the pen name 'Ramalingasutha'. His writings include plays such as '*Ushaparinaya*' (1883), '*Girijaswayamvara*', '*Bhimadeva*' and '*Sharada*', of which only the first mentioned work is available. He worked as a chairman of the Reception Committee at the time of the eleventh Kannada Sahithya Sammelana held at Belgaum in 1925. When the Kannada Sahithya Parishat was formally established in 1915, he represented the South Maharashtra as a member of its first executive committee. He translated several works from Kannada into Marathi and vice versa.

Kerur Vasudevacharya (1866-1921) of Bagalkot wrote a novel entitled '*Indire*' in 1908, which has the distinction of being the first social novel of the region. His '*Yadumaharaja*' (1913-14) is said to be the first historical novel. He brought out several collections of short stories under the titles '*Premavijaya*', '*Belli Chukki*', '*Belagina Dipagalu*' and '*Toleda Mutthu*'. He also wrote novels by name '*Bhratru ghatakanada Aurangazeba*' (1913-14), '*Yavana Syrandhri*' (1914) and a mythological novel '*Valmiki Vijaya*' (1915) and many essays, short stories, biographical notes which together run into about four thousand pages in print. His unique style is known as "*acharya shyli*" which contributed considerably to increase reading habit among the people. He also translated a few plays of Shakespear and detective stories of Sherlock Holmes. (There is a discussion about his plays in the pages to come). Bindu Madhava Kulkarni (1869-1932) who wrote in the beginning of the twentieth century was hailed as a rare poet by none other than Bendre. His '*Kannada Padyarathna*' was published in 1920. He also published '*Gini*' a collection of poems and '*Kanakakeshava narayana*', an epic-fragment. Bindu Madhava Kulkarni originally belonged to Niralakeri village in Badami taluk. He wrote sixteen novels depicting the life in rural areas and that of the aboriginal tribes, which include '*Balipitha*', '*Kerege hara*', '*Banavasi*', '*Ganga Gouri*' and '*Jambunerilahannu*'. He won the Mumbai Karnataka literary award. Hanugallu Shivayogaswamiji (1867-1930) collected Vachanas scattered all over Karnataka, edited and published them. Though he originally belonged to Dharwad, he established a forum at Shivayoga Mandira near Badami and strived hard for the betterment of religious, educational and cultural life of the region.

Upendra Hanmantha Kulkarni (1870-1925) who hailed from Tolamatti village in Bagalkot taluk also contributed his mite in this period of transition. He used 'Kannada Vamana' as his pen name; he wrote poems under the pen names 'Yalagureshaya namaha' and 'Upendrasharma Tolamatti' also. He was the first to experiment on free verse and without a definite rhyme scheme. He translated into Kannada a canto of the original Bengali epic '*Prithwiraj*' by Jogindranata Basu under the title '*Prithwirajana Yuddhadassiddhate*', without following a definite metrical form. This translation was published in '*Vagbhushana*'. This caused turmoil among writers. Writers like Narasimha Dhondo Mulbagalu, Keshavasharma Galagali and Ma. Pra. Pujara argued for retaining rhyme scheme in versification. But Vamana replied in one of his poems beginning with the line, "There are no poets in the country who can now compose poems on these lines..." Hitherto the poems were written only on subjects like the nature, the moon, lotus etc. but then on poets started writing on the subjects of everyday life of the common man. His '*Gramyajana varnana Shataka*' contains verses on the teacher, the village headman, the village accountant and other

commoners. He also wrote works such as *'Alankaradarpana'*, *'Soudiya Sadhu Vachanagalu'*. Many of his poems are published in magazines like *'Karnataka Vybhava'*, *'Karnataka Vritta'*, *'Vagbhushana'* and *'Prabhata'*. He published *'Basavabhashe'* in 1926 and *'Nithi sangraha'* and *'Bhajanavali'* in 1928.

Fakirappa Gurubasappa Halakatti (1880-1964), son of Gurubasappa Halakatti who was working as a government servant at Dharwad settled at Bijapur and has edited over 150 volumes of Vachanas by the ancient Sharanas. He was alarmed at the sad state of affairs of the Vachanas written on palm leaves and took up the task of collecting them scattered all over the state and publishing them in book forms in order to save the available ones. Names of only fifty sharanas were known till then and because of Fa.Gu. Halakatti's painstaking work we are now able to read Vachanas of more than 300 of them. He read through some 10000 pages of palm leaves and published them, often with commentary. And, justifiably, he is called "Vachana Pithamaha". Among volumes with commentaries include *'Mahimna Sthotra'*, *'Devara Dasimayyana Vachanagalu'*, *'Sakalesha Madarasara Vachanagalu'* and *'Shunya sampadane'*. *'Lingayatha Matatata Vachanagalu'*, *'Chennabasaveshwara Shatshtala Vachana Kathasara'*, *'Shivasharanara Sankirna Vachanagalu'*, *'Shivasharanara Sangitha Vachanagalu'*, *'Vijnanadipike'*, are some of his compilations, while his original works include *'330 Amara ganadhishwarara Charitregalu'*, *'Varadani Guddammeya Charitre'*, *'Saranga Mathadhishwararu'*, *'Shivasharanara Charitregalu'* and others. Among the works edited by him include *'Hosapaddhatiya Basaveshwara Vachanagalu'*, *'Ambigara Chowdayyana Vachanagalu'*, *'Adhyana Vachanagalu'*, *'Adishetty purana'*, *'Sunganabasaveshwara Vachanagalu'*, *'Madiwala Machidevana Vachanagalu'* and others. The Karnatak University conferred on him an honorary 'Doctor of Letters' in 1956. The government of India conferred on him the title 'Rao Bahaddur'.

Hardekar Manjappa (1886-1947), who was nicknamed "Karnatakada Gandhi", founded an ashrama at Alamatti on the banks of the river Krishna and made it the center of his activities. He is the author of over fifty books on Virashaiva philosophy and national spirit. Though he wrote and published his works during the Navodaya movement, it was the Sharana philosophy and Gandhian ideals that influenced him; and hence his autobiography, life-sketches, writings on children and poems have imbibed different characteristics than the Navodaya literature. However they constitute useful and popular writings. Among his works the important are *'Basavacharitre'*, *'Pramathaachara pradeepa'*, *'Virashiva matatata'*, *'Virashiva Mathabodha'*, *'Vachanakarara Samaja rachane'* *'Kayakave Kailasa'*, *'Sthreeniti Sangraha'*, *'Suddhi sanghatane'*, *'Khadi'*, *'Harijanoddhara'*, *'Ecchettha Hindustana'*, *'Hindutwada Mahathi'*, *'Basava bodhamritha'*, *'Buddhana Sandesha'*. While Ramachandra Dattatreya Ranade of Nimbala (1886-1957) authored *'Devaru'*, *'Darshana shastra'*, *'Karnatakada Santhaparampare'* and other works on philosophy; Kekkaara Shivabhatta (1886-1931), who worked as a teacher in a High school at Bijapur, wrote many works in Kannada and Sanskrit. Koujalagi Hanamantharao (1891-1945) was not only a mature politician, but also a good writer. He published many collections of plays, light essays and short stories both in Kannada and Marathi. He was one among those who started writing short stories early. *'Gopalabhattachara Huli'*, *'Aminagadhada Santhe'* *'Aidukodagala Athmakathe'* and other short stories are his important works. His writings used to appear in magazines and periodicals such as *'Karnataka Vybhava'*, *'Jayanthi'*, *'Karmaveera'*, *'Samyuktha Karnataka'*, *'Kirkoskar'*, and *'Sthree'*. *'Hasya Prabhandhagalu arthath*

Rayara Lalitha Sahithya Sangraha, a collection of all his light essays was published in 1951 posthumously. His work in Marathi was *Indrachapa*. Padmanabhatirtha (Padmanabha Maharaja, 1891) and Pandit Keshavasarma Galagali wrote some books while they lived in the district. Though Padmanabha Maharaja originally belongs to Maharashtra, he domiciled to Talikote learnt Kannada from Swamyrao Gudi and later wrote poems in Kannada. Keshavasharma Galagali (1893-1966) of Naganur, while staying here, published 'Panditharaja Jagannatha' and a short work 'Panini' in 1918. Gurappa Bangara Kidaki (1894-1957) of Basavana Bagewadi brought out a book entitled *Amaraganangala Virashaiva Lingatatwavu*. He has also edited songs of Inchageri Varakari tradition. Vem.Bhi. Nayak (1907-?) was popular with names 'V.B. Nayak' and 'Venkatarayanayak'. Apart from making a big mark in the field of journalism, he wrote plays based on *Harischandrakavya* of Raghavanka and *Gadayuddha* of Ranna. A play entitled *Kichakavadhe*, a book on the Indian Constitution, many essays and critical appreciations are included among his works. He was on the editorial board of the Kannada-Kannada Dictionary project.

Seshacharya Adya (1910) of Agarkhed wrote a play by name *Suvadana bhaskara* and another book entitled *Tatwaprakasha* and translated many books into Kannada. Panchakshara Niralakeri, who hails from Bagalkot, and Nandyala Sanga of Basavana Bagewadi have also written poems.

Navodaya Literature

Though Kannada language gained momentum gradually, the natives had a grouse that their language, culture and aspirations did not get due recognition. The Lalithakalodharaka Natakamandali (est. 1933) under the stewardship of Kandagal Hanumantharao, Sri Aravinda Natakamandali (1940), Kumaravijaya Natyasangha owned by Gangadharasastri and other theatrical troupes carried out propagation of Kannada culture through drama and celebrations of Nadahabba with gusto. The doyens of the renaissance such as Simpi Linganna, Madhurachenna, P.Dhoola, Kapase Revappa strived hard for the expansion of the use of Kannada. As in other parts, this district also participated in the state unification movement. On the 1st of November 1956, the Mumbai-Karnataka region was appended to Mysore (the present day Karnataka). From then on the readership of Kannada and the number of writers in that language grew recognizably.

Since the beginning of the 19th century itself, Kannada literature saw the onset of drastic changes. The central theme of literature that was hitherto religious, changed over to social. Parallel to religious and ethical literature, secular writings with human life as its theme also came up. Human relations, the nature around, the feelings and aspirations of man took over as themes of literature, which expanded their perspective. The writer gave expression in his writings in a new style to his personal reactions to happenings. But this was not a universal feature of the writings of that period in the district. Bhamini Shatpadi, Vachanas and other traditional genres, following the rules of rhyme scheme and meter were quite in abundance.

The way 'Geleyara Gumpu' of Dharwad popularized literature was the model for the writers of the district also and a similar group emerged in the name 'Halasangi Geleyara Gumpu' in Bapur in 1922. The two went hand in hand in their activities. The members of the 'Halasangi

Geleyara Gumpu' would gather in the evenings and discuss new writings and critically review them. It was responsible for starting celebrations of Pampothsava, Nadahabba, Vidyaranyothsava and other cultural events. Its members started two monthly magazines - 'Jayakarnataka' and 'Swadharma'. This group was active for two decades. A prominent member of the group, Madhurachenna (Chennamallappa, 1903-1953) published 'Nanna Nalla' and 'Madhuragitha', both collections of poems. 'Purvaranga' (1933), 'Kalarathri' (1934), 'Belagu' (1937) and 'Athmasamshodhane' (1949) were his other works. His 'Kannada Lipibodhe' (1924) is said to be the first ever writing on Kannada orthography. S.C. Nandimatha (1903-1975) who lived in Bagalkot for a long time has done pioneering work in literary research. His works include 'Karnataka Dharmagalu', 'Shaivasiddhanta' and 'Sunyasampadane'. He got doctoral degree for his dissertation entitled 'A Handbook of Virasaivism'. He presided over the 35th All India Kannada Sahitya Sammelana held at Belur in 1952. He was honoured with a D.Litt. by the Karnatak University in 1975. Lakkappa A. Sirahatti (1903-?) wrote historical plays like 'Chittoorina Punaruddhara' and 'Bayalada Sanchu' (1966). His 'Noorodu Neleya Nilavu' is composed in Vardhaka Shatpadi meter. He was the author of 'Shivadwaithasiddhantha' and 'Nithimuktavali' and other works also. Sriranga (Adya Rangacharya, 1904-1984) experimented with stream of consciousness technique in his novels and plays. His plays 'Maneyalli Mahasabbe', 'Udaravyranya', 'Prapancha Panipatthu' and the novel 'Purushartha' are said to be based on his own experiences in Bijapur. He wrote an opera by name 'Svarthatyaga', a play entitled 'Dharmavijaya' and patriotic plays 'Ide Samsara' and 'Kannada Kama' in 1921 when he was a student. 'Harijanwara' a play written by him was staged in Bagalkot and Bijapur in 1934. During the summer of 1926, when he was in Bijapur, he wrote a critical appreciation by name 'Sri vallabho vijayate' on 'Karnataka Vybhava'. He was the first to translate the Constitution of the Republic into Kannada in the name 'Ganarajya Ghataneyagi'. Sriranga was awarded the honorary fellowship by the Karnataka Sahitya Academy in 1976. He presided over the 38th All India Kannada Sahitya Sammelana held at Raichur in 1955. He worked as chairman of Karnataka Nataka Academy during the period 1971-72. He was honoured with the Central Sahitya Academy award for his work 'Kalidasa' in 1971.

Simpi Linganna (1905-1993) along with Halasangi associates did extensive research on folklore and edited many collections. He wrote on the lives of patriots during the struggle for national freedom. He used 'Bharatha' as his penname. He was popular as 'Bedagina Nudigara' and 'Hasyayogi'. His play 'Deshadrohi' is based on the lives of Ambi and Porus; he also brought out poetic collections in the names, 'Mugila Jenu', 'Sruthasrutha' and 'Matheya Mathruvani'. Further, 'Bharatada Bhavyasiddhate', 'Swargadolegalu', 'Sapthapadi (a play)', 'Astavyasta Hasyabaraha', 'Sathya Kathegalu' and 'Dhalisida Dipa' (story collections), 'Seven Stories of Tolstoy' (translation), 'Pavithrajivana' and 'Bettadahole' (novel) are his other works. His 'Swargadolegalu' bagged a prize awarded by the government of Mumbai in 1953. He has translated a long Hindi poem 'Milan' into Kannada. He chaired the 62 All India Kannada Sahitya Sammelana held in 1992 at Koppal. He got the special award from the Karnataka Sahitya Academy on 1968. He won prizes from the Academy for his 'Sruthasrutha' (Collection of poems) in 1968, for 'Natyasadhane' in 1976 and for 'Nuru Gadige Ondu Badige' in 1978. The Kannada Sahitya Parishat has honoured him with a fellowship and has brought out a commemorative volume of his writings in the name 'Sagara Simpi'. Ram. Sri. Mugali (Rasikaranga) (1906-1993) published a collection of poems called 'Basinga', 'Oam

Shanthihi, *Apaara Karune*; a story collection by name *Kanasina Keladi*; and plays such as *Namadhari*, *Vijaya Samrajya*, and *Manorajya*. He studied his primary and secondary classes in Bagalkot and Bijapur. His *Kannada Sahithya Charithre* has brought him much fame. Karnataka Sahithya Academy honoured him with a fellowship in 1976. He preside over the 44th All India Kannada Sahithya Sammelana held in 1963 at Siddhagange.

S.S. Malwad (Sangappa Sanganabasappa Malawad-1910-1987) was born in Govanakoppa in Badami taluk of this district. *Kannada Sahithya Samskrithi darshana*, *Sahithya Samalochane*, *Kavya mattu Jivanachitrana*, *Sahithya Sangama* are some of his works and in them he has made a survey of culture and literature of Karnataka. He was honoured by the Kannada Sahithya Academy in 1972. He did yeoman service in the field of education as well. Rao Bahadur R.B. Kulkarni, (1910-1984) wrote works like *Vrindavana*, *Mutthu Kattidalu*, *Devadasi*, *Kanchanamriga*, *Ithihasa Bhoota*, *Mareyada Nenahugalu* and *Mane Sutta Kidi Mana Belagithu* with a novel approach. He portrays the intrigues during elections in his work *Dhoomakethu*, the freedom struggle in *Kanasu-Nanasu* and in *Soojigallu*; and feudal system of North Karnataka in *Goudara Kona*. His *Bitti Beledavaru* and *Goudara Kona* were awarded by the Sahithya Academy. *Gramayana* which tells story of a village with all its details is considered an epic in prose form; this novel has been translated into fourteen languages. Iswara Sanakalla (1910-1984) started a printing press called *Mithra Samooha* at Rabkavi in association with a few of his friends. This has the distinction of being the first ever press in Kannada to be established in the whole of Jamkhandi and Sangli regions. He worked for papers like *Sarana Sandesa*, *Shivanubhava*, *Navakarnataka*, and *Khadi Gramodyaoga* finally became the editor of *Sabakara*. He published *Korike* in 1934, *Batte* in 1962 and *Hulkalge Kidi*, all of them being collections of poems. In 1929 he brought out *Nalatwadada Sarana Charitre*, a history and in 1935, *Gramoddhara* and in 1939 a translated novel by name *Samsara Samara*. His *Batte* has won a state level award. Krishnamurthy Puranik (1911-1985) who was born in Bijapur was a prolific writer and has to his credit several novels, plays, stories and poems. His novel *Muttaide* has been rendered into Tamil and another novel *Mannina Magalu* was made into a movie both in Kannada and Hindi. Some of his novels like *Sanadi Appanna*, *Kulavadhu*, *Vasanthalakshmi* etc. have been made into films. Karnataka Sahithya Academy honoured him with fellowship in 1973. S.M. Hunashyala 1916 published a thesis on *Virashaiva Philosophy* in 1955. His *Pranthavada* is a collection of articles. He has narrated the history of Indian culture in three volumes and has brought out two collections of poems by name *Vichara Taranga* and *Gandhi Tatwasmarane*. His two other works, *Basavadi Ganacharithre* and *Ganavachana Manjari* contain historical sketches of a total of 105 Shiva Sharanas. He has done considerable work in the field of education also. He won a national recognition as the best teacher. S.A. Pattansetty (b. 1916) has written *Raithana Kaipidi*, *Belavala Besaya* and *Holada Honnu*, all pertaining to agriculture, apart from penning a few novels and stories.

G.S. Gai (1917-1996) did research in the field of linguistics and published a thesis. He was appointed head of the Epigraphy department of the Government of India in 1962. He made extensive travel in Mumbai Karnataka area, discovered a number of Kannada inscriptions and published them. He published a volume of 400 epigraphs of the Mumbai Karnataka area. He also edited volumes 15 and 20 of South Indian Inscriptions. He published nearly 75 research papers

pertaining to the history of Karnataka, linguistics and culture. His "*Halegannada Aithihāsika vyākaraṇa*" is considered a major work in the subject. He served as a member of the Dictionary Committee under the aegis of Kannada Sahithya Parishat during 1970-95. B.K. Nagoor (b.1917) became very popular as a political activist. But he was a writer of merit with four plays and a few poems to his credit. H.T. Sasanoor was a researcher who got doctoral degree for his dissertation in English on Kannada literature of the 11th and 12th centuries.

Ramachandra Kottalagi (1918-1975) of Managuli has published novels such as '*Vilapika*', '*Deepa Hattitu*', '*Deepa Nirvana*', '*Nanu babya Joshi*' (1968) and '*Vyni Sattaga Nanya Atta*'. He has the distinction of using the north Karnataka dialect in his novels. '*Pipase*' is a collection of his poems. R.Y. Dhārwadkar of Bagalkot (1919-1991) has published '*Kannada Bhashasastra*'. This work won Devaraja Bahadur prize from the state government. '*Aru Prabandhagalu*' (1962), '*Dhoomravalayagalu*', '*Navilugari*', '*Suryapana*' and '*Toorida Chintanagalu*' and others are collections of his essays. He published '*Tereya Hinde*', '*Kannada Kanoonu Sahithya*' and other works also. His doctoral dissertation '*Hosagannada sahithyada Udyakala*' is considered a valuable reference book. He has rendered some American and Negro stories into Kannada. Karnataka Sahithya Academy chose him for its award in 1986. He won the Karnataka State award in 1990 and Sarvajanika Seva Prashasthi in 1962. His travelogue '*Nanu Kanda Amerike*' won the Sahithya Academy prize in 1988.

Whatever the creed or trend in the mainstream literature, it was Sathyakama (1920-1998) who never bothered about them and wrote novels with a surprisingly chilling style on mythological subjects. He was born in kallahalli village in Jamakhandi taluk. His real name was Babu Ananthkrishna Shahapur. He was a prolific writer with more than 50 publications including '*Kapilavasthu*' (autobiography of Vyasamuni), '*Thannagina Benki*', '*Rishipanchami*', '*Rajabali*', '*Benkiya Magalu*' (Draupadi), '*Veene*' and '*Mathrumandira*'. He made an extensive tour across the country between the years 1944 and 1956 pursuing tantric cult, meeting its practitioners and as a result we have his novels which give the innermost sides of the tantric world and its intricacies which are best depicted in his '*Panchamagala Naduve*'. Experts are of the opinion that though he was an adept in the esoteric practices he never used it to cheat the society; but he was a serious student in pursuit of truth. Sathyakama was awarded the state award in 1955 for his achievements in the field of literature. He was honoured by the Sahithya Academy also in 1991. He was a freedom fighter and he had got four acres of land from the government in 1957-58 as per a scheme in the hilly vicinity of the village Mygoor in Jamkhandi taluk. He then expanded it to eleven acres and converted his small hut into a mansion. By turning the barren hilly area into a glistening and flush field, he proved to be an ideal farmer.

Basavaraja Girimallappa Yallatti (b.1921) has written many works on spiritualism. He was a close associate of Madhurachenna. His publications include collections of poems such as '*Nanna Hadu*', '*Rasikapakshi*', '*Agnideekshe*' and '*Yava Hadanu Hadali*'; a collection of essays by the name '*Chinthana*'; a commentary on '*Sri Kadasiddeswara Vachanagalu*'; and a biography. He was one of the last links in the chain of Navodaya tradition. He was bestowed with a state award by the Karnataka government in 1998.

B.T. Sasanur (b.1921) who edited '*Sabdamanidarpana Sangraha*' and '*Nenevode Karnanam Nene*' in collaboration with others, did not publish any original work. He is among those who strived hard for the betterment of Kannada. Gururaja Habbu (Raja, b. 1921) of Galgali was his contemporary. '*Asha*' (1949), '*Jwala*' and '*Modada Hinde*' were his novels. M.B. Gadaada published two religious works in 1923, and later brought out '*Mankuthimmanige Mouna Namana*', '*Rangabhumiya Rasanimishagalu*' and '*Siddhasri*'. S.S. Basupattada Guledagudda who founded Vira Pulikeshi College in 1923 served the cause of Kannada literature and education. He wrote and published works such as '*Veenanada*', '*Rathnadeepa*', '*Navu Sattavaralla*', '*Chaitragamana*', '*Vyjayanthi*' and '*Nijaguna Shivayogigala Jeevana mattu Krithigalu*'. Bheemappa Patil (b.1924) is the author of '*Sangitha geethesara*' and '*Gadayuddha Sabdamanjari*'. M.R. Jagirdar (b.1924) was a member of the Halasangi Geleyara Gumpu, and wrote '*Nithyajivandalli Paragayoga*', '*Yogada Muladhara*', '*Divyajivanada Pathadalli*' and other works.

N.D. Bagari (1925) did pioneering work and laid firm foundation for the library movement in Karnataka. '*Keladi Chennamma*', '*Harihara*', '*Sameekshe*', '*Granthalaya Nadedubanda Dari*', '*Gramanthara Granthalayagalu*', '*Granthalaya Kaipidi*' and '*Proudhasala Granthalaya*' are his published works. He was conferred with the state award in 1998. Mruthyunjaya Horakeri, Nalawadi Srikanthasastri, M.H. Patil have done research on the novels of Ta.Ra.Su.

Pundalika Basappa Dhuttaragi (b.1928) founded the '*Sri Shakambari Vachanalaya*' and developed it to enormous proportions and thus increased Kannada readership. He wrote, directed and acted in many plays; and wrote novels such as '*Kanoonu*', '*Dharmadevathe*', '*Attige*', '*Chandrika*', '*Charudatta*', '*Thayikarulu*', '*Sarvamangala*' and others. Jeevanna Masali (b. 1929) published '*Narakadalli Nandadeepa*' and '*Maha Manu*' novels, '*Mouneswara Vachana Sangraha*', and '*Daithya Prahlada*', '*Sahanaateetha*', '*Bhrigurishi*' all epic fragments. Kusumakara Devaragennura (b.1930) whose pen name is '*Diwanaji*' is the author of '*Mugiyada Katha*' (1965) and '*Nalkaneya Ayama*', both novels.

Du.Nim. Belagali (b.1931) has published novels like '*Tirugani Madu*', '*Seemegaluvu*', '*Ranahaddugalu*', '*Andhera Nagari*' and '*Chembal Kaniveyalli*'; story collections such as '*Mutthina Tenegalu*', '*Benna Hindina Kannu*', and '*Goudara Magalu Gouri*'; "*Hendathi Mattu Transistor*", both collections of essays; and a few life sketches. His '*Devadasi*', a novel, has won a prize instituted by Sir M.V. Foundation. He was honoured with the Karnataka Sahithya Academy Award in 1993 and State award in 1998, and 'Best Teacher's Award', a national honour in 1988. His novels such as '*Mullu dariyalli*', '*Birida Hoogalu*' and '*Devadasi*' have been influenced by the Dalit-Bandaya ideology. He has penned 12 works for children also. His '*Badukuva Bayake*' has been recognized by a national forum. Raghavendra Khasanis has the uniqueness of having contributed significantly to literature, though he has written a very few stories. He was born in 1933 at Indi in Bijapur district. '*Tabbaligalu*', '*Allauddinana Adbhutadipa*' and '*Monalisa*' are his collections. He won the Karnataka Sahithya Academy award in 1996.

Virendra Simpi (b.1938) has to his credit four collections of essays and five collections of critical writings. '*Bavamaiduna*', his collection of essays has won the Karnataka Sahithya Academy prize which honoured him with an award again in 1997. Danappa Jatti (b.1938) has published

'Amulya Kanike' (1964) and 'Bhavasourabha' (1969), both collections of stories and 'Vachanamritha' (1972). He started playing lady roles in plays such as 'Thayikarulu', 'Dasara' and 'Deepavali' and was very popular in the role of a woman in 'Sri Krishna Parijata'. He was a radio drama artist and took a role in a film 'Bharatharathna'. He then studied the lives of Basava and other Sharanas and lives of Haridasas. He worked as a recitor of Keerthanas. M.M. Kalburgi (1938), who has to his credit 60 research works and over 300 research articles, hails from Yaragallu, a village in Sindgi taluk of Bijapur district. He is the author of creative works such as 'Kettittu Kalyana' (play), 'Niru Niradasittu' (collection of poems). His main stay is in the studies in the fields of culture, history, ancient Kannada literature, epigraphy, folklore, manuscriptology and grammar. His 'Shasanagalalli Shivasaranaru', 'Shasana Vyasanga', 'Samadhi, Balidana, Veeramarana' and 'Chennabasavannanavara Shasthalavachana' have won the Karnataka Sahithya Academy prizes in 1970, 1974, 1980 and 1990 respectively. The same Academy chose his 'Marga II' as the best work of the year in 1988. He was honoured by Karnataka Sahithya Academy in 1990 and was conferred with the state award in 1991. For his remarkable service in the field of research he was conferred with the 'Pampa Prashasti' by the Government of Karnataka in 1996.

Krishna Kolhara Kulkarni (b.1940) has collected thousand songs each of Mahipathidasa and his sons. With this and his extensive research work he has proved the so-called barren period between 1565 and 1700 to be a very fertile one. This has given a turn to Kannada literary history. He then worked in many social institutions of Bijapur conducting Kannada functions all along. His research work is very deep in the fields pertaining to the Adil Shahi rule, unification of Karnataka, journalism and the Karnataka Haridasa literature. He has worked to his capacity in enlightening the public with his lectures and writings on the subject Haridasa literature. 'Sindagiya Bindagi' (research 1971), 'Dwithiya Mahayuddha' (1972), 'Sonar Bangla' (1972), 'Jnanarjane' (short stories, 1976), 'Mane Mulugithu, (novel, 1975), 'Rathankara' (novel, 1980), 'Kithab-e-Navaras' (1996), 'Mahipathidasara mutthinahara Malike' (1997) are some of his published works. His doctoral work is on Kakhandaki Srimahipathiraya.

G.H. Hanneradumath's (b. 1940) novel 'Mahatapaswi' was made into a movie. He has worked in all areas of literature. 'Guruvendararo Haranendaryaro', 'Kalyana Koogaito', 'Teru Sagitanna', 'Basavana Pasa Banditanna', 'Ulaviyalli Omkara' and others are his novels. 'Shivana Kande', 'Chaluvi Chaluvi Champakka' and others are collections of his poems, while his some of his story collections are named 'Seerege Huttida Devarakusu', 'Bandedda Barakolu Swamigala Swamaara'.

B.K. Hiremath (b.1941), an artiste of repute, has written 'Athyunnatiyol Amarasindhubbhava', 'Srujana' and 'Rangabagilu' apart from two monographs on Kamadoli and Somasekhar Sali. His doctoral dissertation is entitled 'Kannada Hasthapratigalu Ondu Adyayana'. Shivananda Virakthamath (1943-1998), who did his Ph.D. on the literature during the reign of Proudhadavaraya, belongs to Kanamadi in Bijapur district. His publications include 'Shatamanada Kannada Sahithya' (1976) and 'Sabdamanidarpana' (1972); he got a fellowship in 1980 to takeup his Ph.D. and he worked in Madras University on the subject 'Okkaluthana Vritthipadagalu: Bhashika Adhyayana'.

Shilakanth Pattar of Badami (1947) has brought out '*Badami:Shilpakashi*', '*Karnatakada sampradayika shilpakale*' '*The Singing Rocks of Badami*' and '*The Vision of Mouneswara*'. Samskritika Sevasrota Evam Prasikshana Kshetra of New Delhi has honoured him. His '*Badami: Ondu Adhyayana*', a doctoral thesis has won the Nadoja award from the Kannada University at Hampi.

M.B. Kotrasetty's '*Siddharama Sivayogi*', S.M. Biradar's '*Vaiyakarani Eradaneya Nagavarma*', S.S. Kothina's '*Andayya*', V.V. Divanji's '*Prasadayoga: Purandaradasara Jeevana Krithigalu*'; C.G. Hatti's '*Bharatesha Vybhava: Samskritika Adhyayana*', Mahadeva Kanavi's '*Kannada Pradesika Pratinidhika Kadambarigalu*'; S.M. Handagi's '*Sri Jachani Vachana Sahithya: Ondu Adhyayana*'; S.B. Allagi's '*Kandagal Hanamantharayaru Hagu Avara Natakagalu*', Shamasundara Bidarakundi's '*Kannadadalli Navya Marga Kadambarigalu*', M.B. Hugar's '*Saranara Andolana Hagu Hosa Samajada Parikalpane*', Jayavanth Kulli's '*Kesirajana Sabdamanidarpana*'; Mallikarjuna Methri's '*Hardekar Manjappanavaruru*'; Gundanna Kalburgi's '*Kanavi matthu Adhunika Kavya Parampare*'; Sambhu Baligar's '*Joladarasi Doddanagoudaru*', M.N. Sindagi's '*Shishunal Sharif Sahebaru*'; and K.A. Kulkarni's '*Anandakandara Krithigalu*', Pundalikappa Huggi's '*Shadaksaradeva: Ondu Adhyayana*'; V.R. Nagarhalli's '*Rajakaranigala Drishtiyalli Bhagavadgite, Purandaradasara Krithigalu*' are some of the Ph.D. dissertations that give enormous information about the subject they deal with. Added to these, S.K. Koppa, B.S. Shete, V.B. Kulkarni are names to reckon with. S.K. Koppa has made a comprehensive research before he submitted his thesis for Ph.D. on '*Tardawadi Nadu: Ondu Adhyayana*'. His '*Vachanakara Madiwala Machidevaru*', '*Vijapura Jilleya Prachina Vidyakendragalu*', '*Samskriti Samshodhaka Chidanandamurthy*' are valuable research works. B.S. Shete's '*Karnatakada Sathi paddhati: Ondu Adhyayana*' has made use of poetry, folk tradition and sculpture to collect material for the study.

T.K. Tukol, who was the Vice-Chancellor, of the Bangalore University, a writer of repute belonged to Bijapur. He authored '*Sallekhana*', '*Acharanga*' and other books. S.G. Nagalotimath is a physician by profession has authored twenty works such as '*Roganidana*', '*Jivakanasastra*' and hundreds of articles on medicine and health. He was honoured with State Award in 1994 for his service in the field of medicine. His book '*Srisamanya matthu Vaidya*' won Karnataka Sahithya Academy prize in 1998. But it is to be noted that works that contribute considerably to literary movements like Navya, Pragathisila and Dalitha Pantha have not been produced by the district. We have made an attempt here to enlist the important works of notable writers in the fields of poetry, drama, novel, short story, essay and others.

Parashuram Chitragara (b.1926), V.V. Teggi (b.1926), R.D. Halasangi (b.1927), Baa. Ee. Kumathe (b.1932), B.V. Hampanagoudar (b. 1932), Asham Choudhury (b.1934), Basavaraj Puranik (b.1938), Basavaraj Tegginamatha (b. 1939), Nagaloti Gurunath (b.1940), Shivasankar Honnungura (b.1940), Jayavanth Mandi (b. 1940), C.V. Hiremath (b.1940), Karibasavarya Hiremath (1941), Juttala Saranappa (b.1941), Ra. Sha. Chulaki (1942), P.Y. Girisagar (1942), H.V. Mali (b.1942), Rathanchand Koti (b.1943), Basavaraj Karibasappanavara (b.1945), Hanamanth Tasagaonkar (b.1945), Chandrasekhar Itagi (b.1946), Ibrahim Suthara (b.1947), Mallikarjuna Banni (b.1947), Siddanna Langoti, Mallikarjuna Hulagabali (b.1952), Shambhu Baligar (b.1952), Bapugouda Patil (b.1952), V.S. Shirahattimath, Lokapur Balasaheb (b.1955),

Ambekar Vitthalaraya, Mallikarjuna Sonnada, M.S. Sindhura, B.M. Hiremath, Mallikarjun Heggalagi, Mudanoor Ninganna (b.1955), Arjuna Koratakara (b.1955), J.B. Shilavanthara (b.1956), Bidari Siddappa (b.1957), Shivaprakashaswamy Saraganachari (b.1958) Keshava Malagi (b.1963), Yashavantha Vajanthri (b.1964), Ashok Samagandi (b.1966), G.S. Annadani (b.1967), Sashikanth Kulkarni, Doddanna Gaddanakeri, Srinivasa Jalavadi Kurana (Raghavendra Kulkarni), Visampa Khedagi, J. Dajiba, Siddharama Uppina, Nagesh Rampura, Mallikarjun Methri, Keshava Umarji, Virennda Shilavanthara, Devendra Biswagara, Ashok Gaekwad, N.K. Upadhyaya, Gundanna Kalburgi, Channappa Katti, Gamjihall Prabhu, Mallikarjun Sonnada and others are also active in contributing to literature in its various genres.

Dalitha-Bandaya Literature

As in other parts of the state, the Dalitha Sangharsha Samithi started functioning in this district also in the 1970s. It soon made deep impact on the minds of the people who were sympathetic with the downtrodden. Professors such as P.V. Vajramatti and A.S. Hipparagi, and social activists such as Kaka Karakhanis and Narasingarao Kulkarni strived hard to drive home the ideals of the Dalith movement into the minds of students and the youth.

Though Kaka Karakhanis was excommunicated by the people of his own community, he ran a boarding home for Harijans. P.V. Vajramatti's 'Agnitushara' and 'Amayaka', published in 1966, and Du.Nim. Belagali's writings no doubt depicted the plight of the daliths, it was only after 1970s that the anger and pain showed themselves up in literature. Even then such writings are not many in the district.

P.V. Vajramatti (Meghamithra, 1936-1998) was a writer in both Kannada and Hindi languages. He was a member of the All India Progressive writers' Federation, and an advisor to the All India Hindi Teachers' Association, and his service to both the languages was valuable. He organized Kannada Sahithya Samskrithi Sangha and was responsible for conducting many programmes. He inaugurated the session on Dalith Literature during the 52nd All India Kannada Sahithya Sammelana held at Belgaum. He has rendered many Kannada works into Hindi; and has many original works in that language to his credit. His 'Agnipatha', 'Hakkinodeyara Hadu', 'Mannu Mallige' are collections of poems; while '*Datuwavaru*', '*Mr. Bandaya*', '*Innobba Basavanna*' and '*Amayaka Nataka*' (1966) are novels; and '*Ekalavya*' and '*Neelasagara*' - all depicting the plight of the daliths. He was honoured by Karnataka Sahithya Academy in 1992. His Hindi work, '*Mitthi Ke Phool*' has bagged a prize from the Government of India. He was editor-in-chief of two monthly magazines, '*Anubhava Mantapa*' and '*Sahakara Sanjeevini*'.

Ramjan Darga (b.1951) belongs to Bijapur and is the author of several works including '*Kavya Banthu Beedige*', '*Hokkulalli Hoovide*' (collections of poems), '*Talaque Kottare Baretu Shikshe*' (essays), '*Bandaya Sahithi*' and '*Babasaheb Ambedkar*'. He has also edited '*Shathamnagala Bayarike*', '*Bandaya Kathegalu*' and '*Dani*'. As the state organizing secretary of the Badaya Sahithya Sanghatane, and a member of the Karnataka Sahithya Akademy he has rendered good service. He has been active in the Dalitha Sangharsha Samithi also. Sathyananda Pathrota (b.1959) has published '*Karinelada Kalegalu*', '*Jajimallige*' and '*Kalligu Gottiruva Kathe*' (poems); '*Mattobba Ekalavya*', '*Namge*

Yaroo Illo Yappa and *Hvadavaru* (plays) all written with Dalitha perspective. His *Ondishthu Kshanagalu* is a collection of essays. He presented poems in the 59th All India Kannada Sahithya Sammelana and Bandaya congregations.

Shankara Katagi's *Nelada Nalige* and *Mussanje Neralalli* (poems), Virabhadra Kaudi's *Bara Mattu Hatthu Kathegalu*, Ashok Narode's *Nadi Matthu nanu*, *Bedike*, *Asphota* (poems), and *Kayaka and Dasoha* are notable works. The last mentioned writer got a Ph.D. degree for his thesis entitled *Ekalavyana Pathra: Ondu Adhyayana*. Aravinda Malagatthi's works such as *Mookanige Bayi Bandaga* (1981), *Karya* (1988) (novels); *Government Brahmana* (1994); *Kappu Kavya* (1985); *Melina Mani Abbasara Ardhasathyagalu* *Kanna Mundina Kathe* and *Preethisidavaru* are replete with dalith-bandaya elements. Ganesha Amminagadha's *Dalitha Bandaya Kavyadali Prathima Samvidhana* is his doctoral dissertation.

While Mallikarjuna Banni has published *Arathi*, *Odalalada Benki* and *Niranthara* (plays); Doddanna Bajanthri's works include *Kala Kettitha Thangi* and *Latcha*; Gundanna Kalburgi's work is *Sattha Hudugiyi Bandha*; Guruswamy Ganachari has brought out *Sopana Karulinakudi* and *Hosa Hoogalu*; J.S. Vadagavi has published *Miditha*; P.Y. Girisagara has written *Tereda Pusthaka*; and *Sele*; Kurana has published *Preethi Jagadaga*; Doddanna Gaddanakeri wrote *Deepa*; Arjun Koratkar brought out *Huddallpanthi*; Sangamesha Koti has written *Jeevan kavya*; Gangu Mooli Mani has published *Chakravayuba*. All these are notable works for their dalitha-bandaya sensibilities, opines Ashok Narode.

Kumara Kakkayya Pola is the penname of B.S. Pola who has studied Vachanas with a Dalith-Bandaya perspective and has brought out many works with that viewpoint. *Geejagana Shasana*, *Dharmakranthi*, *Idu Nanna Samaja*, *Basavadharma Yara Sotthu*, *Sharanara Samagra Kranthi*, *Dharmagurugala Avanthara*, *Mookana Bhashana* and *Brahmana Branthi* are his notable works.

Modern Vachanakaras

The Vachana genre was used long long ago, and the modern period went through many literary movements such as Navodaya, Pragathiseela, Navya, Dalitha-Bandaya etc, but there have been many writers who have written Vachanas on the model of those of the twelfth century. The district of Bijapur has made significant contribution to this form in modern times.

B.G. Yallatti wrote 217 Vachanas with the penname 'Basavaguru sharana Basava Tande' and published them in a volume entitled *Bimba* in 1992; P.S. Patil published a collection of Vachanas with the penname 'Maharshi Marxpriya Kranthikama' in 1976; so did Danappa Bagali with the pen name 'Shishu Daneshapriya' in his 'Shishuvachana' in 1980; Nirupadhisha brought out his 1221 Vachanas under the title 'Vachanankura' (1989-1991) in four volumes and 'Vachana Pallavi part I' in 1992; Sangamesha Handagi of Telagi under the penname 'Jachani' has published his 125 Vachanas in a collection entitled *Nudimidi* in 1985. He has other publications also under the titles *Bhaktimarga*, *Dasadharmam*, *Shivacharyara Soolnudigalu*, *Siddhachakra Aradhana Mahime*, *Karmayogi* and others. G.R. Byakod has published a collection of 1000 Vachanas in the name 'Savirada Soolnudi' under the penname *Chaithanyaprabhu*. Pundalikappa Huggi has published a volume of vachanas the with the penname Hugginatha under the title *Janapriya Adhunika Vachanagalu Part I*

Srimathi Shivalila Handagi's *'Soolnudi Suydana'* with 108 Vachanas; Sivasharane Mukthayi's *'Basavabodhe'* (1976) with 250 Vachanas under the penname *'Prabhu'*; Gangamma Hosamni's 339 Vachanas with the Ankita *'Sri Vijaya Mahanthesa'* in a volume entitled *'Vachananjali'* and *'Vachana Gangalahari'* (1978); Shivalingamma Katti's *'Karuna kirana'* with 174 Vachanas (1979) are some of the other titles to be noted.

N.F. Patil under the penname *'Baachina Guddada Sankaralingadeva'* has published his 51 Vachanas under the title *'Navanudi'* in 1994. Sangamesha Hosamani with the penname *'Sri Sangamanatha'* has brought out a collection of 111 Vachanas by name *'Sri Sangamanathana Vachanagalu'* in 1972, *'Vachanatirtha'* (1111 vachanas) in 1982 and *'Vachana Prasada'* (1051 Vachanas) in 1997. As one who was influenced by the members of the Halasangi group, he is a poet of considerable merit also. Danappa Jatti of Thikota published 60 Vachanas in a collection entitled *'Vachanamritha'* in 1972. Giriraja Hosamani brought out a collection of 108 Vachanas with the penname *'Sri Guddadura Doddabasava'* with the title *'Appana Vachangalu'* in 1972. Shivaputhrayya Revanasiddheswaramath under the Ankita *'Revana Siddha'* has brought out a collection of 62 Vachanas with the title *'Bhavamritha'* in 1974. Shanthesha Hiremath has published *'Vachana Naivedya'* with 250 Vachanas in 1974. Rajaguru Guruswamy Kalakeri's *'Vachana Vishwa'* with 109 Vachanas was published in 1989. Kumara Kakkayya Pola is a prominent modern Vachanakara. His vachanas are published under the title *'Kumara Kakkayyana Vachanagalu'*.

Women Writers

Women had a major role to play in the composition of folk literature from the beginning. Vijaya Bhattarika, wife of Pulikeshi II of Badami Chalukyan dynasty, was a poetess, and a scholar in Sanskrit. She has written a play entitled *'Koumudi Mahotsava'* which is hailed as a work of merit of the Chalukyan period. She was called by other names such as Vijja and Bijjana also. Kanthi, a court poetess of Doraraya in 1100 AD, became famous for her poetical talents and erudition. She is supposed to be a contemporary of Nagachandra and belonged to Bijapur. *'Kanthi Hampana Samasyegalu'* is supposed to be a collection of her verses.

The 12th century AD is hailed as an age of reason, which is also known as Basavayuga. Allamaprabhu and Basavanna helped women of their period to attain equal status with men and gain religious freedom. Shivasaranes were greatly influenced by the vachanakaras of the period. They also tried their hand in writing Vachanas that were easy to understand but lofty in content. They were successful in their attempt and composed Vachanas that dealt with social reforms and religious awakening.

Akkanagamma, Navandigeya Guddavve of Muddebihal and Thilakavve hailing from Herur of the same taluk were persons of deep conviction and have written Vachanas that portray their mindset. It is to be noted that women writers living between this period and modern times have made their writings in the name of their consorts instead of either their own names or the names of gods. Akkanagamma's Ankitha was *'Basavannapriya Chennasangayya'*. Basavanna's wife Gangambike was a daughter of Baladevamanthri whose Ankitha was *'Gangapriya Kudalasanga'*. Only eight of her Vachanas are presently available. Basavanna's another wife Nilambike also was a

great Vachana writer. Being known as Nilamma, Nilambike, Nilalochane, her 126 Vachanas are available now, under Ankitha 'Sangayya'. She is supposed to have written Svaravachanas and Kalajnana also. Mukthayakka, who is considered only next to Akkamahadevi in merit, belongs to Masali village in Indi taluk. She has 32 Vachanas to her credit. Guddapurada Danamma, who existed after the Basava, wrote Vachanas to propagate the religion. She was called Lingamma in her childhood. She used 'Varadani Guddavve' as her Ankitha.

Galagali Avva and Prayagabai, who were born and bred in a family of Sanskrit scholars, wrote devotional songs in simple and direct style. Galagali Avva has composed '*Muyyada Hadu*', '*Sringara Taratamyā*', '*Morege Nirutaruva Hadu*' and songs with 'Sriramesha' as Ankitha; while Prayagabai rendered the philosophical third canto of the Bhagavatha into simple Kannada.

The feminist attitude pervaded the state, some women of this district also have imbibed in their writings characteristics such as discussing problems exclusive to women, and about the inequality in society between sexes and equality for women in a subtle way. Mallika Ghanti (b.1959) who originally belongs to Bijapur district has published '*Tuliyadiri Nanna*', '*Ee Hennugale Hige*' (poems) and a play entitled '*Jaja*'; while Sashikala Virayyaswamy has brought out '*Henga Helale gelathi*' '*Gubbimani*', '*Prasne*' and '*Jibasahasagala Naduve*' in which one can find impact of feminism. Sarojini Shinthri's '*Sthree Drishti Srishti*' (1974), '*Pragathipathadalli Mahile*' (1974), '*Sthree Nadedubanda Dari*' (1973) and '*Mahileyara Samasye Sadhanegalu*' (1977) show clearly the feministic point of view. Shakunthala Durgi of Bagalkot (b.1943) has published a research work entitled '*Adhunya Kannadadalli Mahila Sahithya*', while Mallika Ghanti's Ph.D. dissertation '*Mahila Katha Sahithya: Ondu Adhyayana*' makes an assessment of the writing by women. Shakunthala Durgi, apart from publishing '*Sahithya*' (a research work, 1982), has brought out other works such as '*Maggulamane Atithi Mattu Itara Naatakagalu*' (1987), and '*Mahila sahithya Matthu Samasyegalu*' (1988).

After 1970s, women writers of this district have embarked upon writing both creative and scholastic works in a big way. While some of them were born in this district but have migrated to other places, some others have domiciled to the district. Hence we have made an attempt here to assess the writings of both the categories of writers.

Lakshmibai A. Bammanhalli (b.1937), who writes under the penname 'Seethasuthe' has published '*Ganasiri*' (poems, 1977), '*Geethagutcha*' (1980), '*Ivarella gandasare*' (short stories, 1981) and '*Sambandha Anubandha*' (novella, 1986). Nirmala Vivekanada Bilgi (b.1950) has brought out several novels including '*Mangalada Mumbelaku*', '*Parvathi*' and '*Olavina Sangitha*', while Gangu Mulimani's (b.1955) '*Chakravyuha*' (1987) and '*Devadasi*' (1992) are both collections of poems. Bharathi K. Patil (b. 1957) has made contribution to literature with her collections of poems entitled '*Gurukarune*' (1975) and '*Akka Kelavva*' (1984). She is one of three women writers who had the distinction of getting elected as the President of the District Kannada Sahithya Parishath and she presently holds the post. She also headed the District Chutuku Sahithya Parishath. Ambujakshi G. Bijjala (b.1960) is the author of '*Payana*' (poems) and other collections, while Nirmala Kulkarni has published plays such as '*Tirumanthra*', '*Achitra*' and '*Kudi madona*'. Sahikala Maribasetty has brought out a doctoral dissertation entitled '*Dyampura Channakavigalu: Ondu*

Adhyayana, while Sushila Kamthagi is a creative writer with *Adhara* (short stories), *Birida Moggu*, *Kadu Beladingalu* and other publications to her credit. H.M. Bilgi's *Prathiphalana* is unique in that it explains the unique aspects of Kannada grammar, while her other work *Rivayathugalu* is a collection of Moharrum songs. Saroja Ittannavar of Bilgi has written *Pasina Hudugaru*, *Bisilu neralu* and *Natakadavalu* (all plays), *Kayuthiru* (poems) and other works; and Raziya Balabatti has published a collection of poems entitled 'Mehendi'; Surekha Dattatreya is the author of *Mrigathrishna* and *Etthana Mamara Etthana Kogile*. Mathe mahadevi (b.1946), who is a renowned ascetic has many works to her credit including *Mathruvani* (1966), *Devara Makkalu* (1973), *Kranthiyogi Basavanna* (Screenplay, 1984), *Virasiromani Keladi Chennamma* novels (1989) presently lives in Kudalasangama. Her *Heppitta halu*, a novel, won a prize from Karnataka Sahithya Akademy. She is the founder of Jaganmathe Akkamahadevi Peetha and Honourary Editor of a monthly, *Kalyana Kirana*.

We may now prepare a list of prominent women writers with their publications to have an idea of how they are flourishing: Sangamma V. Karaveerasettara (b.1913) of Bagalkot, has published *Bhavakusuma* (poems, 1955), *Shivasaranartha Prabhappa* (1982) and *Kalyana Sivasaraneyaru* (1985) - both biographies; Suseela Koppar, a (1924), journalist who got primary education at Bijapur, has translated from Marathi to Kannada and has published a travelogue by name *Paduwanada Pathramale* and a treatise *Pathrikodyamadalli Mahileyaru* apart from writing some stories and plays. Her *Lekhakana Hendathi Matthu Ithara Kathegalu* won the state Sahithya Akademy prize in 1961, and bagged Janatha Sikshana Samithi Award for her *Mahileyara Mathukathe*. Sarojini Shinthri (1930) of Bijapur has published, apart from some feministic writings, *Bhagirathidevi Puranika* (1975), *Shakespeareana Drishtiyalli mahile* (1977), *Nanondu Kanasu Kande* (1981), *Aralumoggu* (1983), *Aramane Matthu Ithara Natakagalu* (1988). Shanthadevi Kanavi (1933) is the author of *Sanjemallige* (1967) and *Bayalu Alaya* (1973, both collections of stories), *Nijaguna Sivayogi* (Children literature 1974), *Maruvichara* (1978), *Jathre Mugiditthu* and *Kalchibidda Pyjana* (stories, 1987). Her *Bayalu Alaya* won the Karnataka Sahithya Akademy prize in 1987. Bhuvanewari Bagalkot (1933) of Chadachana has to her credit publications such as *Thayi Kanada Jiva* (1962), *Karulina Kathe* (stories, 1965) and *Atthige Myduna* (novel, 1970). Shivalingamma Katti (1934) of Bagalkot has brought out *Saraneyara Soolnudigalu* Vachanas, 1977), *Karunakirana* (own Vachanas, 1979), *Indina Sivasaraneyaru* (research, 1983), *Vedantha Siddantha Samanvaya Virasangappanavaru* (biography, 1984), *Linga Matthu Kale* (1985) and *Somanatha Sastrigala Charithre* (biography, 1988). Leeladevi R. Prasad (1934), an ex-minister in the state government got her primary education at a village near Bagalkot. *Sanjeevini* (play, 1972), *Mahile Matthu Ulithaya* (1976), *Mahile Matthu Sahakara* (1978), *Henna Melina Kannu* (1981), *Astavarana* and others are her works. Her *Mahile Matthu Sahakara* won a prize from Kannada Sahithya Parishath. Sharada Adyarangacharya has published an autobiography entitled *Srirangarodane 50 Varusha*. Lalitha Demasetty of Bijapur (1942) has published *Mathangi Matthu Ithara Kathegalu* (stories, 1986), while Geetha Akki who writes under the penname 'Kanyakumari' has brought out a collection of poems entitled *Hennallave*.

Sashikala Veerayyaswamy of Sindgi (b.1948), apart from publishing a few collections of poems with clear feministic attitude, has also brought out *Sriguru Siddheswara Charitre* (biography,

1988) and a collection of folk songs by name '*Bulavi Hadugalu*'. '*Samvedane*', '*Pranayini*', '*Samooaha*', '*Raghavanka*', '*Samara Geethegalu*' and others are the works edited by her. She was a member of Karnataka Sahithya Akademy between 1995 and 1998; and was elected president of Karnataka Lekhakiyara Sangha. She was president of Gokak taluk Kannada Sahithya Parishath between 1983 and 1985. She worked as a member of the Committee to select films and serials for Doordarshan between 1993 and 1996; as a member of the Women Awakening Committee set up by Kannada Development Authority between 1996 and 1999; and also as a member of P.U. Kannada Textbook Committee since 1994. Vidyullata Sasanur, wife of Vijaya Sasanur, (b.1950) has authored a few novels and one of them has been made into a movie in the name '*Rathasapthami*'. Saraswathi Chimmalagi Pujar's (b.1950) '*Navoo Nimmavare Swami*' (poems, 1977); Neelamma Kathnalli's (b.1950) (of Masabinal) '*Maduve Matthu Mahile*' (1976), '*Sahithya Spandana*' (1983), '*Baligonda Belaku*'. (Articles, 1989) are works to be mentioned. Shantha Imrapur (b.1954) of Muddebihal has worked more in the field of folklore, who has brought out '*Akkamahadevi Mattu Ithara Lekhanagalu*' (1978). '*Anubhavi Aydakki Lakkamma*' (1980), has edited '*Janapada Ogarugalu*' (1979). '*Janapada Tripadigalu*' (1979) and '*Janapada Vaidya*' (1980). Mitravinda Patil has published two collections of poems titled '*Prathibimba*' and '*Namana*'.

Rekha Kakhandaki (b.1954) of Bagalkot has been the author of over 30 novels which include '*Bandhana*' (1974), '*Kote*' (1980), '*Nimma Gelathi*' (1987), '*Nanna Ninna Naduve*' (1988), '*Sambhavami Yuge Yuge*', '*Premada Bale*' (1989) and '*Telihoda Nauke*'. Her novels are known for their use of Bijapur dialect of Kannada. She is the recipient of various awards. Her '*Pruthe*' and '*Bayalu Alaya*', both novels have won Geethadesai Endowment prize instituted by the Karnataka Lekhakiyara Sangha, for 1993 and 1996 respectively.

Shakunthala Langoti (1956) has authored '*Siddhalingeswararu Kanda Basavanna*', '*Shanmukha Shivayogi Kanda Basavanna*' and '*Maranave Mahanavami*', all works connected with Saranas and Vachanas.

Children's Literature

Children's Literature comprises all works that entertain and enlighten children and also those that provoke their thought and catch their imagination. This form of literature has been neglected in Kannada from the beginning and it is very difficult to trace its historical development. In Bijapur district this form got a boost in the latter half of the twentieth century. As anywhere else, here also children's literature has its roots in folk literature. Folk songs that are sung to make children sleep, to cheer up the weeping ones and to smother the stubborn ones and entertaining folk stories constitute the base for the development of children's literature. Lullaby songs, comforting songs and stories pertaining to the king and the queen and animals and birds came down ages through oral tradition.

Hardekar Manjappa started writing for children as far back as 1903. He composed small bits to be recited while boys played and did physical exercises and taught them to the children of primary level classes. He compiled a dictionary of words for Kannada class I and got it printed. He has written children booklets such as '*Swakarthyava Siddhanta*', '*Buddhiya Mathu*', '*Vijayavani*',

'*Sthreeneethi Sangraha*' and others. Among these, '*Buddhiya Mathu*' has been reprinted thirteen times. He started a separate series of books for children in 1933.

He decided to bring out 16 books of 14 pages each year. He himself wrote books like '*Pulikesiya Charitre*', '*Prabhudevara kathe*' and '*Ekalavyana Kathe*' and got some books written by others. He brought out a collection for children by name '*Rashtrageethe*' containing songs on khadi, compassion for animals, prohibiting liquor and tobacco use and other subjects. In 1945, Hardekar Manjappa published '*Sriguru Sangana Basavana Sthuthi*' narrating the story of Basava in 63 stanzas. He is considered a pioneer among those who published a series of books for children.

Due to great encouragement and interest, the number of those who write for children has increased considerably. It is interesting to note that most of those who write for children start with poems. In 1940s a teacher by name H.M.Ambigera published a collection of poems by name '*Arunodaya*'. One of his poems starting with "Nanna pati kariyadu, suttu kattu biliyadu" was very popular among children of this region. It is to be noted that it was the writers of Bijapur district who, considering children's literature as an independent form, started writing exclusively for children. And hence the district has the maximum number of such writers. Satyakama (Ananthakrishana Shahapur, 1920-1998), who is well known for his historical and mythological novels, wrote '*Kodali Ramana Viphalu Kranthi*', '*Devathegala Dandanayaka Skanda*' and '*Viswada Rayabhari Narada*' are addressed to children.

Si.Su. Sangamesha is the penname of Sangamesha Siddaramappa Managonda (b.1926) who started a publication in the name 'Bharathi Sahithya Bhandara' in 1954 to encourage primary teachers to write for children. He guided as many as 30 teacher-writers and has published more than 100 books written by them for children. He founded 'Geleyara Balaga' in 1954-55 and published a collection of poems '*Putichendu*' and a collection of stories '*Anekallu*' in two parts in 1956, graded to cater to children of classes one to seven, written by as many as 300 writers. He established his own printing press in the name '*Srishakti Mudranalaya*' and did all work from that of a composer to that of a binder himself and made the publications available at cheaper price. In 1978, he started 'Balabharathi', a monthly magazine for children and run it for four years and brought out 80 pictorial books for children under the children's wing of 'Balabharathi'. Of them while 12 won the National awards, 13 won state awards, and one, the Sahithya Academy award. In 1983 he founded the 'Karnataka Makkala Sahithya Academy' and held its conference at Gulbarga in 1984, at Dharwad in 1985, at Adichunchanagiri in 1987; and many conferences of the academy have been arranged at various places. He participated in various literary conferences to propagate and enlighten about the need for children's literature. He chaired the first ever conference on children's literature organized by the Kannada Sahithya Parishath at Channapataana in 1993. He was honoured with the Bharath Bhasha Bhusana Prasasthi at the All India Bharathiya Bhasha Sammelana held at Bhopal in 1994. His works '*Nanna Mane*' and '*Nanna Geleya*' won the National awards in 1964 and 1968 respectively. His book '*Nanna Geleya Eskimo Iglilyuk*' in 1980, bagged award from the Karnataka Sahithya Academy. He is the recipient of Kavyananda Prashasthi also for his '*Molada Mugu Mondayithu*' in 1986.

Shankara Gurugouda Biradar (b.1926) has published collections of poems under the

names 'Nanna Hadu', 'Karanji', 'Mangya Mangya Kiss Kiss', 'Roopaguna' and 'Eccharisidala Thayi'. Except 'Eccharisidala Thayi', all other collections have won state awards. He has written and staged a play by name 'Noukariya Hucchu' in various schools. His 'Aji Helida Kathe' is a collection of stories. His patriotic song 'Navu Eleyaru navu Geleyau' has been translated into all the Indian languages. Along with writing for children he has tried his writing seriously in genres like novel, story, plays, essay etc. 'Belakinede', 'Rudraveene', 'Bhavasangama' and others testify amply to his writing abilities.

Easwarchandra Chintamani (b.1926) took keen interest in writing prose works children. He has penned 12 biographies, four essays for children, and mythological plays such as 'Naladamayanthi' (1952), 'Savithriya Soubhagya' (1952), 'Mahabharatha Darshana', 'Janapriya Ramayana', 'Sathyanidhi Harischandra' (1956), and other plays such as 'papapunya' (1956) and 'Shilpigala Samagama' (1964). His 'Kudalasangama' and 'Bagyada Bagilu', narratives, have won national awards. He has tried in other genres of literature as well.

Kanchyani Saranappa has published collections of poems under the titles 'Ajjana Hadu', 'Jagrutha Bharatha', 'Hutru Habba', 'Makkala Mane', 'Thotada Aata' and 'Ayda Nooronda Krithigalu'. Among these Jagrutha Bharatha has won the Karnataka Sahitya Academy Prize. 'Ajjana Hadu' has won the national award. This work has won the first prize in Vasudeva Bhupalam competition under the aegis of the Kannada Sahithya Parishath.

A.K. Rameswar (b.1934) of Dadamatti is the author of poems published under the titles 'Nandikolu', 'Vasantha Banda', 'Banniri Makkale', 'Manukula Chandirare' and 'Hakki Haruthide'. Of these, 'Nandikolu' was awarded state award in 1972. His 'Kadukola Madivalappa' won national award in 1974. Sangamesha Hosamani of Rama Vadagi has brought out 'Gandhi Geetha', 'Bola Buguri', 'Sakkare Gubbi'; while Pa.Bhi. Patil has published 'Amma Haadu Helu', 'Muddumari', and 'Hadiya Hoo'. His 'Chigarimari' has won central government award. Parasuram Chitragara of Jalihal has authored 'Pathanga', 'Bombai Mithai', 'Navu Bharathiyaru', 'Gudugudu Muthya' and 'Hadu Magu Hadu' - all collections of poems. While Sangamesha Bagalkot has published 'pathanga' and 'Bannada Karu', Pha. Gu. Siddapur has brought out 'Bannada Chitte', 'Hasiru Thorana', 'Taralokakke Haruvenu' (poems) and a collection of stories, 'Panathotta Pranigalu'. Chandragouda Kulkarni's 'Bennehalla' and 'Ogatu Bidiso Jana' (poems) have been published of which the first named book has been award a prize by Karnataka Sahithya Akademy.

A special feature of the those authors of the district who write for children have brought out more novels and poems. B.M. Patil (*Girinavilu*), Annadani Hiremath (*Navu Bharathiyaru*), Giriraja Hosamani (*Nannadu Kannadanadu*), Suresh Hosatti (*Hakkiya Hadu*), Gangadharayya Matha (*Neralu*), B.R. Nadagouda (*Namma Nadu and Benne Mudde*), R.N. Kote (*Punyabhumi Bharhatha and Nandagokula*), Lakshmi Bai Bommanahalli (*Balasuma*), M.B. Lingadahalli (*Tharalokakke Harona*), Chandrasekhara Nidagundi (*Kandana Kudure*), C.B. Pattanada (*Manikyavalli Mallige*), H.B. Bagali (*Chukbhuk Gadi*), R.C. Akkalakote (*Rangana Hadu*), A. Baa. Chikkamannur (*Karulina Kare*) and B.E. Devara (*Muddu Kanda*) have published collections of poems mentioned in brackets against their names, thus enriching that form. Jambunath Kanchyani has published 'Chalchal Kudure' and 'Antharikshadalli Putanigalu' (novellet), 'Ambegalina Hori' and

'*Nandanavana*'. Srirama Ittannavara has published nursery rhymes under the title '*Noorundu Sisugeethegalu*'. Ma.Ni. Tolanur of Chadachana has written '*Battala Tumba Barikai*' and '*Kenimosaru*'. Jayavatha Kadadevaru has to his credit '*Herculesna Sahasagalu*', '*Mathaduwa Gili*', '*Hadona Ba Kuniyona Ba*', '*Dr. Ambedkar*', '*Salim Chacha*' and other works. Kadanna Hosatti of Mulawad has published '*Raithana Vachana*', '*Hridaya Karagithu*' and '*Namma Halli*' (poems); while it is Siddanagouda Patil who has brought out '*Kannu Thersida Chinnaru*'. G.S. Vadagavi's '*Odalu Kali badukalu Kali*', Sangamesa Gujagonda's '*Nuru Nanya Muru Mathu*', and Guruswamy Ganachari's '*Anukampa*' are to be mentioned as good additions to this form.

Panduranga Kulkarni's '*Kadalatadiyalli Neeru*', D.R. Balooragi's '*Surya*' and '*Neene Madinodu*', Mallikarjuna Heggalagi's '*Suttamutta*' are some works with scientific outlook. S.J. Nagalotimatha, Karaviraprabhu Kyalakonda and H.K. Aavati have written books for children on health and hygiene.

V.S. Shirahattimath of Halagali is the author of over thirty plays for children, prominent among them being '*Sindhura Lakshmana*', '*Naragunda Bandaya*', '*Kerege Hara*' and '*Nyaya Ellide*'. B.R. Police Patil's '*Panathi*', Kaa.Hu. Vijapur's '*Yuddha Saku Shanthi Beku*', S.B. Mayachar's '*Kotigobba*' and '*Bhari Ramayana*', D.R. Tukaram's '*Bodhivriksha*', L.K. Kambar's '*Baladeepa*', Shanmukhayya Karjagi's '*Prathiphala*' are some of other plays for children authored by writers of this district. 'Madevamithra' is the penname of Babulal Ibrahim Kumathe of Souravada, who has written '*Noreyalli Benki*', '*Madi Madidavaru*' '*Aaa Hejjevalu*' and other prose works for children. His '*Noreyalli Benki*' and '*Madi Madidavaru*' have won national awards.

FOLK LITERATURE

The common people of Bijapur district were expressing their woes and joys in their natural songs in Kannada even during the foreign rule and then Marathi language became dominant during the rule of the Peswas. This is how Kannada folk literature here is abundant and rich.

In Jamakhandi, which was a Marathi province, Kannada was sparingly used. (But it is to be noted that All India Kannada Sahithya Sammelana was held in this taluk twice, of course, at a later period). And in Mudhol taluk Kannada readers were small in number. Under such pitiable circumstances, it was the festivals and fairs that came handy for ordinary folk to express themselves in Kannada in folk forms such as Bayalata, Janapada Mela and Dramas. And hence we find these folk forms to be saviours of Kannada culture.

Not only the Marathi rulers but the Muslim kings also made their impact on Kannada land. Even today, Kannada dialect of this area contains more Urdu words than in other parts, but they have undergone naturalization. Shahar or Shara for town, doudu for run or move quickly, bazaar for marketplace, Vapas for return, Usabari for bother, Barobari for equal, Furq for difference ekdam for at once and for all, Theek for correct, Bilkul for clearly or exactly, hyran for shock, Khare for correct, are some of the examples. Under the influence of Urdu or Hindi, the expression "naanu saha" (I also) becomes "naanu bhi"; "motta modalu" becomes "patta phyla" (note the mixture of 'first' and 'pahila', English and Urdu words respectively). And the observation of various festivals

converges in Moharrum songs and Hindu ballads. Hindus dance like tigers during Moharrum festivities and we find more number of Muslim ballad singers in Indi taluk.

Banahatti in Jamakhandi taluk is wellknown for Hindu-Muslim co-existence and emotional integrity. Every year the 'Urs' or fair to commemorate Shiraj Saheb and his disciples is held in the Hosur village near Banahatti. In 1998, during the fair Bayalatas like 'Srikrishana Parijatha' were performed. Dargas commemorating Hassaan Dogri at Bilgi and Murthuja Khadri at Ilkal are said to be managed by Hindus.

Perhaps the folk songs have come down ages through oral tradition. Both men and women might have sung these songs spontaneously to give expression to their feelings and experiences. 'Suggi Haadu', 'Bandiya Haadu', 'Bittaneya Pada', 'Raitara Haadu' are sung by males while 'garathi' songs, 'sobane' songs, lullaby songs, songs sung at the time of grinding grains, songs bidding farewell to the newly wed woman, are all said to be sung by females. But these songs cannot be strictly classified.

The folk literature of this district also has the same features as the ones in north Karnataka region. Karadimajalu mela, Bhajane mela, Gigipada mela, Dappina or Dollina Hadugalu, Halagi mela (Sampradanivadana), Sambhalavadana mela, Hejje mela (Karabal kunitha), Kolata, Kilukudure kunitha, Lambani dance, Viragase (Puravanthike), Kombu (Kahale) vadana, Ekathari - all these folk forms are available in this district.

Inscription of Kappe Arabhatta in Badami taluk of the 7th century AD is perhaps the earliest instance where folk songs of oral tradition are available in written form.

Collection of Folk Literature and Its Rejuvenation

The British officers and scholars initiated collection of folk literature in this district. It is to be noted that such collection work was done for the first time in the state in this district. In 1874, John Fleet (about 1841-1911) is said to have toured the district of Bijapur and collected ballads sung by the Bedas of Halagali. While John Fleet was working as Education Officer, it seems he had entrusted the work of collection to Bali Inti of Guledagudda, Parayya bin Virabhadrayya Ganachari of Badami and Narayana Ayyaji of a village near Badami; and accordingly they collected the ballads and gave them to Fleet. While Bali Inti handed over five songs on January 26, 1874, Parayya bin Virabhadrayya Ganachari handed over six songs on the 4, 5, and 6, February, and Narayana Ayyaji handed over six ballads on 6 February 1874. If that was the case, these three should be considered the earliest collectors of Folk literature. John Fleet published the ballads collected from these three in 'Indian Antiquary' in its issues between 1885 and 1890. These ballads are about the happenings in and around Halagali, Galagali, Badami and Teradal. Fleet submitted the aforesaid ballads to the London Museum in 1917.

One of the prominent members of Halasangi Geleyara Balaga, who had made an indepth study of folk literature, Chennamallappa (Madhurachenna) presented a paper entitled '*Halliya Hadugalu*' an essay in appreciation of the songs he had collected in the ninth Kannada Sahithya Sammelana held at Bijapur in 1923. It was a pioneering effort to make collection and study on

the subject. Then others also tried at collection and doing research on folk literature and started publishing them in periodicals. '*Halliya Hadugalu*', the paper presented by Madhurachenna was later published in 'Sahithya Parishath Patrike' in 1924. Afterwards he published a paper about 50 proverbs entitled '*Henmakkala Gadegalu*' and a life-sketch on ballad-singer Khajabai in 'Jayakarnataka'.

During the session of the ninth Kannada Sahithya Sammelana held at Bijapur in 1923, Chennamallappa Galagali too presented a paper on '*Beesuvakallina Hadugalu*', while P.Dhoola Saheb presented one entitled '*Lavanigala Lavanya*'. Dhoola Saheb also published ballads in '*Moggu*', a handwritten magazine and '*Jayakarnataka*'. He collected, sang and wrote about ballads, thus doing a unique job.

A resolution was accepted in the third meeting of the Executive Board of Kannada Sahithya Parishath held on 1915 to collect ballads containing information regarding Karnataka history. Accordingly, it is confirmed from documents that Pha.Gu. Halakatti, a member of the board started work and sent a copy of the ballad he had collected.

Madhurachenna, Simpi Linganna, Kapase Revappa and P.Dhoola, all members of Halasangi Geleyara Balaga worked in this direction on their own. Simpi Linganna, Kapase Revappa and Chennamalla together collected the first anthology of ballads in the name '*Garathiya Hadu*' and published it in 1931. This anthology by folklorist Simpi Linganna contains Garathi songs running into 800 Thripadis. Thus they helped infusing the essence of cultural elements into folk and paved a way to use a synthesized way of expression of written Kannada and native slang. This made the spoken language of the masses acquire a status of literary usage.

Simpi Linganna (1905) did a lot of work in the field of folk literature apart from producing works in modern genres. He was known as a moving encyclopaedia of folklore. He wrote two treatises, namely '*Garathiya Hadu*' (1954) with 800 Thripadis and '*Janangada Jeevala*' (1957), both based on folk literature. The latter work has won a prize from the Karnataka government. His '*Kannada Lavanigalu*' makes an indepth study of the structure and the origin, development of various kinds of ballads. He wrote books by names '*Hedige Jathre*' (1982), '*Utthara Karnataka Janapada Kathbegalu*' (1980), '*Garathiya Balasambithe*' (1985) and '*Gadegala Garudi*' (1988) and an essay on '*Dollina Hadu*'. He has made an analysis of the forms of proverbs and anecdotes in his '*Janapada Sahithyadalli Kiridarole Piridarthada Chalaka*' (1976), a publication of the Prasaraanga. He chaired the session on Folklore at the Kannada Sahithya Sammelana held at Rabkavi in 1944; and presided over the All Karnataka Janpada Sahithya Sammelana held at Mangalore in 1969. He was awarded the '*Janapada Kshetratajna*' award in 1988 by the Janapada and Yakshagana Academy; and the '*Sreshtha Janapadatajna*' award by Karnataka Janapada Trust in 1979 and the state award in acknowledgement of his yeoman service to the field of folklore in 1990. Simpi Linganna and P. Dhoola co-edited a work entitled '*Jeevana Sangeetha*', a collection of 14 amorous songs which was published in 1933, while '*Mallige Dande*' a collection (containing Devathasthuti, Sobanada Hadugalu, Maduve Hadugalu, Attiyamaniya kata and other sections) by Kapase Revappa was published in 1934. (Also see the write up on '*Navodaya Sahithya*').

B.S. Gaddagimath of Kerur village (1917-1960) did extensive study of folklore and wrote on various forms of it such as songs and riddles and made his mark. He travelled all across north Karnataka and collected a whopping one lakh songs, but published only a one fourth of them, according to Prof. S.M. Vrishabhendraswamy. Gaddagimath published '*Nalku Nadapadagalu*' (Bijja Mahadevi, Bedara Kannayya, Kolur Kodagusu and Gollala - all being narrative songs in Tripadi meter) in 1952, '*Kambiya Hadugalu*' (Ayyagala Uggadani and Birudavaligalu) in 1955, '*Janatha Geetagalu*' (Sampradaya, Hanthiya Hadu, Dodda Hadu, Holiya Padagalu, Garathi Gangavvana Hadugalu) in 1956, '*Kumararamana Dundume*' and '*Malla Mallani*' in 1959, and '*Lokageethagalu*' (Sobane Pada, Kolu Padagalu) in 1960. Besides, he undertook an indepth study of harvest songs, festival traditions, children's plays and others and published them results in a treatise. He also published '*Shasanokta Shivasaranaru*', a research work. He was awarded Ph.D. for his dissertation '*Kannada Janapada Geethegalu*'. Iswarachandra Chinthamani has published two collections, namely '*Odapugalu*' (1939) and '*Garathiyara Maneyinda*' (1955), apart from writing a book entitled '*Jyothiye Aagu Jagakella*' and articles such as '*Honna Bitthevu Holakella*', '*Makkala Janapada Sahithya*' and '*Janapada Sahithyadalli Saranaru*'. His '*Garathiyara Maneyinda*' has won an award from the Janapada Academy.

It is learnt that Susila Pattansetty included '*Gunadammana Kathe*' (1971) collected by A.T. Sasanur and M.S. Sunkapur included some new songs of Maduve mattu Bigaru (in his '*Jeevana Jokali*') collected by Madivalappa T. Sasanur. B.B. Hendi's '*Uttara Karnatakada Gadegalu*' (1974) contains more than 120 proverbs. He got Ph.D. for his thesis entitled '*Hariharana Vyaktitva mattu Kavitva*'. He has edited '*Haradesi Nagesi Lavani Sangraha*' (1978), '*Nurentu Janapada Kathegalu*', '*Gadegalu*' and '*Aaida Janpada Geethegalu*' with Latthe. He conducted many seminars on folklore to guide young enthusiasts. He was the president of Janapada Sammelana held at Lakshmeswar under the aegis of Kannada Adyayana Peetha of the Karnatak University. Karnataka Janapada Akademy honoured him with its award during 1990-91.

Sringarakavi Khajabai Haradesi of Indi taluk is a ballad-writer; Siddu Sivalinga kavi is a composer in Nageshi tradition and also a writer of ballads. Khajabai of Halasangi has written a Radhanata, which is popular as Halasangi Radhanata. Abdul Sab Attar of Havinaala is said to have written many Doddatas.

During the decades of 1970 and 80, many in the district took interest in the collection and rejuvenation of folklore. After the State Janapada and Yakshagana Academy was established in 1980-81, those who worked in the field got a boost to their efforts. M.N. Vali has published '*Janapada Sahithyadalli Neethi*' (1978), '*Sirigannada Odapu*' (1985), '*Janapada Ogarugalu*' (1986), '*Habbagala Janapada Hadugalu*' (1986), '*Lavani Sangraha Sarana Smrithi*' (1988), '*Janapada Jeevala*' (1993) and other works. His '*Dundu Mallige Hoovu Buttili Bandavu*' brought out by the Karnataka Janapada Parishath has been received well. Another of his works '*Simpi Lingannavara Baduku Baraha*' makes a thorough analysis of Simpi Linganna's life and works. M.M. Kalburgi's books entitled '*Uttara Karnatakada Janapada Sahithya*', '*Janapada Marga*' (1995) and the three volumes of '*Marga*' (1988 and 1998), B.M. Thelagadi and Ka. Hu. Vijapur's '*Jyothiye Aagu Jagakella*' (1979) and '*Gadegala Garudi*' published by Prathibha Prakashana, Sangamesha Handagi's '*Janapada Sahithya Matthu Dyeveshraddhe*' (1987), Shankaragouda Biradar's '*Laingika Nele Janapadaralli*' (1992),

'Hanebhara' and 'Halliya Maddu', Srimathi H.M. Bilgi's 'Rivayathagalu', Ra.Pha. Halasangi of Halasangi and Ma.Na. Tholanur's 'Halasangiya Lavanigalu' (1988), M.M. padasetty's 'Helike Madyara Odeyaru' (1993) are some of the important works brought out by the folklore enthusiasts of the district since 1970. While Arjun Ya. Golasangi has published his thesis entitled 'Janapada Sahithyadalli Dalithara Baduku Matthu Samskrithi' (1993), D.B. Nayak has brought out 'Uttara Karnatakada Lambani Janapada Sahithya; Ondu Adhyayana' and Vivekananda Salimath was awarded Ph.d. for his dissertation 'Geetha Sahithyadalli Kalyana Basavanna'. B.S. Kotyal's doctoral disertation is 'B.B. Ingalagi Sampradayada Gigi Padagalu' (1994). 'Battale Gadegalu' edited by B.B. Biradar, 'Hasiru Gidada Myala Mosaru Chelyada' of Jambunatha Kanchyani, B.G. Khade's 'Kadu Hoogalu' and Mruthyunjaya Horakeri's 'Janapada Sahithyadalli Hasya' are recent publications.

Sangamesha Biradar has made an in-depth study of Kannada and Marathi ballad form and has brought out 'Dappina Mukhadarshana', 'Lavanija Swarooma' and 'Chapa Hakathiva Dappina Myala' (1981), a comparative study of Kannada and Marathi ballads. His two-volume work 'Tharanga one and two' contains details regarding the ballad writers, their places, teachers and singers and explanation of ballads, while his two other publications are 'Janapadadalli Makkala Sahithya' and 'Theradalada Lavanikararu'.

R.C. Muddebihal is an important writer who has published many works on folk medicine. 'Janapada Vydyā' (1981), 'Matheya Maddu', 'Gidavu Badavara Vydyā', 'Divyoushadhi Sankatahara', 'Janapada Sanjivini', 'Nammoora Vydyā', 'Lepana Chikitse', 'Vana Oushadhi' parts 1 to 7 and 'Vydyā Bodhaka' contain information regarding Ayurvedic medicines. He is innovative in that he explains in tripadi meter following its rhyme scheme the way medicines should be consumed.

Aravinda Malgatthi has published 'Aani pini Adhyayana Sangraha' (1982) which makes a study of Aanipini songs, apart from bringing out works such as 'Janapada Vyasanga', 'Janapada Vyakhyana', 'Janapada Shodha' and 'Chikkaliga; Ondu Jananga'. He has done research on 'Uttara Karnatakada Janapada Aatagalu' and has been awarded Ph.D. for the same.

P.K. Khandoba is another folk scholar of this district. His field of interest is the study of tribal literature and culture. His research works include 'Lambani Samskrithi', 'Lambani Oगतुगಲು', 'Thanda Samskrithi', 'Hacche, Ondu Janapada Kale', 'Sudugadusidda Janangiya Adhyayana' and 'Janapada Munnota'. He has edited works such as 'Kannada Pradeshika Kadambarigala Janapadeeyate' and 'Janapada Kathana Geethegalu'. He is the author of 'Karnataka Janapada Kalegalu', 'Akasha Janapada Chandra', 'Oगतुगಲು', 'Lavani Khanija Janapada', 'Jaina Janapada' and 'Budakattu, Kshetrakarya Hagu Daakhalathi'. He was awarded Ph.D. for his thesis entitled 'Karnatakada lambanigalu; Ondu Samskrithika Adhyayana'.

Srirama Ittannavar (1948) has done research on Parijatha. He is the collected or editor of works like 'Koujalagi Ningavva', 'Konnura Karisiddeswara Devasthanā', 'Sannata', 'Katti Chenna' (Sannata Lavani 1985) and 'Janapada pasuvydyā Bilgi Siddappa' (1990). He was a member of the Karnataka Janapada and Yakshagana Akademy in 1995. He was awarded Ph.D. for his thesis 'Srikrishna Parijatha: Ondu Adhyayana'.

Poet and singer Gururaja Hosakote belongs to Mahalingapura in Mudhol taluk and is popular for his cassettes of folk songs. M.G. Biradar's *Janapada Samalokana* has writings on folk culture and literature. His other work is *Virashaiva Sahithya*. His doctoral dissertation is *Rathnakaravarni Matthu avana Krithigalu*.

Apart from works on folklore published after 1970, scholars from this district are studying various aspects of folklore, the results of which have appeared in the form of research papers and popular articles. M.B. Padasetty, V.Shivananda, G.S. Kulli, Virendra Simpi and others have published their findings in various ways.

Enthusiasts from other districts also have done ample work on the folk forms of Bijapur. P.R. Thippeswamy of Chitradurga district quotes 15 Tripadis composed by Muslims on Basavanna and makes an introductory study of writers and artists from this district. His *Basavanna Ninnata MalligeHoovinatota* makes interesting reading. Kyathanahalli Ramanna of Mandya district has collected seven stories narrated by skilled workers from the Godhali community in the name *Gondaligara Kathegalu Matthu Vijapura Jilleya Lavanigalu* (1979). His other works include *Peedeya Hadugalu* (an essay) *Fleetara Aythihāsika Lavanigalu*, *Halagaliya Bedaru* (a play), *Kshetrakaryada Hadiyalli* and *Janapada Nighantu* (1982). M.S. Basava Rajayya has edited *Basarakoda Nadagouda Doregala Lavani*.

Sanskrit Literature

Before the advent of Muslims to Bijapur the Shaiva and Vyshnava religions were flourishing. Poets such as Ranna, Nagachandra (Abhinava Pampa), Bhakthi Bhandari Basavanna and others who came before Adilshahi rule gave new dimension to the Hindu traditional way of thinking.

During the rule of Rashtrakuta king Krishna III, there thrived an educational institution at Salotagi, which was known as 'Shala Pavittige' at that time. A traditional Sanskrit school was functioning in the spacious hall annexed to the Trayipurusha temple of this Agrahara. Students from far off places used to come to pursue higher learning here. Many hostels were maintained to accommodate such students.

During the period between 10th to 12th centuries various poets of repute composed many Champu works on the Ramayana and the Mahabharatha as well as Jaina Thirthankara Puranas. The literature composed later than the 12th century could be termed as mystic literature. The source of inspiration for the Saranas who directed a social change lies in Sanskrit literature.

Bhaskaracharya who was born in 1114 AD in Vijapur or Vijjadavida is known as Bhaskara II. He was an erudite scholar both in astronomy and mathematics. His work *Siddhantasiromani* contains four parts, namely *Leelavathi*, *Bijaganitha*, *Grahaganitha* and *Goladhyaya*. His other work on the movements of planets is named *Karana Kuthubala* written in 1183 AD.

After the days of Sivasaranas, the Haridasas composed songs. Their aims were self-realization and preaching. Then the two sects, Shaivism and Vyshanvism came vis-a-vis. As time passed, both the sects procured royal patronage and flourished. They tried to inculcate simple language the

lofty thoughts contained in the Vedas and the Upanishads. It was Naraharitirtha who hailed from Bijapur district in the 12th century and Madhavatirtha who laid firm foundation for the Haridasa movement and literature.

Jayatirtha (1365-1387) who is known as the 'Teekakara' and lived at Mangalavedhe near Bijapur propagated the Madhwa philosophy. He wrote commentaries on each of the work of Madhwacharya. '*Tatwa Sankhya Tika*', '*Tatvodyoga Tika*', '*Vishnu Tatwa Nirnaya Tika*', '*Mayavada Khandana Tika*', '*Upadhi Khandana Tika*', '*Pramanalakshhanatika*', '*Prameyatika*', '*Githatattvaparyanyayadipika*' are some of his works. His original works include '*Padyamala*', '*Sathaparadhastotra*', '*Adhyatmatarangini*' and '*Pramana Paddhati*'.

Keshavacharya wrote a commentary by name '*Sambodhachandrika*' on *Tatwaprakasha*. His son Varadacharya II (1436) not only wrote books like '*Srimanmahabharatha*', '*Tatparyanirnayattippani*', '*Vakyarthasangraha*', '*Madhwassiddhantha Koumudi*' '*Tarkika Raksha Vyakhyana*' and '*Channakeshavashataka*', but was conferred the title 'Adya' by Raghunatha Panditha of the Utthardimath and started the Adya lineage. One who came in his lineage later Panditha Ramakeshavacharya wrote '*Adyavamshapradeepa*', '*Grasthastanirnaya*' and '*Krishnashtaminirnaya*'. Many scholars who came after Krishnadwaipayanaacharya wrote small commentaries on various Vedantha Prameyas, and special mention must be made of '*Kotigahanakrama*' on logic. One of them Adya Seetharamacharya founded an educational institution at Agarkhed. The institution had a well-equipped library with a collection of more than ten thousand volumes. Great scholars such as Satyadhyana, the pontiff of the Uttaradimath and Sathyadhikacharya Paschapur and Krishnamurtacharya Dharapur were educated in that institution. Hucchacharya (Srinivasacharya) of (Nagarahalli) belonging to the lineage of Bhuyara Jahagirdars had got by wrote thousand pages of '*Nyayamritha*' and he would teach them to his students. Satyhadhyana, the pontiff of the Uttaradimath, honoured him with a golden bracelet but we know little about his works. His son Ramacharya was a great grammarian who wrote '*Padamanjari Sankalana*', '*Balamanorama*', '*Proudha Manorama*' '*Vijayendra Vijayavybhava*', '*Samrajyadhatri*', '*Paramarthasastra*' and other treatises. He compiled '*Dhaturoopavali*' for students. According to B.N.K. Sharma, Raghottamatirtha (1557-1595) belonged to Mannur in this district. He took to Sanyasa at an early age under his guru Raghuvarya and became a great Sanskrit scholar. '*Vishnutatwanirnaya*', '*Tatwaprakashika*', '*Nyayavivarana*', '*Nyayarathna*', '*Vivaranoddhara*', and commentaries to '*Brihadaranyaka*' and '*Kena*' Upanishads are his works. He was known as Bhavabodha during his lifetime. He was not only a prolific writer himself, but prepared a team of such scholars and writers as Manoharatirtha and Yadavarya. Mannur, now a hamlet, was a center of higher education during those times attracting thousands of students of Vyasa Sahithya from all across the country.

Rukmangada Panditha (1610-1710) popularized Harikathes in Bijapur in the sixteenth and seventeenth centuries. He was not only a Keerthankara but was also a writer and physician of repute. He was a polyglot, knowing Telugu, Gujarathi, Hindi and other languages; and composed topical poems and Slokas in Sanskrit and propagated the ancient tradition. When there was a breakout of plague in Bijapur in 1688 and caused large number of deaths, he composed '*Mahamari Ashtaka*' and taught its recitation to the people around. Yalagi Ramappayya, Sindagi Jakkappayya, Agarkhed Krishnadwaipayana and Mahipathiswamy were said to be contemporaries of Rukmangada

Panditha. When the Adil Shahi rule ended and the region they lived came under the Moghul rule, Sindgi math got many Sanads. One of them was accorded to Jakkappayya. His father Bhimashankara also was a writer in Sanskrit, and his works express his own experiences in Yoga and Siddhi. Jakkappayya had also written some narrative poems. '*Dattatreyashatpadi*' and '*Sri Ramachandranusandhana*' are his epic-fragments, and he had many independent verses to his credit. V.R. Nagarahalli says that during their lifetime, Yalagi Ramppayya was known as a Yogi, Sindagi Jakkappayya as a Jogi, Agarkhed Krishnadwaipayanaacharya as a Bhogi, Mahipathiswamy (dasa) as a Tyagi and Rukmangada as a Rogi. Krishnadwaipayana who helped the Peswas in Karnatik battle got from them Agarkhed village as a gift in 1756. He taught '*Srimanniyayasudha*'; and wrote a commentary on '*Pramanapaddhati*', a commentary on Bhagavatha and on his own wrote '*Shastrastranirnaya*' and '*Jayatirthashataka*'. He is popularly known as kaliyuga Vyasa.

Khakandaki Mahipathidasa (c. 1640-1705) was a great Sanskrit scholar and written many Uktis in Sanskrit and a preached on moral living. (see also the write up on Dasasahithya). Chidambara Dikshit, the son of Markanda Dikshit (1680-1737) belonged to Gora village in this district. He established a Veda school and made arrangements to teach the four Vedas, Brahmasutras and the sixteen Karmas to those interested. He has written a treatise on the sixteen Karmas. '*Muhurthamarthanda*', '*Sathapathasutrayakarana*', '*MeemamsaadiGranthagalu*' had come down to him in the lineage which he taught to his students.

The great tradition of the foursome among the Haridasas, Purandara, Kanaka, Vijaya and Jagannatha was continued, among others, chiefly by Prasanna Venkatadasa (b.1680). He was born and lived at Bagalkot. His father was Narasappayya who was from Kakhandaki. The compositions of Venkatadasa contain prominently '*Harinamasmarane*'. Apart from composing songs, he wrote '*Samasthanama manigana shat charana Padyamala*', '*Sathyabhamavilasa*' or '*Srikrishna Parijatha*', '*Bhramarageetha*', '*Narayanapanjara*' and '*Prasanna Venkata Bhagavatha*'. These works are based on '*Vishnusahasranama*', the '*Poorvardhageeta*' and '*Sri Krishna Balaleele*' of the tenth canto of the '*Bhagavatha*', all in Sanskrit.

Mahipathidasa's son Krishnadasa also has composed many Keerthanas and written some poems. He rendered the tenth canto of the Bhagavatha and the Ramayana into Kannada. The much popular "Kayo karuna nidhe, enna paliso karunakara" is one of them. His compositions have ample of Padabandhas, rhymes and figures. He has profounded Madhwa philosophy in his works. Thirumalacharya, father of Umarji of Kolhar (Prahlada Krishnacharya) has written commentary on '*Sripadaraja Dwadashastotra*'. According to the narration by V.R. Nagarahalli, Prahlada Krishnacharya went to Prayaga with Sri Sathyabhinavathirtha and, when he was sitting on the banks of the confluence, he was submerged in the caving in of sand, but he was seen sitting there next day in a posture of penance. And seeing him thus, the pontiff is said to have exclaimed, "Prahladavath tirtha mamangatwath Prahlada krishneethyabhidanchakara"; and then on he came to be known as Prahlada Krishnacharya. '*Sri Prameyadipika*', '*Atharvanabhashya*', '*Sriman Nayayasudha*', '*Sri Rama Shabdakke Nooru Artha*' 'Hundred meanings of the word Rama', '*Brihadaranyakabhashya*', '*Yathi Pindadana Paddhati*', '*Sri vishnutatwanirnaya*', '*Sattarka*', '*Deepavali*' and others are the works of Prahlada Krishnacharya. He has written an elucidatory

commentary on the third chapter of 'Mahbharatha Tatparyanirnaya'. Damodaracharya Umarji of this lineage has published many translated works. He was a poet too.

Bhimacharya of Jhalaki has compiled '*Nyayakosha*', related to the terminologies of Jurisprudence, which was published in 1874. It soon became popular and went into second edition in 1893. This is very useful to researchers and students of law. Ramacharya Narasimhacharya Galagali (b.1893) had written poems as a disciple of Sathyadhyanatirtha. He was editing a monthly 'Madhuravani'. Popularly known as 'Abhinava Kalidasa' and 'Banabhata', he wrote many works in Sanskrit which include, '*Yaduvamsa Mahakavya*', '*Seethaparinaya*', '*Channakesavakavya*', '*Sri Sathyadhyanaacharithre*', '*Madhuralapa*', '*Shatakavali*', an essay on '*Kulapathi Mahuli Gopalacharya*', '*Shikshita Vadhu*', '*Manimenika Samvada*', '*Rajendraprasadachampu*', '*Sathyathacharitham*' and others. He is a recipient of both national and state level awards. His brother Pandarinathacharya Galagali has won the name 'Madhwavagmayatapaswi' has written '*Gangalahari*' and other poems. His '*Swatantryasangramasya Ithihasa*' has won the President's Award in 1954. '*Shambhulingeswaravijayachampu*' has won the award from the Central Sahitya Akademy in 1983. Another brother Shukacharya Galagali has deep knowledge of Bhagavathapurana and written a book entitled '*Bhagavathamritham*'. Women also are writers in the Galagali family. Galagali Avva is wife of Mudgalacharya; she has turned many prameyas into devotional songs in Kannada. Her disciple Prayagabai has brought the third canto of the 'Bhagavatha' into Kannada.

Dambala Ananthashayanacharya has propounded in his work '*Pishtapashumimamsa*' that annihilating animals while performing sacrifices was to be avoided. He has written articles on Vedapata and astrology. He has brought out a book condemning Mayaavaada in simple style.

Malagi Venkannacharya of Bagalkot wrote a poem entitled 'Sri Srinivasa Tirtha vijaya'. He has edited for the first time '*Srimad Bhagwatha saroddhara*'. Jayatirthacharya Malagi was editor of the monthly 'Sudha' and has published monographs such as '*Sri Sathyadyanacharithre*', '*Sri Sathyapramodacharithre*' and others.

Burli Raghavendra Achar of Bagalkot has edited many works related to priesthood. Krishnacharya of Bagalkot has written 'Sri Sathyamedhavijaya' in twenty cantos and has himself written notes on it. Katti Keshavacharya of Bagalkot is a graduate in civil engineering, who has published '*Sathyadyanavijaya*', '*Sri Sathyabhijnnavijaya*', '*Jayatirtha Suprabhata*', '*Sathyasandhavijaya*' and other works. He has also published Slokas and songs in Kannada on many saints from Jayatirtha Vadiraja Raghottama to Sathyapramoda. He has published '*Sri Sathyadyana Pada Seva*' and '*Nyayasudhamandana prakasha*' as rejoinders to certain objections raised by a scholar of Dharwad on '*Sabhasaarasangraha*'. He has been awarded State award and 'Sahithyaratna' award by Ayodhya Samithi. He has established 'Sri Sathyadyana Gurukula' on traditional model and has continued teaching and discoursing on Sanskrit tradition.

Ananthabhata family of Jalihal Acharya of Hunagunda lineage has written a commentary entitled '*Anathabhattiya*' on '*Srimannnyayasudha*', and '*Abhinavachandrikavilasa*' a commentary on '*Sathyabhinavatirtha's Abhinavachandrika*'. Jalihal Srinivasacharya and his brother Kesavacharya have rendered '*Srimannnyayasudha*' into Kannada. Gangoora Gururajacharya has published

commentaries on '*Pranapanchaka*', '*Padmavathiparinaya*' and '*Dwaithamanisara*' written by Hulagi Annayacharya. '*Garudapurana*', '*Sapthahaanukula*' and '*Srimadbhagavatha Mahapurana*' are the works of Rangacharya Bhimacharya Joshi of Teradal. Venkatesha Ketkar of Bijapur has written articles in Sanskrit on astrology. He has published '*Kethaki Grahaganitha*', '*Suryachandragrahanapaddhati*', '*Sastrasuddha Panchangada Ayanamshanirnaya*', '*Marathi Grahaganitha*', '*Panchangarachaneya Bharithiya Paddhati*' in various languages. The last mentioned work is helpful in preparing almanac in the Indian tradition. Maharashtra government has published these works and made them available for the public at a cheaper price. Raghavacharya and Bhimabhatta of Jalihal, specialists in astrology, are disciples of Venkatesha Ketkar. Adya Ananthacharya, and Vydyia Bindumadhava Odeya have established an institution to carry out research on Ayurveda and have been running a monthly '*Dhanvanthari*' to propagate this science. Adya has brought into Kannada works like '*Ashatangahridaya*' and others on Ayurveda. Madhwacharya Maakhani has been teaching Vedantha and has published '*Amrithakalasha*', '*Keechakavadha*', '*Anubhashya*' and other works. And he has been running a school in the name '*Sarvajna Vihara Vidyalaya*'. Ga.Ja. Mangalagi, principal of V.B. Darbar Pre-University College is a national award winner. He has published a grammar of Sanskrit in two volumes. Va.Ga. Mulagund has published '*Vyakaranachandrika*' in three volumes and '*Raghuvamshasara*' and '*Jnaneswari Pravachangalu*'.

Vitthalacharya, son of Bhuyyarrada Ramacharya has published a book entitled '*Bhagavadgithe Matthu Rashtriya Mahapurusharu*' in Sanskrit and has been awarded Ph.D. for it. His brother Prahladacharya is running a Sanskrit monthly by name '*Dharmasandesha*' in Mumbai to propagate Sanskrit literature. He is the author of many works including '*Srimadbhagavadgitamritham*', '*Sri Raghavendra Sthotrartha*', '*Dasavatharasthuti*', '*Eashavasya Upanishad Rahasya*', '*Mandakini*', '*Vivaha, Enu, Eke?*' and '*Sraddha, Enu, Eke?*'. Ramacharya's third son Vijayendrasharma has established Vidyavihara Vidyalaya, a Sanskrit school at Belgaum and is imparting free education, thus striving for the development of Sanskrit.

Among those working hard to the development of Sanskrit is Jagadguru of Srishyala Math, who hails from Bagewadi, while Kedara Jagadguru belongs to Chikkabaradola, and Kashi Rayabhari Jagadguru is from Bijapur. Mallikarjunaswamy has translated the Bhagavadgitha into Kannada. Besides writers, many have strived hard to the development of Sanskrit either by running schools or giving discourses, studying the Vedas, Upanishadas and other forms of religious literature by discoursing on them. Among such persons are, Ganpatha Maharaj of Kannur, Banthanala Shivayogi, Annacharya Bellubbi, Katti Vasudevacharya, Alamelu Siddappacharya, Mundaragi Ramacharya, Krishnacharya, Mathada Siddeswaraswamy, Annarao Sardeshpande, Galagali Acharya. Sathyacharya, Nimbala Guhamani Hayagreevacharya, Guhamani Vitthalacharya and Nagasandagi Acharya. Haygreevacharya was conducting Annadasoha and Jnanadasoha, along with teaching grammar and the Vedantha. Sri Sankara Swadhyaya Mandali of Bagalkot has been holding seminars on various religions and relationship between religion and science for the last 25 years. This organization celebrated its silver jubilee in 1998 and has brought out a commemorative volume by name '*Chaithanya Sangama*'.

Marathi Literature

Since Maharashtra, where Marathi is the main language, is adjacent to the date, and because of the rule of the Peswas in the 17th century, this area had been bilingual, and the two languages made their influence on each other, not only in the day to day business, but also in literature as well. '*Rukmangada Charitre*' narrating the life story of Rukmangada Panditha is an old Marathi work. The polyglot scholar Rukmangada Panditha (1610-1710) is said to have composed many songs and wrote books in Marathi. (see, Dasa sahithya). Babacharya Adya, a contemporary of Lokmanya Thilak, is understood to have written many articles in Marathi in support of '*Seetha Rabas Khandana*'.

H.B. Bhide (b.1886) has translated Shankaracharya's '*Soundaryalahari*' into Marathi with commentary. Santha Mahipathiswamy of Kakhandaki is better known as a Marathi historian. He wrote many works in Marathi in the 17th century. The well-known Marathi poet Vamana Panditha seems to have stayed in Bijapur for some time. His study on the writings of Tukaram and Ramadasa is said to have been started in Bijapur.

Sindgi Jakkappayya has written a fragment epic by name '*Agnipareekshe*' or '*Sri Ramachandra Anusandhana*' mixing Kannada with Marathi. In this work the first five prayer verses are in Marathi, '*Chaamari*', Vritta, metre, while the rest of the work is written in Vardhaka Satpadi meter in Kannada, and again the narration continues in Marathi. He has made extensive use of different meters prevalent both in Kannada and Marathi.

Narayana Balavantha Joshi, a trader by profession, is a talented researcher. He edited the text of '*Rukmini Swayamvar*'. He has rendered from Kannada '*Nijaguna Shivayogi*' by Mrithyunjayaswamy into Marathi. He has also brought out a collection of research papers under the title '*Samsodhantaranga*'.

Sathyappa Tammannappa Chikkodi (1862-1933) has made translations from Kannada into Marathi and vice-versa. He has collected '*Chakkeenama*' (grind-stone songs), '*Charaknama*' (spinning songs), '*Suhagnama*' (sobane songs), '*Shadinama*' (marriage songs), '*Lorinama*' (lullaby songs) and others.

Koujalagi Hanamantharao (1891-1945) of Mudhol wrote stories and articles in both the languages. His Marathi work is '*Indrachapa*'. His other works are '*Dattaka-na-Manjura*' '*Hulibete*'. '*Na..Avalu..Aata*' and '*Vikshiptha Umapthiya Sankshiptha Kathegalu*'. Krishna Kolahar Kulkarni has rendered these into Kannada. Hanamantarao wrote anonymous write-ups for '*Samsthani-Swarajya*', a Marathi magazine from Pune, regarding the atrocities in Mudhol province in the 1930s.

Papers and Magazines

The Marathi speaking population were existed in large number in Bijapur. The town municipality was running schools for boys and girls but their standard was far from being satisfactory. There were no reading rooms. Amritha Tejamal Ranvala, who is now a flourishing builder at Poona, started a reading room in 1949 at Bijapur in the name '*Aage Badho*', with the help of

Bhagavan Sankapal. This was the only library exclusively with Marathi books and periodicals. A.T. Ranvala tried to bring out a Marathi literary annual in 1955, when he was a college student. But typewriters with Devanagari fonts, typists and printing presses were not available; So it was a Herculean task to bring out a Marathi annual magazine. In 1959, 'Aage Badho' brought out a Deepavali issue with great difficulty but it could not be continued, and the first issue became the last one also. Due to the demise of Sankapal 'Aage Badho' also stopped functioning. By that time Thilak Mahila Samaja was running a library to cater to the needs of the Marathi readers. Sriranga Bhide recounts that during those years there was not a single bookstore selling in Kannada or Marathi books, barring textbooks and notebooks. To redress this, Shantha Bhide started 'Sriranga Book Service' in 1969. This store in Bijapur sold large number of Kannada books and some books in Hindi, Marathi and English.

Kaka Kharkanis, who strived hard to ameliorate the conditions of the Daliths women, is said to have written many books on the Marathi Santh Sahithya. Another writer in Marathi Vidyadhara Pundalika translated works such as 'Chapadi Chakach Mal', 'Jekadivarach' and 'Charvaka' from Marathi. He had some original works also to his credit and he won in 1966 the Nehru Award instituted by Soviet Russia. He was a lecturer for one year in Vijaya College at Bijapur.

J.M. Kulkarni has done deep study of the works of Jnaneswar. He stayed at Bijapur for more than thirty years and has published 'Rasagrahana', 'Khandan-Mandan', 'Prachi' and other books. He worked as one of the editors of the Literary History of Marathi published by Marathi Sahithya Parishath of Pune. He chaired the Marathi Sahithya Sammelana held at Gulbarga under the auspices of Karnataka Rajya Marathi Sahithya Parishath. S.R. Bhide (b. 1919) was a professor in S.B. Arts College at Bijapur and published 'Naladamayanthi Swayamvara', 'Ajnapatra', 'Mahabharatachi Shapavani', 'Pavithrya Vidamban' 'Mahabharatachi Varadan', 'Mahabharatavilasa Kumarasambhav' and other works in prose, drama and poetry forms. Virupaksha Kulkarni of Pune has rendered some of these into Kannada. His 'Valmiki Ramayan, Shap Ani Var' is available in translation in Kannada, Hindi, Telugu and English. Saraswathi Gajanan Risbud has translated it into Kannada. Bhide has translated Girish Karnad's 'Yayathi' and T.P. Kailasam's 'Keechaka' into Marathi from Kannada and English respectively. His 'Mahabharatache Varadan' has bagged the award from Maharashtra Parishath and Maharashtra Rajya Sahithya Puraskar in 1995-96. Some of his other works also have won several awards.

L.M. Bhingore, Vilas sangve, Rathanal Shaha have written books in Marathi. Gurudev Ranade Samadhi Trust of Nimbhal has been publishing Marathi books and also books in other languages. This Trust has brought out Gurudev R.D. Ranade's 'Paramartha Sopana', 'Hi Prachitiche Bolane', P.H. Kulkarni's 'Manobodhamritha' and 'Nithya Nemavali', 'Bodhasudha', 'Sri Amburao Maharaj yanchara Athavani', 'Sharanagathi', 'Gurudev Darshan' and other works by various other authors.

Marathi Drama and Theatre

During the rule of the Marathis, more Marathi plays were staged than Kannada ones and hence they had made quite a deep impact on the Kannadigas. Vaman Master of Rabkavi translated

many Kannada plays into Marathi. S.G. Tavarageri translated '*Dilya Gharithu Sukhiraha*' and *Teen Chok Tera*' from Marathi into Kannada, and Chandrasekara Kambar's '*Huliya Neralu*', Prasanna's '*Dangeya Munchina Dinagalu*' and Sriranga's '*Kattale Belaku*' from Kannada into Marathi. '*Ide Samsara*' by Sriranga has been influenced by Ramanesha Gadakar's plays in Marathi.

Anna Saheb Kirloskar's '*Soubhadra*' was very popular in 1883, because people liked the music in it. Mithramandala of Bijapur celebrated its centenary for three days. The play '*Soubhadra*' was enacted by troupes invited from Pune. That was said to be a benefit show to help Thilak Kanyashala and Marathi Vidyalaya and other institutions.

Rukamangada Nataka Mandali was founded in about 1890. This was the first troupe to be established in this district purely for entertainment. Even Kannada plays staged by the Mandali would have Marathi invocation song. But somewhere between 1930 and 1940, some one took objection to Marathi song being sung in a Kannada play, which led to the writing of a Kannada play entitled '*Kannadithi*' and its staging. S.R. Rohidekar and Kalyan Master are known to have taken roles in this play. Raghavendra Gajanana Mandali also provided a stage for the performance of Kannada and Marathi plays alike. Srinivasa Tavarageri, Baban Joshi, Bandi Kolar, Kembhavi and others were Marathi speaking artists, but they participated in staging Kannada plays. It was Yogendrasingh who provided lighting at that time. Kalavardhana Natya Mandali was established in about 1956 and continued to stage Marathi plays for more than a decade.

Urdu Literature

Before the advent of the Bahmani rule it is opined that there was no literature written in Karnataka either in Urdu or Dakkhani. It was only later that Urdu was formulated and accepted as the language of the Muslims. Amir Khusro (1253) has called all the Indian languages together as 'Hindvi'. The term 'Dakhane' indicating a language was first used in about 1500 AD in a poem '*Kareshi Beedari*'. Khwaja Bande Navaz of Gulbarga who lived in the 16th century was the first to write in the Dakkhani language, thereby contributing a lot to the culture. The Sufi saint Shah Miranji (1573) of Bijapur wrote '*Khushnama*' and many other works in Dakkhani; likewise the poet Abdulla Dehalavi (1600) wrote '*Ibrahimnama*' and another poet Sanalith Kistayee (1645) wrote the poem '*Benazir*' in that language.

When the Dakkhani (of the south) with Persian script entered north India it was first called '*Zabana-I-Urdu-Malla*' and later in the eighteenth century came to be known as Urdu. This was the language especially used by the soldiers. Thus from 'Hindvi' became Hindi and the same language known as Dakkhani became Urdu. That Urdu originated in Bijapur region of Karnataka is what is to be noted observes Krishna Kolhar Kulkarni.

Many books pertaining to history, poetry and astrology were written in Dakkhani or Urdu in Bijapur. One by name Mohammad Khasim Hindushah Fharishta who was born in about 1570 at Asthrabad came to India, stayed at Ahmedabad for some time and later came to Bijapur in 1589. In about 1593, Ibrahim II urged Fharishta to write a history of his lineage, which resulted in his writing '*Gulashan-I-Ibrahimi*'. This work is also called '*Tarikh- e- Fharishta*' or '*Navarasanama*', and contains the history of Adilshahi rule till 1596. It has twelve chapters including

the prologue and the epilogue. The author has referred to as many as twentyfive works to write this book. Since the author had first hand information regarding the courts of Adilshahi and Jahangir, the work is quite authentic in the opinion of some scholars. Jonathan Scott rendered this into English in 1764, while General Briggs did it in 1826. Rafiuddin Shiraji came to Delhi in 1560 for trading and moved on to Bijapur to become the personal secretary of Ali Adilshahi I. He participated in the battle at Rakkasatangadi in 1565. He wrote a historical work '*Tazkiraye-e-rat Almulka*' in 1609-10. This narrates in nine chapters, the history of Adilshahi rule since the beginning to 1612 and an annexure. Simultaneously it gives contemporary history of Persia. Thus it has become a reference work for historians. But this work does not seem to have been translated into Kannada in full or in part.

Mohammad Zuhur who was in the court of Muhammad Adilshah (1626) was the son of Mullah Zuhuri, the court poet of Ibrahim II. At the instance of Adilshah and taking inspiration from Shiraji's '*Tazkiraye-Al-Mulk*', he wrote '*Muhammadnama*'. He has in this work given details regarding thirty year rule of Adilshah (1626-56), about wars, journeys, marriages, tours across forests, annual Haj pilgrimages, building of important monuments etc. It also contains many details about the social conditions, thus proving to be a good reference work. Bhagavata Dayasharma has translated it in parts and it has been published in '*Shivaji Nibandhaval*' by Historical Research Institute in 1930. This work has details regarding the arrival of Malik-I-Maidan cannon to Bijapur, marriage of Badshah and handing over Bangalore by Kempegowda.

One Poojani Astrabadi Hashim Beg who was under the patronage of the general of Bijapur Musthafa Khan wrote a book entitled '*Futhuhaath-I-Adilshahi*' during 1630-43. This narrates in six chapters the history of the rule of five generations including that of Muhammad Adilshah. We find extensive details here with regard to the final days of rule and the relationship it had with other kingdoms such as Maratha and Moghuls. Jadunath Sarkar has translated the part dealing with Shivaji. Nurullah Ibn-e-Kazi Sayyad Ali Muhammad Hussaini, another historian in the court of Ali II, has authored '*Tarique-I-Ali*' in circa 1667, and won laurels from the king for his work. Many later historians make references to his work. This has details regarding the birth of Ali, the great journey of Badi Sahib, conquest of forest area, birthday and tulabhara.

Pithurkhan Vallar Asadkhan Lyari who had intimate knowledge of both the family and the rule of Ali II, has written '*Hafthakursi*', a historical account. This narrates the happenings since the days of Ali till the death of Aurangzeb. He has expressed his own views regarding many important happenings from the inception of the dynasty to its last days. He has given separately a chronological account of the important happenings, buildings and tanks. It is interesting to note the details of many bazaars inside and outside the fort of Bijapur.

Among the narrative poems, '*Kitab-e-Nauras*', an anthology of songs composed by Ibrahim II, is very important. The work begins with invoking Hindu gods such as Saraswathi and Ganesha; it has been compiled during 1600, and its various copies are available elsewhere also. Of late Urdu Academy and Karnatak University have independently published its Kannada translations. (For details refer to the sub section on Music in this chapter).

Abdullah from Delhi was a court poet of Ibrahim and has written '*Ibrahimnama*', in about 1604 and the work has 45 chapters containing 712 couplets. The poet has described the rule of Ibrahim, his qualities, magnanimity, the grandeur of the capital etc. in an attractive manner. Here too the poet starts the work invoking Eashwara, Saraswathi and other gods, and then offers prayer to Mahammad Pygambar and his associate Bandenavaz also. Then there is a description of the qualities of his hero, Ibrahim. As the poet compares Ibrahim with Balichakravathy, it could be surmised that the poet had enough knowledge of the Hindu mythology. The Department of Archaeology of Maharashtra has published this work in 1973.

Another important poet of the Adil Shahi period, is Nusrathi. Considered a great poet of Dakhani Urdu, he is the author of three longer poems, namely '*Gulshan-E-Ishq*', '*Alinama*' and '*Tarique-E-Iskandari*' and some stray poems. While the first of the three is a romantic poem, the other two are historical in content. He was a court poet of Ali II. The scholars are of the opinion that descriptions, especially the ones pertaining to war, such as the fierce fighting and the soldiers' aggressive nature are exceptionally good. Nusrathi was a staunch follower of his faith, but he had deep knowledge of the local languages and the Hindu mythology.

The Adil Shahi rule continued for two hundred years, and there lived more than 300 Sufi saints during this period in Bijapur surroundings; many of them are authors of philosophical writings. The important among them are, Abdul Hasan Khadri, Amina Syed, Aminuddin Alashah I, Aminuddin Alashah II, Bahari Muhammad, Burhanuddin Janam, Kamaluddin Quasim Muhammad, Khushdahan Shekh Muhammad, Zuberi Moulana Muhammad, Tahir la-Ubari Sayyadshah, Shah Miranji, Sadish Mir Muhammad, Alpita Hussain Shah, Farooqui, Gousi, Hahim, Khudavand, Kamaal, kamtala, Salar, Aminuddin Ala and Bahari Muhammad.

THE THEATRE

As in any other part of Karnataka, in Bijapur district also, the form of drama made a start, first in Sanskrit. Vijaya Mahadevi, the wife of Chandradithya and the daughter-in-law of Immadi Pulikeshi of the Badami Chalukya dynasty, had written a Sanskrit play entitled '*Koumudi Mahotsava*', in the 7th century AD. If we consider the view that Ranna of Mudhol was the first dramatist in Kannada as his '*Gadayuddha*' is full of dramatic elements, then that work would be the first ever play in Kannada. B.M.Sri. has converted this epic into a play. In this sense, the dramatic literature in both Kannada and Sanskrit got a start in the district of Bijapur.

Till the eighteenth century, we have no evidence of either dramatic literature or theatre activity. But there must have been staging of plays; this view is purported by the description of an actor by name Narasobba in an edict of Ayhole.

Venkatesha (1835-1915) of Ayhole wrote stories and plays on many mythological heroes. Chikkodi Tammannappa (1862-1933) served the cause of drama by writing '*Usha Parinaya*' (1883), '*Girija Swayamvara*', '*Bhimadeva*' and '*Sharada*', all plays. Kerur Vasudevacharya ((1866-1921), while in Bagalkot (before 1915) is said to have written a play by name '*Nala Damayanthi*', which was enacted by the high school students of Bijapur. For this as well another play he wrote, '*Rukminiharana*', he wrote the songs himself and did the musical notations for them. When writers

in other parts of the country started translating good works from other languages, he was writing plays for the commercial drama troupes. He adapted Shakespeare's *Merchant of Venice* as *Suratha Nagarda Sreshti*, *Midsummer Night's Dream* as *Vasantha Yamini Swapna Chamatkara* and *Romeo Juliet* as *Ramesha Lalitha* and Goldsmith's *She Stoops to Conquer* as *Pathi Vasheekarana* into Kannada. Lakkappa A. Shirahatti (b.1903) wrote a play entitled *Kannadigana Kalithana*. After the third quarter of the nineteenth century, as the number of players of drama increased in both commercial and amateur theatres many writers took to writing plays. But the trend changed from plays that went on all the night to the ones that could be enacted in an hour or two.

Sriranga (Adyarangacharya, 1904-1984) of Bijapur did remarkable work in the theatre that influenced not only the district but also the entire state, by writing more than one hundred plays. His plays gave a new dimension to the stagecraft, followed new techniques, which offered enormous challenges to the newly emerging amateur troupes. *Udara Vyragya*, *Prapancha Panipattu*, *Harijanwara*, *Samsariga*, *Kamsa*, *Narakadalli Narasimha* and other plays were intended for the amateur theatre.

Simpi Linganna (1905-93) is the author of two plays, namely *Deshadrohi* and *Sapthapadi*, the first one having undertones of freedom and the latter with a social theme. He got the Karnataka Nataka Akademy award in 1963. V.B. Nayak (b.1907) has written two plays, one based on Raghavanka's *Hariscandhakavya* and the other based on Ranna's *Gadayuddha*. His *Keechakavadhe* has been acclaimed by critics. Vishnupantha Ramachandra Anikhindi was a contemporary of Kandagal, and has penned some 50-60 plays, but they are all unpublished. *Veera Kannadiga*, *Kannadithi*, *Kannadada Munnade* are his better-known plays. Shyamarao R. Rohidekar was his colleague and is the author of some 30 to 35 plays. He has played different roles in various social, religious and historical plays. Rohidekar has written some plays with the titles *Cinema Hutchu*, *Bekari B.A.*, *Rajamukuta*, *Premabuthi* and others. He is the author of many works in English and Kannada on education and is the recipient of the Karnataka Rajyotsava Award in 1992 for his service to the field of education. B.K. Nagoor (b.1917) is a politician, but his interest in dramas has expressed itself through four plays, namely *Congress Doddada*, *Kaliyadavana Kashta*, *Ellara Prema* and *Hadagetta Hyderabad*. Easwarachandra Chintamani (b.1926) has written plays also, apart from contributing to other forms of literature. His *Papa Punya* has been staged quite a number of times. *Kolura Kodagusu*, *Tareditta Pusthaka*, *Sathyappana Samadhi*, *Nandadeepa*, *Bara*, *Quit India*, *Usabari* and others are his popular plays.

Srinivasa Tavarageri (B. 1930) has brought many plays from Marathi into Kannada; and has brought on to the stage by his troupe *Kalanikethana*. *Atteya Maneyalli Muthaagiru*, *Napatthe*, *Nataka Kudtha Ide*, *Appa, Ajja, Mutthajja*, *Samoohika Athmahathye* are some of the plays he has rendered into Kannada. P.V. Vajramatti's (1936-1998) plays bring home the travails of the downtrodden. He is the author of eight plays including *Etchettha Ekalavya*, *Neelangara* and *Datuvavaru*. He has brought them on the stage successfully. A. Sham. Chowdhary (b.1934) has penned plays such as *Sathyasrama Yogi*, *Antharanga Bahiranga* and *Sahakameva Jayathe*.

Krishna Kolhar Kulkarni (b.1940) is the author of plays such as Jagadguru Ibrahim (1954), *Dasamahipathi*, *Manujakula Andu*, *Thirugani* and *Dasa Jagannatha* (1985). G.H.

Hanneradumatha (1940) has written and staged many plays including 'Lapoota Onda Lapoota', 'Mouna Kogile', 'Viswaguru Basavanna', 'Mahasangama', 'Kendada Sampige', 'Jagadambe', 'Avva, Devadasi Nanalla' and others. He has written dialogues for the film 'Mahatapaswi'. V.R. Shirol's (Anantha, b.1942) pen has created plays such as 'Kalachibidda Hoo', 'Hendathi Nannavalalla' and 'Malliya Maduve', all set in social milieu; they have been staged too. Ganachari Guruswamy (b.1944) has written two plays entitled 'Kuduka Samrajya' and 'Dari Thorida Nouke'.

Rangangouda Patil (b.1945) of Sulibhavi is an ex-serviceman, now busy with scripting plays. 'Kaliyugada Mahime', 'Sathayam Shivam Sunadaram' and six other plays have been written by him. His 'Mudikattida Maga' drama has won the Karnataka Nataka Academy award. Srirama Ittannavar's (b.1948) play 'Parijathadavaru' depicts the trauma and travails of Parijatha troupe.

B.R. Police Patil (b.1950), apart from writing more than forty plays, has performed different roles in more than hundred dramas, and directed many plays. 'Raya Nan Myala Sittena', 'Kone Namskara', 'Elu Suttina Kote', 'Chikki Matadatava' are some of his plays. His 'Thumbi Haridava Holehalla', 'Havu' and 'Nimma Nimma Thanuva Santysikolli' were awarded prizes in the All India Akashvani Drama Competition in 1987, 1988 and 1997 respectively. Again in 1985, his 'Raya Nan Myala Sittena' got the third prize from the Karnataka Nataka Akademy in the play writing competition. He served as the president of Jamakhandi Taluk Kannada Sahithya Parishath for two terms. He got a special prize from the Karnataka Nataka Academy in 1993. V.S. Shirahattimath (b.1953) has written plays both in Kannada and Hindi. He has published 18 plays in Kannada, and five one-act plays adapted from Hindi. Bafri D.S. (b.1954) has written 18 one-act plays and some of them have won prizes from various organizations.

Dhruvaraja Deshpande (b.1956) who founded 'Dhruvaranga' at Hunagund graduated from Ninasam at Heggodu in acting; he is a playwright and a director too. 'Kanive Kelagina Kranthi', 'Parisara', 'Kumarana Parinaya', 'P.C. Purana', 'Bekkige Gante', 'Mundina Bharatha' and others are his plays. These have been staged by different troupes at various places. His penname is 'Katagura Rajanna'. He has directed his own plays as well as those of others. He had organized 'Sangama Gramina Kalavidaru' and given many performances before he founded the amateur troupe, 'Dhruvaranga'. He was honoured with the Karnataka Nataka Academy Award in 1994. D.R. Thukaram has authored many plays other than the popular 'Bavi Kaledide'. Saroja Ittannavar (1958) of Bilgi, Balavantha Unnebavi (1958), Sathyananda Pathrota (1959), Ashoka Samagandi (1966), Basavaraja Hugar, Hanamantha Tasagaonkar, Ambekar Vitthalaraya, Venkatesha Kulkarni, K.A. Bannatti of Ilkal, M.S. Basavaraj, Siddarama Sonnada, Mruthyunjaya Horakeri, Basavaraj Gavimath, Nilakantha Kalagi, Nilakantha Goni, Chandrakantha Pachange and others who have tried their hands at writing plays.

Ya.Ha. Chandragiri's play 'Madyapana Nirodha' won the award from the government of Maharashtra in 1949. Krishnamurthy Puranik and Ram.Sri. Mugali, who were born and educated at Bijapur who migrated to other places later left their mark with their plays on the people of this district. Ram.Sri. Mugali's (Rasikaranga, 1906-1993) plays 'Namdhari', 'Vijaya Samrajya' and 'Manorajya' are popular, while his one act plays 'Kudalarada Kannu' 'Motor Marika' are acclaimed by critics. Krishnamurthy Puranik (1911-1985) has written plays in blank verse. 'Syrandhri

Matthu Magana Gelavu, *'Doresani'*, *'Radheya'* and *'Jayabheri'* are his plays in blank verse. M.M. Kalburgi has experimented with his play *'Kettitthu Kalyana'*.

In accordance with the beginning of play-writing during the 18th century in Karnataka, theatre activities started briskly in the same period in Bijapur district also. Krishnaparijatha, Dodddata, Sannata, Majalu Mela, Bylata, Gombeyata and other of folk forms would hitherto entertain the public. Some people had tried to develop theatre as an enterprise. Many who had witnessed the difficulties faced by the professional theatre did not give up their interest in the stage; they followed some avocation for livelihood and continued with stage performance as a hobby. Accordingly, we have dealt with the theatre under three heads, namely, the professional theatre, the amateur theatre and the folk theatre.

Professional Theatre

When the western model of theatrical activity was successful in Bengal, the Parsis started this as a profitable commercial enterprise in the Marathi-speaking area. The Marathi professional troupes found success in the Kannada areas as well. Kirloskar Nataka Mandali and Gajanana Nataka Mandali, popular troupes in Maharashtra, gave performances of Marathi plays in Bijapur district and made an impression on the people. After the Marathi plays such as *'Pani Pathacha'*, *'Mukabila'*, *'Rana Bhimadev'* were successful in Dharwad, Koujalagi Srinivasarao and other Kannadiga graduates also staged the Marathi play *'Rana Bhimadev'* in Bijapur. When people with Kannada as their mother tongue also took to staging Marathi plays, some lovers of Kannada became restless. The popular Marathi plays had sidelined the Kannada plays. To overcome this 'Vamanarao Master (1883-1935) of Rabkavi prepared the Kannada versions of Marathi plays and performed them all over Karnataka under the aegis of 'Viswagunadarsha Nataka Mandali' founded by him. The other Marathi plays he brought into Kannada were *'Parvathi Sathva Pariksha'*, *'Krishnarjuna Yuddha'*, *'Bhakta Prahlada'*, *'Droupadi Vastrapaharana'*, *'Veera Abhimanyu'* and *'Sadhvi Sakkubai'*. Himself an adept singer, Vamanarao had trained the renowned musician Mallikarjuna Mansur in playing minor roles in plays apart from being his first teacher in music also. He earned good name in the troupe of Venkobarao as a writer and translator of plays and a trainer of performers and as an actor in major roles. Later he founded a separate troupe and ran it for two years with the cooperation of his colleagues such as Rotti Govindacharya and Varavi Channayya. He founded 'Viswagunadarsha Nataka Mandali' in 1914 and performed the translated Marathi plays into Kannada and was successful in it. Among these *'Sandeha Samrajya'*, *'Parvathi Sathva Pariksha'* and *'Veera Abhimanyu'* were instant hits. He had made such an impression on the people that he was looked upon as the best drama master ever to be found.

In those days mythological drama had gained popularity; this facilitated adding fantasy to performance, like showing dancers emerging out of the blooming lotus in *'Rajavikrama'*, meeting of Charudatta and Vasanthasena in rain in *'Mricchakatika'*. These would take the audience into a world of wonder. Sulyada Desai would parade in some scenes elephant and horse on the stage. Though such techniques attracted the audience in the beginning, gradually glorification and fantasizing the performance lost their attraction. Only such sensible directors like Vamana Master would change their techniques as the taste of the audience changed, and would give more attention

to the essence of their shows. But music was always the main attraction of a drama. The audience turned towards the style of singing and the composition of songs. This led to increase in demand for actors who had mellifluous voice. Sometimes the dialogues also would be carried out through singing. Dramas would contain many songs and poems in kanda meter. Each dramatic company had to have atleast one good singer. It was on the attractive music that the survival of a company depended.

Mainly mythological plays were performed on the stage till about 1920. There was staging of dramas on devotees and saints here and there. But as they were also shown with the mythological perspective, people would take them to be mythological plays. Along with the productions of Garuda Sadashivarao, Huilagola and others from other districts, dramas such as Kandagal Hanumantharao's '*Varapradana*', and L.S. Inamdar's '*Sindura Lakshmana*' helped spread patriotic feelings among the public. But the trend waned gradually as the British government imposed restrictions on staging of such plays. L.S. Inamdar (1885) of Bagalkot was successful in changing the liking of the audience from historical and mythological plays to social plays. His '*Pathana Pasha*' delineates the cruelty of the moneylender who loaned on the basis of daily interest. His '*Hallyinda Dilliyavarege*' gives subtle support to the cause of unification of Karnataka. This play saw continuously 200 shows staged by Tapasigouda's Kalavikasa Nataka Mandali. Inamdar wrote plays such as '*Durbhiksha*', '*Dharmapatni*', '*Jahagirdara*' and '*Sahukara*' for Vybhavashali Nataka Mandali run by himself with Enagi Balappa. After this troupe was closed he worked as the dramatist and director in Tapasigouda's company. He wrote a total of eighty plays. Though his preference was towards social themes, he wrote such mythological plays as '*Prithviputra*' and '*Bhoumasura*', and historical plays such as '*Sindhura Lakshmana*', '*Bhakta Damaji*' and social plays like '*Mruthyuvachana*', '*Aparadhini*', '*Kulavathi*' and others. He was honoured by Karnataka Nataka Akademy in 1980 with an award.

Kandagal Hanmantharao (1895-1966) had the ambition of staging Kannada plays like Marathi, and for fulfilling this, founded a troupe and himself wrote a play entitled '*Sandhyaraga*' and brought it on the stage. He was lauded by Alur Venaktarao and Mudaveedu Krishnarao for his venture. Later he wrote '*Varapradana*' with the theme of Vijayanagar rule, but with subtle innuendo to the ongoing struggle for freedom. This performance with the singing of Mansur brothers and acting of Handiganur Sidramappa and Hakkandi Veerappa became a overwhelming success. Encouraged by this, Kandagal devoted himself entirely to the stage. He gave prominence to the prose dialogue instead of singing which was hitherto important. Whatever theme he wrote on, his preference was to virile dialogue with adequate rhymes and figures of speech. He followed the old Kannada style of prose to give it gusto and added luster to characterization and incidents. As he laid importance on characterisation many mythological characters from the Mahabharata practically ruled the stage. As a consequence, the actors' style of dialogue-delivery became important. He would write the dialogue to suit the actor that would play the role. Thus he prepared Sidramappa '*Akshayambara*' and '*Banasiga Bhima*' for Adrishyappa Handiganur. He gave special training to selected players for different roles. Thus Madhwaraj Umarji was well known for his performance as Krishna, D. Durgadas for the role of Arjuna and Elivala Siddayyaswamy for the role of Aswathama. This led to the emergence of a team of specialized players in north Karanataka. '*Panchali*',

'*Dyavadurantha Karna*', '*Naravira Partha*', '*Raktarathri*', '*Agnikamala*', '*Chitrangada*' and other mythological plays, '*Kittur Chennamma*', '*Varapradaana*' and other historical plays and social plays such as '*Balina Belaku*' and '*Badathanadabhoota*' were Kandagal's creations and for this achievement he was fondly called the Shakespeare of Karnataka by his admirers. His '*Mathangakanya*', '*Badathanadabhoota*', '*Tavare Tottilu*' and '*Bellichukki*' were considered his best works. Sri Krishna Nataka Mandali, Lalithakalodharaka Nataka Mandali and Aravinda Sangeetha Nataka Mandali were the three troupes that Kandagal founded and nourished.

During the period the number of social plays gradually increased. During 1930s and 1940s social plays were brought on the stage in large numbers. P.B. Dhuttaragi (b.1938) of Sulibhavi continued the Kandagal technique of adopting witty dialogues in his plays and authored more than forty plays. His first play '*Kalpana Prapancha*' was written in 1959 saw more than forty shows. He was influenced by his favourite A.Na.Kru in writing plays. As in him, Dhuttaragi also portrayed the incidents and problems found around in society; the audience welcomed this portrayal. His plays such as '*Thayi Atthige*', '*Panakkitta Pramana*' and '*Haragirije*' were staged by other troupes all over Karnataka. '*Sindhura Lakshaman*', '*Kittoora Chennamma*', '*Chatrapathi Shivaji*' and '*Purandaradasa*' are his historical plays. Pundalika Dhuttaragi founded Vijayakala Natyamandali, Ilkal and ran it for many years; he has been running a company by name Sri Siddashakthi Kripaposhitha Natya Sangha, Sulibhavi for the last twentynine years. He was honoured with the Nataka Academy Award in 1985. He was a member of the Akademy also.

K.N. Salunke (1936-1978) of Gunadaala village wrote a play by name '*Gourisankara*' on the model of Kandagal's '*Badathanada Bhoota*' and staged it. He also wrote plays based on several incidents of life. But by then more and more people with less acting talents were taking to acting, and it was beyond their reach to play in Kandagal's plays and deliver dialogues written by him. And there were more and more films that gave stiff competition to professional theatre. Considering these, Salunke started writing plays giving more importance to entertainment than acting talents. His plays were full of flowery dialogues with a lot of figurative usage, quotations from classics and songs with folk tunes. Any one with the ability to deliver dialogues impressively though not with acting talents could take part in his plays. They were staged by many troupes and became popular. His '*Guna Nodi Henu Kodu*' staged by Gudigeri Company ran for six months continuously at Hubli, in a situation that demanded entry with tickets bought for a premium. This earned a whopping six lakh twentyfive thousand rupees to the company. Salunke wrote '*Darideepa*', '*Hosabalu*', '*Kanniddaru Buddhi Beku*' and other plays dealing with village and urban problems in a popular style. '*Raja Mecchida Daasi*', '*Vishakanya*', '*Amrithakanye*' and other historical plays and the mythological play '*Bhakta Markandeya*' are also his creations. His '*Guna Nodi Henu Kodu*' and '*Baduke Bangaravayithu*' have also been made into films.

B.R. Arishinagodi (b.1939) founded Sri Huchheswara Natya Sangha in 1991 and wrote 15 plays such as '*Lancha Samrajya*', '*Sainika Sahodari*', '*Bus Conductor*', '*Hennumagalalu*' and '*Ellige bantho Sangayya*'. He has organized a total of four companies with several branches. Lighter vein is his forte. Dheerendra Gopal, Ramgopal, K. Jayalakshmi are among those trained by Arishinagodi in his company.

H.R. Bhasme (1939-89) of Guledagudda has written more than one hundred and fifty plays with political and family problems as themes. The plays with family at the center are '*Basingabala*', '*Bhikshe Bedi Satta*' and '*Atti Aliya*'. When the state of emergency was proclaimed, he wrote a play entitled '*Randemunde Rajyadaga*', and was jailed for that. In jail he wrote another work by name '*Kavi Kaidiyadaga*' upholding democratic values. '*Balu Belagida Sathi*', '*Prathiphala*', '*Asheerwaada*', '*Rakthakanniru*', '*Devarelliddane*', '*Takararu Tanda Thali*' and others are some of his social plays. But it was an irony of fate that at the evening of his life he was drifted to a state of selling the rights of one of his plays for just five rupees.

Chittaragi Gangadharasastry who got training in musical discourses under Pandith Sadasivasastry and toured extensively giving discourses finally settled as an actor in Gavai Nataka Company. After getting experience in stagecraft there, he found his own troupe in 1942. Kumaravijaya Natyasangha, Chittaragi was the banner under which Sastry wrote and staged such plays as '*Jeevanayatre*', '*Balachandra*', '*Soubhagyalakshmi*' and others that brought him success. He would play the roles of villain and hero in the plays written by him. The Gulbarga and the Karnataka Universities honoured him with the title '*Keerthanaacharya*'. The troupe that he found is still functioning. (He died in 1975). Shankrayya Kadapatti founded and ran Guruprasad Natyasangha, Kadapatti alongwith his son Prakash Kadapatti wrote some plays. While Shankrayya Kadapatti wrote '*Bhale Magalu*', '*Sangama*' and '*Madan Mohana*', Prakash Kadapatti penned '*Chinnada Gombe*', '*Sathi Samsarada Jyothi*', '*Bhumi Tookada Henu*', '*Muttaidege Kuttaidu*' and many more plays. Prakash gives prominence to the story-element in his plays. His troupe gave 785 shows of '*Sothu Gedda Sadhvi*' with some changes under the name '*Chennappa Chennegouda*' in Hubli. Mohanchand Kiranagi of Indi in this district has written and staged '*Adarsha Prema*' and '*Anna Thangi*'. A recognized actor, he was honoured with the Nataka Academy Award in 1997. He has won national recognition as an ideal teacher too. Ramachandra Devendra Kamath originally from Dakshina Kannada now stays at Ilkal, and he has rendered good service to the dramatic art of this district. He is the author of over sixty plays suited to both professional and amateur theatre, of which '*Tipu Sultan*', '*Jwalamukhi*', '*Narada Naradi*' and others are meant for the professional theatre, while one act plays such as '*Manavathi*', '*Ekalavya*', '*Innilladavaru*', '*Socretes*', '*Kannadammana Gudiyalli*', '*Post Master*' and others are popular among the amateurs. He served as a member of the Karnataka Nataka Academy too.

S.M. Khedagi (Sheikh Mohiyuddin Khedagi) has written more than thirty plays including '*Thangi Kotta Kanike*', '*Helidare Hettavarane*' and '*Mathu Angara Mouna Bangara*'. He became popular with his plays '*Kechede Veera*' and '*Sangolli Rayanna*'. He was selected for the Karnataka Nataka Academy honour for 1994. T.K. Muhammad Ali of Hunagund is the author of 50 plays, some of which are '*Humba Metchida Hudugi*', '*Sose Hakida Savalu*', '*Barrakola Mava*', '*Basirakodada Pavada*' and '*Basaveshwara*'. Of his plays nine are devotional, seven historical and the rest are social. Banasankari Nataka Company of Ilkal staged his first play '*Sedina Kidi*' for the first time, which was an instant hit. Encouraged by this Ali devoted himself to writing plays. His '*Sose Hakida Savalu*' ran to full shows in Bagalkot for a full year. Gudageri N. Basavaraj has adopted Ali's '*Vira Sindhura Lakshmana*' as a film. In April 1999, a seminar discussing Ali's plays was held at Hunagund.

Guledagudda Lankesh Bulla has written dramas to cater to the professional theatre. Among his thirty odd plays six including '*Bhagyodaya*', '*Adrishtaraja*', and '*Hettavaru Hottisida benki*' are very popular. While '*Rathnamangalya*', '*Sotu Gedda Sadhwi*', '*Kannu Kotta Henu*', '*Rakshabandhana*' and others are plays written by N.S. Joshi, Social and historical plays like '*Mangalagouri*', '*Sathikularathna*', '*Kanchanamriga*', '*Bhagyamandira*' and '*Chatrapathi Shivaji*' are the works of Kanthi. '*Hutatmaru*', '*Chittur Padmini*', '*Jeevana Sangitha*' and '*Radharamana*' are Bindu Madhava Kulkarni's plays; '*Gedda Sose Bidda Mava*', '*Neethi Nadina Jyothi*' and others are Vadageri Hanumantharao's. All these authors wrote for the professional theatre. A.K. Katagerisastry (Amin Saheb Pinjara) also has contributed many plays to the professional theatre. Many of the plays by these playwrights have been staged in different parts of the state. A Muslim writer L.B.K. Aldar who was honoured by Karnataka Nataka Akademy during 1994-95 for contributing the largest number of successful plays to the professional theatre was born in 1947 in Banahatti village in Sindagi taluk. Sarangaswamy Aihole, born at Hunagund, who created a record in acting, has authored more than twenty plays since 1955. He began his career as an actor by playing a lady role in '*Sowbhagyalakshmi*' written by Mandre put on stage by Ramalingeswara Natyamandali and since then has played different roles. His services were rendered most to Huteshwara Natyamandali of Kamathagi. '*Nuthana Kalaavida*', '*Abhinayachatura*' and '*Natashreshta*' are the titles he has been conferred upon. Among his plays, '*Daari Tappida Naari*', '*Rocchhigedda Raitha*', '*Kitturarani Rudramma*' '*Advendraswamigala Mahatme*' and others have been successfully brought on stage.

Professional Artists

A Pattadakal edict of the eighth century AD has these words in it: "Devayyagala maga Achalan innathane narthakam natarolaggalam ee bhuvanantharaaladol". This is perhaps the earliest reference to an actor in Kannada. The Vachanas have many references of the terms 'nata' and 'nataka'. After the emergence of professional drama companies, many men and women took to acting as a profession. During those days the survival of a dramatic company depended entirely on the acting talents and sweet voice of the artistes. There were no institutes then to train artistes. In spite of not having formal training, quite a number of them did their job successfully through experience. A number of them chose acting just as a way of earning their livelihood, and a majority of them were trained as singers.

Sidramappa of Handiganur in Sindgi taluk reared cows during his boyhood, and later took interest in 'ata' and 'byalata' which led him to become an actor. His performance in a play staged at Golageri Gollaleswara fair made him popular. He later met singer Bedara Nagappa and violonist Fakruddin at Indi and was trained by them in music. He then played many types of roles in different companies. He would pull huge crowds when on the stage. It is said that to control the huge crowd at the counter another actor Jamalappa would doned himself as a Police Sub-Inspector and appear outside. To suit his personality Kandagal Hanumantharao wrote '*Akshayambara*' and G.G. Hegde wrote two plays namely '*Dhruvataara*' and '*Raja Harischandra*'. Sidramappa would make the audience laugh, weep and jump along with him while he played as Krishna in '*Akshayambara*', as a mad man in '*Yara Thappu*' and as Harischandra in '*Raja Harischandra*'. He played the role of Dushtabuddhi in the film '*Chandrasasa*' but breathed his last in 1947

before it was released at the theatres. Kesavabhakta Mishrikoti (c. 1899-1944) discontinued his studies at class V and joined Viswagunadarsha Nataka Company run by Vamanarao. He served there sincerely till the company was on the decline and later returned to Mishrikoti to become a musical discourser. P.V. Patil (b.1900) though was born at Moogabasava in Belguam district he stays in Bijapur even now. He had the reputation of playing lady roles more effectively than Bal Gandharva did. He worked in Manamohana Sangeetha Natakamandali, Sringeri Company Lalithakala Nataka Mandali and Muhammad Peer's Chandrakala Natakamandali and did equal service to those rendered by B.R. Panthulu and H.L.N. Simha. There were many who took a bet that the role of Susheela in '*Samsaranouke*' was played by a lady while it was done by Patil. He set Vachanas with tunes and made cassettes for the first time. He served as a music teacher also for some time. He was honoured with the Nataka Academy Award for his laudable service to the cause of popular theatre.

Kashibai (b.1910) of Nalathawada was popular in the role of Mallamma in 'Hemareddy Mallamma' Later she was in much demand to work for other companies. Her performances became box-office hits in Sholapur because of her playing the lead role. In Bijapur region many belonging to the Reddy community would get themselves photographed with her and keep it for worship. Karnataka Nataka Academy honoured her with its award in 1981.

Madhwaraj Umargi (1914-1952) of Bilgi got training in Garuda Sadashivarao's company when it camped at Bagalkot. Later he worked with many companies. His acting and singing were attractive and he delivered the dialogues very effectively. And he has tried his hand at writing poems, plays, and short stories and light essays also. He taught the art of acting to many aspirants. He was a versatile singer. Unfortunately he died at a premature age of 38.

Ladsaheb (b. 1916) of Aminagadh started his career as child artiste in S.R. Kanthi's Drama Troupe. He worked in as many as twenty different companies. He got special training to play lady roles and won acclaim for that. He founded a dramatic troupe in association with D. Durgadas. Later he worked in other companies and started playing male roles after 1966.

Panchayyaswamy (1922-93) of Melligeri in Mudhol taluk entered the field of professional theatre at the behest of R.M. Bilgi and due to his own interest in music. He founded a troupe by name Karnataka Natya Sangha, Melligeri in 1966. '*Ellide Sarakara*', '*Kondu Tanda Ganda*', '*Harischandra*', '*Doctora*' and '*Hemareddy Mallamma*' are his popular dramas. The memorable achievement of his company was that it gave dramatic performances for over three years in Eeachala Karanji of Maharashtra. Abbas Ali (b. 1924) of Ilkal joined Jayalakshmi Natya Sangha company and became very successful at the encouragement of K.B. Kotrabasappa, the proprietor of the company. He could perform both male and female roles with equal ease. He then started a troupe in the name of Kandagal and ran it for many years. He worked for Hutcheswara Natya Sangha for a long time.

Veeranna Jalihal (b. 1929) started his career by entering Sri Kumaravijaya Natya Sangha of Chittaragi, where he was known for his female roles. There is an interesting anecdote connected with his female roles: once his own friends had entered into a bet of Rs.75/- by swearing that the

person playing the role of a lady was in fact a lady. After the demise of Chittaragi Gangadharashastry, Veeranna took over the Chittaragi Company and ran it successfully for a long time. The Karnataka Nataka Academy honoured him with its award in 1990.

Chidambara Krishna Joshi (b.1931) of Dharwad district entered the drama profession through Gajanana Nataka Mandali of Jamkhandi and later performed roles in other companies too. He ran a company in association with some friends, which unfortunately was gutted in fire in an accident in 1967; after this incident he founded Karnataka Kala Sangha, Yankanchi with the help of Bapugouda Patil and Bindurao Kulkarni of Yankanchi of Sindgi, which is still active. Joshi has taken part in films also. He left the Chittaragi Company in 1991 and now running his own troupe by name Raviraja Natya Sangha. He was honoured with an award by the Karnataka Nataka Academy in 1990.

Shankarayya Rakkasagi (b.1936) lived on alms when he lost his father and had to look after the family. He joined a drama company for livelihood at the age of fifteen. When the basic need was met, he concentrated upon his acting and now he is recognized as an accomplished actor. He has been honoured by many associations and organizations and has been conferred with various titles. The Karnataka Nataka Academy honoured him at the Drama festival held at Bagalkot. His roles are varied and he has worked in many companies. Dramas like '*Haneyakki Kudidare Hadedavaru Bekilla*', '*Jai Jawan Jai Kisan*', '*Devarillada Gudi*', '*Dharmadevathe*', '*Sampattige Savalu*', '*Mane Eradu mana Ondu*', '*Sullu Devarige Kalla Pujari*', in which he played either as hero or a villain, have seen more than hundred shows. Shanthabai Yallavva Amingada (b. 1938) of Ilkal, popularly known as Pattar Shanthamma, is a stage artiste who has rendered laudable service by playing different roles in plays produced by both professional and amateur troupes. Many of her roles are still lingering in the memory of the people of this region. Hunagund Babanna (b.1942) also is known as an accomplished actor. A play entitled '*Etchara Thangi Etchara*', in which Babanna played the role of a police sub Inspector, saw more than 700 shows in Gulabrga.

Adrishyappa Manvi of Kerur had a physique especially suited to play the role of Bhima. When Kandagal Hanumantharao came to Badami to train artists for Sharada Nataka Mandali of Kerur, to be staged at Banashankari fair, he met this boy. Hanumantharao who had the idea of the play '*Akshayambara*' in his mind found the ideal man in this boy to play Bhima. When making selections for different roles, he selected this boy for Bhima's role. His huge body that hitherto Adrishyappa thought to be useless found a suitable job. His body was so enormous that the Janivara he wore on the body was too thin to be visible, and he started wearing a rope as Janivara! Many troupes would choose him to play the roles of Shishupala, Gorakhnath and Bhima that required a huge body. Whenever he appeared on the stage, the audience would greet him with loud applause. It is said that many companies that were in financial distress would invite him to play a role to increase their box-office collection. He died in 1984.

Yallubai of Guledagudda lost her parents when she was only twelve years. As she was good-looking and had a sweet voice, she joined Hullur Parappa Nataka Mandali through Gurulingappa Gangannavar of Guledagudda. Later she worked in various companies and earned reputation as one of the best actresses and singers. Yallubai found near in a ditch at railway station of Guledagudda,

an orphan infant who later became Guledagudda Gangubai and made a name as an artiste. Yallubai brought up this girl and trained her as a child artiste. When the girl turned six, Gangubai played the role of Lohitashwa. Yallubai got Gangubai trained in music under the guidance of Balakrishna Buva Kapileswari of Pune, Abdul Karimkhan and Shankarrao Sarnayak and initiated her into acting. Gangubai played the heroine with Vamanrao as hero in many dramas. Later she married Madhwarao Deshpande and jointly opened a new company in 1925 under the name Sri Krishna Nataka Mandali. The citizens of Bijapur and Marathi artistes honoured her with the title 'Ganarathna' at a function held under the presidentship of Koujalagi Srinivasarao. After seven years her company disintegrated due to squabbles among its artistes. Gangubai later joined Kalaprakash Nataka Mandali run by Basavaraj Mansur, but died of tuberculosis in 1941.

Goharjan and Amijran Karnataki of Bilgi worked in Bharamappa's company and Kandagal's company and became popular by their music that reminded the style of Balagandharva's singing. Goharjan joined Marathi theatre as an associate of Balagandharva. Amirbai Karnataki learnt Hindustani music and became a playback singer for films. Pramila Gudur who worked as an actress in many companies initially played female roles, but after joining Mahila Samooha of Ilkal started doing male roles also, in which she was equally successful. The Karnataka Nataka Academy honoured her with an award in 1993. Later she worked with B.R. Arishinagodi's Hutcheswara Natya Sangha, Kamathagi for sixteen years and other companies as well.

Bevur Badshah Saheb became famous through Vamanarao Master's company. He later worked in Vanivilasa, Sriranjini, Jamakhandi and Enagi companies. Karnataka Nataka Academy honoured him for the year 1969-70.

Mankani Maanappa of Bagalkot taluk played female roles as Droupadi, Chitrangade and Kittoor Chennamma and was acclaimed as the "Queen of the theatre" by Kandagal. Kotur Basappa Maanappa who was deeply interested in theatre was urged by Maanappa to take to acting by playing female roles and thus initiated him to the theatre. He got his music training under the guidance of Alladia Khan of Sangli, and later worked in various theatrical companies. It is said that when Lalithoddharaka Nataka Mandali camped at Hyderabad, the Nizam of Hyderabad who witnessed him doing the lady role was under the impression that the player was a woman and he invited her to the palace.

Appuraja Mudhol, an actor, learnt music, dance and acting under the direction of Basavaraja Hosamani. He belonged to Jeeragala in Mudhol taluk. He gained popularity for his Shivatandava and Aradhana dances and later played different roles. Karnataka Nataka Akademy honoured him with an award in 1993.

Lathi Gundappa became popular for his role as a villain. He was born at Ilkal. He used to play various roles in different companies till his death. Raju Yankanchi was known for his role as Vinya, a special character, in '*Sose Hakida Savalu*'. Though he did different roles his forte was comedy. He founded a company by name Shivayogi Vijaya Natyasangha, Talikote on his own in association with his elder brother Vijayakumar and ran it for about six years. It is said that for the success of '*Sose Hakida Savalu*' that saw more than 300 shows his acting was mainly responsible.

Veeresh Indi of Indi took part in plays like '*Sampathige Savalu*', '*Rathnamangalya*', '*Etchara Thangi Etchara*' and others put up by various companies. H.K. Vijayasekhar did and is still doing service as an actor mainly in professional companies in Bijapur district.

Keerthappa Ilkal, Govindappa Guledagudda, Guledagudda Hanumanthappa, Dyamanna Vijapur, Dakappa kandagal, Kadapatti Sadaksharayya, Kadapatti Basalingaiah, Guledagudda Gurulingappa, Mudukappa kakenura, Mannujan Bilgi, Handiganur Sidramappa's daughters Lakshmibai and Krishnabai, Byakoda Guravva, Basavagouda Sulibhavi, Nalathavada Nilakantappa Hammigi and others are those who were active in the theatrical activities of the district.

Professional Theatrical Companies

When Marathi drama was on the increase in Bijapur district, in 1895-96 there emerged a Kannada theatrical company at Badami. The first four acts of Churumuri's translation of '*Shakunthala*' were staged for the first time. So also the Kannada translation of Marathi '*Soubhadra*'. One Badami Venkannabhatta played the lead roles in these plays. But this troupe did not survive for long.

The period between 1900 and 1965, can be called the zenith of Kannada theatre. As in other parts of Karnataka, in Bijapur district also many theatrical troupes came into existence. Viswagunadarsha Nataka Mandali (1903) was founded by Vamanrao and other actors of Rabkavi. '*Kavirathna Kalidasa*' was the first play to be staged by this company at Ranebennur. Ranebennur Mallappa, Gururao Deshpande, Mishrikoti Kesavabhatta, Bevir Badashah, Sanganabasappa Kukanur, the associates of this company were great singers, and hence it was music which played the key role in their performances. Guledagudda Yallubai and Sanjeevamma played dead roles. In 1934, when the company was holding its camp in Shivananda theatre at Belguam, it was caught in financial crisis and saw its end. Gangubai Guledagudda who had got both experience and popularity through Viswagunadarsha Nataka Mandali, floated another company by name Sri Krishna Nataka Mandali with her friend Madhwarao in 1925. After Gururao Deshpande who took lead roles with Gangubai left the company, it faced the dearth of singing actors; the company invited Basavaraj Mansur who had experience in Vamanrao's company to play the lead roles and then on it flourished. The Maharaja of Mysore invited this company to perform at the palace. After successful performance in various places it returned to Bijapur, when the troupe led by Heerabai Badodekar, the shining singing star of Maharashtra had camped there. Instead of the two troupes engaging in competition, there used to be coordination between them. Marathi and Kannada plays were staged by both the troupes on alternate days. Both the troupes staged plays like '*Samsbaya Samrajya*', '*Soubhadra*' and '*Maanaapamaana*'. The same plays would be staged in Marathi and Kannada on alternate days. When Kandagal Hanumantharao came there to train for the play '*Sandhyaraga*' at the instance of Gangubai, where Handiganur Sidramappa also joined them later, the troupe made big strides. After some time the company came to Udipi, where its revenues dwindled, the company was liquidated and Gangubai returned to Guledagudda.

Kandagal Hanumantharao was the manager in Vanivilasa Nataka Mandali when its popularity was on the wane, and he started Lalithakalodharaka Nataka Mandali in 1933. Kembhavi

Madhavarao gave him financial assistance; Vithalarao Mapase of Goa prepared the paintings; Kodagali Jappayya Tailor got ready the screens; Mankani Madappa, Madiwalayya Simikeri, Handiganur Sidrammappa and others joined them. With the cooperation of all these members Lalithakalodharaka Nataka Mandali came into existence.

Dattambhatta founded Sri Gajanana Natya Sangha, Jamkhandi in 1935. He was firmly supported by his aunt Akkavva. Artistes such as Krishna Jagirdar, Sitharamasastri Bidari, Devagiri Shivamurthyswamy, Gurappa Jalawadi, Dattambhatta Sangama and others who had been sidelined by the arrival of famous artists in Garuda Nataka Mandali, after obtaining permission from Garuda joined Sri Gajanna Natya Sangha. Raghavendra, son of Akkavva, worked as the stage manager. The company got generous financial help from Tirthabhatta, the priest of Badami Banashankari temple. The company got things on hire from the long defunct Sri Krishna Nataka Mandali of Gangubai. When this company was camping at Eachalakaranji, it was learnt that all belongings of Mirajkar theatre were to be auctioned; and the company won the bid for Rs. 120 for things which were virtually worth Rs. 5000. After Kashibai Nalathawada and Madhwaraj Umarji joined this company it ran profitably. When it had camped at Davanagere, Sri Mruthyunjayaswamy of Mudhol, Sri Dattappayya Swamy the pontiff of Sadguru Bhimasankara Math, Vaddalli pontiff and Shantaveeraswamy of Sindgi, helped it to overcome the financial difficulties. At the camp at Madhugiri, the new acquaintance H.L. Narayanarao wrote a new five-act play entitled '*Sri Narayana Katha*' for the company; and Dattambhatta equipped the company with a mobile stage. With a donation of Rs. 25000 from Ramamurthy Aiyer the owner of Krishna Talkies at Shimoga, three important scenes were prepared. Some discarded railway tracks were obtained and a moving trolley was put to use on them. Scenes like the sinking ship, the sunrise and Vaikuntha were brought on stage in a jiffy with the help of moving trolley. Likewise, at Sagar camp, scenes with the rising sun, the sea in turmoil and the ship sinking in it, arrival of Vishnu on Garuda were great attractions. This play saw as many as 200 performances at Hubli. Dattambhatta ran this company till 1980; later, he transferred it to the ownership of the brothers Ramakrishna, Sripadarao, Sadashivarao and Anantharao. Chandrasekhara, Viswanatha, Ansuya, Shakunthala, children of Ramakrishna and Madhukeswara and Ashoka, both children of Sripadarao are running it now.

Handiganur Siddramappa started Viswakalaranjana Natyasangha in 1937 with the financial assistance from Najundasetty of Dharwad. The company was running successfully because Siddarammappa then already an accomplished actor was himself playing the lead role. The company stopped functioning in 1947 with the demise of Siddramappa.

Kandagal Hanumantharao started his Aravinda Nataka Mandali for the second time with the help of his wellwishers. The company started working with the staging of 'Badathanada Bhootha' with Mallarirao Joshi, Channabasappa Kavali, D. Durgadas and other artistes taking various roles. It is said that the system of advance booking started with this company. But the company did not last long after it gave shows at Hubli, Naragund and Mahalingapur. Kandagal had gone to his native village to sort out some domestic problems but the company ceased functioning when he came back. He founded the third company in the name of Jaya Aravinda Nataka Mandali in 1942. It camped at Haveri, Davanagere, Arasikere, Sirsi, Siddapur, Sagar, Tumkur, Hiriyur and

Bangalore and put up shows pompously. But due to dearth of good artistes it also soon became defunct.

Chittaragi Gangadharasastry with his brother Muppayya started Sri Kumaravijaya Natyasangha in 1942. When the company had camped at Talikote, Mridadeva Gavai and Channabasayya Naregal joined it. Besides Muppayya and Sastry himself, Hucchappa Yavagal, Guru Sangayya Suthagatte, Basanagouda Sulibhavi, K.R. Mahaboob, Gurusiddayya Iddalagi, Veeranna Jalihal, Basappa Nalavadi, Babu Gadag, Saroja Ilkal, Parameshi Gadag, Shivakumar, Nagesh Mysore, Uluveppa, Chandru Davanagere, Sulochana Gadag, Jayalakshmi Dandeli, Srilakka Sanganala, H. Renuka Beamma Kargal, Virupakshayya Mudhol, Yamanappa Kurahatti and Mugundayya Sangama were the other artistes who worked for the company. This company fared well between 1942 and 1970. In 1980s this company grew to have four branches. 'Soubhagyalakshmi' which was launched in 1952 ran for packed houses for three years wherever it was staged. 'Jeevanayatre' saw 250 shows at Hubli and more than 115 shows at Davanagere. But due to fleeing of artistes the company was to be closed; Sastry had organized a farewell to the company at Kamathagi, but due to pressure from the pontiff of Srimatha of Haalakere and Gubbi Veeranna and a demand from the public, the function was turned into twelfth anniversary celebration of the company. K.N. Salunke gave this company the support of his works. Sastry opened the first branch of this company in 1968; but it was sold when he had to be hospitalized due to illness. After the demise of Gangadharasastry in 1975, Muppayyaswamy and Jalihal Veeranna took upon themselves the responsibility of running the company. It speaks of their efficiency that in 1977 its second branch was opened at Bailahongal in the name of Sri Panchakshari Vijaya Natyasangha. Another branch by name Puttaraja Vijaya was launched at Chennarayapattana in 1979. All these three theatrical companies existed without trouble till 1982. But after Jalihal Veeranna started his own company by name Raviraja Natyakala Sangha, the responsibility of running Chittaragi company fell on the shoulders of Gangadharasastry's sons, and they are managing its affairs with the help of a supervisor.

Sri Huteswara Natyasangha, Kamathagi was started in 1961 under the proprietorship of B.R. Arishinagodi. The troupe though an amateur one in the beginning, soon was converted into a professional one due to the encouragement of the public. The company staged only two plays, '*Lancha Samrajya*', and '*Hennumagalu*', for two years. Thereafter Arishinagodi wrote and staged other plays. There were initially fifteen artistes in the company, but it rose to fifty after it camped at Gadag in 1965. When the company got stabilized, its another branch Sri Hole Huteswara Natyasangha was launched under the supervision of B.R. Arishinagodi's brother R.R. Arishinagodi. New dramas were written. In 1977 yet another branch was opened at Gangavathi; and the third branch also took shape at Moodigeri in 1981. The main company with three branches had more than 150 people working for it. S.M. Khedagi used to write plays for this company. The speciality of the company was that all artistes, actors and Co-actors without categorization got equal salary.

Sri Guruprasad Natyasangha, Jamakhandi was founded by Manohar Ningayya Kadapatti in 1963 at Rabkavi. This has the distinction of staging maximum number of social plays. '*Chinnada Gombe*' saw 200 shows at Bijapur, while at Hubli '*Sathi Samasarada Jyothi*' saw 250 shows; at

Hubli again '*Chennappa Chennegouda*' saw 651 shows. This company adopted new techniques by introducing folk songs, cinema songs and dances suitably into the performance. Various members of a single family such as Prakash Kadapatti, Manohara Kadapatti, Shankrayya Kadapatti and Sunanda Kadapatti were among the artistes of this company. The forte of this company was comedy.

Bapuragouda Patil and Bindurao Kulkarni of Yankanchi in Sindgi taluk helped Chidambara Joshi to start the Karnataka Kalasangha, Yankanchi in 1968. This company has given shows not only in almost all the districts of Karnataka but also in Sangli, and Jath and at Dudhani (Solhapur districts) of Maharashtra and Ulyam and Kotalam of Andhra Pradesh.

The other professional theatrical companies of this district are; Gudusaheb's Sri Guruvijaya Mahanthesh Natyasangha, Ilkal; Sri Kumareswara Shivayogiswara Natyasangha, Belur; Lingaraj Kallur's Annadaneswara Natyasangha, Ganjihal; Bharathi Surapur's Sri Sangameswara Natyasangha, Bijapur; L.B. Sheikh's Vritti Rangabhumi Kalavidara Sangha, Bijapur; Ramarao Wodeyar's Sri Gajanana Nataka Mandali, Jamkhandi; and others. Besides these, Basavaraj G. Hiremath, Chittaragi; Veeranna Mahadevappa Sanganal, Jalihal; Lakshmibai Barigidada, Ilkal; K.L.Kudagi, Guledagudda and Gurayyaswamy Hiremath, Ilkal are also running professional companies.

The Amateur Troupes

The beginning of amateur theatrical activities in the district is to be found since the turn of the century. In about 1890 Rukmangada Nataka Mandali was started in Bijapur. Kalyanappa Master, Annabhatta and Pandyaappa Rotti had the intention of writing plays and staging them through this troupe. They were performing Kannada plays; but they had the Marathi influence. S.R. Rohidekar, Anikindi Master and others continued this. In 1896, as the first show Rohidekar's '*Bekari B.A.*' was put up. In 1943, in the session of All India Kannada Sahitya Sammelana held at Shimoga, when lots were drawn for impromptu play, Rohidekar had to write a play on the theme '*Mommagala Maduveya Nishchitarta*'. The troupe enacted the play in the evening under his supervision and won the second prize and won appreciation by Bendre.

It was Marathi Vidyalaya of Bijapur that initially encouraged kannada amateur theatre activity. They were playing Marathi plays. One troupe by name Bharatha Kalothejaka Sangeeth Samaja was started at Dharwad in 1904 and put up shows by amateurs and won accolades from the public. Taking this as a model, Vasudev Amateurs was founded at Bagalkot and Bharatha Seva Samaja at Bijapur. Advocates, officers, students and others organized to carry on amateur activity. Instead of full length plays enacted by the professionals, the amateurs preferred one-act plays of half or three-fourths-of-an-hour or one hour duration.

After Six years after the demise of Keruru Vasudevacharya, his followers organized an amateur troupe by name Vasudeva Vinodini Natya Sabha in 1927. G.B. Joshi of Dharwad took the lead in its founding. They put up Kerur's '*Pathi Vashikarana*'. '*Nala Damayanthi*' and other plays. Bhimasena Joshi, Basavaraj Mansur, Mallikarjuna Mansur and others became doyens of music through their participation in the activities of this troupe. Now Krishna Patil is the steward of this troupe. Likewise, Mallikarjuna Natyasangha, Jamkhandi also started functioning during

the same time which later became popular. Sathyakama (Babu Ananthakrishna Shahapur) founded a troupe in 1940 under the banner Jeevana Natya Vilasi Sangha and staged plays written by Bendre, Sriranga, Kuvempu and Yenke.

At Rampur of Jamkhandi Taluk Nilakanteswara Havyasi Naryasangha came to existence in 1962 with the staging of 'Molagi Marayya' written by Mandre. Rudrappa Baragi, Mahadeva Khatavakar, Vitthala Pasthe, Mahabaleswara Shettappanavar, Chandrasekhara Khatavakar, Vasudeva Khatavakar, Mahlinga Betageri, Prabhakara Koparde, Rudrappa Birakatti, Allappa Golabhavi, Sukharappa Hatti, Nilakanta Mooli, Kadappa Koppa and others were its founder members; and it later got the support of Siddappa Muragundi, Parappa Patil, Buddasaheb Korabu, Parashuram Koparde, Mahalingappa Shettappanavar, Kallappa Sasalatthi, Kallappa Badagandi and others. Since 1962 the troupe has put up many performances. Ten years after its inception, two troupes by name Panduranga Amateur Natyasangha and Nataraj Havyasi Natyasangha came into existence.

Bijapur Jilla Sahithya Samskrithi Sangha was established around 1977. Since then, Sa.Ma. Hundekara has been its president. This association organizes an art exhibition and competition every year during the month of February; about 30 to 40 troupes from all over the district participate in it. Srinivasa Govindarao Tavarageri (b.1930) founded Nuthana Kalamandali and as its secretary has been putting up drama shows. Later he founded Kalanikethana Havyasi Tanda and has done yeoman service to help theatre movement take deep roots in the district. He toured Moscow, Bulgaria, Hungary and other countries and adopted new techniques to his shows learnt in these countries. He has put up Kannada plays in Maharashtra too. He has engaged wife Sudha, and children Sandhya, Sashikant and others in the theatrical activities. Tavarageri has enrolled permanent members to his troupe and has ensured some one hundred to two hundred permanent audiences to his performances. He has even admitted viewers free of entrance fee to popularize his experimentation. Tavarageri was honoured with Karnataka Nataka Academy award in 1998 for his laudable work as an actor, director and a theatrical organizer.

Dhruvaranga of Hunagund started its activities in 1989 and has about 300 life members on its rolls. The troupe with Dhruvaraj Venkatarao Deshpande at the helm has 40 amateur artistes. B.V. Karanth is its president. The troupe with the cooperation of artistes like Shyamasundara Bhajanthri, Mahanthesh, S.K. Kulkarni, Mahanthesh Avari, Mahaboob Zundeda, Holebasu Yandigeri, C.P. Kuri, Vinod Ambekar, Naganur, Prabhavathi Kandagal, Basamma Hiremath, Ananth Babaleswar, Basavaraj Karabasappanavar and others have conducted more than 60 theatre training camps, performances, lectures and literary and music programmes, at Chikkamagalur, Hassan, Bijapur, Kodagu, Belgaum and other places all over Karnataka. It has staged plays not only in Karnataka but in other states as well. Dhruvaranga with the aim of popularizing theatre activity holds a 'theatre week' under the name 'Varshada Harsha' every year. It has given shows of plays like 'Nayikathe', 'Gunamukha', 'Taledanda', 'Thiruguppa' and other plays and children's plays such as 'Giddu Tailor Cheddi Specialist', 'Bekkige Gante', 'Bepputakkadi' and 'Bholesankara'. Here too there are members who are its permanent audience. An open air theatre at Hunagund is coming up at the troupe's premises. It has ample facilities for stagecraft, lighting and make-up.

G.N.Deshpande, Vishveshvara Surapur, B.T. Sasanur, N.G. Karur, M.L. Dakhani, Shivananda

Ingaleswara, K.G. Hanumasagara, M.K. Kattimani, A.K. Kulkarni, Jayantha Koujalagi, M.P. Tilagula, Sangamesha Patil and Yogendra Singh are managing the affairs of Kalamaadhyama Samsthe at Bijapur now. The pivotal person of this institution is G.N. Deshpande who is a versatile actor and a theatre person who worked also as a member of the Nataka Academy. M.M. Gajendragada, Vitthala Bellala, Shivaputra Samalada, Mahadeva Kambagi, Chandrashekarashastry, P. Dagalachandra and others are working as office-bearers of Sneharanga of Ilkal. Kalamaadhyama Samsthe and Sneharanga staged selected plays and invited other good amateur troupes from different places to stage plays. Rangasangama of Ilkal has Basavaraja Gavimath, B. Babu, K.M. Badigera, Jayashri Rangareja, Mallayya Ganachari, Prasanthakumar Kulkarni and R.R. Sandimani as its office-bearers. It has brought on stage plays such as '*Mahabelagu*', '*Shokachakra*' and '*Urilinga Peddi*'. Apart from plays musical evenings, limerick poets' meet, dance and other cultural events are also organized.

M.S. Basavaraj founded Jalaja Mithra Natya Sangha and wrote many plays including 'Gandina Saval', 'Pukka Balitharu Harada Gili' and others and has got them staged at many places in Karnataka and Maharashtra. Ashok Badaradinni belongs to Achanur in Bijapur district and is functioning as a professional director for amateur artistes. He was one among those directors selected on the occasion of World Kannada Meet. His '*Bagila Tagirappo*' got first prize at the meet. It is learnt that he has founded Kalamaadhyama Samsthe of Bijapur and Mallika Tanda of Bangalore with the help of his friends. Karnataka Nataka Academy honoured him with an award in 1990. There are many more amateur troupes active in the district and are presenting plays on the stage. Basavaraj Hosamani's Nateswara Kalabalaga, Somanatha Bilgi's Surasingara, S.G. Omkar's Rangavaibhava, Shankarananda Utthlaskar's Gandharvaloka, Ganesh Nagarana's Kannada Kalarasikara Sangha, Baburama Kulkarni's Karnataka Kalasangha, Chennaveera Jhalaki's K.S.R.T.C. Kalabalaga and S.M. Khedagi's Rangachethana are presently active in Bijapur. C.G. Navi's Jagruthi Havyasi Kalabalaga, Alamela; M.K. Badiger's Rangakala Taranga, Ilkal; Sharanappa L. Omkar's (Halli) Kalachethana, Tikkalaki; Mallikarjuna Sonnad's Rangasangathi Havyasi Kala tanda, Muddebihal; Venkatesh Parvathikar's Kalasangama, Bagalkot; K.N. Salunke Abhimanigala Samskruthika Sangha, Gunadal; Seshachala Hawaldar's Ragaranjani Havyasi Kala Tanda, Talikot; S.K. Koppa and Zavar S. Pathange's Kalaranga, Indi; N.R. Kulkarni's Janapada Kalasangama, Bagalkot; Shivayya Basayya Hiremath's Jagajyothi Basaveswara Krupaposhita Natyasangha, Imoogi; M.S. Gudagunti Bagalkot's Vishwachethana Yuvakasangha, Badami; and other troupes are engaged in theatrical activities in various places of the district. Rangavani (Bharati Kalavrinda) was an amateur troupe working under the supervision of P.V. Vajramatti. K.A. Bannatti, H.M. Kailasalingam, C.M. Jamañal, Viswanath Vamsakruthamath, Jagadish Kopparada, S.V. Gongadasetty, B.K. Kote, Ramesh Chitragar, Chandru Vandakuduri, Mahantesh Pattanasetty, C.P. Salimath, B.R. Mathad, B.S. Kumabar, B.B. Vali, Shekar Budadinni, Revanesh Kampli, Ambekar Vitthalarao (was a member of academy) and others have engaged themselves in such theatre activities as acting, direction and off the stage craftsmanship. Dongri Kolhar of Bijapur who later got trained at Ninasam had played the role of sage Koushika in the play '*Malathayi*' when he was studying in the fourth class. He became known for his acting talents and later participated in Havyasi Kalavrinda of Bijapur, Gandharvaloka, Kalamaadhyama and other troupes. Dongri Kolhar has acted as the hero in more than one hundred plays such as '*Adbhuta Sikshana*', '*Bhakta Prabhuraja*', '*Ecchamanayaka*'

and '*Sangolli Rayanna*'. Sangumatha, G.V. Deshpande, Jayadev Ganjihal, Saranappa Gudadappanavar, Khaja Hussain Alavandi, Prasanna Deshpande, Amaresh Kattimani, Manjula Choudhari, Shantha Choudhari, Mahantesh Daragad, Ashivan Patil, Shekhar Muralal, Gopalakrishna Deshpande, Raju Hiremath, Parimal Mudigere, Sunitha Girishguddada, Sangamesh Patil, Earanna Badaradinni, Krishnaji Hanamasagara, Surekha Upadhya, Kaka Kattimani, Shivananda Ingaleswara, Shobha Jagirdar are the amateur artistes who are active on the stage through various troupes.

Theatres

Kittur Rani Chennamma Rangamandira at Bijapur and Hutcheswara Natyasangha at Bagalkot, Jamkhandi Banashankari Natyamandira at Ilkal and Karnandi Rangamandira at Guledagudda are Proscenium type theatres and are available on daily rent basis. Sakre High School Hall at Bagalkot, Municipality Auditorium at Bilgi, APMC auditorium at Badami, Kalyana Mantapa at Hunagund, the open-air theatre at Ilkal, Vijaya College and Maratha Vidyalaya auditoria at Bijapur, Girls High School at Bagalkot, auditorium in the premises of Charanthimatha Commerce College, Polytechnic College, Hunugunda College, India College, Banahatti open air auditorium in the colleges at Muddebihal and Mudhol, Huvina Hipparagi, the open-air auditorium and High School auditorium at Kudalasangama, auditoriums of Banashankari temple, Degree College and Municipal College at Guledagudda, the auditoriums in P.D.J. Junior College and Public Works Department at Bijapur, and other open air auditoriums, a 'Rangamandir' at Sainik School, auditorium at Bijapur and Kandagal Hanumantharao Rangamandira at Guledagudda are places utilized for performing dramas in the district.

THE FOLK THEATRE

It is the opinion of Betageri Krishnasharma that by the beginning of the nineteenth century there were performing Dasas in Bijapur district and there used to be male and female performers in the troupes and among the female performers Devadasis dedicated to lord Hanumantha were in majority. And he also says that it was women performers who learnt music and dance and were performing at various places under troupes of their own names such as Tarasani Mela, Balasani Mela, Chandrasani Mela and Rukumasani Mela. There used to be three main characters namely, the hero, the heroine and Javari. It is again said that the Dasarata of these Melas were imitative of the Tamasha performance of Maharashtra and was made popular in the name of Radhanata by a folk artist of Basari village in Belgaum district. Galphoji the hero, Chimana the heroine and Sakharama Tatyia the javari became popular by playing in the Radhanata. These were prevalent in Bijapur district as well. Later the Bayalata had three branches as Srikrishnaparijatha, Doddada and Sannata. Apart from these, puppet show is also popular. Among these it is Srikrishnaparijatha, which is the most prevalent in the region.

Srikrishnaparijatha

Once the sage Narada brings a Parijatha flower from Heaven and hands it over to Krishna, in turn he dons it on the plait of Rukmini, which information is passed on to Sathyabhama by Narada himself. And he induces her to get angry at Krishna. But Srikrishna succeeds in appeasing her by meeting her demand. He promises that by slaying demons such as Mura and Naraka and

uprooting the Parijatha plant that was in Nandanavana of Indra he would plant it in the premises of Sathyabhama's palace. Though it was planted in Sathyabhama's premises, wind threw its blossoms in Rukmini's premises. Later Sathyabhama realized the wisdom in Krishna's words of advice and lent her friendly hand to Rukmini. This is the storyline of Srikrishnaparijatha.

This is an anecdote found in the Mahabharatha of Vyasa; and this was made into a poem by Aparala Thammanna and Shiraguppi Sadashivarao, the former writing the first part and the latter the second part. It is said that Thammanna of Aparala village in Raichur district converted this poem into a Bayalata in the form of Yakshagana at the turn of the century. Thammanna of Kulagoda village in Belgaum district edited it to suit the performance and collected artistes and brought it on the stage. Badiger Kalappa of Kulagoda says that Kulagoda Thammanna trained Koujalagi Ningavva. But there is an evidence to show that Ningavva herself declares Malakappa of Yadavada was her guru. This Ningavva of Koujalagi village in Belgaum district domiciled to Mahalingapura in Bijapur district in (c. 1904) and created interest in Parijatha among the people there. Thus the Parijatha that was born in Belgaum district grew into a tree in Bijapur district. Players such as Shurpali Achyutharao, Baragi Appalala and Krishnaji Deshpande of Lokapur laboured hard to develop the art. Nanadi Ramachandra (Ramanna) and Baragi Rachayya would play the role of Krishna in the company run by Koujalagi Ningavva. Ningavva as an artiste would not only take part in the performance, but would go places and search for new talents and train them. This she did with courage till her last. Siddaramappa Hukkeri, Badakundri Basappa, Gundappa Karagavi, Ramanna Bagewadi, Rajasaheb Mahalingapur, Ramji Nanadi, Appalal Baragi, Baragi Rachayyaswamy, Shankarayya Sattigeri, Shankarappa Navalagi and other senior artistes were trained at Ningavva's company.

Kunchanur companies of Alagur put up the best shows of the genre. Here there was a company active under the leadership of Eerappa Katti. In the company founded by Nanadi Ramji, Kunchanur Dharmannagouda, Kambara Neelappa, Kvanegola Mallappa, Alagur Krishnappa, Bhimappa and others, Shurpali Achyuthacharya joined after as the trainer. Later Appalal Baragi ran the company. Afterwards, many changes occurred in Alagur and Kunchanur companies and new artistes joined. Shurpali Achyuthacharya and Appalal Baragi toured extensively when the Alagur and Kunchanur companies were in their hay day and it is learnt they organized some 80-90 troupes. Since 1956 the performances of Srikrishna Parijatha gained popularity with technical variety show-by-show and got different forms. Sri Kadasiddheswara Srikrishna Parijatha Company of Jamakhandi started by Appalal in 1935 survived for 64 years and gave shows in such distant places as Bangalore, Delhi, Mumbai, Kundagol, Gadag, Solhapur, Dharwad and Gulbarga. Appalal Nadaf has been conferred with titles 'Karnataka Gandharva' and 'Parijatha Kogile'. His shows have been aired on Radio and TV. He has performed the show for more than 10,000 times and for this distinction he has been honoured by Karnataka Nataka Academy with its award during 1970-71. Krishnaji Deshpande of Lokapur (Krishnaji Govindarao Salasapatti) established his company in 1956. The speciality of this company was that Krishnaji himself would play the Bhagavatha. He is an amateur drama artiste also and he has played roles in plays such as '*Tipu Sultan*', '*Anna Tamma*', '*Raktarathri*' and others. He has trained Amateur stage artistes and directed plays for amateur troupes as well as Parijatha artistes. Takkalaki Vitthalarao has been playing the

role of Krishna in Parijatha shows for over fifty years and has been running his own company. Kannada Sahithya Parishath invited him to Bangalore and honoured him. Koujalagi Ningavva's adopted children Chandravva and Mahadevappa have been running the company founded by Ningavva. Savadi Mallayya and Machakanur Tukaram have trained artistes in Chabbi Company. Savadi Mallayya gives a spiritual interpretation in his play. Mallayyaswamy Athani who payed in 'Sathyabhama', 'Koravanji' and 'Dashavathara' came to Jamakhandi in 1940 to start the Parijatha shows. In his Sri Venkateswara Krishna Parijatha Company all the members of his family participated. He was honoured by the Karnataka Janapada and Yakshagana Academy with its award for 1995. He has hitherto given thousands of shows, on the average of about 150 in a year. Murigeppa Mahalingappa Soragavi first staged plays such as 'Chitrangada', 'Badathanada Bhuta', 'Babhruvahana' and others and later turned to Parijatha. Soragavi too has been honoured by the Karnataka Janapada and Yakshagana Academy in 1995. Baragi Rachyyaswamy Matapathi became popular while working in Appalal Nadaf's company. He has been given an award by the Karnataka Nataka Academy in 1982, and Kannada Rajyothsava award in 1996. Though 'Venkatesh Parijatha' and 'Shiva Parijatha' have been written in poetic form on the model of the story of Srikrishna Parijatha, the term Parijatha even now denotes only Srikrishna Parijatha in peoples' mind.

Sri Krishnaparijatha Artistes and Troupes

Many folk troupes and players perform Sri Krishnaparijatha in this district. Yamunavva Sathyavva Madara of Sulikeri in Badami taluk first took part in popular companies and later founded a company on her own. Among the titles she has been conferred upon, 'Sapthaswara Ragaranjini' conferred by the Karnataka Nataka Academy is prominent. She was honoured with 'Janapada Kalavide' award by the Karnataka Janapada and Yakshagana Academy in 1993. Easwaravva Hutchavva Madara Sarawada gave up the profession of Devadasi to learn Parijatha under Devanachari Kakhandaki and is well known for her roles as Rukmini, Narada and others. She too has been honoured by the Karnataka Janapada and Yakshagana Academy with 'Janapada Kalavide' award in 1994.

Krishnarao Deshpande, Lokapur; Durugappa Madar, Lokapur; Mallayyaswamy Athani, Jamakhandi; Kallappa Channappa Pattanasetty, Navalagi; Sangappa Earappa Madanasetty, Basavana Bagewadi; Ha. Ha. Pujari, Chitrabhanukote; Singappa Ma. Hugara, Navalagi; Gharuteppa Petlur, Navalagi; Renukabei Madara, Mallapur; Vitthalarao Takkalaki, Jamakhandi; Maruteppa Master, Chemmada; Yalasangi Kallana, Salotagi; Holabasayya Basayya Kambi, Srikrishna Parijatha Company, Anagawadi; Srikanth La. Hugar, Sonna; Pandith Badigera Mahalingapur; Govinda Pattar, Sonna; Badigera Srikrishna Parijatha Company, Sonna; Mallikarjunappa Dadanatty, Dadanatty; Adisakthi Aravinda Kripaposhita Natyasangha; Srikrishna Parijatha Tanda, Guledagudda; Ramachandra S. Salavadagi, Bijapur; Lakkappa Sangappa Honnamore, Bijapur; Siddayya mathapathi, Khedagi; Neelappa Tippanna madara, Koluragi; Jagdeva Ra. Madyala, Salotagi; Srikrishna Parijatha Company, Byalyala; Gudusab Malikasab Nadaf, Kajjidoni Bagalkot; H.S. Pujari, Budihala; Yamanappa Mallappa Barakhera, Sonna; Gudusab Pu. Walikar, Murnal; Madevi Bheemappa Hadimani, Uttur; Channappa Vyapari, Gunaki; Shanthabai, Hullur; Shakunthala Durgappa Kabade, Bijapur; Kallangoudaru Patil, Yadigeri - all these artists and troupes are striving hard to popularize and improvise performances of Sri Krishnaparijatha.

Bayalatas

Kallappa Mallappa Teli, Hosura; Balappa C. Konnur, Shirola; Rudrayyaswamy Kambi, Shirola; Venkappa Shankrappa Tailor, Muthur; Siddappa Adivappa, Achakanalli; Kannu Mayappa Ka. Yallappa, Bandigani; Shivappa Hosamani, Sarawada; Ashok S. Gunaki, Tajapur; Kasturibai K. takkalaki, Bijapur; Malakappa Gurappa Belur, Bibi Ingalagi; Shantappa Parasetty, Saravala; Mallayya Basalingayya Hidakamatha, Madarakhandi; Mallappa Basappa gani, Navalagi; Sadasiva Gurupadappa Shegunaki, Navalagi; Ningappa Ka. Nirani, Inamahanchinala; Manohar Hutchappa Kale, Nimbala; Sadappa Gurusiddappa maleda, Hebbalatti; Basanna Gurappa Karotagi, Salotagi; Mallikarjuna Natyasangha, Talewada; Malakappa Bhimanna Doddi, Salotagi; Shettappa Ma. Badiger, Kanakol; Basappa Gualappa Igali, Savanahalli; Basappa Irabasappa Pattanasetty, Basavana Bagewadi; Basappa Malagavi, Kullahalli; M.B. Malgatti, Kakhandaki; Dharmanna Shiddappa Naragunda, Kerur; Virayya Shivabasavayya Malimatha, Nandavadagi; Shankar Ramaji Lamani, Bagalkot; Sathyavva Channappa Harijan, Gunaki; Basappa Gulappa Nilajagi, Shirola; Maruthi Ba. Gaekwad, Asangi; Mallikarjuna Aralayya Hiremath, Koloragi; Shivappa Singappa Metri, Kannur; Kashiram Vithalsingh Thakur, Savalasanga; Sangappa Mahalingappa Kambale, Alabala - are the artistes performing bayalatas in the district.

Hejjemela (Karabal Kunitha) and Kolata

Sadasiva Basappa Jamakhandi, Kanabur; Malakappa Shi. Dalavai, Kanamuchanala; R.M. Biradar, Alamele; Rajesab A. Mulla, kanabur; President Goulera Yuvaka Sangha, Hosapete, Ilkal; Kadeppa Bhimappa Muthalageri, Chikkamuchalagudda; Srisaila Gotagera, Pattadakal; Virabhadreswara Kolata Sangha, Managuli; S.S. Salakki, Alamele; Dundappa Chandrama Guleda, Salotagi; Channayya Ma. Talakeri, Halasangi; Jagadeva Koli, Halasangi; Kesu Gangaram Lamani, Nagaralatand; Mohiaasab Nadaf, Halasangi; Buddesab Usmanasab Kakhandaki, Deginal; Malingayya Mallayya Ganachari, Belagali - are the troupes and artistes known for performances of Hejjemela.

Keelukudure Kunitha

Parasappa Madara, Sarawada; Mahalingappa Wali, Sarawada; Channappa Hanamantha Entetthu, Kumbarahalli; Allavuddin Nadaf, Halasangi; Shivappa Dhanasetty, Nidagundi are artistes playing keelukudure.

Veeragase

Eswarappa Gurappa Angadi of Gaddankeri has been striving to educate the masses about the ills of drinking, the necessity of integration and literacy by singing self composed lavis. He can sing more than one hundred folk tales and narrate over fifty folk tales. Karnataka Janapada and Yakshagana Academy honoured him with an award in 1992. The other artistes of Veeragase are Sangamesha Sangappa Gadedagoudar, Muchakhandihal; Bagalkot Chidananda Basavanthappa Achannur, Kamthagi; Hanumanthappa Nagappa Pattar (Puravantharu), Bagalkot; Basappa Monappa Badiger, Inchageri; kamalakara Virupakshappa Poddar, Inchageri; Rudrappa Appannappa Bukkani, Bijapur; Mallikarjuna Metri, Elagi; Sayabanna Shi. Benakanahalli, Anjutagi; Sidramayya Channayya

Hiremath, Savanalli; Madiwalappa Totagera, Pattadakallu; Ramappa Pandappa Badigera, Shivanagi; Earappa Ramappa Badigera, Kotyala; Sharanappa Ningappa Ramatirtha, Kotyala; Ramappa Kalappa Badigera, Kotyala; Nagalingappa Pattara, Koravara; Earanna Hutchappa Vandala, Bijapur; Eranna Sangappa Gadedagouda, Kamathagi; Basavanthappa Mallappa Basarakod, Kamathagi; Somasekrappa La-koti, Kamathagi; Adivappa Ga. Kolar, Kamathagi; Lakshmanasingh Bhavanisingh Rajaputh, Horthi; and Shanmukhappa Avati, Balaganur.

Togalugombeyata (Leather Puppet Show)

Ganapthi Hanamantha Katabara, Shirakyada and Gaddeppa Shetavaji katabara of Salotagi are popular Togalugombeyata performers.

Bhajana Melas

Bhajane is a song form that is meant to invoke the god with devotion; and the bhajana melas use Harmonium, Tabla, Tala, Dummadi, Ekthari and other instruments for background music while singing prayer songs, Tatwapadas or Vachanas. Ibrahim N. Suthara, Mahalingapur; Siddappa Aski, Dadamatti; Suresha Lakshmana Madara, Kankanala; Sukhadeva Dharmanna Harijana, Inchageri; Vitthal Ganapathi Kudagi, Bijapur; Ravuthappa Kudagi, Hallur; Ramappa Sakrappa Kadiala, Teggi; Arjun Yamunappa Dharenavara, Salotagi; Chandrama Bhimappa Madara, Bammanjogi; Narayana Mittu Lamani, Makanapur; Gurulingayya Nim. Achanur, Ingaleswar; Shankara Punna Lamani, Kesarala tanda; Mahadevappa Maharajanavara, Kitthali; Manohar Hutchappa Yadawada, Hunnur; Manohar Hutchappa Kale; Nimabala K.D., Indi; Datta Sevasamithi, Galagali; Dundappa Mantur, Chikkakellikeri; Rukamabai Shivappa Chikkalaki, Bijapur; Gangavva Shamaroy Shiranal, Bijapur; Rudragouda Siddanagouda Biradar, Sarawad; Basayyamaha, Halasangi; Hanumanthappa Jatti, Hireloni; Shanmukha Shi. Halasangi, Annaraya Madarakhandi, Bhattaganaki; K.S. Lonikar, Lachyana; Basappa Vaghamore, Shiradoni; Lalu Gopu Chouhan, Halasangi; Nilappa Thippanna Madara, Koloragi; Mahadevappa Hulyal, Hulyal; Dyavappa Badigera, Chitrabhanukote; Gangaram Thulajaram Rathod, Salotagi tanda; Gangabai Parasnavara, Salotagi; Sangappa Gurappa Pattar, Kannur; Mallappa Kambar, Golasar; Shivappa Alur, Golasar; Ramappa Sankrappa Kadilal, Teggi; Veerayya Shivasangayya Malimath, Nandavadagi; G.G. Nandukolumath, Managuli; Mudukappa Dyavappa Badigera, Chitrabhanukote; Chandrama Siddappa Nivalakod, Kannala; Nilappa Thippanna Madara, Koloragi; Appannappa Mantur, Tholamatti; Dundappa Mantur, Kallikeri; Shankrappa Birappa Katrala, Honagawada; Pundalika Hanumantha Badalli, Honawada; Chanagouda Bhimanagouda Biradar, Kannala; Nagavva Madara, Thidagundi; Bhimangouda Hanumanthagouda Patil, Gunaki; Nilavva Shivayyamaha, Gunaki; Ramasingh Chandu Rathod, Minchanal Tanda; Sabanna Hadapada, Takkalaki; Ganapathi Gorachi, Sulibhavi; Dundappa Badiger, Siddapur; M.M. Ganachari, Rannabelagali; Shankareppa Balabalappa Chougali, Rannabelagali; Shivananda Harischandrappa Ganaki, Takkalaki; Basappa Gulappa Nilajagi, Shirola; Shanthappa Sankrappa Kambar, Indi; Channamallappa Arjunappa Gandeppagolara, Danyala; Sangayya Basayyamaha, Dhumkanala; Kushalappa Thippanna Sannakki, Kerur; Gyanappa Yamunappa Palleda, Kerur; Kallappa Lakshmana Nadi, Anjutagi; Rudrappa Thammanna Madara, Ginyanapur; Shanthabai Hallur, Muddebihal; Parappa Sangappa Gani, Kollar; Venu Lakshmana Lamani, Bijapur; Basappa Cham. Diddikalachethana (regd.) Takkalaki;

Sharanappa Ha. Sharanara Kalachethana (Regd.) Takkalaki; Nirambayya Gundagalmatha, Balaganur and Akkana Balaga Bhajana Mandali, Balaganur are among the Bhajanamelas of the district of Bijapur.

Karadimajalu Melas

Karadimajalu is a unique folk instrument played during the worship of lord Veerabhadra. This is accompanied by other instruments such as Dimmu, Jagada, Sutti, Tala, and Sanadi mela. This accompaniment is meant to bring an atmosphere of awe to the Puravanthike dress. There are many Melas that give an artistic touch to this. The Karadimajalu Melas of the district include troupes of Sangappa Fakeerappa Hugar and associates, Kelur; Basappa Sakreppa Pujari and associates, Nirabudihala; Gurulingappa V. Karadi and associates, Mahalingapur; Basavanthappa S. Kampu and associates, Navalagi; Girmallappa Gurulingappa Nagarala and associates Rabkavi; Subasa Basappa Nagarala, Mahalingapur; Kadappa Gamati and associates, Banahatti; Dakappa Dhareppa Danagouda and associates, Chikkapadasalagi; Mahadeva Huvanna Kalyani and associates, Chikkapadasalagi; Dundappa Channappa Mantur and associates, Chikkashellikeri; Annappa Katagera and associates, Godihala; Gurupadappa Basakoda and associates, Nidagundi; S.B. Kacchu and associates, Jagadala; Ramachandra Mallappa Hugar and associates, Rabkavi; B.M. Bajanthri Sanadi Appanna Kalakarara Sangha, Bilgi Yamunappa Dhareppa Bajanthri and associates, Sonna; Basavantha Maruthi Bajanthri, Bilgi; Shambhulingappa Mahalingappa Barigidada (Shirola) and associates, Hosur; Eswarappa Chanabasappa Kanchunaki and associates, Rabkavi; Bhuteppa yallappa Bajanthri and associates, Amaravathi; Yamunappa Vareppa Bajanthri, Amaravathi; M.G. Mulki Patil, Kittali; Chenabasayya S. Hallur, Shiraguppi; Magunadappa Hanamappa Barakera, Nandikeswara; Yamanappa Kenchamallappa Gharawada, Nelavagi, Basappa Sankappa Hosapete, Badami; Channappa Kundappa Aihole, Kamathagi; V.S. Malimath, Nandavadagi; Ananth Echarappa Bajanthri, Nilagunda; S.R. Gouda, Hosapete, Guledagudda; Gadeppa Bhimappa Mutthalageri, Chikkamucchalagudda; Yallappa Malakannavar, Malali; Basayya Veerayya Mathapathi, Gudur; Mahadevappa Monappa Badigera, Malali; Channappa Veerabhadrappe Karadi, Mahalingapur; Omanappa Sangappa Rajanala, Mallapur; Hanamantha Durgappa Madara, Sulla; Sydappa Bajanthri, Devarahippuragi and Yamanappa Hanamappa Bajanthri, Amaravathi. It is said that Lakshmana Baloji of Muttur has strived hard for popularizing Karadimajalu.

Sambhalavadana Melas

Sadashiva Mallappa Hugar of Banahatti has taken the art of Sambhalavadana Mela to national and international levels. Kadappa Hugar was playing Cymbals with him as an accompaniment. Both of these artistes were invited by the Voice of America to give performances. Malakappa Balappa Hugar, Navalagi; Sadashiva Yallappa Hugar, Banahatti; Lakkappa Nagannavar, Banahatti; Vithoba Ramachandra Hugar, Savalasanga; Hanamanthappa Govindappa Hugar, Handaragal; Bhimappa Hugar, Hattarakihal are renowned Sambhalavadana artistes of the district.

Dollina Kunitha and Dollinapada

Ramappa Chandrama Nidagundi, Shivanagi; Gadeppa Shivayogi Hadimani, Salotagi; Basappa Gulappa Aigali, Savanahalli; Durugappa yallappa Keggoda, Shivanagi; Chandrama

Birimakya Pujari, Havinala; Yankappa Yallappa Sasappanavar, Neera Boodihal; Kallappa Pattar, Halasangi; Haddappa Ningappa Gudla, Sathepur; Bandagisab MoulasabMatti, Dadamatti; Suresh Joshi, Nidoni; Thukaram yallappa Langoti (dollinapada), Bijjaragi; Malakappa Basappa vandala, Hattarakihal; Sabanna Diddimani, Kalachethana, Takkalaki; Jatteppa Narasappa Bajanthri, masuthi; Kareppa Shivappa Talawar, Dhanyala; Sannappa Revanappa Dalawai, Tajapur; (H) SiddappaBhimappa Hugar, Ontigodi; Girimallappa Mutthappa navi, Shurpali; Dharigouda Siddanagouda Katteppanavar, Niralakeri; Ramappa Kariyappa Hotti, Mutthalageri; Bhuthali Ambanna Hirekurubara, Bijapur; Bireswara Dollinakunitha Mela, Bilgi; Kallappa Ra. Pattar, Halasangi; Sayabanna Hugar, Halasangi; Ningappa Gadigepa Dalawara; Janamatti; Suresha Ramachandra Joshi, Nidoni; Huvanna Siddappa Hirekurubara, Babaleswara; Bharamappa Gachecheppa Vaggannavar, Adagal; Basappa Shivappa Karakappanavar, Amaravathi; Malappa Ningappa Hugar, Anjutagi; Doddappa Dhulappa Pujari, Bevur; Siddaraya Sharanappa Airodagi, Nada; Pundalika Shivappa Pujari, Ahirasanga; Yallappa Malappa Fathepur, Dadamatti; Dyamanna Gulappa Karadigudda, Nelavagi; Prasappa Dibbadamani, Mutthalageri; Adivappa Hanumappa Mannur, Karagigudda; (S.N.) Mudiyyappa gadigepa Vandala, Kutakanakeri; Yallappa Lakkappa Sarawada, Navarasapur; Hanumanthappa Magundappa Mandala, Kutakanakeri; Koppanna Bhimappa Joli, Hirebudihal; Yamanappa Krishanappa Kuri, Budihal; Malappa wadedda, Adavisangapur; Shivalingappa Sudi, Hunagund; Karisiddeswara Dollina Mela, Hadagali; Revanasiddeswara Dollina Yuvaka Mela, Shivanagi; Murudeswara Dollina Yuvaka Mela, Shivanagi; Hajappa Shidlingappa Harijana, Dashyala; Bhimasya Thimmanna Bidari, Kannala; Avadappa Thimmanna Wodeyar, Makanapur; Bheemanna Hanamantha Jambagi, Gunaki; Lakshmana Maruthi Navi, Thidagundi; Birasiddeswara Dollina Mela, Madarakhandi; Kadasiddeswara Dollina Mela, Bandagani; Kallappa Ogeppa Koti, Malali; Malakappa Mutthappa Walikar, Dhanyal; Gurappa Siddaligappa Metri, Kannur; Chandrama Pujari, Havinahala; Jakkappa Bhimappa Mishi, Ingaleswara; Lakhmana Maruthi Navi, Thidagundi; Narasappa Honnappa Byradagi Koulagi; Bhirappa Ayyappa Mudiyanavara, Anaganawadi; Biralingeswara Kurubara Sevasangha, Muralal; Katteppa Siddapa Bylakhor, Hunagunda; and Biralineswara Dollina Mela, Talewada are the well known dollinapada and dollina kunitha artists in the district.

Choudakipada Melas

Lakshmbai A. Madar, Jamakhandi; Puthalavva Yallappa Doddamani, Babaleswara; Gangavva Byadagi Thigani, Bidari; Lakkavva Shanthappa Harijana, Navalagi; Shekharappa Balappa Ronad, Badami; Bangaravva Mishi, Jamkhandi; Mallamma Lakshmana Gudimani (Holera), Toravi; Basappa Hasanappa Choudakera, Hallur; Maleppa Divatagi Bidarakundi; Rathnavva madara, Sarawad; Ramanna Shi. Pujari, Gothe; Shivanna Madara, Jhalaki; Gharmanna Samagara, Salotagi; Balappa Ronada, Badami; Sabavva Mallappa Gudigennavara, Honavada; Choudakimela of Ellammadevi Sangha, Hunnur; Mallamma Thandi Jattaippa Doddamani (Madaru) Nandaragi; Thulasibai Nagappa Madara, Alabala; Sonubai Govindappa Bojappagola, Hunnur; Shankreppa Cham. Madara, Takkalaki; Gowramma Madara, Bijapur are well known for playing choudaki in the district.

GigipadaMelas (Dappina Hadugalu)

The Dappina Ata of 'Sangya Balya' has been considered an art form and has literary value. 'Sangya Balya' performed by Somanagouda Shivanagouda Patil, Alabala; Basappa Balappa Suthara and Earasangana Ramagouda Patil have been very popular. Virupakshayya Basayya Mathapathi, Salotagi; Durgavva tande Yamunappa Madara, Dhanyala; Lakshmibai Arjun Madara, Todalabagi; Shankra Mounappa Badigera, Nagathana; Hussensab Anasarasab Walikara, Sarawada; Lacchavva Sangappa Madara, Devaragennur; Mutthavva Madara, Shirabur; Siddappa Vitthala Kanala, Tajapur; Januba Thatoba Kadam, Jamakhandi; Gangavva tande Kalingappa Harijan, Badagi; B.A. Nabival, Shirur; Peerasa Allisa Mulla, Bekinala; Mallikarjuna Kattimani, Halasangi; Revanasiddappa Sydappa Kambara, Salotagi; Hanumavva Shasappa Hangaragi, Kambagi; Nabisab Hallisab Ukkali, Bijapur; Shivalingappa Ramalinga Kadapatti, Honnur; Gangavva Pujari, Hunnur; Babasab Abdulsab Nabiwale, Shirur; Buddavva Malakappa Harijan, Janwada; Govinda Lakshmana Kambale, Alabala; Lakshmibai Yamunavva Kattimani, Devaragennur; Parasappa Sangappa Gani, Kolar; Bangarevva Gam. Ramachandra Shyahira, Babaleswara; Rayappa Nidagundi, Shivanagi and Kadappa Nesur, Hosur are well known for performing Gigipadas in the district.

Halagi Melas (Sampradani Vadana)

Honnappa Madara, Kullalli; Yankappa Bhajanthri, Sonna; Sankara Sankappa Madara, Kallalli; Hanumanth Shivalinga Badigera, Siddapur; Bhimasena Hugar, Tambe; Hanumantha Rajappa Bajanthri, Muddapur; Prakash Tapasetty, Bagalkot; Ashok Pattar, Nidoni; Havandi Babaleswara; Ningappa Lakshmana Hadimani, Basavana Bagewadi; Rachappa Hanamappa Bajanthri, Badaradinni; Sharanappa Balappa Bajanthri, Aihole; Ananda Ellappa Bajanthri, Honavada; Kashappa Basappa Bajanthri, Hallur; Srimantha Bhimashi Madara, Kakanala; Sadashiva Tammanna Bajanthri, Bhattagunaki; Sankrappa Bhimappa Bajantri, Binjavadagi; Lakshmappa Basappa Bhajanthri, Achanur; Durugappa Bajanthri, Sonna; Hanumantharajappa Bhajanthri, Muddapur; Honnappa Parashappa Madara, Kullalli; Basappa Ramaswamy Bhajanthri, Kirsur; Subbanna Shivalingappa Bhajanthri, Salotagi; Sydappa Siddappa Hagara, Savanalli; Nabisab Nadaf, Shiruguppi; Kaddeppa Bhimappa Mutthalageri, Chikkamutchala gudda; Manappa Dundappa Badigera, Siddapur; Sannappa Basappa Bajantri, Siddapur Hutchappa Lakshmappa Halagali, Yulligutti; Mareppa Yamunappa Bhajanthri, Gunaki; Shivappa malakappa Madara, Inchageri; Giramalla Madara, Havinala; Hanumantha Sangudeppa Bhajanthri, Mugolli; Topu Narasappa Bhajanthri, Savanahalli; Ramachandra Hanumantha Bhajanthri, Nagathana; Dundappa Ramappa Hugar, Katageri; Hanamanthappa Govidappa Hugar, Handaragal; Ellappa Thimmanna Vaddara, Ingaleswara; Basappa Balappa Hugar, Ingaleswara; Lakshman Budihal, Leader of Khanivadana Mela, Koppa, S.K.; Vishnu Parasappa Kanchagara, Khanivadana Mela, Teradala; Durgappa Madara, Kanamuchanal; Kaleppa Bhajanthri, Sampradanivadana, Utthur; Yankappa Dhariyappa Bhajanthri, Sampradanivadana, Sonna; Hanamappa Durugappa Madara, Sulla; Yallappa Madara, Kittali; Krishnappa Hanmanthappa Bajanthri, Agasanakoppa; Mahadevappa Krishnappa Bajanthri; Yamanappa Ya. Madara, Kalachethana (Regd.) Takkalaki; Yamanappa C. Mara (Naduvinamani) Kalachethana (Regd.) Takkalaki and Kareppa Ra. Madara, Kalachethana (Regd.) Takkalaki are players of sampradanivadana in a nice way.

Tashavadana

Hanumanthappa Bhimappa Bhajanthri, Hodlur; Maruthi Hanumantha Bhajanthri, Navalagi; Hebbalappa Durgappa Bhajanthri, Lokapur; Hanamantha Krishnappa Bhajanthri, Kerur; Hulagappa Hanamanthappa Bhajanthri, Ilkal; Bhimaroy Thippanna Bhajanthri, Kolhara; Ningappa Jatteppa Bhajanthri, Gothe; Yamanappa Gundappa Bhajanthri, Amaravathi; Appanna Hanumantha Bhajanthri, Shiragundi and Shivappa Maruthi Bhajanthri, Bilgi are well known for Tashavadana.

Gondhalipadas

The singers of gondhali padas in the district are Bapu Manika Bhise, Halasangi; Yallappa Yamanappa Gurudakar, Bijapur; Jagannath Maruthi Kale, Darga, Bijapur; Devji Shivaram Bhise, Bijapur; Bhimashi Ramachandra Suryavamshi, Basavana Bagewadi; Venkappa Ambaji Sugunekar, Bagalkot and Shankar Thukaram Bhise, Ingalagi.

Ekathari Hadugalu

Hanamantha Madara (Andha), Jhalaki; Gurupadayya Telagaum, Chadachana; Bhimaraya Ingale (Dora), Salotagi; Ningangouda, Sulla; Mahadevaramanna Madara, Thidagundi; Yamunappa Yallappa Somanatti, Pattadakallu; Dundappa Boragi, Shivanagi and Bheerappa Hanjagi are singers of Ekathari Hadugalu in the district.

Lavani Hadu

Shivamma Marevva Hosamani, Nimabla K.D.; Beerappa Siddappa Hegade, Sathapura; Sypanama Nadaf, Halasangi; Sivappa Mareppa Hosamani (Madara), Nimabla K.D.; Ningappa Shivappa Salotagi; Madanna Olekara, Halasangi Parsappa Sangappa Gani, Kolhar are singers of Lavani Hadu in the district.

Lambani Dance

Hemalabai Hemalu Lamani (Chouhana), Salotagi; Gurubai Rathod, Shiragur; Rukminibai Umsha Nayaka, Allapura tande, Bijapur; Banjara Sevasangha, Bijapur; Dongaru Thukaram Pawar, Hadagali tande; Gomalabai Hiru lamani, Arakeri taluk. Seethabai Ramji Lamani, Bijapur are performers of Lambani Dance in the district.

Singers of Sampradayada Hadugalu

The songs composed in a mix of spoken and written language to be sung on occasions like marriage, munji, Seege Hunnime, Nagara panchami, and festivals and festivities are known as Sampradayada Hadugalu. These are attractive in terms of the use of language, rhyme scheme, metrical composition and structural qualities. Among the singers, it is to be noted, usually the number of women far exceed that of men. But in this district the Singers of Sampradayada Hadugalu are only women. Among them are, Shivamma Hadagnur (Madara), Salotagi, Indi taluk; Padevva Sab Mamadapur, Savanahalli; Gurubai Vitthala Kodagi, Bijapur; Chikkavva Ka. Bamani, Halasangi, Indi taluk; Mutthavva Sikindrappa Ukkali, Bijapur; Gandharevva Gopala Rangappagola, Honawada,

Bijapur taluk; Sonabai Gopala Rangappagola, Honawad, Bijapur; Bangarevva Sidrama Sawalagi, Honawada; Bijapur taluk and Durgavva Thimmappa Gadigeppagola, Hunnur, Bijapur taluk.

Associations and Organizations

Many associations and organizations of the district have engaged themselves in preserving the status of Kannada and local culture. Professional dramatic companies, Janapada Melas and performing troupes and other organizations doing this work are quite in huge number in the district. Even before we got independence, in Rabkavi, an association of friends to arouse national spirit had been organized. This Halasangi Geleyara Gumpu not only would educate the public through staging of plays and organizing meetings, but also celebrate Nadahabba, Ganeshothsava, perform various types of physical feats and entertainment programmes. Karnataka Sangha founded in 1962 and Kannada Balaga of Sindgi that is engaged in organizing literary and religious programmes from 1972 are known for inviting famous litterateurs for lectures and artistes for performances and staging plays.

Pragathisheela Sahithya Vedike of Mudhol had organized the third literary of All Karnataka Pragathipantha under the presidentship of Ha.Ma. Nayak in 1978. In 1980 M.S. Achchigaum and S.G. Jangamasetty took lead in founding Janapada Kalamela in Chadachana that is engaged in organizing literary meets and performance of Doddatas. The fourth District Literary meet was held in 1983.

Vathsalya Vichara Vedike founded by B.R. Police Patil at Banahatti in 1980 organizes some literary and cultural programmes every month. Among these include imparting training to village artistes in dramatic art and performing plays at different places apart from holding poets meet and thought provoking lectures. The Kannada Vedike started in 1988 at Aminagadh tours all over the district staging dramas, along with holding poets' meet and literary seminars Kannada Pusthaka Parishathu of Bagalkot is active from about 1989 and has organized book-talks, book-reviews, poets' meet, book-release function and other programmes. The organization has some 150 reader-writer members and has a convenor at every taluk. Ananda Bhanjarawada, Srirama Ittannavar, Channappakatty, Mallikarjuna Banni, Arjun Koratkar, Balasaheb Lokapur, Eske Konesagara, Doddanna Gaddanakeri and others are active in this organization. It has distributed books of a total facevalue of Rs. 75,000 and Rs. one lakh in 1997 and 1998 respectively. And in 1998, it celebrated its first anniversary under the presidentship of Sathyakama and organized book-reviews, interaction on the books authored by its 26 members and poets meet. It has published a book by name 'Odutha Odutha.'. In 1999, with Du.Nim. Belagli in the chair, it celebrated its second anniversary. Simpi Linganna Smaraka Janpada Adhyayana Kendra of Chadachana; Babureddy Thungala, Siddu Nyamagouda Kannada Sangha of Jamakhandi; Sanadi Appanna Sangha built at Bilgi in the memory of Krishnamurthy Puranik; Sri Basaveswara Vidyavardhaka Sangha, Doddanna Gaddanakeri's Yuva Sahithya Kalavedike and Sakri High School Kannada Sangha, V.R. Kulkarni's Geleyara Balaga, Kannada Sahithya Vedike founded together by Hanamantha Tasagaumkar, P.Y. Girisagar, Ambadasavade, Jaya Nellagi and others and Srujana Vedike founded by Basavaraja Puranik and Aswale of Bagalkot are engaged in holding various cultural and literary

programmes. Sahithya Chinthana Vedike established in 1992 holds programmes such as debate, lecture and poets' meet on the last Sunday of each month. It also organizes exhibition and sale of books.

The organizations at Badami presently active are Karaveeraprabhu Kyalakonda's Sahithya Kalakunja Samanvaya Vichara Vedike (1984), Viswachethana Yuvaka Sangha, Choukadi Gayakara Doddatada Kalavidaru and others. The writers of the place Mallikarjuna Banni, Kurana, Mahadeva Kanavi, Samagandi and others have come together to organize a writers' forum which is active, among others, in organizing book publication and a series of discourses of literary works.

The hub of Kannada activity at Hungund is Kannada Kriya Samithi. Under the supervision of Mallikarjuna Hiremath is engaged in organizing in association with Ninasam of Heggodu activities such as workshops on stories, novels and plays. The recently established Muthya Di. Mruthyunjaya Sarangamath Smaraka Samithi at Banahatti has been awarding a prize of one thousand rupees to the best prose work and poetry work in Kannada every year. Under the aegis of Chittaragi Matha four literary awards are given away every year on the occasion of its annual fare. Janapada Kalavedike of Shambhu Baligar and Yuva Janadhyayana Vedike at Ilkal; Kalamadhyama, Suvichara Prakashana, Bijapur Sahithya Samskruthi Sangha have been holding programmes such as staging of full-length plays, one-act plays and group dances. Suvichara Prakashana and Nele Prakashana of Sindgi exclusively run by women, have been publishing books and holding allied programmes. Ibrahim Suthara of Mahalingapur has founded a symphony by name 'Bhavaikyā' which is active in giving statewide programmes.

There are a number of organizations in the district that are promoting children's literature. Si.Su. Sangamesha founded an Akademy for children literature in 1983 (See the write-up on 'children's literature'). Eswarachandra Chintamani, Kanchyani Sharanappa, Ha.Ma. Pujar, Pha.Gu. Siddapur, Jambunatha kanchyani and Chandregouda Kulkarni have together established in the village of Golasangi an organization by name Makkala Sahithya Sangama. Renowned folklorist Simpi Linganna inaugurated its activities in 1989. Publication of literature of high standard for children, conference of children's literature, organization of Literary festivals and literary workshops for children, literary meets, recognizing young talents, increasing the reading habit among children and others are its aims. It is the first organization of its kind in the state. About fifty litterateurs writing for children made financial contributions for its establishment. Nadagouda, Ma.Ni. Tolanur, Jayavatha Kadadevara, Parashurama Chitragar, Annadani Hiremath, Guruswamy Ganachari, Ka.Hu. Vijapur and Rukmini Binjalabavi are members of its and the organization has hitherto, brought out fourteen publications and Children's Literary meets have been held six times. The second meet was held at Indi in 1991 with Sham.Gu. Biradara in the chair, the third was held at Basavana Bagewadi in 1994 with Easwarachandra Chintamani in the chair, the fourth in 1995 at Bilgi under the presidentship of Parashuram Chitragar, and the sixth meet at Bagalkot in 1996 with Kanchyani Sharanappa in the chair. Children's Literary Festivals, Child poets' meet, workshops on Children story-writing, Seminars on children's poetry have been held many times under the aegis of Makkala Sahithya Sangama which has held a Bijapur District Children Congregation.

Makkala Sangama at Banahatti, Makkala Balaga at Sindgi, the Taluk makkala Sahithya Samagama at Bagalkot and other organizations have been striving for the betterment of children's literature. Nataraja Havyasi Kalathanda at Lokapur is another organization that has worked for children. It organized a twenty-day theatre-training programme for children in association with the department of Kannada and Culture and invited professionals from Ninasam to impart training in the realms of music, dance, make-up and others pertaining to the stage. And it has organized staging of plays as well.

Kannada Literary Conferences

All India Kannada Sahithya Sammelanas have been held for four times in the district hitherto. Of the four times the All India Sammelana was held twice at Jamakhandi where Marathi is more predominant than Kannada, and the district level Kannada literary meet once. To this extent the situation here has improved with regard to the status of Kannada. The ninth All India Kannada Sahithya Sammelana was held at Bijapur in May 1923 under the chairmanship of Siddhanti Shivasankar Sastry, the 22nd Sammelana at Jamakhandi in 1937 with Bellave Venkatanaryanappa in the chair, the 28th Sammelana at Rabkavi in 1944 with S.S. Basavanal in the chair and in 1995 the 64th Sammelan was held at Mudhol with H.L. Nagegouda as President.

There have been seven district level literary meets held in the district hitherto. The first was held at Bijapur in 1972 with Sa.Sa. Malawada in the chair. Thereafter the meets were held in 1980, 82, 83, 90, 93 and 1998 at Jamakhandi, Sindgi, Chadachana, Muddebihal, Indi and Sammerawadi (Banahatti) respectively with Simpi Linganna, B.B. Hendi, Sriranga, Sham.Gu. Biradar, Gurulinga Kapse and Easwarachandra Chintamani in the chair respectively.

PAINTING

There has been an incessant flow of the tradition of painting since the pre-historic period. Badamai and Jamakhandi were habitations of early human race and a few pre-historic paintings are discovered there. Later, cave paintings of Chalukyan period found at Badami are the only paintings in the tradition of Karnataka. In the period of the Rashtrakutas, though architecture occupied predominant place, we find ample evidence in the literary works of the period to show the presence of paintings. In the medieval period, the Adilshahi rulers with Bijapur as their capital gave great encouragement to paintings also along with music and literature, which gave birth to the Dakhani School of painting. In later times the fresco (Mural) tradition influenced by the Marathas spread across the district of Bijapur, the best examples of which are seen in the frescos of Wades at Guledagudda and other places. There are many art schools at Bijapur and Bagalkot that impart postgraduate training in painting; and there are many artists with national reputation who are active in the district.

Pre-historic Paintings

V.S. Wakanakar and T.N. Padmanabhan discovered pre-historic paintings at Badami long ago Dr A. Sundara later found out while researching at many other places where paintings were available and has published his findings. According to him, pre-historic paintings are seen on the

fortress of the time of Pulakeshi I, at four locations near the Malagitthi temple and in the hillock range in the north, near Sidilaphadi and among the boulders behind Seethidoni, in the boulders near the hillock at Tatakota, again on the boulder by the side of the new road towards the north hillock, on a boulder behind Mahishamardini temple on the way to Hosa Mahakoota. Edwin Numeyer of Austria also has shed new light on these paintings.

Along the Asangi-Kulavalli road near Jamakhandi, about four kilometers from Asangi, the hillock with a circumference of one mile is known as Gombigudda, where we find carvings of animals with deep lines. Apart from drawings of oxen with high hunches and sharp horns, human beings, camel-riders, elephants and deers, there are a few line drawings of palanquin-bearers also. These have heavy resemblance to the ones at Kuppagal near Ballary. On the boulder on a hillock at Bandigani near Yalahatti in Jamakhandi taluk, there is a painting in white depicting a few tall persons standing near a temple or a chariot, which might be representative of a celebration; this is called 'Nooral padi' and it is surmised by R.S. Panchamukhi that this may have something common with Saathakarni called 'Nuravar kannar' in some Tamil classics.

Cave paintings that can be dated prior to the Neolithic period are found in the caves in Aregudda and Hiregudda hillocks and in the caves near Badami-Kutakanakeri and in the caves in the ranges north to north hillock, which are considered by Dr A. Sundara the most ancient in south India and unique in terms of style and the content.

Paintings in Aregudda and Hiregudda hillocks are red in colour. On the boulders here paintings of humans are more in number. The humans in these paintings have elongated face, lean limbs and usually with a mask on the face. There are a few line drawings as well. These perhaps depict the persons engaged in performing some religious rites. There might be a practice of wearing masks while hunting. The lines denting masks, bending of bodies and their contours have a variety. There are also paintings depicting wild cats or tigers with red rashes on the body and drawings of fish netlike depiction.

Shidluphadi situated north of Badami is a natural arch and on both the sides of its bottom there are pictures of snake, sparrow, elephant, buffalo, human being and others. At the background of the buffalo there is a concised elephant standing far behind is the modern concept of space depiction. Apart from these, there is some writing in Shankalipi that is said to belong to the fifth century. On a big boulder near Seethidoni situated a little far from this place, in a wide backdrop there are pictures resembling net and a robustly built buffalo and a deer. Dr. A. Sundara is of the opinion that this picture has a magical purpose of getting easy availability of these animals. Besides these, research has shown us the existence of some more pre-historic pictures in the regions of Badami and Aihole.

On a boulder in the north behind, the stone basement of the Shiva temple on the fortress of Pulakeshi I, there is a picture depicting prominent persons with sharp features of symmetrical bodies that are painted in red. Since the inner portions of the lines are filled with yellow or white, the features of bodies are clearly seen. Besides a prominent lady in sitting posture, there is an unfinished picture of a gentleman on the right and two others are standing on the left. Three

ladies are coming towards the prominent lady with lotus flowers in their hands. All are donned with limited ornamentation. Dr. Sundara opines that all the pictures of humans closely resemble the ones in the Vaishnava cave inside the town in respect of their features, body symmetry and simple ornamentation; and this art must be the work of an adept artist and that the work belongs to the period of the Badami Chalukyas. Some of the paintings here are discovered by Shilakanth Patthar of Badami.

Historical Period

With regard to paintings of historical period, the third cave temple at Badami contains sophisticated cave paintings that are unique and the lone example of their kind in the state. As there are sculptures related to Vishnu in this cave these paintings are Vaishnava paintings and that they are the earliest ones among the cave paintings, according to scholars. After Thomas Monroe first discovered these paintings in 1818, later one Dr. Bird has made a comparison of these sculpture-paintings with those of Ellora in his book entitled 'Historical Research in the Buddha and Jain Religions'. John Wilson in his 'Ancient Remains of Western India' published in about 1850 also supports this view and opines that the Badami paintings are more embellished than those in Ajantha and Ellora and that these shed more light on the origin and development of Brahminical tradition in the region.

Later, James Burges toured extensively across Bijapur district in 1874 and has given more details in his report with regard to architecture and sculptures of the region. He opines that we could discover more details of the Badami paintings but a photographer has whitewashed these sculptures. Burges also says that he found the pictures of two flying Gandharvas in center of the ceiling of the Jaina cave near this one.

In 1884, Campbell in his Gazetteer on Bijapur brought out for the first time gives ample details with regard to the Badami cave temples, but does not make any mention of the paintings there. In the gazetteer on Bijapur district published in 1966, there is an observation that though sculptures are in the vedic or Brahminic tradition the paintings are of Shaiva tradition; it also draws our attention to the attractive painting depicting the occasion of wedding of Shiva and Parvathi. It is also pointed out that the same cave painting technique that has been followed at Ajantha and Ellora is deployed here also. The gazetteer cites the opinion of scholars that speak of the sophistication, deftness and complexity.

C. Shivaramamurthy who first made a thorough study of these paintings gives details regarding its content. He says that the painting with broad palatial background depicts the court of Indra. At the center of the picture is Indra sitting watching the ongoing dance. Many people in groups are watching the dance from the balcony. Though we cannot make out the mood of Indra today, his handsome body is painted with light greenish blue colour, he is keeping his feet on a small stool, a gorgeous crown adorns his head. He wears a string with a pendant and a pearl-studded Yajnopavitha among others. Some persons are sitting at his feet; nearby some are playing on the musical instruments; and there are women Chamara-bearers at his back. Of the two dancers, one is a male, and he is in the chatura-posture and his left hand holds a Danda. The woman

dancer is in Prustha-Swastika posture and the right hand seems to hold a Danda. She wears a huge hedgear. Among the instrument-players the flutist and the tabla players are women. The entire scene reminds us of a courtyard of a palace.

In the next picture-complex, a person is sitting leisurely in maharaja's Leela-bhangi. At his feet several crown-wearing princesses are sitting; and there is a group of women outside. In the midst of Pratiharis and Chamara-bearers Maharani is seated. The queen is of fair complexion and wears ornaments like headgear. C. Shivaramamurthy opines that the entire picture-complex represents that of the Chalukya king Keerthivarma and that this picture might have been done to commemorate his vanquishing Rashtrakuta Indra in the battle. And Mangaleesha who got this cave temple carved had a lot of respect and love for his brother and hence he might have got the sculpture of Keerthivarma to resemble that of Indra the head of gods. Beside these paintings there are portraits of flying Gandharvas, the Veena-playing Gandharvas and others. At the background of these Gandharvas clouds are carved and the shading gives a three-dimensional effect.

A. Sundara concurs with the opinion of C. Shivaramamurthy with regard to the contents of paintings in the Mahavishnugriha at Badami. And he gives details about the preparation of the fresco, colours used and techniques and style of the paintings. Sand of finest quality is used here; the levelled surface of the boulder is smeared with a mixture of vegetable fibre and paddy-husk in equal quantities and the painting is done after it is dried. Colours are obtained from led chromite, minerals and other objects. The black colour is that of collyrium while blue colour is perhaps imported from countries like Iran, according to A. Sundara. He has identified some cliplike objects to hold the curtains behind the dancers in the pictures; and he cites the example of a robustly built handsome person standing with a club in his hand in the third of the series. He also cites the instance of that in the scene depicting dance, the posterior and exterior of the danseuse employs sequential technique and thus in the first picture, while in the first picture the sense of entertainment of high order and indulgence and appreciation are obtained, the sense of dignity and that of the mood of valour in the face of a princely person in the second and third pictures respectively and thus the depiction various moods are done with ease.

In the midst of paintings at Badami, the words "dutta manodarunan" is written in colour, and this might imply the name of the painter, surmises R.S. Panchamukhi. In the post independence period two artists, Ahivasi and V.M. Minajagi, have separately copied of Badami paintings. With the help of these two sets, Shivarama Karantha makes a detailed study of the coordination and colouring of these paintings. Interpreting paintings of the flying and Veena-playing couples, he explains that the bodies of males are painted with pale red and those of females are done with greenish blue and that the purpose of the painter was not making a true representation of the real body colour but was giving importance to colour harmony.

Later, not only during the Rashtrakutas, the Kalyani Chalukya and the Hoysalas, but also during the period of the Yadavas and the Kakathiyas who ruled this region, there was enough encouragement to architecture and sculpture; but we have no evidence of any painting or Murals of this period. The advent of foreign imperialistic advances started in the thirteenth century itself

and though the Sultans of Delhi occupied the region, we have no evidence of art or of temples of the period.

Paintings during the Adilshahi rule

When the Bahamanshahis ruling from Bidar disintegrated into five factions in 1538, the Adilshahis settled at Bijapur. Many kings from Yusuf Adil (1489-1510) down to Sikandar Adil (1672-89) have ruled from Bijapur, some of which have given encouragement to painting art also along with music and architecture. The first few rulers were responsible for the construction of artistic religious buildings, but we have no evidence of their encouraging the art of painting. The historian Faristan while speaking about Ismail Adilshahi's rule (1510-1534) says that the king emulated the social rules of and imported their music and languages from Turkey and Persia, and he also did have some interest in painting. Later, Ibrahim I (1535-58) gave encouragement to the native people. During his son Ali I's (1558-80) rule the dominance of the Shia faction became more. He was himself an artist and he had quite a number of works on art in his library, and there were many artists under his patronage. Among his collections '*Nazum Al Uloom*', a book on astronomy was one. Written in 1570, the work contains 876 illustrations of stars, chants, weapons and animals. Commenting on this work, Mothichandra opines that this might be the first work with illustrations in the tradition of Dakhani paintings. He also is of the opinion that there is absolutely no influence of the Mughal tradition of the period of Akbar and this exhibits exclusive features of the Dakhani tradition such as bold and deep lines, dark colours and importance given to golden colours. These features are not found in the Mughal paintings. The details in the book regarding the ornaments and attire of gods and their postures go to prove the deep knowledge of the author about Indian art tradition and religions. This might give an impression that the artist of Bijapur did not come under the influence of Persian art, but the details here such as Chinese way of painting clouds in folds, the subtle bending of trees and creepers, the aura in reddish brown, Kinnaras with wings and ornamentation suggest the influence of the Persian art. For all these reasons '*Nazum Al Uloom*' has a distinct and unique place. Another book written in 1570, during the period of Ali I, '*Jawahar Al Mushkat E Muhammadi*' is on music and is now in the British Library at London. The book contains 48 paintings, starting with that of Veenapani Saraswathi. Each Raga is represented through different sceneries and other symbols. It is said that Chandbibbi, the wife of Ali I was also an artist and that she was an expert in painting flowers and creepers.

Dakhani art reached its peak at the time of Ibrahim Adilsha II (1580-1627). Being an artist and an art critic himself, he gave encouragement to painting as he did to other fine arts. During his time several illustrated books were written and thousands of art pieces produced. One of the famous books written in his period is '*Kithab-E-Nauras*' or '*Naurasnama*'. By this time relationship had been established between Sultans of Bijapur and Agra, and the influence of the Mughal art on Dakhani School was visible. In '*Sehanaasra*', a work written by Ibrahim's court poet, there is a mention of Persian artists' arrival at Bijapur. Bathavar Khan, an artist and a musician and a relative of Jehangir was in Ibrahim's court. Due to all this we find the influence of the Mughal and the Persian art on Dakhani art.

There are many portraits of previous and contemporary rulers available during 1600-1627. It is found here for the first time an attempt to capture the mood of the protagonist in portraits. Apart from this, portraits are done while the protagonist watching a dance or listening to music, or in the company of the harem or participating in warfare exercises, or discussing with a courtier in the royal court. But Mark Zibrovsky finds a dreamlike colourful mystic atmosphere in Dakhani art depicting incidents such as taking a walk in the garden or indulging in leisurely talk, or enjoying a siesta or dreaming about the other world or showing keen interest in worldly affairs and seldom scenes of the king indulging in hunting sport, or participating in a battle or holding court discussion etc.

Mark Zibrovsky who has made a special study of Dakhani art expressed the opinion that though Dakhani paintings were published in England as far back as 1912, they were confused to be the Mughal or the Persian paintings, and in 1930 Dakhani School was recognized as an independent School of art; and he has explained the features of this School keeping in view as many as 200 art pieces before him. Of these some 70 belong to Bijapur. Apart from these, Dakhani paintings (especially of Bijapuri Style) are available in the government museum at Bijapur and Salarjung Museum at Hyderabad; but a comprehensive list of these is yet to be prepared. The Dakhani paintings available in both in printed form and exhibited at museums belong both to the folk and sophisticated traditions. The sophisticated tradition mainly comprise the portraits of kings and their kinsmen and influence by Persian School, the folk tradition has more number pertaining to Ragamalas and astrological events. The presently available manuscripts of '*Rasapradeepa Teeke*' and '*Najmul Al Uloom*', though originally written in 1570, are of later period, and the paintings therein might be copies of the original paintings. Mothichandra is of the opinion that these are prepared to cater to the art lovers not ready to spend more.

The details of the decisive battle of the Vijayanagar at Rakkasatangadi held during 1564-65 with Adilshahi kings, have been documented by Hussain Nizamshah, a court poet of Mahammad Shah the king of Ahmadnagar. His work entitled '*Tarif-Hussain Shah Badshah-Dakhani*' is published at Pune and the book contains many paintings pertaining to the battle. They resemble some features of the Dakhani style and are true copies of the originals. These are kept in the Bijapur museum and we can find a few folk features also in them.

These true copies though sometimes have features of folk tradition, resemble mostly the originals. One of the originals, the portrait of Ali I is done in Bijapur style, and this has been redone in the 17th century in Golkonda tradition. The four paintings incorporated in '*Rasapradeepa Teeke*' a commentary on Sarangadeva's '*Sangeeta Rashnakara*', were done at Bijapur in 1570 and were redone in 1679 in the folk tradition. Likewise, the painting of Darveshi done in 1610 was reproduced in the 18th century.

The three paintings of Mullah Farooque Hussain Shiraji, a favourite artist of Ibrahim II, are in the folk tradition. But it is said in '*Sehenasra*' written by Ibrahim's court poet that Farooque Hussain was a renowned artist of his time and he would do the outlines and others would fill them with paints and that there has been his deep influence on the paintings of Bijapuri style of Dakhani Art. Therefore it is possible that paintings assigned now to Farooque Hussain might be

true copies of originals done by him. Among the other artistes of the period of this region, Muhammad Khan has done the portrait of Muhammad Adilshah in 1615, and on the back of the art there is a writing that the artiste shall be paid half Honnu daily for his art work. We find paintings of other artistes of the period also such as John Kuli, Suban Ali Musafir, Ali Zafar, Hyder Ali, Ibrahim Khan, Abdul Khadershah, Kadal Mahammad, Chand Mahammad and Murtuza Khan.

Y.A. Raikar has prepared a detailed list of 65 paintings contained in Mark Zibrovsky's book '*Dakhani Painting*'. Apart from these, in the Bijapur museum we find more than 40 paintings of which 15 are portraits of religious leaders and others portraying Ragaraginis, kings, royal kinsmen, some portraits of women including the one supposed to be that of Rambha, Shiva-Parvathi and others. Some photographs of the portraits of Adilshahi kings found in the Salarjung Museum are here also exhibited. But a detailed study of these paintings is yet to be made. There are few paintings in Parsi style in an anthology of poems of 1301 by Amir Khusro, the court poet of Allauddin Khilji the Sultan of Delhi. Adilshahi kings later acquired this work and hence the paintings herein might have influenced the ones of Dakhani style, opines Shivarama Karanth. Karanth also draws our attention to the collection of rare paintings and books of the late Narayanarao, a native of Bijapur. Among the books composed at the time of the last king Adilshah, only '*Gulshan E Ishq*', '*Alinama*' and '*Madhumalathi*' are available now, and Shivarama Karanth says that he found the last cited work in the late Narayanarao Kulkarni's collection, and makes some comments on the paintings included in that work. There are paintings in the book depicting a prince in a pensive mood, princesses, the prince with his fiancé surrounded by her aides, a young man with a bin in his hand sitting by the side of a lake with his fiancé and her aides etc. apart from a painting of a garden with trees and birds in it. Among the stray paintings are the one with a son meeting his parents with his bride, a Sadhu showing the way to a passerby, a huge portrait of Chandbibi, miniatures of Mohammad Adilshah are in the Muslim tradition, while those depicting Kalingamardana, love of Radha-Krishna and others are in a different tradition. Some books with painted wrappers were also seen in Kulkarni's collection. While some of the paintings were in folk tradition, some others were sophisticated.

We now can discuss the frescos that are there in some religious buildings of Adilshahi period at Bijapur. Jamia Masjid built at Bijapur during the rule of Ali I was paint-washed in 1636. The high masjid with spacious halls has many designs painted with gold and other colours on both interior and exterior of the walls. There are mortar cornices with the designs of flowers and creepers also.

In Asar Mahal at Bijapur and the room beside a lake at Kamathagi near Bijapur there are frescos not in tune with any of the contemporary tradition. Therefore scholars are of the opinion that these might have been done by the British artistes visiting Bijapur. There is a view that the paintings in Asar Mahal might have been done at a later period by the Marathas. Among the British traders and others that visited India under the leadership of John Newberry an artist by name James Story was also there. They were detained by the Portuguese in Goa but later released on bail, then arrived at Bijapur via Belgaum. But it is not known whether James Story did any

painting at Bijapur. Likewise, in 1605 some artists from the court of France Rudolf went to foreign countries, a few of whom Shah Abbas of Persia hired. Among them was Karlenian Heda, an artist with strange mannerism of Harlium style. The ship in which they were sailing was wrecked in a storm and somehow Heda managed to reach Goa and later escape from detention there and came to Bijapur. According to Zebrovsky, he did the paintings of Venus, Bacchus and Cupid and showed them to Ibrahim who watched them with interest for more than a couple of hours and subsequently appointed Heda as his court artist and adviser. But Asar Mahal was not yet built when Heda came to Bijapur. It was built in 1646, during the rule of Muhammad (1627-56). Therefore the possibility is that some European artists later might have done the paintings in Asar Mahal and at Kamathagi.

On the Bijapur-Gulbarga road, ten miles from Bijapur is a vast lake, on the bank of which a resting hall is built. There might have been frescos on all the walls of the hall; but most of it is obliterated now. Of the remaining ones, on the southwest wall, there is painting of probably an ascetic with shaved head conversing with two women. While the younger of the two wears ornaments in her ear and neck, the older one is without ornamentation. R.C. Agarwal's conjecture is that the younger one might be a royal woman while the older is her servant-maid. In the panel at the center there is a painting depicting a king in conversation with his courtiers and some men at their service in the background. Yonder in the scene are a tree with flowers and peacocks; and a painting of a Yakshi on the opposite arch. In another portion, a person is seen with bow and arrows in the howdah on a mahut-controlled elephant ready to go for hunting. At the bottom are painting of a few belles dancing and a horserider. On another side, there is a painting of a person playing on a stringed instrument (guitar) and the queen and her servant intently listening to it. On yet another side there is a painting of two horseriders hitting a ball with stick-like object, which resembles polo very much. The posture of the players, their movement and expression imply their enthusiasm. The entire painting is deftly done.

In the first floor of Asar Mahal there is a big hall and a Verandah and two rooms attached to it. Excepting the wide windows, all the walls of the Verandah are painted with flower creepers. In the attached room, at the lower parts of all the walls there are paintings of various persons engaged in different activities. The first one is that of a person sitting and his body is covered with a cloth with many folds and ornaments. There is a metallic waistband with designs of leaves and creepers. Another person is in sitting posture nearby. At the right side of this, a person is sitting on a small stool with a child. The ornamentation at the waist of this child is conspicuous.

In the next painting five ladies are depicted to be attending on a child. Of them one is holding the child in her hands and the second lady is holding a cloth; the others are looking with curiosity. All the ladies are donned in Parakara and Choli. They have long hair and are well ornamented. In another panel five ladies and a gentleman and a young girl are painted, the lady standing is wearing a flower garland round her neck. Two women appear to be servant maids. There are plates full of fruits on a small stool. In this picture a male appears to be playing on a long instrument resembling a flute. We are not sure about the subject of painting. Some are of the opinion that this depicts something connected with the story of Krishna. We cannot make out

the mood of the characters as the faces of all human figures are obliterated.

What is to be observed in the paintings in Asar Mahal and at Kamathagi is their realistic style, the posture of human figures, transparent clothing, light-shade coordination implying existence of ornaments, spacing to give dimensions to the figures and other features that resemble the Victorian style of the seventeenth century. We can say that such painting true to anatomical structure of the body is the only example of its kind in Karnataka. Nazeer Ahmad analyses that after the fall of Vijayanagar the artists there sought patronage of Muslim rulers at Bijapur and that in some paintings one can find the use of Persian and Turkish elements along with Vijayanagar features and that the Adilshahi's were influenced by Hinduism and hence native artists were employed. M.S. Mete expressing a different opinion says the Vijayanagar artists were influenced by the Mohammadan art tradition and this could be traced in structures like Kamala Mahal. Likewise the paintings in Virupaksha temple have figures of soldiers dressed in Muslim style, and various designs there again resemble Muslim tradition and representation of guns and colouring also are influenced by Muslim tradition.

In later centuries Bijapur art continued at Surapur and continued the Marathas and travelled to Thanjavur and Mysore. We may find in Mysore tradition the continuation of picturization such as the interiors, profiling human figures, sitting and standing postures, dress and ornamentation, Chamara-bearers etc. After the fall of Bijapur there was more influence of Marathas in the district and we find stray paintings in Marathi tradition all over. There are a few frescos also.

The Fresco at Guledagudda

Even during the decline of the Adilshahi rule in Bijapur we find the portraits of Shivaji and the Peshwas of Maratha lineage in Dakhani tradition. Likewise murals found in the Wade belonging to Shekrappa Sankrappa Hosamngoudra at Guledagudda seem to be under the direct influence of the Marathi tradition. The Wade seems to have been built about 150-200 years ago the frescos might have been done at the beginning. Since the posterities of the original residents are still there, and Mahadeva Jagathapa has made a deep study of the frescos and has prepared true copies of some of them. In the first floor of the Wade on all the sides of the hall there are paintings and only those on one side are existent. Saraswathi, Anjaneya, Durga, Hanumantha slaying Rakshasa, Srikrishna with Sakhis, Shesasayi Vishnu, and at his feet Lakshmi and Brahma in the lotus emerging from Vishnu's navel, Garuda holding Nagas in his hands, Rathi Manmatha, Ganapathi and others are painted in large forms. In addition, elephant, horse and Nandi as well as riders on some strange animals are painted in miniature forms. Each panel is separated by borderlines with attractive designs. In some places large flower-vases, and flower-bearing trees are painted. The paintings are done on levelled mortar walls with dark colours of red, blue, yellow, green and others, and therefore are prominent in the background of white. Human figures, especially those of divine beings, are exquisitely ornamented. The dress of all, including that of Ganapathi is in the Maratha tradition. There is quite a variety in the hairdress and headgears. The picture depicting Anjaneya engaged in fighting with a rakshasa is very interesting and is a rare specimen. In this painting intended perhaps to delineate the lord's effectiveness, there is a mother with her child

making some appeal to the priest. She is of dark complexion with her hair dishevelled, and a Rakshasa has fallen down with his sword in hand with projected canines and widely opened eyes. This painting of Hanumantha slaying a Rakshasa seems to convey some message. Mahadeva Jagathapa further says that in the middle of the painting are trees of coconut and others deftly coalesced. There are many garadimanas (gymnasia) at Guledagudda, and there are paintings of swordfight and clubfight in them. We may see some 30-40 paintings on glass collected from Tanjavur in some important households. In addition, some oil paintings with religious themes are discovered recently in a few households.

Contemporary Art

At the middle of the twentieth century, modern way of teaching art in JJ School of Art at Bombay gained prominence and some young men from this district too have got their training there. Therefore we find the emergence of new art in the district since the beginning of this century. A.A. Alamelakar, an artist of international repute, had close contact with the artists of this district. According to S.K. Hugar, the predecessors of D.V. Halabhavi were of Gote village in Bijapur district and they were engaged in colouring the pictures in caves at Badami and helped in doing paintings at Bijapur, Kamathagi, Nippani, Gombigudda, Thikota and other places. And many in future though born in the village settled and became wellknown at various places outside the district after obtaining training in art. Of them mention may be made of M.V. Minajigi, Narayana Kulkarni, V.C. Malgatthi, R.M. Hadapad, V.T. Kale, M.B. Patil, V.M. Sholapurkar, Kalidas Pathhar, Shankara Patil, V.A. Deshpande, K.K. Makale, A.D. Patthar, G.H. Sugur and Aravinda Katti. Among them Minajigi was the first from the district to be trained in foreign countries. Narayana Kulkarni has spent most of his lifetime at Delhi and is internationally known for his works of modern art. R.M. Hadapad of Badami is wellknown as the forefather of modern art and he is running a Art School at Bangalore and is shaping the future of many artists.

Hadapad, who got inspiration from the ancient paintings and sculptures of Badami, obtained advance training at JJ School of Art at Bombay and he is the recipient of many awards including the prestigious Venkatappa Prashasthi. He was the convenor of the group of painters known as 'Navu Nalvaru' and was the chairman of Karnataka Lalithakala Academy. M.B. Thikota, also trained at JJ School, has received national awards for his portraits and collages. Patil who has exhibited his works in many one-man shows is also a recipient of many honours including Lalithkala Academy Award. Shankar Patil who spent his childhood at Bijapur also held many one-man shows and is the author of many books on art. K.K. Makali, from Korthi Kolhar is on the faculty of Visual Arts in Hampi Kannada University and he has given a new dimension to coverage designing.

V.C. Malgatthi of Ilkal has written many articles on art and is a good organizer. V.T. Kale of Hunagund is known for his portraits and collages are also the author of many books on art. Kale has made true copies of some Murals for the Academy and he was its member too. He has contributed to the theatre also as an actor and a singer. Viswanath Mohanarao Sholapurkar is from Muddebihal and has settled down in Mumbai. After obtaining his degree from JJ School there, he has done research on crafts and tribal art forms. He has contributed many articles and has done editorial

work for many art journals. With administrative experience in the central government, Sholapurkar being the head of CAVA at Mysore has contributed much for its development.

Among the artistes who were born in Bijapur district, mention may be made of Somasekhara Sali, Vijaya Sindhur, B.K. Hiremath, Buranapur, Kadimani, Vidyadhara Sali, Mahadeva Kavisetty, Basavaraja Gavimatha, Mahadeva Jagathapa and V.V. Hiremath.

Somasekhara Sali born in 1922 at Chikalagundi near Bagalkot got inspired by the works of his elder brother and artist Channabasavayya contributed paintings to the magazines borrowed from school his since boyhood. He was first trained in Halabhavi Art School at Dharwad and later in Nuthana Kalashale at Mumbai and finally obtained his degree from JJ school. He taught art in Minajigi Art School, Hubli for sometime before taking up cotton trade started by elders at Bagalkot. But he has been engaged in doing paintings in water, oil and powder during leisure hours. Some of them have been sold to art lovers while some others are remaining with him. He has done collages such as Charaka and Kalaradhane, portraits, drawings of Hoysala sculpture, apart from some paintings of Akkamahadevi. These have drawn attention of art lovers for their perfect colour combination and landscaping. In addition he has a collection of line sketches of many male and female models. Sali was chairman of Lalithkala Academy during 1986-87, and it was during his tenure the Academy obtained a vehicle for Mobile Art Exhibition, and the 'SAARC' art exhibition was held at Bangalore and the first Viswa Kannada Sammelana was held at Mysore. He successfully organized artists' camps at the state level on all these occasions. He is the recipient of many honours including Lalithkala Academy award.

Vijaya Sindhur was born in 1940 at Banahatti and is now staying at Jamakhandi; and he obtained his degree in fine arts in 1964 from JJ School of Arts. He has held many one-man shows at Bangalore, Mumbai and other places and has been participating in many international art exhibitions all over the world. He is known for his unique portraits and collages and attractive colour combinations. He is an adept at coalescing a couple of figures on a large canvas. He can express incessantly through line drawings on a single subject; and he can also does huge oil paintings. He has worked upon many subjects including butterflies, landscapes, bathing beauties, Veerabhadra dance and musicians. He even does painting exclusively on animals. He is a recipient of both central and state government awards and his art works are included in many collections of many countries. He is a member of Lalithkala Academy and is honoured by many organizations.

Viswanath Shankar Buranapur (b.1938) was born at Bijapur and got his art education from the Art School at Gadag. He is known for his dotted pictures. In the jargon of art 'pointalism' is a technique that involves putting fine dots and making colour thick or light as required which can be utilized in printing three colours. Buranapur is an expert in pointalism. He has drawn dotted pictures of many VIPs in the fields of cinema, literature, music and politics. The state government for calendar making has used his art works. Being physically handicapped, he has plans to start an Arts School for the such students at Bijapur. He got Rajyothsava award in 1992. B.K. Hiremath, a professor of Kannada in Basaveswara Arts College at Bagalkot is a renowned artist and has participated in many art exhibitions. A chapter on artistic manuscripts is included in his doctoral dissertation on the study of manuscripts. He is a member of the Lalithkala Academy

and has written many books for it. He has been honoured by the academy. P.S. Hiremath, an art teacher in Siddheswara High School is a graduate from JJ School of Arts.

Among the new generation of artists, Ponnappa S. Kademani is prominent. A lecturer in Siddheswara School of Arts at Bijapur, Kadimani is a specialist in collages and portraits in water and oil. He has held as many as six one-man shows and has participated in over 30 exhibitions and 20 art camps. His works have found places in collections in other states too. Bagging prizes in Dussera exhibition at Mysore and other places, Kadimani has been experimenting on art continuously. He is active on the stage also. Another lecturer of Siddheswara School of Arts at Bijapur, V.V. Hiremath has done landscapes and ancient monuments in colour and has participated in several art exhibitions and art camps. Vidyadhara Sali is another artist who has held one-man shows and has taken active participation in exhibitions and art camps. He has done coverpage designing for many books. He is presently a lecturer in Siddheswara Pre University College. A recipient of several awards, Sali is the chairman of the Youth Artists' Forum of Bijapur and is active in the fields of drama and literature too. Mahadeva Kavisetty, an art teacher in Junior College at Rabkavi has participated in many art exhibitions and has written articles on art. He has held fifteen one-man shows. Shilakantha Patthar of Badami has many books and articles on art and sculptures to his credit and has discovered some cave paintings of historical period at Aihole and Badami. He was a member of the State Lalithkala Academy. He has got the doctoral degree of 'Nadoja' from Kannada University at Hampi for his research on the cultural study of Badami. Basavaraja Gavimath of Ilkal has made sizeable contributions to the fields of art and photography and has been honoured many times for artistic photography. Gavimath who is a poet and a playwright too, is a member of the State Lalithkala Academy. He has experimented upon and won prizes for art photography. After having obtained training in art, Mahadeva Jagathapa is active at Bagalkot and held four one-man shows and participated in twenty art exhibitions. Jagathap is involved in the activities of many organizations and has to his credit many articles on art. He is a recipient of a number of honours and awards. Hosamani Goudra of Guledagudda has made true copies of many Murals in Wades that were on the verge of obliteration, thus providing source to study the originals. G.R. Eranna of Sindgi took art training at Gubarga and Delhi and has held shows even outside our state. He has aroused much hope among art lovers. Apart from these Sindgi Eranna Badiger who prepares art works using wooden pieces; M.R. Soudagar of Badami; Srishyla Patil of Gundagi of Miniature fame; Sureshbabu of Kaladagi; Sanna Basappa Garadi of Aminagadh; Ningappa Ramappa Naikar of Halakurki; Shivaprakash Thukkannavar of Banahatti; Keshavaswamy Raghuvveer of Bagalkot; H.M. Sathish, an art professor in the local school of Art; Veeranna Ba. Karadi of Badami; H.H. Choudhary of Basavana Bagewadi; Eswar Joshi of Ilkal; Banner and Curtain painter Kembhavi and Chandrasekhara Mali, Gurappa mannur of Devara Hipparagi; R.C. Angadi and many others are active in the field of art.

Art Education

S.B. Hiremath started the Mahesh Chitrakala College under the aegis of the Jayavijaya Mahila Shyikshanika Maha Samsthe at Mudhol in 1983. This college has a well-furnished building and necessary equipments and classrooms. The institution offers diploma in painting. Presently

the college has been shifted to Jamakhandi. India Rural Education Association started Adarsha Chitrakala Vidyalaya in 1986. A.C. Pujar is the principal of the college and upto 1990 it was offering D.M.C in painting. Both the above-cited institutions are well equipped and have arrangements for conducting art demonstration, workshops and lectures by guest faculties. Revanasiddheswara V.V. Association founded an art school in 1984 at Huvina Hipparagi, Allamprabhu Chitrakala Vidyalaya at Aminagadh in 1990 and an art school at Muddebihal in 1992 were also started. As per the list released recently by the State Lalithkala Academy there are sixteen art schools in the district. They are Amarashilpi Jakanachari Kalashale at Nidagundi in Bagewadi taluk, Siddheswara Kalashale at Bijapur, Vidya Kalashale at Ilkal, Ravivarma Kala College at Basavana Bagewadi, Mahesh Kalashale and Sri Vijaya Mahantesha C.K.M.V. Kalashale at Jamakhandi, Adarsha Chitrakala Mandira at Indi, Chalukya Chitrakala Mandira and Siddhalinga Kala Sangha Fine Arts Institute at Badami, Chitrakala Mandira and Viswanuthana Kalashale at Bagalkot, Kalashale run by Deshabhakta Padmasri Dr. Rathnapanna Kumbhar Education Institution at Yalageri, Gurupadappa Kalamandira at Muddebihal, Kalpatharu Shikshana Sangha Kala Mahavidyalaya at Mahalingapur, Prabhurajendra Kalamandira at Aminagadh and Sri Shanteswara Lalithkala Mahavidyalaya at Sindgi.

The oldest and a well equipped Art school in the distict is Sri Siddheswara Kalamandira run by BLDE Institution. This school started in 1979 at Bijapur had G.N. Patil as the art teacher at the beginning and was offering training for art teachers. Since 1983 it is offering D.M.C. degree. Presently C.B. Kachapur is the principal of the school and Ponnappa Kademani and V.V. Hiremath are on the faculty. The school has vast premises and has a spacious building. The classrooms are specially designed for art education, and there is an exhibition hall, an auditorium, a graphic studio and a library. It has eastle, donkey and desks in enough measure. When the school had D.T.C. course during 1979-82, it produced 48 graduates during 1979-80, 28 in 81-82. It is offering D.M.C. since 1982 and has produced 360 D.M.C. graduates upto the year 1997-98 and since 1990-91 till the year 1998 has brought out 101 Art Master graduates. The school opened an undergraduate course B.F.A. affiliated to the Karnatak University at Dharwad. During the first year it had 10 students and 14 in the second year. S.S. Hugar, B.M. Dhumnal and R.S. Biradar are on its faculty. Apart from all necessary academic schedules, the school holds many programmes such as art camps, art shows, competitions, prize-distribution, seminars and lectures by guest artists with state level and national level reputation. It has been holding such programmes at least three to four times during a year for the past ten years in association with the state government, Nagpur and Madras regional centers of the central government. The institution has plans to further develop it and establish an art museum etc. Eranna Rukumpur, N. Shivanand, B.V. Bajanthri, K.K. Makale, S.S. Hugar, Sathish Hiremath, Sridhar Chauhan, J.C. Kappanimbargi, S.R. Lalannavar, Sunil madapur and other talented artists winning state level and national level honours are among the alumni of the school.

Vijaya Kala Mahavidyalaya at Ilkal started functioning during 1991-92 and it offers three-year diploma and Art Master degrees. Apart from Principal Basavaraj Gavimath, himself an artist of repute, there are four other artists on its faculty. Putting together all classes there are 180 students at present. The institution is engaged in such activities as group shows, art camps,

seminars and others pertaining to art; and to commemorate the completion of five years of its existence the school brought out a pictorial volume of paintings under the title 'Sakshi'. Samskruti Samrakshana Parishath at Bagalkot started Chalukya Lalithakala Maha Vidyalaya at Bagalkot in collaboration with Chitrakala Parishath in Bangalore in 1997. The institution offers five-year graduate course in Fine Arts (B.F.A.) and going ahead with many developmental plans.

Art Institutions

Siddhalinga Fine Arts Society at Bijapur inaugurated in 1991 by D.V. Halabhavi, and has been since then organizing many activities such as art camps, demonstrations, art exhibitions, seminars and honouring senior artists. Presently C.C. Javalige is its chairman and C.B. Kachapur its secretary. State Level Association of the Employees of Art Schools came into existence during 1989-90 and is functioning from Bijapur. It holds art conferences in different places each year, and organizes art camps, art exhibitions and seminars. It has V.S. Hiremath as chairman and C.B. Kachapur its secretary. There is a Young Artists Forum at Bijapur and it held a state level art exhibition in 1993. It has Vidyadhar Sali as its Chairman and Manjunath Malane as secretary and several office bearers. Some time ago Samskruthi Samrakshana Parishath was founded at Bagalkot and it is working to preserve the art, literature and culture of the region that is going to be sub merged in the Upper Krishna Project. It has a big plan to establish a Cultural Complex at Bagalkot Navanagara with an open-air museum, a museum-complex, an art exhibition hall, a library, an open-air theatre and a center for studies and research. It has already photographed ancient historical monuments such as temples of already inundated areas. Artist Somasekhara Sali is its chairman and the Parishath has about 20 members. There is a district level association for the employees of the unaided art schools at Bijapur under the chairmanship of Basavaraja Gavimath and it is interacting with the problems of art schools. A Chitrakala Vedike is functioning from Guledagudda under the stewardship of Mahadeva Jagathapa and is holding art exhibitions and other activities. As the number of artists increase in the state the problems they face are also on the increase. Hence an association of unemployed art graduates has come into existence and there is a district unit of it at Bijapur. It has chalked out various plans to face the problems of unemployment of art graduates.

MUSIC

One finds that a lot of encouragement was given to music and dance since times immemorial in South India. Likewise we find several mentions in literary and scholastic works. The royal dynasties such as the Chalukya and the Rastrakuta gave support to music and dance in Bijapur area. There are many sculptures depicting various art forms in the region. There are a few paintings in Badami caves that have depicted human forms playing on instruments such as Flute and Mridanga. Some sculptures have dwarf Yakshas playing on cymbals, horns, trumpets, Mridanga and other instruments. In the Mediaeval times the Mohammedan rulers of Bijapur gave special encouragement to music. Yusuf Adil Khan (1489-1510), the founder of Adishahi rule, was himself a musician. Also a poet, he is the author of several works. He invited many poets and writers from Persia. Historian Farista is of the opinion that the taste of Yusuf was higher than that of the contemporary musicians. He could play on two or three instruments; and would sing his own

compositions. Another historian Basheer Uddin Ahmad says that Yusuf was an expert in playing on Tamburi and Udha. The court musicians Ustad Gilani and Hussain Kajivini would sing Gazals with the king, and they were paid six thousand gold coins for that and Kajivini was a palyer on an instrument by name 'Kanun'. There are paintings in Dakhani tradition depicting Ismail the son of Yusuf (1510-34) as a musician playing on the Sitar. He had keen interest in Turkish music. 'Jawahar Al Mus E Mahammadi', a scholarly treatise on music belonging to the period of Ali I (1557-80), different Ragas are symbolically represented through sceneries. Chandbibi (1558-1580), wife of Ali I was a painter and a poetess.

During the period of Ibrahim Adilshahi II (1580-1627) of Bijapur, music got prime place like painting. 'Kitab-E-Nauras', a treatise on music written during his period is the best among such treatises. Known by several names such as 'Nauras', 'Kitab-E-Nauras' and 'Naurasnama', this collection of songs was written by none other than Ibrahim Adilashahi II. Ibrahim was fond of the word 'nauras' (Nava Rasa), he gave the title implying that the songs therein were expressive of the Navarasas. The songs were severally composed and they might have been edited after the arrival of great scholar Zuhuri from Persia in 1596. Zuhuri himself has written an article entitled 'Khwane Khaleel' in the form of a foreword to the book that was appended to the work in 1599. An uncle of Zuhuri, Malik by name, also wrote a foreword entitled 'Gulzare Ibrahim' to 'Kitab-E-Nauras'. Three articles supposed to have been written as foreword to 'Kitab-E-Nauras' together are called 'Sehanasra', according to scholars; Abdul Mazid Khan, who has recently edited this work, is opines that Malik and Zuhuri are authors of the second and the third articles.

In '*Bivakaye Asadbeg*' authored by Asad Beg, and in the '*Basatine Salatina*' by Fakir Mohammad Zuberi, an ambassador of Akabar Badshah we get a profile of Ibrahim and the encouragement he gave to music, dance and other arts. According to them, people would celebrate 'Id-e-Nauras' festival in Bijapur on special occasions, in which musicians, dancers and instrumentalists would take part. Artistes from other places also would take part in the festival. These details are found in the above works. Previously the artistes of Bijapur were classified into three groups, namely 'atayi' (first grade), 'dadhi' (average) and 'gunijana' (ordinary). But Ibrahim made a different kind of categorization. As per this, those who would always be in the company of the king and engaged in upgrading their art were known as 'Huzuri's. They would get to know the way the king's compositions should be sung from his own mouth, practise them and then would teach them to the next category of artists. The second category was that of 'Darbari's, who would be present during court sessions and present the items learnt from the 'Huzuri's, and also would teach them to the next to them namely the 'Shahari's. All members of these categories were paid remuneration through the royal exchequer; some of them were entitled for monthly salary as well.

According to Abdul Mazid Khan, some dignitaries would get income sans tax. During the first half of Ibrahim II's regime, there were 900 court singers and this rose to two thousand by 1604 and to 4000 specialized Gurus and their Sishyas and 1445 singers of high quality in the next four years.

The Ragamala songs and paintings originated in the north during the Mughal regime

and became popular. But the concept took its origin in Bijapur during the rule of the Adilshahis, according to some scholars. In the Ragamala songs, different Ragas were assigned tunes and moods qualities and specialities and sentiments; and the compositions were made according to these. Also, suitable Ragas were suggested to sing the compositions. We find these two elements in both music and paintings of the period of the Adilshahis. Ibrahim Adil, the author of 'Kitab-E-Nauras', was the first to equate picturesque emotions to Ragas and Raginis. He had an immense interest in music and the desire to make a self-portrait holding cymbals in his hands. It seems he had keen desire to create a series of paintings of Ragamala, surmises Abdul Mazid Khan.

Originally written in Dakhani (Urdu) '*Kitab-E-Nauras*' got copied into several sets and got translated to Persian. Nazir Ahmad has published in 1956 from Delhi a book of entire songs after carefully editing it with the help of manuscripts found in various parts of the country. Krishna Kolhar Kulkarni brought out its first Kannada translation in 1996, and Abdul Mazid Khan later in 1997. All the manuscripts done during the lifetime of Ibrahim do not contain all the songs, and hence the latest edition has all the 59 songs and 17 couplets (dohes) composed by Ibrahim II. Scholars are of the opinion that the author might have written some more compositions but are now not available. According to scholars, Ibrahim himself has suggested to his compositions many famous Ragas such as Kanada, Bhairava and Thodi and some Raga Lakshnas which are not in usage today. Also he has classified the songs into three categories: 'drupad' (nauras), 'jain' (anthara) and 'Aabhoga'. Ibrahim had personal interest in Hindu philosophy and has written invocatory songs in praise of the Hindu gods and goddesses. The first song itself begins with the praise of Saraswathi and Ganapathi. The entire compositions (songs and couplets) herein are categorized into five sets: 1. Eulogy of Hindu gods and goddesses; 2. Eulogy of saint Bande Nawaz of Gulbarga; 3. Compositions about self, his musical instrument 'mothikhana' and wife Chand Sultahna; 4. Imaginatory compositions expressing love and separation; and 5. Ragamalikas. Since the Adilshahi rulers were liberal to all religions, the native religion, art and culture were equally encouraged. The Haridasa tradition had continued in the district as well; the already flourished Vachana literature got place of honour. Both Dasa and Vachanas compositions were sung set to traditional Ragas. As the compositions of the Haridasas were meant for singing, they came to be known as 'kirthana sahithya'. Accordingly, the compositions of Mahipathidasa and others of the seventeenth century go with definite Ragas and perhaps they are presented in the concerts in the traditional mode. There existed Dasakoota and Vyasakoota in this district as well and the former was active with the prevalence of Kirthanas. Perhaps these were sung according to the Karnataka tradition.

Simultaneously, the Hindustani tradition of music continued with its support during their regime, and after the fall of the dynasty, the musicians might have migrated to distant places of the Maratha rule, and those that continued in the state settled at Jarkhand under the patronage of Jamkhandi and Mudhol rulers.

The Modern Period

We may now consider the state of modern music since the beginning of twentieth century in this district. Though D.R. Parwathikar was born at Hyderabad in 1916, his father, Ramarao

Parwathikar a renowned sitar player lived at Guledagudda for some time and had made Bijapur district his home for music. A graduate (B.Sc.), D.R. Parwathikar was a player on the Rudraveene, clarinet and Sitar apart from being a vocalist. Parwathikar had created 'Dattatreya Veene' and popularized it. He started giving concerts since the age of seventeen and has performed all over India. He was an Akashavani artist since 1950 and in later years gave performances on the television also. His vocal singing has been made available in CD form. He is the autor of several works on music including 'Muladhara Sangitha Shikshana', 'Nadasudha' and 'Ragasudha'. Parwathikar spent his last years at Bangalore and music concerts in his memory are organized regularly.

Kamalabai Thalikote is a senior musician settled at Bijapur. She first worked in the theatre and later switched over to music. She is a graduate in classical music. Ramakrishna Vaje of Belgaum is her Guru; she learnt under Dinakarrao Pathak of Solhapur also. An exponent of Gwalior Gharana, she has given performances at Pune, Mumbai, Aurangabad and other places. She has won many laurels for her melodious singing. Her disciples, Manikyavarma and Latha Jagirdar have also been giving musical concerts; and she has ten disciples learning under her.

Shantha Chella another senior musician, is doing social work having founded a Bhajana Mandali; she is striving to improve the lot of poor artists. Among the senior musicians of the district is Bapu Ma. Thorath, who has trained many in music. He was the first singer in 'Sursingara', an institution established by Bhojaraj Bilgi at Bijapur. Malabai Bilgi (b.1958) is the grand daughter of the very renowned play back singer Amirjan Karnataki. She learnt music from Sri Rangacharya and Srinivasacharya and has given performances over AIR and Doordarshan. She is the recipient of many awards and honours including the state award. Some of the lyrics sung by S.D. Nidagundi were brought out in the form of record by HMV of Mumbai and were popular. Nidagundi is still active in training the young and interested. Bhimarao Buva Nidagundi was with Garuda Sadashivarao company for some time and later practised music under Lakshmana Singh for several years. He trained young talents and was an AIR artist. His disciple S.T. Ankalikar also is a wellknown musician. Abdul Razak Mola Saheb (b.1932) is a Tabla player and has been an accompanist for many renowned musicians. Siddharama Korawara was a disicpile of Puttaraja Gavai and later in the service of Bhopal station of Akashavani in Madhya Pradesh. He is presently running Guru Siddheswara Music School at Bijapur. He has popularized many rare Ragas and has composed 'cheeses' in Hindi. Basavaraja Hiremath, a music teacher in BLDE High School, is also an Akashavani artist. Bhimeshappa Mallappa Byalala (b.1923) was a student of Nidagundi Buva; he was a classical singer in drama companies. Channappa R. Bannur learnt music under Puttaraja Gavai and founded Guru Panchakshara Sangitha Pathashale at Bijapur and has trained many artists. He has given performances in many places all over Karnataka.

Amirjan Karnataki (1911-65) was a singer of a rare genre. She migrated to Mumbai at an early age and has brought out many records through HMV. She has the reputation of singing as many as 400 songs for 135 Hindi films. She was equally facile on the stage as an actress. Vishnupantha Chatre of Tikota migrated to Gwalior to learn music became the first exponent of that school of singing.

Music Schools

Ganayogi Panchakshari Sangitha Mahavidyalaya founded by Malleshappa Bhimaraya Patthar at Guledagudda is one of the government recognized institutions holding examinations in music. Malleshappa learnt music under the renowned musician Puttaraja Gavai at Gadag. Along with him, there were Prabhudeva Salimata, Malleshappa Bhimaraya Patthar, Chandrahasa Patthar and others of Bijapur learning music. Presently Ganayogi Panchakshari Gavai's Sangitha Mahavidyalaya is recognized by All India Gandharva Mahavidyalaya Mumbai and is conducting its examinations.

There are many among the alumni of the institutions giving music concerts now. Among the vocalists are Vani Danik Shirur, Sumangala Gunjal, Sangeetha Katti, Sumitra Patthar, Sridevi Dhutthargi, Vinaya Kubusada, Sridevi Haridasa, Prabhavathi Jamkhandi and Rudraswamy Hiremath; while those playing on the harmonium are Kallappa kalyani, Ganeshappa Halli and Sangappa Halamani; among tabla players are Sanabasappa Dindi and Yamanurappa Hugar; and among clarionet players is Hanumanthappa Bajanthri and others. Akhandeswara Patthar, the son of Malleshappa Patthar also a vocalist, is presently the principal of the institute. During January-February every year, two-day Ganayogi Panchakshari commemoration celebrations are organized under the chairmanship of Puttaraja Gavai.

Nataraja Sangitha Vidyalaya at Bagalkot was founded in 1978 by R.H. More (b.1942). Hutchappa More, the father of More was an expert harmonium player and had his training under one Thotappa Master. R.H. More got his training in Hindustani music under Rangachar Joshi, a disciple of Hamsanur Narasimha Bhat. He was offering training in music at Bagalkot with Mridanga player Hadapad and Muranalaswamy. The school offers training in palying on the tabla and harmonium. More has accompanied on the harmonium by eminent vocalists such as Basavaraja Rajguru, D.R. Parvathikar the renowned Dattatreya Veena player and others. He has given performances in Bangalore, Allahabad, Kolkota, Mumbai and many other places. Presently there are 45 students pursuing training in the school. Among these, a high school student, Keshava Joshi by name, has already made name as Mridanga player, and has given many solo programmes. Among others, mention may be made of Erappa Erpal, Sujatha Kulkarni, Lakshmi Deshpande, Veena Matha, Bhavana Parvatikar, Deepa Kalabada, Manoja Deshpande, Sujatha Desai, Sumangala Hadi, Mamasesha Patthar and Ravi Math. Deepa Kalabada has already masterd many Ragas, while Hamshika Hadli is a Bharathanatyam dancer. The school conducts a programme entitled 'Swaranjali' in which many renowned artists participate.

Basappa Manappa Harekal (b.1919) started the Kalika Sangitha Mahavidyalaya at Harekal village in Bilgi taluk in 1964. His father Manappa was participating in Krishnaparijatha play and his uncle Chandra Dasappa was a great Harmonium player. Basappa belonging to Viswakarma community was also participating in Krishnaparijatha. While doing so, he learnt the playing of Harmonium from Mugulolli Nagappa, Tabla from Rao Saheb Gouda and Classical music from Seethimani Baba Saheb and the state award winner Badshah Saheb Sarvar ali Khan. He taught him music for some time at Bagalokot and came back to Bijapur. After three years learnt music further under Krishnaro Mudholkar Buva. Basappa was for some time a music teacher in V.G.

Darbar and after retirement he is continuing teaching music in his own school. He has accompanied on the Tabla many eminent musicians visiting Bijapur such as Bhimasen Joshi and Patwardhan Buva. He gave tabla accompaniment for twentyfour hours to Gangadharaswamy Mahapurave Murunalmath's playing on the Sitar. He has given music concerts in many places in the district and outside. In recognition of his achievements, he is honoured with titles such as 'Sangeetha Vidwan', 'Gana Shilpi', 'Sangeetha Kalanidhi' and 'Nada Chakravarthi'; and has won laurels from Kala Madhyama at Bijapur, Viswakarma Samaja and the Department of Kannada and Culture. Many pontiffs of various mathas have also honoured him. Basappa Hirekal has hitherto trained many aspirants in music; and prominent among them are, Latha Jahagirdar, Vijayalakshmi Saralaya, Shantabai Katharala, Rajasri Kulkarni, Thengamma Jigajinni, Bharathi Kundanagar, Surekha Pandith, Suvarna Hellur, Meera Kulkarni, Rajani Purohith, Prema Kulkarni, Anjana Deshpande, Sridevi Haridal, Rajasri Tankasali, Vidyajyothi, Parimala Kulkarni, Uma Mallikarjuna Mata, Sunanda Mulugund, Jagannata Kale, and Sriranga Joshi in vocal; Abdul Shyrapyaje, Chandrakanth Harekal, Sathish Rubin, Aruna Solapurkar, Sripathi Kakhandaki, Mahesh Saralaya, Vasatha Gokhale, Siddu, Prabu Mallikarjunamatha, Sridhara Haridasa, Irasangappa Kundanagar, Chandrakanth Hattarikihala, Suresh Kundanagar, Girish Hippargi, Chidananda Badigera, and Prashanth tankasali in tabla. Many in the list have made names as radio artists. Many ancestors of Basappa were expert craftsmen and exponents of arts like music and dance. His father was a tabla maestro. His brother Chandrakanth was a well known harmonium player. While Basappa's son Chandrakanth is a tabla player, his son-in-law Manappa Patthar is a vocalist and an adept in playing the Jalatharang.

Keshavarao Thite (b.1919), born at Nandikeswara in Badami taluk, was attracted to music in an early age and took part in drama companies of Kandagal Hanumantharao and Enagi Balappa when he was just sixteen. He was by then a good player on the Harmonium, Tabla and flute. He opened a music school first at Gudur in Hunagund taluk and later at Bagalkot, and in 1954 founded Sri Guru Raghavendra Sangeetha Vidyalalya at Bijapur and since then has been active in both music and on stage. His school imparts training in playing on Flute, Sitar, Tabla and Tambura and rare instruments such as Benzo, Violin, Morching, Shahana, Jalatharanga and Clarionet.

Keshavarao Thite has many times accompanied on Harmonium, Flute and Tabla eminent musicians such as Bhimasen Joshi, Gangubai Hanagal and Mallikarjuna Mansur and many artists of other states as well. He has given performances in many places including Mumbai All India Radio. Many organizations in the district and the department of Kannada and Culture have honoured Thite. Many students from his school have passed state level examinations with laurels. Many of his kinsmen are also interested in music and they are wellknown as 'Thite Brothers'. The cassette on Raghavendra Vybhava sung by him is quite popular.

Gandharva Sangeetha Vidyalaya at Ilkal was founded by Mallikarjun Bhajanthri in 1981. The school trains students for various examinations conducted by the state government, and many are benefitted by it. The school is organizing three programmes on national level every year. It also honours young and senior artists with the help of music lovers and their musical concerts are arranged. In the month of Jyestha every year, Pandith Panchakshari Gavai commemorative

programmes are arranged under the guidance of Dr. Chandrasekhara Shivacharya. Many stalwarts of national reputation like Bhimaseshwar Joshi, Gangubai Hanagal and Ustad Baleshwar Khan have performed under the aegis of this school. Narayana R. Vanaki, a physician by profession and the convener of the school is himself a musician having passed many examinations and has given performances at several places. He is an Akashvani artist too.

ARCHITECTURE AND SCULPTURE

We find many pre-historic archaeological relics in Bijapur district and quite a number of them are sculptures. Among articles of daily use are some Terracotta dolls also. At Harogeri in Athani taluk situated on the banks of the river Krishna and at Bhoragi in Indi taluk on the banks of the Doni, many such dolls are found. At Hirekal in Bagalkot taluk, we find some painted pieces of pots, shell ornaments, painted pots, Terracotta dolls and iron implements. In Bilgi taluk on the banks of the Krishna also we find shell ornaments and painted pots. But we do not get the remnants in Bijapur district such as we find the ones of the period of the Sathavahanas such as Chaaya Stambha and others in the neighbouring district of Gulbarga. However, scholars have identified the basement structure of some of the temples at Aihole to have been constructed during the time of the Sathavahanas.

Later, during the period of the Badami Chalukyas, both architecture and sculpture got a new thrust and saw many experiments and a number of temples were built and they became a model to the future architecture and sculpture of entire South India. All this innovation happened in the district of Bijapur. We find the Badami Chalukyan architecture in Mahakoota, Badami, Aihole, Pattadakallu, Siddhanakolla, Jalihal, Naganatha kolla, Sulibhavi, Hunagund, Banashankari and Kelur of this district. The cave temples here are carved in huge boulders on the model of those found in Ajantha and Ellora. We can find cave temples in the Jain temples and in Raval Pahadis in Badami and Aihole. Later, temples built in different styles were built severally with stones in Badami, Aihole and Pattadakallu. While the temples of Meguthi Hutchumalli and Durga are in Sandhara tradition, the Nirandhara tradition is followed in the temples of Hutchappayya, Konthi, Mallikarjuna and others. While we find Towers of Rekha Nagara in the temples of Durga, Surya, Tarappa, Chakragudi and others, the posterior of Durga temples have the sculptures in Gajaprishtaakara. In Ladkhan temples there are vast auditoria. Some temples have open Verandahs, perambulatory paths and upper storeys. All the temples are built above the level of Adhithana and the entry can be made only after climbing a few steps. All the possibilities of a temple structure can be found in many of the temples at Aihole and they provided a model to future temples. The group of temples found here is described as the cradle of Indian temple architecture.

As we find Rekhanagara and Kadambanagara towers in Badami Chalukyan architecture, there are some in Dravidian style as well. These towers raise in grades from the basement to the top, with their cupolas many in several folds inside and outside, and the Sthupi either in square or octagonal shapes, which is unique to the Dravidian style. Such structures are found for the first time in the country in the temples of Badami Chalukyan period in Baananthigudi at Mahakoota and a small temple near Ravala Pahadi at Aihole. Later, the Dravidian style of cupola-structure is followed in the upper and lower Shiva temples at Badami, Meguti at Aihole and Virupaksha and Mallikarjuna temples at Pattadakallu.

Among the individual sculptures, there are three types: slightly embossed from the surface, embossed in all sides and the ones that can be seen from all angles, all the three types of which are seen in Badami Chalukyan architecture. Though the Shivalingas are found in the sanctum sanctorum of more temples, we find the idols of Buddha and Jaina, Banashankari, Durga and other female deities and male deities such as of Ananthashayana posture of Vishnu are also to be found. These can be viewed from all angles.

Most of the embossed sculptures are found in the cave temples or panels outside them. The sculptures of Nataraja, Paravasudeva, Narasimha, Vishnu and Jina as well as those of Jaina temples at Aihole and the idol of Nataraja in Ravala Pahadi and others are those that are symmetric, their postures, coordination, emotions expressed in face and postures, limited but effective ornamentation, lean and tall bodies, and background and foregrounds are simple but attractive. For beautiful sculptures in the panels may be cited those outside of Durga, Mahakoota, Kelur, Papanatha, Virupaksha temples. A mark of this period is the attractive panelled doorframes. At the bottom of the pillarlike structures at sides are figures of gods and goddesses and subtle designs, miniatures of instrumentalists and dancers upwards. At the helm of the doorframes the usual motif is embossment of the flying Garuda. The less embossed figures are found inside the walls, pillars and inside the ceilings. The majority of them pertain to incidents in the Ramayana and about Krishna Leela. There are few embossed figures of dancers and dwarfish Yakshas. There has been a lot of debate about the figures of 'Lajjagowri' found across the plains of Krishna and in and around Badami. The naked female figure of this kind in cross-legged and sitting posture will have a lotus in the place of face. Figures that are out of proportion are found in Mahakoota, and the museum at Badami (these are originally from Naganathakolla), while the miniature figures are found at Jalihala and Bilgi, and figures on natural boulders are found in Siddhanakolla. Scholars are of the opinion that these figures were done to perform esoteric rites or they might be symbols of fertility cult. There are sculptures of the naked and excited figures of 'Urdhvaretheswara' found in Mahakoota and Kelur.

An attempt to bring together the Trinity of Brahma, Vishnu and Maheswara in one sculpture was tried during the period of the Badami Chalukyas, perhaps for the first time in the country. In Badami the mother of Vijayadithya built a Trikuta temple in 699 AD. One may find the emboss of the trinity with their consorts on the ceilings of many temples of this period. From the point of view of coordination, these are the best embossments. Later, the Rashtrakutas too built such Trikuta temples. Among the examples of the Rashtrakuta structures are the temple at Kundagi, the temple of Settavve, Jaina Narayana at Pattadakallu, Jina and Shaiva temples at Hallur and many temples at Aihole. Some of the features of the temples such as huge pillars that are tall and squarish, ornamented with beads on all four sides and miniature figures amidst them, and the figures of dwarf Yakshas at the juncture of pillars and ceiling as if they hold them, the Purnakumbhas on the inside or outside of the walls of Kakshaasanas indicate that the temples belong to the later Chalukyan period.

The northern part of the district was known as Tardawadinadu, where there are many temples built in the periods of Kalyani Chalukyas, Kalchuris and Yadavas. In this area we find 64

temples of the period of Kalyani Chalukyas, 25 of Kalachurya period, 27 of the Yaydava period and 13 of other dynasties of 11 and 12 centuries. S.K. Koppa has made a deep study of Tardawadi region. Most of the 130 temples built during those periods are now in ruins. While some are completely destroyed, the others are in dilapidated condition and a few have been reconstructed. Those in good condition include the temples of Somanatha at Kadlewada, of Chattaraki (Dattatreya of the present), of Somanatha near Sangama and Ingaleswara. By this time many changes in the style of temple construction had been effected which tend from simplicity to more embellishments. On the outside of the wall is a high 'Adhishtana' and above appears a panel like structure that includes some figures and designs. The inner portion of the temple includes Mukhamantapa, Navaranga, Shukanasi, and Garbhagriha; while the bigger temples have many more cubicles. In niches or on the floor the idols of Ganapathi, Sapthamatrike, Surya, Durge and other deities are severally installed. In the Shiva temples of the Kalyani Chalukyas, the idol of Nandi got prominence that is usually installed just opposite the Sanctum Sanctorum. Sometimes separate mantapas are also constructed. The towers of the temples continue to be either in the Dravidian style or the Kadambanagara style, opposite of which the Sukanasas are decoratively done.

During the medieval period, the Mohammadan religious structures were built in Karnataka even before it was done in North India. The local Muslim rulers of Bijapur prior to Bahamanshahis put up many structures. The one that is known today as the Karimuddin Mosque, a spacious two-storeys which were built in 1320, and the pillars of which resemble those of a Hindu temple. In later years, huge structures and those with delicate and nice handwork were built for religious purposes. We may mention Ibrahim Roza, Gol Gumbaz and Jamia Masjid as examples. The fort encompassing many areas inside and outside the city is intact by and large. The cornices and the canons inside them are important from the point of view of architecture and sculpture. Ibrahim Roza with designs of flowers and creepers maintaining proportions of their length and breadth and calligraphic writings of scriptures and a dome of its own style is the tomb of Ibrahim II which was built before the Taj Mahal at Agra. The entire structure is built with stone. This architecture of Gol Gumbaz has the distinction of having the biggest dome in the country that echoes the sound many times over is astonishing. Jamia Masjid is known for its vastness and attractive colours. The swimming pool at Kamathagi, and the water supply scheme for it, and the rest rooms with fountains and paintings, the arches of Navaraspur and a host of others in the district are built in the Muslim style.

After the fall of the Adilshahi rule, this region came under the Peswa rule, and then after, Wades and Palaces with wood and mortar started to be built. During the British rule, Meadows Taylor suggested that old buildings could be utilized for housing offices and the capital shifted from Kaladagi to Bijapur. Even today most of the government offices including that of the Deputy Commissioner of the district are housed in old buildings after suitable alterations and repairs. The three-storeyed palace at Jamakandi with more than fifty rooms is a good example of modern architecture. The interior of the old church building on the Arekhilla Road is decorated with colours.

Sculptors

Sculpture, which began in the district as far back as the 6th or the 7th centuries, has

continued unhindered till date. Even today there are many sculptors of state level recognition active in the district.

According to the inscriptions available in the district, mention may be made of Ganapoja the son of Singoja of 1005 AD, Raya Ruvani Balloja of Kalyana of 1244 AD of Kalakeri. The much discussed and best-known architects are Anivaritachari and Sarvasiddhi Achari who were among the architects of Virupaksha temple at Pattadakallu. Sri Gunda Anivaritacharya was offered the status 'perjerupu' and was conferred with the title 'Tribhuvanachari' for building Lokeswara (the present Virupaksha) temple. There is a mention of Sarvasiddhi Achari on the other side of the temple and he was decorated with 'perjerupu' three times. He was considered the doyen of architecture and sculpture and the inscriptions call him very pure and appropriate-speaking and describe him as 'manimakutachudamani' and 'tenkana diseya sutradhari'. Most scholars concur with the view that the term 'tenkana diseya sutradhari' denotes that he may be an architect of the southern part of the temple. Among the other architects mentioned in the temple inscription are Aditya Sripadaputran, Damodara, Baladeva and 'his son' Tagana Parisagara. In an inscription of Hutchappayya temple of Aihole of the 8th century, there is mention of one Narasobba, sculptor and he is described as the son disciple of 'Binjividarda' and he was interested in designing the temple-cupola and an adept in making symmetrical figures of idols. On a boulder next to this there is a sketch of a pillar and he is said to have had plans to carve a cave temple there. In another inscription nearby there is mention of another architect by name Ganasobba. There are mentions in inscriptions of remuneration being paid to the sculptors. There are evidences in inscriptions to show that several endowments being made to the carpenters (names were not mentioned) for their work in the construction of Babbaleswara temple at Tamadoddi in 1030 AD; to Ramoji and Sangoji, both experienced architects, for restoring Somanatha temple at Kadlewada in Sindgi in 1172; to Ramoja from Lokarashideva for restoring a temple in 1256; to Nagoja for doing the work of Somanatha temple at Todalabagi in 1272; to an architect for constructing a tower and whitewashing it in 1269 and others. An inscription of 1320 now kept at Karimuddin Mosque makes mention of one Shalapavattagi (Salotgi) Revayya having built Malik-Karimuddin Mosque. The tradition of sculpture continued in the district in the buildings of Indian Muslims. We have no mention of any sculptor, as there was no encouragement for sculptors in this period. However in places such as Badami, Bagalkot and Bilgi sculptors may have survived. There might have been more encouragement to carpenters. Wades built with Maratha influence have artistic wooden pillars, windows shutters and rafters.

Traditional Sculptors

There are sculptors of tradition still at work in the district. Mention must be made of Gundappa Mayachar of Bagalkot who is a pride of the state. Having born at Herekal in Bilgi taluk in 1925, Mayachar followed some other profession initially, but later settled at Bagalkot and switched over to sculpting. Apart from doing the idols of deities such as Saraswathi, Nataraja, Krishna and Kalikamathe, he has sculpted the busts of saints and great men including those of Basaveswara, Akkamahadevi, Gurubasavaswamy, Inchalawamy and Gandhiji. He has also done the busts of social workers for installing at educational institutions and hostels founded by them

as also full length sculptures of dignitaries to be installed at circles and road-intersections. He has done sculptures in Jaina tradition also. We have a list of more the three hundreden thirty sculptures Mayachar has done over a period of twenty years beginning 1966. Mayachar, though under the influence of Chalukyan tradition, has made many changes to them; most important of them being the novelty of coordination. We find his sculpting of human figures to be lively and their stature vibrant. He established Bhuvana Kalashale at Bagalkot in 1982 and since then has been giving training to the interested. He has installed many equipments there to facilitate doing sculptures in stone; there are lathe like machines to make stone pillars; sophisticated kilns are also there for doing metal sculpting. The entire school is situated in a spacious premise and has all facilities for stone and metal sculpting.

Mayachar got the state award in 1978, Lalithkala Academy award in 1988, Rajyothsava award in 1991 and Tribhuvanacharya award in 1994 from Navodaya Sangha at Bangalore. He has been honoured with Jakanacharya Prashasthi in 1997 by the state government for his outstanding contribution to the field of sculpture. A civic Committee honoured him in 1986 and presented a small felicitation volume. He has been honoured by many committees and has been conferred with titles 'Shilpa Shiromani', 'Pandithya Padmabhushana', 'Abhinava Jakkana' and others. On the occasion of his 70th birthday, a foundation has been established in his name to honour an outstanding person of the community every year. Acharya's sons are also expert sculptors, and one of them Veeresh has evinced keen interest in modern sculpture. He has also sculpted many figures in realisitic style for which he has won prizes.

Another sculptor from Bagalkot is Mallappa Mayachar. He has founded Siddhalingeswara Shilpakala Kendra here in 1981 and has made icons of not only gods and goddesses but of national heroes, social reformers, saints and other dignitaries. Also a specialist in wood sculpting, Mallappa is known for chariot sculpting. He has won the 'Shilpakala Prashasthi' from the department of commerce of the state government in 1988 and Rajyothsava Prashasthi in 1997. His training center has equipments such as lethes to facilitate sculpting. His sons, Deviprasad and Veeresh, also are sculptors.

There are many traditional sculptors active at Lokapur in Bilgi taluk. Ningappa Hole Basappa Badigera has founded the Lokeswara Shilpakalanilaya and engaged in making idols of gods and goddesses. He can carve bells and chains with many links in a single piece of stone and a stone Mantapa inside a glass bottle, which testify to his skills. Bhimarayappa Shankarappa Mayacharya of Lokapur is a wellknown sculptor and has created more than twentyfive wooden chariots. He has established Viswakarma Shilpakala Kendra in his hometown and teaching sculpting skills to the interested. His son Manohar Mayachar is an upcoming sculptor and has done many works in wooden and stone sculpting.

Besides these, Nagalinga of Bagalkot is a specialist in silver smithy and has created huge palanquins, idols and ornaments in silver. Devendrappa Ningappa Badigera of Talikeri near Aihole is well known for sculpting the idols of village deities. A.P. Angadi of Karadi village in Hunagund taluk has developed a keen interest in carving figures on tablets of soap. There are many creative artistes in the district. They include Brahmananda Krishanppa Mayachari, residing at Ramananda

Nivasa, Manur Colony, Bagalkot Road, Bijapur; Shanmukha Devendrappa patthar, Sarawada; Mallappa Maliyappa badigera, Sulya, Badami taluk; Ramadas Maruthi Thorata, Inchagerimada, Indi; M.B. Mayachari, Mouneswara Shilpakala Kendra, Lokapur; Mallappa Maharudrappa Patthar, Kamathagi, Hunagund taluk; Mahadevappa, Kaladagi, Bagalkot taluk; Nirapadi Baduigera, Bagalkot; Subbanna Srishyla Badigera, Madarakhandi, Jamakhandi taluk; Nagaraja Ramachandra Yarakada, Main Road, Gudur, Hunagunda taluk; Channagouda hanumantharaya Patil, Gunaki, Bijapur; Kalappa Lakshmana Badigera, Vandala, Basavana Bagewadi taluk; Basavaraja Akhandappa Mayachari and Yankreppa Akhandappa Mayachari, Vadavadagi, Basavana Bagewadi taluk.

Archeological Museum

When the district headquarters was shifted to Bijapur and repair works undertaken in 1890, many sculptures were found and to preserve them James Burges and Henry Cousin started a small Museum in 1892. A few years later it was shifted to the present building by name Nakharkhane near Gol Gumbaz. This Museum has a collection of many articles ranging from the huge pillar inscription of Mangalisha of the 6th century AD to many sculptures, inscriptions and hero-stones of later periods and coins, carpets, ornaments and dresses, weapons, portraits of many kings, queens and Sufi and other saints, colourful manuscripts, a map of old Bijapur city, and many Canons outside the building. There is a cellar also to the two-storied building which also contains many exhibits. A broken pillar thought to be of the seventh century and said to be found near Arekilla region is kept outside the building.

JOURNALISM

We do not find many details regarding journalistic activities of early period in the district. It is said that from the erstwhile district headquarters Kaladagi, a Marathi magazine 'Hitechhu' was being published as far back as 1872. It was previously thought to be a Kannada paper. There are only a few papers that have completed one hundred years and 'Karnataka Vaibhava' is among them and it was one published from Bijapur and was a pride of the district. It was started as a weekly on 05-03-1892 and was edited by many over years but stopped publications just a couple of years before it celebrated its centenary. It was Marathi that was not only the medium of instruction then but the entire administration was also carried out in that language and Kannada was completely neglected. To make the government forms available in Kannada for the public some senior officials of the office of the District Collector started a printing press by name 'Gramadhikari Mudranalaya'. Likewise, getting inspired by the 'Kesari' of Lokamanya Thilak, 'Karnataka Vaibhava' began publication with a printing unit to evoke national spirit among the public. Though we have no information regarding how many were in the enterprising group, we know that Annaji Gopal Jorapurkar and Gunderao Ramachandrarao Manurkar were working as managers of the press. It is further known that later in 1909 December issue, some shareholders were included and it was registered as a Limited Company under Company Act and Annaji Gopal Jorapurkar and Gunderao Ramachandrarao Manurkar were its proprietor and convener respectively. But we have no idea whether paper was also published from this press. In course of time several people worked as its editors Jayarao Deshpande in 1921, Rangarao Thiligol in 1922, and later Mohare Hanumantharao, and when he was in jail (1924) Hanumatharao Koujalagi were in the chair. In due course Mohare

Hanumantharao bought the paper and was its editor till 1933 till he shifted to 'Samyuktha Karnataka'; after him V.B. Nayak and T.K. Nayak became its editors and later Mohare's sons N.H. Nayak and S.H. Nayak ran it till 1965, when they transferred the ownership of the paper and the press to S.N. Patil, the present manager. Initially the paper was published with four pages of 1/2 Crown size every Saturday evening; its price was one Anna.

Though the paper is defunct now, the press is still working and S.N. Patil has preserved most of the issues of the paper. We can have an idea of the political and social happenings of those times as well as cultural situation, the use of the dialect, its contributors, and the details regarding the subscribers spread across Karnataka. The first fifty years of its existence was the period of freedom struggle and the editors were extremely patriotic and published first hand news regarding political happenings. Another important goal of the paper was unification of Karnataka. We get a heap of information here with regard to developments in the fields of Kannada language and literature along with news about administration in Kannada and Kannada schools. When in 1911 Manjeswara Govinda Pai discarded the old rhyme scheme, the paper took up debate about it and published views for and against it for years. Many litterateurs of repute have taken part in the debate, which increased the value of the paper. Two other aspects of the paper were, it published novels in serial form since its inception (1899) and later published them in book form too. 'Indire' by Kerur Vasudevacharya, supposed to be the first novel of North Karnataka, was serialized in the paper first and then was brought out in book form in 1908 by the editor himself. Apart from the translation of Bankimchandra's 'Mrinalini', 'Vrikadharini', 'Raja Todaramalla' and others were also serialized and published in book form. To commemorate the 145th anniversary of Kannada Journalism celebrated at Bijapur in 1989, Krishna Kolhar Kulkarni has written a monograph on 'Karnataka Vaibhava' published by S.N. Patil.

The doyen of Kannada Journalism, Mohare Hanumantharao started his career as a sub-editor of 'Karnataka Vaibhava'. Born at Devara Hipparagi, Hanumantharao (1892-1960) joined the paper in 1921 and incurred the displeasure of the government many times for his incisive writings in the paper, and its repercussions were on the paper and the press as well. He was sentenced to imprisonment for two years and he was fined of one thousand rupees for his article on the District Collector in 1923. He took over the entire charge of the paper after release from the jail and founded the 'Karnataka Journalists' Association and organised a Journalists' confederation at Bagalkot in 1928. He was arrested and sentenced for two years' imprisonment again in 1932 on charge of possessing certain objectionable papers. After release in 1934, he took up the assignment of editorship of 'Samyuktha Karnataka' then published from Belgaum. In 1937 the paper was shifted to Hubli and started publication of 'Karmaveera', a weekly and 'kasthuri', a monthly, all of which were the fruits of Mohare's forethought, labour and honesty of purpose. During his thirteen years of association with 'Karnataka Vaibhava' at Bijapur, he gave it a new look. The other papers of the state welcomed the scathing remarks published in that paper, and some others reprinted certain articles and were punished for it too.

Another journalist who strived hard to consolidate freedom struggle and unification of Karnataka was Mangalavede Srinivasarao. Though originally from the district of South Kanara, he did his education at Dharwad and later settled at Bagalkot due to various reasons. He started

'Navajeevana', a weekly in Kannada, and Vidyaranya Mudramandira in 1921. He was publishing translations of articles originally published in Gandhiji's 'Navajeeavana' and 'Young India'. For this reason only the paper had to stop its publication. Later, he was inspired by the concept of 'Karnatakavva' and started publication of 'Kannadiga', a weekly this time too from Bagalkot. He used the lines of Sagarakavi, which runs thus "Eddare Kannada, Kulithare Kannada, Nudidare Kannadavu" as the dictum of his paper, which made both the paper and the editor popular. Renowned writers would contribute to this paper. 'Kannadiga' was publishing articles on freedom movement and many freedom fighters got inspiration from them to take part in the struggle, as per the narration in 'Swatantrya Sangramada Smrithigalu' by Suryanath Kamath. When the paper was converted to a daily in 1930, there were arrangements to get telegraphic messages, which helped it to get wider circulation. When Mangalavede went to jail due to participation in freedom struggle, Majumdar Balawantharao became its editor. P.V. Kulkarni Kerur was an editorial assistant since its inception. But from July 1930, the paper had to freeze publication due to the government orders.

At the same time (1930) Sa.Cha. Mirchi started a weekly 'Udaya' from Bijapur. (Later it ran as a daily for some time) In 1965, the paper was shifted to Gulbarga. Likewise Yalagurdarao Dharwadkar started publication of a weekly, entitled 'Navabharatha' and ran it for a year from Bagalkot. This periodical also published many articles on freedom struggle and they inspired many Sathyagrahis.

Hardekar Manjappa (1886-1947), born at Banavasi founded an Ashrama at Alamatti and lived there till the end. He also has done yeoman service to the field of journalism from the district of Bijapur. He was inspired by Thilak's 'Kesari' and started a paper by name 'Dhanurdhari' to disseminate the spirit of patriotism and published it from Davanagere for many years. Later in 1927 he made Alamatti his permanent abode and founded an ashram and a school there and established a printing press in 1930 and published many books. Prior to this, he had run a paper entitled 'Khadvijaya' with Ranganatha Diwakar. This paper had the aim of propagating Khadi and native products. Later in 1930 he published a monthly 'Udyoga' for two years. Manjappa himself has expressed that the paper was unique in Kannada but its publication was to be stopped due to paucity of subscribers. The paper had many innovative ideas regarding economic self-reliance and was educating the readers how in ancient India vocation and crafts were sophisticated but after the advent of the British they degenerated; and it reiterates the native agricultural system as well as trade and industries. In the meanwhile in July 1930, when the government restricted the publication of Mangalavede's 'Kannadiga', Hardekar started a surreptitious Kannada bulletin by name 'Bahishkara' and assigned Sugunendra Kerur to run it. In August 1931 Hardekar started a weekly 'Sharana Sandesha' to create more awareness in the Veerasaiva community and popularise the Vachana literature. He has spelt out the aims of the publication in its first issue itself. Most of the papers were concentrating upon political news and there was a need to educate the public with regard to social ills and inequalities. The main purpose of the weekly was therefore to disseminate the messages of Basava, Buddha, Gandhiji and other social reformers. However the paper would sometimes publish views on Gandhiji's Sathyagraha and freedom movement, but one may see that even Gandhiji's views are sometimes criticised. The paper continued to be

regular till Hardekar Manjappa fell ill in 1946. In the fifth year of its publication (1936) the paper had a subscriber strength of 800 and was the largest circulated weekly in Mumbai-Karnataka. He published many books pertaining to the Veerasaiva religion and they tended to review and enunciate the works and teachings of Basava and other sharanas. This helped popular the twelfth century social movement spearheaded by Basavanna.

Contemporaneously, Pha.Gu. Halakatti (1880-1964) undertook a deep study of the Vachana literature and edited and published Vachanas of many sharanas and was justifiably called 'Vachana Pithamaha'. Halakatti started a printing press 'Hitachintaka' in 1925 and began publication of 'Shivanubhava', a quarterly from 1927; after some time, the paper became a monthly. The magazine would publish songs, Vachanas and critical and research articles on the sharanas. Besides editorial, there would be book reviews as well. The writings would usually pertain to social, educational and religious topics. Halakatti has the unique distinction of bringing some 200 Vachanakaras to light and published edited Vachanas of over one hundred Vachanakaras. In 1951, a special Silver Jubilee Year issue was brought out. He thought of collecting the best articles published in 'Shivanubhava' in various volumes and started 'Shivanubhava Granthamale'. He compiled a glossary of technical terms to explain terms used in the Vachanas and published it under the name 'Shivanubhava Sabdakosha'. Though the magazine was well received, the number of regular subscribers did not exceed 200; but it continued to be published till 1964.

Another burning issue of the period was the unification of Karnataka. There was a need to convince the then visiting Symon Commission of the necessity of unification of Karnataka, and many papers of that period strived hard to inculcate the sense of belonging among Kannadigas. A few new papers were born. Pha.Gu. Halakatti started a weekly 'Navakarnataka' in October 1927 solely with this purpose. In an introductory article he has explained that the aim of the weekly was to enlighten the public of the uniqueness of Kannada culture and to prepare them to build a new developed Karnataka. There are many suggestions in the articles of the magazine to explain what should be the direction of development in the fields of political, social, industrial and educational sectors of Karnataka. It appears Halakatti was its editor till 1957 and later Baladeva Varma took over.

There were many periodicals from time to time in the district. Taruna Sangha of Bagalkot was bringing out a monthly called 'Prabodha' in 1922. Kerur Vasudevacharya was editing 'Sachitra Bharatha' in 1916 and 'Shubhodaya' in 1917. The paper used to come out in the evening of every Friday and as it would be full of scathing attacks on the British regime and hence the government stopped its publication. Initially it had four pages, but later increased to six. It is learnt that the circulation was 1300. Sathyakama the litterateur was publishing a monthly by name 'Sri' from Dharwad under the editorship of Kesavasharma in 1945, and 'Kalki' from Basavakalyana and Gadag. Sathyakama worked as a sub-editor of 'Samyuktha Karnataka' also for some time. V.B. Nayak started 'Sandarshana' a weekly from Bijapur in 1959, which later became a daily. Initially the price of a single copy was 12 Paise and the annual subscription was seven rupees. B.K. Nagur started the weekly 'Nirbhaya' in 1965 with the sole aim of criticising injustice and indecency and the paper was being brought out for over 25 years. Mention must be made of 'Anubhava Mantapa' of Banthanala Shivayogi, 'Kalyana Kirana' of Mathe Mahadevi, Sangamesha's 'Balabharathi' and

Jayathiracharya Malagi's 'Sri Sudha' (in Sanskrit) also. A list of other periodicals published between the last years of the nineteenth century to the unification of Karnataka follows.

List of other periodicals published in the district

Place	Name of the periodical	Periodicity	Year	Editor
Bijapur	Karnataka Bhashasevaka	m/w	1894	Seshagiri KonnurH. Sagara
Bagalkot	Chandrika	m	1896	Kerur Raghavabhat
Basavana Bagewadi	Nilakantha Vijaya	m	1910	Virappasastry Dundappa
Jumnal	Brihath Jyothi	m	1911	C. NagasastryC.
	Sri Muddveerashiva	m	1911	Nagasastry
Bagalkot	Kannada Nibandhamale	a/m	1919	—
Bijapur	Naveena Bharatha	f	1922	Ra.Ya. Dharwadkar
Bagalkot, Hubli	Dwaitha Dundubhi	m	1923	Ramacharya Katigeri
Babaleswara	Prajamithra	d	1926	B.C. Puranik, S.V. Gudakatty
Bijapur	Mundalu	a	1926-30	V.S. Gudakanti
Banashankari	Banashankari	m	1927	—
Babaleswara	Navajeevana	m	1928	B.C. Puranik
Bijapur	Karnataka Navajeevana	m	1928	Pha.Gu. Halakatti B.C.Puranik
Ilkal (Dharwad)	Chaitanya	m	1931	Shivasankara rao
Bagalkot	Veeraprabha	a	1934	Mallikarjuna Hadalagi
Bijapur	Nikhila Karnataka Ayurveda	q	1938	A. Ananthacharya
Rabkavi	Pragathi	w/f	1945	G.V. Daphalapur V.K. Kulkarni
Jamkhandi	Kurukshetra	w	1947-75	Babureddy V. Thungala Ma.Ko.Katanoora
Bijapur, Bangalore	Mukkanna	m	1947	R. Kulakarni
Badami	Sukumara	m	1950	G.M. Umapathisastry
Bijapur, Gadag	Vidyarthi	m	1951	T.K. Nayak
Bagalkot, Hosapet	Nagarika	bm	1955	B.H. Hombali
Hunagund	Bala Sahithya	m	1956	—
Bijapur	Sharana Marga	q	1956	S.L. Baragur

Note: d=daily, w=weekly, f=fortnightly, m=monthly, bm=bimonthly, q=quarterly, a=annual

In the above list, if more than one places are mentioned, it is implied that the periodical started at one place and then got shifted to another. Pha. Gu. Halakatti started 'Nava Karnataka' in 1927, and also stated that he started 'Karnataka Navajeevana' in 1928. We are not sure whether they are one and the same or different. Likewise, it is learnt that Adya (A.) Ananthacharya published 'Nikhila Karnataka Ayurveda' and 'Dhanwanthari' in 1938. The editor, year of publication and the contents of these happen to be same but it is not sure if they were different or one and the same.

There is a district level journalists' association and its units at all taluks. The Hunagund unit had organised a conference of journalists in 1996 and many cultural programmes were part of the event. A handbook containing details about 300 journalists and journalistic writers was brought out on the occasion. The handbook gives a list of 77 periodicals but there is a postscript saying that the list was incomplete. The list is as follows:

1. Basavana Bagewadi Basavanadu, Kranthidarshi, Basava Prithvi
2. Badami Guledaguddada Gudugu, Badida Sidilu, ViraPulikeshi Vani, Sathatha Samshodhane, Vanavalini
3. Bagalkot Nadanudi, Shravana, Nagarika, Sathyashraya, Vidyamana, Samajaveera, Bhavya Bharatha, Public Fail, Sajeeva Karnataka, Nadina Giri, Pragathi Ranga, Dronapura Varthe, Dhanadhan, Desai Varthe, Mutsaddi, Hosa Hurupu, Bagalkota Nagara Sanchara, Karnataka Jagrithi, Sanghataka, Amara Bharathi, Suvatha, Bagalakota Varthe, Chukki-Chandraama, Bhanumathi, Sri Rama, District Times
4. Bilgi Hutcha, Taruna Jagatthu
5. Hunagunda Belavala Suddi, Baragala, Kranthivani
6. Indi Agni Ankusha
7. Jamakhandi Kurukshetra, Sadhaka, Krishnateera, Tridala, Thayi Jeeva, DhagalBaji, Vikhrantha Bharatha, Janmatharanga, Jugnu, Prajabhimani, Dalitha Sainika
8. Mudhol Kanneerina Shodhane, Dravida Bharatha
9. Muddebihal Dalapathi, Muddebihal Times, Veereshavani
10. Sindagi O Shiva, Sindagi Vani, Suryakranthi, Aparadhakke Sawal
11. Bijapur Sameepadarshi, Veeravani, Rajamarga, Sathyakama, Vimochana Vani, Ravivani, Sandarshana, Jeevantha Gori, Kannada Kogile, Dharmathma, Bheekara, Udaya, Agni Tushara, Tenkana Gali, Ranaranga, Karnataka Vaibhava

**List of periodicals published during 1999 as per information from
District Information Office**

Name of the Periodical	Editor	Place of Publication
Udaya	J.S. Mirji	Bijapur
Rajamarga	P.V. Mamadapur	Bijapur
Bijapur Vartha	S.S. Bidari	Bijapur
Veeravani	Ganesha Nagarana	Bijapur
Kannada Kogile	B.C. Kulkarni	Bijapur
Dharmathma	R.S. Gadanchi	Bijapur
Ranaranga	M.G. Sarawada	Bijapur
Tenkana Gali	A.G. Mallikarjunamatha	Bijapur
Shanthimarga	Siddanna Masali	Bijapur
Sandarshana	Gopala Nayaka	Bijapur
Karnataka Herald	Shivananda Sim. Balula	Bijapur
Strong India	K.G. Rathod	Bijapur
Sathyakama	P.M. Manur	Bijapur
Kannada Deepa	K.K. Kulkarni	Bijapur
Ningesha patrike	Ningesha Kondaguli	Bijapur
Bhikara	Yallappa Nagarana	Bijapur
Yugadeepa	Shahid Dharawadkar	Bijapur
Kranthidhwani	D.G. Sooragonda	Bijapur
Nagarika	Shasikumar Shirur	Bagalkot
Nadanudi	Rama Managoli	Bagalkot
Samaja Veera	N.H. Shalagara	Bagalkot
Sathyashraya	Prakash Cha. Jigajinni	Bagalkot
Vidyamana	K.M. Kalligudda	Bagalkot
Shravana	C.N. Jigajinni	Bagalkot
Amara Bharathi	Prakash G. Balakkanavara	Bagalkot
Hutchu	Shankara Hu. Chalavadi	Bilgi
Jugunu	Hyder Ali Nadaf	Jamakhandi

CIRCUS AND CINEMA

A circus company supposed to be the first of its kind in the country was started in Bijapur district. One Moropant Narsimha Chatre who had the patronage of Patawardhan of Sangli hailing from coastal Konkan was an expert in horseriding. One of his sons, Vishnupant Narasimha

Chatre had learnt taming of horses as well as music at Gwalior. He took the challenge thrown by a foreigner and tamed wild horses and taught them some tricks that usually were followed in a circus. He gave an organisational structure to his programme and in 1882 started a company under the banner 'New India Circus'. His brother Kashinath began a small company of horse shows at Thikota. While Vishnupanth was touring North India with his circus company, he had to give it up for some reason. Kashinath took over that company and made it into a full-fledged circus company in 1890. One estimate says that there were 300 artistes in that company including twentyfive foreigners. Apart from physical feats by horses, tigers and lions, the circus gave trapeze shows, gymnastic feats, weight lifting and other shows making it completely entertaining. Lokamanya Thilak was a close friend of Kashinath. And his circus company was a safe haven for freedom fighters engaged in underground activities. Kashinath undertook a foreign tour with his company. He gave performances in Sinhala, Burma, China, Hongkong and America also. After the demise of Kashinath in 1914, though the company did not survive for long, one of the sons of Kashinath, Dattopanth who was at Bijapur at that time gave shelter to artistes of the company for some time.

When the circus came to a stand still, he started a dramatic school by name 'Narasimha Theatre' in 1924 at the same place. Gubbi Veeranna, Subbayya Naidu, Nagendra Rao, Bala Gandharva and many other eminent persons gave performances under the aegis of the school. Later in 1935, the drama stage was converted into a cinema theatre (mooki) and the very next year in 1936 was converted into a walkie theatre. The same now stands as 'Tripura Sundari' cinema hall. The other old cinema hall of Bijapur was 'Lakshmi' situated opposite Lakshmi temple, built in 1935. Among the other old theatres are 'Jayasri' started in 1938 and 'Dreamland' theatre in 1974. The old cinema halls at Bagalkot are Gurusiddeswara and Krishna, 'Suvarna' at Jamakhandi was initially a drama theatre later made into a cinema hall. (There is a list of cinema halls at the end).

Many artistes of the district have contributed to the field of films. Amirjan Karnataki is a big name among palyback singers. B. Shantharam, a renowned director of films settled in Mumbai originally belongs to Vanakudari in Indi taluk. A great actor Handiganur Siddaramappa did the role of Dushtabuddi in the film 'Chandrasah' but died before the film was released for public show. Another stage artiste S.D. Ankalagi produced 'Sose Thanda Soubhagya' and 'Sampathhige Sawal' under his banner Bhuvanewari Art Films. G.S. Hanneradumatha has provided dialogues to a film 'Mahatapaswi'. Ashok Badaradinni and Srinivasa Thavarageri well known in the amateur theatre have made experiments in the film field too. With these, mention must be made of Dhruvaraja Deshpande, who has done acting and direction for television serials. Above all, Sunil Kumar Desai of Halaguraki in Indi taluk has done unparalleled service in the field of film direction. After making debut in 'Tarka', he has made successful films such as 'Uthkarsha', 'Nishkarsha', 'Sangharsha', 'Nammura Mandara Huve', 'Premaraga Hadu Gelathi' and 'Pratyartha'. Among his films 'Beludingala Bale' was a hit and is honoured with a state award. His 'Sparsha' is in the process of making. Usually Desai prepares the story, screenplay and dialogues for his films besides direction. Sanjeeva Kulkarni, also from this district, has variegated talents as in acting, direction, story writing and the like.

**List of permanent, semi-permanent and touring cinema theatres
In the district as on 01-11-1997**

Name	Place
Sangameswara	Amminagada
Lakshmi	Amminagada
Rajkumar	Bagalkot
Lakshmi	Bagalkot
Vasavi	Bagalkot
Shakthi	Bagalkot
Krishna	Bagalkot
Guru Raghavendra	Belur
Shringara	Banahatti
Mallikarjuna	Banahatti
Aruna	Banahatti
Vaibhav	Banahatti
Sathyannarayana	Basavana Bagewadi
Swasthik	Guledagudda
Shakthi	Guledagudda
Gulab	Guledagudda
Mahathma	Gudur
Hulleshwar	Gudur
Shakthi	Galagali
Maruthi	Huvina Hipparagi
Mehaboob	Hunagunda
Venkateswara	Hunagunda
Narayana	Ilkal
Mahanthasha	Ilkal
Srinivasa	Ilkal
Omkar	Ilkal
Srinivasa	Indi
Vijayalakshmi	Indi
Mahavira	Indi
Srinivasa	Jamakhandi
Suvarna	Jamakhandi
Parvathi	Kerur
Raghavendra	Kalakeri
Santhosh	Kaldagi
Udaya	Kolhar
Shivashakti	Kamathagi
Alankar	Basavana Bagewadi

Name	Place
Vinayaka	Bilgi
Srinivas	Bilgi
Kumareswar	Badami
Jayasri	Bijapur
Amir	Bijapur
Dreamland	Bijapur
Tripura Sundari	Bijapur
Lakshmi	Bijapur
Alankar	Bijapur
Sangameswara	Chadachana
Banashankari	Devara Hipparagi
Ankitha	Guledagudda
Srinivasa	Lokapur
Bhuvaneswari	Moratagi
Shivakalyana	Mudhol
Gokula	Mudhol
Raghavendra	Mudhol
Girija Shankar	Muddebihal
Lakhmi	Muddebihal
Veeresh	Mahalingapura
Asthagi	Mahalingapura
Mahalakshmi	Mahalingapura
Raghuveer	Nalathawada
Srinivasa	Rabkavi
Gajanana	Savalagi
Anand	Savalagi
Nataraj	Savalagi
Vijaya	Teradala
Bhumatha	Teradala
Mahavira	Talikote
Jayashri	Taamba
Yalagooreswara	Nidagundi
Siddheswara	Alamela
Ananda	Sindagi
Nataraja	Sindagi