

CHAPTER 14

LITERATURE AND CULTURE

Dharwad is the cultural capital of North Karnataka. Ancient temples, Mutts and Agraharas in the district encouraged the spread of education here and paved the way for the growth of literature and folk arts as well. Pampa was born in Annigeri. It has a tradition of poets starting with Kumara Vyasa, Kanakadasa and Sarvajna down to Shishunala Sharief and Bendre. Institutions like the Training College, Basel Mission, Vidyavardhaka Sangha, Karnatak University and All India Radio Station have in different ways helped the spread of scholarship and creativity. It was here that Aalur Venkata Rao convened the first writers' conference in Karnataka. In the field of literature, it was here that the friends' circle which developed around Bendre was formed and nurtured. Dharwad is known all over India as a major centre of Hindustani music. Mallikarjuna Mansur hails from here. In theatre too, it was in this district that Sriranga tried his experiments with amateur troupes and professionals like Shirahatti Venkoba Rao, Vamanarao Master and Garud Sadashiva Rao carried on their theatre activities. Professional theatre has received constant support in Hubli city. Many of the theatre artistes from here have made it to the cinema as well. Literature and theatre of the region have played a unique role in national awakening. Temples and fairs of the region have been a fountain of inspiration for the folk arts. In the field of journalism too, many successful experiments have been tried out in Hubli and Dharwad. It was from here that a writer like Galaganath used his pen to awaken nationalist sentiments. Hubli, Dharwad and Gadag are also known as centers of fine arts. Even in a field like historical research, Dharwad emerged as the second most important centre, next only to Mysore, even without royal patronage. The region has produced Marathi writers too. The presence of many eminent Sanskrit scholars here is like a reminder of ancient Agrahara tradition.

LITERATURE

Dharwad district is ahead of all other districts of North Karnataka in the field of literature. Much of the area that the author of '*Kavirajamarga*' calls *Tirulgannada* (the essence of Kannada), is in the present Dharwad district. Besides this, a large part of the district is also the fertile '*beluvalanadu*'. Several *sivasaranas* (devotees of Siva) inhabited the region. Lord Someshwara of Puligere was the patron deity of the early devotees, while Mulagund, Lakshmeshwar and Lakkundi were the celebrated

Jaina pilgrim centres, which became the abode for several Jain poets. Literature flourished in the area because of the presence of a vast number of people who were deeply interested in and patronized literature. Not just in the past, even now the district is a major centre for those interested in literature.

While delineating the Kannada heartland, the author of *Kavirajamarga* names Puligere (Lakshmeshwara) in the present Dharwad district, Kopananagara in Raichur (presently Koppal) district, Kisuvolalu (Pattadakal) in Bijapur (presently Bagalkot) district and Okkunda in Belgaum district. Although Pampa, the first of the Kannada poets, (949 A.D) composed his works in Vemalawada, it was Banawase and Annigeri, the village his mother hailed from, which sustained him. Ranna, the author of *Gadhayuddha* or *Sahasa Bhima Vijaya*, was a native of Mudhol, but did all his writing in Lakkundi, under the patronage of Attimabbe. Sridharacharya, a Jain poet who hailed from Naragund (1049), has written a book on astrology entitled *Jatakatilaka*. Durgasimha of Sawadi village in Ron taluk, a grammarian in the court of the Chalukyan king Jayasimha, has translated Vasubhaagabhatta's *Panchatantra* from Sanskrit to Kannada. Achanna, a Jain poet who lived in Puligere, (1195) has written *Vardhamaana Puraana*, an epic in Champu metre. Another Jain poet by name Nayasena, a native of Mulagund, has written *Dharmamrita*.

In the 12th century, a number of *saranas* from the region participated in the social revolution led by Basavanna in Kalyana. Allama of Balligave, Ekantharamaiah of Abbalur and Adaiiah from Puligere carried on the movement here. They have composed many *vachanas* too. Ambigara Chowdiah of Choudadanapura was a well-known composer of *vachanas*. Ekantharamaiah who resided in Abbalur and constructed the Someshwara temple there, has also composed many *vachanas*. Adaiiah, who hailed from Sourashtra and settled down in Puligere (Lakshmeshwara), has composed *vachanas* dedicated to Sourashtra Someshwara. Muktayakka of Lakkundi was also a reputed composer. Mahalinga of Puligere has composed a work entitled *Ekottara Shatasthala* in 1425. Around 1430, Naranappa of Koliwad in Gadag wrote the great Kannada epic *Karnata Bharatha Kathamanjari* dedicating it to Lord Viranarayana of Gadag. This great epic written in Bhamini Shatpadi is popularly known as Kumaravyasa Bharatha or Gadugina Bharatha. It has been translated into Marathi as well. Siddamallarya of Betgeri wrote Devanga Purana in 1500 A.D. His contemporary Chamarasa of Narayanapura has authored Prabhulinga Leele. This famous literary work is the biography of Allama Prabhu. In 1448, a Jain poet from Amminabhavi wrote Dwadashanuprekshe. In around 1500, Suranga, a Veerashaiva poet of Puligere, wrote Trishasti Purathanara Charithre in the Champu style. In 1530, Sarvajna wrote many didactic poems in the stanza form of *tripadi*. He is believed to have been a native of Abbaluru. Danaparya of Gadag-Betgeri has written Shivasamvadhini in the *dwipadi* form. Kanakadasa, born in Bada village in the same district, was an ardent devotee of Kaginele Adhikeshava. Apart from the epic poems - Ramadanyacharithre, Nalacharithre and Mohana Tarangini, he has composed many popular devotional songs and was a leading poet of Dasapantha. In 1570, Shivalinga of Medleri in Ranibennuru Taluk wrote Istalinga Shataka. Rudramuni of Betgeri has written many songs in 1600 A.D.. Another poet by name Rama also appears to have hailed from the same place. Basappaarya of Mulagund composed a work in 1650. Paramabhakta of Lakshmeswar wrote Goraasurayudda in *Vaardhaka Shatpadi* Style in 1700. In the same year, Sangayya of Hubli translated Shivayoga Ratnakara from Telugu. Helavanakatte Giriamma, born in around 1750 A.D. at Ranibennuru has composed many songs marked with the name (*ankitha*) Helavanakatte Ranga. Narasimha of Kurthukote has written Anubhava Shikamani in 1768. In 1800, Basavalinga, a poet who resided in Kundagol, has written Sowminikathe. The same year saw Sakkare Shanta Dharwad who composed Prabhudeva Charithre in the Yakshagana style. Shali Channabasappa of Dharwad has written Veersangayyana Dundhume (1800). Viraktadeva,

who hailed from Thiluvalli, wrote 'Sanandaganeshwarana Sangathya'. Balaleela Mahanta Shiavayogi, a spiritually enlightened poet, who was a monk in Kalmata of Mulgund Math, has written 'Kaivalya Darpana' and many songs. Govinda Bhatta of Kalasa, Shishunala Sharief's spiritual guide, has composed many songs marked by the names 'Gudipura' and 'Kalmeshwara' during 1820. Kumaravibhu, who was the head of the Hangallu Viraktha Mutt, has written 'Bhikshukamaheshavilas' in Champu style. Shishunala Sharief Saheb (1840), an enlightened poet is well known for his philosophical poems marked by the name 'Shishunaladeesha'. Shivabasappa Shastry of Naregal (1840) has written 'Basava Pavada Leelamritha' in Bhaminishatpadi style. Nagalingappa (1820-1878) of Navilgunda has composed many songs marked by the names 'Gurunagalinga' and 'Nagalinga'. Annadanappiah Basavalingarya Aralematha (Annadani Basavalingarya 1830) who resided in Mundaragi, has composed the work 'Sateeka Rajashekhara Trutiyaashwasavu'. Narasappa Kulkarni of Malligavada ('Bhavataraka')(1832), a spiritually enlightened poet, has written many philosophical poems. Hulagappa of Kolivada (1840) has composed many elegant poems marked by the names 'Kolivadada Kalla' and 'Kalleshwara'. Basavalinga of Kundagola (1850) is the author of many works. Srinivasathirtha, an ancestor of Sakkaribalacharya (Shantakavi) has written a few songs dedicated to Santhesha of Sathenahalli. Madivala Yogi of Kadakola in Ramadurga Taluk stayed in Gadag and has composed many enlightened poems.

Arunodaya Period

When the British defeated the Peshwas (1818), Dharwad, Bijapur and Belgaum districts, which were under the Marathas came under the British rule. But the Maratha influence on public life continued even after their rule had ended as the administration was carried on from Bombay and also because of the cultural influence of Poona. Public meetings were held in Marathi. The first newspaper published from Dharwad was in Marathi. This situation continued uptill 1920. The Kannadigas had their education in Marathi. They had to go to Poona, Kolhapur or Mumbai for higher education. It was, therefore, natural that the educated were heavily influenced by Marathi.

Initially, the British officials called the Dharwad region as 'Southern Maratha country'. However, after having observed the cultural and linguistic differences, these officials impressed upon the Government that this was not a Marathi region and that they should prescribe different text books and teach in Kannada instead of Marathi. After 1850, the British made some changes in their education policy and started encouraging English education. After this period, Kannada literature, along with the rest of Indian literature, took a new direction. Many British Officials were responsible for the opening of schools in the local language – Kannada. Officials like Russell and Eliot deserve a mention here. They transferred some educated Kannadigas to this region. The chief among these were Channabasappa, Venkatarangokatti and Sheshgiri Rao Churamari. Lithography and letter press printing also had become available during this period. Basel Mission became active in Dharwad and evinced keen interest in Kannada printing, learning and teaching of Kannada.

The natives, annoyed by the arrogance of the Marathi speaking people and their disrespect towards Kannada, realized the advantages of English education and were eager to free themselves from this bondage. In such a situation, encouragement given to the learning of the local language led to the setting up of many new Kannada schools. To meet the demand of these Kannada schools, many textbooks were brought out. Much attention was given to the writing of textbooks in this period. Later on, along with textbooks, translations and thought-provoking books were also published. Some of these writers started publishing newspapers. These circumstances boosted the growth of Kannada literature in this region.

Since Hubli and Dharwad emerged as the major centres of business and education in the North Karnataka region, many educated youth, dramatists, actors, artists, writers and businessmen migrated to these twin cities in search of livelihood. Owing to these reasons, the districts has produced more works of literature than the others.

Ramdurga Sheshagiri Rao Churumari (1827-1884) settled down in Dharwad and translated 'Shakuntala' into Kannada in 1870. In addition to plays, he translated 'Jaimini Bharatha' into Marathi. Venkatarango Katti (1833-1909) of Batakurki, resided in Dharwad and contributed to the growth of Kannada literature as an editor of many a newspapers in Kannada and Marathi. 'Narathanu', 'Savai Madhavarayaam Che Nataka' are his important Marathi works. He has written 'Description of Karnataka Hisotry', Karnataka Gazetteer (1889), 'Vidhavegala Mundana Anacharavu' and other thought-provoking works. He also wrote a play. Deputy Channabasappa (1834-1881), a patron of the Kannada movement, not only in Dharwad district, but also in Mumbai-Karnataka region, encouraged authors to write books in Kannada. He was instrumental in setting up a number of Kannada schools and hostels. He has written two books on mathematics and translated Shakespeare's 'Comedy of Errors' into Kannada under the title 'Nagadavarannu Nagisuva Kathe'. Dhondu Narasimha Mulabagal (1848-1878) of Dharwad, besides translating many Sanskrit plays into Kannada, has written a book on Kannada grammar entitled 'Nudigattu' and translated 'Macbeth' into Kannada. Rodda Srinivasarayaru (1850-1929) of Dharwad, a teacher by profession, built many institutions and worked for the establishment of the Karnatak College. He was the president of the Kannada Sahitya Sammelana held at Hospet. He has written many Kannada poems.

Manvi Veerappa of Dharwad has written 'Kathasagara' (around 1854). Gurubasappa Halakatti (1854-1936) of Hooly, settled in Dharwad, has written many historical books. Bhima Rao Swami Rao Kamalapur (1854-1916), also from Hooly, has written three religious books and a book titled 'Ghatishastra'. Sakkare Balacharya (1856-1921) of Sathenahalli has written many plays under the name 'Shantakavi'. He appears to have written more than 65 poems as well. He popularised and spread Kannada through Harikirthanans. He wrote poems in the name of 'Shanthesh' and 'Shantavittala'. He was a popular poet with a folk touch. Bhimaji Srinivas Adabaddi (1860-1894) of Ganthrivada has written many songs marked by the penname, 'Druvapada Vittala'. He has written two plays – 'Pennadegannadi' and 'Streedharasara'. Govinda Venkatesha Deshapande (1860-1945) of Savanur has written 'Kaaradagimahal Deshapandeyavara Charithre'. Gundabhatta Chittaguppi of Hombala (around 1860) has written 'Rambha-Shuka Samvadhavu' and other two works under the penname 'Ganeshopasaka'. Goolappa Kotrappa Arali (around 1860) of Gajendragad has written 'Kannada Showrya Sagara'. Appayyappa Hiremath of Shantagiri (around 1860) has written 'Streeyara Hadu' and 'Beegithiyara Hadu', etc.

Ramachandra Hanumantha Deshapande (1861-1931) of Narendra village, besides being a pioneer in the field of Kannada movement, was also a poet and a historian as well. He was the first one to secure a Master's degree in Arts in this region and was the founder-secretary of the Vidyavardhaka Sangha. He has written a book on the history of Karnataka and several biographies. Anantha Annaji Mantaganekar (1865) of Holemanner has written books on Vivekananda and Gandhiji. Srinivasadasaru (1865-1885) who was born in Kinnala and settled down in Kadaramandala, has composed many poems marked by the name 'Kadara Mandaligeesha'. The editor of 'Lokabandhu', Gururao Raghavendra Mamadapura (1865) of Dharwad has written 'Shrungara Padagala Sangraha' and eight other works. Hanagalla Kumarasami who was born in Joisara Aralahalli, established Shivayoga Mandira and has

composed 'Basavabashe', 'Nitisangraha' and some Bhajans. Krishnaji Ananth (around 1868) who was the Head Master of the Hanagal school, has written many poems. Shivarudrappa Somappa Kulkarni (1869-1918) wrote textbooks, poems and medical books which are marked by the name 'Gowrishha'.

Venkata Thiruko Kulkarni (1869-1942) of Galaganatha has written several novels under the name Galaganatha. Since he owned a printing press, he brought out a journal called 'Sadbhoda Chandrike' and serialized his novels in it. He established a 'Gurukula' in Guttal and brought out the periodical, 'Sadguru'. 60 out of his 80 novels have been published. Through his novels of good taste he was able to create a readership for Kannada novels and awaked nationalistic sentiments. His associate Ga. Thrum. Karpur has written a work depicting nationalistic sentiments besides authoring a biography on Tilak. B.,F. Kale, a contemporary of Galaganath, has written detective novels. He has also authored many novels under the penname 'Nagesha'. Gadagaiah Huchaiiah Honnapur Matha (1870-1933) has written 'Neetimanjari', a treatise on ethics and also authored many books on law. He is one of the pioneers of Kannada Journalism and he presided over the Kannada Sahitya Sammelana held in Madikeri.

Kabeerdas of Hubli (around 1870) has written 'Siddarooda Kathamritha'. Hiranyagarbha, who hailed from Hubli (around 1870), is a Jain poet and has written 'Vishwakruthi Parikshana' and 'Sarswathi Prabhanda', the former being a critical work on the ancient and contemporary literary works.

Vallabha Mahalinga Tatti of Hanagal (1870-1922) has written five works including 'Kannadigara Janmasarthakathe'. Venkateshanarayana Jamakhandi of Hanagal (1870) has written a book on arithmetic. Srinivasa Venkatesha Katti (1872-1922) has translated one of Harsha's plays into Kannada with the title 'Sangeethapriyadarshika'. Most of his poems have been published in the monthly 'Prabhata'. Mudaveedu Krishnarao (1874-1947), who hailed from Ranibennur was the editor of Dharwada Vritta, a Marathi periodical for sometime. Later, he also edited two Kannada journals 'Karnataka Vritha' and 'Dhananjaya'. He was not only a poet and a great orator but also a great performer of Harikathas. He presided over the 24th Kannada Sahitya Sammelan held at Belgaum.

Jeevaji Vishnu Gote of Naragund (1874) has translated Johnson's 'Rasceleas' novel into Kannada besides authoring 10 more works. Yalloguddo Kulkarni (1878-1955) who hailed from Guttal village of Haveri taluk stayed at Agadi with Seshachala Swami and translated many Marathi articles which appeared in *Kesari* under the pen name 'Vasudevaagraja'. He has also written many works on eminent personalities besides translating 'Dasa Bodha' of Samartha Ramadas into Kannada.

Fakirappa Gurubasappa Halakatti (1880-1964) who was born in Dharwad but settled down at Bijapur was the founder editor of 'Shivanubhava' and 'Namma Karnataka' journals. He was a pioneer in collecting many Sharana's *Vachanas* and rightly a title 'Vachanapithamaha' was conferred on him. He was the president of the Twelfth Kannada Sahitya Sammelana held in Bellary in the year 1926. Alur Venkata Rao (1880-1964) who led Kannada movement and unification movement wrote 'Karnataka Gathavaibhava' and 'Karnataka Veerarathnagalu' to awaken the Kannadigas about their glorious heritage. People referred to him as 'Karnataka Kulapurohitha' with reverence.

Sharanappa of Agadi (around 1880) has written 'Virataparva Moodapayada Bhagavatarata'. Rev. Chennappa Uttangi (1881-1962) of Dharwad, a Government officer, served in Dharwad, Hubli, Mundargi and Haveri and has written books on Hindu religion, untouchability and *vachanas*. His important edited work is 'Sarvajna Vachanagalu'. He has also written books in English on Yellamma and Basavanna. He also presided over the 32nd Kannada Sahitya Sammelan (1939) held at Kalburgi. Mahadeva Prabhakar

Shastry Pujara (1884-1962) who hailed from Bankapur was a pioneering grammarian and has written 13 works on various subjects. Gopalacharya Adabaddi of Kalghatagi (1884-1936) has also written many plays under the pen name 'Abhijna Kavi'. His important play is 'Viveka Vijaya'. Narayanarao Krishna Rao Huyilgol from Gadag (1884-1971) has tried to reform theatre through his poetry and plays. The popular song 'Udayavagali Namma Cheluva Kannada Nadu' was authored by him. Raghavendra Krishna Inamathi a landlord from Annigeri, (1885-1940) has written many plays and books on history. Garuda Sadashiva Rao (1884-1955), who resided at Gadag, has served theatre and authored around 58 works. Gundo Krishna Churamari (around 1885) was in service at Hubli and has translated 'Othello' into Kannada under the title 'Raghavendra Rao Nataka'. Achyutharao Krishna Rao Huyilgol of Gadag (around 1885) has written 14 works which include plays, biographies and books on freedom struggle. Basavaraja Shastry of Kodikoppa Math in Ron Taluk (1886-1953) was a scholar in Kannada and Sanskrit. He has written a total of 12 books. His 'Kannada Gadyada Aidu Magabbegalu' work has won the Karnataka Vidya Vardhaka Sangha Award. Narayana Srinivasa Rajapurahit who hails from Agadi has written many research works. Shivalingappa Shivayogappa Basavanala, who resided at Dharwad (1893-1951), has written many books in Kannada, Marathi and English languages. He has made an extraordinary contribution to Vachana literature. Dattatreya Krishna Bharadwaj of Kundagol (1891-1953) was a doctor by profession and he was the editor of many journals and author of many works. People conferred the title "Vaidya Guru" on him. Bhimaji Jivaji Hulakavi (1895-1959) was the convenor of 'Sharadeya Muthina Sara', a literary serial. Rama Rao Naragundkar (around 1885) has not only translated many law books into Kannada but also written a skit. Gururaja Bhimacharya Joshi (1897) of Gadag has written a few books. Krishnaji Bapurao Kurandawada (around 1900) was a teacher at Bankapur and has written 'Drowpadi Swayamvara'. Krishna Rao Balaji of Bendigeri, who was a teacher at Dharwad wrote a treatise in English on chapter 11 to 13 of the Jaimini Bharatha.

Foreign Writers: Soon after Dharwad came under the British Rule, many foreign religious preachers and officials tried to highlight the essence of Kannada language. Although poetry writing was quite familiar to our writers, the association with English officers, English education and contact with mega cities such as Mumbai and Pune influenced the poetry writing and soon a conspicuous change was evident in the style of writing poetry. These foreign officials and writers have influenced greatly to emancipate Kannada writers from the clutches of the influential Marathi language. They not only established a Training School at Dharwad but also convinced their superiors that the Southern Maratha Region was not a Marathi speaking region and reported that Dharwad was a Kannada speaking region. It is a very important fact to note that these officials supported the appointment of Kannada speaking people in Government service, particularly in the education department. These efforts culminated in the appointment of Deputy Channabasappa, Venkatarango Katti, Rodda Srinivasa Rao, R.S. Kittur, as officers and they strove for the development of Kannada language in this region. Of these officials William Alen Russel (1892) encouraged the writers although he did not bring out any works. Walter Elliot (1822-1883) wrote his memoirs in English and worked on the collection of epigraphs and initiated archaeological research in this region. He was also responsible for the opening of a Kannada school in Dharwad. Rev. Ferdinand F. Kittel (1832-1903) stayed at Dharwad for some time and took up an indepth study of Kannada. Rev. Fredrick Zeigler stayed at Hubli-Dharwad for 35 long years and also served as the President of the Karnataka Vidyavardhaka Sangha in the year 1893-94. He not only wrote many works in English and Kannada but also compiled a dictionary for the first time for school children. (1876). John F. Fleet (1847-1917) was an education officer for the Southern Maharashtra, got an honorary meambership of the Vidyavardhaka Sangha. He wrote a book on the rulers of Karnataka in English and collected many epigraphs of this region. He also collected many historical ballads of

this region. J. Mac (around 1862) along with Kittel brought out a fortnightly 'Vichitra Varthamana Sangraha', which was published both in Kannada and English. A collection of poems called "Kavyapunja" has also been brought out by them. Rodda Srinivasrao and others were their disciples. The foreigners supported these local writers in various ways. Because of their efforts Kannada language was revived in Dharwad region.

Navodaya period

The poets during the last part of the century appear to have made an attempt to liberate themselves from the traditional poetry writing styles. This could be seen in one or two compositions of Shanthakavi. Revival of regionalism, publication of newspapers, knowledge of English language, improvement in printing and communication systems lead to many experiments in poetry. The meter tread a different path discarding the old one. During this time, small story, novels, plays, travelogues, essays, research into ancient works and translations made their way into Kannada literature. The subject dealt with in these works was centred around the life of common people and nature. The Karnataka Sahitya Parishath, Vidyavardhaka Sangha, Ithihasa Samshodana Mandala and other literary organisations made their appearance during this period. Along with these institutions, the 'Prabuddha Karnataka', 'Sahitya Parishath Patrike', 'Vaghbhushana', 'Jayakarnataka', 'Jeevana', 'Jayanthi' and other literary journals encouraged the writers of the time. This led to the emergence of many a poet. Their number was more in Dharwad. The arrival of many people to Dharwad in search of jobs paved the way for emergence of literary activities. Besides this, a friends' circle called "Geleyara Gumpu" had emerged to promote writers. Prior to the formation of Geleyara Gumpu, the literary activities in a small way was in existence at Writers' Street in Dharwad. The contributions made by Geleyaragumpu was noteworthy.

Geleyara Gumpu : Many persons influenced by the Geleyaragumpu undertook literary activities in a big way. Perhaps this circle might have been started when D.R. Bendre came to Dharwad in 1918 after completing his education. This circle consisted of Bendre, his friends, students and lovers of literature. Those who wrote poetry had an opportunity to read before the circle once in a week and it was subjected to criticism to help the writer to improve upon himself. Although Bendre was the central figure of the circle, writers like Krishna Sharma Betgeri, V.K. Gokak, R.S. Mugali, S.G. Kulkarni, Prahlad Nargal, Narayana Sangam and others played a key role in the development of different facets of the Kannada poetry. Halasangi Madhurachanna of Bijapur District, Revappa Kapase, Dhoola and others were influenced by this circle. The other notable event of this circle was taking over of 'Jayakarnataka' journal from Alur Venkata Rao. It became the official journal of this circle. It was a powerful medium to reflect upon the objective literature of Navodaya period and its circulation increased. The members of this circle got dispersed to different places after 1933 but they carried the spirit of this circle and continued their work with the same enthusiasm.

During the beginning of the Navodaya period many poets, it appears, followed the metre and style of old tradition. Yet, they adopted new subjects for their creativity. Majority of poets who were born during 1900 and after appears to have continued this tradition. Later when the modern cult (*Navya Pantha*) came into being, many Navodaya poets also took to this style of writing. The main objective of this style of writing was to compose poetry reflecting the aspirations of the common people. This cult started around 1950. Gokak, Kanavi and others wrote poetry in both styles. With the advent of *Bandaya* movement, many poets wrote in this style also. Therefore, from the point of view of revival and historical development of literature, while dealing with writers the classification of

literature into short story, novel, poetry, essay, travelogue and others is not adopted. Instead, the chronology of poets is followed. Since the drama is an audio visual medium, it has been dealt with separately.

Modern literature (*Navya Sahitya*)

Writers of modern literature wrote poetry which was very near to the life of common man. It can be said that they are the explorers of values of life and they are of the opinion that poetry should reflect nativity (*mannina vasanae*) and the stark reality of life. V.K. Gokak was the first poet to compose such poems. Later, many poets of Navodaya period switched over to modern literature.

This Navya movement continued and later manifested itself as *Banadaya Sahitya*. Though this movement attracted a few young poets, many writers from Navya school also joined Bandaya style of writing. The aim and objective of Bandaya literature is to protest against exploitation and social injustice meted out to the suppressed class of society through the medium of literature.

The district has seen many writers with multi-faced talents of older generation like Bendre, Mugali, Gokak, V.M. Inamdar, Basavanala, Sali Ramachandra Rao, Betgeri Krishnasharma, D.B. Kulkarni, Krishnakumar Kalluru, Prahlad Naregal, S.S. Malawada, N.K. Kulkarni, Naryana Sangama, Huyilugola Narayanarao, P.V. Acharya, Mudaveedu Krishnarao, Sham.Ba.Joshi, S.S.Wodeyar, R.C. Hiremath, Aluru Venkatarao, G.B. Joshi (Jadabharatha), Bhoosanoor Math, Varadaraj Huyilugola, Siddalinga Desai, Channamallapa Kavali, Negalooru Ranganatha, B.R. Waadappi, D.S. Karki, Raobahaddur, Valigangappa, D.L. Kerur, N.S. Gadagakar, G.S. Amooru, Shanthinatha Desai, Ramachandra Kottalagi, Kalamadani Gururayaru, Burli Bindumadhava, Kurtukoti and Basavaraja Kattimani.

Chandrashekara Patil, Giraddi Govindaraj, Chandrashekara Kambara, Sreenivas Tophakane, Devendrakumar Hakari, G.V. Kulkarni, R.G. Kulkarni, Govindamurthy Desai, M. Dastgir, Vem.Mu. Joshi, M.M. Kulburgi, Siddalinga Pattannashetty, Veeranna Rajoor, Panchakshrayya Hiremath, Somashekara Imrapura, V.G. Maarihala, M. Jeevana, M.N. Rajashekaraiyah, Sadananda Nayak, Neginala, Girish Karnard, Paraddi Mallikarjun, B.V. Shirur, V.S. Hittalamani, Surendradani, K.S. Narayanacharya, Deshapande Subbaraya and many more are the talents of the next generation. There are many women writers who have been discussed separately. Sudarshan Desai is a noted writer of detective novels.

In the field of historical research, the service rendered by Aluru Venkatarao, Na.Shri. Rajapurohith, Bengeri Huchurao, R.S. Pancharukhi, K.B. Pathak (Hubli), P.B. Desai, G.S. Dixit, Varadaraj Umarji, A.M. Annageri, S.S. Wodeyar, Srinivas Ritti, B.R. Gopal, A. Sundara, M.M. Kalaburgi, S. Shettar, K.R. Basavaraj, Raghunath Bhat, Leela Shantakumari, Ru.Ma. Shadaksharaiah, Padigar, Sindhagi Rajashekar are all worth mentioning. The Karnataka Historical Research Centre (1914), Kannada Research Centre, Karnatak University and such other bodies have been a constant source of inspiration and encouragement to these eminent people.

During the period of national awareness, Alur and Mudaveed strove hard to awaken the public about nationalism through biographies and analytical writings. The famous intellectuals R.R. Diwakar, N. S. Hardikar, R.V. Karagudari, Sridhar Khanolkara, Kallanagowda (K.F.) Patil, Balachandra Ghanekar, Gurunath Joshi, Managoli, Siddanathapanth, Bindu Madhav Burli, Abdul Samad belong to the genre of Alur and Mudaveedu.

Dattatreya Ramachandra Bendre (1896-1982) was the pivot around whom the 'Geleyara Gumpu' or 'Friends Circle' revolved. He is popularly known by the name "Ambikatanayadatta". He has written many poems and plays. His contribution to children's literature is also wellknown. He presided over the 27th Kannada Sahitya Sammelana in the year 1943 organised at Shimoga. Receptient of both Karnataka and Central Sahitya Academy awards, D.R. Bendre was conferred with the Padmashree. He is also the receptient of Bharatiya Jnanapitha Award for the year 1974. Karaveerappa Basappa Angadi (1897) from Menasigi of Ron Taluk composed 'Aarathi Padagalu'. Channabasappa Yellappa Kavali (1900-1985) from Byadgi has many literary works to his credit. His book on children "Puttannana Prapancha" has bagged the Central award. Kote Basappa Shastry (1900) from Gadag has written "Shadaksharadevana Sthotra Manjari". Hailing from the same place, Giryappa Gouda Basava Gouda Babu Gouda (1900), wrote "Tande Magalige Bareda Ole" and other works. Aiyana Gouda Mallesha Gouda Patil (1901) from the same place is an author of three works. T.L. Kempanna Nayaka of Haalakere, Ron Taluk (1901-1975) has written 'Vishwadharm Prakasha', a literary piece. Govindacharya Bheemacharya Joshi (Jadabharatha) from Hombala (1905-1994) being the author of many plays, has striven hard for the development of theatre. He was awarded the prestigious 'Padmashri'. Mevundi Mallanna from Mevundi (1906-1995) has many a contribution from his pen to the literary world of children, besides authoring 'Kannada Shasana Kavigalu'. Ranganatha Srinivasa Mugali (1906-1993) who wrote under the pen name of 'Rasikaranga' hailed from Hole Aalooru of Ron taluk. Many novels, plays and articles regarding the history of Karnataka have been written by him. He has literary works to his credit in two languages – English and Kannada. The Pune University conferred upon him the D.Litt. honour. The 44th Kannada Sahitya Sammelana was presided over by him. He was the receptient of the Sahitya Academy Award for the year 1976. Jaavooru in Dharwad district has contributed another eminent person Prahlad Banderao Naregall (Vatsa) (1907). He has written essays and novels. Also he has translated Rabindra Nath Tagore's 'Gitanjali'. Guddo Yallo Kulkarni from Agadi (1908) has served for 40 years as the editor of 'Sadbodha Chandrike'. Krishnakumar Kallooru from Kallooru of Dharwad (1909-1982) is one amongst the short story writers from the Navodaya period. His play 'Jaagruta Bhaarata' won the first place in 1955 from the Bombay Government. Panduranga Tammaji Kulakarni (1900) from Menasagi village of Ron taluk was a doctor by profession and has written many books on medicine. He translated the Marathi work 'Daasabodha' into the Kannada.

Vinayaka Krishna Gokak (born in Savanur) has written poetry, drama, criticism, essay and travelogues. His famous novel is 'Samarasave Jeevana 'Bharatha Sindhu Rashimi' is his epic. He belongs to the Navya and Navodaya period of poets. The prestigious Padmashre and Jnanapeetha Awards, Central and State Sahitya Akademy awards were conferred upon him.

Kumara Vibhuswamiji of the Viraktamatha of Hanagal authored 'Bhikshuka Mahesha Vilasa' and others. From the same Mutt, Kumaraswamiji of Giri yapura has authored Vachanas of Shivayogi Siddarama. Sangappa Sanganabasappa Maalavada (1910-1987) from Menasagi village is famous as a researcher and essayist. He is an awardee of the 1972 State Sahitya Academy. Sangaiah Shivamurthaiah Bhoosanuramatha (1911) who hailed from Nidagundi has not only written 'Shoonya Sampaadany Paraamarshhe' but also other works. The above mentioned book bagged the 1969 Sahitya Academy Award. His 'Bhavya-maanava' bagged the Central Sahitya Academy award. From Kundagola, we have Hireharakuni Sadashivaswamy Shivananda Matha (1913), who has written books on Veerashaiva Jagadguru and is also a Keerathanakar. Narayana Krishna Kulkarni (N.K.) (1913) is from Gadag and has written plays, criticisms and humourous writings. He won the 1981 Sahitya Academy award. Amrita Mahadeva Annigeri (1914-1987) from Annigeri has written books in large numbers about the centres

of sculptural eminence like Aihole, Badami, Bijapur etc. He also had expertise in deciphering relics/ inscriptions. From the same place B.R. Waadappi (Bhaarateesha 1914) has written plays, essays and short stories.. His Taarakambi has won the State Sahitya Academy Award. G.D. Naadakarni is famous for his literary criticism and essays, while Negalooru Ranganatha (Neranga) is a multi-faceted talented writer. Venkatesha Kulakarni has translated books on law into Kannada. H.K. Ranganath, the author of many plays lived in Dharwad for a long time. S.R. Malagi is known for his criticism. Narayana Sreenivasa Gadagakara (S. Ramananda 1915) has penned profiles, poetry and essays. His Vaaglahari , bagged the state government award in the year 1956. From Abbigeri of Ron taluk, Ramachandra Venkatesha Kulkarni (1918) has written many essays among which Gaalipata is one. Krishnacharya Tammannacharya Pandurangi from Tumminakatti (1918), being a scholar of Sanskrit has written books on Sanskrit literature in Sanskrit itself as well as in Kannada and English. Pandarinathacharya Golagali, Ramacharya Galagali, K. Krishnamurthy, B.R. Modak, K.S. Narayanacharya, Keshava Sharma Galagali, Dayananda Shanbhangh, Khadabadi, Chandramouli Naikar, Balachandra Shastry, Maheshwara Joshi and Rajeshwara Shastry are the other worthy Sanskrit scholars who wrote in Kannada. Channappa Erayseeme from Haravi of Dharwad (1919) wrote many books. His Jenu , a book on science won an award (1964). Rudraiah Chandaiah Hiremath of Kurudagi from Ron taluk (1920) was the Vice-Chancellor of the Karnataka University. He is very well known for his criticisms and poetry. He has won the the Sahitya Academy Award for the year 1970.

Kanakappa Hanumappa Dasar (1921) of Gajendragad wrote two books on spirituality under the pen name Kanakadasa . Maribasanna Sannabasappa Sunkapura (1921) hailing from Mulagund edited many ancient works and brought out many books on folk literature. He was the receipient of the 1981 State Sahitya Academy Award. Eshwaran (1922) from Shiggaon taluk s Hiremallooru brought out many literary works and edited many works besides Hariharana Krutigalu Sankhyanirnaya . Including his English works, he has more than 50 literary pieces to his credit. He got the Academy Award in 1983. Subbanna Ranganatha Yekkundi (1923) who hailed from Ranibennur was famous as a poet, a critic, a story-writer and also a novelist. He bagged the State Award for Teachers and also the Soviet Land Nehru Award. In 1982 the state Sahitya Academy Award was given to him. He is also the receipient of the Central Sahitya Academy Award. Vasantha Madhavarao Koravara from Mundargi has written books on science. Dattatreya Mallara Kulkarni, hailing from Guttal in Haveri taluk contributed to the literary world and is the author of Mallaari Sahasranaama Mattu Naamaavali and many others. Sadashiva Shivadeva Wodeyaru from Marewada (1924) is the author of many books in Kannada and English. His Ravindradarshana got the State Sahitya Academy Award (1966). Rani Channamma his literary piece in English was published and it has been translated into many other languages. Gururaja Shamacharya Amooru (1925) from Bommanahalli has contributed to the fields of criticism and editing. In 1991 he was conferred with the State Sahitya Academy award. From the district of Gadag, the village of Hombala has a famous poet to its credit namely Channaveera Kanavi (1928). His many collections of poetry are very popular. He also has the credit of editing several books. He has been conferred with the State as well as the Central Sahitya Academy Awards. Govindamurthy Desai (1926) from Savanur has written stories and novels. Keertinatha Kurtukoti (1928) from Gadag is a critic and has penned many plays. Nadedu Banda Daari is his famous edited work. He was conferred with the 1971 State Sahitya Academy Award. Shankara Mokashi Puneekar (1929) from Dharwad has written many works under the pen name Kanasiga . Gangavva Gangamayi and Avadheshwari are his two famous novels. The 1986 State as well as Central Sahitya Academy Awards were bestowed upon him. Sheshachala Na. Kulkarni (1929) from Agadi is the author of many texts on the subject of Chidambara Bhakti literature.

Sreenivasa Havanoor (1929) hailing from Havanoor of Haveri district has worked in the fields of research and editing. His Kaagege Helida Kathe has won the State Sahitya Academy award. Vasantha Kavali (1930) from Haveri was proficient in music composition and play writing. He translated Bhasa's plays. Kumaravyasa was his pen name. From Konnuru we have C. Sham. Bhoosareddy (1930). He has to his credit 25 literary works covering criticism, editing and biographies. Krishna Shamacharya Amooru (1931) wrote many books on the subject of mathematics. M.R. Gajendragad (1931) from Gajendragad served as the Vice-Chancellor of Kuvempu University and penned many thesis. M. Haridasarayaru who became famous with his Balina Gida, Janardhana Gurakara, the author of the famous novel Kaimamsa are from Dakshina Kannada. The famous health scientist and writer M. Gopalakrishnarao lived in Dharwad for many years. Basavalingaiah Veeraiah Mallapura (1931) from Itagi of Ron taluk has produced many works in Halegannada on the Veerashaiva literature. He also presided over the Ron Taluk Kannada Sahitya Sammelan.

Shivaputrappa Rayappa Gunjala from Koliwada (1932) wrote many books on Library Science. D.N. Bagari from Rottigawada is also famous for such works. Hulagappa Ramappa Bandiwaddara (1932) from Soodi village of Ron taluk also has a few works to his credit. H.N. Hoogara (1932) from Gadag is a famous playwright. Many drama companies have staged his plays. This actor cum script writer has won the State Natak Academy Award. Shadaksharaiah Chandraiah Hiremath (1932) from Kuradagi in Ron taluk has written many books on Law. His Hindu Vaarasa Kanoonu has won him an award from the Kannada and Culture Department. N.K. Jogalekar of Bharadi village from Haveri taluk (1932) has been the author of many books on astrology. Vasantha Ranganatha Mutalika Desai (1933) from Dharwad has penned Chidambara Bhakti Geetegalu and 50 other literary works. Basavarajappa Veerappa Dambala (1935) of Ron has collections of poems, folk literature, novels and abundant material about law in the form of books, to his credit. Murugha Rajendra Magavi (1936) of Haveri has published a collection of stories called Ellaaru Nammavare. Kallappa Balappa Kambali (1938) of Arahunasi from Ron taluk has written many biographies (1938). Rajashekharaiah Sangaiah Bhoosanuramatha (1938) of Nidagundi of the same taluk has written science fictions, novels, plays and children's literature numbering over 60. Chandrashekhara Patil (1939) from Hattimatturu is the writer of many plays. He was the editor of Sankramana, a literary journal. Also he is a pioneer of the Bandaya literature. The Karnataka Sahitya Academy Award has been conferred upon him. Giraddi Govindaraja (1939) from Abbigeri has written poems and stories, criticism on theatre. The Karnataka Nataka Academy Vidyavardhaka Sangha and many other institutions have awarded him. Also he was the first President of Ron Taluk Sahitya Sammelan. Ayyappaiah Siddaiah Hiremath (1939) of Ron Taluk has written many books and has edited many works. Somashekhara Imprapura (1940) of Abbigeri also from Ron, has written about 20 books which include Folklore, Poetry and criticism. The Karnataka Sahitya Academy and Vidyavardhaka Sangha honoured him with awards. Gadaada Rajendra (1940) from Belavanike of Ron Taluk has brought out many collections of poems. Hailing from the same taluk is Mohammadali Dastagir of Gogeri (1942) who published many collections of poems as well as plays.

M. Jeevan was famous as a playwright, novelist and also as a journalist. Gangadhara Mallikarjunappa Nandi (1944) from Haveri has about 15 books to his credit. Hailing from Sarjapur of the same taluk is Basappa Bheemappa Naganura (1944). He has published three collections of poems on children's literature. Krishna Gurunatha Joshi of Holemennuru (1944) has written books on social sciences.

Veerabhadrapa Shivabasappa Kashetty of Batturu from Shirhatti Taluk (1946) published collection of poems. Yehcharappaiah Swamy of Gajendragada (1947-1979) wrote Yehcharaswamy Suprabhata and Bhajana Padagalu . Of the same taluk from the village Jakkali, Lokanagowda Venkanagowda Patil (1948), has written books on literature and research. G.N. Karabasava Gowder (1951) from Haveri, brought out a collection of stories called Badukina Chitragalu . Satish Kulkarni (1951) of Dharwad has two collections of poems and has edited several books. From the village of Hire Alagundi of Ron taluk we have Alagundi Annadanaiah (1953). Akanksha is his collection of poems. Hailing from the same taluk but from Savadi village is Doddannavaru Shankaranna (1953) whose novels and poems are well read. M.B. Adnoor (1954) from Hulluru has Kannagalisade Kelu Geleya , a collection of poems to his credit. From the village Mallapura in Ron taluk hailed Mahantesha Mallanagowda (1954) who has written stories and novels. G. Shoukat Ali (1954) from Hirehala has written Durugamurugi and other books. Vasantha Kulkarni wrote poems under the pen name of Kuvara Hirehaala .

Yallappa Halakurki (1954) of Yavagal has written many books and composed many *vachanas* under his pen name Yalleshapriya Yavagal Veerabhadreshwara . B.N. Pattar (1955) of Haralapura from Gadag taluk is a noteworthy writer. Chikkanaragunda Sangamesha (1956) of Sawadi village of Ron taluk has also written many books. M.B. Kulakarni (1962) of Bankapura is the author of Ayurveda Mattu Arogya . Shivayogi Basappa Surebana (1963) of Gadagoli village in Ron taluk is a well known writer. G.M. Kulakarni (1964) of Haveri has published a collection of poems called Kattalalli Khalitatte Hididavaru . Mahadeva Banakara of Ranebennur is a major poet and has composed *Vachanas* in the Shatpadi style. Ga.Sa.Halappa, Patila Puttappa, K.S. Deshpande, H.V. Nagesh, Sadananda Kanavalli, Shivananda Gubbannanavar, N.A. Patil, M.S. Rajashekharaiiah, Meti and other writers of social sciences are worthy of mention.

The talent of Sriranga, known for his experiments in theatre, found a perfect forum in Dharwad. He hailed from Agarkheda of Bijapur district. Many of his plays including Hari-Janivaara were staged here. He is also famous as a critic and as a novelist. Betgeri Krishna Sharma is famous as a story-writer, a novelist and a journalist. Eminent researcher, critic and epigraphist Dr. M.M. Kalburgi is from Sindhgi of Bijapur district. Famous historian C.M Kulkarni who settled down in Mumbai hails from Dharwad. C.S. Kulakarni better known by his pen name Chidambarananda served as a lecturer in Dharwad. Shantinatha Desai from Uttara Karnataka is a famous literary personality. He is also famous as a playwright and as a critic. Ra.Yu. Dharawadakar who lived in Dharwad but hails from Bagalkot is known as a critic, a writer and as a scholar. Narayana Mahishi who resided in Bangalore is a writer of articles on science while M.S. Vrushabhendraswamy is a famous writer and critic.

Women Writers

During the revolutionary period in and around Kalyana, many women exponents of the *Vachanas* were spotted. After that, for a long time, noteworthy contribution by any woman writer was seldom found. Though a woman writer or two is spotted during this period, her contribution is inconspicuous. Hailing from Lakkundi, Attimabbe resided there and was a constant source of encouragement to the great poet Ranna. She prepared many copies of Ponna s Shanthi Purana and distributed it. Besides the role of a copy writer, she has not produced any work of her own. Muktayakka, from the same place, is noted as the first woman exponent of *Vachanas*. She wrote many *vachanas* under the name Ajagannathande. Later in course of time, Helavanakatte Giryamma is found to be a famous poetess. Chandrahasana Kathe and other books have been written by her. She also has written many songs

on Lord Ranganatha. Barring these isolated cases of women writers the district is not found to have produced such eminent women known for their prowess.

During the beginning of the 20th century, such developments like creation government jobs, awareness regarding personality development, Independence Movement and other developments resulted in more attention being concentrated on development of women. Many women writers based in Dharwad today owe their roots to their parental towns and cities. Marriage brought many of them here. Sunanda Belagaonkar, belongs to the Navodaya age and is famous for her works. Shanthadevi Malawada is another woman writer famous for her books. She presided over Kannada Sahitya Sammelan held at Bagalkot. Geetha Kulkarni, a famous novelist won the Academy Award for her works.

Champavathi Mahishi from Dharwad has collections of stories and novels to her credit. Sharada Gokak has two collections of poems and one biography to her credit. Sarojini Mahishi from Dharwad has credentials in two fields Literature and Politics. She is the author of 13 books. She has translated Mankutimmanakagga into Hindi. She has won the State Government Award. Aashalath Yadavada from Haveri has penned the novel Nava Vivaha. Many other novels and other books in English are to her credit. Shantha Yogeeshha Yadrami from Dharwad has written biographies and novels. Vimala Channabasappa Kenkerematha has written three books on paintings and Bharathanatyam. She has also written poems. Veena Shantheshwar from Dharwad has written stories and novels. She is an awardee of the State Sahitya Academy. Malathi Pattanashetty is a poetess as well as a critic. Sarojini Shintry has written books in English and Kannada. Residing now in Bangalore is Vanamala Acharya, a story writer and a critic. Leela Shanthakumari is a famous researcher. Sudha Narayanamurthy hailing from Shiggaon has written travelogues and novels. Leela Garadi from Gadag has one collection of poems and also has translations from Kannada to Hindi to her credit. From Dharwad, Hema Pattanashetty has collection of poems, plays, biographies and collections of stories to her credit. Dakshayini Hiremath also from Dharwad has penned the novel Sangeetha. Latha Gutti from the same district has brought out a collection of poems called Varthamana. Rudrapura Sarojini Chalawara has written books regarding the Independence Movement. Kulashekhari from Ranibennur is a poetess and also has written many books. We have Lalitha Kerimani from Navalgund with her literary work Mahatama Shri Sharifaru. Leela Kalakoti from Dharwad has brought out three collections of poems. Besides, under the pen name Bheemeshakrishna a lady from Haveri taluk has composed many a devotional Dasa Padas. Jyothsna Kamath from Dharwad has written books on the subject of medieval social history. Chennakka Yeligara (Pavate) from Dharwad is famous for her research articles. Vasundhara Filliozat has written many books pertaining to the history of Vijayanagar. Shanthadevi Kanavi is famous for her stories and literary essays. Besides this, Shalini Raghunath Bhat from Shirsi, Sangavva Karaveerashettar and Shivalingammakatti from Bagalkot, Sheela Tenginkai from Sholapur, Shantha Imrapura from Muddebihal, Jaishri B. Belavaladavara from Sirsi Taluk, P. Parvathamma from Davanagere, Sukanya Maruthi from Kottur are the famous women writers who came and settled down in Dharwad.

Printing and Publications

The Printing in Kannada language, it appears, began in the district of Dharwad after 1850. Around 1860 the Savanur Press and Jnanabodhaka Press in Savanur were the two lithograph printing presses. Printing of the Persian language books were done in Savanur Press while that of Kannada language were done in the Jnanabodhaka press. In this press, the printing of books like. Srikrishna Paarijatha, Dundume Hadina Pustakagalu, Jaimini Bharatha, Basava Purana, Sarvajna Tripadigalu,

Nagavarma s Chandombudhi , etc., were undertaken by 1862. By 1865 this printing press was shifted to Dharwad. The owner was Durgaprasad Misra. During the period between 1860 and 1867 Dharwad developed other similar presses like the Sanmargadarshaka, Jnanavardhaka and Jnanasagara presses. The Sanmargadarshaka press printed books in Marathi also. Govinda Prabhakara Joshi was the owner of this press. The first Kannada Almanac of the Hindus was printed in the Jnanavardhaka press. The Chandrodaya Mudranalaya existed even before 1866.

Since the letters etched on the stone blocks (lithography) were even, there was an effort to place these etches in between rows of printing types. The British Officer Russel encouraged this venture and around 1870, Venkata Rango Katti from Belgaum prepared these types for printing with the help of an artist. This innovative method led to the growth of local presses and also became the centre for production of types used for printing. Henceforth many printing schools emerged and the tradition followed.

As the printing and publishing of books increased, rules and regulations for systematised printing was introduced by the Mumbai province. Since the trade of printing and sale of books became a constant source of employment many took to it. Of the very many who undertook this venture, Kalyanappa Madana Shetty, Anaada Channaveerappa, M.S. Khanolkar and others began attending conferences and exhibitions and started book sales. This helped the initial growth of the book-industry. Previously those who owned the presses were themselves the publishers too. Many writers would arrange the sales of their books themselves. Galaganatha, the famous writer would travel from place to place to conduct his own book sales. This is just an example. Since the sales of books was a profitable business, later on, many people opened their own book stalls. Even now, many prestigious publishers and sellers of books of Kannada literature are present in Dharwad. These publishing houses have helped the growth of the business of Kannada books. Along with this, in 1907, a conference of book writers was held in Dharwad. Pratibha Granthamale, Manohara Granthamale, Minchinaballi, Shaitya Bhandara, Samaja Pustakalaya, Sankramana Prakashana, Burli Bindu Madhava Smaraka Pratishtana s Minchinballi Prakashana, the Publishing section of the Karnatak University and the Agriculture University, the Murusavira Matha and Gadag s Tontadaryamatha, Loka Shikshana Trust, etc. were the main publishing units. Bindumadhava Burli started the Minchinaballi Prakashana for the cause of printing literature for intellectuals in 1937. It is now continuing under the editorship of Surendradani. Gadag stands at the forefront in the business of printing, at the state level.

Sanskrit Literature

More than 100 *Agraharas* of this district were famous for scholarship in Sanskrit. In spite of this we find very few who have actually written in Sanskrit. Many scholars though had proficiency in Sanskrit, were proficient in Kannada also. They used to write in both these languages. Very many Sanskrit books were published either with Kannada footnotes (Teeku) or translations. During such circumstances the script of these books naturally would be in Kannada itself. Both the languages have been found to be used by the inscription writers on epigraphs. The very first Sanskrit epigraph is in Sanskrit and belongs to Kadamba period. Jinasenacharya from Bankapura produced Mahapurana in Sanskrit. The Swamiji from the Chowdadaanapura Mutt, namely Virupaksha Wodeyar was an unparalleled Sanskrit scholar. He had graduated from the Calcutta University with a gold medal and held Veda Teertha title. The famous epigraphist R.S. Panchamukhi from Acharyakoppa village of Hole Alur taluk was very well known and has written many books. His Sri Raghavendra Guru Sarvabhoutma Saptaratyothsava Champu brought him the Mahamahimopadhyaya title from the Kashi Vidyapeetha.

Jalihal Keshavacharya from Gadag has about five books to his credit pertaining to the Madhva school of thought. Also, Jalihal Sreenivasaraya has produced many books. Kattimadhavacharya was the Vice-President during the Madhava Siddhantha Sabha held in Tirupathi. He has written books in Kannada, English and Sanskrit. Mangalawede Balacharya has written in Kannada and Sanskrit and has won many awards. K.T. Pandurangi from Thumminakatti is a prolific writer in Kannada, English and Sanskrit, which have won him many awards. Pandarinathacharya Galagali from Gadag was running Madhuravani, a Sanskrit journal. His Sri Shambulingeshwara Vijaya Champu won the Central Sahitya Academy Award. N.C. Nandimath is an eminent scholar in *Niruktha*.

Marathi Literature

Many Marathis who lived in Karnataka since a long time, were called Aareru. In Devagiri during the time of the Sevunas, though Marathi officials were in the district, the administration was carried out in Kannada language itself. They have not created new literature to a large extent. They imbibed the cultural nuances of the local communities, in turn, through constant interaction. During the time of the Sultan of Bijapur, the migration of Marathi soldiers increased towards the southern parts. Many people in the army who came to win over the southern provinces from Pune, stayed back, not to return to their native places being attracted by the place. They settled in convenient regions. In 1753, when the Peshwas won over Dharwad, the link with Maratha culture strengthened. After the Marathas, came the British. This was the time when very many petty kings were Marathas and hence Marathi language and literature gained prominence.

During the 16th century, Mukteshwara a poet (he was the grandson of Saint Ekanatha), from Dambala wrote Bharata Kathe in Marathi. Around the 18th century, Chandratmajarudra translated Kumaravyasa Bhratha into Marathi. Even after the advent of the British, the influence of Marathi culture in the region continued to flourish. The first two newspapers Dharawada Vritha and Chava were also in Marathi. Sheshagiri Rao Churamari translated the Jaiminibharatha into Marathi. His Shakuntalam a play was translated into Marathi by Kirloskar. Similarly, Galaganatha translated Harinarayana Apte's historical novels into Kannada. Venkata Rango Kittu from Batakurike has written many books in Marathi. Mudaveedu Krishna Rao, basically from Ranibennur, edited Dharawada Vritta, a newspaper. The famous Marathi poet Keshavasuta served as a lecturer temporarily at Hubli.

The Dasabodha of Samartha Ramadas was translated into Kannada by Yallo Guddo Kulkarni. Tilak's Geetarahasya has been introduced to Kannada by Alur Venkatarao. Shi.Shi. Basavanala has also contributed his books to Marathi literature. Sham. Ba. Joshi has written a scholarly work on Marathi base. G.D. Khare from Gadag is a Marathi writer of five works and his Maje Bakshisache Nibandha has won the first prize during the Marathi Sahitya Sammelan held in Belgaum in the year 1946. Akashasi Jadavu Naathe a scientific work on astronomy was written by Srikrishna Sitarama Gokhale of Dharwad. Ramchandra Govinda Kolangade from Hubli has written seven books on matters relating to religion. Famous short story writer G.V. Kulkarni from Dharwad has published 12 short story collections. Panadit Awalikar who wrote in Marathi on *moodalagi* tradition won the Varadaraj Award. Five novels are written by Vidya Sapre Chaudhary, while Amrut R. Yardi has brought many works from Hindi to Marathi and translated many Marathi works into Kannada. Babu Rao Gaikwad has written poetry, short story and one act plays. Mangala Desai has published one short story collection while B.R. Modak has not only written biographies but also translated Shankaracharya's works into Marathi, besides translating into Marathi, the works of Bendre, with the title Umaala. Sohani, a journalist from

Hubli has written in Kannada and Marathi languages and many works from both the languages have been translated by him.

DRAMA AND THEATRE

The beginning of a reliable history of theatre in Karnataka can be traced back to the 18th century. Before this there were visual forms of entertainment like Dashavathara Aata, Kolata, Puravantarata, Dasarata, Doddaata, Sannaata and so on. There are records of an artiste by name Ramabhat Jois being paid an annual grant by the Peshwas in 1764 to stage 'Dashavatara' at Shukravarapet in Dharwad. The culture and language of Mumbai and Pune appears to have been heavily influenced by it though this region which had been under the Peshwa rule was taken over by the British. Besides this, Marathi theatre companies used to tour the area and stage Marathi plays here. Rambhavu Kundagolkar better known as Sawai Gandharva, an actor who did Marathi theatre proud, was a native of Kundagol. He was an excellent singer and played female roles. People who had seen his plays would, as if under a spell, hummed tunes from the Marathi play. Though many wanted to protest against the imposition of these plays, they were in no position to do so. Doddaata like 'Krishna Parijata' was quite entertaining, but couldn't compete with Marathi plays. At a critical juncture like this it was Shanthakavi of Gadag (Sakri Balacharya) who wrote and staged Kannada plays. He demonstrated to the audience, who were spellbound by Marathi plays, that plays could be written and staged in Kannada too. He founded a troupe named "Veeranarayana Prasadita Kruthapura Nataka Mandali" in 1877 and experimented his own plays. His play 'Ushaharana' became very popular. From then on the Kannada plays struck a root here. Many poets undertook translation of many Sanskrit and English plays into Kannada. Many troupes in the district were started. Kannada theatre movement gained a momentum. Yet the number of playwrights in the district, comparatively is less. The amateur theatre movement grew up because of the efforts of playwright Sriranga.

Professional Theatre

Shanthakavi had used the Yakshagana technique in his production of 'Ushaharana'. Jeevu Balappa of Gadag had been the *sutradhara* of the play. The company, which consisted of artistes from Gadag, toured the towns in the neighbourhood of Gadag and staged the play there. Inspired by the success of the play, Shanthakavi wrote many more such plays. As pointed out earlier, Shanthakavi was inspired by Yakshagana to write plays. Before the emergence of professional theatre companies, Sannaata and Doddaata were in vogue in North Karnataka. In Raichur district, Aparala Thammanna was inspired to write 'Sri Krishna Parijata' by the encouragement of his patron, Rangabhupala of Kanakagiri. With his son's help he managed to stage this musical play. It became so popular that groups enacting Parijata came up in every village and town. This composition went into print in 1863 at the Savanur press. As a result of the popularity of the piece, the form ceased to be confined to Krishna's story alone. Any story taken from 'Shivapurana' or 'Vishnupurana' could be told in this format and have the word 'Parijata' tagged on to it. This led to later compositions like 'Sivaparijata', 'Venkatesha Parijata', 'Virabhadra Parijata' and so on. We see the influence of the same 'Krishna Parijata' in Churamari Sheshagiri Rao's Kannada translation of 'Shakuntala' in 1869 and in the plays written by Shanthakavi. When Churamari's 'Shakuntala' was translated in to Marathi by Lakshmana Rao Kirloskar in 1879, he carried 'Parijata' style of songs into Marathi as well. Shanthakavi's 'Ushaharana' and the other plays staged by his company became the foundation stones of Kannada professional theatre. Mudavidu Krishnarao started a theatre company by name 'Bharata Kalottejaka Sangitha Samaja' just to stage

Churamari's plays and introduced the audience to the native Kannada style of singing through this company.

The popularity of Marathi plays in Dharwad region did not wane even after this. This was because of their stage setting and music. The songs used in many of the early Kannada plays were imitations of the Marathi stage songs. At such a time, they had to overcome the challenges they met. Shivamurthy Swamy Kanaburgimatha had appointed women to play female roles in his 'Konnurkara Kadasiddeshwara Sangeetha Nataka Mandali'. Ellavva Guledagudda was the first such artiste. Her daughter Guledagudda Gangubai also acted in plays. The same company introduced the use of transfer scenery as well.

Professional theatre reached its zenith between 1900-1935. The well known theatre companies of the period were Konnuru Company, Shirhatti Venkobarao's Company, Abbigeri Company, Halageri Jettappa's 'Halasiddeshwara Prasadita Nataka Company', Vamanarao Master's 'Vishwagunadarshi Nataka Mandali', Lakshmeshwara Bachchasani's 'Stree Sangeeta Nataka Mandali', Garuda Sadashivarao's 'Gadaga Dattatreya Nataka Mandali' and 'Asundi company'. It will not be a mistake to say that professional theatre was indirectly responsible for bringing many great musicians settled in Dharwad region to limelight. Mansoor brothers used to be part of Vamana Rao Master's company. 'Lakshmeshwara Stree Nataka Mandali' was run solely by women artistes. They played the male roles as well. Before this, a woman by name Ellavva used to play Bijjala's role in Konnur company.

Even professional theatre has seen changes from time to time. It has accepted these changes as inevitable. The use of electric lights was one such change. Konnur Company was the first to use electric lights backed up by dynamo. It was also the first company to bring women on stage. Many of the plays staged by the company were so popular that they were made into films. 'Baduku Bangarawayitu', written by K.N. Salunke, saw 500 shows. Fa.Shi. Bhandage's 'Jeevantha Jana' saw nearly 470 shows. This play received a national award from the Agriculture and Panchayat Department of the Government of India. Professional theatre always received great patronage in Hubli and recorded more than 500 shows by many companies. One such play was 'Jagajyothi Basaveshwara' staged by Kalavaibhava Nataka Sangha of Belgaum. Enagi Balappa used to play Basaveshwara in this production.

Amateur Theatre

The motion pictures in India made their headway at a time when the professional theatre was at its pinnacle of glory. The educated people who were influenced by western culture, modern criticism and such other things were eager to stage new kinds of plays. Prior to this, some troupes staged a few plays other than mythological ones. Shanthakavi also staged a few plays of that kind. By the year 1904, Mudaveedu Krishna Rao and Ranga Rao Hirekerur had founded drama troupes and staged plays at a few places which were considered off-beat during that period. The dramas of these troupes were staged at Gadagadavara Theatre in Dharwad. The teachers and students of the Karnataka college came together and staged in the year 1920, 'Suratnagarada Shreshti', a play by Kerur Vaasudevacharya, "Stree Dharma Rahasya" by Huilgola Narayana Rao and "Echchama Nayaka" by Garuda Sadahsiva Rao and other plays. The employees of Railway office in Dharwad were also staging plays of different languages. When this office was shifted to Madras, the drama activities came to an end.

One cannot classify them strictly as amateur efforts. However, when Sriranga came to Dharwad during 1930, the amateur theatre movement took altogether a different turn. He wrote plays which were clearly of amateur nature. He founded Kannada Natya Vilasi Sangha during 1933 and staged his own plays. Another troupe of the same kind was founded by G.B. Joshi in 1943. He founded Kalopasaka Mandala in Dharwad and as a playwright undertook many experiments in theatre. Besides Dharwad, he also staged plays at many places in North Karnataka and Maharashtra region.

Later, many amateur troupes emerged in the district. Most of them restricted their activities of staging plays to collect annual gathering and special occasions. Troupes such as Kalodddharaka Sangha during 1954 and Antharanga during 1970 were founded. The Amateur movement got a fillip when B.V. Karanth, Girish Karnad, Chandrashekara Patil, Siddalinga Pattanashetty, Shanthinath Desai, B.T. Desai and others entered the scene as playwrights and directors of amateur plays. The interest shown by the Department of Kannada and Culture, private organisations, inter-college drama competitions and Industrial drama competitions of factories have all helped the growth of amateur movement in Dharwad district. Likewise, the Gujarathi Samaj, Kerala Samaj, Academy of performing Arts, Late Gita Sadanand Memorial, City Corporation and Lions Club have extended their encouragement in Hubli.

Although amateur theatre activities started very early in Dharwad, it was only during 1954 that such activities started in Hubli. The workers who were employed in the Railway Workshop in Hubli founded Mysore Association and staged plays under it. The activities gained momentum after 1958. During 1962 it changed its name to Railway Kalavidaru. With the efforts of Chitharanjan Chatterjee, Progressive Art Circle (Pragati Kala Vrinda) took its shape in 1968, and it staged Hindi and Kannada plays. Besides this A.T. Troupe by Anil Thakkar, Ranga Ranjini, Abhinaya Bharati, Alemarigalu, Anche Tanti Sneha Kunja and other troupes are very active in theatre movement.

B.V. Karanth conducted training classes for teachers and students of Karnataka college during 1971. Because of this a fresh wave of air blew on theatre circle which led to the staging of many plays. Also many absurd plays were exhibited during this time. During the same period writers like Shantinatha Desai, Siddalinga Pattanashetty, Chandrashekara Patil, B.T. Desai, S.R. Thontadarya and others combined to start Antharanga Nataka Koota and brought many plays on stage.

Later, street plays made an entry into the district and gave performances. The street plays were organised by Solabakkanavar, Pundalika Sheth, Ramzan Darga, Ghanashyam and others. Satish Kulakarni in Haveri and Udaya Nasik in Hangal are responsible for the growth of amateur theatre in their regions. The Young Mens Club Association in Gadag engaged itself to stage a social drama every year during their anniversary celebrations since 1914. Jayatirtha Joshi, a NSD alumni started Abhinaya Ranga in Dharwad and staged many modern plays and conducted a training camp during 1984. Pa. Shi, Bhandge also founded a troupe and staged his plays. Viresha Hirematha also made significant contribution to theatre movement.

Besides Kannada plays, the Konkani Ranjana Kalavidaru have made many experiments in Konkani dramas. Likewise Kerala Samaja, Gujarathi Samaja and others have staged dramas of their languages.

Playwrights

There was a need for new plays for the growth of professional theatre. Owing to the royal patronage of Mysore Kings, many plays were written in Southern Karnataka. Due to the absence of

such an encouragement, Marathi plays were translated and staged in Northern Karnataka. In many cases where the Kannada and Marathi troupes arranged their shows at the same place, the Kannada troupes used to stage the same play staged by that of Marathi troupe. As the time went by, the number of Kannada plays increased and such a situation did not last long. Many writers began to write Kannada plays. Notable among them are Huyilgola Narayana Rao, H.N. Hoogara, Mahantesha Shastri, Marutesha Mandre, K.N. Salunke, N.S. Joshi, Shanthakavi, Kanabargimath, Kandagalla Hanumantharaya, Channamallappa Kavali, Guru Rao Raghavendra Mamadapur, Da.Ra. Bendre, Sunkapur, Lakshmana Rao Bendre, G.B. Joshi, Chandrashekara Patil, Siddalinga Pattanshetty, Garuda Sadashiva Rao, Huyilgola Achyuta Rao, Mahantesh Hiremath, Fakir Sa Bhandage, Nalavadi Srikantha Shastry, Puttaraja Gavai, Vaman Rao Mastar, G.H. Raghavendra, Pundalika Sheth, Govind Mannur, N.K. Sarangayya Math, Umachagi Seenappa, Udaya Nasik, Arishingodi, B. Dhuttargi, Shankarappa Basappa Byali, Basavanthappa Veerappa Madivala, Mudalgeri Yathiraya, Basavalinga Shastry Balimath, Mohammed Dastagir Saheb Gogeri, Ruddraiah Channaveeraiah Bhoosanuramatha, Thammana Gowdra, S.V. Prahlad, Eerappa Mundasada, M. Jeevan and others.

Theatre Personalities

Mudaveedu Krishna Rao, Shantakavi, Huyilugola Narayana Rao, Sriranga, A.T.Sasnur, S.S. Malawada, G.B.Joshi, R.P. Kulakarni, Barati Havanur, Koulagi, Da.Ra. Bendre, Lakshmanarao Bendre, Malathikatti, Asha Melligatte, Venku, Harsha, Dombala Veeranna, Kuliga, Chandrashekara Patil, Shantinathadesai, Siddalinga Pattanshetty, B.T. Desai, S.R. Thontadarya, Jaitheertha Joshi, Ramachandranayudu, Gururjakate, Govinda Mannur, Chittaranjana Chatarji, Suresh Kini, Anil Takkar, G.H. Raghavendra, H.A. Parshwanath, Eranna Paleda, Mahananda Hullura, Siddanna Angadi, Suresh Jakathi, Siddaraja Kalyankar, Sethumadhava Manvi, Subash Narendra, Yeshwanth Sardeshapande, Ganesh Joshi, N.S. Gote, Ravi Patil, Pramod Nimbalkar, Gajananmahale, Satish Kulkarni, Sharabhendra Swamy, Prabhuswamy Malimath, Solabakkanavara, Lokesh V. Patil, L.V. Patil, M.N. Yadalli, Vereshwara Hiremath, Maruthesh Mandre and Udayanasik are known theatre personalities.

Actors – Actresses

In Dharwad, the actors/actresses played an equal role as the author of the play in patronising plays and also bringing publicity to the Drama companies. The owners of the Drama companies used to get their choice of play, scripted by the playwrights in order to put up shows. The Drama companies would encourage actors/actresses and also the playwrights. The following are the names of some such actors and actresses.

Garuda Sadashivarao, Vamanarao Masthar, Shirhatti Venkobarao, Guledagudda Gangubai, Hammagi Neelakantappa, Basavaraja Mansur, Sonubai Dodmani, Yalivala Siddaiahswamy, Sripadarao Garuda, Subhadramma Mansur, Mallikarjuna Mansur, N.Basavaraj, Bhimsen Joshi, Veerabhadrapa Hadagali, Bhimarao Purushappa, Rajanna Hoogar, B.K. Shankar, Garjohn of Hubli, Juberabai Savanuru, Vajirabai Mansuri, Shankaraiah Rakkasagi, Kotresh, Ambujamma Kukanuru, Babu, Prema Pattanshetty, Ragavendracharya Gudi, Mallarirao Kalgatagi, Siddarama Jambalinni, Anuradha Dhareshwara, Pa.Shi, Bhandage, Yerasi Bheemappa, Sushilendra Joshi, Sarojamma Duttaragi, Immasani Shirhatti, Renamma Bettadura, Sulochnabai Bettaduru, Khatavate, Purilakshman Rao, Flurinabai, Panchakshari Gavai, Gadada Rajendra, One act -play artiste Sripadarao Udugani and Basavaraja Bellary of Hangal, Balur Barmanna and Aiyanagouda Patil of Shyadaguppi, Ashokabeddur, Rotti Govindaacharya, Shivanna Akki, Mariyappa Thalavara, Veerappa Karjagi, Rachaiah, Thigalimath, Abdul Khalas, Basavennappa Hombali, Mudakappa

Matti, Shivappa Kappathanavar, Abdul Khadar Athar, Sankadala Shivajogappa, Malakajappa Bhurashettar, Basavennappa Havalada, Channaverappa Sankadala, Shivappa Bhorashetty, B.F. Holibasaviah, F. Jiguranna, Salunke, Kadlikoppa Sankadala, Shivappa Balagara of Chikkerur, Emmiganuru Gadigaiah Hiremath, Kanabargimath, Comedian Veerabhadrappa Hadagali (Hanni) of Gadag, Rajanna Hoogara, Mahalakshmi of Gadag, Raghavendracharyagudi, Basavaraja Bellary and Channavereshwara Guttala (acted in 'Tabarana Kathe') of Hangal.

Theatre Halls

If play productions need improvement, the need of good theatre halls are of equal importance. During earlier times drama troupes used to carry all the materials required to the places where they were giving performances. Later on buildings were constructed to perform plays. The number of these theater performance halls increased. A list of halls is given below:

Kalabhavana, Dharwad; Savai Gandharva Hall, Hubli; Ganesh Nataka Gruha, Hubli; S.S.N. Natakamandira, Dharwad; Gajanana Drama Theatre, Hubli; Mahalakshmi Drama Theatre, Hubli; Srishakti Drama Theatre, Hubli; Basavaraja Nataka Mandir, Hubli; Aihole Drama Theatre, Ron; Puspha Drama Theatre, Gadag; Company Nataka Mandir, Haveri; Mallikarjuna Nataka Gruha, Dharwad; Tagore Hall, Mundargi; Townhall, Shirhatti; Townhall, Hangal; Townhall, Hubli; University Rangamandira, Dharwad; K.M.C. Rangamandira, Hubli; J.T. College Jamkanahall, Gadag and Thontada Siddalinga Kalyanamantappa, Gadag.

Open Air Theatres: Dharwad Purasabhe, Ranibennur open air Theatre, Karnataka College Open Air Theatre, J.S.S. College Open Air Theatre. Apart from the above list, all colleges, junior colleges have open air theatre, they are not purely cut out for drama activities.

District Drama Troupes : The following Drama Troupes exist in Dharwad district. Ankura (Children troupe), Dharwad; Anche Tanti Snehakunja, Hubli; Antaranga Nataka Koota, Dharwad (K.V.V. Teachers); Antaranga, Dharwad (Shantinath Desai), Aniltakkar Tanda, Hubli, Anveshane Vedhike, Gadag; Abhinaya Bharati, Dharwad; Abhinaya Ranga, Gadag; Amar Arts Association, Dharwad, Arishina Godi Nataka Company; Alemarigalu, Hubli; Adhunika Rangabhoomi, Gadag-Betgeri; R.N.K. Mitramandali, Gadag; Asundi Kampani; Kadapatti Nataka Company Karnataka Kalodharaka Sangha, Dharwad; Kalakiranavrindha, Naragunda; Kalakshetra, Hubli; Kaladarpana, Dharwad (Malimath); Kaladegula, Dharwad; Kala Prakash Nataka Mandali, Dharwad; Kalaprakash Natyasangha, Byadagi; Kala Poshaka Sangha, Byadagi; Kalavikas, Hubli; Kalopasaka Mandali, Dharwad; G.B. Kamadhenu Natya Kala Sangha, Karnatak University, Dharwad; K.M.C. Kalavidharu, Dharwad; Konnurakar Kadasiddeshwara Sangeeta Nataka Mandali (Kanabargimath); Khudabandh Nataka Company, Annageri; Gadagina Geleyaru, Gadag; Hudigeri Sangameshwara Natya Sangha (Basavaraj); Gopalakrishna Krupaposhita Yakshagana Kalavrinda, Hubli; Chiguru (Makkala Tanda), Dharwad; Jambulingeshwara Natyasangha (Yammatti, Kalghatagi Taluk); Deffar Association, Dharwad, Tantupura Nataka Company, Gadag; Dattatreya Nataka Mandali, Gadag; Dolibasaveshwara Yakshagana Nataka Sangha, Haranagiri; Dharwad Kalakendra, Dharwad; Dharawada Geleyaru, Dharwad; Namkampani, Bangalore-Dharwad; Nataraj Natya Kalaniketan, Navachetan Mitravrinda, Hangal; Nakoda Nataka Company, Gadag; Natyavilasigalu, Dharwad (Sriranga); Padesuru Nataka Company; Pallavi (Children troupe), Dharwad; Faithful Friends, Dharwad; Pragati Kala Vrinda, Hubli; Premachand Kala Vrinda, Haveri; Bharata Kalothejaka Sangeeta Nataka Mandali, Dharwad; Mitrakalavrinda, Hirekerur; Ranga Asaktaru, Hubli; Rangachetana; Rangadarpana, Dharwad; Rangabhoomi, Dharwad; Rangananjani, Hubli; Rangasadana, Dharwad; Ravi Natya Kala Sangha,

Lakshmeshwara; Ramarao Desai Nataka Company, Railway Kalavidaru, Hubli; Lions Club Natya Samasthe, Hubli; Vanivilas Sangeeta Nataka Mandali, Gadag, Veekshana Mitravrinda, Dharwad; Veeranarayana Prasadita Kruthapur Nataka Mandali, Gadag; Vereshwara Nataka Mandali, Gadag; Vishwagunadarsha Nataka Mandali; Shiggavi Tanda (Beedhi Nataka, Solabakkanavara) Shiggon; Sri Kumareshwara Krupaposhita Natyasangha, Gadag; Sri Naradamuni Samskruthika Sangha, Chigateri; Sri Basaveshwara Prasadita Natya Sangha, Mulamuthala; Sri Maruthi Bajana Natya Sangha, Hubli; Sri Mahalakshmi Prasadita Sangeeta Nataka Sabha, Shirhatti; Sri Hosabanashankari Gudimela, Gadag-Betgeri; Samudaya, Dharwad; Sarswathi Niketan Kala Vibhag, Dharwad; Saraswata Kalavidara Sangha (Konkani), Dharwad; Sullada Desai Nataka Company (Srishyla Mallikarjuna Natya Sangha); Srushti (Children troupe), Dharwad; Sneha Kala Kunja, Hubli; Sneha Kala Vrinda, Haveri; Sthri Sangeeta Nataka Mandali, Lakshmeshwara, (Bachchasani); Haasangi Company; Hala Siddeshwara Prasadita Sangeeta Nataka Sabha, Halageri (Jettappa) and Baramappa Yeresime s Vanivilasa Company.

Apart from the above drama troupes, there is a drama troupe in every village in the name of the presiding deity of the village and the troupes perform mythological plays especially during car festivals and on important occasions. In some villages even social plays are also performed. Since the members of the troupes are mostly farmers, the troupes will be active only during the harvest season.

A monthly journal entitled Rangathorana is being published since 1985. Virupaksha Nayakar is the editor.

JOURNALISM

The Print media wields a lot of influence on the society. Even today the newspaper is more influential than the T.V., the Radio and other media. This media entered the arena in the later part of the 19 century. Though the two cities viz., Dharwad and Hubli are very close by, they have grown differently. While Hubli is a commercial centre, Dharwad is a centre for education, arts and cultural activities. Haveri and Gadag are the other important cities of the district and newspapers were being published from these places. Gadag is a commercial and cultural centre and has occupied an important place after Hubli and Dharwad. Initially newspapers were being printed using lithography and available printing facilities.

If we look at the list of newspapers published in the district, it would be noticed that many had a very short life and some newspapers have gone into oblivion in the year of their birth itself. Some periodicals had a long lease of life. Some had given importance to politics and others to cultural and literary aspects. Besides, many newspapers were brought out on subjects like agriculture, education, health, cooperation, Khadi, Philosophy, music, tax, family problems, cinema, etc. After the appointment of Backward Class Commission people belonging to different castes brought out newspapers in the name of their castes.

The first newspaper published in the district is a monthly journal called Jnanabhodaka (1861). The publication of this journal stopped in 1862. Afterwards, the same journal with a new name - Vichitravarthamana Sangraha was published again as a fortnightly. It was printed in Bangalore and published from Dharwad. Publication of this journal came to a halt in 1863. Venkata Rango Katti was the editor of both. Later on in 1865, Deputy Channabasappa brought out a monthly magazine called Mathapatrike from Belgaum. Deputy Channabasappa was the founder-editor of this magazine, Gangadhara Madivaleshwara Turumari was the associate editor. From 1866 to 1871, this journal took

the name Shala Patrike and was being published from Dharwad and Belgaum. In 1875, it was shifted to Dharwad. The proud thing is that even to this day the newspaper is regularly published. But the name of the journal has changed. This was possible due to the efforts of the Training College and is brought out for educational purpose.

In 1871, a monthly magazine called Kannada Shikshaka was published from Dharwad. In 1873, in Marathi, two newspapers Dharwad Vritha and Chava and, in 1875, under the editorship of Venkataragokatti a Kannada monthly Shodaka were published. In 1876, under the editorship of Huchaiah Vibhuthi a Kannada monthly titled Chandrodaya was published. Venkatarangokatti brought out a monthly Lokashikshana. In 1878, He also brought out another newspaper in 1880 called Karnataka Patra. In the same year Huchaiah Vibhuthi published a monthly called Pushpamalika. In 1885, under the editorship of Annacharya Hosakeri, a daily newspaper called Dananjaya was published from Dharwad. In 1890 Fakirappa Anada brought out Karnataka Vritha. Later on Mudhiveedu Krishnarao became its editor. Rajahamsa (1891), Dananjaya (1895), Vagbhushana (1896) were the important newspapers in the formative period brought out by Jatara family. Satyavrutta (1888) was published from Gadag.

These newspapers have made their contribution to awaken the sense of nationalism during that period. Some of them were influenced by the Kesari brought out by Lokamanya Tilak in Marathi. The office of Rajahamsa was raided in 1898 on the charge of treason. Danurdhari was another nationalistic periodical edited by Haradikar at Hubli (1904) and it was in circulation for a very brief period. Sadbodhachandrike (1907) published from Agadi to disseminate information on religious, spiritual and national topics is surviving even today. The periodical Vagbhushana strove hard for the unification of Karnataka. Betgeri Krishnasharma's Jayakarnataka and Jayanthi (1938) and Jeevana started by Geleyaragumpu served the field of literature for a long period.

Basavanala edited Jayakarnataka for a very long time. G.S. Hurali's Ankusha true to its name was famous for its fearless comments on the Government. Pradeepa published by Vineetha Ramachandrarao was a notable experiment. The monthly dealt with literature and spiritual aspects. During the pre-independent period some of the magazines like Basavaraja (1928) from Haveri, Tarunakarnata (1929) and Lokamata (1924) from Hubli, Vijaya (1921), Shubhodaya (1918) edited by Kerur Vasudevacharya and Karmaveera (1921) all published from Dharwad played an important role to awaken nationalism among the people. The arrest and the assault committed on the journalist related to 1921 firing incident has been dealt with in detail in Chapter 2. Belaku (1945), a pre-independent journal published from Dharwad was an excellent periodical devoted to literature. Gowrish Kaikini and others played an important role in its publication. Likewise, Jagruthi (1947), edited by Khadri Shamanna was a weekly devoted to socialism. However, it did not survive for long. Kaliyuga, a unique science monthly by M. Gopalakrishna Rao was published from Dharwad and it ran for several years. K.F. Patil purchased Vishala Karnataka (1938) in 1947 founded by Sham.Va. Jatara and began to publish it as a daily from Hubli. Patil Puttappa was its editorial board. This daily was in circulation for some years. Later it was re started by K.H. Patil. Noted journalist P.L. Bankapur served this daily for a few years. This daily was also published from Bangalore for some years.

Noted freedom fighter Thi.Ru. Neswi started the daily Navayuga from Hubli in 1947. It did not last long and was closed down in 1955.

The most important and influential daily of the district as well of the North Karnataka region, 'Samyukta Karnataka' was started as a weekly in 1929 from Belgaum. Later it was converted as a daily newspaper in 1930. This newspaper came to the possession of Ranganatha Diwakar in 1935. He founded Rashtriya Vagmaya Trust, a Public Trust and took possession of 'Samyukta Karnataka'. This daily came to Hubli in 1937. Later it was published by Lokashikshana Trust which also revived the weekly 'Karmaveera'. During the second World War, 'Samyukta Karnataka' had Teleprinter facilities and during 1947 adopted Rotary printing machines. Several veteran journalists such as Hanumantha Rao Mohare, Ha.Ra. Purohit, Kalle Narayana Rao, R.K. Joshi, Da. La. Kerur, K. Shama Rao, Surendradhani, M. Nagaraja Rao, Pa.Vem. Acharya, S.V. Patil, B.G. Kulkarni, Rao Bahadur, V.B. Nayak, R.M. Upadhya, Shivananda Joshi, M.R. Siddapur, G.V. Mutalik Desai, Madhava Mahishi, served this newspaper. 'Kasturi', a magazine designed on the lines of Readers Digest, is published from this Trust. 'Panchamrutha', a monthly on the lines of Digest was also published from Gadag and was edited by Pandarinathacharya Galagali. This same scholar was also bringing out 'Madhuravani', a Sanskrit periodical.

Patil Puttappa, who was educated in Journalism abroad, started a weekly in 1953 called 'Prapancha'. Later he also started a daily 'Vishvawani' in 1958. 'Stree' a magazine devoted to the cause of women, was also published by him for some time. M.K. Jagirdhar, S.G. Mysore Math, G.S. Umadhi, M.B. Bhoodihal Math, I.G. Sanadhi and others served in 'Prapancha' and gained valuable experience. 'Prajavani', a popular daily, started its Hubli edition (1988). M.V. Melligatti, Sham.Va. Jatara, R.S. Chakravarthy, Mathihalli Madan Mohan, Ashok Jatara, Huchcheshwar Medhi are all active journalists of the district. Ramachandra Dixit was publishing 'Narashima', a periodical devoted to current affairs. Now it is being published under the title 'Kshema'. Journalist Surendradhani is publishing 'Parivara' (1980), a quarterly devoted to family affairs.

As said earlier, the newspapers supported social reformation, freedom struggle, art, literature, painting and photography in the district and they have catered to the needs of its readers. The list of newspapers and periodicals is given in the table. An attempt is made to collect historical data on newspapers and periodicals as far as possible.

There are 15 dailies, 25 monthlies, 15 fortnightlies and more than 30 other kinds of periodicals being published in the district (as per 1994 data). Of these, more than half of them are published from Hubli. The second place goes to Dharwad, from where, about 17 periodicals are being published. Six periodicals are being published from Gadag. There are 'Chitralatha' and 'Nataraja' devoted exclusively for films, 'Siddaruda Tatvamrutha' is a magazine devoted to spread religion and spiritualism. There is a periodical which is devoted to the welfare of a single caste called 'S.S.K. Varthe'. 'Hotel Sandesha' is another periodical devoted to the commercial aspects of hotels.

List of Newspapers published in Dharwad district

Name	Period	Place	Yr. of Beginning	Name of the Editor
Ankusha	W	Dharwad		Ga.Sha.Hurali
Achyuta Prabha	Q	Gadag		Nadagowda
Arthavikasa	W	Hubli	1974	Krupajoshi
Apekshavani	D	Haveri		Devendrappa Malagavi
Aremalenadavarthe	W	Chikkerur	1993	Shantesh Olekara
Alemarivani*	FN.	Hubli	1992	Babajohn Attar
Artguild(K/E)	M	Dharwad		Halabhavi D.V.
Adhunikabharatha	FN	Ranibennur	1938	
Ananda	M	Gadag	1933	Sheshagiri Saraf
Ayurveda Vidya	M	Hubli		
Ayurvedya	M	Hubli	1938-54	Damodhar A. Halasikar
Arogyamandira	M	Hubli	1939-42	Bhaskar S. Gore
Arogya Aahara*	M	Hubli	1973	Gangadhar Nyamati
Ashalata *	W	Dharwad	1975	Mallikarjuna Bsarkood
Arshasandesha	M	Malagunda (Hangal)	1984	P.D.Kulkarni
S.S.K.Varthe *	FN	Hubli	1976	Vittal Pawar
Ellarigu Arogya	FN	Hubli	1992	Viresh Hiremath
Aikyamatha*	W	Shirhatti	1978	B.R.Hesrur
Okkaligaru				
Okkalathanavu	M	Dharwad	1911	Desai, Honnapuramath
Onkara mattu Vedamrutha		Gadag		Joshi
Kathanjali	M	Hubli	1938-39	Pattabhirama
Kathakusumavali	M	Hubli	1938	G.S.Kulkarni
Kannada kanda	M	Dharwad	1937	Karaveera Mammigatti And Mevundi
Kannada Kesari	W	Hubli	1908-9	Bindurao Muthalika Desai
Kannada Kogile	FN/M	Naregal	1938	Gurupadamata
Kannada Jnanbodhaka	WM	Dharwad/Belgavi	1962-63	Venkata Rango Katti
Kannada Dwaja	M	Hubli	1991	Nagaraj M. Govi
Kannada Prathamika				
Shikshana	M	Dharwad	1929-55	R.V. Desai
Kannada Shala Patra	M	Belagavi/Dharwad	1867-71	Deputy Channabasappa, Venkata Rangoo Katti
Kannada Shikshaka	M	Dharwad	1871	Pub: Smt. K.Lacston
Kannadiga*	M	Dharwad	1923	Srinivasarao Mangalavede
Kannadiga*	W	Hubli	1951	Hucheshwara Medhi

H.Y. = Half Yearly; Q = Quarterly ; B.M = Bimonthly; M = Montly; FN = Fortnightly ; W = Weekly; D = daily;

Name	Period	Place	Yr. of Beginning	Name of the Editor
Karnataka Times	W	Dharwad	1935-39	H.N. Shivalingashastry
Karnataka Patra	W	Belagavi:Dharwad	1883-1906	Venkata Rango Katti
Karnataka Bharati	Q	Dharwad		Karnatak University
Karntaka Bandhu	M/W	Gadag	1931-69	S.B..Swami Hiremath
Karnataka Munnade*	FN	Hubli	1984	M.C. Bhadrapur
Karnataka Varshika (Marathi)	-	Dharwad	1889	-
Karnataka Vritha	W	Dharwad	1890-1910	Anada
Karnataka Veera		Holealur	1984	Srishylappa Kalyana
Karntaka Shikshana	M:Q	Dharwad	1918-19	
Krnataka Sathyagraha		Hubli	1924	Chandur Murthy
Karnataka Sahakari mitra	M	Dharwad	1922-24	M.M.Basruru
Karnataka Simha	M	Dharwad	1922	Shantappa Nemonappa Balagundi
Karnataka Sundari	M	Haveri	1922-23	Desai Payappa
Karnataka Scout		Dharwad	1927	B.T.Chari
Commercial Times*	W	Hubli	1992	Rajashékara Ullagaddi Mutt
Karmaveera	W	Hubli	1921	R.R. Diwakar
Kalaprancha	M	Gadag	1981	Ashok Akki
Kalpana	W	Dharwad	1951-70	
Kalpana Chalanachitra Kalyana	Bi.M 2 Mo	Gadag	1950	Patil
Kaliyuga	Q	Dharwad/Mangalore	1936-56	M.Gopalakrishna Rao
Kalki	W	Gadag	1949	Andanappa Doddameti
Kavitha	M	Dharwad	1918	—
Kavirashmi *	W	Hubli	1987	S.B.Muthalik
Kasthuri	M	Hubli	1956	Mohare Hanumantharaya
Kamadhenu	M	Hubli	1952-56	R.R.Diwakar
Kalagarbha*	FN	Hubli	1993	S.G.Shettar
Kranthi	W	Gadag/Gulbarga	—	M. Siddarameshwara
Kranthiveera Sangolli				
Rayanna	M	Gadag / Betgeri	1986	S.S.Harihara
Career Review (Eng)	FN	Dharwad	1975	Chachadi
Kriyashakthi	W	Hubli		Gopinatha Sandra
Kuruksheetra	W	Dharwad/Jamakhandi Bijapur	1947-75	Babureddy Thungal
Kruthapura (Kallachchu)		Gadag	1920-30	Nandigowda
Krishipete*	M	Hubli	1960	K.R.Advisory Board
Kshema	M	Dharwad	1967-75	Vidhyakanavikar
Kshemasamachara	W	Dharwad	1912	Kavynanda Punekar

Name	Period	Place	Yr. of Beginning	Name of the Editor
KhadiKarmikavani*	M	Hubli	1986	Y.B.Gowdar
Khadi Jagath*	M	Hubli	1978	Surendra Dani
Khadivijaya	M	Hubli	1928	Manjappa Hardekar
Gangakaveri*	W	Hubli	1993	Shivananda Joshi
Gangataranga	M	Dharwad		Y.B.Sunagara
Garjane	M	Gadag	1950-51	P.L.Bankapura
Gajendraprabha *	W	Gajendragad/Ron	1986	K.Raghavendra
Gadaga Patrike	W	Gadag	1985	Challamarad
Guptavaradi *	FN	Hubli	1992	R.R.Sikandar
Guptachara *	W	Hubli	1987	Ahalyabai P.Sugathe
Grihavidya	M	Hubli	1938	M.M.Halasikar
Geleya		Kolivada	1929	V.K.Kolivad
Jnanabodhaka	M	Dharwad	1861	Venkata Ramakatti
Jnanalatha	M	Gadag		Narasimhagudi
Chndrodaya (Kallachchu)	FN:M	Dharwad	1877	Huchaiah
Chitra Fashion	W	Hubli	1977-78	S.V.Patil
Chitra	M	Gadag	1952	P.L.Bankapura
Chitralatha *	M	Hubli	1967	S.N.Joshi
Janaprakasha	D	Gadag	1978	N.N.Humbaravadi
				V.K. Kavutala
Janasangha	W	Gadag	1977	B.H.Hombali
Jaya	M	Hubli		
		(Dharwad)	1928	S.Bhimachar
Jayakarnataka	M:W	Dharwad	1947-70	Alur Venkata Rao, D.R.Bendre, Basavanala
Jayanthi	M:W		1938	Bettageri Krishna Sharma
Jai Hind	M:W		1939-47	S.B.Managoli
Jagruthanagarika *	M		1982	Anantha V. Huyilagol
Jagrutha Bharata	M	Dharwad	—	Venkatesh Kulkarni
Jagruti	W	Dharwad	1947-49	Khadri Shamanna
Job News	FN	Gadag	1979	H.S. Haridas
Zilla Jyoti *	FN	Dharwad	1993	M.N. Prabhswamy
Jeevana	M	Dharwad	1938	Bendre, Gogi-Murali
Jeevana Shikshana (School newsletter) *	M	Dharwad	1956	B.D.Maani, S.Hiremath
Jeevana Bugge	M	Gadag	1981	Stevanvoy Banna
Tax Mitra	M	Gadag	1983	H.R. Koppa
Twin city guide *	FN	Dharwad	1983	Sakumara Basti
D.B.B.E.A. Dhvani *	W	Hubli	1983	M. Rama Rao
D.B.N. Varte *	FN.	Hubli	1992	Dayamara A.R.
Deccan Herald *	D	Hubli	1982	Hari Kumar
Tatva Vaada	M	Gadag	1954	Jayaramacharya Malagi

Name	Period	Place	Yr. of Beginning	Name of the Editor
Taranga	M	Gadag	1951	M. Jeevana
Taruna Karnataka	W:D	Hubli	1929-53	L.S. Patil
Taayiya Aashirwada *	W	Shiggavi	1993	K.H. Meera Sabanavar
Teer Nishana *	D	Hubli	1985	Ananda Habib
Togataveera-Dharmachandrike *	M	Ranibennur	1985	Sanjeevappa Togataveera
The Gadag Chamber News	M	Gadag	1976	L.A. Potnis
The Journal of Karnataka	Sc.Spl			
(Science (Eng))	Qly.	—	—	Karnatak University
The Journal of Karnataka (Humanities)	Qly.	—	—	Karnatak University
- do - (Social Science)	Qly.	—	—	Karnatak University
The Journal of Institute of Economic Research		Dharwad	—	Janata Shikshana Samithi
The Journal of College Edu.	H Y	Dharwad	—	- do -
- do - (Kan : Eng)	—	Dharwad	1934	S.S. Negaluru
Drushti *	W	Hubli	1993	M.A. Khaji
Devabhoga	M	Ron	1927-29	S.C. Salimatha
Deshabandhu	D/EN	Ron	1930	B.S. Pavate
Dwaita Dudumbhi	M	Hubli/Bagalkot	1923-39	Ramacharya Katageri
Dhananjaya	D	Dharwad	1885-90	Annacharya Hosakeri
Dhananjaya	D/W/M	Dharwad	1910-36	Gururao Valvekar, Mudaveedu Krishnarao
Dhanurdhari	W	Hubli/Davangere	1904-13	Manjappa Hardekar
Dharmatarangini	M	Dharwad	1911	H.S. Shivalinga sastry
Dharawada Observer *	EN	Dharwad	1987	E.J. Samuel
Dharawada Nagarika Dhvani *	M	Dharwad	1991	H.C.Mogali and B.M. Hanumanala
Dharawada Vritha (Kan)	W	Dharwad	1890-1929	Anada
Dharawada Vritha (Marathi) (Litho)		Dharwad	1873	Antaji Ramachandra Jogalekar
Naguvananda	Qly/M	Bangalore/Hubli	1933-64	B. Ranganatha Rao
Nataraja *	M	Hubli	1971	P.L.Bankapura
Navajeevana	M	Hubli	1954	Kalle Shivothama
Narasimha (Kshema)	M	Dharwad	1940-61	Ramachandra Deekshit
Navanagarika	D	Gadag	1957	N.H. Godbole
Navanadu *	D	Hubli	1984	Panduranga Patil
Navaneetha	M	Dharwad	1926	Pandita Kavali
Navaneetha	M	Byadagi	126-28	K. Ramachandra
Navayuga	D	Hubli	1948-55	Thiruneswi

Name	Period	Place	Yr. of Beginning	Name of the Editor
Navashakti (Eng)	W	Dharwad	1923	R.R. Diwakar
Navodaya *	D	Gadag	1975	Kidiyur
Nagarika*	D	Gadag	1953	Shantagiri K.N. Badarinath Hombali
		Bagalkot	1978	-do-
		Hospet	1980-82	-do-
Nireekshaka	W	Dharwad	1949	M. Govardhanrao
Nisarga Chikitse	Qly.	Lakshmeshwara	—	Shamarao Chitragara
Nutana	M	Dharwad	1952	H.R. Kidiyur
Nrutyabharathi	Qly.	Hamsabhavi	1954	Mallari M. Kulkarni
Nekara	W	Hubli	1957	P.L. Bankapura
Negilayogi *	W	Gadag	1970	M.G. Deshpande/ A.K. Kavutal
Netaji	D	Hubli	1948	Itagi Vedamurthy
Nyayavadi *	W	Hubli	1973	Veerasha Laxmeshwaramatha
Panchamruta	M	Gadag	1958	Pandinathacharya Galagali
Pathika	M	Hubli	1956	S.R. Gopinath
Paranjyothi *	M	Hubli	1968	Rudramunidevaru
Pragati mattu Jinavijaya *	W	Hubli	1978	B.A. Patil
Pradeepa	M	Hubli	1955-76	Vineeta Ramachandarao
Prajajyothi *	W	Hubli	1970	G.S. Umadi
Prajamatha	W	Hubli	1924	K. Raghavendrarao
Prajavani *	D	Bangalore/Hubli	1988	K.N. Harikumar
Prajne	BiM	Gadag	1968-69	Madhavakulkarni
Pratibha	M	Dharwad	1940	Balachandra Ghauekar
Praveena Sindhu	W	Gadag	1984-85	V.M. Bankapura
Pushpamale	—	Dharwad	1880	Shettakalyanappa Hucchayya Vibhuti
Panchakshari	M	Gadag	1968	Panchakshari Gavayi
Parivara	BiM	Hubli	1980	Surendra B. Dani
Pravartaka	W	Hubli	1980	Gopinatha Sandra
Prapancha *	W	Hubli	1953	Patil Puttappa
Prabhata	M	Dharwad	1918	Y.B. Jathara
Prasada	M	Gadag	1939	Tatti Krishnarao
Prarabhda	D	Hubli	1959	P.L. Bankapura
Basavaraja	M/W	Haveri	1928	Chennabasappa M. Halannanavar
Bandayada Kahale *	W	Naragunda	1992	Suresh S. Gudarada
Balamitra	M	Dharwad	1921	Vallabha Mahalinga Tatti
Bidugade *	W	Hubli	1972	P.L. Dekani
Bihmesha Patrike *	M	Hubli	1988	Peetambara Divate
Belakina Hejjegalu *	BiM	Gadag	1992	N.G. Hulagi

Name	Period	Place	Yr. of Beginning	Name of the Editor
Belaku	W	Hubli	1945	Gowrishka Kaayyini
Bodhamruta	M	Hubli	1926	Shivaputraswamy
Bhaktisanjeevana	M	Gadag	1942-73	Revarendroy E. Davis
Bharatavani (Hindi) *	W	Dharwad	1987	K.C. Sarangamatha
Bharathi	W	Dharwad	1980	S.M. Horadi
Bhashaloka	BiM	Dharwad	1986	Murigeppa and Maheshwarayya
Bharathi	M	Gadag/Mumbai	1950-53	K. Savitri
Bhoolokagarjane *	W	Hubli	1992	M.R. Sadanand
Mangalore Market Report *	D	Hubli	1984	Veerappa P.Madlur
Makkala Mandira *	M	Dharwad	1993	Eshwar Kammara
Madhu	M	Gadag	1993	H.C. Kaujageri
Madhuravani (Kannada)	D	Gadag	1991	H.R. Kidiyur
Madhuravani (Sanskrit)	Qly	Gadag/Belgaum	1958	Ramacharya Galagali Pandarathacharya Galagali
Malaprabhanadu	W	Navilagunda	—	—
Mahadhwani	M	Dharwad	1940	A.A. Kavala
Mahaveera	M	Dharwad	1950-54	Nelagur Ranganath
Mahila	M	Dharwad	1927	C.R. Chenduramatha
Mididanaadi *	W	Dharwad	1992	S.M. Kanthi
Mahila Jnanotkarsha Mala	Qly	Gadag	1917-27	C.R. Chenduramatha
Manavika Bharathi	Qly	Dharwad	—	Karnatak University
Muttu	M	Shirhatti/Gadag	—	Halesh Meti
Muslim Sandesha	M	Dharwad	1935	Imamuddin Killedar
Mudana *	D	Haveri	1982	V.S. Kashetti
United Karnataka (Eng)	W	Hubli	1937	Hukkerikara R.S.
United Front (Eng)	W	Dharwad	1938	Raghunatharao Jathara
Rasaranga	W	Hubli	—	Chellamarad
Rasavanthi *	M	Hubli	1993	T.M. Jadhav
Rasikaranjini Mudrana	W	Gadag	—	Tarabai Vajpayee
Rasikaranjini (Kallachchu)	W	Gadag	1884	Gowrishankar Misra, Emachagi Sheenappa
Rangatorana *	M	Dharwad	1984	Virupaksha Nayaka
Ranjane	W	Gadag	1951	P.L. Bankapur
Rajahamsa	M/W/D	Dharwad	1891-1935	R.V. Jathara
Ranjane	W	Gadag	1951	P.L. Bankapur
Rajahamsa	M/W/D	Dharwad	1891-1935	R.v. Jathara
Rashtraveera	FN	Gadag/Belgaum	—	Kulkarni
Reshmekrushivani *	M	Dharwad	1992	M. Paramesh
Linganudi	M	Gadag/Bangalore	—	Sharada Avate
Lokabandhu	W	Dharwad	180-1924	Gururao R. Mamadapur
Lokamatha	D	Hubli	1924	V.B. Puranik

Name	Period	Place	Yr. of Beginning	Name of the Editor
Lokamitra	W	Haveri	1900-51	Devanagowda Patil
Lokavartika (K/M)	M	Hubli	1960	S.G. Bankapura
Lokashilpa *	D	Haveri	1989	Yellappa Valada
Lokashikshana	M	Dharwad	1888-1916	Venkatarangokatti
Vasanta	M	Gadag/Dharwad	1938-1950	N.K. Kulkarni
Vrutanta Manjari	W	Dharwad	1885	—
Vagdevi	—	Dharwad	1907	Honnapuramatha
Vagbhhooshana	W	Dharwad	1896-1976	B.Ramarao Alur Venkatrao
Varta Patrike	D	Dharwad	1924	—
Volunteer (Eng)	M	Hubli	1924-28	N.S. Hardikar
Valmiki Sandesha	M	Gadag/Betgeri	1983	H.N. Kolakar
Vasavi	M	Gadag	1972	H.S. Shirhatti
Vikasa	M	Hubli-Dharwad	1951	N.K. Deshpande
Vijaya	D	Dharwad	1920-39	Annacharya Hoskeri
Vijaya	D	Gadag	1954	M. Jeevan, K.M. Annigeri
Vijayajagattu *	FN	Hubli	1992	Vijayakumar Salimatha
Vidyarthi Bharathi	Qly	Dharwad	—	K.V.V.
Vidyaranya	M	Navalagunda	1934	—
Vidyavardhaka	M	Dharwad	1989	G.B. Mavachar
Vidyasamachara *	F.NM	Dharwad	1983	A.S. Balasubramanyam
Vinsom *	W	Dharwad	1986	Laxmanrao Shelke
Vishala Karnataka *	F.N/W	Dharwad	1938	R.Y. Jathara
Vishala Karnataka	D	Hubli	1947	K.H. Patil
Vishala Karnataka*	D	Hubli	1964	K.H. Patil
Vishala -Hubli *	W	Hubli	1993	M.R. Hiriyala Matha
Vishwabandhu	M	Gadag	1921	Gurumurthy Sastry
Vishwavani *	D	Hubli	1958	Patil Puttappa
Vihwanavanirmana *	M	Hubli	1974	Bra.Ku. Basavaraja Rajarshi
Veeramathe	M	Dharwad	1953-62	Sarojini Mahishi Shankamarayana
Veeravani	M	Hubli	1937	G.S. Hodlur
Veerashaiva Chandrike	M	Shirhatti/Gadag	1934-35	Alur Murugendra Shetty
Veerashaivadharm Tharangini	M	Dharwad	1911	H.S. Shivalingaswamy
Virashaiva Vijaya	M	Hubli	1910-46	S. Manjappa
Veekshaka *	D	Ranibennur	1992	Puttu Kulkarni
Vega Express *	FN.	Hubli	1992	B.M.H. Beg
Sharana *	Qly	Dharwad	1993	B.N. Kalyani
Sharanamarga	Qly	Gadag	—	A.M. Patil
Shantisandesha	M	Gadag	1956	M.B. Baradur
Shanitsandesha (Kan/Eng)	M	Hubli	1949	—
Sharade	M	Dharwad	—	D.G. Hulakavi
Shala Patrike	M	Dharwad	1867	Venkata Rango Katti

Name	Period	Place	Yr. of Beginning	Name of the Editor
Shiggaon Kannada Shaili *	M	Shiggavi	1993	S.S. Talavaar
Shidlu	D	Ranibennur	1970	R.G. Mahanubhavimatha
Shivapratapa	W	Haveri	1929	Gurumurthy Shastri Kajjari
Shikshaka Bandhu	Qly	Hubli	1934-35	S.R. Nadkarni
Shree	M	Dharwad	1947	V.K. Shahapura
Shree Saraswathi		Gadag	1901	
Shree Siddarudha Tatvamruta *	M	Hubli	1977	R.P. Chatney
Shree Sudha *	M	Dharwad	1952	Jayaterthacharya Malagi
Shubhodaya	W/M	Dharwad	1918-21	K. Vasudevacharya
Shodhaka	M	Dharwad	1875-78	Venkata Rango Katti
Sankramana *	M	Dharwad	1967	Neela Patil
Sanjevani *	D	Bangalore / Hubli	1989	D. Venkateshwaran
Samyukta Karnataka *	W/D	Belgaum/Hubli	1927	B. Datar, Mohare
Sachitra Bharatha	M	Hubli	1910	Keruru Vasudevacharya
Sachitra Lokabandhu	W	Dharwad		L.R. Airani
Satyavrutta	W	Gadag	1888-92	Srinivasa Bhimaji
Satshikshana	M	Gadag	1922	B. Hirematha
Sadananda	M	Dharwad	1935	N.V. Jathara and R.P. Jathara
Sadananda Vaibhava *	M	Hubli	1990	P.S. Desai Gowdar
Sadguru	M	Haveri	1919-42	Ven.Ti. Kulkarni
Satbhodha Chandrike	M	Agadi/Haveri	1907	Ven. Ti. Kulkarni Chidambaramurthy Chakravarty
Samarasa *	M	Gadag	1990	N.M. Shirhatti
Samaja	M/F.N.	Dharwad	1936-49	Balachandra Ghanekar
Sarsawathi Prabha (Konkani)*	M	Hubli	1988	Suresh Shenoy
Sarvajna	W	Hubli	1967	P.L. Bankapur
Sarvodaya	M	Hubli	1951-53	Sayad H. Korlahalli
Savigara	W	Agadi(Dharwad)	1910	-
Sahakara	M	Dharwad	1947-57	Halikeri, Khanti
Swakula Parichaya	M	Gadag	1965	T.T.Deevate
Swadharma	M	Dharwad	1924-30	Hasakere Chidambaraiah
Swayam Sevaka	M	Hubli	1925	Na.Su. Hardikar
Swarajya	M/D	Hubli	1931	M.S. Kesari
Swarajya	W	Hubli	1958-59	Kalle Shivothama Rao
Savadhana	F.N.	Dharwad/Gadad	1948	Nagabhushana Shastri
Sahitya	W	Hubli	-	-
Shahitya Samithi Patrike	Quar	Dharwad	1941-42	S.S. Basavanal
Sthanika Swarajya Vritta	Quar	Dharwad	1934-36	R.V. Jathara
Sidlu*	D	Gadag	1950	P.L. Bankapura

Name	Period	Place	Yr. of Beginning	Name of the Editor
Cinema	M	Gadag	1939	C.B. Hirematha
Sugjnana	M	Gadag	-	Talavai
Sudarshana	M	Dharwad	1937-41	R.V. Jathara
Sudhakara	Quart.	Hubli	1921-50	K. Gururao
Surajya Patha	F.N.	Hubli	1993	Surendra B. Dani
Suvartha Dutanu	M	Hubli	1946	V.J. Abraham
Susheela*	M	Hubli	1970	M.M. Kanakeri
Student Journal (E)	W	Gadag	1972	H.R. Kidiyuru
Spurthi*	M	Gadag	1968	K.L. Annigeri
Harijanabhudaya	M	Dharwad	1954	-
Hallyiyinda Dellhi*	W	Hubli	1973	Chandraswamy Bhadragowda
Hindustan Samachar	W	Hubli	1907-08	Narayana Rao Giridhara Rao
Hubli Gazette	W	Hubli	1939-47	N.S. Hardikar
Hubli Patra	W	Hubli	1893	-
Hemareddy Mallamma vani	M	Hubli	1993	Mallikarjuna Paraddi
Hosahadi	M	Hubli	1956-57	L.B. Muddannavara
Honnagudi	W	Gadag	1986	Honnagudi
Hubli Vaibhara (Marathi)	-	Dharwad	1883	-
Hasaprapancha*	W	Hubli	1991	B.H. Govindanavara
Hotel Sandesha*	M	Hubli	1990	Suresh Aragodu.

* Papers are being still published

The above information is collected from various sources. Efforts are made to maintain authenticity. Yet, due to lack of information, some of them may not be authentic.

MUSIC

Hindustani Classical Music is predominant in Dharwad. However, Karnatak classical music was in practise during the early part of the 20th century. Abdul Karim Khan, Panchakshari Gavai, Ambabai and later her daughter Gangubai Hangal practiced Karnatak music in the beginning. Mahantaswamy, father of Basavaraj Raj Guru had learnt Karnatak music at Tanjore. However, the music of the North, the Hindusthani style was not unknown in this region. Hindustani music might have been familiar among the elite class during the reign of muslim king of Bijapur Ibrahim II (1586-1627). King Ibrahim himself was a musicologist and wrote the famous Kitab-E-Nauras a text on musicology. Deccan kings had matrimonial relationship with the Delhi Sultans and as such exchange of fine arts among these kings was in vogue.

During the end of the 19th century, musicians from Pune, Gwalior and other places were invited by the Odeyars of Mysore to perform in the Palace. On their way back home, the musicians used to give concerts at Dharwad, Kundgol, Gadag and other places. Among the musicians, Karim Khan, Allahdiya Khan, Vishnu Digambara Paluskar, Rahamath Khan and others used to stay for sometime at these places and taught music to those who were keen to learn it. This generated a lot of interest among the people about Hindustani music.

Karnataka Sangeetha Shala (Karnatak Music School) was established during 1880 in Dharwad by Gurunatharao Pathak. Srinivas Rao Chimmalagi who had learnt Karnatak Music at Tanjore taught music in this school. The music scene of the district took a new shape when Bhaskar Bua Bakhale joined Dharwad Government Training College as the music teacher during 1908. Bakhale was a master of various *Gharanas*, groomed many a student including Pithre Vakil. Rahamath Khan whose ancestors served in the court of Bhavanagar, Indore for four to six generations chose Dharwad as his permanent home during 1912. Later he established Bharatiya Sangeetha Vidyalaya (Indian School of Music). Today, his son Prof. Kharim Khan and grand sons Bale Khan, Hameed Khan and Chota Rahamath Khan are continuing his tradition with zeal. Gururao Deshapande who learnt Karnatak music in the beginning later became a student of Pithre Vakil to master Hindustani music. He became a theatre artiste and joined Akashavani, Dharwad.

Some of the music lovers of Dharwad such as Jatara Bhasakara Rao, Ganapath Rao, Balawanth Rai, musicians like Subba Rao Kulkarni Morab, music teacher Hanumanth Rao Valvekar, Ananth Rao Kulkarni, Bhaskar Bhuva Bhakle, who was the student of Allahdiya Khan, Pithre Vakil, Shamarao Gurtu and others started Dharwad Arts Circle – a music institution at Dharwad during 1910. They invited artists of other states and arranged their concerts. They also encouraged local talents. All these activities lead Hindustani music to strike deep roots in the district.

Savai Gandharva is the first talent to emerge from Dharwad soil, Ramachandra Ramabhavu Kundagolkar (1886-1952) began his music lessons with Karim Khan and others and later earned the name Savai Gandharva. However, he loved theatre more than music and remained with the theatre till 1931. He returned to Kundagol during 1938 and began his mission of teaching music. Feroze Dastur, Gangubai Hangal, Bhimsen Joshi, Krishnabai Ramadurga, Venkatarao Ramdurga, Neelakanta Bhuva, Gadgoli, Fakirappa Kundagol and others were his students.

Panchakshari Gavai (1892-1944), Mallikarjuna Mansur (1910-1992), Gangubai Hangal (1913), Basavaraja Rajguru (1920-1991) and Bhimsen Joshi (1922) hailed from Dharwad district and are generally referred to as *five gems of music* (Sangeethada Pancha Ratnagalu). Panchakshari Gavai was born in Kadasetty Halli of Hangal, learnt Karnatak music at Shiralkop and Mysore. Later he mastered Hindustani music under Waheed Khan and Neelakanta Bhuva at Hubli. Apart from vocal, he also mastered playing on the tabala, harmonium, violin, dilruba, flute and other instruments. Gangubai was groomed by her mother in Karnatak music and later she learnt Hindustani under the tutelage of Halguru Krishnachar and Savai Gandharva. For Basavaraj, Panchakshari Gavai was the first teacher. Later he went to other States and learnt music under other artists. All these musicians have been conferred with one or the other titles, medals, honorary doctorates, Padmashri, Padmabhushan, Kalidasa samman, Tansen samman, Kanaka-Purandara Award , etc. They have travelled world-wide and rightly earned fame. Bhimsen Joshi is living in Pune while Gangubai is staying at Hubli. The other three musicians are no more and music festivals are being held annually on the occasions of their death anniversaries.

Tradition of disciples : Among the students of Panchakshari Gavai, Puttaraj Gavai, Basavaraj Rajguru, Panchakshari Mathigatti, Siddarama Jambaldinni, Seshadri Gavai, Mrithinjaya, Chandrashekar, Basavaraj, Arjuna Sa Nakod, Shankara Dixit Janthali, M. Venkatesh Kumar, D. Kumar Das, Krishan Bhuva Sindhe, Rajiv Purandare, Kamala Rajiv, Rudramuniswamy Hiremath, Y.F. Bangled, Nagaiah Gavai, Devendrakumara Pattara, Sadashiva Patil, Gurubasavarya Hiremath and others can be named. Among these, some of them are instrumentalists and several others Keerthanakaras. Among the students of

Mansur, Panchakshari Mathigatti, Siddarama Jambaldini, A.V. Patil, Meera Gundi, Rajashekar Mansur can be named. The list of students of Gangubai include her own daughter Krishna Hangal, Naganatha Wodeyar, Sulabh Dambala, Nanda Patil, Seetha Hirebetta and among Rajguru's students, the list includes Somanatha Mardura, Shanmukh Gojanoor, Ganapathi Bhat, Somashekara Maradimata, Sripada Hegade, Shantharama Hegade, M.S. Kamath, Sangeetha Katti, Poornima Bhat and others. The list of disciples of Bhimsen Joshi, includes Sripathi Padigar, Madhava Gudi, Narayana Deshapande, Srikanth Deshpande, Ramakrishna Patavardan, Arvinda Huyilagol, Ananta Therdal and others. Among the students of Puttaraj Gavai of Gadag – Anita Puranik, Asha Pralayakala Math, K. Navalgi Math, Siddaramaswamy Korawara, Chandrashekara Puranik Math, Hanumansingh Hangal, Arjuna Sa Nakod and his sons Raghunath, Balachandra and Vishwanath can be mentioned. Nageswara Deshpande was the first tutor to Madhavagudi. Nagaraj Havaladar and Anupama Gudi are important students of Madhava Gudi. In the family of Naragunda Buva Vinayaka, Madhava, Srinivasa, Datta Bhuva and their children are pursuing music for three generations.

Apart from these luminaries, there are innumerable artists who have learnt music directly or indirectly through senior musicians and are giving performances regularly. Some of these are from outside the district and many artists from Dharwad have gone to various other states and residing there.

The list of artists, who were born in Dharwad but presently reside outside the district, includes: M.S. Joshi, Ranganatha Joshi, Parvathi Bai Hombala, Tarabai Teredala, Kamalabai Savanur, M.V. Minajagi, Vasanth Kanakapur, Raghavendra Chavati, Gururao Deshapande, Maladixit, Narayana Muzumdar, M.G. Pattavardhan, N.G. Modhak, Vinayaka Thorvi, Gayathri N. Joshi, Parvathi Bai, Hussain Babau Nadaf, Basavaraja Bendageri, Nagarathna Navalgund, Shivaraj Gavai, R.S. Janthali and his wife Vasanthadevi, (who is good at both *Uttaradhi* and *Dakshinadhi*), Anuradha Dhadeshwar, Indumathi Tamanakar, Suman Nagarakatti, Veenashirali, Kusum Kulkarni, Sarojini Chandavarkar, Yamuna Tembe, Radhika Bhat, Shymala Kulkarni, Raghavendra Gudi, Seshagirigudi, Sripadagaddi, Vidyamantagi, Sadashiva Ihole, Hanumanthappa Kamanahalli, Jayalakshmi Uagrani, Basavaraja Gonalu, Pameshwara Hegde, Gajananabuva joshi, Akkamahadevi Hiremath, Jayashree, Sangameshwara Guruv, Venkatesh Burli, Hanumantha Burli, Ramarao Gundopath Desai, Fakirappa Kundagola, D.R. Varanga, R.S. Yalagi, Ramarao Desai, Mahaveerappa Kasturi, S.G. Modhak, Nagosa Kalburgi, Arjun Mugdham, Narayana Dhage, Jevubai Nagarakatti, Vittal Sa Kabadi, Sharada Hangal, Kamla Page, A.U. Patil, Krupa Eden, Yellappa Amargol, Karaveerappa Hadapad, Thukaram Sa Kabadi, Chudamani Nandagopal, Chakrakodi Narayana Shastry, Keshavaguram, Lingaraja Bhuvu, Yaraguppi P.R. Hoogar, Sharada Balachandra Sirur, Veeranna Ningappa Kamakar, P.A. Salimath, Ajanna U. Patil, Sharada A. Chapekar, Krishnarao Inamdhar, Sripathi Padigar, Seshagiri Dandapur, Narayanacharya Dandapure, Vasanthrao Inamdhar, Lata Nadiger, Shyamala K. Kulkarni, Geeta Sadananda Javadekar, Danalakshmi D. Momaya, Susheela Mehta, Srinivas Inamdhar, Nanda M. Patil and Others.

In the district there are talented child artists also. The list includes Basavaraj Mardur, Allama Prabhu Hiremath, Violinist Ashwin and Chetan, Harmonium player Sharana Basappa Bevir and musicians Anupama Gudi, Rohini Deshpande, Veena, Vani Maradur and Vani Hardekar.

Instrumentalists : Generally the Hindustani classical vocalists master one or two instruments also. Yet there are several artists in the district who have chosen instrument as their sole medium of expression. Rehamath Khan who initiated music interest in the district was an excellent Sitarist. He had reformed *Been* instrument and used it as a main instrument but for some reasons he changed

it over to Sitar. His son Karim Khan and even his relatives Bale Khan, Hasman Khan play Sitar. Sitar is also being played by B.D. Pathak, Ramachandra Hegde, Ramachandra Gudihal, Shivappa H. Taralaghatti, Jothidevagudi, Echarappaya Swamy. Gurudev not only plays Sitar but also Bulbul Tarang and Srinivas Joshi plays Tabala and Bulbul Tarang. Senior artist Dattopanth Desai though had practiced Sitar, did not give any concert. Been an important instrument of the Hindustani music is being played by Bhindu Madhava Pathak, Muralidhar Rao and Dattopanth Patak.

Vishnupanth plays Rudra Veena, while Madhav Nimbargi plays Guitar. Kiran, Praveen Godakandi, Rajan Kulkarni play Bansuri and Hussain Babu Sadap, Shivappa Bajanthri play Clarionet. While Violin is played by T.B. Kabadi, G.R. Nimbargi, Vadiraj Nimbargi, Basalingaiah S Math. Shehanai is played by Yellappa Amargola, Fakirappa Hoogara Tangoda, Hanumathappa (Bajanthri) Agadi and Basavaraja Hediggonda. Venkatesha Godakhandi, Thimmanasavenkusa Chauvan are expert flutists. Tabala and Harmonium are being used as accompanying instruments and many have become expert tabala players. Venkatarao Chimmalagi Chilakavada is an expert tabala player of older generation. Afterwards, Seshagiri Hangal and his disciples Sadashiva Patil, Ravindra Yadgal, Suraj Purandare, Raghunathasa Nakod, Rajagopal Kalurkar, Srikanth Upadhye, Bhimsen Marola, Sashikanth Kulkarni, Ravi Kudlagi, Panchakshari Sheelavanthar, G.S. Parvathikar, Sadhashiva U. Pothedar, Ratnakar S. Garuda, S.N. Mujamdar, G.R. Nimbargi, Kaivalyagurav, Vishwanath sa Nakod, Chandrashekar Moorumatti, Kallappa Hoogar, Raghavendra Chavati, Basavaraj Bandigera, Satish Hampiholi became expert tabla players. Hanmanthappa Bagarika was the maker of Tabala instruments for the last 50 years and he has a deep knowledge about this instrument. Rajgopal Kalurkar is running a Tabala Training School for the last 10 years at Dharwad.

Among Harmonium players, Gajanana Joshi, Valvekar Hanumantharao, Basava Prabhu Hanchenala, Arjun sa Nakod, Vasanth Kanakapur, Vittal sa Kabadi, Yenagi Balappa, Sonubai Doddamani, Sripadarao Garuda, Mohan Mudanageri, Ravi Soragavi, Ramachandra Gundo Desai, C.N. Bankapur, Surendra sa Venkusa Nakod, Tukaram sa Kabadi are the noted ones.

Some of these instrumentalists are also expert vocalists. They have toured the world and many titles and awards have been conferred upon them. They have been accompanying famous artists of the nation on many concerts.

Music Schools : The Hindustani Music is still sustaining itself in the framework of classical tradition and the teacher-taught tradition is continuing. Generally senior artists teach the junior ones. A separate institution for music is not being generally found in the traditional education institutions. The Government has recently started systematic study of music. Government and Universities have opened new music schools to impart a systematic training in music. The classical music such as Hindustani music would have remained in purer form if the tradition were to be alive through teacher-taught relationship of the yore. Generally the disciple used to continue with the Gharana of Guru (Gharana can be defined as a music style which is found by an individual or evolved in a place or a region.) Among these there are twelve styles such as Kirana, Gwalior, Agra, etc. Abdul Kareem Khan is the pioneer of Kirana Gharana and it is continued by his students like Savai Gandharva and Gangubai Hangal. Likewise, Mansur mainly belongs to Jaipur Gharana and we can find the confluence of Kirana, Gwalior and Patiala Gharana in Basavaraja Rajguru. Those who have learnt music under various teachers will follow different music schools of thought.

Music classes in the district might have been started in Teachers Training College during the last part of 19th century itself. Bhaskar Bhuva Bakle who came as music teacher during 1908 had groomed several students outside the school. Rehamath Khan came to Dharwad during 1912 and taught many a student and established Bharatiya Sangeeta Vidyalaya in 1931. Today Prof. Karim Khan and Hameed Khan are looking after this institution. Traditionally, the musical initiation starts with the worship of Sharada, the Goddess of Music. Savai Gandharva taught music systematically to his students after coming to Kundagol in 1938. Panchakshari Gavai started a music school during 1940 at Gadag. He used to make tours regularly to Dharwad, Gajendragad, Ramasagar, Bankapura, Itagi and Guledagudd where he ran music schools. These schools were referred to as touring schools while the School at Gadag was referred to as residential school. Now, Puttaraja Gavai is successfully running the Panchakshari Gavai Sangeeth Vidyalaya and Kala Sangeeth Patashala. T.P. Akki started Kala Mandira during 1947 at Gadag. This institution is a school of painting, dance and music, Vittal sa Kabadi, T.V. Kabadi, Kumaradasa, M. Venkatesh Kumar, Kariyappa Hadapad, M. Nagabushan, Virupaksha Gavai and others are teaching here.

Shankar Dixit Janthali started music classes in Hubli and it is being continued by his son R.S. Janthali. Darmartha Sangeetha Pathashale established during 1942 at Dharwad celebrated its Golden jubilee during 1992. This institution was started by Ningappa Sambrani to impart classical music and instrumental music lessons to children under 12 years free of cost. At present, there are 60 students attending the classes. Annual music programmes are being arranged. Kallur Mahalakshmi Tabala Vidyalaya was established by Rajgopal Kallurkar in 1983. Veeranna Ningappa Kamathara established Gayathri Gayana Shale in Hubli in the year 1963. Apart from educating students in music, it is also inviting artists from outside the state for performing music concerts, collecting cassettes and organising 'Swaranjali', a musical tribute in memory of great artists. It is extending concessions to rural students. It has started one more institution called 'Nadasudina' in Hubli. At present there are 56 students in Dharwad and 22 in Hubli. Veerabharatha Sangeeta Vidyalaya is functioning at Hubli.

A well equipped department of music was established in the year 1976 in the Karnatak University, Dharwad. It awards 2-year post-graduate degree and conducts six months certificate course. Bindu Madhav Pathak heads the department. Sharada Hangal had also served in this department. At present Meera Gundi and others are among the teaching staff. Many artists have secured doctoral degrees from this department. Apart from this, Rambhau Purandhare, Venkatesha Burli, Gangubai Hangal, Madhava Gudi and other veteran artists are training many students. Govind Rotti of Dharwad is running a Hindustani Classical Music institution, while Gouranga Kodikal is running Sur Sagar, another musical institution both in Bangalore.

Gandabandha - Shagird : In the teacher-taught tradition, the initiation of student into music is done through a novel solemnisation called *Gandabandha* (*Sangeeta Dikshe* or Music Initiation). During this solemnisation, the teacher ties a sacred thread to the wrist of the student accepting him or her a student in the presence of a few people as witnesses. This programme will be celebrated sometime with pomp followed by music programmes. *Gandabandha* was celebrated during 1932 when Savai Gandharva accepted Gangubai as his student. Likewise *Gandabandha* was celebrated when Bhimsen Joshi accepted Arvinda Huyilgola and Balekhan accepted Srinivas Joshi as their disciples recently. The district boasts of many traditional musicians and as such these programmes are celebrated with much enthusiasm. A person who is already an expert in music will undergo again this musical initiation when he chooses a new teacher to pursue further learning.

Swaranjali : The other prestigious programmes organised in the district are Swaranjalis, a musical tribute to the departed maestros of a discipline either in their native place or at places where their disciples are more in number. The disciples and fans of the guru and music lovers on a specific day offer tributes by holding concerts one after the other through out day and night. Sometimes the programme may be extended to as long as two to three days also. Generally, the vocalists and instrumentalists follow the same style of Gharana in which the maestro excelled.

Swaranjali programmes in memory of late Abdul Karim Khan were held in Hubli for 10-15 years prior to 1998. Earlier the Swaranjali programmes were organised by Krishnabai Ramadurga, Tarabai Teradal and Kamal Sab Morabad. Now Vekanna Mannur is attempting to revive this programme.

The most famous Swaranjali programme the one held in memory of Sawai Gandharva. It is organised at State level at Kundagol and Bhimsen Joshi is making it a national function at Pune. In the beginning, the Kundagol Swaranjali programme was organised by Nana Saheb and later Gangubai Hangal and Joshi continued this tradition. However, presently, the State Academy of Music and Dance is organising this annual affair. In 1994 more than 30 artists participated and at that time Gangubai Hangal was felicitated with Kanaka Purandra award.

A series of Swaranjali programmes to keep the memory of late maestros alive are held in this district every year. Sitarist Rahman Khan's death anniversary is being organised by Karim Khan of Bharatiya Sangeetha Vidyalaya during the month of October. The Swaranjali of Pandit Basavaraja Rajguru is organised (July) by "Rajguru Sangeetha Sabha", and that of Panchakshari Gavai is held in the month of June by their institutions. Swaranjali of Dr. Mallikarjun Mansoor is being organised (September) by his son Dr. Rajashekhar Mansoor. Besides these, Swaranjalis are also organised in memory of Vithala sa Kabadi of Gadag (January), Vallabha Bhatta of Karagudari in Hangal (October), Harmonium player Rajeev Raj of Dharwad and V.K. Chimmalagi of Dharwad. Generally the disciple of each Maestro pays rich tribute to his late master in the Swaranjali programmes, as an yearly event, within his financial limits. However, certain organisations have come forward to make it a public affair. This is an occasion when junior artistes have the opportunity to show their talents and get recognised by the seniors.

Akashvani (AIR) : The AIR Station, Dharwad was formally inaugurated on 8.1.1950 with the song Vande Mataram sung in chorus by Gangubai Hangal, Mallikarjun Mansoor, Guru Rao Deshapande, Bhimsen Joshi, Basavaraj Rajguru and V.K. Kagalakar. Later in the night, the AIR broadcast the programmes of not only these artists but also that of other artists of the district. AIR is continuously supporting the musicians of the district. Many artists have given live performances here. The AIR, Dharwad has a veritable collection of records of these artists and is instrumental in organising music programmes outside the Station. "Aikyagana" , a special programme designed by the AIR (May 1994) was organised in Dharwad in which many eminent musicians of the district such as Ragnath Nakoda, Suraj Purandhare, Bale Khan, Kabadi, Vadiraj Nimbargi, Vasantha Kanakapur and others took part.

Generally artists invited by the AIR recognise themselves as AIR artists. However, the AIR has made certain rules to select eminent artists and as such named the following as eminent artists.

Vocal: Mallikarjun Mansoor, Basavaraja Rajguru, Gangubai Hangal, Krishna Hangal, Panchakshari Swami Mathigatti, M. Venkatesh Kumar, Rajashekhar Mansoor, Arjun sa Nakod.

Instrumentalists : Venkatesh Godakhindi (Flute), Balekhan (Sitar), Raghunatha sa Nakod, B.N. Parvatikar, Seshagiri Hangal, B.S. Bendageri (Tabala), Bindu Madhava Pathak (Been)

Sugama Sangeetha (Light music) : Sharada Hangal, Sudha V. Kulkarni, Revati Bagal, Shoba Huyigola, Krishna Hangal.

Gamaka : K.G. Halsagi, Jayalakshmi Inamdhar

Rangageethe (Theatrical songs) : Basavaraj Mansur, Jubedabai Savanur

(Source: Station Director's letter dated 21.11.1994)

There were 152 classical musicians, 272 light classical artists and 200 stage artistes enrolled in AIR, Dharwad during the year 1990. The present Station Director Venkatesha Godakhandi is himself a renowned classical musician.

Ph.D Thesis and works on Music : The district is considered as a cradle of Hindustani music and ample opportunities are thrown open for its development. Several Ph.D. thesis which trace the development of Hindustani music in the district have been published. "Contribution of North Karnataka to Hindustani music during the last hundred years", a thesis by Hanumantha Rao Burli has won a doctoral degree from the Mumbai University. The Karnatak University, Dharwad has conferred doctoral degree for the thesis. "The Growth of Hindustani Gharanas in North Karnataka – A study" by Mira Gundi, "Musical accomplishment and contributions of Ganayogi Panchakshari Gavai" by V.R. Hugar and "Begam Akhtar and her accomplishment in Music" by Muktha Nadiger are some of the others noteworthy attempts. Besides several research papers have been published on Vachana literature and the symbiotic relations with music.

As the number of music schools increased, several texts have been written for the use of students. Notable among these texts are 'Gana Sudha Part 1 and 2, by Puttaraja Gavai, " Sangeetha Shastra Parichaya" (An Introduction to Musicology) by Shivappa H. Taralagatti, 'Vachana Sangeetha' and "Hindustani Sangeetha Bodhini" by Guru Basavarya Hirematha, "Hindustani Sangeetha Paddhatiya Roopureshegalu", "Sangeetha Shastra Parichaya" and text on Musicology for B.A. students by Ajjanna V. Patil and "Sangeetha Kala Kusuma" by Kamala Purandhare. Several works have also been published on music by Vidwan Haveri V. Prahladachar and R.P. Hoogar.

The origin of Hindustani music and its development in this region has been narrated authentically in "Nadayathre" a research work written by Vasantha Kavali. "Bharatiya Sangeetha Charitre" "Hindustani Sangeethakke Karnatakada Koduge" by Bindu Madhava Pathak, "Hindustani Sangeeta" by Mruthunjaya Puranikmatha are some of the notable research works on Hindustani music. Sadananda Kanavalli who had close association with the three generations of musicians of this region has written several articles and books on the artists and music. He has written on Mallikarjun Mansoor both in English and Kannada besides authoring "Karnataka Hindustani Musicians" in English. Mohan Nadakarni has rendered "Bhimsen Joshi, person and his music' a book on Bhimsen Joshi into Kannada. "Hindustani Sangeethakke Koduge" is another notable work worthy of study. Sadananda Kanavalli is the president of "Sitar Ratna Rahmat Khan Sangeet Samithi". N.K. Kulkarni (Yenkay) in his column in Karmaveera, has written many articles on music which include "Dharawada Neleyalli Ingida Sangeetha Nelegalu", "Gana nata gambhira Gururao Deshpande", "Neelakantha Bua Gadagoli" besides authoring the biography

viz., "Sangeetha Ratna Khan Saheb Abdul Karim Khan". Mallikarjun Mansoor in his autobiography "Nanna Rasayatre" has narrated his life story in lucid Kannada.

Classical Dance

When compared to other art forms this district had not shown much interest in the development of classical dance. There were several evidences to prove the existence of Kathak style of dance in the district. Now much of encouragement is being extended to promote Bharatanatyam of the south. The Vijaya Natya Samsthe of Vijaya Kalamandira of Gadag is imparting training in Bharatnatyam since 1947. Krupa Eden, Basamma Huyilgola, M. Choodamani Nandagopal served in the dance department. Noorjahan and Vidya Morabad are serving as dance directors. Natya Kala Sangha, an associated institution of Dharmartha Sangeetha Shaale is imparting training free of cost to students. Kumudini Rao is teaching here.

Latha Rani Malhar of Dharwad had learnt Kathak from Krishnakumar and Bharathnatyam from Umesh Haramjal. She is an expert in both schools of dance and has given performances not only throughout the State but also in Germany (1990). She has experimented with ballet (song and dance) adapting mythological themes. Latarani who has her own orchestra group is running "Navya Nrithya Nikethan", a school of dance. There were 30 students in this school during 1993. Her husband Vijayakumar is also an artiste who has choreographed many programmes. 'Nriyaniketan' of Venkataramana Upadhyaya, 'Sharad Nritya Kalaniketan' of Sharad Yadawada, 'Vijaya Kalanidhi' of Ratna Raghunthan, and 'Bharatiya Nritya Kalaniketan' of R.B. Korakoppanavar are some of the institutions imparting training in dance. Gita Datar, Raja Datar and Sandhya Kulakarni are teachers of dance. Besides, 'Ujwala Nrityalaya' and 'Sharada Nritya Niketan' in Dharwad are conducting dance classes. Earlier Vijaya Mahantesh Kalashale in Hubli was also conducting training classes in dance.

Several artistes who have learnt from these dance schools and also from schools outside the district have made Dharwad district their home. Most of them are exponents in Bharatnatyam. Some of them have practiced Kathak also. Many of these artistes are still studying in schools and colleges. A few of them have been initiated into dance (Ranga Pravesha) systematically while many of them give performance during anniversary celebrations of schools and colleges and other institutions. Noted among such dancers are Shruti Bhatt, Shyalaja Kerur, Rajeswari Patil, Shyla, Shilpa, Seema Mundaganur, Vinuta Patil, Mangala Khasanisa, Shweta Naik, Sridhar Nasik, Krishna Lingeri, Suvarna Kulkarni, Gayatri Patil, Sruti Yajurvedi, Hemashalavadi, Chaitra Adyapaka, Madhuri Joshi, Madhuri Choudhari, Meerabennur, Mamata Kulkarni, Pooja Patil, Sridevi Ingalahally, Roopa Chikkmata, Triveni Joshi, Savitri Patil and Preeti Malavage (Break dance).

Gamaka, Harikathe and Kirthane

The epigraph of Tribhuvana Taila dating back to 1152 in the Keshavanatha Temple of Lakkundi described the practice of "Vaishnava Geethi" which may be the present day Harikatha or songs eulogising the greatness of Lord Vishnu. The songs of Kanakadasa describe the "Harikatha" performers involved in dancing and singing, of Lord Vishnu. M. Chidananda Murthy is of the opinion that the Harikatha art of eulogising the greatness of Vishnu till 1450-1500 began to grow later to include the episodes of Shiva and Shivabaktas by 1650 A.D. Channa Veerarya, father of Shanthaveera Deshika (1650) used to sing in the houses of Shiva Bhaktas and also in Palace Courts, and his grandfather Shivlingarya was wellknown by the name "Purna Basava", informs Chidananda Murthy.

The earliest poet Pampa was not only a poet but also a *gamaki* (narrative singer) a *vaadi* (one who argued on philosophical and spiritual subjects in royal courts) and a *vaagmi* (an oator). The epigraph of Jagadeka II in Hosur (Gadag Taluk) dating back to 1148 A. D. mentions of the fact of the king generously feeding "writers, actors, singers and poets". Poet Ponna was also known to be a Gamaki. Attimabbe was making munificent donations to "poets, singer, instrumentalists, actors and soldiers". Poet Kumaravyasa is also referred to as a poet, *gamaki* and *vadi*. All these suggest that the art of Harikatha and Gamaka had deep roots here from the beginning. Harikatha is referred to as Harikeerthane and that of Hrikatha performers as Keerthanakars in epics. Keerthanakars of Vithala tradition from Maharashtra used to visit Dharwad area. These Keerthanakaras wearing the turban which resembled that of Tilak used to start the programme with Marathi songs like 'Tandava Nritya Kari Gajanana' and 'De maja Divyamati Saraswati'.

An individual might have used to perform Harikatha, Gamaka or Kirthna as the situation demanded. During the early part of the 20th century, Ramashastry, Bala Shastry of Mulgund, Chidambara Shastry and Hari Sarvothamacharya of Naragund were exponents of Keerthanas. During the same period, Shanthakavi (Balacharya Sakkari) wrote several new Keerthanas and popularised them. His 'Vidyaranya Keerthane' was a very famous work. It is learnt that Shanthakavi mobilised funds to fund Literary Conference by 1918 by performing Harikathas. The Keerthanas were also made use of to awaken nationalistic sentiments by Shanthakavi. The list of Keerthanakaras and Harikatha Vidwans include Mudevedu Krishnaraya, Jayaramacharya Koppala (belonged to Hyderabad Karnataka), Ra.Ve. Karagudari and Betgeri Kalli Tippanna Shastry, Seshachar Gudi (the person who has composed Gadugina Veeranarayana Stuti), Hombale Seshacharya, Bharatada Bindurayaru, Mundargi Hari Sarvothamadas, Kurtakoti's Krishna Shastry, Sripada Shastry, Dasachary from Tangola near Shirhatti, Katte Hanumanthacharya from Ron, Gururajacharya Gudi from Dharwad, Gamaki Pooja Krishnagar, Nagabhushanaswamy of Karadagi Gachchina Math, Mahantesha Shastry from Lakkundi, Mudagal Hiremath Prathamathana Shastry, Vijayalakshmi Loothimath, Malligatti Girmallaya Shastry, Hosaritti Nijalinga Shastry, Kurubhagonda Panchakshari Shastry and Veerabhadraiah Shastry, Haveriya Mruthyunjaya Lakmapura, Karishetty Halliya Mallikarjunashastry and Gadhigayya Shastry, Malali Fakeerayya Shastry, Lakhamapurada T.M. Chandra Sekhara Shastry, Aalakatti Basayya Shastry, Sasivehalli Mallayya Shastry, Hanumeshavittala, Husendasaru, Siddeshwara Shastry, Beemacharyaru, Sadashiva Swamigalu, R.S. Kulakarni and others were Keerthana and Harikatha artists.

The notable artistes who performed Harikathas and Keerthanakars of older generation include Toravi Mallarirao who was known for his satirical rendition, Bhimadas S. Muthagikar and Subbannacharya Akkivalli, who used this medium to awaken people against the practice of untouchability, Hanumanthacharya Katti, AIR and Doordarshan artist, Savanur Gururajacharya who toured other states and enthralled the audience, Shivayogi Shastry of Devagiri who wrote 'Stree Neethi Padyamale'. Pandit Madhyesha Galagali, writer of devotional songs, Bhemadas, Sarvamangala and Indrani Gurla Hosur of Hubli, Udipi Krishna, a child artist, freedom fighter Narayanacharya, D.K. Habsur of Gadag, G.D. Salimath, R.V. Karigudari Shankarappa Neelakanthapa Manu and others are worthy of mention.

Many Keerthanakaras emerged out from Vireshwara Punyashrama of Gadag. Notable among them is Kesari Keertana Kala Kallinath Shastry who brought out several audio-cassettes. "Swara Bharati Gamaka Sangeetha Vidyalaya" was established in the year 1983 at Hubli by Jayalakshmi Inamadhar who is imparting training in the art of Gamaka. There are many more music schools in the district engaged in training the students in Gamaka and Keerthana singing.

Sugama Sangeetha (Light Music)

Sugama Sangeetha or Light Music includes singing of Lyrics, Devotional songs, Dasa-padas, Vachanas, Bhajans, Folk songs, stage songs, film songs and other forms of songs. This form of music is becoming popular in the district. Light music is gaining importance in functions organised by schools, colleges and other institutions. A few senior classical musicians sing these lyrics also. Several senior and junior artists such as Usha Datar, Janaki Iyer, Kamala Purandhare, Shymala K. Kulkarni, Kumardas, Rohini Deshpande have sung in many a light musical concerts.

The list of Sugama Sangitha singers is a long one which includes Shashikala Mahanta, Raju Nadaf, Jayashree Halagoppa, Hugara Kumari, C.S. Raikar, Viresh Hiremath, Dakshayani Lambi, Gayathri N. Joshi, Sumithra Dexit, Anita Kulkarni, Usha Dixit, Madhuri Vaidya, Sukanya Sheth, Rajashree Vaidya, Srinivasa Deshpande, Yashawant Halabandi, Bhairavi Prabhu, Asha Pise, Kalpana Kavalekar, Suman Kalavekar, Jayalaxmi Bellary, Pradeep Prabhu, Ravi Kushal Kulkarni, Viky Jalihala, Sanjay Kulkarni, Sripadagaddi, Sripada Hegade, Jayalaxmi Ugrani, B. Shankarrao Joshi, Manjula, Ramesh, Roopa, Jayadevi Jangama Shetty, Sumangala Jangama Shetty, Vijayalakshmi Kallurkar, Asha Pralayakalamatha, Gopal Raichurkar, Chandrika Bandivada, Vani Mudhol, Jyothi Desai, Sujatha Pathak, Nagarathna Pathak, Hema Navaratna and others. Sangeetha Katti of Hubli is famous in light music and many cassettes has been released.

Among the instrumentalists a special mention can be made of Kumara Halakoppa, Allamaprabhu Hiremath, M. Mallesh, Vijaya Kulkarni, Vishnu Kadannavar, Vinayaka Kambli, Ramesh Halagadde, Vasantha Kanakapura, Allamaprabhu Kadakola, Shadakshari Sheelavantara, Shantesa Karagudari, S.B. Mahapurusha, Murulidhara Rao, Rajakumar, Srikanta Upadhya and other talented experts. These artists have not only learnt classical music but also are giving performances. Recently light music is being used to educate people about the importance of family welfare and literacy programmes.

Discs and Cassettes

Dramas and Gramophone records played a major role in popularising Hindustani music in this region. Sometime the complete "bythak" of Hindustani music was incorporated into the drama. Likewise Gramophone record shops used to lend the equipment on hire basis in the towns of Hubli, Dharwad and Gadag during the early part of the century. The records of maestros of Hindustani classical musicians of North India were readily available in this region. The public and also students of music were benefited by this. It is these records played in the shops owned by Sripada Rao Tamankar of Dharwad and Bhusad of Gadag that inspired Bhimsen Joshi and Gangubai Hangal to take up music seriously. Similarly the records of local artists were made available in Pune and Mumbai. This gave more exposure to our musicians.

During the early part of the century, apart from the records of Abdul Karim Khan, the Keerthanas of Tyagaraja were also recorded. Later five records of Rahmat Khan have come out. During the year 1933-34 several records of various artists were produced. Panchakshari Gavai, during this period, had sung Saint Thyagaraja's Kirthanas in Karnatak music while Vachanas of Nijaguna Shiviyogi were rendered in Hindustani style. The recording company, H.M.V. had to record Kannada Vachans owing to the pressure of Gavai. Later the tradition of Kannada song continued with more and more musicians opting to sing in Kannada. During the same year, song of Shishunal Sharief "Theraneleyuttare Tangi" sung by Mallikarjun Mansoor became an instant hit among the public. During the year 1933-34

Gangubai Hangal lent her voice for 12 records. Several records of Basavaraj Rajguru also saw the light of the day during the years 1939-41. H.M.V. brought out songs of mythological play sung by Basavaraj Rajguru during 1935. During the same year Odeon Recording Company brought out popular Drama songs sung by Basavaraj Rajguru. Later H.M.V. also produced records of Kannada songs sung by Hanumanth Singh Hangal, Kamala Purandhare and Marathi Abhangs and Dasa Padas sung by Vithal sa Kabadi. The highest number of Long Play Records (LP's) are credited to Bhimsen Joshi.

With the advent of the Tape recorder, began a cassette revolution. AIR has recorded music of famous artists in large spools. Vachanas of Shivaraj Gavai and Dasapadas of Hussain Das have come out in cassettes. More than 25 cassettes of Kirthankara Siddeswara Shastry of Gadag have been produced. Siddharuda Mutt and Sirahattimutt of Gadag, have brought out a few cassettes while Murusaviramutt of Hubli has brought out two cassettes through Ashwini Recording Company.

More than 90 cassettes with background music of Ravi Kushal Kulakarni of Hubli have been brought out. The vocal music of Hanumantha Rao Burli, Tabla of Bhimsen Murola and Sitar of Shivappa Taralaghatti have been rendered into cassettes. Devendra Kumar Pattar has composed music for more than 150 lyrics and devotional songs. He has sung along with Dr. Rajkumar, a noted film artiste, which has come out in cassette format. Jaibhavani cassettes, Hubli and Maruti Cassette Company, Hubli have ventured into cassette production. However they are defunct now. The Vijaya Recording Services, Hubli, which was started during 1984 brought out many cassettes of Basavaraj Rajguru, Nakod (tabla), Rajendra Kulkarni (flute) and also on drama and devotional songs. Cassettes of folk songs form the major chunk. This company sells abundantly the cassettes produced by H.M.V. and Sangeetha Company also.

PAINTING

Dharwad district has made its contribution to the field of painting. However, it is very strange that the cave paintings of pre-historic period are no where found in this region, although, they are abundantly found in Raichur and Bijapur which lies north east to the Dharwad district. Several temples and hundreds of sculptures of the Rashtrakutas and the Chalukyas of Kalyan are found in this region. However, temple paintings is conspicuously absent here. Yet artists engaged in painting might have existed at that time. An epigraph in Kurtakoti of Gadag taluk dating back to 1082 A.D. has described Iyyanna, son of Bamma as not only a painter but also a sculptor. He sculpted idols by using wood, brick and ivory and it is said he was also an expert in smithy which was more superior than that of Vishwakarma. Similarly, many renowned poets of Dharwad have referred in their works to some aspects on painting. Pampa, the earliest poet has brought in several similies and explanations regarding pictures and colour. In a story of 'Adi Purana' by Pampa, are found, details of execution of wonderful painting of a couple writing a pictorial narration of their previous birth and a desire to be together in the next birth also. Likewise Kanakadasa in his *Shringara Tarangini* describes panel works in palaces and houses and pictures painted on the flags hoisted on palaces. This gives an idea of the existence of the contemporary art during those days. Besides, he uses several terminologies of painting while explaining the portraits painted by the friend of the heroine in *Shringra Tarangini*. A mention of the painter's brush is made in a *vachana* of Ambigara Chowdaiah.

There are several illustrations in palm leave texts and manuscripts. Beautiful colour portraits of poets such as Raghavanka, Harihara, Prabhudeva, Virupaksha Pandita, Kereya Padmarasa and others

are seen in one of the manuscripts preserved in Vachana section of the Department of Kannada studies, Karnatak University. Several Mutts in Hubli, Gadag and other places including the Department of Kannada Studies have palm leaf manuscripts where one can see many pictures and maps in them. The outer cover of a manuscript preserved by a Mutt at Medaleri near Ranibennur reportedly has a large picture. Several texts of "Uddharane Vachana" preserved by the Department of Kannada Studies and other Mutts are full of religious pictures. A two hundred year old such text in the Department of Kannada studies is a fine example of style in vogue during that period.

The tradition of painting on the walls of temples, palaces and residential houses prevailed in Dharwad district too. Several evidences are available to prove this point. The Hirematha of Amminbhavi near Dharwad, has pictures painted on metal sheets and wooden panels. Apart from several pro-shaivite pictures. One can see the portraits of historical persons such as Nargund Baba Saheb and Sangolli Rayanna. It is said that these pictures were originally present in the Kittur Palace and were brought here soon after the palace was ruined. Similarly a large wall painting depicting a historical war along with mythological heroes and Dashavatars can be seen in the Palace (now the Municipal Office) of Baba Saheb, Naragund. Late Shivarama Karanth writes that there are several wall paintings illustrating the family scenes in the house of Gundappa Hasabi at Naragund. The Venkataramana Temple in Nargund has relics of some old paintings. Recently the existence of wall paintings in the Yellamma temple of Uppina Betgeri in Dharwad district are discovered. The whole temple is in ruins. However, one can identify animals and birds in those pictures. There are several paintings of beautiful flowers and geometrical designs in the palace of Savanur.

The wall paintings found in Dharwad belong to the middle part of nineteenth century. Traditional style of paintings are seen in Mutts and temples throughout the district. There are several reference to epics where stories are narrated to people showing pictures. This kind of tradition as documented, was existing in Dharwad region also. E-Moore who wrote a book titled "Military operations in the British Karnataka" (1791) while he was in Dharwad has referred to the narration of the stories through songs and picture rolls.

Many artists from Dharwad beginning from the second decade of 20th century went to Bombay and studied at the J.J. School of Arts. Several others of other districts who studied in J.J. School of Arts made Dharwad their home. Notable among these are A.S. Kamadolli, Dandavathimath, M.V. Minajigi, D.G. Badiger, T.P. Akki, M.A. Chatti, D.V. Halbhavi and others.

Even before the advent of art education system of Mumbai into Dharwad region, teaching of art was part of the curriculum at the primary level and several art teachers were employed for this purpose. Bandacharya Ashtapatre and his brother Prahladacharya were teaching arts at National School during 1920. Prahladacharya had painted the portraits of Bhuvanewari, Vidyaranya, Gandhiji, Aravind Ghosh, Tilak and others for the Vidyaranya High School in the year 1921. Mallari Dixit, son-in-law of writer Galaganath, was an artist who reportedly illustrated the Adiparva section of the Mahabharata for the books written by Galaganath. N.M. Nerlekar, Maniyar, N.A. Kulkarni were the teachers during the early part of 20th century who respectively encouraged their disciples Dandavathimath, D.G. Badiger and Minajigi to pursue their higher education in Mumbai. Niranjanappa Badiger and Wagle were the drawing masters in Dharwad.

Aman Saheb Kamadolli of Lakshmeswara (1900-56) went to Mumbai and studied at J.J. School and became a fellow there. Later he served as an arts teacher at Anglo-Urdu school, Hubli. Gangadharaiah

Dandavatimath (1900-78) although hailing from Bylahongol, soon after his retirement from Nutan Kala Mandir, Mumbai came to Dharwad and opened an Art School at Dharwad for the mentally challenged children. M.V. Minajigi (1901-82) of Bijapur learnt at J.J.School and at the Royal College of London and started an Art institution at Hubli. He was conferred the title "Kuncha Brahma" and was awarded with an Honorary doctoral degree. Devappa Goolappa Badigera who was born in Mishrikote went to J.J. School and Royal College of London, founded Nutan Kala Mandir in Mumbai and later became Inspector of Arts Schools of Greater Bombay. He was the first Indian to be appointed to such a prestigious post, which was till then held by the Britishers. T.P. Akki (1905-94) of Lakshmeswara studied at J.J. School and started the School of Arts (1947) at Gadag. His brother Shivananda Akki (1900-81) also studied at J.J. School of Arts, Mumbai along with D.V. Halbavi (1907-97) who opened the first Art School (1935) at Dharwad. Some of his portraits adorn the walls of Parliament House, New Delhi. M.A. Chetty (1907) after studying at J.J. School became a teacher at Gadag school and sketched thousands of portraits of Shivasharanas.

E.B. Yalavatti of Ranibennur, C.N. Patil, Shirhatti, Wachedmath, Lakshmeshwara, G.Y. Hublikar and H.N. Kulkarni from Hubli, Balachandra Badiger from Dharwad, M.K. Sunkad from Adargunchi, R.B. Kumbhar from Savanur studied arts at J.J. School, Mumbai. N.G. Badiger from Mishrikote and Narayana Sangama from Dharwad pursued their studies at Shantiniketan. Krishnakshatri of Hubli, after studying painting and photography in Ahmedabad, was actively involved in the development of arts in the district. The list of artists of the next generation include Ashok Akki, Vasantha Akki, C.Y. Kamoji, R.S. Madivala, Shankar Patil, Premavathi Hiremath, Vijayakumar, Vishwanath Guggari, Ramachandra Hegde, G.M. Hanchinala, G.N. Jadagowdar, K.V. Kundagol, Shekar Y. Kadadi, M.R. Balekayi of Hattikeri, V.B. Hiregowdar of Gudigeri, Sumantha Akkasali of Kadakola, Mallikarjuna Chetty of Hubli, S.G. Goolannavar, Subash Kshatri, Tara Pawar of Dharwad, Makali Kallappa, Firoz Mulla, Vijaya Kuruvatti, G.S. Bheemappa, Madhu Desai, M.D. Gayatri Gowdar, Chowdari Malakajappa of Basavanala, Chidananda Ganeshagudi of Hangal, T.V. Gareshgudi, S.M. Mohrekar of Shiggavi, Sarojini Shinde of Ranibennur, K.G. Shivananda of Tottenahalli, B.G. Vari of Konnur, N.C. Kamatad of Lakshmeshwar and R.B. Shivanagouda.

As the Art schools grew in numbers in the district, many artists from other regions also came to Dharwad district. Notable among them are R.N. Hadpad of Badami, Somashekar M. Sali of Bagalkot, Basavaraj Halijola of Bylahongala, V.T. Kale of Hunagunda, Patil Kalanagowda, Muragodu brothers (Ishwar, Shantheverappa, Bhimarayappa), M.B. Patil, Y.H. Soogur, S.K. Hoogar, B.K. Hiremath, S.G. Mutgekar and many others. These artists studied there and served as teachers and were instrumental in the development of painting in the district. Some of them made Dharwad their home.

Some of the artists are serving as lecturers and professors in Art Institutions. P.S. Hiremath, Suresh Halbavi, J.V. Kammar, V.R. Sutar are Professors and M.J. Banglewale, V.M. Kanapate, C.D. Jettakkavar, B.V. Naganagowdar, T.G. Hanneradu Math, F.M. Kambale, M.S. Honnallimath, C.G. Kammar, Latarani Malhar, R.F. Hiregowdar, K. Banashankari, S.V. Gunjale, C.V. Badigera, B.M. Sunkad, Chandrashekar, Chikkapalli, P. Yadav, R.V. Hegde, K.V. Kundagol, V.Y. Badiger, R.D. Kadlikoppa, Wilson Sonagar, N.K. Halakeri, C.G. Patil, B.M. Patil, S.M. Lohar, N.N. Chinnannavar, E.A. Madanabhavi, C.A. Kolkar, D.M. Badiger, N.M. Datnal, V.G. Pattar, Kechanagowda, N.S. Nayak, U.S. Hiremath, G.C. Kotoor, M.D. Kathare, N.V. Somanagowdar, B.P. Badiger, M.P. Kittur, S.S. Mallapur, S.A. Jadav, R.M. Balekayi, B.L. Lamani, Jayadeva Ganjihala, A.R. Chandrodaya Sindya, B. Maruti, Kirtiraj and several others are serving as lecturers. A few people have experimented with this medium of expression to explore new ideas, techniques and concepts of painting. Ananthanayak Badeppa Nayak Bhojappanavar of Gadag

used to sketch on paper employing his own nails as brush. Nagalingeswara Krishnappa from Ron employs nails and thread while Siddanna Savadatti of Hubli uses typewriter as the medium. Basavaraj Badiger is an expert in painting on grains. Kalliganura Pundalika is a cartoonist while Shashi Sali is not only at ease in painting but also in photography. He has exhibited many of his works abroad.

Art Schools

Shivananda P. Akki founded Gandharva Mahavidyalaya (1924) While D.G. Badiger started Nutan Kala Mandir (1932) both in Mumbai. Several artists studied at these institutions. D.A. Halabhavi started Arts School in Dharwad during the year 1935. It shaped the career of many an artist and through this school many got admitted to Sir J.J. School of Arts, Mumbai. This is the first Art School in Karnataka. T.P. Akki opened Vijaya Kalamandir (1947) at Gadag and Karnataka Art Education Institution (1955) was started at Hubli by M.V. Minajigi. Later it was renamed Vijaya Mahantesha Kala Mahavidyalaya (1966). Minajigi was also responsible for opening a Drawing Teachers Training Institute (1961) in Bangalore. R.M. Hadapad and M.K. Sunkad joined this institution as lecturers. N.G. Badiger started Bharatiya Kalakendra (1970) at Hubli, while J.N. Kalashale started functioning (1982) at Gadag-Betgeri by the efforts of R.M. Bhagawan. Kumareshwara Fine Arts College (1991) was founded by K.N. Neglurumatha at Haveri. V.R. Sutar started Gangambika Memorial Art School (1993) at Dharwad. Apart from these art schools there are other institutions dedicated to teaching arts such a art school in Nilakanth Mutt, Ron, Hirekerur, Rattihalli, (Hirekerur Taluk) Mundargi and Lakshmeswara. A separate Art School as part of Dharwad Government Teachers Training Institute has been started (1974) which is the only Art school run by the State Government. All these Art Schools offer five year Diploma Course (Kala Nipuna) and three year Kala Shikshana (Drawing Teachers Course (DTC). Some of the institutions offer two year post-graduate course (Art Master) also.

The Karnataka University of Dharwad recognised Vijaya Kalamandir of Gadag in the year 1985 and Srujana Kala Niketan of Dharwad was recognised in the year 1991. Here Painting, Sculpture, Commercial Arts, Art History and Graphic Printing subjects have been incorporated into the curriculum. It offers five year B.F.A degree course. The Art School in Gulbarga offers two year post-graduate course (M.F.A.) and many students of the district have successfully utilised this opportunity.

Apart from this, in 1966, Dandavathi Math in Dharwad opened an Arts School for the mentally deranged children. Hubli's Fine Arts Society and Dharwad's Rainbow Kalavrindha were also running Art Schools. In the field of art education, artists of Dharwad have rendered their services. D.G. Badiger was the inspector for all the arts school of the old and greater Mumbai Province. Since Dharwad was in the Mumbai province, he was able to give maximum help to arts students and arts schools of the district. S.G. Goolannavar was the Art subject inspector of the Education Department. S.C. Kamathad who was an artist in D.S.E.R.T., was also in-charge of art examinations. For sometime, Tara Pawar was conducting Art classes through the AIR.

T.P. Akki served as an Examiner and Controller of Examinations and as a member of Art Advisory Committee of both Karnataka and Mumbai. Dandavati Math was the member of Fine Arts College of the Benaras Hindu University.

Art Organisations

D.G. Badigera in 1933 himself started 'Karnataka Arts Society and around 1940 he conducted four exhibitions – in Belgaum, Calcutta, Delhi and Mumbai. He used to arrange talks on art by noted writers. D.V. Halabhavi in Dharwad opened Post-diploma Arts Club. In Hubli, M.B. Patil, Krishnaksthi and K.R. Subbanna joined together and in the name of an association called 'Trivali' conducted many road-side art exhibitions. A host of art groups were formed in Hubli and Dharwad. To name a few, in 1982, in Dharwad, M.R. Balikayi, Bharath Kumar, Renuka Markande and others formed 'Rainbow'; in Hubli, in 1987, M.C.Chatti, M.J. Banglewali, Gayathri Gowdar formed 'Jagruthi Kalavidaru'; and in 1988, Kundannagar, N.C. Desai and Chikkannavar formed 'Srujanashilaru'. These groups conduct group exhibitions and other arts activities. In the 'Dharwad Nagara Chitrakalavidaru' group that was formed in Dharwad in 1992, Suresh Halabhavi, N.C. Patil organised 'Varna Mela' seminars, lectures and art camps every year. In 1993, from Gadag, emerged the 'Laya Kala Mane' a cultural organisation. They have had an itinerant tour exhibition with the aim of spreading the importance of saving our historical culture and traditions. Besides, Kalarashmi Kalasamsthe, Karnataka Chitrakalavidara Sangha, Rajya Chitrakala Shikshakara Haagu Chitragaarara Sangha, Karnataka Chitrakala Shalegala Sibbandhigala Sangha, Chitrakalavidara Kalaabalaga, Blue Group Kalavidaru, Kalaamandala, Rangataranga, 'Abambay Chesu' etc. are the very many Art groups in Hubli-Dharwad and some of them are still creatively active. T.P. Akki has been the President, Secretary etc. to many groups at different times like the Karnataka Art Society, Rajya Kala Shikshakara Sangha, Rajya Kala Shalegala Federation etc. In 1991 from Dharwad, G.S. Mathapathi lead the rally in support of the demands for the Unemployed Art Teachers Association, as the Secretary of the same.

Lalitha Kala Academy

The Central and State Academies have recognised and honoured many artists of the district. The annual State Academy awards have been conferred on M.V. Minajagi (1965), M.A. Chetty (1966), F.B. Yelavatti and D.V. Halabhavi (1967), G.S. Dandavatimath (1968), T.P. Akki (1969), C.N. Patil (1981), S. Shettar and R.M. Hadpad (1982), Krishnakshatri and V.T. Kale (1985), M.B. Patil (1986), R.B. Kumbara (1988), Somashekar M. Sali (1990), Basavaraj Halijola and V.B. Hiregowdar (1991), and G.Y. Hublikar (1992).

After the unification of the Karnataka State, when a single Academy was in existence, T.P. Akki, M.V. Minajagi and D.V. Halabhavi were members of the Academy. After its reconstitution in 1977, The Lalitakala Academy was constituted as a separate body. T.P. Akki (1981), Somashekara Sali (1984) and R.M. Hadpad (1987) were its Presidents. During different periods, V.B. Hiregowdar, S. Shettar, G.Y. Hublikar, Kalaburgi, M.C. Chetty, V.T. Kale, T.K. Rao, Shekar Y. Kadadi, B.K. Hiremath, S.G. Goolannanavar and others served as members.

The State Academy has succeeded in possessing the copies of works (wall paintings) of Amminabhavi and Naragund. Also a documentary on D.V. Halabhavi has been completed. The wall paintings of Naragund have been re-copied by S.K. Hoogar, C.N. Patil and others. In 1981, a national level Art Workshop was held in Dharwad. In 1994, a State Level Graphic Workshop was held. In 1991, the Gadag School of Arts held the All India Art Exhibition. In 1994, a National Art Mela was held and also the 'Dharwad's Varnamela'. The same year, in Hubli, a water-colour Art Exhibition, a workshop for Women Artists and many other activities took place. For all these activities, the Academy extended sufficient financial assistance.

The Central Lalithakala Academy, Chennai branch, held an art exhibition titled 'Point of View' in Dharwad in 1979. In 1994, V.B. Hiregowdar was elected as member of the Central Academy – Art Education Board.

Art Books

Rasayogi, a member of 'Geleyara Gumpu' has written a full length article 'Kannada Sahityadalli Karnatakada Chitrakale' in 1930. This is considered the first research article of the kind on art. Even earlier to this, Da.Ra.Bendre had written an article about an artist Cheeraghatti. Ameen Saheba Kamadolli's 'Drawing Shikshaka' in 1947 and Kalamadaani Gururaya's, 'Pashchatya Kalavidaru' in 1950 from Hubli, are considered to be the very first few books regarding the subject. Besides, S.M. Shirhatti's (Gadag) 'Chitra Kala Kaideepa' and 'Bharatiya Chitrakale'; Suresh Kulkarni's (Dharwad) 'Picasso' and 'Kalopasaka' M.G. Vacheda Matha'. Shankara Patil's 'Kalatapasvi Dr. Minajagi', Shobha Badiger's 'KalaTapasvi D.G. Badigeraru', V.C.Malagatti's 'Kalaguru G.S. Dandavathi Mutt', S.C. Patil's 'Baroque Kale', Ashok Akki's 'Kala Charitre' and V.T. Kale's 'Chitrakala Parichaya'. Go.Shri Huddara's 'Chitrakala Pravesha', and G.G. Mehale's 'Smruthi Chitragalu' etc., are the other noteworthy books in the field of art.

Ameena Saheba Kamadolli, M.V. Minajagi, Dandavathi Math, D.V. Halabhavi, M.A. Chetty, Shivananda P. Akki, T.P. Akki, D.G. Badigera and others are artists about whom there have been booklets released by the State Lalitha Kala Academy. Two felicitation volumes were released, one for T.P. Akki in 1969 and other for M.A. Chetty in 1991. There are many articles on art and artists even in these books. D.V. Halabhavi brought out an English magazine in 1974-75 under the name 'Art Guild'. He also brought out another book about his contemporary artists "My contemporary Artists". When his "Dharwad Kala Shale" completed 50 years (1935-85), a souvenir was released.

The Bharatiya Kala Kendra has released many yearly issues under the name 'Kala Bharathi'. From Vijaya Kala Mandira of Gadag, 'Kalaprapanacha' a periodical was published during 1980-83 under the editorship of Ashok Akki.

Shivarama Karanth's 'Kala Prapancha' and 'Chitra, Shilpa Mattu Vaastu' were brought out by the Karnatak University. Samaja Pustakalaya-brought out B.P. Bayiri's six books on painting. 'Chitrakala Ithihasa' was edited by T.P. Akki for the Karnatak University (Unpublished). 'Holalagundi Paintings' (English) and 'Karnataka Vaastushilpa Mattu Chitrakale' books were authored by Sindagi Rajashekhar. 'Kannada Hastapratigalu – Ondu Adhyayana' by B.K. Hiremath has discussed painting as a subject. S.C. Patil's "Janapada Chitrakale – Ondu Adhyaya" has discussed painting in detail.

Art Galleries and Exhibitions

An art gallery established by the Hubli City Corporation in its Glass House located in the Corporation Park is named after Minajigi.. The Lalitha Kala Academy exhibits have been displayed here and they are changed quite often. In recent times, art exhibitions are held in a few halls in the Government Arts College of Dharwad. In the Vijaya Kala Mandira of Gadag exists an exclusive exhibition hall. Even in the attic of Vidhyavardhaka Sangha, Dharwad, art exhibitions are held.

In 1938, D.V. Halabhavi arranged a solo show in his school. This was considered the first of its kind. Even later on in Hubli, Dharwad and Gadag solo exhibitions and group exhibitions were held. Painting workshops were held in large numbers. Narayana Sangama who studied at Shanntiniketan

prior to 1930, organised a solo show of his paintings in Sri Lanka around this time. The exhibitions organised in the district during recent years are the National Level Art Camp (1981), 'Manthana Group Exhibition (1983), the Art exhibition in the name of Minjaigi since 1990, All India Art Exhibition (1991), Art exhibition in aid of victims of Earthquake (1993), Art Teachers Exhibition (1994), 'Shishira' exhibition (Bangalore) by Government Art School, "Hubli Gadaga Varnaikyate' organised in memory of Minajagi and Akki, State Level Water Colour Paintings Exhibition, Varnamela, and Women Artist Camp. A seminar was organised (1994) by the Karnatak University on "Kannada Naadu – Kale Mattu Samskriti". Saroja S. Naidu of Dharwad founded the Late R.S. Naidu Memorial Scheme (1981) under which financial assistance was extended to three artists to organise solo shows. It functioned successfully for sometime. A novel art exhibition was hosted by the Dharwad School of Art called "Chittakarshana 1993" using scrap materials.

Child Artists: Many institutions and organisations are conducting Art competitions for school children every year. Vijayanagar Mahila Mandali, Academy of Performing Arts, Giants Group of Hubli and others are organising programmes to spot talents among child artists. Bharati from Hubli and Shilpa from Nargund and others have won many prizes. A painting by Deepak Sharma, an eight year old prodigy, painted as part of Children's Day (1983) became a picture for postal stamp.

SCULPTURE

Dharwad district is a treasure trove of sculpture. Right from the period of the Shatavahanas till the time of the Vijayanagar kings, one can find innumerable architectures, sculptures, hero stones, Gosasas and other memorials (See Chapter 17). Likewise the name of sculptor, his remuneration, titles and other eulogies are referred to in many epigraphs. There is a reference of a sculptor in the epigraph belonging to the Shantavahana period found at Vasana near Konnur. In the epigraphs found later the sculptors' name such as Singa, Javoja, Ketoja, Bammoja, Sevoja, Ganapoja son of Singoja, Kaloja, Poleyanna, Duggadasa, Gulagoja and others have been referred. Sculptor Bhairava of Gadag, is known to have learnt 'Bhairava Shila Kamsa Vidye' an extraordinary art in sculpture (1002). Aiyanna (1082) of Kurtakoti and a sculptor (name erased) from Belavaniky (1102) have proudly stated their skills in sculpting. Chavunda of Sidenur (1015), Sutradhari Revoja of Lakshmeswara (1166), Carpenter Kalloja of Nidagund (1233) and others have mentioned the royalty which they got for their skills. In another epigraph, details about Devarsi Acharya (1136) of Venkatapuri in Dharwad taluk, who constructed Derumma Devalaya and installed Linga in the temple, is mentioned.

Many traditional sculptors still survive in the district. Not only stone sculptors but also carpenters who decorate the doors with ornamentation skills are found in Gadag and other places. Many artists of wood sculpture and also those who make household articles are still involved in this work. Kalghatagi is famous for such artists. Malleshappa Devendra is one among the contemporary artists. The family of D.G. Badiger of Mishrakote was very well known for wooden sculpture for many generations. Goolappa of this family was a famous carpenter. He executed the work on the frames in the residence of Harobelavadi Hongala Desai.

Of the traditional sculptors in the district, the notable ones are Raghavendra Chavati (Hubli), Somanna Siddappa Shilpi (Gadag), Shankarappacharya, Nagalingacharya and others. Chavati (1915) who graduated from J.J. School of Arts of Mumbai in sculpture settled down at Hubli and headed the School of Sculpture (1950) for sometime. The sculptures of Somanna Siddappa Shilpi (1918-93) have been exported abroad and brought laurels to him, in addition to several prizes and awards conferred

upon him. He had opened a school of sculpture *Shila Shilpa Kala Shale* at Gadag and after his death, it is being run by Eeranna S. Shilpi. Shankarappacharya who settled down at Mysore and studied art under Siddalinga Swamy later came to Gadag and resided there. His son Nagalingacharya who was born in Gadag studied under T.P. Akki and at J.J. School of Arts, stayed in places like Gadag, Pune and Bangalore and ultimately settled down in Dharwad. He has sculpted the statues of Dadaji Kondadeva, Babasaheb of Nargund, Shivappa Nayak and others. The statue of Ganapathi specially made by him for a public organisation in Pune (1968) has so far earned crores of rupees for the organisation from the contribution of devotees. Somanna Shilpi and Nagalingacharya served the State Academy for some years as members and the latter won the Academy Award for the year 1992.

Madhava Rao Kulakarni of Dharwad, Ningappachari of Ranibennur, Devendra Kadlikoppa of Shirhatti have made significant contribution to the field of traditional sculpture. While Keshavachari of Malebennur is famous for earthen idols, the embossed sculptors of Vasudeva Vakhale of Dharwad are well known. Prakash Gaikwad, Kanchigar of Gajendragad are known for making traditional sculptures. K.V. Somashekar, Shivananda Bananur have made their names in modern style of sculpture. Anil Betgeri has done an experiment on collage of sculpture.

Now the trend of making sculptures using wood, *thermocool*, fibre glass and other materials is growing in the district. Ahmad Khan S. Pathan of Dharwad, Dhruvaraj Gadagkar of Navalur and others are of this genre. Dhruvaraj has designed several models of the Karnatak University, Vidyavardhaka Sangha and other religious, educational and public buildings in the district. He has also painted hundred of pieces depicting the art, literature, culture of the district. There is recognition for making idols of Ganesha even from the beginning in the district. A mention of Vaze, a dumb sculptor can be made here. Recently the Ganesha festivals have been observed with competitive spirit. The result one can see the diversity in the style of making the idol of Ganapati. About 25 years back Ganapathi was installed at 8-10 public places. By 1961, this number rose to 65-75. During this year, a central association of several small *Mandalis* was formed by which time, the number of places of celebration rose to 222. Now the well decorated Ganapati Pandal gets a prize. As such many artists design fort, conch, bull, dinosaur and others along with the Ganesha. A 48 feet high Bahubali, along with Chavundaraya and Ganapathi idols erected at Haveri last year (1991) had been quite popular. Ganesha idols are made in Hubli and Dharwad. Kunnur village in Shiggoan taluk is famous for making Ganapathi idols of 1-4 ft height. Nearly 12000-15000 idols are made here. They are marketed throughout the state, states a record.

The name of Ramacharya Krishnacharya Rajpurohit of Hangal who makes decorated mantaps, Nagaraju (Nagarajachari) of Bharatinagar, Hubli who makes wooden items and Sanjeeva Manappa Badiger of Shelavadi a 15 year old student an expert in making miniature models of machines can be mentioned from the point of view of sculpture. Basavanappa Kumbara of Shirhatti has made more than 500 terracotta works.

There are exponents in door frame making at Holealur. During the Banashankari fair in the adjacent district hundreds of doors and frames are displayed.

CINEMA

Though dramas were popular even from the beginning of the 20th century, cinema made its headway in the district only after 1930 s. Mahalakshmi talkies was opened in 1932 while Chitra talkies

was opened in Dharwad in 1934. The other first two theatres were Vijaya (1933) in Dharwad and in Hubli it was Deccan. Hindi talkie movie was started in 1931 while the Kannada talkies might have been exhibited here in 1934. Film production started in Madras, Bangalore, Mysore, in the South and Pune, Mumbai, Kollapur in the North. However, the production activity started late in Dharwad district. The Karnataka Talkies, Dharwad launched production of Kabeer in 1933. It was expected that Taranath would write the scene script while Sriranga would write the dialogues, but it did not materialise. Later in 1934 'Karnataka Films' was founded by the owners of the Vijaya Talkies Narayana Rao Mudholkar, his brother Venkata Rao Mudholkar along with the forest contractor, Dhirendra Krishna Rao Gunjekar. They produced "*Chiranjeevi*" – a mythological talkie film under the banner "Karnataka Films". Noted writer Devudu who wrote dialogues and lyrics, K.G. Nadiger, Muduveedu Krishna Rao and artistes and technicians such as Basavaraja (Basavanneppa), Mansur, Amirbai Karnataki, Sharada Hangal and many drama artistes were involved in the production. Open fields of Attikolla near Dharwad and Pune were selected for shooting the outdoor and indoor scenes respectively for this mythological movie *Chiranjivi*. This film had a successful run for one hundred days in chitra talkies at Gadag. Under the banner of 'Pampa pictures' noted producer Shantesh Patil made the film '*Chandrasaha*' in the year 1946. Renowned musician Basavaraj Mansur provided Music and one of the celebrated writers N. Kulkarni (Enke) scripted the story and dialogue for this movie. Besides, scoring music for this film, Basavaraj Mansur had the distinction of providing music direction for films such as '*Rathnamanjari*', '*Rajataranga*' and '*Jaane Alam*'. It is heartening to note that Da.Ra. Bendre the poet celebrity also scripted story for the cinema '*Vichitra Prapancha*' produced from North Karnataka in 1955. However owing to variation in language expression between North Karnataka and South Karnataka, all these films failed at the Box office in the old Mysore area. A film '*Nagananda*' produced in 1960 by Sukhadev Kunte and R.P. Shenve hailing from Hubli, said to have remained unfinished due to reasons unknown. One V.S. Patil, hailing from Kalgeri acted in and as '*Sangoli Rayanna*', a film produced under the '*Chitravani*' banner in the year 1967, which was produced by Anantha Hiregowda. In another movie '*Maadi Madidavaru*' (1974) based on the work of popular novelist, Basavaraja Kattimani of the same name one K.G. Somashekar who was basically an art Photographer worked as Art director for this movie which won the State Award and several artistes like Ramgopal, Enagi Balappa and Govinda Mannur, all hailing for this district also acted. '*Mangalya Bandhana*' a film produced under the emblem of 'B.P. Films' by Basant Kumar Patil, had in its lead role Basant Kumar Patil himself.

The Bhuvaneshwari Art production founded under the partnership of S.D. Ankalgi, B.S. Chandannanavar, Surendra Ingle and Mohan Rao G. Hublikar, all from Hubli is a pioneer film production unit from the district, engaged in the production of motion pictures since the last two decades. This organisation produced movies such as '*Badaku Bangaravayitu*' (1976), '*Sose Tanda Sowbhagya*' (1977) made in cinemascope for the first time in Kannada, '*Attege Takka Sose*' (1979), '*Pattanakke Banda Patniyaru*' (1980), '*Guna Nodi Henu Kodu*' (1982), '*Premave Balina Belaku*' (1984) and '*Praanasnehita*' (1993). In the production of these movies mostly the popular stories from the Dramas enacted earlier, in the North Karnataka were adopted.

Two popular films '*Veera Sindhura Lakshmana*' (1977) and '*Raithana Makkalu*' (1981) were produced and directed by hotel artiste N. Basavaraju, the proprietor of the Sangameshwara Drama Company of Gudageri in which he played the lead role. One M. Gurupada hailing from Kundagol produced the film '*Naniruvude Ninagagi*' in 1979, which was later remade in Telugu, Tamil and Hindi languages.

Sukdadev Kunte, R.P. Shenve and M.V. Kori from Hubli have produced under the banner Sri Durga Combines ' *Mududida Tavare Aralithu* ' which celebrated 100 days run. Besides this, this production company has also produced *Sangliyana*, *Oorigitta Kolli*, *Hangkongnalli Agent Amar*, *Tiger Gangu*, *Bharat*, *Kaliyugada Bheema* and *Ranachandi*.

Suresh Heblkar from Hebballi is an actor, producer and director, who directed and acted in films like *Kadinabenki*, *Pratama Usha Kirana* and *Chamathkara*. The film *Kadinabenki* won a national award. F.D. Sali from Hubli under the banner 'Yelukoti Films' has produced *Yelukoti Mylara Linga*, *Sangya Balya* and *Patita Pavane*. The last two won National Awards. Gururaja Kate from Hubli directed *Sanchari Mylaralinga* and *Bangarada Gooli*. He has provided opportunities to the local artistes in all his films. Artiste Arya directed State Award Winner *Kitapathi*. Besides this, *Kranthiyogi Basavanna* produced by Mathe Mahadevi, *Alha Nine Nine Ishwara* and *Abhale* by Vasantha Kumar Goni of Bombay and *Amrutha Sindhu* by Ganganna Bolanagoudara of Bailhongala have local artistes and technicians and films were all picturised at several locations of the district. Kembhavi Mutt has not only produced the film *Eradu Hridaya* but also has written the story screen play, dialogues and himself was its cameraman. Vasantha Mokashi Puneekar has adopted his father Shankar Mokashi Puneekar's celebrated novel *Gangavva Gangamayi* for screen. Many stage artistes from Marathi like Sulabha Deshpande, Padma and Rohini Deshpande have been cast in this film. The producer of this film is Chandulal Jain, who hails from Ranibennur and has produced several successful films. Srikanth Kulkarni who was an Assistant Director for films such as *Aata Bombaata* and *Yelusuthina Kote* has directed many T.V. serials such as *Yeleyara Geluvu*, *Uncle Yellappa* and films like *Vikrama* and *Suryakirana*. Kiran Kumar of Hubli has produced *Navilura Naidhile*.

The geographical proximity of Mumbai has made a deep influence on cinema culture of the district. Shantha Heblkar of Adaragunchi who spent a few years in Gubbi Company at Gadag entered the film land in Mumbai. Her debut film *Mera Ladka* and later *Aadmi* and *Manus* directed by V. Shantaram won her critical acclaim. She had acted in *Jeevana Nataka*, (based on Aa.Na.Kri's novel) a Kannada film produced during the year 1943. V.Shantharam originally belonged to Bijapur district, spent his formative years at Deccan pictures, Hubli and later moved to Mumbai and became an internationally renowned film maker. Likewise Girish Karnard was brought up in Dharwad, directed many feature films besides directing a short film on the life of D.R. Bendre. He is a very wellknown actor in Kannada and Hindi, and has acted in many T.V.serials. Most of his films have won either State or National Awards. Sayed Khayum of Dharwad is an expert sword fighter and has acted in films like *Pukar*, *Kanoon*, *Shankar Parvathi*, *Taqdir* and many other films. The list of artistes, who emerged from this district is a lengthy one which includes Leena Chandavarkar, her mother Sudha Jothadi Chandavarkar, Ramgopal, Govinda Mannur, Vasanth sa Nakod, Haveri Babu, Savithri Gundi, Pundalika Shet, Vikram, Hanumantha Rao and others.

Notable among dialogue and lyric writers are D.R. Bendre, Srinivasa Kulkarni, Jadabharatha (G.V. Joshi), Suresh Heblkar, Sudarshan Desai, Buddanna Hingamire, Shankara Mokashi Puneekar, Girish Karnad, Mallikarjuna Sindagi, Shivananda Kulkarni, Geeta Kulkarni, Srinivasa Kulkarni, Veena Santheshavara and others. The technicians include Gururaja Kate, Sudhindhra Kallola (Directors) , Kailasa Athani (Photographer, Director), Vasanthakumar Desai (Producer, Director) and others. Subash Kadkol of Dharwad is a renowned art-director who uses thermocoal sheets to create settings.

Film theatres: There are ninety film theatres in the district out of which, 29 are touring talkies. Two theatres in the district are equipped with wide screens (70 mm.). Annigeri, Akki Alur, Adur, Bankapur, Bammanahalli, Bellatti, Chikkerur, Chikkamsi Hosur, Gajendragad, Guttal, Gudigeri, Hirekerur, Hole Alur (2), Hulgooru, Hosarithi Keremallapur, Konnur, Medhuru, Mulagunda, Naragunda, Ron, Rattihalli, Shiggavi, Savanur, Amshi, Shiggli, Thiluvalli, and Thumminakatti have touring talkies. Allanvar, Byadagi (2), Dharwad (7), Gadag (6), Gajendragad, Hubli (17), Haveri (2), Hirekerur (2), Hangal (2), Kalghatagi, Kundagola, Lakshmeshwar (2), Mundargi (2), Masuru (2), Naragund, Navalgund, Naregal, Ranibennur (4), Ron, Shirhatti, Shiggavi, Savanur, Shirola, Kumara Pattana have permanent theatres. There are 38 film distribution companies in the district. Only one of them is functioning at Gadag and the rest of them are in Hubli.

Film magazines: Several film magazines are being published in the district. Notable among them are *Chitra* edited by P.L. Bankapur, *Kalpna* by Patil, *Chitralatha* by S.S. Joshi, *Nataraja* by L.P. Bankapur, *Manorama* by Patil Puttappa, *Rasaranga* by Babu Challamaradha and *Yavvana* by Raju Shresthi enjoyed good circulation in the district. However, only *Nataraja* and *Chitralatha* are still surviving.

F.N. [Information on Cinema is provided by Dr. P.R. Shenvi, Durga Enterprises, Hubli.]

FOLKLORE

The encouragement given to traditional arts has been given in equal measure to folkarts also in the district, which makes its art flourish. Most of these are intertwined with the daily life of the people and as such they are widespread in the district. Many home appliances and agricultural implements have been designed colourfully and the doors, pillars and roofs have been designed artistically which remind us of the sculpture of the Chalukyas of Kalyan.

The houses, streets and other places are decorated with folk art, sculpture and *rangoli* during festivities that disclose the rich veritable folk art prevalent in the district. During the Ugadi festival, people decorate the water storage Utensils (*Hande*), while during Basava Jayanthi and *Karahunnime*, cattle and their sheds are decorated. During *Vata Savithri Vratha* people paint Satyavan Savithri and Yama and decorate them, during Mangala Gowri Vratha goddess Parvathi, during *Nagarapanchami* the snake, during *Siriyala Shasthi*, *Siriyala* and *changale* and during *Kamana Habba* people paint Rathi Manmatha or sculpt them and worship these deities. During *Mannettina Amavasye*, *Basava* (Ox) is made out of clay. During the Gullavva feast, pillar like statues, and during Gokulashtami, the idols of Lord Krishna and Balarama, in Navarathri, dolls of clay or wood, *Seege* (Gowri) during *Seege Hunnime*. Lakshmi during Deepavali are sculpted and while celebrating *Banada Hunnime* people will smear cowdung on the walls and then paint chariots stars, birds and plants with lime and create an artistic scene. The influence of folk art can be seen in the paintings of Lord Surya on his chariot, painted during Rathasapthami. Ganapathi, Jokumara and Kama made out of clay are unique contributions of the district to folk art. Collection and study of the songs sung during Jokumara, Holi and *Hagarana* (*pagarana*) etc. are being carried on by scholars.

Many folk arts such as *Hasakki* picture painted during marriage celebrations, Tattooing, *rangoli* and other religious arts are still alive in the district. Dr. S.C. Patil has made a study on folk art of the district, while Dr. Shivananda Gubbannanavar's *Lingayata Samskara* and Dr. Chidananda Murthy's *Lingayata Adhyayanagalu* and other works provide a lot of information on the rich folk art existing in the district.

It is noteworthy that the collection of folk songs and research on folk arts were first initiated in this region of the state. John Fleet in 1885 made a first attempt to collect folk songs and ballads and publish them in 'Indian Antiquary'. Among the five ballads published in that volume, one ballad narrates the rebellion of Naragunda. Besides, Fleet also collected and published many other folk songs of the district. A ballad written by Gurusidda of Hubli who wrote against the tax levied on agricultural lands has heart rending story in it. Apart from this, ballad on Mundargi Bandaya, *Rama Ravanara Yuddha*, *Hubballi Markatagala Dundume*, and the songs of Shishunala Sharief and Dundume of Shanthakavi have folk characters in them. Savadi Annaraya has written ballads on plague to awaken people against the disease. Channamallappa Halasangi (Madhura Channa), a member of the famous 'Geleyara Gumpu' of Dharwad made the first attempt to collect folk songs of the district which culminated in the publication of 'Garathiya Hadu' during the year 1931. Earlier to this, *Saviramathina Saradara*, a collection of folk songs was published in 1927 from Halligudi of Gadag. Gaddagi math had brought out another folk collections named *Nalku Nada Padagalu* during 1952. R.S. Panchanaki published *Karnataka Janapada Geethe* during 1953 and M. Jeevana edited a work on folk songs in the year 1955.

The contribution of Dr. Gaddagimatha in folk songs collection is highly appreciated. He brought out *Kambiya Hadugalu* (1955), *Janatha Githegalu* and *Malla Mallani* (1956) and *Kumararamana Dundume* (1959) and other collections. In these works graphic details, historic details of the life of general public, rituals and rites and other facets of life have been given. He submitted his thesis in 1955 on *Kannada Janapada Githegalu* for a doctoral degree to the Karnatak University, a pioneering work that paved the way for future study.

A folk conference was organised at Gokak during 1970 under the guidance of R.C. Hiremath and Sunkapur which laid a scientific foundation for study of folklore. The work of collecting rich folk literature which survived through oral tradition and folk plays such as Sannaata and Doddaata was begun. Sunkapura has published *Chaupadigalu*, *Sarasavirasa*. *Garatiya Garime* were published under the title *Jeevana Jokale*. Under Janapada Sahitya Male, many works such as *Holi Hadu*, *Gummana Padagalu*, *Dollinahadu* and other folk songs, *Srikrishna Parijatha*, *Allamaprabhu*, *Pramila* and other plays had seen the light of the day and became reference books for further studies in that direction. *Jeevana Jokali* is still in great demand which celebrated 25 years of its publication very recently (March 1995). Nine parts in *Jeevana Jokali* series and 18 books under Janapada Sahitya Darshana have been published. Besides these, *Gummana Padagalu*, *Uttara Kannada Jilleya Janapada Kathegalu*, *Halinakene* by L.R. Hegde. *Kannada Savira Oगतugalu* by Somashekara Imrapura, *Srikrishna Sandhana* by M.S.Sunkapura, *Janapada Vyjanika Karyakshetra* by Rev.Fa.C.C.A. Pai, *Ayda Janapada Kathana Githegalu* by B.B. Handi, *Devar Bandavu Bannire* by Shivananda Gubbannanavar, Bellarijilleya Janapada Kathegalu by Basavaraja Malashetty, *Uttara Kannada Jilleya Janapada Atagalu* by N.R. Nayak and Shanthi N. Nayak, *Srikrishna Parijatha* – Janapada Shyly, *Bhamakalapamu* – Kuchipudi style by M.T. Dhoopad, *Janapada Basha Vijnana* by William Madta, *Gram Kala Mahabharatha* by N.R. Nayak, *Kale Mattu Habba* by S.K. Hoogar and other works have been published under Pracharopnyasa serial of the Karnatak University.

Many private publishers from Hubli, Dharwad and Gadag have brought out several popular editions of folk songs which deal with romantic ideas. Recently several Mutts and institutions have shown interest in this field and are publishing several thesis related to folklore. *Janapada Chitrakale Ondu Adhyayana*, a study on folk painting by S.C. Patil is a thesis published with the help of the Gadugina Mutt.

The Kannada Study Centre, Dharwad had organised 22 folk conferences till March 1995. This has been a great contribution towards the promotion of scientific attitude, authenticity of study and systematic propagation of folk related subjects. Several papers, dealing with the literature of folk epics, metre, the evolution of story and other analysis, have been presented at these conferences. Several studies on the origin, practice and rituals of festivals have been initiated. In-depth study of Doddaata, Parijatha and Gombeyaata has been undertaken. This has initiated meaningful dialogues and brought to light many extinct arts and artistes. *Janapada Rangadarshana*, a demonstration of folk arts was organised as part of the folk conference. Dharwad University offers folklore as one of the subjects in degree and post-graduate courses. The Department of Kannada and Culture has undertaken a number of programmes for the presentation of folk arts in Belgaum Division. The Folklore conference of the division was held in Haveri in 1993 and a district level folklore festival at Ron in 1994. Demonstrations by hundreds of folk artistes and seminars were also held during these festivals.

Doddaata, Sannaata, Yakshagana (Moodalapaya variety), *Dollukunita* (Dance by drummers), *Kolata*, *Halage*, *Sutradagombeata* (puppetry), *Lavani* (ballad singing), *Kilukudure* (horse dance), *Karadi Majalu* (bear dance), *Chowdike* and *Jaggalige* are among the many living folk art forms of the district. Almost every village has enthusiastic artistes who have formed their own teams, which have performed in the country and outside, thus making routine life more lively and colourful.

The scripts used in Doddaata and Sannaata theatre forms were not written down until the end of the last century. They had remained in the oral tradition. With the advent of print, they were published in the form of books. Doddaata plays like 'Prameela', 'Indrakeela' and 'Dushyasanavadhya' by Attigeri Master of Dharwad were composed in the last century. '*Ratikalyana*', '*Kartaviryarjuna*' and '*Hanumanta Lingadharana*' by Nalavadi Srikantashastry (1887-1972), '*Girijakalyana*', '*Shivajalandhara*' by Balaganuru Mariswamy (1860-1930) and '*Iravana Mairavana*' of Annigeri Veerabasappa (1890-1941), and Sannaata works like '*Nijagunarya*' by Gurappa Godi of Dharwad (1882-1964) and '*Gurubhaktandari*' by Jadara Malleshi of Muthanala (1890-1950) came out in the early part of the last century. While Doddaata plays normally present mythological heroes in grand costumes, with impressive sets and vigorous dances, Sannaata plays focus on stories from Virashaiva religion, and in them, the dominant emotions are peace, devotion and love.

Fakiravva Gudisagara of Navalgund Taluk, (1925) a well known folk artist in the district, not only has a wide collection of Gigi Padas (Gigi songs) but is trying to fight many social evils through her songs. She learnt Gigi Padas from Manikatti Gangubai. She was honoured with a State award in 1993. Shekharappa of Ron is an expert in Chowdike and has presented many programmes on the AIR and Doordarshan. He is accompanied by Parashurama of Mulagund and Hanumanthappa Bopalapura. Virupakshappa Kshatri of Dharwad is a well known puppeteer who apart from performing the regular mythological plays, has adapted plays written by himself on family welfare etc. This illiterate artist makes his own puppets. He has presented his puppet shows all over Europe and won laurels to the state. I.M. Tailor, a Muslim artiste who sings Dollinapada, Gangubai Annigeri and Rama Sabanis, singers of rare folk songs have also performed in the AIR. Shanthavva Navalagatti of Hukkeri sings songs from Radhanata. Shehnaï player, Hanumappa Bhajantri Agadi is an expert at Karadimajalu and Halage as well.

Some rural educated youth who have nurtured their skills in folk songs have displayed their talents differently. Shankarappa Ramappa Sankannavar of Ron, who has bagged a gold medal at the State Level Yuvajana Mela, is enlightening the masses through Lavani and Gigi Pada. He has lent his

voice to drama cassettes. Dr.Ambedkar Sarvangina Abhivruddi Sangha of Dharwad has organised Karadi Majalina Mela for boys under the leadership of Kareppa Sannappa Metri and the boys of this Mela exhibit their talents in fairs and marriage functions. They have given programmes on All India Radio. Neela Katti, Geeta Kulkarni, K.G. Mangala, Manjula and others sing folk songs. Yashawantha Halibandi is a unique artist who sings both Bhavagite and folk songs. He has been giving performances on AIR and Doordarshan. More than 25 of his cassettes have been released so far. Similarly, Sangeeta Katti has also earned her name both in folk songs and Bavagite. Kottura Basavesha Chowshetty, a youth from Haveri performs in Puruvanthike for hours together without a break.

There are more than 2000 folk artistes in the District. Of them, Sangappa Kalegar (Gantataranga) of Mundargi, Mahadevappa Barannavar (Samara Kale) of Dharwad, Nilappa Ne. Totaganta (Goravara Nritya) of Doni, Nilappa Harijana (Kolata) of Tonduru, Madivalappa Dyamappa Kubar (Jaggalige) of Sulla, Na.Ba Gajiyavara (Dollu) of Konnuru, Veerupakshappa Killekyathara (Togalu Gombe) of Binkadakatti, Channappa Angadi (Gigi Mela) of Adavi Samapura, Akkavva Lambani (Lambani Nritya) of Kalghatagi, Jeevangowdara Gonjagowdara (Sutradagombe) of Antarahalli, Shivappa Malagimani (Hejje Kolata) of Kelageri, Mane (Karade Kolata) of Naragunda are some of the artistes who have given performances both within and outside the country.*

The State Janapada and Yakshagana Academy has taken up many programmes in the State and also instituted annual awards. Narayanappa Hanumanthappa Shidaganala (Sutradagombe) in 1980, Hajarat Sab Shariffnavara (singer) and Shivalingamma (singer) in 1981, Muddanna Olekara (Lavani) and Hanumagowda R. Jeevanagowdara (Yakshagana Sutradagombe) in 1982, M.M. Maridevaramath (Doddaata) and Champabai Sule (Krishnaparijata) in 1983, Fakiravva Gudisagar (Gigipada) in 1984, Rajappa Bhimappa Maligimani (Jaggalige) in 1985 and Fakkiravva Hanumanthappa Tattimani (Sannaata) in 1986 have received awards.

Janapada Artistes

Doddaata artistes in the district are: Eerappa Channappa Mannangi, Enkappa Ghorpade, Yellappa Dhyamanna, Kariyasabi, Kallappa Dyamanna Poojari, Kollapura M.L., Guddappa Kulkarni, Goolappa Mallapa Bijjugatti, Goolappa Ningappa, Channappa Veerabhadrappe, Channabasappa B. Halagooru, Devappa Nagappa Mevundi, Dharma sa Kubedarada, Nagappa Yellappa Meti, Paranappa, Yellappa, Kariyappa Katekara, Parappa Shivappa Kamathaga, Basappa Kysanoor and others; *Sannaata artistes* are: Kalikeyya Swami Channabasavaiah, Gadigayya Siddappa Hiremath, Guddappa Neelappa Mahadevappa, Fakirappa Naikar, Lamani I.G, Veerappa Yellappa Beshi and others; in Yakshagana Bayalata (Moodalapaya) - Ishwara Yashavanthappakote, Yellappa Basavagowda Patil, Gurappanavar M.C., Channabasappa Mallappa Bhagannavar, Channabasappa Basanayappa, Dundappa Puttappa Gulladakeri, Parappa Karaveerappa Bhangi, Fakirappa Aanadappa, Basavaraja Shivappa Herura, Bhavanappa Channamulagunda and others; *in Parijathaata* - Yellappa Mallappa Sigihalli; in Sutragombeyata - Kalachari Veerabasappachari, Ningappa Hanumanthappa, Bhagavata Narayanappa, Hanumappa Ramanagowda, Halinagowda M, Shivarudraiah Basaiah Chitte; *in Togalugombeyata* (leather puppets) - Hanumanthappa Fakeerappa Killekytara, Halapa Thirugappa, Huligeppa Hanumanthappa Hole Basappa; *in Halagekunitha* - Eerappa Basappa Bajanthri, Guddappa Bankapura, Nagappa Durgavappa Guderu, Ningappa Kallappa Aralihalli, Fakirappa Durgappa Mannappanavara, Bharamappa Kenchannavara, Baramappa Yellappa Parasannatti; *in Karadimajalu* Kunita - Basavanthappa Giriappa Madhli, Balappa Yamnappa Nagalapur, Basappa Hanumanthappa Talavara, Mudukappa Fakirappa Nesarge, Mallappa Fakirappa, Rudrappa Lakshmana Kolakara, Venkappa

Shankarappa Pune, Shankrappa, Ma. Balakaatti, Shambana Gouda Patila, Shivabasappa G. Karloth; *in Kilukudure* - Guddappa Neelappa Gaddehole, Fakirappa Sab Agasara, Babu Sab Mulagunda, Mahadevappa Rajaputha, Hanumanthappa Chaluvadi; among the *Gigipada singers* - Tajusab Kamasaba Mulla, Durgavva Badakamma, Parutappa Neelappa, Basavanthappa B. Nekara, Marutheppa Hanumappa Dasar, Mahadinsabh Khadarsab, Mallappa Fakirapp, Mallik Sab Yamamara Sab, Ramdas Hanumadasa, Hasan Sab Rajesaba Keetapur, Hussainsaba Rayasaba Hadimani; among *Lavani singers* - Karibasappa Eerappa Dotheshi, Kerappa Kammarasale, Kashimsab Hajrat Sab, Jambanna Rayappa, Durgappa Baramappa Beedina Marada, Karimallappa Rudrappa and others; among *Ekathari players* - Yelavappa Naykar, Gondaligara Yellappa Kenchanagowda; among *Sobhane singers* -Gangavva Nagappa Talavara, Guddahatti Udachappa, Mariyappa Hanumanthappa Harijana, Rachaiah Guraiah Chekkavada; in *Lambani Nritya*; Akkamma Bellakke, Guravva Lamani, Savakka Lamani, Savamma Singappa Lamani, Sitamma Shankrappa and others; Channaveerappa Kalatappa Hadpad in Chowdike; Jattappa Goolappa Poojara in *Patakunita*; - Jeevanna Narasappa Kambale in *Dappinata*; Yellappa Y. Pavada in Kattivarase, Ramanna Siddaramappa in *Veeragase*, Veerappa Rudrappa Duggani and Veerappa Shivalinga Huggi in *Puruvanthike Mela*, Shivappa Veerappa Kanthi, in *Veeragase*, Subbaraya Tayikariyappa Karoshi in Kondamamanapada are some of the folk artistes in the region. There are hundreds of artistes who are well versed in the arts of *Dollu*, *Kolata*, *Bhajantri*, *Rivayath* and *Bhajan*.

In recent times, Shri Arihanth Jhanja Pathak, Balambeedu of Hangal Taluk of the Jain community has formed a group which has a repertoire of folk and classical pieces and has been giving performances.