

CHAPTER XI

CULTURE

Karnataka's cultural heritage is rich and varied. Some aspects of the cultural heritage like religions, social institutions, folk arts, scientific heritage, etc. have already been discussed. Here an effort is made to make the account complete by discussing the languages that are in currency in Karnataka and their impact, literary heritage, and Karnataka's achievements in the field of architecture, sculpture, paintings, dance, drama, music, folk literature and other aspects.

CULTURAL HERITAGE: A BRIEF SURVEY

The concept of Indian culture is an abstraction or a proposition analysable into or made up of cultures or sub-cultures like Karnataka culture, Andhra culture or Maharashtra culture. The basic factor underlying such an analysis is, of course, language and its literature. Karnataka culture is evidently to be distinguished by the Kannada language (and literature) from other cultures, say Tamil culture. Language and literature are very important components of any culture and a people speaking a language are said to have a culture of their own, as many ideas and practices are transmitted easily through a common language.

In the case of Karnataka, it is not language alone that marks its culture; there are other distinguishing features which mark the culture from other cultures. These features are its notable contributions to the larger Indian culture, contributions which have enriched the cultural heritage of India. It is needless to say that Karnataka culture shares many features with other cultures. For example, in terms of dress and food habits, the northern parts of Karnataka are closer to Maharashtra.

Similarly, in Dakshina Kannada district, people share many traits with their neighbours, the Malayalee people. In spite of the regional variations in terms of dress, food habits, etc., a common language and common cultural heritage bind together the over thirty million Kannada people.

The geographical location of Karnataka needs to be seriously considered here. It is surrounded on three sides by areas speaking Dravidian languages (Tamil, Malayalam and Telugu) and Aryan languages like Marathi and Konkani in the north and north-west. It is the meeting point of Dravidian and Aryan cultures. The Badami Chalukyas, Rashtrakutas, the Seunas of Devagiri and the Vijayanagara Emperors who were basically Kannadigas, ruled over territories which included the present Karnataka and many areas of Maharashtra, Andhra and Tamilnadu. (It is now known that a major portion of South and Middle Maharashtra was Kannada land earlier, as is testified by place-names and inscriptions of those areas). This geographical location has deeply influenced the art and literature of Karnataka. The Chalukyan Architecture is an amalgamation of both Dravida and Nagara styles as is evidenced by the Aihole and Pattadakal temples of the seventh and eighth centuries A. D. The language was a balanced blend of native and Aryan elements, Telugu which is flooded with Sanskritic elements being at one extreme. In other extreme stands Tamil which is resistant to Samskrita. Kannada follows the path of golden mean in the employment of Samskrita words and literary models, at the same time consciously retaining native words and metres. In terms of literary themes and *genre*, Kannada has maintained this balance also. It can expose itself upto any foreign influence without sacrificing its native genius. The *Champu* form of poetry contains verses in *Kannada* and *sama vritta* metres like *Mandakranta*, *Utpalamala*, etc. These metrical compositions were borrowings from Prakrit and Samskrita literature respectively. But the form of *champu* itself seems to have taken its birth in Kannada literature, later borrowed by Samskrita and Telugu poets. While employing borrowed metres, Kannada poets do not ignore native metres like *tripadi* and *shatpadi* which are used for writing narrative poetry. *Shatpadi* which is a native metre is employed by a few of the great poets like Raghavanka and Kumaravyasa. This is only to show how the language maintains a balance between extraneous and native elements.

Karnataka is again a meeting point of almost all religions and religious sects of India. It has patronized a number of Prakrit poets like Pushpadanta. Religious and linguistic tolerance are the notable factors of Karnataka

culture. This is because of its geographical location which helped the area to have contacts with the neighbouring people. The religious policy of its rulers throughout history also was one of tolerance and liberalism. Fertile lands, agreeable weather and a tolerably good amount of rain fall spread throughout the year have not contributed little to the broadmindedness of Karnataka's rulers and its people.

Indianness

The common factors which bind the State with other cultures to form a composite Indian culture are many and need not be elaborated. The literature and culture breathe Indianness. The themes, both in the fields of art and literature are from ancient mythology like the *Mahabharata*, the *Ramayana* and the *Mahapurana*. The values expressed therein are basically spiritual. This has not come in the way of the poets giving expression to the social values like friendship, brotherhood, heroism, patriotism or self-respect. Basavanna tells that this world is a mint wherein man, like a coin, must be accepted here to be acceptable in the other world. Even Jaina poets to whom, theoretically at least, the world and the pleasures which it offers are transitory and misguiding, have an integral view of life. Pampa (10th century) enunciates his philosophy of life when he says that a man becomes full only when he imbibes the following qualities; self-sacrifice (*tyaga*), worldly happiness (*bhoga*), knowledge (*akkara*), music (*geya*) and mingling with people (*gosthi*). The stress of Kannada poets was not towards running away from life, but facing it; not towards discarding pleasures, but having those pleasures, at the same time remembering that pleasures are not the *summum bonum* of life, and that attainment of spiritual salvation is the real goal of man.

In poetry Whatever that was Pan-Indian, traditional and Samskritie was called *marga*, and anything that was indigenous, native to the soil was called *desya* quality. Great poetry, it was thought, was a blending of *marga* and *desya*. In the field of culture also Karnataka had its roots deep in *marga*; in the larger Indian culture, in the same way, Karnataka preserved its individuality, its *desya* quality. This we may call *samanvaya*, a harmonious integrated view of life where everything has its proper place. This quality of *samanvaya* characterises Karnataka culture.

The cultural history of Karnataka begins with the Ashokan rule in the third century B.C. In all, ten edicts of this Emperor are discovered in the Chitradurga, Bellary and Raichur districts which are contiguous with each other. It is rightly inferred that the southern political boundary line of

the vast Mauryan empire lay in Central Karnataka. Although no Ashokan edicts are discovered in the Banavasi area (and no wonder if one is discovered there), the Ceylonese chronicles have recorded that Ashoka sent his religious emissaries to Banavasi for propagating his *dhamma* there. This suggests that Banavasi was already a thriving centre of importance even prior to Ashoka. Even during later periods, upto the tenth century Banavasi, and then Balligave which is about 25 miles from Banavasi, played key roles in the political and cultural history of Karnataka.

The Mauryas, the Shatavahanas and the Pallavas who ruled sizeable portions of Karnataka were outsiders. As far as we know, no ruler worth the name whose language was Kannada ruled over Karnataka till the middle of the fourth century, when the Kadambas of Banavasi founded a new dynasty. The Kadambas are the first Kannada royal dynasty to rule over Karnataka. Even when the Kadamba rule started, the official language of the state was Prakrit, a gift of the earlier Mauryan and Shatavahana rulers. It is but natural that the Chandravalli inscription (c 350 A.D.) of the Kadamba king Mayuravarman is in Prakrit and not in Kannada. The kings who succeeded Mayuravarman slowly switched over to Kannada from Prakrit and it is not accidental that the earliest available Kannada epigraph, the famous Halmidi inscription of c 450 A.D., belongs to the reign of the Kadambas. From that time onwards Kannada inscriptions appear in trickles and then a flood of them follow symbolizing a definite rise of Kannada culture. Since inscriptions were official documents, the rise in the number of Kannada inscriptions also suggests that Kannada was employed more and more in administrative matters.

If the Kadambas were the first Kannada rulers to give the language an administrative status, it was the Chalukyas of Badami who gave it a cultural status. During the Chalukyan period, Kannada literature began to bloom and develop. During the Kadambas, the edicts issued in Kannada were in prose and prosaic in style, being mostly factual in content. During the Chalukyas, the inscriptions assume a literary flavour, which itself is a sign of intense literary activities. The literature that was produced during the Chalukya rule is not available to us, but the literary inscriptions of c 700 A.D., both at Badami and Shravanabelagola compel us to infer the existence of much literature of value.

The Chalukyas were known as 'Karnatas' to the outside world, a sure sign of Karnataka culture taking a shape and making known its

presence outside its territory. The beginnings of Chalukyan architecture and sculpture are seen in the temples at Badami, Aihole and Pattadakal. These temples are a blend of the northern Nagara and the southern Dravida styles of architecture. The images of gods and goddesses, the *dampati* (couples) images, the human figures participating in various activities of daily life—all breathe life and freshness. The artists, no doubt, have followed canons prescribed in the earlier texts of architecture. At the same time they have given genuine expression to their emotions of *bhakti*, heroism, joy, sorrow and fear. Art here is life and not merely a product according to prescriptions, as it has happened in a few cases of later Hoysala sculptures of the twelfth and thirteenth centuries. Huien Tsang who visited northern parts of Chalukyan empire in the beginning of the seventh century has given a vivid description of the heroic spirit that was evident everywhere in the people who formed the real fortress upon whom their king Pulakeshin II relied. It is a well known fact that Pulakeshin defeated in battle Harsha, the great emperor of Aryavarttha. This incident has been repeatedly told and retold in the inscriptions of those times and even later times when the Chalukyas of Kalyana, the successors of Chalukyas of Badmi asserted themselves. It is a sure indication of how the Kannada people were justly proud of this particular victory, because it gave them a recognition as a power to reckon with. The Kannadigas gained a place in the history of India. May be the victory brought with it a sense of self-confidence to the people. The Emperors were great administrators too, interested in the welfare of the people. It is no exaggeration that the Chalukyan period is rightly called the formative period of Karnataka culture.

Standard Kannada

The Rashtrakutas who succeeded the Chalukyas in the eighth century were also Kannadigas. During their period Karnataka culture reached its zenith in the field of art and letters. *Kavirajamarga* which is the earliest available work now in Kannada language describes Karnataka as a vast land stretching from the river Godavari in the north to Kaveri in the South, which included quite a few portions of present south Maharashtra. The language had already developed a standard form of its own; the dialect spoken by the elite of the Badami area was considered as standard and the poets composed their works in prose and verse in that standard dialect. The work speaks of a number of earlier Kannada poets whose works are not available now. The people were heroic in temperament, generous in nature with remarkable literary sensibilities.

Even the uneducated could differentiate between good and bad works in literary field, by pointing out lapses (*doshas*), if any. Although one cannot possibly rule out exaggerations in such generalisations, at the same time one cannot ignore the fact of the high cultural standards attained by the people.

While the main contributions of the Chalukyas to Karnataka culture was art, the contributions of the Rashtrakutas to the field include both art and literature. The first work in Kannada prose *Vaddaradhane* (c 920 A. D.), a prose rendering of a Prakrit commentary of Shivakoti's *Bhagavati Aradhana*, is a literary work for all times. The prose style is simple, chaste and haunting. In narration the work is unsurpassed in the whole of classical Kannada literature. The tenth century witnessed the rise of eminent poets like Pampa, Ponna, Ranna and Nagavarma I. The literary output of this century is justly called "the first golden harvest of Kannada". The society which formed a back-drop to literature was a 'stable' one, in the sense the traditional values were stable and acceptable to the majority. The social values which sustained the society were heroism (*vira*), generosity (*tyaga*), self-respect (*abhimana*), love of fame (*kirti*) and honesty (*satya* or *nanni*). The poetry is heroic in content and reflects the ethos of the age in its entirety. To live with honour and self-respect seemed to be the primary goal of life. Karnataka has contributed great epic poets in Pampa and Kumaravyasa comparable to Milton, Homer or Vyasa.

The Rashtrakutas were succeeded by the Chalukyas of Kalyani in the latter half of the tenth century. They maintained the cultural standards attained during the Rashtrakutas. Kalyan, their capital, became the political and cultural hub of South India, specially during the time of Vikramaditya VI who started his own era called *Chalukya Vikrama Varsha* in 1076 A.D. Great luminaries like Vijnyaneshvara and Bilhana were patronized by this great ruler. The Chalukyan style of architecture produced great temples like the one of Mahadeva temple at Itagi. Karnataka witnessed a glory that was to be revived in later days only during the days of Krishnadevaraya of Vijayanagara.

It is a paradox that this very glory had all the seeds of a socio-religious protestant movement in the twelfth century under the leadership of Basaveshwara. Wealth and religious authority were vesting in the ruling and priestly communities to whom temple had become a convenient

instrument to achieve their ends. A careful survey of the inscriptions of the period of Vikramaditya reveals a sudden rise in the number of donations to Brahmanas in the form of *agraharas*. They also reveal that more and more Brahmanas occupied important positions in the political set up. It is not strange that a voice of protest against the social, economic and religious inequalities came from a member of the Brahmana community itself, Basavanna, a Brahmana by birth, along with others like Jedara Dasimayya, Allama Prabhu and Ambigara Chowdayya protested against all forms of social injustice and stood for the cause of the common man. They prohibited temple worship and in its place advocated personal worship. Each devotee was to carry a miniature *linga* on his body and worship it privately. The leaders were able to mobilize the masses under a common banner in the form of a religion. The religion had God Shiva at its centre. Intense devotion to God Shiva and carrying a symbol of Shiva in the form of *linga* on the body made all followers equal, the untouchable and the Brahmanas alike. Humanity was divided not as high caste and low caste, neither as man and woman, but as those who believed Shiva (*bhakta*) and those who did not (*bhavi*). The movement with its base in the masses was responsible for a new form of literature called the *vachana*.

The Chalukyan empire was split into pieces in the twelfth century and the Hoysalas in the south and the Seunas (Yadavas) in the north shared it. The Hoysala kingdom, though relatively small in area, contributed immensely to fine arts like music, dance, sculpture, architecture and literature. Shantala, the queen of Vishnuvardhana was the symbol of all that was great in Karnataka culture. Her mother was a Jaina, her father a Shaiva and her husband a Vaishnava. This religious harmony has been the key note of Karnataka culture throughout its history. She was herself a dancer and a musician. She advised her husband on matters of political importance. Her husband Vishnuvardhana built the beautiful temple at Belur. The temples at Belur, Halebidu, Somanathapura and other lesser known numerous temples bear testimony to the aesthetic attainments of the rulers and their people. They have a pride of place in India's art heritage.

By the end of the thirteenth century came the Muslim invasion to the South, resulting in the end of both the Hoysala and the Yadava dynasties. Many temples were razed to the ground. Hindusim was faced with the threat of extinction. Many manuscripts of valuable works were either burnt down or destroyed. The period of c 1270-1336 is almost a blank in the

history of Kannada literature roughly coinciding with the period of invasion and the after effects of invasion. It was a time when the Indian culture struggled for self-preservation. When in 1336 A.D., the Vijayanagara dynasty was founded with the sole motto of saving the *sanatana dharma* from extinction, the founding of the dynasty was at once hailed as God-sent. Karnataka culture heaved a sigh of relief after going through the agony of the onslaught of an alien, hostile culture. However the founders of Vijayanagara empire were interested in the unity of religions. The Shravanabelagola inscription of Bukka belonging to 1368 A.D. looks very significant in this context. There were frictions between the Jains and the Srivaishnavas. After having heard both the parties, Bukka pronounced that there was no essential difference between the two religions, that it is the duty of each religion to safeguard the interests of the other religion. It is evident that the rulers were anxious to forge unity among the religions, because unity was strength during those difficult times. Many Sanskrit scholars like Sayana took to scholarly pursuits like codifying and commenting upon ancient texts. Kannada literature began to bloom side by side with activities like temple building. The *vachana* literature which had suffered damage during the invasion was codified and was commented. The foreign travellers who visited Vijayanagara have praised in superlative terms the glory of the empire, its wealth, its aesthetic achievements and its system of administration. The *bhakti* movements tried to reach the common man through the compositions of the Haridasas.

The Vijayanagara Empire came to an end in 1565 A.D. when it was crushed to dust by the united efforts of the Muslim rulers in the Rakkasatangadi war. After 1565, the burden of preserving the cultural values of Karnataka culture was borne by the rulers of Keladi and Mysore till 1800 when the English army conquered Mysore by defeating Tipu Sultan.

A bird's eye-view of Karnataka culture reveals many of its distinguishing features. Language is an important factor which distinguishes any culture. Kannada is perhaps the second oldest of modern languages, next perhaps only to Tamil. It branched off from Proto-Dravidian sometime during the eighth or seventh century B. C. During its recorded history of more than one thousand five hundred years, starting from the Halimidi inscription down to the present day, the language has grown from a spoken language into an efficient medium capable of expressing the

deepest thoughts and noblest sentiments. Religion has been the moving force behind literary or any aesthetic activity. But early Jaina poets like Pampa, Ranna, Ponna divided their literary activities into two compartments; the *agamika* (religious) and the *laukika* (secular). The *agamika* poetry was an expression of their religious doctrines and spiritual aspirations, while the *laukika* poetry was an expression of their world view and of their experiences in the world. Any such compartmentalisation can never be decisively demarcated is self-evident, and looks a little unnatural, no doubt. At the same time one cannot but appreciate that such a compartmentalisation did help poets to look beyond their pale of religion for fresh themes and fresh experiences. For instance, Pampa considers his *Adipurana* an *agamika* poem. It is a rendering into Kannada of the Jaina Samskrita classic *Purvapurana* by Jinasena. Pampa has also written *Vikramarjunavijaya* which is a poetic interpretation of the Vyasa's *Mahabharatha* and which Pampa considers a *laukika* poem. In *Adipurana* which is a religious work, Pampa dares not to incorporate any thematic changes, whereas in his *laukika* poem he has taken liberties in making changes to suit his purpose. As a result, his *Vikramarjunavijaya* has successfully reflected the ethos of the tenth century. This thematic compartmentalisation seems to be a speciality of Kannada literature. Later Ranna, Ponna and others followed this example.

Almost all old Kannada works of this period are in *champu* form which is a mixture of almost alternating prose and verse passages, prose being used for simple narrations, verse being employed for heightened situations. Scholars have discussed the origin of *champu* form and have concluded that the form is a contribution of old Kannada to Indian literature.

Bhakti movement is Pan-Indian. But in medieval Karnataka the movement took the form of a reformist movement, as we saw earlier. The socio-religious movement of the Lingayats refused to recognize the hierarchical *varna* system. The Veerashaivism or Lingayatism was a converting religion which would admit any person into its fold. People from all castes including the untouchables were admitted into the religion. Basaveshwara, the leader of the movement and a treasurer under Emperor Bijjala at Kalyana had no hesitations in going to the houses of untouchables and taking food with them. Woman who was considered inferior in the Hindu context was not to be treated so. She was entitled to have social and religious equality with her male counterpart. The movement was a unique one in the social history of India and except during

modern times, India had never witnessed a similar radical movement touching every section of the society.

The movement resulted in giving a new turn to Kannada literature. The *vachanas* composed by the *sharanas* of the movement are neither verse nor prose; they are poetic prose in simple direct language. The *sharanas* were encouraged to sing out their hearts through the compositions. *Vachanas* also became a medium through which the common man was taught and awakened to his rights as man. It is to be noted that within a period of thirty years, more than 300 men writers and 30 women writers representing every conceivable strata of society, holding different professions composed *vachanas* wherein they gave full expression as well as to the social problems around them. *Vachana* is certainly a distinctive contribution of Kannada to Indian and to world literature.

During the Vijayanagara period, the *bhakti* movement had its revival in the musical compositions of the Haridasas like Purandaradasa and Kanakadasa. Purandaradasa is considered as the father of "Karnataka music" which is another name for South Indian music. Karnataka is the birth place of the Karnataka style, and many early great musicologists, as for example Sharngadeva (13th century A. D.) author of *Sangitaratnakara*, Vidyaranya author of *Sangitasara*, Chatura Kallinatha (15th century) author of a commentary on Sharngadeva, Rama Amatya (16th century) author of *Svaramelakalanidhi* were all from Karnataka.

In the field of art and architecture, Karnataka has its own important contribution. Aihole (described as "one of the cradles of temple architecture"), under the Badami Chalukyas saw many experiments in temple architecture. It was here that one sees for the first time the *antarala* or *sukanasa* as the component of a temple at the Huccimalli Gudi. The Chalukya style inspired later styles and influenced temple architecture in all neighbouring provinces like Andhra, Orissa, Maharashtra, Gujarat and the Central Indian States. Rock-cut Hindu shrines were also started here, beginning with the Kadamba experiment of Arvalem in Goa, followed by these at Aihole and Badami under the Chalukyas. The Kailasa temple at Ellora (in Maharashtra) saw the culmination of this rock-cut style under the Rashtrakutas. The Chalukyan style and its later development the Hoysala ornate style have produced monuments of outstanding aesthetic value. The monolithic gigantic statue of Gommata or Bahubali at Shravanabelagola and similar statues at Karkala, Venur, and Dharmasthala are very peculiar to Karnataka : such statues are not so common

elsewhere. The Hoysala temples are small in size, but neatly executed. The exuberance of subtle chiselling is unparalleled in the whole world. The Vijayanagara style has produced larger temples in a vigorous style with images and pillars well executed. The Vijayanagara Emperors built huge *prakaras* and *gopuras* at the entrance to all existing temples in South India. These *gopuras* are known as Rayagopuras. They also added unique *kalyanamantapas* and *sabhamantapas* which are like music in granite. Such *mantapas* are found not only at Hampi but in other places in South India and the one at Rameswaram with 1,000 pillars is of the Vijayanagara times.

The Muslims too built some of the unique monuments of the Indo-Sarcenic style in Karnataka at Gulbarga, Bidar and Bijapur, and of the buildings in the last place, the Ibrahim Rauza and the Gol Gumbaz are the notable monuments.

Karnataka has the second largest number of inscriptions in India and in this it comes next to Tamilnadu. Not only are the inscriptions significant for their number, but even their literary value and their execution in stone make them very unique. More than 25,000 inscriptions are discovered and published. In terms of content they are to be classified as follows: donatory inscriptions (*danashasana*), laudatory inscriptions (*prashasti shasana*), hero-stones (*Veeragallu*), *sati* stones (*Mastikallu*), *sallekhana* stones, etc. Such a variety of inscriptions are not to be found in any Indian language where most of the inscriptions are donatory or laudatory. Hero-stones are a special feature of Karnataka. Twenty-five per cent of the inscriptions in Karnataka are hero-stones. The sculpturing of inscriptions on stones was raised to the status of an art. The donatory inscriptions at Somanathapura, Shravanabelagola (in Akkana Basadi) and at Amritapura, the hero-stones at Begur and other places are themselves to be studied for the fine workmanship in sculpturing and calligraphy.

Kannada inscriptional literature is equally noteworthy. Inscriptional poets always had Kannada literature as their model; indeed, some of them tried to convert an inscription into a minor *champu* poem. The literary quality of the inscriptions is not negligible; on the other hand the best of them are comparable to the best in literature. Emotions like kindness, love, pity, fear, heroism, grief, self-respect are given full expression in a very effective way.

Karnataka was also a meeting place of many religions. Inscriptions described Karnataka as a pasture ground for all cattles called religions (*sarvadharmā - dhenunivahakke adumbolam*). Buddhism came to Karnataka in the third century B. C. and stayed in Karnataka upto the fifteenth century A. D., having set up centres in Banavasi, Sannati, Kadri, Balligave and Dambal. Except a few inscriptions and a few sculptures, not many Buddhistic relics are preserved. Jainism which came to Karnataka a century later came here to stay and to grow. The contributions of Jainism to art and literature are too many to mention here. The early Kannada literature was all Jaina. The Jaina scholars worked in the fields of grammar, metrics, lexicography, astronomy, mathematics, philosophy, medicine and produced works of great intellectual calibre. Karnataka is still the mainstay of Jainism in South India, although it does not enjoy the popularity as it did upto the eleventh or the twelfth century. Shaiva sects like the Pashupata, the Kalamukha and the Natha, Tantrik cults like the Saura, the Kaula and the Ganapatya thrived in Karnataka and many of them were assimilated into the fold of Veerashaivism during the middle ages. Karnataka is the birth place of Veerashaivism which is influential even now. All the great philosophers had intimate connections with Karnataka. The monastery at Sringeri is believed to have been established by Shankara in the eighth century. Ramanuja came to Karnataka to seek refuge for some time during the time of the Hoysala King Vishnuvardhana. Madhvacharya was born in Karnataka, his followers are called Madhvas and are still an influential community in Karnataka.

There were cases of religious persecutions in early and medieval Karnataka. The Veerashaivas suffered persecution under Bijjala, Jainas from Ekantada Ramayya, and again Jainas from Vaishnavas. Such instances are, at best, exceptions and not the rule. The normal thing during the whole history of Karnataka culture was religious harmony. A few notable examples are the Brahmanas donating the Jaina temple built by Attimabbe of Lakkundi and naming it as "Brahma-Jinalaya"; the poet Pampa announcing in his *Adipurana* that "mankind is one" (*Manushyajatitanonde valam*); Basavanna emphasising the futility of any religion without compassion (*dayavillada dharmavadu avudayya*); the Belur inscription saying that "Shaivas call him Shiva, Vedantins as Brahman, Buddhists as Buddha, Mimamsakas as Karma and Jainas as Arhat; all are names of one God Keshava"; Bukka announcing to his people that "there is no essential difference between Jainism and Vaishnavism"; Vyasarayya, the

Madhva Guru, accepting Kanakadasa, a shepherd, as one of his disciples along with other Brahmanas in spite of protests from the conservatives; the Veerashaiva *gurus* giving their verdict at Halebidu in favour of Jainas when Jainas complained of Veerarshaivas claiming a *basadi* as their own. There are some of the earliest images of Harihara and Ardhanarishwara at Badami in Karnataka, and temples dedicated to the Trimurti were common. Religions have lived here happily side by side in complete harmony and this harmony characterises Karnataka culture.

Status of Women

The position of women in early Karnataka was not very different from the rest of India. In spite of the discouraging social situation, a few of the enlightened women earned for themselves a higher social and religious status. Attimabbe, a widow of a Chalukyan general of the tenth century became a legendary figure in her own times through her life of penance, deeds of charity, temple building activities and by patronizing the great poet Ranna, one of the three great "Poet-Emperors" of Kannada. Akkadevi, a Chalukyan princess of the eleventh century ruled over certain parts of Karnataka with remarkable efficiency. She directly participated in wars "like the mythical Durga". So did Hoysala Umadevi. Many of the hero-stones in Kannada are set up in memory of heroines who died fighting on the warfield. The *vachana* movement of the twelfth century saw the emergence of thirty women writers among whom Akkamahadevi is ranked as one of the greatest litterateurs in Kannada. Vijjika of the seventh century and Gangadevi of the fourteenth century are known for their Samskrita works. An inscription from Kolar district records the name of a woman scholar by name Saminimmadi who was proficient in all the sciences *sarva-shastra-prasiddhi*. Many queens of Karnataka were well versed both in fine arts and learning, and one of them like Shantala, Chalukya Chandaladevi and Kalachuri Sataladevi rendered public dance recitals. Women in Vijayanagara times engaged themselves in trade and worked as palace guards.

In no other State has so many lower caste writers composed literary works. Most of the three hundred *vachana*-composers mentioned earlier were non-Brahmanas. Channayya, Dhulayya, Kakkayya and Nagimayya who were untouchables expressed their experiences and their social problems in the medium of the *Vachana*. Kanakadasa who was a shepherd by caste has composed an allegorical narrative *Ramadhanyacharite* depicting the class struggle. It is the story of a friction between paddy and millet (*ragi*), paddy representing the upper class, millet the lower class. Paddy

claims superiority over the millet claiming that he is the food eaten by gods, kings and high castes; again he is welcome in sacrificial rituals where millet is a taboo. Millet argues that it is true that he is a food of the poor, but in times of famine even the rich come to him. Rama who hears both the parties puts them to test. They are kept imprisoned for an year. Paddy becomes unfit for human consumption, being worm-eaten; whereas millet retains the original colour and strength even after one year. Rama pronounces that millet is the stronger one and a sustainer of the poor. Millet becomes victorious and earns its name *Rama-dhanya* (Rama's Corn) from Rama himself.

Ramanuja designated the Harijans as *Tirukulattar* (those belonging to noble caste), and this he did on the Karnataka soil. The word is still used in Melkote and the Harijans are allowed into the courtyard of the temple premises for three days every year. These were the first steps in the direction of social change in an age ridden with orthodoxy. Basava and his contemporaries of the same period as that of Ramanuja, called the Harijans as *Hiriya-mahesvaras* (nobler devotees) and *Hiriya kuladavaru* (people of noble caste). No where else in India, prior to Mahatma Gandhi, any attempt to eradicate untouchability was launched in a big way as in Karnataka in the twelfth century.

While speaking of Karnataka's contribution to Indian culture, mention has to be made of great Samskrita writers like Somadevasuri and Bilhana, jurists like Vijnyaneshwara, mathematicians like Mahaveera and Bhaskara, and great Jaina theologians like Jinasena, Veerasena and Gunabhadra. *Vedartha Prakasha*, the commentary on the Vedas edited by Sayana and various compendiums on Indian tradition attributed to him like *Sarvadarshana Sangraha*, *Yajnyatantra Sudhanidhi*, *Ayurveda Sudhanidhi* and *Subhashita Sudhanidhi* have to be mentioned here. Acharya Madhwa's scholarly works expounding the *Dwaita* school have not only inspired the *bhakti* cult in Karnataka, but have influenced saints like Chaitanya of Bengal.

Cultural Synthesis

Cultural synthesis that Karnataka achieved was evidenced not only in religion but in other respects too. In art, Nagara and Dravida styles mingled and a new Vesara style was evolved. In music, both Hindustani and Dakshinadi styles flourished. (Pundarika Vithala, a great exponent of the Hindustani school was from Karnataka). Bijapur court also patronised the Hindustani style. Karnataka was a meeting ground for the northern and southern cultural currents.

Karnataka's cultural heritage is long, rich and varied. The culture of Karnataka is a part of Indian culture, as was hinted at in the beginning. At the same time, it has quite a few things which it can call its own. In the preceding pages, only those features which distinguish it from other forms of Indian culture are noted. Again, there should be no misunderstanding about the claim. It does not mean that what are claimed as special features of Karnataka are not to be found elsewhere. In many cases, the features might be in other cultures, but it may so happen that a feature is more pronounced, more functional in Karnataka. To take a particular instance, there have been efforts in other states to view Harijans with sympathy. *Bhakti* cult never recognises untouchability, and the cult is Pan-Indian. In Karnataka, the attempts took the form of a social movement in the twelfth century, with remarkable results.

Again, a network of the above features clearly distinguishes Karnataka culture from other cultures. A colourful cloth will have many colours in common with other clothes. But the particular combination of colourful threads, the texture itself, distinguishes it from other clothes. So too it is in the case of culture.

ORIGIN AND DEVELOPMENT OF KANNADA LANGUAGE

Till around the middle of the 19th century it was the belief that all the Indian languages including Kannada had their origin in Samskrita. The association of Samskrita with the religious practice and its prestigious position, the abundance of literature it contained added with the belief that it was God-created were the factors which might have had their role in the genesis of such an idea. The historical and comparative methods of approach to the study of languages that were developed during the nineteenth century and the popularity it gained at once had their influence on the attitude towards languages and the relationship among them. While comparing languages, linguistic factors like the similarity in basic vocables and the structure of the languages were stressed and non-linguistic considerations were largely pushed to the background. With regard to the Indian languages it is the Western scholars who did the spade-work in this direction. Rev. Caldwell published the *Comparative Grammar of the Dravidian Languages* in the year 1856 wherein he argued that Tamil, Kannada, Malayalam, Telugu and other eight spoken languages belong to a separate group called Dravidian that is different from Samskrita i.e., Indo-Aryan family. Though others like Francis Ellis have hinted at

such an idea earlier it is Caldwell who proved it with evidence. Since then it is agreed that about 25 languages including the four literary languages (mentioned above) and other 21 languages retained only in the spoken form like Tulu, Kodava, Toda, Gondi, Pengo, Naiki, Malto, Brahui, etc., belong to the Dravidian family. These languages have been studied with different thoroughness and a few only fragmentarily. Still many other tribal languages in northern India are said to have a Dravidian substratum but their relationship is yet undecided. Kannada is said to be an off-shoot of the southern branch of the Dravidian. Most of the Dravidian languages are concentrated in India. They are also spoken in Pakistan, Ceylon and in some other neighbouring countries (to a lesser degree).

The progenitors of Kannada *i.e.*, the Dravidians are believed to have come to India from outside, sometime during the 3rd or 4th millenium B.C. Scholars, Caldwell and later others, have attempted to trace a common heritage of the Dravidians in India and Negro-Africans, Elamites, Australoids, etc., The historical findings and folkloristic resemblances have made it evident that such a comparison is worth persuing. If the idea of common heritage will not come to be established, these findings may at least go to tell a prehistoric contact situation where convergence and divergence took place giving birth to new languages. For the present it is agreed that of the four major ethnic groups that entered India, the long headed Austrics came first and these were followed by the Dravidians and Sino-Tibetans and still later by the Aryans. The Dravidians are believed to have approached India both by land and sea route.

Origin of 'Kannada'

Kannada is one of the four major Dravidian languages and has rich documents in it in the form of literary works and epigraphs. Kannada, though it is the name of a language now, was the name for the country (as made clear by *Kavirajamarga* and *Kabbigara Kava*) where the people inhabited in the past. It is more probable that the first part of the name Kannada, Kan or Kal suggests a clan and not a country. The fact that the names for many other language communities in India like Tamil, Odissa (Orissa), Andhra, Gujarat, Assam, etc., have their origin in their clan names further strengthens this view.

Though Kannada as the name of the country (after a clan name) might have come into use quite a long time ago, it is only after a considerable time that Kannada as an independent language separated itself from

the southern branch of the Dravidian came into existence. To the question when, there is no definite answer. After its separation from the Dravidian it must have been in use for several years only as a spoken language. According to the glotto-chronological calculation—a method based on the principle that the basic vocables in a language will be lost or replaced as the time goes on but at a fixed rate and so by knowing the number of such words that are lost in each of the cognate languages, the period of their separation from each other can be calculated using a definite formula. Kannada came to be separated from its proto-Tamil-Kannada stage by around 400 A.D. But this is not a fully reliable method and is not accepted by all. Kannada is documented from the middle of the fifth century A.D. The oldest inscription in Kannada found near Halmidi goes back to about 450 A.D. But there are evidences to prove that Kannada was in use still earlier. Scholars have shown that at least a few words that are available in the predated Sanskrita and Prakrit inscriptions and literary works and also in some of the foreign sources can be said to be the fragments of Kannada. In *Gatha Saptashati* an anthology of Prakrit poems of around 100 A.D., ascribed to Halaraja there are a few words like *potte*, *pitta*, *tuppa* that are believed to be that of Kannada. The excavations conducted in the lower Egypt during the end of the 19th century have brought forth a collection of manuscripts called Oxyrynchus Papyri and one of these contains a Greek farce wherein a portion is in a non-Greek language. Since Dr. E. Hultsch, a known epigraphist read this portion as Kannada sentences, the native scholars have shown much interest in it. Govinda Pai put his effort to show that the language used here is none the other but Kannada. But the opinions are conflicting with regard to this. T. N. Sreekanthiah expressed his opinion that “one may hazard the view that if the language is in any authentic and Indian, it is more likely to have been ancient Tulu rather than ancient Kannada.” These usages apart there is a Kannada word occurring in Ashoka's Brahmagiri inscription that dates back to about three centuries before Christ. The word ‘*isila*’ that occurs there as a name to a nearby place of that time, according to Dr. D. L. Narasimhachar, is the aryanised form of the Kannada word ‘*esila*’ meaning ‘fort’ that has a cognate, *eyil* in Tamil. This seems to be the first ever tangible proof of the beginnings of Kannada. Therefore it can be safely said that Kannada came into existence at least a few centuries before Christ, and here that the words of T. N. Sreekanthiah, “It is not known when exactly Tamil and Kannada separated from each other and became distinct languages; but the middle of the first millenium BC may not be wide of the mark,” have some significance.

Development of Kannada Language

As mentioned earlier, the oldest inscription in Kannada dates back to c 450 A.D. Since then during these one-and-a-half thousand years, Kannada has passed through several stages of its development. The changes took place in all aspects of this language, *i.e.*, phonology, word formation, sentence construction and the vocabulary. Because of these and especially that of in the vocabulary, there has been a noticeable change in the very way of thinking itself. The causes of such an overall change in the language are both internal and external in character. It is internal because the cultural and socio-political changes involved in different stages in the course of time gave birth to new forms as a result of the differing experiences either by replacing the old ones or by way of their modification. The geographical separation of the people in groups and the changes in the habits of pronunciation were added to these. These changes had their chain effect on other levels of structure resulting thereby in a total change. The external changes are due to the contacts with the different languages and/or communities in due course of time and the influence they had on Kannada. Languages like Samskrita, Prakrit, Persian, Arabic, Hindustani, Portuguese, English and the neighbouring sister languages like Tamil and Telugu have directly or indirectly influenced Kannada in succession of time. The literary works, epigraphs and other documents that are available in plenty are of immense help to trace such a change.

It is customary to conceive four stages in the development of Kannada language. The Kannada of pre-850 A.D. is termed as Ancient Kannada(AK) and that between 850 and 1200 A.D. as Old Kannada(OK). The language of the next five centuries represents the Middle Kannada (MK) and there onwards that of Modern or New Kannada (NK). There might be differences of opinion as regards the length of time affixed to each of these stages but generally there is little disagreement for the division into four chunks of time.

The earliest extant work in Kannada is *Kavirajamaraja*, a treatise on poetics. Though officially it is ascribed to Nripathunga, a Rastrakuta king, it is now believed to have been written by one of his court poets by name Srivijaya. This work mentions several poets and quotes from earlier works but none of them is extant to this date. Though literary works are not available, there are numerous inscriptions in Kannada from that of Halmidi (c 450) onwards, and these help us to know about the Ancient Kannada. Some of the characteristics of AK can be briefed here: the

proto-Dravidian sounds *v, *p, l*, and r* are still retained at this stage. This is observed in the ending sentence found in many of the inscriptions which reads “vittidalli veleyade keduge”. Similarly other sounds are found in words like *polam*, *pattu*, *bale*, *ili*, *murū*, *pari*, etc. In some of the cases suffixes and personal ending forms with long vowels occur. It is seen in words like *kotton*, *sandon*, *madidon*, *adara*, *Mangalishana adan*, and *degulaman*, *Ul* is used as locative suffix that is equivalent to NK. *-alli* (as in *vettadul* ‘on the hill’, *adarul* ‘in that’, etc.). As equivalent to *madidavanu* (‘one who has done’), *nodidavaru* (‘those who have seen’) in NK, the forms *madidon*, *nodidor* are used in AK, and forms like *nodade*, *kanade* are used as negative participles. These with others go to show that the AK has much to resemble with Tamil and this in turn suggests a period not very distant when Tamil and Kannada were just two regional varieties of one and the same language. The following is a portion of an inscription (Koppa insc. c 675 A.D.) which may serve as an illustration of the type of AK :

“ Svasti Shrimach-Chitravahana Ponbuchch ale Kiljam
Nagennan adhikariga| age Kilganeshvarada devaru
paravariye bhattamum kavileya palum etum.....
devandevana parijanam all ade pelan orvan aru
munḍo menḍukam int upporum uniya koduvonum devedittiyerindum
saverindum abharam etti ayatie kolvorum muvettura
mīsek midenyum.....

By the turn of the 9th century there were noticeable changes in the language. During the next four centuries — that is considered as the classical age in Kannada literature — poetic works of high merit were composed. Poets like Pampa (902 A.D.) and Ranna (949 A.D.) brought out their works. *Vaddaradhane* a prose work appeared in the same period (930 A.D.).

During 400 years, especially during the 9th and the early 10th century some of the significant sound changes took place. The four sounds of the AK namely v, p, l, r either were merged into or were replaced by other sounds. In AK stage the *zh* was a sound phonetically similar to l but kept distinct from it with respect to meaning. For instance, in the AK and early AK a word *bale* meant plantain, whereas *bazhe* would mean a kind of fish. This *zh* sound later had two different developments: before consonants it changed into r; between vowels it became *zh*. Thus words like *galde*, *eltu* became *garde* and *ertu* (and later changed into *gadde* and *ettu* respectively). Similarly *ṛ* merged into *r* sound and words like *pari*, *adara*, and *murū* had their *ṛ* changed to *r*. The sound v-occurring

initially in a word and *p* were replaced by *b* and *h*. Words like *vayal*, *vetta*, *pola*, *pattu* changed into *bayal*, *betta*, *hola*, *hattu*. The long vowels in suffixes became short thereby giving forms like *sandān* (sandān), *kānade* (kānade), *degulamān* (degulaman), etc., The locative suffix-*ul* changed into *ol*. The conjunctive suffix *um/u* changed into short *um/u*. Word like *devaringe*, *salipange* lost their nasals and became *devarige*, *salipage*, etc. Another significant change is concerned with the root-vowel. The *e* and *o* in words like *eri*, *eli*, *toru*, *pogu*, *kori* changed their vowels to give forms like *iri*, *ili*, *turu*, *pugu*, *kuri*, (and these again changed into earlier *e* and *o*).

These above mentioned changes that took place during the Old Kannada period are reflected not only in the inscriptions but are also reflected in the descriptions of the grammarians. Quite surprisingly nobody seem to have taken to write a grammar of Kannada before the 12th century *i.e.*, before the OK gave its way to MK. A poet as well as grammarian, Nagavarma dealt with the Kannada grammar for the first time in a lengthy chapter of his *Kavyavalokana* and also separately in another work entitled 'Karnataka Bhasha Bhushanam' a Kannada grammar written in Samskrita, in the 12th century. About a century later Keshiraja wrote with his *Shabdamanidarpana* a grammar in the *sutra vrtti* style. There is another grammatical work by Bhattakalanka written in 1604 A.D. and is entitled *Karnataka Shabdanushasana*. It follows Paninian style and is in Samskrita. All these deal with the Old Kannada. Among these *Shabdamanidarpana* is more descriptive in nature and is much more helpful than the other two in understanding the nature of Old Kannada and the linguistic changes that were occurring in the contemporary period. Even when dealing with the influence of Samskrita and Prakrit on Kannada, the contribution of this work cannot be underestimated.

It is but natural for any language that the changes that take place in the spoken form will not be reflected in the written form especially in works of literature for several years, and so it happened in Kannada. The phonetic changes mentioned above had completed their process by about the middle of the 10th century. But the poets even at a later period have almost retained these archaic sounds in their works. Keshiraja who has referred to such works in his grammar gives a detailed list of words where such sounds did occur and warns against their improper use with an idea to retain them (in the written form). For instance, he says that words like *beral*, *koral*, should always be used as *l* ending and not as *l* in *sil*, (to

split) as found in the spoken variety. But with many other cases he is descriptive in his statements. For instance he says that the *v* and *y* sounds in words like *bavi*, *mayana*, etc., are nasalized and are different from those in many other words like *vayal*, *say*, etc. Some time during the end of the AK some other changes along with those mentioned earlier occurred. The consonant ending words became vowel ending either by losing a consonant (as in *maram-mara*) or by the addition of *-u* (as in *min-minu*, *kal-kalu*, etc.). A change with regard to pronominal forms could also be mentioned here. There were two forms for the first person plural during the AK, namely *nam* and *am*. The first one was used to include a person(s) to whom the user is speaking along with others and the latter form was meant to exclude him but to include others. Such a distinction occurred in the proto-Dravidian stage itself and is retained in languages like Telugu and in Havyaka Kannada, a sociolect of Kannada but is lost in Kannada during the AK itself.

For these changes to occur as the AK turned into OK and this again into MK the influence of Samskrita and Prakrit are responsible to some extent along with other causes purely internal. Such an influence can, of course, be expected. The Aryans with their Samskrita were considered superior by the Dravidians. In the history of Karnataka, right from the beginning of the Christian era, Samskrita and Prakrit had a renowned place. They were the language of the religion and culture of the 'higher order'. The Shatavahanas who ruled over Karnataka in the first few centuries after Christ were the patrons of the Jaina, Buddhist and the Vedic cultures. Prakrit was considered as the official language. Poets and kings composed their works in Samskrita or Prakrit. The King Hala brought an anthology of Prakrit poems. Saravavarma, a grammarian who wrote a grammar in Samskrita and Nagarjuna, a Samskrita poet were encouraged by the Shatavahana kings. Later, even during the Kadamba rule, Prakrit was the official language. The situation was not much different till the Rashtrakutas appeared on the political scene. Kannada was encouraged by the Rashtrakuta kings during the eighth century and onwards. But nothing came in the way of the prestigious position of Samskrita and Prakrit. And most of the poets and grammarians of Kannada of the OK period, i.e., in the beginning of the history of Kannada literature, were well versed in both these languages. Therefore it is natural for Kannada to have been influenced by these languages on both of its varieties—spoken and written. This is especially true of the Kannada lexis. It is evident from the very first inscription in Kannada found in Halimidi. There are hardly, a few

words of Kannada and the rest are that of Samskrita. Even on the syntactic level the influence of Samskrita is apparent. There is a phrase “....(*dana*) *Pasupatiyendu pogaleppottana*” used here of which “Pogaleppottana” (‘of him who is praised’) is a passive construction which is foreign to Kannada language. It is a common observation that the Kannada inscriptions begin and end with Samskrita *shlokas*. It is also not rare to see Samskrita phrases mixed with those of Kannada. Such a style of mixed constructions is known as *manipravala* in Malayalam. In Kannada also it was characteristic of some to use such a style. In one of the manuscripts of a commentary, named *Dhishodhini* to Kedarabhata’s *Vrittaratnakara* (a work on prosody in Samskrita) the *manipravala* is used as adjective to a person (*manipravala Subbashastrinah*). Two examples are given here as illustrative of the type:

Tasya śimāntāre pūrvva nodi Kolatūra dvi-sandhi
kolada guṇḍiye tenka nōdi Kilāra tiṇṇi Peṇḍigagāḷani
Erekaṭṭe sañchāri-bhūminda.
“Shri svasti Sri vijayabhyudaya-Shalivahana-Shakha-
varusha 1748 ne sanda varittamanākke saluva Vyaya-nāma-
samvatsarada Phalguṇa-ba 5 Bhanu-varadallu Kāsyapa-
gōtre Ahaniya-sūtre Vrishabha-pravarē Prathamānuyōga-
shakāyam Shri Chavunda-Raja-vamshasthar āda Bilikere-
Anantaraḷai-arasinavara prapautra.....

This is a style developed in the literary and inscriptional languages and not in the colloquial variety. But this is not the case with many other words and compound forms borrowed into Kannada. There are words *puje*, *sime*, *purva*, *amase*, *kula*, *gotra*, *gamunda* and countless others that are Samskrita in origin and borrowed into the spoken Kannada directly or through Prakrit with or without modification. There are many examples of personal names in Samskrita like Gunakirti, Kundacharya, Ranavikrama, Amoghavarsa, Sripursa, etc., even during the Old Kannada period itself. The native names of several places became Samskritised. These words or names that entered Kannada caused some change in the phonology of Kannada. The soundsh and sh and the aspirates made their appearance in Kannada. There was also a change in the distribution of sounds. Earlier in Kannada (and in Dravidian) non-homo-organic sounds could not cluster together in the stems. But due to the borrowed words like *kashta*, *agni*, *gotra*, *purva* there was a change in the habit of pronunciation, but to the same extent among all classes of people. Therefore, such words were also nativized as in *piriti* (*pṛiti*), *mukuthi* (*mukti*) by a section while borrowing on the whole Kannada came nearer to Samskrita with regard to its phonological system. Comparatively the impact of Samskrita on the

grammar of (spoken) Kannada is much less. But here the literary Kannada differed from the spoken and caused the grammarians like Keshiaja (who based their work mainly on the literary works) to show discrepancy in their statements, with regard to the *Sandhi* process ; they had to formulate one rule for the Kannada words and another for the borrowed words. While describing the gender system they could not restrict to the three categories (masculine, feminine and neuter) but had to create new categories like masculine-feminine, masculine-neuter, etc., because there were usages like *Ravi mudidam* (sun rose + male suffix) and *ravi muditu* (sun rose, neut.) before them. They sought an adjustment in their grammar to include the borrowed items.

While the influence on Kannada was restricted to that of Samskrita and Prakrit till the beginning of 12th century, it was so later. Other languages, Indian and foreign, came to influence Kannada. Even during the eighth century the Rastrakutas had friendship and trade-relations with the Arab kings. Later in 1193 A.D. there was an invasion by Mohammed Ghori. Since then, for about seven centuries, India was under Muslim rule from Delhi. In 1310 when Mallik Kafur fought with Viraballala III of the Hoysala dynasty, the Muslim came in direct contact with the Kannadigas. During the Vijayanagara period there were frequent invasions by the Muslim kings, and later during the Muslim rule, Persian became the court language and so had a prestigious position. As a result of this, numerous words relating to administration, court, army, agriculture, music, etc., from Persian and Arabic were borrowed into Kannada. *Tayita, tastiku, gori, daphan* (religious), *banduku, sipayi, topu, kandaka* (pertaining to war and armoury), *jille, talluku, jagiru, khajane* (administrative terms), *phiryade, dastaveju* (relating to court), *tabala, sitar, vastada* (connected with music), *raita, jaminu, gulabi, baki, meju, kagada* are a few such words among others. But the influence on the grammar was little. The nature of code-mixing (with Persian and Arabic) can be understood from the following example :

“ bhagayatakke jaminu alatemadodu, tenginamara
bhagayatige marayenishi gramarivaju prakara
kolu alateyinda - rivaju prakara geni kanishi
namuda madabeku. Hattukula ajamayishi ada
hange Kulavara citthenishimele appanekotta
prakara yittilla madodu”.

Along with the Persian and Arabic words some Portuguese words were also borrowed during the Vijayanagara period. Words like *kadatusu,*

pappayi, *natala sabunu*, are such borrowings. But they are very few in number.

With regard to the literary language there was apparently a sudden change by around 1200 AD. That is seen in the *vachana* literature, and it looks as though the language of the fourteenth and fifteenth century literature is a continuation of the OK, rather than that of *vachana* literature. The reason for such an apparent break is that the *vachana* writers belonged (mostly) to the low castes and rebelled against the established high culture. Therefore their writings *i.e.*, *vachanas* are unlike those of the court poets of the earlier and the later periods. The *vachanas* are more prose-like and are nearer to the spoken language of the time but have the poetic elegance and are written with a consciousness different from that of "pure literature".

It is already mentioned earlier that the Samskrita forms, words, phrases and sentences were mixed with Kannada in the inscriptional language and also that many inscriptions are completely in Samskrita. This was continued upto the beginning of the 19th century. In a similar way (due to the political contacts with the Tamil kings, the Tamil mixed Kannada language is used in the inscriptions of MK period, especially during the Hoysala period. The following examples make it clear :

- (1) a portion of Heggadadevanakote taluk Ankanathapura inscription reads :
 "..... Somma
 Varada andu Shrimmudigondagarige Gonda Rajhendra Chola
 devarkkiyandu ippatu arivudu....."
- (2) a portion of Nanjanagudu taluk Suttur inscription reads thus
 ".....Sri Rajendra Choladeva (rkku) yandu 31 avadu
 svasti.....adeyar Sri Rajendradeva gurukkal
 aruliccaiyyada thavadu kerege bittuvattamum
 devarge tiruva mudinge bhumiyumam
 Kalvetti koduvudakke tiruvayimoli padiyinal
 odeya (rkkarma) dharavarsakakkuvam....."

A change to a considerable extent in the linguistic structure of Kannada took place once again after the contact of English (in the close of eighteenth century) due to the interference caused by it. So far, the external influences with the exception of Samskrita and Prakrit in the early history, were mostly on the vocabulary. There were some changes in the grammar during the MK like the change in the vowel of the roots (u,o

and i as in *Kudu*, *kodu* or *kidu* or *kedu*) that was the reversal of an earlier change which is called intermed internal. But with respect to English the contact situation was (and that is still is) different and the need to borrow was urgent. It became the medium of education at a higher level and later even at the primary level for at least a section of the society. It was considered the state language. New branches of knowledge and in short, the whole of modern civilization, can be said to have been introduced through English. This resulted in a heavy leaning on English. It interfered in Kannada ranging word level to discourse level both in the formal and informal talking. Words were borrowed from it directly with minimum or no change (like *bassu*, *radio*, etc.) or were created in hybrid form (like *anubambu*, *tarenne*, etc.) or as translated equivalents (as in *vishavartula*, *shitala samara*, etc.) or only the meanings were borrowed and archaic forms were revived to express them (like *akashavanti*, *vimana*, etc.) or new compound forms such as *gundusuji*, *kaluchila*, etc. were created for them. There was a change in the sentence structure also. Phrases like *Rama mattu Krishna* parallel to English 'Rama and Krishna' (different from the native 'Ramanu Krishnanu') came into use. Sentences like *Avanu helida nanu nale hoguttene* ('He said he would go tommorrow') along with the native construction '*Nanu nale hoguttene endu avanu helida*', where the order of main and subordinate clauses is changed, appeared. Sentences of the type *I rupagalu-padagalu, padagucchagalu hagu vakyagalu-svikaranadindagi bandavugalu* ('These forms-words, phrases and sentences are due to borrowings') with their embeddings are because of the influence of English. Even the punctuation marks in writing are due to this. Such an influence was (and is) inescapable if one considers the role of English in bringing a change in the society as a whole.

While on the one hand the external influences during the past 2,000 years or more brought similarity in the language across its regional varieties, the social and political happenings and the differing density of mutual communication together with the influence of the bordering languages caused regional varieties to fall apart (along with the already existing social differences in the language). The dialect formation is not the characteristic of the modern age. In the 10th century itself the poet, Pampa mentions places which he referred to as 'area of pure Kannada'. The author of *Kavirajamarga* also has said there were innumerable varieties, of Kannada language. In the present there are at least four distinct dialects spoken around Mysore, Mangalore, Dharwad and Gulbarga respectively.

KANNADA LITERATURE

The Brahmi script, about whose origin, there have been divergent opinions, is said to be the source of all Indian alphabets. It is quite certain that Karnataka came into contact with the southern variety of the Brahmi script in the third century B.C. through Ashokan inscriptions. Since *Lalitivistara* mentions Kanari lipi as one among 64 alphabets, it can be said without doubt that Kannada alphabet existed even earlier than the third century A.D. The recorded evidence of the Kannada script is available in Halimidi inscription. As from the ninth century onwards, it has undergone several changes. Perhaps, on account of the use of palmyra leaves for writing, the Kannada characters seem to have deviated from the original gradually, achieving roundness and fairness. The Kannada and Telugu scripts are almost similar upto the end of the fourteenth century, after which they start diverging from each other. Still, the variations between the Kannada and Telugu scripts are only very few.

Phonetically also, Kannada and Telugu are similar and correspond with Samskrita to a large extent. Tamil alphabet disagrees with that of Kannada, in not having a short e, o and the liquid semi-vowels ri and lri, and in using aspirates and sibilants very rarely. Tamil differs from Kannada in that it uses the one and same symbol for representing both surds and sonants, and that it has two letters to indicate the n sound.

Beginnings of Kannada Literature

The beginnings of Kannada literature are hidden in the distant past. There is no doubt that oral or folk literature must have preceded written literature. Seygotta Sivamara's *Gajashtaka* is said to be a *ovanige* which represents a form of folk literature. Folk literature does not vanish with the cultivation and prosperity of written literature. In fact, both these currents run parallel to each other, one drawing sustenance, vitality and inspiration from the other rotationally and getting rejuvenated just after a brief spell of decadence. Kavirajamarga is the earliest available work in Kannada. The clues emanating from this treatise conclusively prove the existence of earlier literature. It is a book on poetics which presupposes the availability of abundant literature wherefrom quotations are adduced in order to explain the rules of figures of speech. It not only makes references to earlier poets and prose-writers, but names some of them. It says further that even the illiterates are capable of producing poetry. On

the basis of the indication given by Bhattakalanka, a grammarian, it is surmised that Tumbaluracharya wrote *Chudamani*, a philosophical work far earlier. The prose style of *Vaddaradhane*, the earliest Kannada prose work, is so racy and consummate that one cannot but conclude that Kannada prose had already attained maturity which could only be the consequence of its cultivation over a very long period. Pampa's *Vikramarjuna Vijaya*, the earliest and foremost epic in the language, may be adduced as an instance which prompts anybody to believe that a lot of invigorating activity must have been going on in the field of poetry also. His unnamed references to earlier poetical works, and the mention of earlier poets by the later poets like Ponna, Nagavarma, Janna, Keshiraja, etc., testify to the prevalence of literature earlier than the 9th century. The supposition by T. S. Venkannaiya that writers professing Buddhism must have produced literature in the beginning of the Christian era cannot be brushed aside, in view of the foregoing arguments.

Periodization

It is now firmly established that Kannada literature has a rich and glorious past, its history going back to at least 1,500 years. Many attempts have been made to divide the history of Kannada literature into periods, depending upon the nature, themes and characteristics of literary works, literary features and movements, historical events and the spirit of each age. Religion, a part of Indian life, has dominated all the sphere of life's activities. Be he Pampa, Harihara, Naranappa or Ratnakaravarni, it is the soul-moving religious ideas that gave birth to their marvellous works. E.P. Rice, therefore, suggested the division of the history of Kannada literature into three periods, namely, Jaina, Veerashaiva and Brahmana. On the basis of the spirit of each age, T. T. Sharma proposed four periods, namely, Kshatra Yuga, Matapracharaka Yuga, Sarvajanika Yuga and Adhunika Yuga. If one school divides the history into Champu Yuga, Vachana Yuga, Shatpadi Yuga and Sangatya Yuga on the basis of prosodical features, another school parcels the same into a number of periods to be co-extensive with the royal dynasties like the Gangas, Chalukyas, Rashtrakutas, Hoysalas, Vijayanagara and Mysore kings. Some scholars feel that different periods may be named after the most eminent of the poets in view of their tremendous influence on the succeeding generations of poets who, more often than not, hold their chosen models in reverence and imitate them very obediently and sometimes miserably too. The possibility of dividing literary periods on the basis of linguistic stages is also not ruled out. Since all these divisions are beset with a number of problems and

defects, it is proposed here to trace the history of Kannada literature roughly in the chronological order, the minor poets being dealt with along with the major ones whom they imitate, whenever it is necessary.

Kavirajamarga

Kavi Parameshti, Pujiyapada and Samantabhadra, whose blessings are invoked invariably by all the later Jaina poets, lived between the 4th and 7th centuries A. D. It is not certain whether they wrote in Kannada, though they have left behind them compositions in Samskrita. *Kavirajamarga* is primarily a book on poetics. A lot of controversy has grown around the authorship of the book. The consensus of view of scholars is more on the side of Srivijaya than on that of the Rashtrakuta Nripa-tunga. Whoever might be its author, the book is immensely valuable, as it contains copious information on a number of topics relating to Kannada, Karnataka and its people, besides figures of speech, *rasa*, *dhvani* and style. The geographical boundaries of ancient Karnataka are clearly indicated leaving no room for speculation. Karnataka culture is found mirrored in the description of the virtues of the people. They are valiant warriors, powerful, upright, sagacious, known for noble descent, self-respect and wisdom. They are great thinkers who speak with the full knowledge of the meanings of the words they use. Even the untutored are endowed with poetic gift. The language employed in this work is lucid, strewn with pure Kannada idioms and proverbs.

Of the writers of the pre-Pampa period, Asaga, Gunavarma I and Sivakotyacharya stand out very prominently. Asaga, who seems to have translated *Kumarasambhava* of Kalidasa and whose date may be assigned to the 9th century, is mentioned in the works of the later poets with admiration. Gunavarma, who flourished under the patronage of the Ganga dynasty wrote *Harivamsha* and *Shudraka* which are not now available. Sivakotyacharya belongs more or less to the same period as above. His prose work, *Vaddaradhane* is a collection of 16 Jaina religious stories which are apparently meant to teach the tenets of Jainism. Though religious in tone, they can be read and enjoyed by non-Jainas also. Though the stories seem to have been based on an earlier Prakrit commentary called *Bhagavati-Aradhana*, they bear the stamp of the genius of the Kannada author.

The plot of each story is so dexterously worked out, and the characterisation so lively that the story moves towards its goal in quick succession.

The stories should be studied specially for their inimitable, invigorating racy style, remarkable for its perspective, consciousness and elegance. It is a good example of how foreign lexical elements and idioms could be naturalised and blended with the indigenous words and idioms so as to make them one whole, suited to the genius of one's own tongue. The free use of proverbs, phrases, idioms and words in vogue in spoken language breathes the fragrance of the soil into its tenor and structure. It is studded here and there with pre-Old Kannada words which mark the point of transition from one stage to the other. With all these qualities, *Vaddaradhane* may be considered an unparalleled masterpiece of prose art, rarely imitated by the succeeding generation of writers. Chamundaraya, who was instrumental for the carving of the colossal Gommateswara statue at Shravanabelagola and was the chief minister of the Ganga, Rachamalla has produced a prose work by the name *Trishashtilakshana Mahapurana* in a plain, graceful, unadorned, fluent style. The book is more or less an abridged translation of Samskrita *Mahapurana* by Jinasena and Gunabhadra who have been a source of inspiration to all the Jaina poets of the succeeding generations.

Golden Age

Pampa is the first and greatest poet in the ancient period of Kannada literature. His shadow is so deep and penetrating that it has an embalming effect even on the 20th century writings. He has the unique privilege of having established poetic traditions, models and values which have stood the test of time, through the entire millenium. He is a master of *champu* style which is a mixture of poetry and prose. Karnataka can take legitimate pride in being its birthplace and nursery. By the magic touch of his genius and the harmonious blend of *marga* and *desi* styles, Kannada has acquired the qualities of a great language such as richness, suppleness, vigour, elasticity and maturity. This seer-poet has produced two great epics, namely *Adipurana* and *Vikramarjuna Vijaya*. Though they are indebted to *Mahapurana* of Jinasena and *Mahabharata* of Vyasa for source-material, they are entirely his new creations, vibrant with life, rich in originality and marvellous and sublime at the same time. He has brought to bear upon them his extraordinary poetic talents, fertile imagination and variegated experience gained as a warrior, a minister and an intimate friend of Arikesari, a Rashtrakuta feudatory, who ruled from Lembalapataka (now called Vemulavada) during the first half of the 10th century. T. N. Srikantaiah rightly speaks of him as Kalidasa of Kannada. Pampa asserts in one of his poems that mankind is the same everywhere. With

this in view, he has depicted his heroes as embodying the qualities of universal man.

Ponna, who obtained the title of Ubhaya-Chakravarti from the Rashtrakuta king, Krishna III (939-68) for exhibiting his poetic talents both in Kannada and Samskrita, has written three books, namely *Shantipurana*, *Jinaksharamale* and *Bhuvaniaka Ramabhyudaya* of which the last is not available. *Sahasabhimavijaya* or *Gadayuddha* and *Ajitapurana* are the two available works of Ranna who was a contemporary of the Chalukya king Satyashraya. *Ajitapurana*, which depicts the story of the second Tirthankara, is a feeble imitation of *Adipurana*, though flashes of poetic genius are noticed here and there. *Gadayuddha*, composed round about 982, is a work of excellence and magnetic energy which has conferred on him immortal fame, by earning for him a prominent niche in the temple of art.

Nagavarma II (1042) is known more by his works on grammar and poetics namely *Kavyavalokana* and *Karnataka Bhashabhushana* than by his recently discovered *Vardhamanapurana*. *Karnataka-Bhashabhushana* is a Kannada grammar in Samskrita language. Shanthinatha (1065) is indebted to Samskrita *Brihatkathakosha* of Harisena and *Vaddaradhane* in composing *Sukumara Charite*. Nagachandra, who calls himself Abhinava-Pampa, lived in the 12th century. Of his two works, *Mallinatha Purana* and *Ramachandra Charitapurana* (also called *Pampa Ramayana*), the latter deserves special mention on account of its unique, restrained and graceful style and its reputation as representing the Jaina version of the Ramayana story. The speciality about Nayasena's (1112) *Dharmamrita*, which contains 14 stories, is that it is full of proverbs, similies, phrases and idioms taken from spoken tongue which renders to the *champu* style an unprecedented simplicity and agreeableness. Nemichandra (1190) is decidedly better than Karnaparya (1140) in view of his poetic merits and ability to handle *rasas*, though both of them deal with the story of Neminatha. Nemichandra has, in addition to the above, produced another work, namely, *Leelavati*, perhaps based on Subandhu's *Vasavadatta*. Though Janna lived at a time when the Veerashaiva movement had spread far and wide, he has written two poems in the traditional *champu* style, namely, *Yashodhara Charite* and *Anantanathapurana*, the former being more popular than the latter, in view of the attractiveness of the story. The manner in which he has treated the abnormal love episodes occurring in both the *kavyas* bears testimony to his narrative and imaginative skill.

The Brahmanas appeared on the Kannada literary scene a little late, by which time the traditional *champu* style was on the decline and the Jaina religious movement had received a setback. The exposition of religious tenets has not been the main concern of these poets. Nagavarma I (984), the first among them, hails from Vengipalu. He is the author of the celebrated poem *Karnataka Kadambari*. Bana's *Kadambari* in Samskrita prose has been rendered into Kannada in the *champu* style. Suffice it to say that it reads like a original and that its style is vigorous, lofty and eloquent, free from severity, disorder and circularity, though the Samskrita element is in abundance. *Chhandombudhi* is his another work. *Panchatantra* (1030) of Durgasimha is very popular on account of its imaginative appeal to the reader and the art of story-telling is direct and simple and language, beautiful. It is based on *Vasubhaga's* Samskrita work. Rudrabhatta, who lived at the time of Vira Ballala (1172-1219), has reproduced the story of the *Vishnupurana* in his Jagannatha Vijaya in *champu*. Most of the remaining *champu* poets, with the exception of satirists like Brahmashiva and Vrittavilasa and the champions of Kannada purism like Andayya are either imitators or poets of low calibre, known for pedantry.

Vachana Literature

With the spread of Veerashaivism, which was protestant in character, and the diffusion of *Bhakti* movement, the spirit, the character and the outlook of the age commencing from the 12th century underwent a thorough transformation. Veerashaivism was not merely religious; it was a dynamic renaissance movement which aimed at the creation of a casteless and egalitarian society of free thinkers. There was a strong move to derecognise untouchability and free women from all social disabilities. These new and revolutionary ideas rocked the entire society groping in the deep darkness of ignorance and traditionalism into a new awakening and thinking. Muse once enslaved in the court-yards of palaces began to breathe fresh air among the common folk. The supremacy of Samskrita, which was a monopoly of a handful of upper class people, was challenged. The desi or the indigenous elements got the upper hand both in respect of style and prosody. Princes and princesses gave way to sages and saints. The *bhakti* movement also functioned as a catalytic agent in revitalising the society. The moving spirit of this movement was Basaveshwara who was an eminent minister in the court of the Kalachurya prince Bijjala. He was the champion of the poor and the oppressed, for whose sake he became a martyr at a very early age. He spearheaded the movement, with the help of Allama,

Chennabasavanna, Siddharameshwara, Madivala Machaiah and many other luminaries who spared no pains in their efforts to achieve the goals.

Basaveshwara was both a religious leader and a social reformer. He knew that the existence of a religion could be justified if it could dedicate itself to the upliftment of the society, and the reformation of any society would not be possible without the help of religion. In a nutshell, the substance of the teachings of Basaveshwara and his followers called *Sharanas* may be put as follows: Religion and spiritualism exist for the benefit of man and the society, and the society divorced from religion and spiritualism would lose its moorings. All institutions, social or religious, economic or political are meant for the benefit of mankind. Religion divested of spiritualism and not based on rationalism is only a bundle of dogmas and superstitions. Salvation or *linganga-samarasya* could be achieved only through the means of human activities here in this world. *Panchacharas* and *ashtavaranas* are just aids and *sadhanas* according to the *Shatshtalamarga* which help man to realise his goals. A code of conduct based on values is a prerequisite of spiritual initiation.

As Basaveshwara's sole aim was to help common man and the down-trodden, he wanted to appeal to their hearts in their own language and communicate his thoughts in simple, direct and unornamented language. Truth is likened to the sun whose duty is to dispel the darkness of ignorance wherever it is. *Vachanas* are, therefore, emotional outbursts of spiritual experiences of a soul seeking truth whose sole aim or yearning is to liberate man from the bondage of untruth and ignorance, promising happiness here and elsewhere. According to the *sharanas*, truth is simple, understandable even by the untutored, provided it is properly communicated in a suitable way. The language, which hides the truth, which acts as a barrier instead of inspiring and which is not communicative, is fit to be discarded. The *vachanas* really ushered in an age of republic which was the dream of Plato and which is the hope of the present century.

The *vachanas* gave equal opportunity both to the elite and the down-trodden, including the women-folk to express themselves in their own dialect. Being attracted by the elevating teachings of Basaveshwara, *sharanas* from the farthest corners of India, pursuing a variety of faiths, engaged in diverse occupations, rushed to Kalyana, to become a part and parcel of the great movement. Each one of them contributed his mite to the efflorescence of *vachanas* in their myriad colours by introducing into

them one's own genuine experiences, own energising words, phrases and idioms. It was folk-literature and folk-ways which endowed freshness, flexibility, intensity and free rhythm to these *vachanas*. They are not over-burdened with embellishments, yet they are surrounded by poetical halo. Many of them are affluent with lyrical qualities. The entire literary atmosphere was charged with new vision, unprecedented enthusiasm, and vivacity. In essence, the spirit of the age and the entire society speaks through them. It can be unhesitatingly said that the *vachanas*, which are otherwise called prose-poems, are an invaluable contributions of Karnataka not only to Indian literature but to the world-literature also.

After tragic events at Kalyana, the *sharanas* dispersed to various parts and the Veerashaiva movement was arrested, with the result that the literary activities slackened. Two centuries later, during the hey-days of Vijayanagara empire, Veerashaiva movement was revived under the patronage of the two generals Jakkanarya and Lakkanna-Dandesa, both of them writers, the latter being the author of a voluminous work called *Shivatattva Chintamani*. Collection, codification and preservation of earlier literature were undertaken with zeal and rapidity. Commentaries on abstruse texts were written. Under the spiritual guidance and inspiration of Tontada Siddhalinga Yati, who lived in the fifteenth century near Kunigal, *vachana* literature sprouted once again. Siddhalinga Yati himself was a renowned *vachanakara*. His *vachana* are not so elegant as those of the twelfth century, but they are pregnant with philosophical thoughts and spiritual experiences. The other *vachanakaras* of the period were of lesser calibre and even the zeal for writing *vachanas* was short-lived.

Two other exceptional features of the *vachana* period are the transformation of old Kannada language into middle Kannada and the abandonment of Samskrita metres in favour of indigenous ones. Though *ragale* is considered to be an exotic one, Harihara cultivated it extensively, exploited its possibilities in full, and converted it into a vigorous vehicle of narrative. Having renounced his family and earthly pleasures at an early age, he became a great devotee of Virupaksha of Hampi. He swore that he would not use his poetical talents for the glorification of kings and other mortal beings and instead would sing the praise of saints and sages only. There are more than one hundred narratives attributed to his name. But some scholars are of the view that he has written only 61. Whatever it may be, it is quite certain that he is one of the greatest narrative poets who lived very much earlier to Chaucer. *Basavarajadevara Ragale*

Nambiyannana Ragale, *Maluhanana Ragale*, *Pampa Shataka* and *Raksha Shataka* are some of his works. *Bhakti* dominates the entire field of his activity and his genius runs riot when he is caught up in the current of *bhakti*. A story goes that he wrote *Girija Kalyana* in *champu* style to retrieve himself from a calumnious propaganda against him by *pundits* that he dabbled only in *ragale*.

Harihara's indirect contribution to the evolution of *shatpadi* cannot be overlooked. It may be stated that the seedlings of *shatpadi* were raised in the womb of *ragale*. Raghavanka, inspired perhaps by his maternal uncle Harihara, was a great innovator and a visionary. He took a new *genre*, employed his skills and energies to make it a fit vehicle of communication, kneaded it into a shape which could suit his purpose. Religious fervour was, of course, the driving force of his creative ability. Yet he could subdue his emotions to subserve his literary talents. *Somanatha Charite* and *Siddharama Charitra* became the first and foremost links in the chain of such poems. Of the poems he wrote making use of Puranic lores, *Harischandra Kavya* is a masterpiece for its daring imagination, skillful handling of the episodes, literary merits, and finally its universal appeal. In fact, it is in this poem that his genius reaches its acme. His personality is so resplendant and dominating that it becomes an attractive theme for poets in latter times.

Of the Veerashaiva poets, who nurtured and heightened the glory of this popular *genre*, Chamarasa gets the highest credit. In the same way as the Jainas and Brahmanas, Veerashaivas also started, nursed, developed and glorified the *Purana* tradition which was calculated to help the spread of Veerashaivism. This rich tradition is again the hallmark of literary achievements, though reproduction and imitations of earlier poets, are found in plenty. Kumara Padmarasa (1180), Bommarasa (1430), Suranga (1500), Mallanarya of Gubbi (1513), Bhima Kavi (1369), Padmananka (1385), Channabasavanka (1550), Virakta Tontadarya (1560), Virupaksa Pandita (1585) and a host of others have enriched this tradition, using *shatpadi* and *sangatya* metres, depending upon the spirit of their times.

The story of Veerashaiva movement will not be complete, if no mention at least is made of Nijaguna Sivayogi, (1500) and Sarvajnya. The former was a ruler, a saint and a scholar. He has composed songs which have earned for him acclaim of being the precursor of Karnataka music. He has employed *sangatya*, *ragale* and *tripadi* metres in his works. His

Viveka-Chintamani, the earliest encyclopaedia, is in prose. Like Pampa, Basava and Kumara Vyasa, Sarvajnya is a universal man. He was homeless; the world was his home. He was religionless; humanity was his religion. He was clothless; the sky was his garment. He was penniless; spiritual power was his wealth. He was a real *vairagi*. He had no attachment of any kind, though he looked at the society as a sympathetic spectator. He was a rustic by temperament, and a spiritual giant by practice. He cared for none, not even the mightiest king. Never did he tolerate vice, villainy, vanity and deception. He was candid to the core. He uttered nothing but truth, though bitter. He never minced words in exposing hypocrisy. He was a wandering healer of evils that confronted the society. He had a fund of common sense and rich experience which expressed themselves in the form of *tripadis* which are akin to *vachanas*. No aspect of society escaped his penetrating eye. His power of observation was something marvellous. His *tripadis* are free from convexity, verbiage and distortions. They are as simple as truth, as fresh as breeze and as clear as light. They bite and sting, but inject only elixir into body. Wit and wisdom are the essence of his poetry.

Vaishnava Movement

The Dasakoota or the Vaishnava movement originated as a challenge to Veerashaivism and a stimulator of brahmanical revival. The imprint of the impact of Veerashaivism can be discerned not only in the works of the Dasakuta writers, but also those of the latter writers. Narahari Tirtha and Sripadaraya are considered to be the progenitors of this movement. Purandaradasa and Kanakadasa, the disciples of Vyasaraaya are the two brightest stars on the firmament of the movement. The former is considered to be the father of Karnataka music, while the latter is the symbol of the spiritual aspirations and magnificent achievements of a common man. Besides other works, he has attempted a mock epic in his *Ramadhanya Charitre*. Though the teaching of Dwaita philosophical tenets is the primary aim of all the *keerianas* or other literary forms cultivated by them, the portrayal of the society and the criticism of the conduct of the people are very often resorted to. The earliest Jaina and Brahmana poets were all elites and wrote mainly for the elites. But the Dasakuta poets, most of them hailing from Brahmana community wrote for the common people, perhaps to keep them away from the zone of Veerashaiva influence. It was therefore necessary for them to incorporate in their works the best of folklore, including folk music. It is not difficult to point out the resemblances between *vachanas* and *keertanas*, since the background of

their origin is almost the same. The first sentence or the line or the phrase of each *vachana* or *keertana* is the key sentence, containing the pith of the entire unit or poem.

Seventeenth century is barren so far as Dasakuta literature is concerned. It was revived in the 18th century by votaries of the Madhwa cult, like Prasanna Venkata Dasa, Mahipati Dasa, Vijaya Dasa, Gopala Dasa and Jagannatha Dasa of whom the last is considered to be the greatest of all of them. It must be remembered that they not only wrote *keertanas* but cultivated other forms of indigenous styles also.

Vijayanagara Period

Karnataka culture reached its zenith only once during the Vijayanagara period, when its reputation spread far and wide, even beyond the borders of India. It was a period of all-round cultural activity and literary activity was also at its height. In the literary field, Naranappa stands out prominently as the glowing symbol of the spirit of the age. The splendour of the age, and the awe inspiring personality of the society, are reflected in an idealised form, in his epic poem, *Karnata Bharata Kathamanjari*, popularly known as *Gadugina Bharata*. The personality of the poet rarely raises its head. By accident of birth, he is a *Brahmana*; by virtue of his spirit, he is a universalist; by virtue of his temperament and practice, he is a poet, *par excellence*. That fifty years of raging scholarly controversy has not been able to solve the problem relating to his religious faith is an unflinching reminder of the fact that he belongs to a universal religion, the essence of which is the spiritual search for truth and in which different persons pursuing divergent faiths seek to find their own faith reflected. It is true that here and there, the supremacy of the Brahmanhood shows itself up, but this minor weakness may be overlooked, remembering the old adage that "even Homer nods". It should be said to his credit that while all the previous Brahmana poets were traditionalists and wrote only for themselves, he wrote for the good of humanity, and to avoid the communication gap and bring about communion between the poet and the common man, he made use of common parlance and the quintessence of folk spirit, not forgetting that he was creating a great epic. By the alchemic touch of his genius, the Samskritic tradition and folk culture have been blended into one harmonious whole in such a way that they cannot be separated at all.

Gadugina Bharata is not a close translation of the original, but only an adaptation which allows free play of imagination. The object of the

poet is to glorify Krishna as the supreme God and sing his praises. He is the *sutradhara* of the epic, without whose order and knowledge nothing happens. He says that Viranarayana is the real poet and himself a scribe. When he is in the grip of inspiration, thoughts and emotions flow out of his pen spontaneously. In fact, they transform themselves into similies and metaphors. Kannada, steeped as it was in his creative genius, found its fulfillment in every respect. *Shatpadi* acquired epic stature and reached its culmination and all time eminence by his golden touch. He was the product not only of his age, but the entire millenium so that he was the heir to an inestimable inheritance accumulated over many a century, from Pampa to Basaveswara and Harihara.

Naranappa had finished the first 10 parvas of *Mahabharata* and the rest were completed by Timmanna. Kumara Valmiki (1500), the author of *Torave Ramayana* does not reach anywhere near Naranappa. Sadananda Yogi (1530) is the author of *Bhagavata*. Like *Gadugina Bharata*, *Jaimini Bharata* of Lakshmisha (1550) also is extremely popular, perhaps on account of its thrilling stories and the powerful language employed therein. It may be pointed out here that the later Jaina poets also started employing new metres to be in tune with the spirit of the age.

Sangatya Period

Sangatya is a four-lined folkmetre, suitable for singing. Like all folk genres, *Sangatya* was treated with contempt by the *pundits*. During, the period of post-renaissance movement, authors like Shishu, Mayana and Deparaja (1410) made bold to compose poetry in *Sangatya* metre. By the time Nanjundakavi and Ratnakaravarni came on the scene, *Sangatya* style had reached maturity, its potentialities being fully exploited. Vijayanna (1448), Adiyappa (1462), Terakanambi Bommarasa (1485) and Mangarasa III (1508) were some of the poets who were well-versed in this metre. It was Nanjundakavi (1525) who shaped it beautifully and raised its stature on par with other epic metres. He falsified the belief that it could be used only for the expression of *sringara rasa* and furnished ample proof in his famous historical poem *Kumara Ramanakathe* of its competence for multi-dimensional use. It was waiting for the advent of a genius like Ratnakaravarni for being harnessed to a fuller use. It is so graceful, so delicate and so sensitive that only a man with imaginative skill and fine sensibility could handle it properly and stimulate it into whatever kind of action he desires. *Bharatesha Vaibhava* is an exquisite poem, great in its own way, marvellous as a piece of good art. This tradition, though suffered

in quality is continued by Doddaiiah (1550), Payanna (1600), Chikupadhyaya (1672), Helavanakatte Giriyamma (1750) and many others.

Non-Literary Works

From the very beginning of the Kannada literature, a large number of non-literary works belonging to various categories, such as poetics, prosody, grammar, medicine and culinary art had been appearing in metrical forms. *Udayadityalankara* by Udayaditya (1150), *Madhavalankara* by Madhava (1500), *Apratima Vira Charite* by Tirumalarya (1645-1706), *Narapati Vijaya* by Aliya Lingaraja (1823-1874), *Rasaratnakara* by Salva (1550), *Kannada Kuvalayananda* by Jaya Gownda (1716-1758), *Kavijihva-bandhana* by Iswarakavi (1500), *Shabdamanidarpana* by Keshiraja (1250), *Chaturasya Nighantu* by Bommarasa (1450), *Kabbigara Kaipidi* by Linga Mantri (1530), *Vastukosa* by Nagavarma, *Mangaraja Nighantu* by Mangaraja II (1398), *Lokopakara* by Chavundaraya II (1025), *Ratnakarandaka* by Ayatavarma (1400), *Anubhavamrita* by Mahalinga Ranga (1675), *Govaidya* by Kirtivarma (1100), *Kalyanakaraka* by Jagaddala Somanatha (1175), *Supashastra* by Mangarasa III (1508) and *Madanatilaka* by Chandraraja (1040) are some of the works which can be mentioned as examples.

Era of Wodeyars

With the impetus and encouragement given to poets by the Mysore rulers, Kannada literature registered a further hallmark in its growth. Some of the rulers themselves were writers. Having perhaps, the court poets and the *pandits* in view, *champu* tradition was revived. As if it was absolutely necessary, old Kannada language was employed. Chikkadevaraja who ruled Mysore from 1672 to 1704, besides being a powerful administrator and a great soldier, was a great scholar who had a genuine love for literature. *Chikkadevaraja Binnappa*, *Gitagopala*, *Bharata* and *Bhagavata* are some of his works. The other poets who flourished in his court and made a mark as literary giants are Tirumalaraya, Singaraya and Chikupadhyaya. Tirumalarya's *Chikkadevaraja Vijaya* has Mysore history as its theme and is in *champu* style. Singararya produced the earliest play in Kannada, namely, *Mitra Vinda Govinda* by translating Harsha's *Ratnavali*. Chikupadhyaya wrote nearly thirty books, including *mahatmes* and commentaries. Honnamma composed *Hadibadeya Dharma* in *sangaty* metre. Sringeramma wrote *Padmini Kalyana*.

Many other poets who were outside the court made valuable contributions. Of them, Shadaksharadeva is one. He was a rare combination of high scholarship and poetic genius. His mastery over *champu*

style, is marvellous. His style reminds one of Bana. He wrote *Rajashekharavilasa*, *Vrishabhendra Vijaya* and *Shabara Shankara Vilasa*. There is no gain-saying the fact that he was the greatest poet of his age. Helavanakatte Giriyamma (1750) produced songs, besides a *sangatya* work. One notable feature of this literary age is the revival of Kannada prose.

Mummadi Krishnaraja Odeyar was another literary luminary of the age. He was a renowned connoisseur. He was a great patron of learning and arts. He sheltered a large assemblage of poets. His works are incredibly innumerable. Aliya Lingaraja belonging to the royal family was a prolific writer. Basavappa Sastri, Nanjunda of Devalapura and Kempunarayana (whom nobody forgets for his *Mudramanjusha*) are some the poets of the period who deserve special mention.

This period particularly, is of special interest since it marks the beginning of the pre-modern Kannada literature. Prose works dominate the literary scene. Marked changes in the form of language are noticed. There is a change in the outlook and the taste of the people and the spirit of the age. With the impact of Western civilisation, gradual expansion of missionary activities, the advent of printing press and the starting of the Raja's English School in Mysore, there was quick metabolic change in the tenor, gamut and the body of literature.

Chamaraja Odeyar continued the tradition initiated by his father and collected a large number of *pundits* and poets and encouraged them to engage themselves in the development of literature. When one tries to recall the events of the period, he witnesses astounding procession of writers, poets, translators, editors, researchers and many other varied type of workers, passing before his mental eye. Even a representative list would be too long: Abhinava Kalidasa Basavappa Sastry, Pandita Jayarayacharya, Ananthanarayana Sastri, B. Mallappa, Lewis Rice, R. Narasimhacharya, M. S. Puttanna, B. Venkatacharya, Galaganatha, Srikenthsha Gowda, C. Vasudevayya, Kittel, Tzeigler, Moegling, P. G. Halakatti and a host of others.

Early Modern Period

The first three decades of the twentieth century may be said to be the preparatory or the early modern period of Kannada literature. With the expansion of English education, the younger minds were exposed to

Western ideas, Western literature, Western science and Western ways of life and thinking. The freedom movement awakened the people from deep slumber, whipped up their feelings against slavery, stimulated them to action and revitalized the entire society. The press and other means of communication hastened the modernisation of society and the enhancement of intellectual standards. The Brahma Samaj, the Arya Samaj, the Prarthana Samaj, the Satyashodhaka Samaja and many other such organisations bestirred the society so that it might aspire for a new life. Raja Rama Mohan Roy, Sri Ramakrishna Paramahansa, Swami Vivekananda, Aurobindo, Jyoti Rao, Mahatma Gandhi, M. N. Roy, B.R. Ambedkar, Ramaswami Naicker and many such intellectual leaders of diverse philosophical thinking and ideologies influenced the thought-current of younger generation in an astonishing way. The attitude of people about the universe, about their surroundings, and about their traditions began to change radically. A spirit of inquiry and inquisitiveness enraptured their minds. They began to look on everything from a global point of view. All these events changed the course of literature, stimulated experimentation in all its aspects, brought a variety of forms unheard of so far into existence, generated a new vision and enthusiasm. Even the language had to pass through a process of considerable changes.

Muddana lived at a time when far reaching auspicious changes were taking place in the literary horizon. His *Ramashwamedha* is an epic episode in prose, which though in old Kannada has a touch of modernity. S. G. Narshimhacharya, Jayarayacharya, Hattangadi Narayana Rao, Srikantheshagowda and Govinda Pai carried on experiments in the field of poetry, each in his own way, on English models. It was a professor of English B. M. Srikantaiah who was destined to become the leader of the new movement, with the publication of his *English Geetegalu*, a bunch of English lyrics in Kannada in 1921. There is no doubt that it was a great event in the history of Kannada literature. But the fact that K. V. Puttappa, known later on as 'Kuvempu', unaware of what Srikantaiah was doing, started writing lyrics first in English and switched on to Kannada later on, making experiments in a big way, should not be overlooked.

The publication of *English Geetegalu* no doubt, ushered in a new movement which is generally termed as *Navodaya* (called also as Romantic movement) was nursed and fostered by gifted people like Bendre, D. V. Gundappa, Masti Venkatesha Iyengar, M. Govinda Pai, Shanta Kavi, V. Seetharamaiah and several others. Sensationalism, extra-sensory and

imaginary experiences and idealism are said to be the main characteristics of *Navodaya* (Renaissance) literature. Cynicism, despair and depression have no place in it. The *Navodaya* poets do not despise the world. Life is worth living for them. They identify beauty with truth.

On account of the preponderance of some of these ideas in their works, the *Navodaya* poets are being dubbed as unrealists, who do not care for the real problems confronting the society and the humanity. The critics are of the opinion that the evils of ignorance, poverty, superstition, exploitation, and an innumerable number of vices that the society is infested with, do not find a place in their works. It is true that they believe in intuition; it is also true that they have faith in God and spiritual goals; yet they are not blind to the darker side of the society. Poems such as 'Kalki' and 'Kurudu Kanchana' bear testimony to this fact. Kuvempu, Shivarama Karant, Kailasam, Sriranga do not hesitate to expose the vices and horrors of the society. In fact, Kuvempu and Karant are the greatest rationalists not only by work but by deed also. The freedom movement acted as a spur to these men of letters who, in turn, voiced forth the aspirations of the people and triggered them into action.

Most of the literary forms, unknown previously to Kannada literature were cultivated by men of extraordinary genius, fertile imagination and rich experience. Bendre, Kuvempu and P. T. Narasimhachar have produced lyrics rich and varied in terms of themes, metres, emotional experiences and sensibilities. Kuvempu and Masti have given excellent and alluring narrative poems. M. N. Kamath and Panje Mangesha Rau are said to be the precursors of short stories. But Masti is known rightly as the father of short stories in Kannada. He has produced stories profusely in simple, inimitable style, some of which answer to the universal standards. T. P. Kailasam, Shivarama Karant and Sriranga in drama and V. K. Gokak in poetry have tried to introduce new techniques and idioms.

Modern Period

Modern Kannada literature has many notable achievements to its credit. Three of its writers have won the coveted Jnana Peetha Award, viz., Kuvempu, Bendre and Shivarama Karant. Two of its playwrights, Karnad and Kambar, have won the Kamaladevi Chattopadhyaya Award, and Kambar has won the Kerala Sahitya Academy's Ashan award for his poems, and earlier, Gopalakrishna Adiga had also won it. The Bhilwara award, after its institution, was won for the first time by 'Kavyananda'

(Siddayya Puranik). Shivarama Karant won the award of the Swedish Academy for his book *Yakshagana*, a study of the noted folk art. Dr. V.K. Gokak, Kannada poet and critic, has been the Chairman of the Committee of judges for the Jnanapeetha Award, and he has been the President, Central Sahitya Academy. Masti Venkatesha Iyengar is the President, Indian Section of the international literary forum, PEN. If these achievements of Kannada writers are any indicators, one can call modern Kannada literature as one of the richest.

The golden period of renaissance may be said to have commenced in the early thirties of this century. One can witness the growth of Kannada literature in myriad ways, rich in quality and quantity. Lyrical productions are the hallmark of the period which is dominated by the trio, D. R. Bendre, K. V. Puttappa (Kuvempu) and P. T. Narasimbachar. The epoch making *Sri Ramayana Darsanam* comes out as a crowning success of the entire generation. D. V. Gundappa's *Mankutimmana Kagga* is unique in the sense that it contains ethical principles, philosophical truths and live experiences. Masti and V. Sitaramaiah, however, do not lag behind in the race. Bendre and Madhura Chenna, having imbibed the best in folk literature have produced thrilling lyrics which could stand the test of time. Ratnana Padagalu, perhaps, has no parallel at least in the Indian languages. Rajarathnam has written a mock epic in his *Mahakavi Purusha Saraswati*. Kadengodlu Shankara Bhatta, Gopalakrishna Adiga, Betageri Krishna Sharma ('Ananda Kanda') S. D. Inchala, D. S. Karki and many others reinforce the *Navodaya* movement with their compositions. K. S. Narasimhaswamy's love lyrics have been a craze among the youth for some time.

It was during this period that there was a good harvest of novels emanating from the intellectuals and gifted men of the times who had seen the society, specially the middle class, in all its colours. A. N. Krishna Rao, Gokak, Masti, Goruru, K. V. Iyer, Mirji Anna Rao, C. K. Nagaraja Rao, B. Puttaswamaiah, Betageri, H. Thipperudraswamy, Devudu, H. L. Nagegowda, Krishnamurthy Puranika, Beechi, Srinivasa Rao Korati, 'Bharati Suta', 'Rao Bahadur', Mugali and V.M. Inamdar are names that anybody could feel proud of. The novel reached its zenith in the facile pen of Kuvempu and Karant who produced works of epic dimensions. Short story has been an endless stream to which 'Ananda', K. Gopalakrishna Rao, Goruru, A. R. Krishna Shastry, 'Chaduranga', Kattimani, Sadasiva, Besagarahalli Ramanna, J. S. Paramasivaiah,

K. Chennabasappa, Sudhakara and several others have contributed quite substantially.

Though drama has not developed so vastly as novel, there is no dearth for good plays. Kuvempu and P. T. Narasimhachar have displayed the best of their imaginative genius in reinterpreting some of the episodes from ancient epics through their plays like *Beralgekorai*, *Shudratapaswi* and *Ahalya* in a most fascinating and refreshing manner. Perhaps, the latter of them is the only one who successfully composed excellent operas. 'Samsa' and Samethanahalli Rama Raya have drawn their themes mostly from Karnataka history; 'Parvathavani' combines humour and pathos in an agreeable manner in his social plays. Raja Rao has written a number of one-act plays. Masti is one of the two great writers in Kannada who have left untouched any genre, including drama. But for the plays written by M. R. Srinivasamurthy, C. K. Venkataramaiah, Bendre, Gokak, 'Kavya nanda,' B. C. Ramachandra Sharma, Girish Karnad, R.D. Kamath, Chandrasekhara Patil, P. Lankesh, Chandrasekhara Kambara, Poornachandra Tejaswi and many others, the drama would have lagged far behind the other forms.

The essay is another literary form which has not claimed the attention of many of the gifted writers as adequately as it was needed. A. N. Murthy Rao and P. T. Narasimhachar are the only two writers who have given free expression to their imaginative faculty. The essays of T. N. Srikanthaiah, V. Sitharamaiah, Goruru and H. S. Krishnaswamy Iyengar are fascinating. Na. Kastury, A. R. Mitra, S. Manjunath, H. M. Nayak, T. Sunandamma, 'Langulacharya' Raku and Simpi Linganna are names worth remembering.

Literary criticism which entered into the portals of Kannada literature lately has made astonishing strides through the efforts of research scholars and creative writers like S. V. Ranganna, Kuvempu, Masti, D. V. Gundappa, A. R. Krishna Shastri, T.N. Srikanthaiah, D.L. Narasimhachar, Gokak, Mugali, V. M. Inamdar, V. Seetharamaiah, G. Venkatasubbiah, L. S. Seshagiri Rao, D. Javare Gowda, R. S. Hiremath, M. R. Srinivasa Murthy, G. S. Shivarudrappa, S. S. Bhusanurmah, H. M. Nayak, M. Chidanandamurthy, C. P. Krishnakumar, K. D. Kurthakotti, 'Sujana', H. Thipperudraswamy, M. M. Kalburgi, Giraddi Govindaraja, G. Varda Raja Rao, H. M. Channaiah and a host of others. Coleridge, Bradely, Freud, Jung, I. A. Richards, T.S. Eliot and many other leaders of Western criticism have wielded extraordinary influence on Kannada.

Though biographical literature has a rich crop, and has grown in stature very rapidly, it sometimes suffers from over-simplification and over-enthusiasm. Starting from Kuvempu and D. V. Gundappa, Masti, Rajaratnam, Dejawar, N. S. Veerappa, H. S. Krishnaswamy Iyengar, C.K. Venkata Ramaiah and Srirangaraju have produced good biographies. Though small in number, the ones available are faithful stories and make very good reading.

Progressive Movement

It was round about 1945, that a new wave shook the literary scene for a short while, and a group of progressive writers, inspired by the Communist movement, tried to tread on a new path under the leadership of A. N. Krishna Rao. They cursed sentimentalism. Realism was their brand; humanism was their cry. They declared that the literary men should come out of their ivory towers, mingle with the common man, understand his problems and depict the society in its true colours. They abhorred the utopian ideals of Romanticists. According to them, it was not a few rich people, but the poor and the downtrodden who were neglected even by God, who were responsible for the making of the society and for all the present sociological malaise and economic evils, the rich were answerable. Whatever the duration of the wave was, it is certain that it produced some of our best novelists and short story writers in Basavaraja Kattimani, 'Niranjana', Tarasu and 'Chaduranga', only to name a few. They bequeathed to the following generation powerful and trenchant style. Though the wave was short lived, it produced a lasting effect on romantic literature.

Modernist School

The depression caused by the second world war had a telling effect on English literature and found its outlet in the writing of T.S. Eliot, Auden, Ezra Pound and writers of that sort. Bernard Shaw, D. H. Lawrence and H. G. Wells were a rage among the literary people. They provided fillip to the new generation of writers. As soon as he returned from abroad, V. K. Gokak initiated a new movement, in the name of *Navya* (modernist), and M. Gopalakrishna Adiga fathered it; Adiga's *Gondalapura* reminds one of Eliot's "*Waste Land*". B. C. Ramachandra Sharma followed him. They invented new techniques, idioms, metaphors and images which the language would have lost but for them. In the words of V. K. Gokak, 'The Primary concern of the poet in all these matters is his own psychological need, his creative urge which demands satisfying expression in terms

of suitable imagery theme, rhythm and style'. The movement produced some of the best writers in P. Lankesh, K. V. Tirumalesh, Chandrashekhar Kambara, U. R. Ananthamurthy, Yashvanta Chittala, P. C. Tejaswi, Nisar Ahmed, Chandrashekhara Patil and Krishna Alanahalli.

G. S. Shivarudrappa and Chennavira Kanavi are a type by themselves. They do not label themselves by group names. They are brought up in the best traditions of the romantic movement. They have observed whatever is best in other schools. They do not shun new ideas. Shivarudrappa specially, like his *guru*, Kuvempu, is a harmonious blend of the old and the new. They are the cream of the third generation of literary men in the modern period. They have achieved excellence in lyrics. With his vast scholarship, poetic talents, unprejudiced temperament and his restrained and balanced judgement, Shivarudrappa can be ranked as one of the best critics that the modern period has produced.

It sounds very queer to name a certain person as belonging to this or that school. A movement, after all, is the milieu of a certain period or age in action. The poet is the product of the age he lives in. It is therefore, possible to find all the movements of the modern epoch reflected in the works of all the best poets. Any unprejudiced critic could discern in Kuvempu's writings the characteristics of all contemporary movements. They combine in them the features of all the existing schools. A truly great poet belongs to all ages and times. Whatever it is, there is a large blend of literary men who do not identify themselves with any schools. One of our most popular novelists S. L. Bhyrappa is one such. Sanadi, Akbar Ali, 'Parvatavani', Ekkundi, Vyasaraya Ballala, 'Bharatisuta', Beechi, C.K. Nagaraja Rao, Kayyara Kinhaba Rai, Kusumakara, B. V. Vaikuntharaju, Girish Karnad, N. S. L. Bhatta, have all enlarged the horizons of Kannada literature.

One interesting feature of this period is that it saw many women writers taking to writing with avidity and gusto. Most of them are novelists, now and then resorting to short story. In essence, they are prose writers. Some of them like 'Triveni' and Anupama have produced captivating novels. Geetha Kulkarni, M.K. Indira, Aryamba Pattabhi, 'Vani', T. Rajamma, H. S. Parvati, Niladevi, Santadevi Kanavi, Santadevi Malwad and Prema Bhat are popular writers to reckon with.

Post-Modernist Movements

The survey of Kannada literature, though extremely brief and rapid will not be complete without the mention of *Navyottara* (post-modernist) *Sahitya*.

It is also alternatively designated as *Bandaya* or *Dalita Sahitya*, which have their parallels elsewhere. Social consciousness and leftist leanings are stated to have been the motives influencing the writings of these new entrants into literary field. Poornachandra Tejaswi who is considered to be one of the pioneers of the *Navyottara* school is a seasoned novelist and short story writer. Devanur Mahadeva is the best representative of the younger writers who are rightfully in revolt against age-old traditions and superstitions which have been responsible for all the social evils, the exploitation of the weaker sections of the society and their miserable life. Chandrashekhara Patil also is a rebel. He does not tolerate hypocrisy. He does not mince words in exposing evils that corrupt the society. His poems and plays are full of bitter sarcasm and derision mainly of political nature. Siddalingaiah is a promising poet who is naturally violent in condemning the system which is responsible for the miserable plight of the untouchables. Baragur Ramachandrappa is a novelist who sincerely feels that the society ridden with all sorts of corroding evils has no right to exist. Indudhara Honnapura abhors inequality. Whatever one might say, poetry is poetry, whether it is *Navodaya*, *Navya* or *Bandaya*, if it is soaked in literary fragrance, if it emanates from life and mirrors the society faithfully.

It is interesting to note that some of the old styles and metrical forms have been revived. *Vachana*, for example, has attracted a large number of talented people. S. V. Ranganna, a great critic and a competent interpreter of English classics to the Kannada world has achieved signal success in writing *vachanas*, a collection of which has appeared in book form, captioned *Rangabinnapa*. Kavyananda's intuitive mind, his rich experiences of life, and his fine sensibilities, in essence, his complete personality are all fully reflected in his *vachanas* contained in *Vachanodyana* which remind a wary reader of *vachanas* of ancient period. S. V. Parameshwara Bhatta has written *vachanas* some of which are master pieces. He has besides these, tried his hand admirably at producing *Sangatyas*, *Eles.*, etc. Jayadevitayi Ligade has reconstructed the story of Siddarama in *Tripadi*. Mention may also be made of R. R. Diwakar's *Antaratmanige*, C. P. Krishnakumar's *Antaratma*, Chandrashekhara Ithal's *Matrisamhite* and Kumara Kakkayyana *Vachanagalu*.

Translations

No language and literature can flourish in isolation. Only such language and literature as would keep their windows and doors open so as to receive fresh air and light incessantly will grow exuberantly in all directions

and will be ever-green. Translation acts as a stimulating agent and is a meeting ground of all languages and literatures. It is that that establishes harmony among the people speaking various tongues and possessing different cultures. It is not the original works alone, but adaptations and translations from various other languages that contribute considerably to the wealth of any literature. From the very beginning of its career Kannada literature has absorbed whatever is best in Samskrita and Prakrit. No aspect of Kannada language and literature is free from the alchemic touch of these inexhaustible sources. With the exception of Veerashaiva poets, almost all the ancient and medieval poets have drawn their themes copiously from these two great sources. The translation of Samskrita works into Kannada is a continuous process and is still going on. Turamari Seshagiri Rao, Gangadhara Madivaleswara Turamuri, Dhondo Narasimha Mulabagal, Sitaramasastry, Nanjangudu Srikanthasastry, M.G. Nanjundaradhy and many others have continued this notable tradition. The adventures of K. Krishnamurthy and S. V. Parameshwara Bhatta have no parallels at least in the contemporary period. They have enriched the Kannada literature by translating all the significant works, on poetics, and all the works of Bhasa, Kalidasa and Aswaghosha. N. Balasubrahmanyam has acquainted the Kannada people with Aristotle and Horace. C. P. Krishnakumar is another titan who has given to Kannada many a gems from both Sanskrit and English literatures.

It is really the translations and adaptations from English and European literatures that have been instrumental in opening up new vistas in Kannada literature. C. Subba Rao, A. Ananda Rao and Basavappa Sastry together translated Shakespeare's *Othello*, *Romeo and Juliet*, *Merchant of Venice* and *Hamlet* into Kannada under the titles *Surasena Charitre*, *Ramavarma-Lilavathy*, *Panchali Parinaya* and *Hemantharajavilasa* respectively. *Macbeth* and *Mid Summer's Night's Dream* were rendered into Kannada by Srikantesh Gowda under the titles *Prataparudradeva* and *Pramilarjuniya*. Masti Venkatesha Iyengar has brought some of the plays of Shakespeare into simple Kannada. *Birugali* is the Kannada adaptation of the *Tempest* by K. V. Puttappa. Thomas Hardy, Leo Tolstoy, Jane Austen, Ibsen, Moliere, Alexi Carrol, Goethe, Edward Fitzgerald and a host of others have entered into Kannada world through the efforts of A.N. Murthy Rao, 'Parvatavani', D.V. Gundappa, K.S. Haridasa Bhatta, D. Javare Gowda, P. T. Narasimhachar and several others. Swami Somanathananda has translated Sri Ramakrishna-Swami Vivekananda literature, whereas K. Channabasappa has done Sri Aurobindo's *Life*

Divine very ably into Kannada. K. V. Shankara Gowda has translated the monumental work of Pyarelal's *Mahatma Gandhi, The Last Phase*.

In recent years, there has been a rich harvest of translations from Hindi. Almost all the illustrious writers are familiar to the Kannada literary world. Premachand's *Gaban*, Sulal Shukla's *Ragdarbari*, Vrindavanlal Varma's *Mriganayani*, Mohanlal Mahto Viyogi's *Mahamantri*, Bhagavati Charana Verma's *Chitralkha* have been rendered into Kannada respectively by Gurunatha Joshi, H. S. Parvathi, M. S. Krishnamurthy, Thippeswamy and B. N. Chandraiah. Siddalinga Pattanasetty has given us Mohan Rakhesh's plays. This is only a representative list. A few works of the Assamese, Oriya, Kashmiri and Gujarati languages have entered into Kannada through Hindi. Shivarama Karant, Kuvempu, Masti, D.V. Gundappa, 'Rao Bahadur', Mirji Annaraya and S. L. Bhyrappa have been made available to Hindi readers. Translations from Telugu and Tamil are not wanting. B. K. Thimmappa. K. S. Karunakaran and M. S. Lakshmanachar have rendered many Malayalam literary works into Kannada.

During the early stages of the modern period, novels patterned on English models were introduced into Karnataka through the translations of Bengali novels by B. Venkatachar. He translated into Kannada most of the Bankim Chandra Chatterji's novels which were very popular among the reading public. Karnataka did not lag behind other provinces in getting the Ravindranath Tagore's works rendered into its own language. The influence wielded by Tagore, Ramakrishna Paramahansa and Swami Vivekananda on Kannada writers is spectacular. Though little late, all the Sharatchandra's novels have come to Kannada. Galaganatha was another prolific writer who introduced Hari Narayana Apte, the renowned Marathi novelist to the Kannadigas. The novel *Yayathi* which earned Jnanapitha award to its author, Khandekar was recently translated into Kannada by V. M. Inamdar. The Marathi theatre, though initially influenced by Kannada folk drama, has been generating interest and enthusiasm among the Kannada writers.

A word about the influence of Kannada literature on the neighbouring literatures like Telugu, Marathi and Tamil may not be out of place. The very first great poet of Telugu, namely Nannaya had Pampa Bharata as his model. The Veerashaiva movement did impregnate its ideas and philosophy, into Telugu and Tamil through Palkurike Somanatha and Shivaprakashar as is evidenced by their works *Basavapurana* and *Prabhu-lingalile* respectively. The mystics of Karnataka have cast their spell on

some of the saints of Maharashtra. *Jnaneshwari*, for example, teems with a sizable number of Kannada words and idioms. It may also be remembered that apart from Jinasena and Gunabhadra, the celebrated authors of *Mahapurana* in Sanskrit, some Apabhramsha poets like Pushpa-danta were patronised by Kannada kings, with the result that they could not have escaped the impact of Karnataka culture. Somadeva, who is the author of the famous *Yashastilaka champu*, was patronised by the same prince who sheltered Pampa.

Travelogue, nowadays, has become an attractive form of Kannada literature. V. Sitaramaiah's *Pampayatire*, the first of its kind in Kannada is known for its picturesque description. Karant's *Apurva Paschima*, *Abuvinda Baramakke*, and *Patakkke Payana*; Haridasa Bhatta's *Na Kanda Italia*, and D. Javare Gowda's *Videshadalli Nalku Vara*, *Africa Yatre* and *Yesu Vibhishanara Nadinalli*. Krishnananda Kamat's *Nanoo Amerikakke Hogidde*, A. N. Murti Rao's *Aparavayaskana Amerika Yatre* and Gorur's *Amerikadalli Goruru* give vivid accounts of the conditions of the society and life in the United States. H.L. Nagegowda in the *magnum opus Pravasi Kanda Indiya*, in five volumes, has portrayed the picture of the Indian society as seen by the foreign travellers. V. K. Gokak, Somanathananda, K. Channabasappa, Hittalamani, H. V. Srirangaraju, Navaratna Ram, H. Srinivasaiah, G. S. Shivarudrappa, M. Veerappa, B. G. L. Swamy, and Prabhushankara are some writers whose travelogues cannot be lost sight of.

Though the area of children's literature has been cultivated by great writers, much remains to be done. Of the writers in this category Rajarantnam's name stands out prominently. The contributions made by Kuvempu and 'Hoysala' are significant. Panje, Karant, 'Bharatisuta', 'Kavynanda', Sisusangamesha, L. Gundappa, Dinakara Desai and others have enriched this much wanted form in various ways.

The sonnet form in the hands of Kuvempu, P. T. Narasimhachar, Masti and Bendre has attained both maturity and variety. It is strange that the ode has not attracted the attention of many a poet except D. V. Gundappa, B. M. Srikantaiah, Kuvempu and Govinda Pai. Dinakar Desai is known for his limericks and epigrams, followed by quite a good number of writers. Not many people with the exception of Rajaratnam, Shivarama Karant, Sriranga and Kuvempu have journeyed to the much desired field of satire. Letters and dairies are, unfortunately, a rare commodity.

The growth of any language or even literature depends upon the prevalence of proper atmosphere and a vigorous society. It is only when a particular language reigns supreme in all the activities of life that a proper atmosphere may be said to be prevalent. For over 200 years and even more, Kannada has been denied its rightful place not only in the administrative field, but also in the educational field. In fact, it has not been allowed to grow with the time and the people. It is really a wonder that inspite of various types of ugly onslaughts from other languages, Kannada has not lost its vigour and vitality. People are realising the advantages of Kannada being the medium of administration and education. It becomes resplendent, fertile and omnipotent when it is used as an instrument of expression for all purposes by the lowliest and the highest in all walks of life. Kannada is just on its way of realisation of this objective. The books produced so far in various branches of knowledge including science and technology is a pointer to the fact that Kannada could be a powerful and effective medium, provided the people wielding it are quite competent.

There is no dearth at all for literary and linguistic sciences. Besides the luminaries cited elsewhere, R. S. Hirematha, M. Mariyappa Bhat, G. S. Gai, M. Chidanandamurthy, M. M. Kalburgi, Kulli, H. P. Nagarajaiah, H. S. Biligiri, P. B. Desai, Nandimatha, T.T. Sharma, B.H. Sridhara, S. B. Joshi, S. Shrikantha Shastri, L. Basavaraju, M. S. Sunkapur, R. S. Mugali, S. S. Malwad, G. S. Shivarudrappa, A. Venkatasubbaiah, T.N. Shrikantaiah, M.V. Sitharamaiah, Suryanath Kamath and others have brought out number of treatises and valuable papers on various aspects of language, literature, culture, history, epigraphy, prosody, etc. G. Hanumantha Rao, M. Yamunacharya, M. V. Krishna Rao, N. S. Veerappa and Siddavvanahalli Krishna Sharma in the field of education and humanities, Bellave Venkatanaranappa, L. Seebaiah, R. L. Narasimhaiah, G. V. B. Nayudu, B. N. Bole gowda, B. P. Radhakrishna, D. S. Shivappa, T. Subbaraya, R. S. Bhusanuramatha, G. T. Narayana Rao, J. R. Lakshmana Rao and B. G. L. Swamy in sciences are some of the writers who have laid strong foundation for the new tradition. The credit for all this should go to B. M. Shrikantaiah, A. R. Krishnasastri and K. V. Puttappa who inspired many of these writers to commit themselves for this stupendous task. *Balapprapancha* and *Vijnana Prapancha* are works of a single genius, namely K. Shivarama Karanth. A special mention has here to be made of *Jnanagangotri* and *Kannada Vishwakosha* which rendered yeoman services to the Kannada world through the propagation

of scientific knowledge, not barring, of course other branches of knowledge. It should be said to their credit that they have been instrumental in creating a large circle of brilliant writers.

With the introduction of Kannada as the medium of administration, with the retrieval of its status and prestige and with the spread of education among the lowliest of the lowly, Kannada language and literature will reach colossal heights. Its signs are already in sight. That all the Universities in the State should take up the text book production schemes in right earnest augurs well for the future of Kannada.

As stated earlier, contact with the West and freedom movement under the leadership of Mahatma Gandhi are the two main forces which have been shaping the course of modern Kannada literature. The spread of education among the masses and special treatment meted out to the backward and Scheduled Castes have kindled the consciousness with the result that youngsters with a background of rural culture who had no opportunities to come into contact with the cultural mainstream for thousands of years are slowly entering into the portals of literature. New urges, motives and aspirations are bound to have far reaching effect on the language and literature of the coming years.

In this process of a new kind of acculturation and readjustment of previous culture, the part played by the Universities cannot be forgotten. They are the generating centres where from cultural currents radiate in all directions. It is gratifying to note that, barring a few, most of the best men of letters are either the products of these temples of learning or persons belonging to the teaching profession. This is not to underestimate the part played by some of the intellectual giants of the age like Karant, Gundappa, A. N. Krishna Rao and the like. It is also true that but for the contributions made by the people pursuing various professions, the field would not have been so fertile, so productive, so variegated as it is now. But it should not be forgotten that the universities provide the base and stimulants for all the literary activities. It is they who have taken Western education to the remotest corners of the society. Their role in providing impetus to the development of Kannada language and literature by way of giving them prominence in the curriculum and supplying the basic texts on all subjects through their publication departments need not be over-emphasised. The Institutes of Kannada Studies started by these Universities have become centres of excellence and

humming activities connected with Kannada language and literature. The encouragement extended by the Madras University to scholars like H. Chennakeshava Iyengar, H. Shesha Iyengar, A. Venkata Rao and M. Mariappa Bhat in their research work deserves to be remembered with gratitude.

It is a well known fact that Kannada Sahitya Parishat and Karnataka Vidyavardhaka Sangha started respectively at Bangalore and Dharwad in the year 1915 and 1890 by men of vision and imagination have played marvellous roles in the Unification of Karnataka and development of Kannada literature. It is an accepted fact that they are the generating centres of Kannada movement and have been a source of centrifugal forces wherefrom new activities, new schemes, new directions emanate. It is they who are trying to bring all men of letters, belonging to various schools on one platform. Their achievement during the last ten years have been so enormous, multitudinous, so impressive and of far reaching effect that the pioneers could never have imagined. They have carried the cultural torch to all the corners of the State, thus fulfilling the dreams and aspirations of the Kannadigas.

Some of the cultural organisations such as Central College Karnataka Sangha, Maharaja's College Karnataka Sangha, Shimoga Karnataka Sangha, and Geleyara Gumpu of Dharwad played notable part during the early years of Kannada movement. The role played by the State Adult Education Council in trying to remove illiteracy, in producing text books for the learners and the follow-up books for the literates and in creating cultural atmosphere is itself enlivening and laudable. Shri Kuvempu Vidyavaradhka Trust at Mysore, Rashtrakavi Govinda Pai Memorial Institute at Udupi, Basava Samiti of Bangalore and quite a large number of *mathas* of which Shri Ramakrishna Matha in Mysore is a pioneer, are engaged in a meaningful way in research and cultural activities. The services rendered by some of the individual leaders and socio-political organisations in giving a fillip to the Kannada movement have really helped in kindling the Kannada consciousness among both the educated and the uneducated classes. Whatever the private publishers have done by way of encouraging the writers and diffusing literature to all parts of the State is certainly not negligible.

The Kendra Sahitya Akademi, the State Sahitya Akademi, the National Book Trust of India and the Jnanapith have been encouraging

the development of Kannada literature by extending incentives to the best writers. Thanks to the immense literary activities launched by the Basel Mission Press, Mangalore and the perseverance of the Christian missionaries like Kittel, Tziegler, Moegling, Rice and others during the last century, basic materials required for scholarly research like dictionaries, grammars, treatises and prosody were edited or written and published. It is not untrue to say that some of the dramatic companies were responsible for the production of plays and encouraging playwrights.

Journalism may be said to be one of the primary sources of stimulation for creative as well as critical literature. The part played by *Prabuddha Karnataka* specially during the initial stages of the *Navodaya* Movement is something marvellous which cannot be treated in a desultory fashion. It is through this quarterly that most of the eminent writers of the period came to lime light. *Sahitya Parishat Patrike* published twice a year by Kannada Sahitya Parishat was mainly devoted to research and critical essays of a very high standard. *Prabhata*, *Shrikrishnasukti*, *Shivanubhava*, *Sharana Sahitya*, *Jayakarnataka*, *Jayanthi*, *Vagbhushana* and *Jeevana*, though they are unfortunately defunct now, were held in high esteem by the reading public on account of their contributions of literary merit. *Sadhane* and *Kannada Bharati*, the quarterly journals of the Bangalore and Karnatak Universities respectively, are the counterparts of *Prabuddha Karnataka* and are known for their excellence. A number of weeklies, fortnightlies, monthlies and special issues which serve as pastimes specially for the women folk, may be acclaimed as sanctuaries for the talented writers.

The catholicity of outlook, one of the primary characteristics of Karnataka culture, is reflected in an abundant measure in its literature. Its capacity for absorbing the best, whatsoever may be the source, is unique. It is true that, in the course of its history, Kannada literature has not only received a lot from Samskrita, Prakrit, English and many other languages, but assimilated everything as far as possible. In spite of all this, it has retained its own individuality and it can even raise a triumphant voice that it has contributed its mite to both Indian and world literature. Let alone *vastuka* and *varnaka*, *champu* form has been a priceless contribution of Kannada to Indian literature. Many instances may be adduced to show that Kannada has contributed substantially to the evolution of *Ramayana* and *Mahabharata* stories. The same thing may be said of puranic lore. *Pratima*, *Pratikriti*, *Darshanadhwani*, *Purnadrishti* and

Mahachandas are certainly new to Indian poetics and prosody. Most of the Veerashaiva literature is certainly original and has the fragrance of the native soil. *Vachanas* or prose-poems are undoubtedly signal contributions to world literature. Among the ancient poets Pampa, Harihara, Kumaravyasa, Ratnakaravarni can each be compared with any of the best poets of the world. Kuvempu's *Shri Ramayana Darshanam*, *Beralge-koral*, and his two novels, some of the novels of Shivarama Karant, the lyrics of Bendre, D. V. Gundappa's *Manku Timmana Kagga*, *Ahalya* and other operas of P.T. Narasimhachar, Masti's short stories, Shriranga's plays, and many others are great contributions to world literature.

In the year 1979, a total of 1,157 books were published in Kannada. In 1980, the total Kannada publications were 1056 and for 1981, the figure is 1,235. Subject-wise break-up of the publications in Kannada in 1981 was, works on linguistics, grammar, dictionaries, etc., 20 (25), on pure and applied science and agriculture 31 (17), religions, philosophy and astrology 45 (24), humanities, education and art 48 (74), literary history and criticism 73 (67), poetry 145 (140), plays 54 (49), novels 193 (144), short stories 44 (37), essays, letters, travelogues and speeches 27 (22), Yakshagana 9 (6), folklore 29 (29), child literature 173 (138), biographies and autobiographies 63(49), research works 3(4), felicitation volumes 18 (22), translations 113 (117), reprints 133 (75), and other publications 16 (17), total 1235 (1,056). The figures in brackets are for 1980. A later survey showed that the total publications in 1980 were 1,083 as against the figure given earlier (1,056). (Source : *Granthaloka*, monthly, Mysore).

Kannada Writers who won Central Sahitya Akademy awards

Name	Work	Year
K. V. Puttappa	Ramayana Darshanam (poetry)	1955
R. S. Mugali	Kannada Sahitya Charitre (research)	1956
D. R. Bendre	Aralu Maralu (poetry)	1958
K. Shivarama Karanth	Yakshagana (research)	1959
V. K. Gokak	Dyava Prithvi (poetry)	1960
A. R. Krishna Shastry	Bangali Kadambarikara Bankim-chandra (literary criticism)	1961
Devudu Narasimha Sastry	Mahakshatriya (novel)	1962
B. Puttaswamaiah	Kranti Kalyana (novel)	1964
S. V. Ranganna	Rangabinnapa (poetry)	1965
P. T. Narasimbachar	Hamsa Damayanti mattu Itara Rupakagalu (play)	1966
D. V. Gundappa	Shreemad Bhagavadgeeta Tatparya	1967
Masti Venkatesha Iyengar	Athava Jeevana Dharmayoga (treatise)	1968
H. Thipperudraswamy	Sanna Kategalu (story)	1968
S. B. Joshi	Karnataka Samskriti Sameeksha (research)	1969
Adya Rangacharya	Karnataka Samskritiya Poorva Peethike (research)	1970
S. S. Bhoosanoormath	Kalidasa (literary criticism)	1971
V. Seetharamaiah	Shoonya Sampadaneya Paramarshe (research)	1972
M. Gopalakrishna Adiga	Aralu Baralu (poetry)	1973
S.L. Bhyrappa	Vardhamana (poetry)	1974
M. Shivaram	Daatu (novel)	1975
K.S. Narasimha Swamy	Mana Manthana (scientific essays)	1976
B.G.L. Swamy	Tereda Bagilu (poetry)	1977
A.N. Murthy Rao	Hasiru Honnu (scientific work)	1978
Goruru Ramaswamy Iyengar	Chitragalu Patragalu (essays)	1979
Subrahmanyaraje Urs	Amerikadalli Goruru (travelogue)	1980
('Chaduranga')	Vaishakha (novel)	1981

FOLKLORE OF KARNATAKA

Folklore is the whole body of traditional culture, beginning with the emergence of man on earth. It consists of materials that are handed down traditionally from one generation to the other. The material thus handed down may be placed under four large groupings: 1. Oral literature, 2. Material culture, 3. Social folk custom and 4. Performing folk arts.

Historical Resume

The study of folklore in Karnataka has a history of more than 150 years. Early scholars had concentrated only on certain aspects of it like songs and ballads and the efforts made by the European scholars in this direction are really laudable. Many Western scholars in addition to their various activities, also collected works on folklore found in several parts of Karnataka and published them with proper editing and suitable notes. Abbe Dubois, John Layden, Mary Frera, John F. Fleet, Rev. F. Kittel, Charles E. Gover and Moegling are some of the important names to be mentioned here. Folk tales, songs, ballads and proverbs from different parts of Karnataka were collected and the English renderings of the same were also published. During the 20th century, many native scholars entered the field and much more material was brought to light. Mention may be made of Nadakeriyanda Chinnappa, a scholar from Kodagu, who made a thorough study of the folk culture and collected the original folk material found in the Kodava language and published them with Kannada commentary. His book entitled *Pattole Palame* published in 1924 is of great folkloristic value. After this pioneering work in South Karnataka, scholars in North Karnataka also started field work. Halasangi Brothers who published three remarkable volumes of folksongs and ballads, i.e., *Garatiya Hadu*, *Mallige Dande* and *Jeevana Sangeeta*, started a new movement in this area. Simultaneously scholars in South Karnataka also followed the footsteps of Halasangi Brothers, Mathigatta Brothers, Gorur Ramaswamy Iyengar, Devudu Narasimha Sastry and B. N. Rangaswamy also brought out good works on folksongs. *Huttida Halli Halliya Hadu* of Archaka Ranga Swamy is one of the significant works on Kannada folklore, since it basically depicts the entire folk culture of a single village.

During the pre-Independence period, literary scholars worked in the field of folklore and naturally they made the selection of these songs which are of high literary value. Full time folklorists emerged in the era of post-Independence days. Scholars like B. S. Gaddagimath, started intensive

study of folklore and secured doctoral degree for his thesis on folklore. Several lovers of folklore like K. R. Krishna Swamy, Mudenur Sanganna, J. S. Paramashivaiah, L. R. Hegde, H. L. Nagegowda and many others made extensive collections through intensive field work and brought out several collection of songs.

Institutions

The study of Karnataka folklore which was confined only to songs and ballads enlarged its boundaries to other areas of folklore. J. S. Paramashivaiah's articles published in various journals of Karnataka made a strong impact on the young workers. H. M. Nayak also gave a new turn to the folkloristic study on scientific lines by publishing his learned papers on folklore study. D. Javare Gowda, as Vice-Chancellor of the Mysore University, besides being an ardent lover of folklore, introduced folklore as an optional subject in the post-graduate course of the Mysore University. Due to the efforts of the above scholars and several lovers of folklore, a folklore museum, (first of its kind in India), was established at Mysore and a folklore research section was also attached to it. Introduction of M. A. and diploma courses in folklore are also the achievements of the Institute of Kannada Studies, Mysore University. P. R. Thippeswamy, an artist by profession, was appointed as Curator of the Museum. He, with the help and guidance of many others, has collected very many folklore objects and arranged them in a scientific way. The Museum has a great research value and tourist interest.

Perceiving the importance of the folklore, other Universities in Karnataka came forward to introduce folklore as an academic discipline in post-graduate courses. The Karnatak University started post-graduate course on folk literature. The Bangalore University also introduced a paper on folklore for M.A. in Kannada. Many more institutions joined their hands and took up the task of reviving the folk arts throughout Karnataka. The credit must be given to the State Adult Education Council which is conducting folk art festivals and held collection of folk songs as a part of its activity. Many unexplored folk arts were brought to light by the annual folk arts festivals of Mysore University, Karnatak University, Kannada Sahitya Parishat, Karnataka Janapada Parishat, Janapada Kalakuta, the Nehru Yuvaka Kendras, All India Radio, and the Directorate of Information and Publicity, and the Department of Kannada and Culture. A journal purely dedicated to folklore research called *Janapada* was published for sometime by the Janapada Parishat.

A new dimension has been added to the study of folklore by the coming into existence of two institutions in the last four years *i.e.*, the Karnataka Janapada Trust and the Karnataka Janapada and Yakshagana Academy. The former is a public trust and the latter is chartered by the Government of Karnataka on lines similar to other Academies. The trust has undertaken the unique task of documenting folksongs. It has nearly 1,000 hours of tape folksongs recorded from all over the State. Besides it runs a magazine in Kannada called *Janapada Jagattu* solely devoted to the cause of folklore. The Trust has many ambitious plans to rejuvenate folklore in Karnataka. It is particularly concentrating on folk music.

The Academy since its existence for the last three years has taken up the task of building the image of the folk artists hitherto neglected. It holds folk art exhibitions all over Karnataka from the village level to State level, honours twenty eminent folk artists (including one folklorist) every year, awards cash prizes to good books in folklore, brings out every year a popular edition of hundred pages on various materials on folklore at a nominal price of one rupee, etc. Another unique work the Academy has been doing is to identify well known folk artists in indigent circumstances (over 58 years) and get them monthly pensions. The State Government has so far sanctioned pension to 170 such persons (1980).

Due to the untiring efforts of the trained folklorists and others, more and more books on Kannada folklore are appearing every year. Until 1973, according to a folklore bibliography published by the Institute of Kannada Studies, Mysore, the works published till 1973 were about 500. But the number of works published since 1973 is more than 800 and this in a span of seven years. During the past one decade, books have appeared on all the important *genres* of folklore like prose, narratives, songs, ballads, epics, nursery rhymes, folk medicine and on various other aspects. Collection and studies are progressing in an utmost speed, hand in hand, and now plenty of original material is available in Kannada for further research. Many scholars have taken folklore as the subject for doctoral research and more than 10 have already secured their Ph.D. degrees.

Classification

From the works published so far, now it is evident that Karnataka has a rich treasure of folklore. Its oral literature could be classified as

prose narratives—myth, legend and *marchen*, oral songs, ballads, epics, nursery-rhymes, etc., and proverbs, riddles, *odapus* and folk speech and folk dramas. Prose narratives of Karnataka have been collected and studied since the beginning of the 19th century. There are folk tales in Abbe Dubois's work *Hindu Customs, Manners and Ceremonies*. Mary Frere's *Old Deccan Day* is an independent collection of folk tales. There are several recent collections of folk tales well edited and classified on scientific lines. A great number of tale types both regional and international have been unearthed and brought to light.

Among the folk tales, myths deal with stories about the creation of earth, Gods and Goddesses, cultural heroes and so on. There are varieties of myths told in different parts of Karnataka both in rural parts and also among the tribal world. The myth about the village Goddess in Karnataka is very popular. It deals with a Harijan youth marrying a Brahmana girl under the guise of Brahmana youth. Somehow the girl came to know that she had married a youth of a lower caste. She threw herself into a pyre and thus she became a Goddess. There are other varieties of myths also on how a Goddess or a God was identified with a bush or an ant-hill. Legends could be heard in great number everywhere in Karnataka. These are stories based on specific person, place or a thing. It is a narrative supposedly based on facts with an inter-mixture of traditional material. There are local legends which are attached to a particular locality. The legend of *Dombana Kodige* (Domba's Gift) where a Domba (acrobat) got a piece of land as a gift for his valour, is an example of local legend from Channapatna taluk. There are legends about hillocks, wells, tanks, rocks, trees and buildings. The migratory legend deals with the legend whose *motifs* will be shifted from one place to another. There are several such legends in Kannada. The sacrificial legends of a chaste woman to a newly built tank is a good example of such legends. The legend on Honnabilla's sacrifice at the Ayyanakere in Chikmagalur district and of Dharma to the Dharmapuri tank in Chitradurga district are instances of men sacrificing.

The *marchen* type of tales are general folk tales. Alexander H. Krappe says that a folk tale is a continued narrative generally of a certain length, practically always in prose, centering around one hero or heroine. Though usually poor and destitute in the beginning, after a series of adventures in which supernatural element plays a conspicuous part, the hero attains his goal and lives happily ever after. Though this is the general pattern of the

marchen there are other varieties also where animals and clever people play an important role, and have been classified into various types like supernatural tales, magic tales, realistic tales, stories of fools and clever people, humorous tales, cumulative tales, formula tales, etiological tales and so on. Having this international classification in view, Kannada *marchens* may also be classified as on par with the world *marchen*. Ample examples for all these varieties are available in Kannada in a number of folk tale series published during this decade. In the supernatural variety of Kannada folk tales, demons and she-demons usually dominate as supernatural adverseries. In magic tales, in addition to the magical objects used, magicians are also seen. Complex tales of this category are available in plenty. There are many international versions available in Kannada also, and Aarne Antti and Smith Thompson's *Tale Types* could be applied to many of the tales directly. The regional varieties of *marchens* are also in great number.

In the animal tales of Kannada, fox plays the role of the trickster. There are beautiful examples of etiological, cumulative and formula tales also. The last variety of the *marchen*, the endless tale has also good variants in Kannada. The etiological tale, which is an explanatory tale has many versions in Kannada. Why the cuckoo calls 'Chikkavvo Chikkavvo' and why the squirrel has three stripes on its back are good examples for such stories.

After the great treasure of prose narratives, the other *genre*, *ie.*, oral poetry occupies an important place. Folk songs in Kannada have varied tradition of their own throughout Karnataka. The devotional songs, grinding songs, pounding songs, lullabies, nursery rhymes, dance songs, work songs, wedding songs, puberty songs, praise songs and many other classes of songs are being studied by the researchers. The popular song traditions like *Kalgi Tura*, *Gee Gee*, *Konthipuja*, Moon ritual, *Antige Pantige*, *Bhagavanthike*, etc., have their own stock of songs. Even the Brahmana women folk have their own songs called *Sampradayada Padagalu*. These songs are genuine folk-songs though an influence of the learned could be seen on them to a certain extent. The *Koravanjis* are experts in the tattooing art. They have their own tradition of songs which is not influenced by any of the other major forms, since they are a kind of nomadic folk, speaking a peculiar language of their own, which is an intermixture of Dravidian languages. They sing Kannada songs to entertain village folk, while they are engaged in the tattooing work,

The grinding songs in Kannada reveal the feelings and aspirations of the women folk. Lullabies express the mother-child relationship in a beautiful manner. Wedding songs narrate all the important steps of the ceremony. All these songs have a fine lyrical value in addition to their social and cultural values. The songs sung on village deities and local gods and goddesses are innumerable. Besides they are sung in scintillating tunes, with *pallavi* or refrain. While songs sung by women are generally without musical instruments, the songs sung by men are not only accompanied by musical instruments but also by dance. Almost all performing folk arts are the monopoly of men. Dances like *kolatam* (stick dance) is known for its beautiful songs. These rhythmic songs sung in varieties of tunes and refrains reveal the joys and feelings of the people.

Minstrels

Ballads are narrative folk songs. Without exception, they are composed for singing only and are accompanied by instrumental music. Varieties of melodies are used in singing ballads and the tunes are traditional. There are a number of ballad traditions in Karnataka. Both women and men folk sing the ballads and epics on different occasions. The ballad singers could be divided into three major groups in Karnataka, i.e., professional singers, semi-singers and general class of singers. Professional singers are those traditional folk-artists who have made singing of folk epics and ballads a profession by itself. They have their own traditional costumes and their own instruments of a specific nature. They have a set of songs belonging to their tradition. They are often invited by the rural folk to their houses or to the village where they have to give a whole-night programme of singing the epic of a particular God or folk hero or heroine. They will be in groups of three or more and some times dance also follows the singing and narration.

In addition to the main epic, some humorous ballads are also sung in the middle to avoid monotony. A study made by J. S. Paramashivaiah has brought to light the traditions of professional singers of Karnataka. So far the professional singers listed by him are more than twelve in number. They are classified as religious singers such as the Devara Guddas of Malaya Madeswara tradition, the Neelagaras of Manteshwamy tradition, Ganeyavaru of Junjappa tradition, the Gorvars of Mailaralinga tradition, Choudikeyavaru of Saundatti Yellamma tradition and Asadigalu of Antharagattamma tradition. There are also secular singers like Karapaladavaru, Tamburiyavaru, Kinnari Jogigalu, Dombidasaru, Helavaru,

Telugu Jangamaru and women singers. These folk singers are grouped under religious and non-religious headings according to their traditions. Religious singers are those who belong to a particular God's tradition and sing the epic of that God and also, participate in religious ceremonies. The secular artists are usually non-religious type of singers since they can sing any epic or any hero or God. They never participate in any religious ceremonies.

Among the professional singers, Devaraguddaru belong to Madeswara tradition who use an instrument called *kamsale*, metallic cymbals. They sing the epic of Madeswara and also other long poems. The Neelagaras who use a short folk *tamburam* are the devotees of Manteswamy, Siddappaji and Rachappaji, the great saints of the 13th century, Ganeyavaru are the representations of Junjappa, a God of Kadugolla tribe. Their instrument is called *gane*, a meter long bamboo flute. The Goravars are the disciples of Mailaralingaswamy. Their dress is very peculiar and strange. They wear a black woollen blanket and a fur cap made out of bear's skin. Their instruments are *damaruga* and flute. Choudikeyavaru are the singers of Saundatti Yellamma's tradition. Their instruments are *choudikes* of two varieties. One is the major instrument called *karike vadya* and the other is called the *sruthi*. Asadigalu use cylindrical drum as their instrument and they sing the religious epic on Antaragattamma in a group. All the religious singers are the propagators of a particular cult and they sing an epic of their God in a religious ceremony.

Secular singers who are also the carriers of folk epic tradition are found all over Karnataka. The Karapaladavaru, represent middle Karnataka and their instruments are *gummate*, a kind of earthen drum covered with leather at one side. They also use the usual cymbals. Three of them stand in a single line facing audience with their costumes and instruments. One of them sings, dances and narrates the stories. The two others sing in chorus. The *Tamburi* tradition exists in middle Karnataka only, particularly in Hassan and Chikmagalur districts. These artists are a class of Harijans. They use a short and beautiful *tamburi* (stringed instrument) and *gummate* as their instruments and sing long poems of their own tradition. The Kinnari Jogis are so called because of their *kinnari*, a stringed instrument, which produces a melodious voice. These Jogis wear fine costumes when compared to other professional singers. They are said to have received the *kinnari* and the costumes from Arjuna, who donned the robes of a Jogi and went to meet his former

lovers, and after fulfilling the object he gave them to the ancestors of the present Kinnari Jogis. Their epics are mostly based on Mahabharata and a special poem called *Arjunajogi Hadu*.

The Dombidasas, Helavas and Telugu Jangamas are non-Kannadigas who speak Telugu as their mother tongue but being in Karnataka for centuries they have adopted Kannada ballads for singing as they have to make their living by singing songs. The Dombi Dasas and Telugu Jangamas use *ekathari*, a single-stringed instrument and *dammadi*, a small drum. But the Helavas use a big metal bell as their instrument. There are Kannada-speaking Helavas also in North Karnataka. The Helavas usually go to the doors of their *kulas* every year, sing their family history and collect food grains, clothes, calves and other gifts from them.

In addition to these professional singers, there are semi-professional folk singers like the Kalgi-tura artists, the Antige Pantige artists, the Bhagavanthige singers and so on. Their major profession is not singing, but they render recitals whenever an occasion arises. The Antige Pantige artistes and the Bhagavanthige singers render performance only during the Deepavali festival.

General singers of folksongs and ballads are the common agricultural class and others who follow professions like fishing, weaving, and so on. These general classes of singers are found every where and there are experts among them. Both women and men folk have their own stock of songs. These songs and ballads are sung during festival days, in the fields when they are engaged in their hard work and also when they feel like singing.

Varieties of Ballads

The ballads and epics in Kannada have been studied by various scholars and hundreds of collections are available, representing all the regions of Karnataka. There are very popular ballads like the *Story of Uttandevi*, *Kere Honnamma*, *Gunasagari* and *Kalingaraya* which are sung throughout Karnataka and many versions of these ballads have been already recorded. There are innumerable historical ballads like the *Sarjappa Nayakana Kathe*, *Sirsappa Nayaka*, *Madakari Nayaka*, *Kithuru Channamma*, *Sangolli Rayanna* and so on. Romantic ballads like *Balanagamma*, *Gajavathi*, *Eridimmi*, *Kadusiddamma*, *Lohita Kumara-Basava Kumara*, realistic ballads like *Kaliyugada Bale*, *Sangyana Aparadha*, the *Bedas of Halagali*, puranic ballads like the *Arjunajogi Hadu*, *Sitavanavasa*, *Gange*

Gouri Jogala, *Krishna Koravanji*, humorous ballads like *Konave Gowda*, love ballads like *Nuchaytu Neera Holeyage* and so on. There are long poems sung on the Shiva-Sharanas also. There is a beautiful historical epic on the battle of Periyapatna. There are major epics sung by the professional singers of one particular tradition. Mention could be made of the *Maleya Madeswara Kavya*, *Manteswami Kavya*, *Junjappa Kavya*, *Yellamma Kavya*, and the *Mallaralingana Kavya*. They are quite lengthy poems having many chapters and they are sung for several nights.

In the area of proverbs and riddles also many scholars have published a number of collections. Moegling and Kittel are the pioneers who collected thousands of Kannada proverbs during 19th century. For the last 15 years, many more collections have been brought out. On the same lines of riddles, another kind of composition called *odapu* has been traced and four collections in this field are also published particularly from the North Karnataka area. *Odapu* is a kind of literary device of revealing the name of the newly wedded husband or wife (the bride and the bridegroom) indirectly by using a short composition which may be either in verse or prose.

Folk Theatre

The folk theatre of Karnataka has a rich tradition and is found all over Karnataka. There are two types of folk theatres. One is Yakshagana and the other is puppet theatre. Yakshagana of Karnataka has two major styles. The Paduvalapaya or the western style prevails in the two coastal districts of Karnataka *i. e.*, Dakshina Kannada and Uttara Kannada. The Moodalapaya or the eastern style prevails in the other 17 Districts of Karnataka. It is sheer ignorance to say that Yakshagana prevails only in the two coastal districts. It is very much alive and widely prevalent throughout Karnataka. It is called by various names such as Bayalata, Dodddata, Bayalata Yakshagana and even Paduvalapaya Yakshagana. In Dakshina Kannada it is called as Bayalata or Yakshagana Bayalata even today. A recent survey has revealed the existence of at least 200 troupes engaged in Moodalapaya Yakshagana and manuscripts without any reliable ascription to the author and date could be seen with all the teachers of this art, who are called the Bhagavathas. The verses in Moodalapaya are sung by the Bhagavatha and a group of co-singers sing the chorus. The dialogue is written and the artists speak out the ready made material by-heart from the text. The usual instruments *maddale* or *mridanga* and cymbals (*tala*) are also used in Moodalapaya. In the place

of *chande* used in Paduvalapaya, a one-foot long pipe called *mukhaveena* is used in this tradition. This instrument creates a very good atmosphere for the show. In costumes too Mudalapaya differs from that of Paduvalapaya. The crowns (*Kireeta*), shoulder wears (*bhuja keerti*), chest wears (*edehara*), waist belts (*nadupatti*) and *veeragase* are glittering wooden ornaments though heavy. In dance and music also Mudalapaya differs from that of Paduvalapaya in certain aspects. The dance is vigorous. The music is perhaps more melodious. Another distinguishing feature of Moodalapaya is that the demon type characters come on the stage from amidst the audience, holding torches and dancing to the tune of village drums.

Mudalapaya is known as Dodddata in North Karnataka to distinguish it from Sannata. These Sannatas are very popular and they differ from Dodddatas in many respects, like costume, dance and stage techniques. Even the themes are different. A social drama *Sangya-Balya* based on an incident that took place about 150 years ago is now being enacted as a folk-drama in North Karnataka. Sri Krishna Parijata, Sharanara Ata and other Sannatas are equally popular in this region. In addition to these there are other varieties of folk drams like the Samagana which are called the Rajanata in North Karnataka.

The puppet theatre in Karnataka is of two types: the leather puppet and the marionette show. The former is performed by a class of professionals called the Killekyatas or Gombe Ramas. They migrated to Karnataka from Maharashtra or Konkan some hundreds of years ago and even now they speak a dialect of Marathi (or Konkani?). But they use Kannada and Yakshagana themes for their shows. The puppets are made out of deer or goat skin. This is a sort of family performance where all the members of the family participate including women and children. They sit in a small theatre covered on three sides and in the front they have a white screen. They manipulate the puppets with the help of sticks in such a manner as to make the shadow of the puppet fall on the screen.

The marionette show is different from that of leather puppet show. Here the puppets appear outside the screen though the artists manipulate them from inside. This is an art of general nature and anybody from the village irrespective of caste and creed may participate in this. The puppets are in the round with moveable limbs. They are controlled by strings (*sutras*) from the top. Holding the strings of the puppets in their

hand, the artists dance behind the screen and at the same time the puppets also are made to dance to the tune of it. The puppet shows are prevalent in several parts of Karnataka. But this art is declining for want of support from the people, particularly the villagers.

The folk charmers like Kole Basavanavaru (the cow and bull party), Karadi Kunitadavaru (the bear players), Koti Kunitadavaru (monkey charmers), Havadigaru (snake charmers), Modiyavaru (magicians), and Dombaru (tumblers) also play an important role as folk performers. They are seen in fairs and festivals and during harvest season in the villages. A survey of such folk charmers is being done now by young researchers.

Among the performing folk arts of Karnataka, folk-dances find an important place. There are religious dances like Bhootanritya, Veeragase, Beesu Kamsale, Somana Kunita, Pooja Kunita, Mari Kunita, Dollu Kunita, Pata Kunita and so on. There are secular dances like Kolata, Chitmela, Veshagarara Kunita and many other dances. Every part of Karnataka is proud of its folk dance traditions. Hundreds of such dance troupes have been listed and some opportunities are provided for them to perform their arts, but it is not being done on a planned basis. Most of the dances are accompanied by songs and instrumental music. The heroic dances like the Dollu Kunita, Beesu Kamsale, Pata Kunita, and the Nandikolu Kunita are the best examples of the valour and skillfulness.

Beliefs and customs are also important aspects of folklore. Many scholars have brought out good collections of papers on these two forms. Book on folk medicine, folk calculations and other interesting topics have been brought out by enthusiastic workers. The rich heritage of Karnataka is reflected through the folklore of its soil, and through folklore only we can study the aspirations of the people.

JOURNALISM IN KARNATAKA

As in most of the other linguistic states, journalism in Karnataka took roots many decades after the birth of first newspaper in India which was in English. The history of Kannada newspaper in particular is possibly just 140 years old. The first Kannada newspaper appeared in the coastal town of Mangalore in July, 1843. Its title very appropriately was the *Mangaloora Samachara* with Rev. Herman Moegling of the Basel Mission

as its editor-publisher. Although the prime idea behind this lithographic venture was propagation of Christianity, it supplied news also. Soon, others followed Moegling and many more newspapers, better call them sheets, came into being. After one year, the fortnightly was transferred to Bellary with a new name the *Kannada Samachara*. And it did not live long.

Besides Kannada journals, there were other language ones also in the State. Belgaum has the distinction of publishing the first Kannada weekly, *Subuddhi Praksha*, in 1849. It was a lithographic journal and details on its publisher, editor and other related matters are not available. The premature death of *Kannada Samachara* had an eerie effect on the missionaries who kept themselves aloof from the business of newspaper publication for quite sometime. It is also stated that another journal, the *Jnana Prakasha* was in existence by 1855. However, Herman Moegling, the pioneer journalist of Karnataka, could not be indolent and started a weekly, the *Kannada Varthika* or the *Canarese Message* from Mangalore in 1857. But this journal too breathed its last in a year.

The City of Mysore was the centre for all the literary and political activities in the erstwhile Mysore State and naturally, newspapers and periodicals mushroomed there. Its first weekly newspaper, the *Mysooru Vrittanta Bodhini* appeared in June 1859 and lasted till 1864. Bhasyam Tirumalacharya, the man behind the *Vrittanta Bodhini* published a fortnightly, the *Karnataka Prakashika* (1865) with the help of his son, Bhashyam Bhashyacharya. The journal though died in 1868, had a series of revivals as a weekly from 1873 to 1896.

A Kannada journal, the *Jnana Bodhaka* was published in November, 1861 by Venkata Rango Katti under the aegis of the Canarese Vernacular Society. It was printed at Dharwad, but was published in Belgaum. Within two years, i.e., in 1863, the place of printing was also changed to Belgaum.

Bangalore had a monthly, the *Arunodaya* in 1862, B. H. Rice being the editor, whose idea was to propagate Christianity. Its closure was inevitable after some years and even its revival in 1886 was only for a brief stint. During the same year, Mangalore saw the birth of a bi-lingual fortnightly, the *Vichitra Vartamana Sangraha* or the *Illustrated Canarese Journal*, Kittel and Mack being its editors, published by the Bombay

Canarese Vernacular Society. One more important journal, the only one that circled one hundred years of full service, the *Kannada Shala Patra* appeared in Belgaum in 1865. At first, its name was *Matha Patrike*. By April, 1867, it became *Shala Patrika* and in 1871 was renamed as the *Kannada Shala Patra*. Now it is being continued as *Jeevana Shikshana*. Deputy Inspector of Schools, Channabasappa was the anchorman, who dedicated himself for the development of Kannada as a mass language in the place of Marathi in North Karnataka. That region, had a good number of Marathi journals that were critical of the Kannadigas at times. The *Belagauma Samachar* (1864) a Marathi journal, was fearless and exposed the misdeeds of authorities. Another Marathi periodical the *Hitechchu* (1870) (earlier guessed as a Kannada journal) appeared from Kaladagi, a military contonment in the Bijapur district. Before this, the first Kannada law journal, the *Nyaya Sangraha* was published in Mangalore in 1868, under the stewardship of Ubhaya Gopalakrishnaiah, but did not last for even one year.

One of the oldest and yet surviving newspapers is the *Mysore Gazette*. Today's *Gazette* just publishes government notifications. This journal in English and Kannada started on April 7, 1866, used to publish news and views also. Its editor was L. Rickett. The Basel Mission printed the first issue of the *Sabhapatra* (1868) from Mangalore. With mass enlightenment as his sole aim, Venkata Rango Katti established the *Shodhaka*, a monthly that lived from 1875 to 1878. Belgaum had one more Kannada monthly, *Karnataka Jnanamanjari* in 1874. The *Dharwada Vritta* was founded in September, 1873, as a Marathi Journal. Two more Marathi journals, the *Hubballi Vaibhava* and the *Karnataka Varthika* appeared in 1879. The last mentioned journal published from Dharwad had a good circulation and made name among the literates. Though essentially meant for the affairs of Karnataka, very peculiarly the language medium was Marathi. The *Pushpa Malike* (1880, Dharwad) was edited by Setti Kalyanappa.

After the closure of *Shodhaka*, Venkata Rango Katti launched the *Loka Shikshaka* (1888) from Dharwad. The *Sudarshana* (1886, Udupi) was circulated in Dakshina Kannada and old Mysore areas. Mysooru Ranga Rao edited the *Kodagu Chandirke* from Bangalore in 1883. The Wesleyan Mission in Mysore published the *Vrittanta Patrike* in 1887. During the same year, the *Police Gazette* appeared from Bangalore. It was under circulation for more than 20 years. The *Chandrodaya* (1883,

Dharwad) began publication as a Saturday weekly and was very much critical of the Government of the day. A small town in North Karnataka, Gadag, had a news weekly in the *Rasika Ranjini*. (1884) It was a four page lithographic publication containing more number of government notifications. This town had another weekly, the *Satyavrata* by 1888. The *Vrittanta Manjari* of Dharwad swamped the news stands in 1885. One more journal, the *Loka Bandhu* was started there in 1889. The *Karnataka Hitechchu* (1886 Belgaum) also deserves mention.

M. Venkatakrishnaiah, popularly known as the *Grand Old Man* of Mysore excelled in journalism. His motto "Service to the Public" had a ventilator through the columns of his newspapers. Venkatakrishnaiah jumped into journalism through the *Hitabhodhini* (1883), a news journal of high esteem. It was first edited by M. B. Srinivas Iyengar and M. S. Puttanna. Venkatakrishnaiah who was lending his hand in its production, had to take over the ownership, after eleven months. As a man with reformist ideas, M. Venkatakrishnaiah has left indelible impressions on Kannada journalism. Soon he started a weekly, the *Vrittanta Chintamani* in 1885, and it echoed his sentiments. Its sharp editorial comments were a treat to the readers. He fought the administrators with his pen and people simply loved his forthrightness. Venkatakrishnaiah started many journals both in Kannada and English in Mysore-the *Mysore Herald* (1886, English), *Wealth of Mysore* (1912, English monthly), the *Sampadabhyudaya* (Kannada daily, 1912), the *Nature Cure* (English daily) and the *Sadhvi* (1912). The *Sadhvi*, at first was a Kannada weekly, but now it is being run as a daily. Popularly known as '*Tataiah*', he was a firm believer in education in journalism. He trained two young brothers, M. Gopala Iyengar and M. Srinivasa Iyengar, who published the *Kannada Nadegannadi* (1895) from Bangalore. This journal fell a prey to the Press Regulations, 1908 and was stopped.

The first Kannada daily newspaper, the *Suryodaya Prakashika* (1888, Mangalore) was the effort of B. Narasinga Rao, but the financial and other constraints might have forced him to convert it into a weekly. Bijapur's *Karnataka Vaibhava* (1892) is one of the oldest newspapers. The *Deshabhimani* (1894) of B. Srinivasa Iyengar became both a cause and victim to the Press Regulations. The *Shimoga Vrittanta Manjari* (1898, Shimoga) of Byadagi Sheshagiri Rao, the *Vichari* of Karwar in Kannada and Marathi and the *Karnataka Mitra* (1919, Belgaum) were the other journals of eminence. The Basel Mission started the *Satya Dipike*

(1896). At the end of the 19th century, the following newspapers came into existence – the *Kannada Kesari* (1888, Hubli), the *Viveka Dipika* (1894, Mysore) of K. T. Srinivasa Deshikacharlu, the *Surabhi* (1896) of Srikantesha Gowda, the *Jnanodaya* (1896, Shimoga) by Byadagi Sheshagiri Rao, the *Vidyadayini* (1897, Bangalore), the *Subodhini* (1871, Mangalore) and the *Suvasini* (1900, Mangalore).

The *Satya Dipike* was at first a monthly and later became a weekly. Panje Mangesha Rao used to contribute short stories, essays and poems for this journal. The *Suvasini* was edited by Benagal Rama Rao. This acclaimed literary journal lived for just three years. North Karnataka's important journal, the *Rajahamsa* (1891, Dharwad), and the *Karnataka Vritta* and *Dhananjaya* (1892) were known for their virulent language. The *Srikrishna Sookti* (1905, Udupi) of Karody Subba Rao and Kadekaru Raja Gopalakrishna Rao, excelled in literary writing and was proudly mentioned by other journals. Renowned litterateurs like Huruli Bheema Rao, Alur Venkata Rao, Bantwala Seetharama Rao, Masti Venkatesha Iyengar, Benagal Rama Rao, H. Chidambaraiah and others wrote poems, essays and short stories for this journal.

In order to print and publish the Bengali novels translated into Kannada, B. Venkatacharya established the *Avakasha Toshini* (1906–7, Mysore), Yejman Veerabasappa's *Mysore Star* (1900, Mysore) espoused its own ideological causes. With a similar purpose behind, the Vokkaligara Sangha floated a journal, the *Vokkaligara Patrike* (1907, Bangalore) and C. Lakshmana Gowda was its first editor. Hardekar Manjappa conducted a weekly, the *Dhanurdhari* (1906 onwards), from Davanagere to start with.

There were some newspapers that published both ancient poems and modern prose, which could be had in the book form later. Among them, the *Karnataka Kavyamanjari* (1892, Mysore) of M.A. Ramanuja Iyengar and S.G. Narasimhacharya, and the Graduates' Trading Association at Mysore did yeomen service to the cause of Kannada literature by publishing the translated works from English and ancient and modern poems and prose. The GTA's smedium was its *Karnataka Granthamale* (1893, Mysore). The *Karnataka Kavya Kalanidhi* (1899, Mysore) too did the same work. Even earlier, Konandur Srinivasa Iyengar had started the *Kavya Kalpadhrumam* (1892, Mysore) to introduce the Samskrita literature to Kannada readers. The same literary cause was responsible for the ventures like the *Bhasha Sevaka* (1894, Bijapur) and the *Vagbhooshana* (1896, Dharwad). Sheshagiri

Rao Konnur, Hanumantha Rao Sagara and Krishna Rao Hunagunda, who were school teachers, tried their hand in Kannada journalism with the *Bhasha Sevaka*. Dharwad was the centre of literary activities in North Karnataka. The Karnataka Vidya Vardhaka Sangha, as a premier institution for this, introduced many young and talented men to the field of Kannada literature. The *Vagbhooshana* monthly became its vehicle.

To counter the Christian missionaries and their religious propaganda, several newspapers were started. By their side, reformist newspapers also found the light of the day. The *Hindu Mathabhimani* (1888, Bangalore) of Venkatakrishna Saraswathi and R. S. Venkatakrishnaiah's *Vivekanada* (1898, Mysore) were two such monthlies. The *Budhajana Manoranjini* (1890-94), the *Kavyambudhi* (1894) and the *Jinamathadarsha* (1898) devoted their columns to the propagation of Jainism. P. V. Rudrappa and Kari Basava Sastry founded the *Veerashaivamata Prakashike*, a monthly in 1891. Other religious periodicals of the day were the *Aryamatha Sanjeevini* (1890), the *Hindumatha Prakasika* (1896), and the *Vedantha Vedavali* (1898). Some journals, solely devoted to the development of education, also had their field day. The *Sthree Vidyabhimani*, the *Vijnana Dipike* (1893), the *Vidyarthi Kosha* (1897), the *Kannada Nudi* (1895) of Venkata Subbachar and M. Shama Rao's *Vidyadayini* (1897) did pioneering work. Several women editors made their way in Kannada journalism during the initial years of the twentieth century. T. Sanjeevamma started the *Bhagyodaya* (1914, Shimoga) and Tirumalamma published the *Karnataka Nandini* (1916, Mysore). They discussed the place of women in Indian society and pleaded for their emancipation. In 1913, M. Sitarama Jois had his *Arya Mahila* (Mysore) for the same advocacy. The *Saraswati* (1922, Bangalore) of Kalyanamma excelled in literary achievements.

The beginning of the twentieth century is no different from the latter part of the nineteenth century. However, the political movements changed the surface of Kannada journalism. The birth of Indian National Congress and the entry of Mahatma Gandhi on the political scene of India did have their impact on this field. For many young enthusiasts, newspapers became a potent medium to preach the ideal of national freedom. The *Kannada Kesari* (1906, Hubli), a Kannada replica of Tilak's Marathi *Kesari*, the *Chandrodaya* (1913, Dharwad), Kerur Vasudevacharya's *Shubhodaya* (1917, Dharwad) and the *Sachitra Bharata* (1913), Dharwad, the *Karmaveera* (1921, Dharwad), the *Kannadiga* (1925, Bagalkot) and the *Vijaya* (1921, Dharwad) extended their maximum support to the nationalist movement.

D. V. Gundappa, a noted Kannada author, was also a journalist of par excellence. His journalistic ventures include the *Bharati* (1907, Bangalore), a Kannada daily, a bi-weekly, the *Mysore Times* (1909 Bangalore), the *Artha Sadhaka Patrika* (1915) a Kannada monthly and the *Karnataka* (1912, Bangalore), a bi-weekly in English. The *Vibhakara* (1917-18, Belgaum), a Kannada-English weekly started by Panditappa Chikkodi spearheaded the movement against the forward communities.

P. R. Ramaiah's *Tai Nadu* (1926, Mysore) was a staunch nationalist newspaper. In the beginning, it was a weekly from Mysore, but later was transferred to Bangalore and converted into a daily (1928). N. S. Seetharama Sastry edited both weekly and daily *Desha Bandhu* (1931, Bangalore) with popularity, and he was succeeded by N. S. Venkoba Rao. The *Veera Kesari* (1928, Bangalore) of Seetaramasastry made its presence felt. T. T. Sharma delighted freedom lovers by his penchant heckling of the authorities through sword-sharp editorials. His *Vishwa Karnataka* (1925) was a perennial source of headache to the administrators. Siddawanahalli Krishna Sharma, known for simple and effective writing, conducted this paper for some time when T. T. Sharma's hands were tied up owing to several reasons. Likewise, B. N. Gupta's *Prajamatha* (1931, Madras) troubled the authorities constantly. Later it was brought to Bangalore and its publication was hindered. Undeterred, Gupta published it from Hubli under the title *Prajamitra* to evade the proscribing of its copies. Now, the *Prajamatha* is one of the largest selling Kannada weeklies though with a different ownership. Gupta also founded the *Janavani* an evening Kannada daily (1934). Other journals such as the *Swadeshabhimani* (Mangalore, 1907), the *Nadegannadi* and the *Vikata Vinodini* also had their publication from Bangalore.

When the nationalist movement was raging to new heights, several literary journals managed to move in dominating the readership. Prominent among them are the *Jaya Karnataka* (1922, Dharwad) of Alur Venkata Rao, Galaganatha's *Sadbodha Chindrika* (1912, Agadi), the *Jayanthi* (1938, Dharwad), the *Prabuddha Karnataka* (1932, Bangalore) and the *Kannada Sahitya Parishatpatrike* (1916, Bangalore). The *Jeevana* (1940, Dharwad) has its own place in Kannada literary journalism. Later it was brought to Bangalore and noted litterateur, Masti edited it.

The *Samyukta Karnataka* led the freedom movement in North Karnataka. It was started as a weekly in 1929 in Belgaum by a group of

energetic man. Soon its reins were transferred to the hands of Kabbur Madhava Rao, Rama Rao Hukkerikar and Ranganatha Ramachandra Diwakar. The paper was shifted to Hubli and it became a daily in 1933. The Loka Shikshana Trust of Diwakar took over the management. Its Bangalore edition was launched in 1959. *Karmavzera* weekly was also taken over. Hanumantha Rao Moharaj spent all his energy to the development of *Samyukta Karnataka*. However, the daily has changed many ownerships. R. R. Diwakar's *Nava Shakti* (1923, Dharwad) was an English weekly.

The *Kaanada Vritta* (1916, Kumta) of North Kanara has an impeccable record. Pandit Taranatha printed a monthly, the *Prema*. The *Karnataka Sundari* came out from Haveri under the editorship of P. S. Desai. N. S. Hardikar's Kannada monthly *Hubballi Gazzete* (1939, Hubli) exposed the official apathy to civic facilities. Later, he started a Kannada weekly *Jai Hind* from Hubli.

The district of Dakshina Kannada, has played a prominent role in the development of newspapers in Karnataka. Its leading journals were the *Kantheerava* (1919, Mangalore), the *Rashtra Bandhu* (1928, Mangalore), the *Bhakti Sandesha* (1918, Mangalore), the *Navayuga* (1921, Mangalore), the *Udaya Bharatha* (1927, Mangalore), the *Badavara Bandhu* (1932, Mangalore), the *Bharathi* (1933, Moolki) and the *Karnataka Kesari* (1928, Mangalore). As early as in 1923, Kota Shivaram Karant, a renowned writer, had launched a monthly, the *Vasantha* from Puttur. Some prominent weeklies were the *Navashakti* (1938, Udupi), the *Dhureena* (1935) and the *Antharanga* (1938 Udupi). The leading dailies of the district are the *Nava Bharatha* (1941, Mangalore) and the *Udayavani* (1970, Manipal). The publishers of *Udayavani* of late have started a new illustrated weekly, *Taranga* (1983).

Bangalore saw two journals exclusively meant for publishing short stories, the *Kathegara* (1933) and the *Katha-kunja*. The *Naguvanaanda*, and the *Koravanji* (1942) were humour journals. Devudu Narasimha Sastri edited the *Namma Pustaka* (1936). G. S. Krishna Rao published the *Katha Chandrike* (1942). B. N. Gupta's *Janapragati* (1951, Bangalore) was a weekly reveller to the readers. Patil Puttappa has been editing the *Prapancha* weekly (1954, Hubli) and the *Vishwa Vani* (1959) daily with gusto. The *Kasturi* (1956, Hubli) and the *Tushara* (1973, Manipal) are the popular monthly digests in Kannada.

The Printers (Pvt.) Limited, Bangalore, a joint stock company created history with their newspapers, the *Prajavani* (a Kannada daily

(1948) and the *Deccan Herald* (1948). Now the institution is the foremost of all the newspaper concerns in terms of circulation and prestige. Its other publications are the *Sudha*, a Kannada weekly and the *Mayura*, a Kannada monthly. Another Kannada daily, the *Kannada Prabha*, belong to the Express Group of chain newspapers. Its inaugural issue came out on September 4, 1967, with N. S. Sitarama Sastry as its editor. The *Lokavani* (1974, Bangalore), the *Vishala Karnataka* (1947, Hubli). The *Janamitra* (1962, Hassan and 1969, Chickmagalur) and the *Nadoja* (first started as weekly in 1973 and in 1974 it became a daily, Belgaum) have earned a name in Kannada journalism. Other dailies to reckon with are : the *Samaja* (1961, Hubli), the *Nagarika* (1954, Gadag), the *Kannadamma* 1974 (Belgaum), the *Loka Darshana* (1961, Belgaum), the *Girivatha* (1962, Chikamagalur), the *Nagaravani* (1973, Davanagere), the *Janatavani* (1974, Davanagere), the *Shakthi* (1957, Madikeri) the *Ravi* (1965, Modikeri), the *Navashakthi* (1973, Madikeri), the *Hitavani* (1967, Virajpet) and the *Rashtra Bandhu* (Virajpet). The *Sandyadeepa* (1954), was an evening daily from Mangalore, now defunct.

The Mysore, City has a record number of evening dailies, beside other periodicals and journals. They include, *Mysore Patrike* (1941), the *Varthamana* (1947), the *Vishwadoota* (1862), the *Ashok* (1964), the *Rajya Dharma* (1967), the *Sudharma* (1970) a Sanskrit daily, the *Aruna* (1947), the *Vijaya* (1947), the *Independent* (1967) and the *Sankranti*. The *Sadhvi* (1936) is being edited by Agaram Rangaiah, who has had his training in journalism under Dr. Annie Besant.

A record number of Urdu journals have found their way in Karnataka. The first Urdu newspaper was said to have started in 1794 as a weekly. It was the *Fauzi Akhbar* (from Srirangapattana). The next weekly was the *Khasim-ul-Akhbar* (1861, Bangalore). The *Bangalore Akhbar* (1876) was a bi-weekly. Later many more weeklies and monthlies appeared. The daily *Salar* started publication from 1964. The City of Mysore also has some Urdu journals.

The *Chitragupta* (1928, Bangalore), of H. K. Veeranna Gowda and P. Sheshappa's *Kidi* from Bangalore have their own place in Kannada journalism. Notable Kannada weekly newspapers are the *Pouravani* (1966, Mandya), the *Jana Jeevala* (1948, Belgaum), the *Malenadu Vartha* (1954, Shimoga), the *Sharavathi* (1963, Shimoga), the *Tumkur Times* (1971, Tumkur), the *Nava Sandesh* (1935, Bellary) and the *Samaja Vikasa* (1969,

Raichur). Besides, there are a number of other weeklies and dailies that are being published in the State in many languages. Some have lived longer and others have perished soon. The *Hindu*, the *Indian Express* (English dailies), the Tamil daily the *Thanthi* have their editions from Bangalore. Finally, newspapers in Karnataka have a fairly long history and theirs is a saga of many upheavals. It is really an enthralling development.

The newspapers have played their own role in the political, social and literary life of Karnataka. Their part in freedom movement is notable. Good number of newspapers supported the Unification movement wholeheartedly and they fostered the emotional integration of Karnataka. The encouragement and support they gave to cultural activities like drama, music, cinema, art, sports and literature are commendable. In propagating new and progressive thoughts, they have played a prominent part.

Statement showing the language-wise and periodicity-wise distribution of periodicals in the State of Karnataka from 1978 to 1980.

Language	1978			1973			1980		
	Daily	Weekly	Others*	Daily	Weekly	Others	Daily	Weekly	Others
English	5	13	106	6	12	89	8	14	101
Kannada	57	123	230	59	134	250	67	146	309
Tamil	1	3	10	1	3	10	1	3	12
Telugu	1	1	2	1	1	3	1	1	2
Malayalam	2	1	2	2	1	2	—	1	2
Hindi	1	2	7	1	2	7	1	2	7
Urdu	8	15	11	8	16	12	8	17	15
Marathi	2	6	1	2	6	—	2	6	1
Konkani	—	1	7	—	1	3	—	1	6
Tulu	—	—	2	—	—	2	—	—	2
Sanskrita	1	—	—	1	—	—	1	—	—
Bilingual (English & Kannada)	2	14	46	2	14	45	2	15	47
Multilingual **	—	2	11	—	2	8	—	2	11

* Others include 1) *Fortnightlies*, 2) *Monthlies*, 3) *Quarterlies*, 4) *Half-yearlies* and 5) *Annuals*.

** (Kannada-common with English, Tamil, Telugu, Hindi, Urdu and Marathi).

Source : Press in India (1978, 1979 and 1980),
Ministry of Information & Broadcasting—Govt. of India, New Delhi.

List of Newspapers from Karnataka till 1956

<i>Name/Periodicity</i>	<i>Place of Publication</i>	<i>Year of Starting</i>	<i>Editor</i>
1/2	3	4	5
Abhyudaya W*	—	1951	—
Adhunika Bharat F	Ranebennur	1938	—
Adhyatmaprakasha M	H.N. Pura (C.M.)	1930	Y. Narasappa
Advaita Prabhodihī M	—	1935	—
Ahara Vijnana Q/B/M	Mysore	1956	B.V.S. Rayappa
Akashavani Prasatika M	Mysore	1958	Mysore Government
Alankar F	Bangalore	1956	M.N. Somashekar
Al Kalam(U) W.3	—	1938	—
Amaravani M	Yadgiri	1949	B.M. Vireshwar Shastri
Ananda M/F	Bantwal	1916	M.N. Kamath
Ananda M	Mysore	1934	R.K. Lakkur
Ananda Q	Bangalore	—	S. Sampathaingar
Anandachandrika M	Bangalore	—	—
Ananda Chandrike M	Kelamangalam	1916	—
Anandajyoti W/F/M	Bangalore	1948	M. Shivaram
Antaranga W	Udupi	1938	R. Honnaiah Setty
Aradhya	Mysore	1920	P.H.K.C. Nanjunda-
Dharmojjivini M	—	—	radhya
Arogya Bhagya M	—	1927	K. Shivaram Das
Arogya Mandira M	Hubli	1939	Bhaskar S. Gore
Artha Sadhaka	Bangalore	1915	Dewan Ananda Rao
Patrike WMF	—	—	—
Aruna M	—	1921	Hanumanthegowda
Aruna M	Bangalore	1947	S.R. Bhat
Aruna M/W	Mangalore	1947	V.N. Shrinivasa Bhat
Aruna D	Mysore/ Bangalore	1947	H.K. Kumarswamy

* Note : D-daily ;
Q-quarterly;

W-weekly;
BM-bimonthly;

F-fortnightly ;

M-monthly ;

1/2	3	4	5
Arunodaya W	Belgaum	1936	P. Venkatesha S. Pandit
Arunodaya M	Bangalore	1862	B.H. Rice
Arya Dharma Prakasha M	Nadahalli (Sorab)	1914	N. Venkatappa
Arya Dharma Sangraha M	C.R. Nagar	1937	C. Venkata Shastri
Arya Kankana M	—	1939	—
Arya Karnataka	—	1928	—
Arya Mahila M	Sringeri	1913	—
Aryamata Sanjivini M	Mysore	1889	M.R. Ayyangar
Arya Vani D	Tumkur	1952	R.S. Aradhya
Arya Vaidya M	Hubli	1938	Damodar A. Halsikar
Arya Vidya Sanjivini (K + T + E) M	Melukote	1887	Ramaswamy Shelva Pillai Ayyangar
Asha Jyoti M	Mulki	1954	M.N. Kamath
Atma Jnanodaya W	Mysore	1936	Vedanta Shankar Shastri
Atmananda M	„	1910	—
Atmadhwani M	Chikmagalur	1922	J. Aprameya Ayyangar
Atmavichara M	Mysore	1949	M.L. Naganna
Avakasha Toshini M	„	1906	B. Venkatacharya
Ayurveda M	Tirthahalli	1925	P. Suryanarayana Shastri
Ayurveda M	Hiriyadka (Karkala)	1948	K.R. Puranika
Ayurveda M	Mysore	1952	M. S. Nageshwar Rao
Ayurveda Kala Bhushana	Chitradurga	1937	A.M. Pandit
Ayurveda Marthanda M	Shivagange	1935	Y.P.N. Pandit
Ayurveda Vaidya M	Hubli	—	N. Srinivasa Murthy
Badavara Bandhu M/W	Mangalore	1932	B. Jarappa
Balabandhu M	Bangalore	1950	N. D. Ramamurthy
Balachandra F/M	Mangalore/ Udupi	1929	K. Subbannayya

1/2	3	4	5
Balachandra M	Bangalore	1952	Tara Prakashana
Balamitra M	Dharwad	1921	V. Mahalinga Tatti
Balapatra M	Mangalore	1866	Basel Mission
Bala Prakasha W	—	1935	B. Ranganathan
Balasahitya M	Hunagunda	1956	
Banshankari M	Banashankari	1927	—
Bangalore Examiner M	Bangalore	—	Trust
Bangalore Times (E + K)	D	1928	K. M. Zupari Khadri Mohiuddin
Basavaraja W	Haveri	1928	M. Halappanavar
Belaku M/W	Mysore	1943	V. Srinivasan, H. V. Subramayya
Belaku W	Hubli	1945	Gowrish Kaikini
Belgaum Bharati W/M	—	1912	Karibasava Shastri
Belgaum Samachar W	Belgaum	1864	—
Bhagawata M	Mysore	—	—
Bhagyodaya M	Shimoga	1914	T. Sanjivamma
Bhakta Bandhu M	B'lore/Koppal		
	Davanagere	1919	H. Chidambarayya
Bhakta Kesari W	Hassan	1953	M. Narasimha Shastri, D. Basavaraja Urs,
Bhakta Vani M	Mysore	1934	M. C. Singegouda
Bhakta Vijaya M	„	1909	Sitaram Shastri
Bhakti Sandesh M	B'lore/M'lore	1918	D. K. Bharadwaj
Bharata Darshana M	Bangalore	1944	Vishwamitra Rameshwar Avadhani
Bharati D	„	1907	D. V. G., Navaratna Ramarao
Bharati M	„	1907	K. Shivram Das
Bharati M	Mulki	1933	U. Vaman Shenoy
Bharati M	Gadag	1950	K. Savitri
Bharati Samaja			
Darpana M	Mysore	1931	G. C. Shankarappa

1/2	3	4	5
Bharatiya Itihasa M Kathavali	Bangalore	1933	K. R. Seturaman
Bharatiya Vilasa M	Mysore	1909	A. Rama Rao
Bharat Kesari W	Hassan	1953	—
Bharat Mitra M	Bangalore	1908	—
Bharat Nandini M	Nanjangud	1922	N. Tirumalamba
Bharat Putra W	Bangalore	1928	V. R. Hanumantayya
Bharat Sandesh M	Tumkur	1927	K. M. Deen
Bharat Sevaka M	Bangalore	1955	N. C. Chikkanna, K. N. Vasavani
Bharat Shreni M	Mysore	1923	N. Laxmana Sharma
Bharat Varsha W/M	Mandya	1909	G. V. Nanjappa
Bhavana M	Sirsi/B'lore	1956	S.M. Bongale
Bhavaroga Vaidya M	Mysore	1925	K. Shivaram Das
Bhavishya Bandhu M	Tumkur	1948	K. Narasimhamurthy
Bhavishya Vani Q	Gulbarga	—	S. Rudrashastri
Bhishagwara (K&M) M	Belgaum	1955	R.K. Kulkarni
Bhudana F/W	Bangalore	1955	Priyavrata Kovida
Bhudana Sarvodaya Sandesh F	Kadoli	1945	Vaman A. Hodike
Bodhaka Bodhini M	Bangalore	1905	B'lore Books and Tract Society
Bodhaka Seva Q/M	C.B. Pura	1922	A. Krishnaswamy Ayyangar
Bodhamrita M	Hubli	1926	Shivaputraswami
Bodhini M	Udupi	1915	T. Mangesh Rao
Brahmana W	Bangalore	1918	R.G. Sharma
Brahmana M	„	1935	K. Shrikanthayya
Brahmananda M	Mysore	1907	Shankarananda Sabha
Brarat Jyothi M	Jumna	1911	C. Nagashastri
Brahm Horaphala Chintamani M	Bangalore	1931	Shrinivasa Rao Joshi

1/2	3	4	5
Budhajana			
Manoranjini M	Tovinakere	1890	B. Padmaraj Pandit
Business Magazine M	Bangalore	1935	
Chaitanya M	Iikal	1931	Shivashankara Rao
Chaitanya KusumavaliM	Dharmasthala	1934	—
Chalachitra M	Bangalore	1956	—
Chandrika M	Bagalkot	1896	Kerur Raghava Bhat
Chandrodaya	Dharwad	1877	Panditappa, Chikkodi,
(Litho) W/M			G.S. Krishna Rao, H. Vibhuti
Chaturya M	Bangalore	1909	B. Janaradana Rao
Chaya M	„	1942	—
Cheluva Nadu M	„		C.N. Swami
Chennabasaveshwara	Tumkur	1926	Syed S. Hussain
(E&K) W			
Chetana M	Chitradurga	1948	T.R. Subba Rao
Chikitsaka		1903	Gangadhara Rao
Chintamani	Mysore	1908	
Chintamani			
Abhyudaya M	Chintamani	1920	Tahsildar
Chirayu M	Mysore	1954	M.S. Subba Rao
Chitra W	Mangalore	1937	Kumar Venkanna and V.R. Koliurkar
Chitra M	Bangalore	1938	S. Narasimhayya
Chitragupta (E&K) D/M	Mysore	1928	H.K. Veeranna Gauda N.G. Sanjivayya
Chitragupta M/W	Bangalore	1955	M.S. Bharadwaj
Chitra Samachar	Bangalore	1938	H.R. Krishna Murthy
(E & K) M/F			
Chitravani M/W	Mangalore	1952	Kumar Mangalore

1/2	3	4	5
Chitravani M	Bangalore	1943	C. Satyanarayana S. Ramanathan T. K. Janardana
C.R. Patna Taluk Vartamana F	C.R. Patna	1918	—
Dakkhan Prabhat W	Raichur	1940	P. R. Rachotayya, S. Sharma
Dalita Bandhu M/F	Bangalore	1952	S. Gopal Salenna, K. Gurudatta
Dampatya Jeevana M	Dodballapur	1951	Dr. D. V. Rao
Darshana W	Belgaum	1956	M. B. Desai
Dasavani M	Mangalore		B. Keshava Das
Deccan Herald (ED)	Bangalore	1948	Pothan Joseph
Deenabandhu W/BW	Mysore	1928	T. Ramachandra Rao
Deenavani W	Bangalore	1928	B. C. Rangappa
Deerghayu Q/M	Mangalore/ Bangalore	1954	M. R. Bhat M. Gopalakrishna Rao
Deshabandhu D	Hubli	1930	B. S. Pavate
Deshabandhu W/D	Bangalore	1926	N. Subba Rao
Deshabandhu D/W	Bangalore	1940	N. S. Sitarama Shastri N. S. Venkob Rao
Desha Bhakta M	Mangalore	1940	Jayadevaji
Deshabhimani D	Mysore	1894	B. S. Ayyangar
Desharanjana BM	Mangalore	1931	B. Raghavendra Rao
Deshiya Missionary Patrike Q	—	1914	—
Devabhuja Q/M	Ron	1927	S. C. Salimatha
Devanga Patrike(K&E)W	Bangalore	1931	N. Siddalingayya
Divya Jeevana M	Bangalore	1956	Y. Narasappa
Divya Jyoti M	Mysore	1927	A. Vasudevayya
Dhananjaya W/D/M	Dharwad	—	Gururao Valvekar, M. Krishna Rao
Dhanurdhari W/F	Hubli, Davanagere	1906	Hardekar Manjappa

1/2	3	4	5
Dhanvantari M	Bijapur	1938	A. Anantacharya
Dharma (K&E) M	—	1935	B. K. Laxminarayanayya
Dharma Bodha M	Udupi	1948	Venkataramanacharya K. Rajagopalacharya
Dharma Purushartha M	Belgaum	1936	P. Tatacharya R. M. Munavalli
Dharma Sandesh M/BM	Bangalore	1947	G. S. Krishna Rao D. S. Krishna Rao
Dharma Samrajya	—	1928	—
Dharma Sanjeevinee M	Raichur	1924	Basavaraj Shastri
Dharma Tarangini M	Dharwad	1911	H. S. Shivalinga Shastry
Dharma Vichar (K&E) M	Mysore	1913	A. Mahadeva Shastri S. Venkataramayya
Dharmojjivini M	Mysore	1905	A. Mahadeva Shastry
Dharwada Vritta (K&M)	Dharwad	1873	—
Dhureena M	Udupi	1935	J.S. Shenoy, R.S. Shenoy
Doota Q/M	Dornalli	1925	Dayananda Prabhu
Dwaita Dundhubhi M/Q	Hubli/ Bagalkot	1923	Ramacharya Katgeri
Eleyara Geleya M	Mysore	—	Swami Joseph Ram
Examiner M	Chikka- ballapura	1946	Narayana Rao
Federal India W	Bangalore	1938	A. Srikantaiah
Fortnightly Chronicle (E&K) F	Tumkur	1916	K. Ranga Iyengar
Ganavahini M	Mandya	1950	K.S. Chandrashekarayya
Garike	Mysore	1935	S. L. Shrikantayya
Garjane M	Gadag— Betageri	1950	P. N. Bankapur
Gayana Ganga M	Bangalore	1954	R. V. Sheshadri Gavayi
Geetavani M	Bellary	1937	Jeerigekatte Basavappa
Geleya	Kolivada	1929	V. K. Kolivad

1/2	3	4	5
Geeta Nama Pustaka M	Bangalore	1947	K. C. Chandrashekara Reddy
Gokula M	„	1951	Kalasa Satyanarayana
Gopala M	„	1938	K. S. Narasihmayya
Gorakshana M/D	Mysore	1949	M. S. Krishna Rao
Gosevaka M	Belgaum	1925	Gopal A. Deshapande
Grihavaidya M	Hubli	1938	A. M. Halishkar
Gramabhyudaya M	Elibandalagi Athani	1927	J. S. Patil
Gramabhyudaya Mattu Mysore M	Bangalore	1947	Jeerige Katte Basavappa
Gramabhyudaya Mattu Sahakara M	„	1950	K. C. Choudappa Reddy
Grama Jeevana	Bangalore	1927	M. Sitaram Shastri
Grama Jeevana M	Kumta	1956	L. Tingesh Sharma
Grama Jeevana Artha	Mysore	1928	M. Sitaram Shastri
Grama Sevak	Ramadurga	1925	Mudikariya Mahadeva-naik
Grama Sevak M	Ankola	1956	Thimmappa Naik
Grama Sevak F	Arasikere	1950	Yashodara Dasappa
Gramaseva Patha M	Mysore/B'lore	1934	N. Bhadrappa
Grama Sudharaka M	B'lore	1938	B. S. Sharma
Gurudeva M	Humcha	1956	Kunda Kunda Vidya Veda-swami
Halliya Aalu or			
Grama Sevaka (K&M) Q	Belgaum	1935	D. S. Paramaj
Halliya Patrike M	Bangalore	1931	K. S. Ramaswama-yyangar
Hamdard W	Mangalore	1939	K. R. Mahajan
Haridasa Bharati M	Bangalore	1950	Gopaladas
Haridasa Deepika M	Mysore	—	M. G. Gururaja Rao
Harijana W	Bangalore	1942	S. Krishna Sharma
Harijana Bandhu	Mandya	—	D. Manchayya
Harijanabhyudaya	Dharwad	1954	—

1/2	3	4	5
Havyakodaya W	Nadahalli	1916	—
Hindiwani (K + H + E) M	Bangalore	1953	P. R. Srinivasa Shastri
Hindu Dharma M	„	1937	Narayana
Hindu Matabhimani M	„	1888	Venkatakrishna
Hindu Mata			
Prakashike M	Melukote	1882	A. Ramanuja Ayyangar
Hindu Samrakshane M	Mangalore	—	—
Hindustan Samachar W	Dharwad	1907	Narayana Rao Giridhara Rao
Hindustan Scout M	Mangalore	1940	B. Srinivas Rao
Hitabodhini M	Mysore/ Magadi	1883	M. Venkatakrishtayya.
Hitachintaka M	Nanagundi Koppa	1916	Bhimaji Kulkarni
Hitavadi	Bangalore	1905	—
Hitavadi M	Mysore	1908	V. Varadarajayyengar
Hitechchu (M) W	Kaladgi	1870	—
Holigeya Kale Q	—	1952	—
Hosa Hadi (K&E) W	Bangalore	1928	D. Narasimha Shastri
Hosa Hadi M	Hubli	1956	L. B. Muddannavar
Hoysala Q	Hassan	1947	—
Hubli Gazettee F	Hubli	1939	S. S. Karant
Hubli Patra W	„	1893	—
Hurana M	Hassan	1951	K. N. Murthi
Huvina Kolu W	Tumkur	1952	Uma Shankar
Jaganmohini W	Mysore	1911	S. Ramanathayya
Jagrithi W	Dharwad	1947	Khadri Shamanna
Jahiratu Mattu Sama- chara Patrike M	Mangalore	1955	T. R. Govinda
Jai Hind W/M	Hubli	1939	S. B. Managoli
Jaina Bandhu M	Kokkarne	—	—
Jaina Hitaishini	—	1907	—

1/2	3	4	5
Jaina Tarangini M	—	1921	—
Jana Hitaishini F	—	1912	M. S. Dharanendrayya
Jana Hitopakarani D	Mysore	1912	—
Janajeevala W	Belgaum	1948	B. M. Elukoti
Janajivana D	Mandya	1956	M. C. Madegowda
Janajivana	Bangalore	1912	D. V. Gundappa
Jana Mata W	„	1956	Kalasa Sathyanarayana
Janapada W	Mangalore	1950	Narayana Rao Kalle
Jana Pragati W	Bangalore	1951	R. Ucchila, B. N. Gupta, Kalle
Janapremi W	Mangalore	1954	F.I.A. Pinto
Janapriya B/M	„	1954	Munipalaraju
Janapriya D	„	1955	R. K. Nayak
Janatha M	Bangalore	1941	A. Keshava
Jana Sevaka W	Ankola	1955	Dinakar Desai, A. Ananda
Jana Sevaka D	Davanagere	1924	K. Gurupadappa
Jana Shakti W	Bangalore	1951	C.R. Krishna Rao
Janatha Bandhu	—	1956	Shadakshara
Janavani M	Mysore	1951	M.C. Padmanabha Sharma
Janavani D/W	Bangalore	1933	B. Puttaswamaiah
Jana Yuga F/W	Katpadi	1952	M. V. Hegde
Janma Bhoomi D	Bangalore	1930	B. Puttaswamaiah
Janma Bhoomi W	Madikeri	1932	K.A. Somanna, M. Subba Rao
Janma Bhoomi W	Tirthahalli	1928	C.B. Subba Rao
Jaya M	Hubli	1928	S. Bhimachar
Jayakarnataka M/W	Dharwad	1947	Alur Venkata Rao D.R. Bendre, V.S. Basavanal

1/2	3	4	5
Jayamala M	Mangalore	1935	M.K. Babu, Pinto
Jayanthi M/W	Dharwad	1938	B. Krishnasharma, H.V. Melligatti
Jeevajala M	Bangalore	1952	R. Greenfield, B. Sumant
Jeevajala M	Malavalli	1953	K. Newton Samuel
Jeevana M	Dharwad	1940	D. R. Bendre, Masti
Jeevana Prakasha	Belgaum	1953	Smt. Prema
Jeevana Shikshana M	Belgaum/ Dharwad	1956	B. D. Mugi, S. Hiremath
Jinamatadarsha M	Mysore	1898	Ramanna Vagmi
Jinamata Prakashika (K & E) M	„	1933	—
Jinavani M	„	1951	M.C.P. Sharma M.C. Jayakirti
Jnanajyoti M	Mysore	1926	S.R. Ramaiah
Jnana Prakash	Belgaum	1855	—
Jnana Prakash D	Mysore	1910	—
Jnanajna M	Bangalore	1908	—
Jnanajnana M	Belgaum	1919	S.S. Petkar
Jnanodaya M	Bangalore	1912	Bhakti Marga Sabha
Jnanodaya F	Mysore	1921	Shantharaja Sastri, Shrikantha Shastri.
Jnanodaya M	Shimoga	1896	B. Sheshagiri Rao
Journal of Education	Dharwad	1934	S. S. Negalur
Jwalamukhi W	Bangalore	1954	C. S. Satya, H. Rama- swamy
Jyoti F/W	Mangalore	1950	B. S. Bhaskar Rai
Jyoti M	Kumbale	1935	A. Ganappayya Alse, K. Haider Kumble
Jyoti M	Lingasugur	1954	Kuppe Rao
Jyotishya Kalpadruma Q	Thirthahalli	1926	P. K. Jois, K.N. Sastri
Jyotishya Kirana M	.Guruvinahalli	1948	Guru Jeevaradhya

1/2	3	4	5
Jyotishya Vichara Sagar M	Shimoga	1932	C. Lingajois
Jyotishya Vidya Sagar M	Bangalore	1908	D. Ramajois
Jyotishya Vidya Sangraha	—	1910	—
Kaanada Vritta W (K.E.M.)	Kumta	1916	P.K. Shanbhag
Kadambari Sagar M	Bangalore	—	C. K. Hanumantappa
Kadambari SangrahaM	C. R. Nagar	1913	K. Venkataraman Shastri
Kaigarike M	Kolar	1935	Fr. J. J. M. Furtado
Kalachandra M	Karkala	1929	B. V. Krishnamurthy
Kalanivedana M	Karkala	1933	B. J. Shenoy
Kalavida M	Mangalore	1947	M. S. Shetty
Kaliyuga Q/M	Dharwad	1936	Dr.M.Gopalakrishnarao
Kalki W	Gadag	1949	Andanappa Doddmeti
Kalki W	Bangalore	1954	D. V. Ramesh
Kalpana M	Hubli	1949	S. V. Patil, K. Ramaiah
Kanaka M	Bangalore	—	Hoysala
Kanda M	Udupi	1951	R. S. Mailarayya
Kangress D	Mysore	1927	A. Rangayya
Kangress Bulletin	Bellary	1938	T. B. Keshava Rao
Kaniyar Patrike	C. R. Nagar	1927	T. Ramachandra Rao
Kannada Chaluvali	Bangalore	—	—
Kannada Jnana Bodhaka M	Dharwad	1861	Venkata Rango Katti
Kannada Jyoti W/M	Bangalore	1937	B. L. Muniyappa
Kannada Jyoti (K & E) M	Bangalore	1933	B. Satyanarayana Sharma
Kannada Kanda M	Dharwad	1937	K. S. Narasimhaiah Karaveera Mannigatti, Mevundi Mallari

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Kannada Kesari D	Mangalore	1885	M. Anant Rao
Kannada Kesari W	Hubli	1906	Mutalik Desai
Kannada Kogile M	Mangalore	1916	M. Thimmappaiah
Kannada Kokila M	Naregal	1938	Gurupada Matha
Kannada Kraista Bandhu F/M	Mangalore	1932	Karunakar, K. R M. Benz,
Kannada Law Report M	Mysore	1908	M. Mallaradhya
Kannada Music Journal M	Mysore	1933	A. Krishna Ayyangar
Kannada Nadegannadi	Bangalore	1895	M. Gopalayyengar, M. Shrinivasayyengar
Kannada Nibandhamale M	Bagalkot	1919	—
Kannada Nudi W/M/F	Bangalore	1938	M. S. Subramanya Shastri A. N. Krishna Rao Venkatasubbacharya
Kannada Nudi M	Mysore	1895	
Kannada Prathamika Shikshana M	Dharwad	1929	R. V. Desai
Kannada Sahakari M	Putturu	1919	U. Mangesrao, M. Anantrao
Kannada Sahakari M	Mangalore	1936	V. Narasimha Rao, B. Prabhakara Rao
Kannada Sahitya H.Y. Parishat Patrike	Bangalore	1916	A. R. Krishna Shastri
Kannada Samachara F	Bellary	1844	H. Moegling
Kannada Shala Patrike M	Belgaum Dharwad	1867	Deputy Channabasappa
Kannada Sheershike	—	1916	M. Raman
Kannada Shikshaka M	Dharwad	1917	—
Kannada Suvartika	—	—	Basel Mission
Kannada Vanj M	Bangalore	1935	T.D. Shamanna Shetty

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Kannada Vartika (K & E) (Canarese Message) F	Mangalore	1857	—
Kannadiga W/B.W	Bagalkot	1925	—
Kannadiga W	Hubli	1937	Huccheswar Medi
Kannadiga W	Bangalore	1938	St. Joseph College Union
Kannadigara Jnanadeepike M	Mysore	1922	M. Tirunarayana
Kanhtirava W/B.W.	Mangalore	1919	B. Vittalrao
Karmaveera W	Hubli	1921	R. S. Hukkeri and R. R. Diwakar
Karmika W	Bangalore	1956	—
Karnataka B.W.	„	1912	D. V. Gundappa
Karnataka D/W	Mysore	1296	H. Sharma
Karnataka Bandhu M	Bellary	1925	Y. Nagesh Shastri, T. Veeramallappa
Karnataka Bandhu M/W	Gadag	1931	O. B. Swamy Hiremath
Karnataka Bhasha Sevaka M	Bijapur	1894	Sheshagiri Konnur
Karnataka Chandrike M	Mysore/ Bangalore	1908	K. Ramanarasimaya.
Karnataka Dhananjaya D	Dharwad/ Belgaum	1910	M. Krishna Rao
Karnataka Granthamale M	Mysore/ Bangalore	1893	B. Subba Rao, B. Krishnappa, M. Shama Rao
Karnataka Guide M	Bangalore	1918	A. D. Anandan
Karnataka Janajivana B.W.	Bangalore	1909	—
Karnataka Jeevana M	Bangalore	1916	D. V. Gundappa
Karnataka Jnana Manjari M	Belgaum	1874	Bikaji Hari Samanth
Karnataka Kavya M	Mysore	1892	M.A.R. Ayyangar
Karnataka Kesari M	Puttur	1928	M. Anantha Rao

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Karnataka Kesari W	Bellary	1931	Tekur Subhramanya, T. B. Keshava Rao
Karnataka Kirtanatarangini	Bangalore	1927	M. Raman
Karnataka Nandini M	Nanjangud	1916	N. Tirumalamma
Karnataka Nava Jeevana M	Bijapur	1928	P. G. Halakatti, B. C. Puranik
Karnataka Patra W	Belgaum/ Dharwad	1883	Venkata R. Katti, Honnapuramatha
Karnataka Prakashike F.W.	Mysore/B'lore	1865	C. Shrinivasachar
Karnataka Sahakara Patrike	Bangalore	1954	P. R. Kanthi, V. S. Hali- keri, M. M. Basrur
Karnataka Sahakara Vijaya M	Mysore	1930	Madhavan, Shrikanta- shastri
Karnataka Sahakari Mitra M	Dharwad	1922	—
Karnataka Sathyagraha	Hubli	1924	Chandur, Murthy
Karnataka Scout	Dharwad	1927	B. T. Chari
Karnataka Scout & Guide (K&E) M	Bangalore	1917	M. C. Anandan M. Venkatakrishnaiah
Karnataka Shikshaka M/BM	Dharwad	1918	J. A. Balavantha Rao
Karnataka Shikshana M	Bagalkot	1920	H. B. Konnur R. Y. Yalagurda
Karnataka Sundari M	Haveri	1922	Desai Pavappa Somappa
Karnataka Times W	Bangalore	1908	—
Karnataka Times W	Dharwad	1930	H. S. Shivalinga Shastri
Karnataka Vaibhava B.W/W	Bijapur	1892	M. Gundurao, Hanumanthrao
Karnataka Vani W	Nagamangala	1925	N. T. Hiriyanna
Karnataka Vani Vilas B.M.	Mysore	1888	L. S. Subba Rao

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Karnataka Varthamana	Bangalore	1922	C. P. Sundara Rao
D			
Karnataka Vidyarthi	Mysore	1922	—
Karnataka Vartta W	Dharwad	1895	Mudaveedu Krishna Rao
Kranataka Vyshya	Mysore	1948	P. Gopalakrishna Setty
Patrike M			
Karthavya W	Channapatna	1918	R. S. Hukkeri
Kasturi M	Hubli	1956	Mohare, R. R. Diwakar
Katha M	Bangalore	1929	—
Katha Chandrike M	„	1942	G. S. Krishna Rao
Katha Kunja M	Belgaum	1934	Pyati Shamarao
Katha Kusumavali	Hubli	1938	C. S. Kulkarni
	(Dharwad)		
Katha Loka M	Mysore	1925	—
Kathanjali M	Bangalore	1929	A. N. Krishna Rao
Kathanjali M	Mangalore	1930	—
Kathanjali M	Hubli	1934	Pattabi Ram
Kathapremi M	Bangalore	1938	B. S. Sharma
Katha Sangraha M	Hichkad	1953	Vaman A. Hodiike
Kathavali M	Bangalore	1937	Gupta
Kathegara M	„	1932	M. N. Gopalarao
			G. A. Narasimhamurthy
Kavita M	Dharwad	1918	—
Kavita Q	Belgaum	—	S. M. Desai Rudrapur
Kavyakalpadhruma	Bangalore	1892	—
(K&S) M			
Kavyambudhi M	Mysore	1894	P. Padmaraj Pandit
Kesari M	Mysore	1928	V. Seetarama Shastri
Khadi Vijaya M	Almatti	1928	Hardekar Manjappa

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Kidi BW/W	Bangalore	1892	K. S. Ayyangar
Kidi W	„		B. Sheshappa
Kirti Kirana M	„	1943	G.S. Narasimha Murthy
Kodagu W	Madikeri	1920	K. B. Mallappa, Pandyanda Belliyappa
Kodagu Bodhini D	„	1925	Abdul G. Khan
Kodagu Chandrike W	Bangalore	1883	Mysore Rangarao
Kodagu Chandrike M	Madikeri	1939	B. R. Subraya
Kodagu Sahakara Bandhu M	„	1941	P. P. Belyappa
Kodagu Samachara W	„	1952	B. K. S. Murthy
Kodagu Vrittanta W	„	1921	Punachcha
Koravanji M	Bangalore	1942	M. Shivaram
Kranti D	Bangalore	—	R. Dayananda Sagar
Kraista Hitavadi M	Mangalore	1924	I. L. Joshuva Jatanna
Kripeya Suvarte M	—	1937	—
Kraista Matabhimani M	—	1931	Z. Issac
Kraista Sabhapatra M	Mangalore	1867	C. Stolz and J. J. Brigel Vatsa
Krishi Kalanidhi F	Mysore	1913	—
Kshema Samachara W	Dharwad	1912	Kavyananda
Kunchitigara Patrike W	Mysore	1930	M. C. Mallaya
Kurubara Jagatpavana W/M	Bangalore	1927	M. N. Lingappa
Kurubara Patrike	Mysore	1928	N. Sanjeevappa
Kurukshetra W	Dharwad Jamkhandi, Bijapur	1947	Babureddy, V. Tungala Kokatnur
Kurukula Kirti (E. & K.) W	Mysore	1934	M. N. Lingappa
Kuruvijaya W	—	1913	M. N. Lingappa
Law Gazette (E) M	Mandya/ Kengeri	1907	B. Narasing Rao

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Lekhaka (S&E) M	Bangalore	1953	S. Balu Rao
Lingayat M	Belgaum	1942	Lingayat Vidyabhi- vruddhi Samste
Loka Bandhu W	Dharwad	1880	Guru Rao and R. Mamadapur
Loka Hitaishi D	Bangalore	1928	—
Loka Matha D	„	1929	P. R. Krishna Murthy
Lokamatha D/W	Hubli	1924	V. B. Puranik
Loka Mitra W/B.W	Haveri	1900	Devanagowda Patil
Lokapavana W	Madikeri	1925	B. Belliappa
Loka Rahasya M	Virajpet	1925	K. Narayana Rao
Loka Sanchar (K&E) F	Bangalore	1933	A. S. Narayana Prasad
Loka Shikshaka M	Dharwad	1888	V. R. Katti
Lokavani W	Koppala	1956	Vittaladasa Nandalike
Madhura Karnataka M	Bangalore	1938	M. Nanjunda Sastri
Madhya Siddanta Prakashini M	Mysore	1916	M. Narasingaraya
Madhurawani M	Mysore	1911	Hanuman
Magu M	Tavarekere	1952	B. B. Joshi
Mahadhvani M	Dharwad	1940	Kavali, S. V. Jathar
Mahavira M	Dharwad	1950	Negalur Ranganath
Mahila Q	Dharwad	1927	—
Mahila Prakasha M	Mysore	1939	M. C. Umabai
Mahila Sakhi M	Mysore	1900	—
Mahila Jnanotkarsha Mala Q	Gadag	1917	C. R. Chandurmatha
Mitra M	Guddetota	1950	G. S. Subba Rao
Makkala Bavuta M	Bangalore	1953	R. Kalyanamma
Makkala Mantapa M	Mangalore	1955	B. M. Sharma
Makkala Patrike M	Mangalore	—	K. S. Karant
Makkala Pustaka M	Mangalore	1949	K. S. Karant

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Makkala Pustaka M	Bangalore	1926	A. Ashwathanarayana
Maleya Vani Annual	Siddapur	1955	Gajanana Sharma, Ramakrishna Hegde
Malenadu M	Bangalore	1953	M. V. Gurubasappa Shetty
Malenadu M	Mundaje	1947	M. N. Bhide
Malenadu Samachara M	Shimoga	1917	P. Venkappayya
Malenadu Vijaya Kesari W	Sagar	1920	N. Venkappa
Mangalore Samachara F	Mangalore	1843	Fr. H. Moegling
Mangala M	Kumta	1952	H. R. Prabhu
Manava M	Sirsi	1952	B.P. Hosmani
Manava Dharma Vichara W	Udupi	—	—
Matha Patrike M	Belgaum	1865	Deputy Channabasappa
Matru Bhumi M/D	Belgaum	1920	R. B. Kulkarni
Mayura M	Mavalli	1946	Mayur Prakashana
Mogaveera Q/M	Kapu	1939	B. S. Padubidri
Mukkanna M	Bijapur/ Bangalore	1947	R. Kulkarni
Mundalu W	Bijapur	1926	V. S. Gudakanti
Muslim Sandesh M	Dharwad	1935	Imamuddin Killedar
Mysore Chronicle (K&E) W	Tumkur	1924	K. Rangayyengar
Mysore Economic Journal M	Mysore	1914	—
Mysore Gazette (K&E) W	Bangalore	1866	L. Rikets
Mysore Grama Panchyati M	„	S. Sitaramayya
Mysore Information Bulletin M	„	1937	C. Nataraj Ayyangar

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Mysore Labour Gazette F	Mysore	1939	Govt. Labour Division
Mysore Mail (K&E) D	„	1937	H. V. Anantaramayya
Mysuru Makkalu M	„	1928	N. S. Laxminarayana Shastri
Mysore Prabha D	B'lore/Hubli	1953	Rajashekar Ullagaddi- matha
Mysore Paraspara Sahaya Patrike M	Bangalore	1913	K. S. Krishna Ayyar
Mysore Patrike D	Mysore	1941	T. Narayana Venkata- ram
Mysore Police Gazette M/F	Bangalore	1886	I.G.P.
Mysore Review Q	Mysore	1920	M. Venkatakrishnaiah
Mysore Revenue & Agricultural Gazette F	Bangalore	1906	Mysore Book Depot Press
Mysore Sahakara Patrike (K&E) W/M	„	1927	K. R. Srikanthaswamy
Mysore Scouts & Guides (K&E) M	Bangalore	1917	A. D. Anandan
Mysore Soubhagya M	Mysore	1937	B. Shamanna
Mysore Star W	Mysore	1900	Y. Veerabasappa
Mysore Standard B W	Bangalore	1908	M. Srinivasa Ayyangar
Mysore State Education (K + E) M	„	1946	B. Mariraj
Mysore Vaishaya Patrike (K + E) M	Mysore	1940	D. Gopalakrishna Shetty
Mysore Vrittanta W	Gundlupet	1920	V. K. Nanjundaiah
Mysore Vrittanta	Mysore/	1859	B. Bhashyacharya
Bodhini (K&E) W	Bangalore		
Mysore Vyavasayaka Mattu Parikshaka Sanghada Patrike Q	Bangalore	1924	B. Narasimha Ayyangar

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Mysore Vyavasaya			
• Patrike M	„	1924	M. V. Rajashekaran
Mysore Vyavasaya			
Shodhaka Patrike M	„	1924	M. Vasudeva Murthy
Nadagudi M	Mangalore	1938	P. Murahara Rao
Nadakahale M	Tirthahali	1950	Kalingayya Putturao
Nadegannadi W	Mysore Bangalore	1899	M. S. Ayyangar
Nagarika W	Kalburgi Raichur	1947	S. Hanumantha Rao
Nagarika W	Honavar/ Karwar	1948	S. K. Pai, G. R. Yaji
Nagarika D	Gadag/ Bagalkot/ Hospet	1954	B. H. Hombali
Naguvananda Q/M	Bangalore, Hubli	1932	B. Ranganatharao
Nammanadu F	Mysore	1947	B. N. Aradhya
Namma Pustaka M	Bangalore	1936	Devudu N. Shastri
Namma Raitaru M	Mandya	1953	K. R. Lingappa
Namma Varabhavishya	Bangalore	1951	Pandit Lal
Nandadeepa M	Madikeri	1955	B. S. Gopalakrishna
Nandini M/W	Gokarna	1938	S. V. Badti D. S. Vishwamitra
Nandini M	Bangalore	1949	Krishnamurthy
Nandini Q/M	Shimoga	1950	G. R. Subbarao
Narada W/F	Bangalore	1955	C. H. Subbayya
Naradana Sanchara	Bellary	1920	Karibasavasastri
Narasimha M	Dharwad	1940	Dixit Ramachandra
Nature Cure M	Mysore	1921	M. Venkatakrishnayya
Navabharata W	Bellary	1938	T. B. Keshav Rao
Nava Bharat D/W	Mangalore	1940	V. S. Kudva

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Nava Chetana M/W	Sirsi/Sagar/ Sorab	1939	R. V. Valagalli H. Sitaram
Nava Jeevana M	Babaleswar	1928	B. C. Puranik
Nava Jeevana M/Q	Suratkal	1949	Panje M. Saliyan
Nava Jeevana M	Hubli	1954	Shilottama Narayana
Nava Jeevana D/W	Bangalore	1929	C. A. Narayan
Nava Jyoti F	Shimoga	1949	B. Ananthayya Shetty
Nava Karnataka W	Bijapur	1920	P. G. Halakatti
Navaneeta M	Dharwad	1926	Pandit Kavali
Navaneeta M	Belgaum	1920	K.T. Betgeri
Navaneeta M	Byadagi	1926	K. Ramachandrappa
Nava Sandesh W	Bellary	1935	Holebasava Sastri
Navashakti D	Bangalore	1935	K. Singalachar
Navashakti F	Mangalore	1952	K.M.G. Hussain
Navashakti M	Udupi	1938	P.N.B. Ramachar
Navayuga W	Mangalore	1921	A.B. Shetty
Navayuga D	Hubli	1948	T.R. Nesvi
Navina Bharata W	Bagalkot	1922	Y. Dharwadkar
Neelakantha Vijaya M	H. Bagewadi	1910	Veerappa Shastri Dundappa
Negila Yogi M	Hassan	1949	G.H. Rangappa
Netaji D	Hubli/ Davanagere	1948	Itgi Vedamurthy
New Era (K & E) M	Bangalore	1936	P. M. Shamarao
Nikhila Karnataka Q Ayurveda	Bijapur	1938	A. Ananthacharya
Nirikshaka W	Dharwad	1949	M. Govardana Rao
Nisarga M	Bangalore	1951	—
Nisarga Chikitsaka Q	Lakshmeshwar	—	Shamarao Chitrakar
Nyayavani	Sorab	1953	A.V. Kadam
Nyaya Sangraha F	Mangalore	1868	U. Gopalkrishnayya

1/2	3	4	5
Nyayadhikarana M	Mangalore	1877	M. Subbarao
Nritya Bharat Q	Hansabhavi	1954	Mallari M. Kulkarni
Nutana M	Dharwad	1952	H.R. Kidiyur
Okkaligara Bandhu W	Mysore	1911	S. Venkataramayya
Okkaligaru	Dharwad	1911	Desai, Honnapurmatha
Okkalutanavu			
Okkaligara Patrike W	Bangalore	1907	B. Puttaiya
Panchacharya Prabha W	Mysore	1927	S.P. Mahadevaiah
Panchajanya M/W	Bangalore	1947	Rukminiyamma
Panchjanya W	„	1948	Krishnappa, A.
Panchamrita M	Hichkad	1950	Vaman A. Hodike
Panchamrita M	Gadag	—	Pandarinathacharya Galgali
Pandit Mandala Patrike M	Bangalore	1941	K. Pattabhiram
Panju W	—	1950	B. K. Puttaramayya
Papachhi M	Bangalore	1951	Kumar Venkanna
Paramananda Sadhana M	Shigehalli	1926	Manjunath D. Hegde
Paramartha M	—	1924	H. Chidambarayya
Pariksha Darpana Q	D. B. Pura	1935	J.R. Swami
Parimala Q	Bangalore	1952	R.M. Vishwamitra
Parimala Q	Nanjangud	1952	R. Gururajacharya
Pasban (U) D	Bangalore	1946	H.M. Ismail Tabish
Patelara Patrike W	Bangalore	1928	H.K. Veerannagowda
Pathika M	Hubli	1956	S.R. Gopinath
Patrikodyami	Mysore	1953	—
Patrikodyogi Q	„	1925	—
Paryaya Prakashini Q	Udupi	1942	B. Ramakrishnachar
Prabhat M	Dharwad	1918	Y.B. Jathar
Prabhat W	Mangalore	1935	K.V. Shenoy
Prabhat M	Madikeri	1948	I.M. Muttanna

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Prabhat D	Mysore	—	T. Venkataraman
Prabodha M	Belgaum	1918	S.S. Basavanal
Prabodha M	Durvasapura	1945	Gundimi R.M. Bhat
Prabodhak M	Mysore/Bom	1930	Kannada Mitra Mandali
Pradeepa (K&T) W	Mysore	1956	P. Kodandarampillai
Pradeepa M	Dharwad	1954	Vineeta Ramachandra
Pragati M	Rabkavi	1945	G.V. Daphalapur
Pragati W	Bangalore	—	B.S. Satyanarayana
Prajabandhu (K&T) W	Bellary	1924	A.R. Ayyangar
Prajabandhu W/D	Bangalore	1932	Y. Krishnappa
Prajamata W	Hubli/B'lore	1924	K. Raghavendra Rao
Prajamata W	Madras/B'lore /Hubli	1931	B. N. Gupta, M.N. Chowdappa
Parjamitra D	Babaleshwar	1926	B.C. Puranik,
Prajarajya W	Bangalore	—	L.S. Ramalingaiah
Prajavani D	Bangalore	1938	B. N. Manjappa
Prajavani D	„	1948	B. Puttaswamiah
Prakash M	Belgaum	1948	R.K. Mensi
Prakash M/W	Udupi	1948	A.J. Alse & B. Ramachar
Prakashini M	Surathkal	1942	T. Shripathi,
Pranidaye M	Bangalore	1933	Gundurao Khadri
Pranidaye Pracharaka M	„	1936	Gundurao Khadri
Prapancha M	Mangalore	1947	B. Narasappa
Prapancha W	Hubli	1954	Patil Puttappa
Prarthane (K,E,M) F	Belgaum	1928	
Prasad M	Gadag	1939	Tatti Krishnarao
Prasanga M	Bantwal	1916	
Pratibha M	Bangalore	1939	A. Narayana Ayyangar
Pratibha M	Dharwad	1940	Balachandra Ghanekkar
Pratibha M	Bangalore	1948	B. Puttaswami
Pratibimba F	Hoskote	1953	N.S. Shetty

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Pratinidhi W	Birur	1947	V.S. Shivalingamurthy
Pravaha M	Davanagere	1951	N.M.A. Rao
Pravasi M	Mangalore	1953	Shrinivasa Upadhyaya
Prema (K&E) Q & M	Tungabhadra	1923	Taranath
Poorna Bodha M	Mysore	1935	Praneshachar
Pouravani W	Bangalore	1942	R. V. Bhadranna
Pouravoni D	Mandya	1947	H. S. Doreswami
Public Affairs (E) M	Bangalore	—	D. V. Gundappa
Purna M	—	1927	T. Krishnachar
Purnachandra W	Bangalore	1935	—
Pushpa M	Udupi	1949	K. Prabhakar
Pustaka Prapancha M	Mysore	1946	S. V. Kumar
Raita W	Bellary	1948	K. Channabasappa
Raita W	Mysore	1949	—
Raita Vani W	Mangalore	1948	N. Vithaldas
Raita Vani F	Bangalore	1955	T. M. Thimmegouda
Rajabhakti W	Mysore/ Madras	1939	S. Sharma
Rajahansa M/W/D	Dharwad	1891	R. V. Jathar
Rajahansa W	Bellary	1953	Shriramappa
Ramarajya F	Bangalore	1946	H. V. Varadarajan
Rangabhumi M	„	1925	D. K. Bharadwaj
Rasika Ranjini W	Gadag	1884	Gourishankar Misar
Rastra Bandhu W	Mangalore	1928	K. S. Bhat
Rastra Jyothi W	Mangalore	1951	—
Rastra Mata W	„	1954	K. Shankar Bhat
Rashtriya Shikshana M	„	1918	—
Ratnagiri M	Bangalore	1929	Munireddi Hosur
Ratnamalike M	Mangalore	1901	—
Rayabhari W	Udup	1951	S. L. N. Bhat
Sachitra Bharata M	Hubli	1913	Vasudevacharya, K

1/2	3	4	5
Sachitra Chaturya M	Bangalore	1910	Janardanarao, B.
Sachitra Lokabandhu W	Dharwad	—	Irani L. R.
Sadananda	„	1935	Jathar, S. V.
SadbodhaChandrike M	Agadi	1907	—
Sadbhakti Chandrike M	Mysore	1907	—
Saddahrma Pracharaka (K&E) M	Mangalore	1933	Lakshmandev Vidyarthi, H
Sadguru M	Haveri	1919	Kulkarni, V. T.
Sadguru Padaseve M	Udupi	1913	Sharma, K. V.
Sadhana F	Karki	1920	Ganapati Bhat
Sadhvi W/M/D	Mysore	1912	Venkatakrishnayya, M Rangayya, A.
Sadvaidya M	Nanjangud	1931	Pandit, B. V.
Sadvichara M	Honnali	1917	Krishnarao, M.
Sahakara M	Dharwad	1047	Hallikeri, V. N.
Sahakara Patrike W	Bangalore	1952	Shrikanteshwara, K. R.
Sahakara Samachar F	Mysore	1945	Shrinivasayya, Y.
Sahakara Vani M	Chitradurga	—	Jilla Sahakari Sangha
Sahakari M	Mangalore	—	Shiv Rao, M.
Sahayog M	—	1951	—
Sahitya W	Hubli	—	—
Sahitya Q	Peradal	1929	—
Sahitya M	Bangalore	1935	Krishna Rao, A. N.
Sahitya Pragati M	„	1953	Sharada Prakashanalaya
Sahitya Samiti Patrike	Dharwad	1941	Basavanal, S. S.
Sahitya Samputa Q	—	1929	—
Samachara M	Mangalore	1954	Mallya, H. R.
Samachar Sangraha D	Bangalore	1906	D.V. G. and Tindal, V.S.
Samadarshi M/W	Mangalore	1939	Holla, S. N.
Sampadabhyudaya D	Mysore	1912	Venkatakrishnayya, M
Samsthani Swarajya F	—	1943	—

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Samyuktha Bharata D	Bangalore	1948	Shrikanthayya, H.
Samyuktha Karnataka W	Belgaum	1929	Datar, B. N.
Sanatana M	Bangalore	1947	Subrahmanya, B. N.
Sanatana Dharma Patrika M	S. Belgola	—	Subrahmanya Jois, B. N.
Sanatana Dharma Sanjivini (K&E) M	Mysore	1925	Raghvacharya, S.
Sanatana Jaina M	Mandya	1931	Dharanappayya
Sandesh W	Belgaum	1938	Deshapande, G.
Sandesha Divya W	„	1937	—
Sandhya D	Tumkur	1954	Seturamarao, A. R.
Sandhya Deepa D	Mangalore	1954	H. M. Kamath
Sangati W	„	1949	Navinachandrapal, M.
Sanjaya W	Davanagere	1944	Shamrao, K.
Sanmarga Bodhini M	Bangalore	—	Murthyrao, M.
Sanmarga Darshaka (K&E) W	Chitradurga	1939	Andanayya
Sanmarga Darshi M	Nanjangud	1922	Kalyanamma, R.
Sanna Kathegalu F	Mangalore	1935	—
Saraswati M	Bangalore	1921	Kalyanamma, R.
Saraswati Siddhi M	„	1935	Yellappa, M.
Sarathi M	Mangalore	1948	Krishnamacharaya, K.
Sarvajna Sandesh M	„	1941	Raghunathachar, S.
Sarvamangala M	Doddaballapur	1943	Narasimha, K. C.
Sarvara Mitra M	Mysore	1930	Smit Gershow
Sarvodaya D/W	Belgaum	1888	Narasingarao, B.
Sarvodaya W	Mangalore	1948	Narayana S. Kille
Sarvodaya M	Bangalore	1949	Krishnasharma, S.
Sarvodaya M	Hubli	1951	S. H. Korlahalli
Sarvodaya Shala Patrike M	Hichkad	1956	Vaman A. Hodike

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Sarwajanahitopakaini M	Mysore	1908	—
Sarwajna Sandesha M	Bangalore	1937	Rama Rao, M.
Sati Hitaishini	Nanjangud	1913	Tirumalamma
Satsampradaya	Hassan	1906	Ramaswami Ayyangar
Deepika M			
Satshikshana M	Gadag	1922	Hiremath, B.
Satya M	Mangalore	1953	—
Satya Deepike W	„	1896	L. F. Jattanna, B.
Satyagrahi W	Udupi	1921	Ramaraya Mallya, H.
Satyarthi M	Punampura	1952	Muttanna, M.B.
Satyavadi D/W	Mysore	1917	Krishnarao, M.N.
Satya Vrita W	Gadag	1888	Srinivasa Bhimaji
Satya Vrita F/M	Mangalore	1925	Imon, S.I.
Savadhana F	Dharwad	1948	Nagabhushana Sastry
Savigara W	Agadi	1916	—
Savinudi (K&E&H) M	Hoskote	1899	Bharati Sampangiram
Savinudi M/W	Bangalore	1906	Narayana Ayyangar
Seva Sadana M	Gubbi	1951	Sharma, T. S.
Shaikshanika Patrike M		1893	
Shakti M	Karkala	1926	Kamat, M.P.
Shakti M	Mysore	1950	Kaveramma, L.Y.
Shanti M	Hassan	1954	Narasimhashastri, M
Shanti Sandesha (K & E) F	Mangalore	1953	Shahi, M & Moulvi, M.A.
Shanti Sandesh M	Hubli	1949	
Shanti Sandesh M	Gadag	1956	Bardur, M.B.G.
Sharada B/M	Madikeri	1927	Belliyappa, B.A.
Sharada M	Belgaum	1959	Prabhakar Anigol
Sharana Sahitya M	Bangalore	1937	Shivamurty Shastri, B.
Sharana Sandesh F	Almatti	1931	Manjappa Hardekar
Sharana Vani M	Mysore	1951	Gangadharayya, H.

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Sharira Vyayama M	Bangalore	1911	Krishnarao, M. V.
Shikshaka Bandhu M	Hubli	1934	Nadakarni, S. R.
Shikshaka Mitra M	Belgaum	1939	Joti Aravindrao
Shivamogga Gazette W/D	Shimoga	1952	Ramakrishnarao, H.
Shivamogga Vrittanta	„	1915	—
Shivamogga Vrittanta Manjari W	„	1898	Sheshagiri Rao, B.
Shivanubhava Q/M	Bijapur	1926	Halakatti, P. G.
Shivapratap W	Haveri	1929	Gurumurthy Sastri, K.
Shobha Q	Mangalore	1950	Bhat, S. P.
Shodhaka (Litho) M	Belgaum	1875	Venkata R. Katti
Shri M	Dharwad	1947	Shahapur, V. K.
Shri Adichun- chanagiri M	Mysore	1931	Lingegowda, M. C.
Shri Dhanvantri (K & S) F/M	Sringeri	1923	Sheshashastri, K.
Shri Haridasa Bharathi M	Bangalore	1949	H. R. Gopaldas
Shri Jinavijaya M	Belgaum	1905	Chougule, A. P.
Shri Karnataka Haridasa Kirtana Tarangini	—	1926	Haridasa Sevasamithi
Shri Krishna M	Mysore/ Bangalore	1914	Chakravarthi, B. R.
Shrikrishnaraja Vijnana Vaibhava M	Mysore	1921	—
Shri Krishna Sandesh M	Bangalore	1921	Janardanacharya M.
Shri Krishna Sandesh M/F	Udupi	1932	Janardanacharya, M.
Shri Krishna Sukthi M	Udupi	1905	Karodi Subbarao
Shrimaddharmani- danam M	Nadahalli	1912	Venkappa N.

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Shri Madhva Siddanta Bodhini M	Mysore	1913	—
Shri Madhva Siddant Prakashini M	Mysore	1916	Vyasacharya K
Shri Madveerashaiva M	Jummal	1911	Nagashastri C.
Shri Purnabodha M	Mysore	1935	Ramachandracharya. K
Shriram Mathitartha M	Mysore	1924	—
Shri Saraswathi (Litho) M	Siddapur	1900	Ramachandra N. Bhatkal
Shri Saraswathi M	Gadag	1901	—
Shri Sarvartha Siddhi M	Bangalore	1934	Ellappa M.
Shri Shankara Vijaya M	Mysore	1940	Shrikantha Shastri
Shri Sharada M	Bangalore	1911	Doddabele N. Shastri
Shri Sharada F	Sringeri	1924	Sesha Shastri K.
Shri Sudha M	Bangalore	1953	Ranganathacharya H. K.
Shubhodaya W	Dharwad	1918	Vasudevacharya K.
Simhavani W/D	Bangalore	1949	Gopala M. S.
Sinima M	Gadag	1930	Hirematha C. B.
Siniprabha F	Bangalore/ Bellary	1954	Sitalakshmi A. G.
Sodari W	Bangalore	1950	Lakshamma M. R.
State Advertiser (K & E) F	Bangalore	1914	Shrinivasa B. L.
Sthaleeya Samsthegala Patrike (E & K) F	Bangalore	1932	Chinnappa Y. N.
Sthaleeya Samsthegala Pathrike (E & K)	Bangalore	1938	Chinnappa T. N.
Sthanika Swarajya Vritta Q	Dharwad	1934	Jathar R. V.
Subhashini M	Mysore	1908	—

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Subodha M	Hospet	1925	Pampapati, B.
Subodha M	Bangalore	1925	Ramarao, M.
Subodha M	—	1912	Sheshashastri, H.
Subodhini F	Mangalore	1871	—
Subuddhi Prakasha W	Belgaum	1849	Khiru Sheshu
Sudarshana M	Udupi	1884	Krishna Rao, K.
Sudarshana M	Dharwad	1937	Jathar, R. V.
Sudarshana M	Mysore	1939	B. Shastri
Sudarshana W	Udupi	1951	Ramacharya, B.
Sudarshana M	Bangalore	1948	Umapathi Setty, K.
Suddigara D	Davanagere	—	I. Channabasappa
Sudhakar Q	Hubli	1921	Gururao, K.
Sudhakar F	Mysore	1952	—
Sudharaka Q	Belgaum	1923	Naik, R. K.
Suggiya Mysore M/W	Mysore	1947	Ayyangar, R. K.
Sujnana Dayini M	—	1923	—
Sukhashraya Prabodha M	Jagalur	1949	Jadesiddappa, K.
Sukumar M	Badami	1950	G. M. U. Shastri,
Sumati W	Bangalore	1909	Gundappa, D. V.
Supantha M	Mysore	1910	B. S. M. Shastri,
Suprabhata M	Udupi	1952	S. Rajwade
Suryodaya Prakashike D	Mysore	1888	—
Surabhi M	Mysore	1896	Srikantheshagowda
Suvartha Dootanu M	Hubli	1946	Abraham, V.J.
Suvartha Pracharaka Samachara B.M.F.	Mangalore	1922	
Suvasini B.M.F.	„	1949	Varijadevi, K.
Suvasini M	„	1900	Ramarao, B.
Suvicharini Q	Mysore	1925	Tirumalacharya, K.
Svatantra M	Bangalore	1946	Kattimani, B.

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Svatantra W	Bellary	1953	Kotraiah S. N.
Svatantra D		1953	—
Svatantra Bharatha W/D	Udupi/M'lore	1937	Mallya, H.R.
Svatantra Karnataka W	Bangalore	1937	Shivamurthy Sastry, B.
Swadharma M	Dharwad	1924	Chidambarayya, H.
Swadeshabhimani F/W	Mangalore	1907	Shrinivasa Kamat, V.
Swadeshi Pracharaka M	„	1932	Baburao Prabhu, M.
Swarajya M/D.	Dharwad	1931	Kesari, M.S.
Swarajya M	Udupi	1949	Antayya Shetti
Swatantryodaya W	Bangalore	1948	Sheshappa
Swayam sevaka (K&E) M	„	1953	Ramayya, V.
Swayam sevaka M	Dharwad	—	Hardikar, N. S.
Tainadu W/D	Bangalore	1927	Ramayya P. R.
Tamash M	Chikmagalur	—	Madhava Rao
Tandenadu (E & K) W	Bangalore	1931	Bhima Rao J.
Tarakodaya M	„	1923	Jagadguru Seva Samaj
Taranga M	Gadag	1951	—
Tarangini M	Bangalore	1955	Ganapathi Sharma K.
Taruna M	Mangalore	1951	Nayak Ramdas
Taruna Karnataka W/D	Hubli	1928	Patil L. S.
Taruna Vani	Bangalore	1942	Chandrasekhar N. S.
Tatva Prakashike M	Kautal	1908	—
Tatvavada M	Gadag	1952	J. Malgi
Tilak Sandesh W/M	Mangalore	1918	Bharadwaj D. K.
Trade Reporter (E & K)	Bangalore	1935	Revanna G. R.
Trishuli M	„	1932	Lingegowda M. C.
Triveni M	Mangalore	1933	Narayana Bhat, T.
Tribhasha Girvan	Dharwad/	1890	Anad Chanabasappa
Vachana Chandrika	Belgaum		
Truth (E) B/W	Bangalore	1919	Swami Ayyangar K.

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Tumkur Vartamana W	Tumkur	1917	Rangaiyyangar K.
Tunuku-Minuku M	Mangalore	1928	Bhat M. P.
Tutturi M	„	1952	Vishwamitra R. M.
Udaya D/W	Bijapur	1930	S. C. Mirji
Udaya (Eng & Kan) W	Madikeri	1936	B. M. Kariyappa
Udaya Bharat QMF	Udupi/ Mangalore	1927	A. Sheshappayya
Udayaranga M	Sagar	1956	U. Subba Rao
Usha M	Bangalore	1941	B. Kattimani
Vagbhushana M	Dharwad	1896	Alur Venkatarao
Vagdevi M	„	1907	G. H Honnapur Matha
Vahini W/M	Bangalore	1946	T. R. Subba Rao
Vaidika Mitra Q. M. F.	Mangalore	1910	Basel Mission
Vaidika Sanatana Dharma Patrika	Bangalore	1947	B. M. Subrahmanya Jois
Vaidya Bandhu W	Mysore	1955	K. P. Puranik
Vaidya Prabhodini F	—	1912	—
Vaidya Sindhu M	Bangalore	1905	U. D. Pandit
Vaishyakula Vardhini M/F	„	1908	V. V. Sabha
Vakchitra (K & E) M	„	1936	Ranganatharao
Vakchitra M	„	1943	M. N. Chowdappa
Vanamala M	Hassan	1951	K. N. Murthy
Vande Mataram W	Bangalore	1950	M. Ramamurthy
Vani M	„	1943	B. S. Panduranga Rao
Varta D	Bangalore	1942	H. K. Veerannagouda
Varta Patrike D	Dharwad	1924	—
Vartaka Dhureena M	Udupi	1935	R. S. Shenoy
Vartamana D	Mysore	1949	M. N. Thimmayya
Vasanta M/F	Kundapur	1923	Shivarama Karant
Vasanta M	Gadag	1938	N. K. Kulkarni

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Yasanta M	Mysore	—	T. S. Shamarao
Veda Sandesha M	Mangalore	1926	Dharmadev
Veda Vahini „	Bangalore	1911	R. Venkataram Shastri
Vedanta			
Vedavali (K & S) M	Mysore	1898	—
Veena M	Shirva	1950	Shankaranarayana Rao
Veera Karnataka M	Bangalore	1928	H. K. Veerannagouda
Veera Kesari M	B'lore/ Bombay	1928	M. Sitaram Shastri
Veera Mate M	Dharwad	1952	Dr. Sarojini Mahishi
Veera Muslim M	Haliyal	1930	Imamuddin Killedar
Veera Prabhu W	Bagalkot	1934	Mallikarjuna Havalgi
Veera Vilasini W/D	Bangalore	1921	—
Veerashaiva M	„	1935	C. Sangayya
Veerashaiva Chandrike M	Shirahatti	1934	A. Murugendrashetty
Veerashiava Darpana „	Mysore	1924	S. G. Shastri
Veerashaiva			
Matadarshana W	Bangalore	1896	B. Muniyappa
Veerashaiva Vijaya M	Hubli	1910	H. Manjappa
Veerashaiva Dharma			
Prakashike M	Harapanahalli	1923	Holebasavashastri
Veerashaiva Dharma			
Samrajya M	Sankeshwar	1926	R. L. Hiremath
Veerashaiva			
Dharma Sangraha M	Magadi	1923	Veerappa Shastri
Veerashaiva			
Dharma Sanjivini M	„	1925	S. S. Basavaprabhayya
Veerashaiva Dharma	Dharwad	1911	H. S. Shivalinga Shastri
Tarangini M			
Veerashaiva Grantha	Mysore	1907	Grantha Prasarak
Prakashike M			Mandali
Veerashaiva Mata	Mysore	1891	N. R. Karibasava Shastri
Prakashike (K & E) M			

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Veerashaiva Vachana Jnana M	Harapanahalli	1918	Holebasava Shastri
Veeravani M	Hubli	1937	G. S. Hodlur
Vibhakar (K & E) W	Belgaum	1915	P. R. Chikkodi
Vibhakar W	Belgaum	1918	Panditappa Chikkodi
Vibudharanjini M	Mysore	1909	—
Vicharavani M	Tirthahalli	1939	K. Chidambaram
Vicharavani W	Putturu	1947	Shivarama Karant
Vicharatarangini M	Birur	1929	T. Chidambar Pandit
Vichari W	Karwar	1895	S. I. Sheikh Adam
Vichitra Vartamana Sangraha F	Mangalore	1862	F. Kittel
Vidyabhivardhini F (K & E)	—	1936	E. Subbakrishnayya
Vidyadayini M	Mysore	1893	M. Shamrao
Vidyadayini M	Mysore	1925	G. Hanumant Rao
Vidyananda M	Bangalore	1909	B. Adinarayana Shastri
Vldyanandini M	Bangalore	1897	—
Vidyaranya M	Navalgund	1934	—
Vidyarthi BM	Kodagu	1926	D.M. Siddalingaiah
Vidyarthi F	Bangalore	1948	H.S.R. Prasad
Vidyarthi M	Bijapur	1951	T.K. Naik
Vidyarthi Nidhi (K & F) M	C. Ballapur	1928	Vidyarthinidhi Office
Vidya Vardhini M	Mysore	1914	Editor 'Sadhvi'
Vidyodaya M	Mangalore	1941	S. Mukundrao,
Vihari M	Bangalore	1948	T. R. Iyyangar
Vijaya D/W	Dharwad	1921	Hosakeri Annacharya
Vijaya D	Mysore	1947	A. Ramanna
Vijaya M	Karkala	1951	Dharmapal
Vijaya M	Raichur	1951	R. Venkataschetti
Vijayadhva W	Bellary	1880	—

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Vijayamala M	Bangalore	1951	K. P. Muttuswami
Vijayavani W	"	1949	D. R. Shivappa
Vijayavani W/D	Tumkur	1954	H. R. Gundu Rao
Vijnana M	Bangalore	1918	B. Venkataramappa
Vijnana M	—	1952	B. V. Subbarayappa
Vijnana Dipike M	—	1892	—
Vijnana Jyotishya M	Bangalore	1953	B. N. Mahadev Rao
Vijnana Vaibhava M	Mysore	1908	Gundashastri
Vijnana Yuga M	Bangalore	1950	B. V. Subbarayappa
Vikasa M	Hubli	1951	N. K. Deshpande
Vikasa M	Raichur	1953	—
Vikasa M	Shikaripura	1953	K. R. Lingappa
Vikasavani M	Mangalore	1954	K. L. Suryanarayana
Vikata Mava M	H. Narasipur	1934	—
Vikata Pratapa M	Bangalore/ Kuppam	1905	P. M. Chakrapanayya
Vikata Vinodini M	Bangalore	1911	N. Shivaram Shastri
Vikrama W	"	1948	B. S. N. Mallia
Vimarshaka M/F	Udupi	1950	Nandalike Vithaldas
Vimavanijya M	Bangalore Mysore	1935	J. V. Doddaveerappa
Vinoda W	Bangalore	1933	K. Singalachar
Vinoda W	"	1951	G. Narayana
Vinoda Bharata M	Mangalore	1934	M. Jarappa
Vinoda Chandrike M	Bangalore	1926	J. Krishnamurthy
Vinoda Prapancha F/W	"	1931	T. Gopalacharya Sharma
Vinoda Prapancha W	"	1935	T. Gopalacharya Sharma
Vinoda Ranjini M	"	1930	M. V. Rangarao
Vinoda Vani M	"	—	B. N. N. Murti Rao.
Vinodini M	Karwar	1905	K. Vinayakashastri
Vipanchi HY	Bangalore	1950	Gurusiddaswami

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Vishala Bharata M	Bangalore	1934	B. Satyanarayanasharma
Vishal Karnataka W/D	Dharwad	1938	R.V. Jathar
Vishala Karnataka D	Hubli	1947	K.F. Patil
Vishistadwaiti M	Mysore	1908	—
Vishwabandhu M	Gadag	1921	Gurumurthy Shastri
Vishwabandhu F/W	Mysore	1924	K.S. Dharanendrayya,
Vishwa Bharati M	Bangalore	1934	G.M. Siddalingappa
Vishwakarma M	—	1948	Gangadharmurti
Vishwakarma M	Mysore	1954	B. Harishchandrachar
Vishwa Karnataka W/D	Bangalore	1925	T.T. Sharma
Vishwa Prabha W	„	1957	N.L. Somashekharayya
Vishwapremi W	Bellary	1948	B. Sheshagiri Rao
Vishwavani M	Bangalore	1936	A.N. Krishna Rao
Vistarana Vijnana W	Hassan	1954	D. Basavaraj Urs
Viveka W	—	1951	—
Vivekabhyudaya M	Mysore/ Mangalore	1933	Shantirajashastri
Viveka Dipika M	Mysore	1894	K.T.S. Deshikacharlu
Vivekananda M	„	1898	R.S. Venkatakrishnayya
Vivekodaya M	Srirangapattana	1904	S.V. Venkataramayya
Vrittanta Dipike W	Mysore	1909	K. Narasimha Ayyangar
Vrittanta	„	1885	M. Venkatakrishnaiah
Chintamani W/B.W			
Vrittanta Manjari W	Dharwad	1885	—
Vrittanta Manjari W	Shimoga	1898	Byadgi Sheshagirirao
Vrittanta Patrike W	Mysore	1887	H. Hague
Vrittanta Ratnakara W	Chitradurga	1918	M.B. Krishnaswami
Vyavasaya Darpana M	Mysore	1909	—
Yadugiri Q	Melukote	1936	E.L. Pillai,
Yugantara M	Bangalore	1950	N. D. Shankar

1/2	3	4	5
Yugapurusha M	Udupi, Kinnigoli	1947	K.A.P. Udupa
Yuvajana W	Bangalore	1947	V. Annayya
Yakshagana BM/M	Tadguni, Kumta	1956	M. K. Bhagavat

The list is not exhaustive. The article on journalism and the above list are from two different authors and they have their own separate sources. There is a likelihood of some discrepancies in the information furnished by these two authorities. But the discrepancies do not minimise the value of the total information furnished by them—Ed.

KODAVA LANGUAGE AND LITERATURE

The Kodava language is one of the Southern Dravidian languages and is spoken by about a lakh Kodavas who live mostly in the Kodagu district. Among the cultivated languages of the Dravidian group, Kodava language has no script of its own. However considerable volumes of folk literature, translations and other books are published by using Kannada script. Though an earnest attempt was made in 1902 by Coravanda Appaiah to find a script for the language, it did not catch the imagination of the people and they continued to write with Kannada script. In 1978 at the conference of the Kodavas that was held, the Kodava Thak Parishat was established. Considerable work is being done to develop the language. The conference has decided once for all to adopt the Kannada script only with the necessary innovations to suit the peculiarity of the Kodava tongue.

Historically speaking, it has been proved that till the 17th century Kodava language was spoken as the principal language in Kodagu, which was then a separate State. Then Kodagu had considerable Malayalam influence as its principal trade connection was with Malabar. With the ascendancy of the Haleri dynasty in Kodagu, Kannada became the court language. This Kannada influence of about 230 years has changed many shades of the original language of which the writing system through Kannada script is the most important one. Though Kodava language has adapted the Kannada script, it is not yet being taught in schools through Kannada script.

The phonetic structure of the Kodava language differs from other languages of the Dravidian group. Kodava language consists of 38 letters that is 14 vowels, one half vowel and 24 consonants. There are seven vowels including *a, i, u, e, o*—each long and short (*deergha* and *hrisva*). It must be noted here that the sounds *r* (as in *rishi*) and its long form are not found in the Kodava language and *ai, au, am* and *ah* are treated as the combinations of two vowels. In addition to this the Kodava language has four vowels viz., *i, i, e* and *e*, which are peculiar to Kodava language.

The Kodava language has 15 consonants (guttural palatal, cerebral, dental and labial) without the *mahaprana* letters and *y, r, l, v, ʃ* (the five liquid consonant and the five fricative consonants). It does not have aspirated consonants too.

Due to the impact of the neighbouring languages, Kodava language has absorbed many traits, idioms, words and usages of Tamil, Tulu, Malayalam, Kannada, Hindi and Samskrita. Some recent philologists have established certain common features of the Toda and the Caucasian languages. Though Kodava language imbibed a lot from Tamil and Malayalam, it can be said that it has very close affinity with Kannada than any one of the other languages. As a general rule every half letter at the end of a syllable whether mediate or final in Kodava language is pronounced in the consounding short nasal vowel *o*. For example in Kodava 'Ramo' is Kannada 'Ramanu'. But the half letter at the end of a word in Kodava language implies the vowel *u* of Kannada. Thus Kodava *ad* is Kannada *adu* (meaning 'that'). The Kannada *e* before cerebrals is pronounced *o*, but before a double cerebral the short *e* is changed into *o*; eg. Kan-*elu* Kd-*yol*, meaning seven. Slight nasal sound occurs at the end of the word *avan* (pronounced *avon*) instead of the Kannada *avanu*. Soft and hard consonants are often interchanged and simple consonants doubled, eg, Kan-*untu*, Kd-*und* meaning to be present. Kan-*ega* (now), is Kd-*ikka*. Compound consonants are separated; eg, Kan-*chandra* is Kd-*channura* (*nn* as in *kanṇu*, eye) meaning moon; Kan-*entha* is Kd-*ennatha* meaning what. The letter *sa* becomes *cha* and the letter *ha* becomes *pa*. For example, Kan-*suji* is Kd-*chood* meaning needle; Kan-*handi* is Kd-*pandi* meaning pig.

Literature

The output of literature in Kodava language is very meagre. The first book written about Kodogu was *Rajendraname*, caused to be written

by Dodda Veeraraja narrating the history of the Lingayat family's rule from 1633 to 1807. This book is in Kannada and its English translation was made by Lt. Abercomby in 1808. This book tells the story of the Rajas but does not shed much light on the life of the people. However, it narrates the part played by Kodava soldiers and officers in the efficient discharge of the administration.

In 1837, Chokanda Appaiya wrote a song known as the *Queen's Song* praising Queen Victoria which probably pleased the British people and Graeter translated it into English. He also translated some of the folk songs and he says that "the rules of versification do not apply to the Kodava songs. These cast in less artistic mould have something of the free mountain air about them. It is true that they move not in the gay iambic foot, but in the more dignified trachaic measure that suits Kodava mind better, each line containing seven or eight syllables but the accent is not carefully observed, nor is there any reasonable display of rhymes of alliteration. In its simple form the Kodava poetic measure may be best compared to that of English or German blank verse".

Since the publication of *Rajendraname* till 1868 there was practically no literary activity and the Kodavas who were given to manly pursuits and did not bestow their attention on literature. Appaneravanda Appacha, born in 1868 can be called the father of Kodava literature. He was the first man to use Kannada script and give the Kodava language a place in the literary world. He wrote a series of dramas of which *Savitri Nataka*, *Cauvery Nataka*, *Yayathiraja Nataka* and *Subramanya Nataka* are popular even to-day. Many of his devotional songs are sung in every home in Kodagu. He was a dramatist, a stage actor, a 'Haradas' and a musician. Another contemporary of Appacha was Nadikerianda Chinnappa, whose compendium *Pattole Palame* is a monumental work. He has also the distinction of translating the *Bhagavad Gita* into the Kodava language in 1922. An attempt was made by Goravanda Appaiah in 1902 to find a script for the Kodava dialect.

Since the merger of Kodagu with Karnataka, there is a great awakening in the literary scene. Dr. I. M. Muthanna who is the author of *A Tiny Model State of South India* and many other books has published a collection of poems in Kodava language. B. D. Ganapathi has written two books in Kodava language entitled *Nanga Kodava* and *Kuttumbolicha*. His Kannada book on Kodava culture *Kodagu mattu Kodavaaru* has won

him the State Academy Award. Recently efforts are being made to foster Kodava literature and the Kodava Thak Parishat was established in 1978. This Parishat, which is active, is working hard to have a printing press and a newspaper of its own. It is working to bring out a lexicon for the Kodava language.

Folk Songs

The folk songs in the Kodava can be grouped into three categories, songs of martial traits *viz.*, of raids and heroic deeds, songs pertaining to their main avocation, *viz.*, agriculture, and thirdly the festive songs. These songs are mostly accompanied with dances also. Some of the dance patterns and the songs pertain to their martial faculties. In these songs the physical valour and the intrepidity of their heroes and heroines are sung.

The folk songs are quite simple in composition and sung with an amazing clarity of expression. Both men and women have their respective dances and songs. In olden days it is said that women used to participate in dances and songs with men specially during marriages and other social functions.

The vigorous and at times boisterious dances of men *viz.*, Bolakata, Putari Kolata, Pariakali, Kombata, etc., and the graceful dances of women like Ummattata are very famous. In these dances the beating of the drums and cymbals and the corresponding songs synchronise admirably with the dance pattern. In 1961, Periyanda Chengappa composed Kodagu songs on themes like the story of the Goddess Cauveri, harvest, marriage, customs, formation of trades or sub-divisions in Kodagu and allegiance to be paid to the headmen among the Kodavas called the Jakkar funeral ceremonies, etc., and published them in a book-form. This book is entitled *Kodavada Andolat Patu*.

The Kodava folk songs depict the fact of their colourful life and the poems are both robust and humorous. In them we can see the Kodava language in all its peculiarities. These songs seem to be very old being of a bygone age and their authors are unknown. The difference between the language used in these songs and the present spoken language is striking. The Kodavas, above all, loved their land and we find their

songs begin with patriotic praise of their land. One of them has been translated by Rev. Graeter reads thus :

High above the lofty hills
Thrones the lofty Mahameru
And among the flowering trees
The sampige is the finest
Thus doth Kodagu a string of gold
Far surpasses other lands

From the folklore of the Kodavas, we can infer that the Kodavas have been obsessed with unabounded love for songs and dances. They express both their joys and sorrows in songs only. In these songs we find that obscenity which is a common feature in other folklore, is conspicuous by its absence. Next to God and the patriotic love of their country, the Kodavas have given pride of place for sports and humour. Some of their festivals like *Bodunamme* are noted for their humour and ribaldry. When the singers begin and end their songs, there is a lively discussion between them which is full of meaning and good humour. I shall quote only one—the ending. When they are about to stop their singing one of them suggests that song should be kept at the Chomamalai hill in the abode of God so that it would be easy to take it when necessary. The reply is in the form of a poem. “On the path where Sita walked and where between the great boulders of stones the limpid water flows, where without sowing the fargrant cardamom grows, where the land is like the garland of gold and pearls, in that land live a valiant people, and let our song be lodged in the breast of these people.”

Being agriculturists the Kodavas are very much connected with their land and whether rain or shine the soil is the foil on which their activities are confined. Whether it is transplantation or harvesting, they take it as part of their life and lighten its back-breaking tediousness with their humorous songs and sportive competitions. While transplanting they sing a song known as *Voyya Pat*. Many of the dances of the Kodavas are war dances, specially Bolakata and Pariakali. These dances are of great antiquity and have been preserved from time immemorial through tradition. These dances are very attractive and mirror the basic character of the Kodavas whose culture and martial tradition they represent.

The famous Ummattata of the Kodava women is also accompanied with songs and music. The rhythmic sound of their *ummat* (cymbal) and

their dance bears the stamp of great culture and artistic tradition. The singers stand on a raised pedestal around the traditional *Kuttumbolicha* (standing lamp) and the dancers dance in a circular form around. There are about 20 variations in this dance and the songs begin with the refrain. The various folk songs, dances, etc., were firmly planted and integrated in the cultural life of the Kodavas centuries back. These dance patterns were perfected and developed with many innovations with more aesthetic contents, conditioned and substituted by select and beautiful modes.

TULU LANGUAGE AND LITERATURE

Tulu, though ranked among the little known languages, is one of the rich and ancient languages of the Dravidian family, spoken by 1,158,419 people throughout India (Census of India, 1971). Tulu native speakers are called Tuluvas and their land is Tulunadu. The boundary of Tulunadu comprises a vast area from Kalyanapura river in the north, Arabian sea in the west, Western Ghats in the east and the Payaswini/Chandragiri river in the south *i.e.*, the area would constitute the major parts of Dakshina Kannada district and the major portion of the Kasargod taluk in Kerala State. In Sangam literature *Akananuru* refers to Tuluva. 'The Tulu country with its plentiful groves where the dancing peacocks with their spread out tails and enchanting eyes was existing'. There are inscriptional references to Tulunadu and the people. Pattattalamangalam Tamil inscription (8th century) states that 'the palace gate of Pallava king was densed by various people including Tuluva for the opportunity to be admitted to serve the king'. In Dakshina Kannada many inscriptions written either in Kannada or in Sanskrit speak of Tulunad.

The Tuluvas were under the influence of Karnataka. Tuluva dynasties such as the Alupas, Bangas, Chautas and the Ajilas, were rulers of Tulunadu for several centuries.

Dakshina Kannada district and the Kasaragod taluk is a multi-lingual area where people can speak two/three/four languages with equal competence. Kannada is the dominant language in the schools and offices and in the folk dance called Yakshagana. But the language of the bazaar is Tulu. Tulu is the mother tongue of the majority of the people. According to the 1971 census, of the total number of Tulu speakers mentioned above, there are 1,042,865 in Karnataka and 78,637 in Kerala. The remaining 36,917 Tulu speakers are settled in other states. Among the Tuluvas in Karnataka more than 90 per cent are found in Dakshina Kannada, and they

include the Brahmanas (Shivalli and the Sthanikas), Jainas, Bants, Gaudas, Kumbaras/Mulyas, Pujaris/Baidyas/Billavas, Gattis, Madivalas, Mogers, Ganigas/Sapalyas, Nayakas/Maratis, Paravas, ambadas, Nalikes/Holeyas, Girijana/Koragas and the Protestant Christians.

From the available references, it is clear that the word 'Tulu' was first used for the land, afterwards for the people and finally for the language. Both, the word Tulu and its derivative form 'Tuluva' have attracted the attention of several scholars who tried to trace its origin. Tuluva is used in the sense of 'belonging to Tulunadu', a 'Tulu speaker', 'soft' 'fleshy', 'watery', etc. Tulu is a highly evolved rich language with its vocabulary, grammar and oral literature which preserves a number of proto-Dravidian features. It preserves its own linguistic peculiarities and shares a number of features with Kannada and other Dravidian languages. Tulu language is characterized by dialectal and sub-dialectal divergences from both the angles : geographical and social. According to the regional differences it can be demarcated as Udupi-Tulu, Mangalore-Tulu, Puttur-Tulu and Kasargod-Tulu. On the basis of speech variation, Tulu has two major social dialects, Brahmana-Tulu and non-Brahmana Tulu. The non-Brahmana Tulu has further divisions as high caste-Tulu, middle-caste-Tulu and lower-caste-Tulu. Much variations are seen between Brahmana and non-Brahmana Tulu, but less within sub-dialects of non-brahmana Tulu. Tulu language may show minor variations between old Tulu and modern Tulu but there is no variation as written and spoken. Tulu is a highly developed language but it has no script of its own. People say that Tulu has a script which is identical to the Malayalm (Grantha) script. Mostly Samskrita works are written in the so-called Tulu script in olden days.

Tulu has a very vast folk tradition which carries its own peculiarities. The tradition includes folk culture, folk art and folk religion which have inter-connections. While transmitting from mouth to mouth the folklore is depending upon the style and taste of the individuals. Still the folklore provides materials to understand the manners, customs, traditions, superstitions and cultural activities of the Tulu people. Folklore in Tulu is mainly found in the form of *paddanas* (*pardana*) *sandi*, *kabita*, *urdlu*, *madipu*, *nritya-padya*, *gadi*, *ogatu*, *joogulo*, *ajjikathe*, etc. *Paddana* or *sandi* is a ballad like narrative poem. These *Paddanas* narrate the history of the *bhutas*, heroes and quasi-heroes of Tulunadu who are worshipped. *Kabita* is a slightly long poem which depicts various incidents, used only during

the time of transplanting the paddy seedlings by women folk alone. *Madipu* is a kind of charm, neither poetry nor prose, used by the *bhuta* dancer while dancing. *Uralu* is a slightly long poem sung by the males while ploughing, driving the cart, tapping toddy, etc. The *Nalikes*, a lower community *bhuta* dancer takes a small troop, *Ati Kalanja* or *Madiro* from house to house in different seasons. This troop will dance and sing some song which is known as *nritya-padya*. *Gade* or proverb and *ogatu* or riddle are witty compositions of primitive people. *Ajjikate* or the folktale, *joogulo* or the lullaby are sung by people while rocking the cradle. While watering the field with a piccotah, pressing the coconut in the country oil mills and on other such occasions, too, certain songs are sung.

Distribution of folklore varieties among different communities/castes is worth mentioning. Tulu Brahmanas generally are educated people and are followers of the Vedic traditions. Their folklore varieties are different from non-Brahmanas. Their folk songs are mainly the prayers of various Gods and Goddesses, and heroes and heroines of the epic *Ramayana* and *Mahabharata* and other pleasant songs. During marriage, *puja* and other auspicious days elderly women used to sing these songs. Their songs are more sophisticated and are of the classical variety. Among the non-Brahmanas, the Pambada, Parava and the Nalike, who were untouchables in the society and also between themselves, are *bhuta* dancers by profession and are used to sing the folk epics, *paddanas* which narrate the story of the *bhutas*. One of the *paddanas* narrates that Lord Siva created 1,001 *bhutas*, and an equal number of diseases and sent them to earth to attack the sinners. People provide food once in a year to the *bhutas* to get relief from the trouble tormenting them. There are varieties called as the *nema*, *ayana*, *kola*, *bali*, *tambila* and the *agelu* in these annual ceremonies. People believe that the heroes and quasi-heroes or quasi-heroines will become *bhutas* after their death. Their stories are narrated in the *paddanas*. Other castes in the non-Brahmana community also sing these *paddanas* as means of entertainment only. Tulu folklore has thrown light on the primitive belief of the people. It provides ample scope for deep study of the social psychology and behavioural pattern of the society.

Tulu has very little classical literature when compared to other Dravidian languages; and a number of works are being produced in the language recently. A guess that there might have existed a good number of literary works in Tulu has been proved to be true when a manuscript of 200 palm leaves has been traced at Kasaragod just three years ago.

The name of the work is *Krishnaleela* written in 1695 in Tulu by making use of the so called Tulu script by Vishnu Kavi, a Brahmana.

Tulu language has adopted the Kannada script for its literary works only during the past 150 years. The Basel missionaries published some books in Tulu. Their first publications are the translation of the *Gospel of St. Mathew* (1842) and the *New Testament* (1847). They have also published a few biblical stories for the school children, and some religious books (1859). Rev. Brigel wrote the *Grammar of Tulu Language* (1872) in English which was the only source available for reference to the students of linguistics. In 1886 a *Tulu-English Dictionary* was published by Rev. Manner, and later he published English-Tulu Dictionary also. Manner's *Tulu-English Dictionary* was re-edited by Prof. Mariappa Bhat and Dr. Shankara Kedilaya and it was published by the Madras University. A few *paddanas* were also collected and published by the Missionaries. After the missionary movement, there was a batch of native scholars who contributed for the advancement of Tulu language and literature. The late S.U. Paniyadi was the first scholar who wrote *Tulu Vyakarana* (in Tulu language and Kannada script) and published it in 1932. He started the Tulunadu Press for the publication of Tulu works. The various books written by the team were published in 12 series. These works are mainly collection of the old folk songs, quasi-historical *paddanas* or *sandhis*. Some are translations and a few are original compositions like poems, dramas, etc. However, this enthusiasm did not last long. After 1950, Tulu literature grew rapidly. Several scholars both native and non-native, have contributed a lot to the development of Tulu literature. Their work, mostly on Tulu land, Tulu people, their culture, language and literature wrote in Tulu, Kannada and English. *A History of South Kanara* by K. V. Ramesh (1970) and *Studies in Tuluva History and Culture* by Gururaja Bhatt (1976) are two important books.

Among the various branches of literature, drama stands first. Yakshagana plays in Tulu are also becoming popular. Many scholars have collected *Paddanas* and published them in Tulu. A few monthly magazines (*Tulukuta*, *Tulusiri*, etc.) have been started and are trying to promote Tulu language and literature. For the last ten years, a few have started producing Tulu movies which proved to be very popular. Programmes in Tulu are being broadcast from the Mangalore A.I.R. Station. Sufficient work has been done in the field of modern linguistics. *Descriptive Analysis of Tulu* 1967 (D.N.S. Bhat), *A Grammar of Tulu-A Dravidian Language*,

1971 (S .L. Bhat), *Structural Description of Tulu-Kumbara Dialect*, 1978 (M. Rama) and *the Structure of Tulu Verb-Transformational Analysis*, 1979 (Mallika Devi. S) are some of the doctoral theses on Tulu language.

Tulu language, literature, culture and folklore is taught at the post-graduate level in the Mangalore University.

The project, Tulu Lexicon, supported by the Government of Karnataka was launched on 2nd October 1979 under the Chief Editorship of Prof. K. S. Haridas Bhat at the M.G.M. College. It is expected to be a comprehensive contemporary work. Tulu Kuta of Mangalore has taken interest in the development of Tulu language, literature and folklore. An All India Tulu Literary Conference was held at Bangalore in 1983. The International School of Dravidian Linguistics of Trivandrum has conducted a seminar on the Tulu language. It has launched a scheme to prepare an etymological dictionary on Tulu. Besides it has a plan to write a series of Tulu readers for primary classes.

Tulu has benefited a lot from Kannada. In the field of literary composition, especially modern, considerable influence of Kannada is found. Some of them are just translations of Kannada. Even the Kannada folk dance Yakshagana plays have been translated in Tulu. The interesting feature in Yakshagana plays is that the actors are both Kannada and Tulu speakers. Almost all Tulu writers know Kannada.

KONKANI IN KARNATAKA

Konkani, now officially acknowledged as an independent language, spoken by more than 15 lakh people mostly spread all over the Western Coast of the Indian peninsula, finds its origin, like many other Indian languages, in Samskrita, and is noted as an Avanti form of Aryan Prakrit, which itself is a mixture of Shauraseni and Maharashtri, though certain scholars have held it as having originated from Ardhamagadhi while some others claim it to be a variant of Paishachi. The name Konkani comes from Konkan, the ancient name for the Western Coast, the mention of which is found in ancient epics such as the *Skandapurana*, the *Brihat Samhita*, among others. The "Sahyadri Khanda" of the *Skandapurana*, divides the Konkan tract into seven territories : (1) Barbaria, (2) Saurashtra, (3) Konkan (proper), (4) Karhata, (5) Karnata, (6) Telanga and (7) Kerala.

It is, perhaps, the most significant event in the history of the Konkani language and people that their entry into Konkani was due to a matrimonial alliance between the Kannada kings of the Kadamba dynasty (Jayakeshi 1050-1080), then ruling Goa, and the Saraswat Brahmanas. * At the time of the arrival of the emigrant North Indian Saraswat Brahmanas, the prestige and power of Kannada was immense throughout the coastal belt between the Godavari and the Cauvery, encompassing the entire Konkani tract.

The Saraswat Brahmanas settled in Goa soon became the leaders of trade and started making use of Konkani language in their account books and business correspondence, though the official language of Goa during the period was Kannada. The script used for writing the language was surprisingly, Kannada. However, the Kadamba kings were overthrown by the Yadavas and then by the Bahmanas who gave Marathi the official standing. It is said that when the Portuguese missionaries entered Goa and started cultivating the language during the 16th and the 17th centuries to teach their religion in the local speech, they were amused to find Konkani being written in Kannada script and for this reason they named Konkani as 'Lingua Canarina'.

The Konkani held important administrative posts under the Devagiri Yadavas (Seunas), the Vijayanagara Emperors and the Keladi Rulers as testified by the inscriptions of these kings. Their names can also be seen in *sanads* and other official documents. Small communities of Konkani had settled down all along the West Coast from Goa to Quilon in Kerala as early as in the 12th century. The Manjeshvar Ananteshvara Temple had come under the management of Konkani as early as in the 12th century. The Sanskrit work *Sumadhwa Vijaya* mentions Narasimha as the deity of the temple. This icon was installed by the Gauda Saraswath Brahmanas. A large temple like the Sri Anatheshvara can be administered successfully only if there is a considerable and prosperous community to support it. The migration of the Konkani speaking people from their Goan homeland to other parts of Karnataka is mainly attributed to the persecution by the medieval-minded Portuguese rulers of Goa who thought the unbelievers of Christianity to be inimical to their political power. The Hindus fled to the south in large numbers for fear of conversion into

* This may be the cause of large-scale migration, but the Konkani Brahmanas were already there on the Konkani Coast even earlier, as testified by some of the Shilahara grants of the 10th century A.D. — Ed.

Christainity and also as a sequel to Inquisition of 1560. Famines broke out in Goa (1553, 1570, 1682) followed by epidemics (1635) and frequent Maratha raids (1683, 1729). People, Hindus and Christians alike, migrated to the South to escape these disasters and settled down in the Kannada (Canara) districts, mainly in and around Mangalore and Karwar. Christians multiplied and flourished in the Kannada districts, keeping alive the Konkani language and culture. Their doctrine, religious hymns, songs, stories, etc., were written in long hand using Kannada script and preserved. Folklore abounded during this period which has been preserved through oral tradition to this day.

By then, the Kannada districts had come under Mysore. Hyder Ali was succeeded by his son Tipu Sultan. The Christians were suspected to be in alliance with the English. Tipu Sultan had them hearded into captivity in Srirangapattana, his capital (1784). This captivity lasted for several years and a large number of Christians escaped and sought shelter in the neighbouring districts, Kodagu and Chikmagalur, and thus Konkani spread in those districts also.

To-day, out of the 15 lakh Konkani speaking people, more than 6 lakh are in Karnataka. These are mainly concentrated in the districts of Uttara Kannada and Dakshina Kannada; the remaining are scattered in the districts of Shimoga, Dharwad, Belgaum, Hassan, Kodagu, Chikmagalur and Bangalore. People of various communities and castes speak Konkani. The main group are Catholic Christians, Navayats (Muslims), and among Hindus, Gauda Saraswats, Saraswats, Sonars, Gabris, Padits, Konkani Marathas, Harikantras, Mestas, Kharvis, Chamars, Bandis, Kudumbis, etc. In Uttara Kannada district, Konkani is not only understood, but actually used by one and all, even by those whose mother-tongue is Kannada. An inscription of A.D. 1345, at Shirali near Bhatkal which records the grant of a *bidara* to the Brahmanas of the village "speaking both the languages" and the languages appear to be Konkani and Kannada.

In spite of the suppression of Konkani language in Goa and elsewhere, its literary growth continued unabated, mainly in the beginning, due to the missionary zeal of the Christian priests, who as mentioned earlier, made it their cardinal principle to teach the Bible in the native language. Konkani was used throughout the Konkani tract to teach religion; and Christians had their early lessons of their doctrine in Konkani itself. Konkani Hindus too did not fall back in nurturing their mother-tongue though in those days their religious ceremonies were conducted in Marathi or Samskrita.

On an analysis of the Konkani literature produced in Karnataka, two distinct categories can be identified, one belonging to the Christians and the other to the Hindus. The differences in the respective faiths and the memory of hardships of the Inquisition which necessitated the migration of the Hindus from Goa, must be responsible for the literary and emotional cleavage between the two main Konkani communities now settled in the Kanara districts. For the purpose of studying the literary developments of Konkani in the Kannada districts, contributions made by the Hindu writers and their Christian counterparts, may be considered separately for the sake of convenience and comparison.

There is evidence that some of the famous *bhakti* poets and poetesses like Santappayya, Raghavadas, Jogavva and Avadi composed devotional and mystical songs in Konkani during the reign of Ikkeri Kings (17th and 18th centuries). Later, this *santa* tradition was revived by the Chitrapur Swamijis like Shri Pandurangashrama Swamy and Shri Anadashrama Swamy. Their disciples like Sahajananda (1850-1911), Nadghar Shantibai (1850-1902) composed poems in Konkani. The greatest of Hindu classics the Gita, was rendered into Konkani by Bangle Narayana Kamath (1872-1918). Mangesh Ramakrishna Telang (1858-1949), Bolantur Krishna Prabhu (1882-1965), Upendra Pai, Swami Prabhavananda, N. V. Prabhu of Gokarna and B. V. Baliga of Mangalore are other notable Konkani writers who wrote poems and plays. Scholars like Udyavar Narayanachar, Hattangadi Narayan Rao (1863-1921) and M. M. Shanbhag (1887-1950) published Konkani grammars and Konkani primers. Sheshagiri Keshav Prabhu wrote *Padarooopi Upanishat* and translated into Konkani *Gitanjali* of Tagore and *Narada Bhakti Sutra*. Other writers of note are Mundasi Devadas Pai, Kodbet Ramaray Kamati, Bantwal Pundlik Baliga, V. R. Prabhu, S. V. Kamat, and M. G. Pai. Bolantur Krishna Prabhu wrote *Chandrasahata Nataka* (1912), *Prahlada Charitra Nataka* and several *bhakti* poems. Kumbale Narasimha Nayak (1873-1945) wrote *Savitri Nataka*. Poets like Shrinivas Prabhu, Manjeshwar Govinda Pai, Shantaram Kamath, Dinakar Desai, N. V. Prabhu and K. N. Rao wrote Konkani poems and some of them are noted Kannada writers too. In recent times, Shri Ramananda Churya has earned a name in Konkani dramatics.

Since 1929, there was a regular fortnightly periodical by name *Saraswata* published from Mangalore using Kannada script. Manjeshwar

Govind Pai, Narayan Kamath Banglekar and Hattangadi Narayana Rao were some of the important persons behind the periodical. Other journals were: *Navyug* (Karwar 1940), *Uzvad* (Karwar 1947), *Konkana Kinara* (Kumta 1950) and *Sarvodaya* (Karwar). At present *Panchkadayi* (1966) edited by B. V. Baliga from Mangalore is the most successful Konkani monthly published by the Konkani Hindus, which is in both Kannada and Devanagari scripts. M. M. Shanbhag of Karwar (1887-1950) played a very important role in the promotion and organised study of Konkani. He founded Konkani Bhasha Mandal, the first session of which was held in Karwar in the year 1939. At present, the important institutions promoting the language in Karnataka are Konkani Bhasha Parishad, Karwar, Konkani Bhasha Mandal, Mangalore, Institute of Konkani, St. Aloysius College, Mangalore, Konkani Bhashabhimani Samiti, Udupi and Konkani Samaj, Dharwad. So far, three Konkani movies viz., *Janamana*, *Amchem Jeevit Ashem* and *Tapasvini*, have been released in Karnataka despite the limitations and constraints of commercial movies in minority languages. Bhadrageiri Achyutadas and Keshvadas, the two famous *kirtanakars* are serving the cause of Konkani through their poems and *kirtanas*. Hosad Babuti Nayak (Honavar) and R. G. Gole of Hubli have made successful attempts in writing and presenting Konkani plays.

Konkani language flourished among Christians in Dakshina Kannada district with their literary and spiritual headquarters in the city of Mangalore. Christians made a lavish use of their mother-tongue in their religious activities, prayers, books of doctrine, etc. The credit goes obviously to the foreign missionaries who initiated the study and use of the language to maintain the religious fervour in their folk. Two Konkani *pandits* prepared Konkani draft of the *New Testament* and *Pentateuch* and William Carey (1761-1834) finalised the same. Among the early Christian missionaries who made profound study of the Mangalorean Christian speech, Rev. Raffaele Pescetti and Rev. Francesco Saverio de Santa Anna made pioneering work in the field. Rev. Pio Noronha (1810-83) made an elaborated study of Konkani grammar and he can be named as the first grammarian of Mangalore Konkani. The arrival of Jesuits in Mangalore (1878) and establishment of institutions like St. Joseph's Seminary (1879), St. Aloysius College, Fr. Muller's Hospital (1881) and Codialbail Press (1882) heralded a new era in Konkani language and literature. Rev. Angelus Francis Xavier Maffei S. J. one of the first Jesuits to land in Mangalore was the driving force behind the creation of Konkani grammar

and religious literature. His Konkani grammar and dictionary were published in 1883 by the Basel Mission Press, Mangalore.

The earlier literary works were confined to the religious and doctrinal aspect of Christianity. Rev. Jochim Miranda, who was a hermit at the monastery at Farangipet, Mangalore, during the rule of Hyder Ali, composed and edited hymns of great literary worth and religious profundity which were later published as a collection of one hundred hymns to remain as a permanent souvenir to the ancient traditions of the Canara Christians. The great epic, *Christa Puran*, a composition of 11,018 verses, unique for its literary style, was originally written by the English Jesuit Missionary Rev. Thomas Stephens in healthy mixture of Konkani and Marathi so as to make the text understood. It was later rendered into chaste Konkani verse by poets like Joseph Saldanha, Leo Saldanha and Felix Paul Noronha. Compositions of hymns published by Rev. Michael Placid Colaco, collection of proverbs, riddles, lyrics, etc., published by Rev. Louis D'Souza, translations of the *New Testament* by Rev. Rymona Mascarenhas, Rev. Sylvester Menezes and then recently by Rev. William De Silva, remain with the Canara Christians as glowing tributes to the literary excellence of the scholarly authors.

A bold step in Konkani journalism was taken as far back as in 1912, by two youngsters of Mangalore, Louis Mascarenhas and Louis Kannappa by editing and publishing the first Konkani journal in Kannada script, the *Konkani Dirvem*. Writings of high literary style and educative substance were published in this journal. *Konkani Dirvem* was wound up mainly due to financial and managerial bottlenecks, but another weekly the *Raknno* was established in the year 1938 by Rev. Sylvester Menezes and is a leading Konkani weekly having considerable circulation in India and abroad. Editors like Rev. John Menezes, Dr. Alexander F D'Souza and Rev. Mark Valdar have rendered great service to the cause of Konkani literature not only by editing and publishing valuable literature in the pages of *Raknno* but also through various publications of *Raknno Prakashan*. Konkani literature was nurtured by the Mangalorean Christians settled in Bombay keeping a close link between the two cities. The *Poinnari*, a weekly journal, was established in the year 1950 by V.J.P. Saldanha and later headed by literary wizards like C.F.D'Costa, Mark D'Souza, Alphonse Costa and P. D'Souza. *Poinnari* has flourished over the years and now claims to be the largest Konkani weekly having wide readership. Other periodicals which gained popular support are : *Mitr*, *Sukh-Dukh*, *Jholho Aanj*, *Sevak*, *Zag-mag*, *Vishal Konann*, *Konkann*, *Kannik* and *Udev*.

Dramas (known as "tiatrs" in Bombay) have become an integral part of Christian culture in Mangalore. An association by name Konkani Nataka Sabha established in Mangalore has been doing substantial work in staging new dramas, conducting inter-parish drama contests and encouraging the fine arts. Among the Konkani playwrights of Mangalore, G. M. B. Rodrigues, A. T. Lobo, V. J. P. Saldanha, M. P. Desa, Henry D'Silva, Eddie D'Souza and C. F. D'Coasta have earned fame. There is no dearth for Konkani novels in Kannada script. Publishers at Mangalore like Sallak Prakashan, Raknno Prakashan, Punov Prakashan, etc., have been publishing Konkani novels on a regular basis. J. S. Alvares, a noted novelist has more than 30 novels to his credit. Historical novels of V.J.P.Saldanha assume high place in Konkani literature and cultural history. Other novelists and short story writers of repute are : C.F.D'Costa, Edwin D'Souza, Irene Pinto, J. C. Viegas, etal. Konkani poetry is usually published in the pages of various periodicals. Poets like Louis Mascarenhas, Felix Paul Noronha, Joseph Noronha, Gregory Menezes, Father Bothello, Anthony John D'Souza, Henry D'Silva, Wilfred Rebimbus, Cyril Sequeira, Leo D'Souza etal, have become quite famous among speakers of Konkani. Scholars like Dr. Willam Madtha and Dr. Rockey Miranda have been pursuing research studies in the linguistic aspects of Konkani. Various papers and theses prepared by these scholars on the language and its literature have been accepted by various universities for publication. Though much work has not been accomplished in Konkani folklore, some spade work has been done by scholars like Rev. Louis D'Souza, Joseph Lego, Rev. Cypian Pai and Cyril Madtha.

A mention must be made of the Konkani literary activities at Dharwad, one of the most important seats of learning in Karnataka. Konkani is spoken mainly by the Saraswat Brahmanas who are settled here since long, so much so that a part of the city is known as Saraswatpur. These Saraswats and other Gaud Saraswats as well as Christians migrated from Goa and Karwar have rendered substantial service to Konkani language. A Konkani Samaj was founded in the year 1942 by R. A. Pai, M.R.Pai, M.A. Kamat and others under the guidance of Prof. Armando Menezes, then Principal of Karnataka College, Dharwad, and has been conducting seminars, symposia, essay and elocution contests among Konkani-speaking students. Besides this, the local Gaud Saraswat Samaj has been regularly conducting cultural and literary programmes staging Konkani dramas, etc. A Konkani Sahitya Prakashan with scholars like Dr. D. N. Shanbhag, Dr. K. J. Mahale and Prof S. V. Bhat associated

with it has already published a couple of books on Konkani language and literature. All India Radio, Dharwad, has been broadcasting weekly Konkani programmes popularly known as "Zai-Zui" since 1965. This programme has been instrumental in identifying the literary talents among the local Konkani people and presenting their rich cultural heritage to the Kannada people. All India Radio, Mangalore, too has been broadcasting Konkani programmes.

Konkani, a pleasant sounding, independent modern language, is a "Cindrella" among Indian language. This beautiful language spoken by more than 15 lakh people has a great quality of surviving and flourishing even under duress. The influence of the powerful neighbours like Kannada and Marathi, lack of political support, relatively small number of its speakers and their financial poverty have stunted the growth of the language. However, there has been a recent awakening among the Konkanis who have recognised that their mother-tongue has its own glorious history, tradition, independent status and therefore, a bright future.

MALAYALAM IN KARNATAKA

Evidences of cultural unity between Kerala and Karnataka emanate from the legends, like those of Parashurama creating the coastal belt. Leave alone the fact that the cultures of Karnataka and Kerala could be the sprouts from a common Dravidian source, both perhaps had exposure to more or less identical foreign influences also, because the entire strip of the West Coast constituted a centre of commerce and trade. The Aryan immigration into Kerala, it is believed, established a major channel through Tulunadu, a part of Karnataka. Mayuravarma, the Kadamba king, had an apparently decisive role in this process. His land in Dakshina Kannada was a reputed seat of Samskrit and Vedantic learning. The inflow of Aryans through this area into Kerala and their mingling with the native inhabitants there, perhaps, made the then language of Kerala undergo several changes. Prof. Elamkulam Kunjan Pillai, the prominent historian of the Malayalam language points out that Malanattu Tamil, the then language of Kerala in its evolution into the present form had evidently been influenced by Tulu and Kannada. The Karnataka area seems to have served as a link for the spread of Jainism in Kerala also.

Sri Shankaracharya cannot probably be considered as an exclusive representative of Kerala culture, since what he embodied was the general

Hindu revival. Still, the fact that he happened to establish one of his *mathas* at Sringeri, a centre at Karnataka, is important. The *matha* might have functioned as a medium of mutual cultural and religious contact. In yet another way too, Shankaracharya became instrumental in enriching this cultural contact. He is said to have consecrated the present idol in the famous Mookambika temple of Kolluru in Kundapur taluk. The temple continues to be a special attraction for the Malayalees. The incessant flow of pilgrims from Kerala to this temple could have ensured a certain amount of intermingling of the peoples. As an appendix to this religious contact has to be considered the effect of the increasing migration of Tulu Brahmanas to Kerala until recent years. A good number of them (known as the Embrandiris in almost every nook and corner of Kerala) took to priset hood in minor temples. (It is worthwhile to note here that in one of the early major Malayalam novels—*Sharada* by O. Chantu Menon, 1892—such a young priest appears as a character. His curious admixture of language is a point of humour and the novelist imparts a touch of authenticity to the whole situation by resorting to this type of character). The occasional revisit of these people to their original land opened up a channel for cultural exchange. The last link in this trail is perhaps the influence of Ayyappa, the Kerala deity, over the Kannadigas, apart from several groups of them going to Sabarimalai every year. The Dakshina Kannada area especially shares with Kerala, several features in terms of customs, rituals, ceremonies, etc., snake worship being the most significant one among them. These similarities have naturally found their way to certain art forms as well. Leave alone the minor forms of folk art, even the major art form of this area, namely Yakshagana, reflects certain trends that remind one of the leading art of Kerala, namely Kathakali.

In the realm of linguistic features, the affinity between Karnataka and Kerala can be further stressed upon. Kannada and Malayalam, the respective languages of these areas, do belong to a common source, the Dravidian. The Hale Kannada was often surprisingly close to Malayalam, alphabets, basic vocabulary, underlying structures—all these are identical, to a great extent, in these languages. On such bases were built the super structures of a considerably rich literature both by Kannada and Malayalam. In this process, Samskrita offered them substantial help. Later, perhaps, the real role and relevance of Samskrita was overstretched, and at one period in the history of literature of both Kannada and Malayalam, it just became a symbol of status and scholarship. Theoretical treatises not only adapted the Samskrita method, but had also to be

couched in that language. This general notion explains the peculiar phenomenon how books on grammar and poetics for Kannada and Malayalam were written in Samskrita. (*Karnataka Bhashabhooshanam* by Nagavarma II and *Karnataka Shabdanusashanam* by Bhatta Akalanka in Kannada and *Leelatilakam*—14th century—for Malayalam). The amount of influence of the great Samskrita classics and veteran Samskrita poets like Kalidasa over Kannada and Malayalam is obvious.

This age-old contact between Karnataka and Kerala entered into a new era during the Missionary activities in the West Coast. Mangalore served as a common centre for both the areas. Apart from attending to printing, publishing, journalism, etc., the aspects which mould the growth of modern languages, these missionaries rendered yeoman service by compiling grammars and dictionaries (Kittel for Kannada and Gundert for Malayalam), based on conversational specimens of Kannada and Malayalam. In short, they provided the necessary impetus for the evolution and development of prose in these languages. The modern age wherein both these regions were exposed to the systematic Western education in turn, should have created and enriched sense of unity and urge for earnest cultural exchanges, resulting in increasing efforts of translations. But somehow, against the background of this affinity and age-old contacts, the translations between Kannada and Malayalam remained rather surprisingly scanty. Only recently a new awareness seems to have been aroused and a more or less concerted move of mutual translations is now under operation, thanks to the patronage extended the by Sahitya Academy and such other agencies. Prof. N. Kasturi has translated *Chemmeen* and *Randidangazhis*, works of T. Shivashankara Pillai. Malayattoor Ramakrishnan's *Yakshi* has been brought into Kannada by K. S. Karunakaran. B. K. Thimmappa rendered many Malayalam works into Kannada including those of the two mentioned above. Ubaid has introduced Vallathole's poems to the Kannadigas.

There may be instances, though rare, of Kannada writers drawing inspiration from certain settings and features of Kerala life and vice-versa. The well-known progressive novel in Kannada *Chirasmarne* from Niranjana revolves around an incident that occurred in a Kerala village Kayyar, and no wonder its Malayalam rendering won a remarkably overwhelming appreciation. One of the latest poems by Dr. Ayyappa Panicker, the outstanding modern poet of Malayalam, goes under the title *Chamundi-malayile Thiravilayattam* and even Shivarama Karant along with

Purandaradasa, appear there as an image. But the acquaintance gathered through such instances is, after all, casual. More worthwhile than this will be the mode of mutual acquaintance which is sought to be fostered through the activities of Malayali cultural associations in Karnataka and their counterparts in Kerala. Mention especially may be made of the fine effort of the Trivandrum Karnataka Association which has recently brought out a volume *Mandara Mallige*, a collection of representative pieces of Malayalam literature translated into Kannada.

It is gratifying to note that, added to all such unofficial enterprises, there are official efforts also to encourage Malayalam in Karnataka. The Universities here offer it as one of the languages to be studied at the degree level. There functions a department of Malayalam in the Government College at Mangalore. The M.A. Course in South Indian Studies being run by the Mysore University, has also given Malayalam its due recognition, its impact, though limited in reach, promises to be deep in effect.

TELUGU AND KARNATAKA

The cultural, religious, and literary affinities between the State of Karnataka and Andhra Pradesh are intimate and significant. The cultural and literary traditions in these two States were almost identical. Geographically these two are contiguous and no fixed frontiers existed between these two regions in the past. The common heritage in idealogical, religious and cultural fields, is largely responsible for the strong ties that have existed between these States. The Early Chalukyas ruled over Telugu regions and the Vengi Chalukyas were a branch of the Badami Chalukyas. Pampa, the greatest of the Kannada poets, is said to have migrated from Vengi, a Telugu region. He was patronised by Arikesari, a Kannada king who ruled at Vemulavada, which is a Telugu speaking area now. Durgasimha describes Vengipalu as the heartland of Karnataka. Narayana Bhatta, a great Kannada scholar and a multi-linguist, who helped Nannaya the first Telugu poet, in translating *Mahabharata*, was honoured in the court of Rajarajanarendra, the Vengi Chalukya King. He was gifted with an *agrahara* in Vengi. Critics have pointed out that the Samskrita phraseology and poetic strategies, employed by Nannaya, are largely influenced by Pampa. *Marga* and *desi* to which Nannachoda has referred in his Telugu *Kumarasambhava*, had been already in use in Kannada by that time.

While inscriptions in Telugu were found in Karnataka, Kannada inscriptions have been discovered in Andhradesha. In Kolar District of Karnataka, as many as 250 Telugu inscriptions have been brought to light. Many Kannada inscriptions are found in places which are purely Telugu speaking areas at present. Veerashaiva cult pioneered by Basaveswara was confined to Karnataka to begin with. During the same period a similar religious movement was spearheaded by Mallikarjuna Panditaradhy in Andhra. Though they did not meet each other, there seemed to have been a mutual regard. Mallikarjuna's *Sivatatvasara* was written in Telugu first and was translated into Kannada by himself. The work begun by Basaveshwara in Karnataka and Mallikarjuna in Andhra was kept up by Palkuriki Somanatha. He vowed to preach Veershaiva cult in Andhra and wrote *Basavapurana* and *Panditharadhy Charitra*. He led the way for permanent literary and religious affinity between Kannada and Telugu. Kannadigas have regarded him as the incarnation of *Bhringeeswara* and many Kannada poets have referred to him with great reverence. Palkuriki Somanatha lived in Karnataka for some time. His *samadhi* is in a village called Kalke, near Shivaganga in Karnataka. There are some Kannada works also in his name. His *Basavapurana* is translated into Kannada by Bhimakavi. *Andhra Bhasha Bhushanam*, the first work in grammar was modelled on *Karnataka Bhasha Bhushanam*. The titles are strikingly similar. Simhagiri *vachanas* and Venkateshwara *vachanas*, in Telugu, are written on the tradition of the Veerashaiva *vachanas* in Kannada.

In Vijayanagara empire, an impetus to Telugu literary activity was given by Bukkaraya. An inscription bears testimony to his generous gift of a village called Penchukaladinne to the giant of Telugu poets, Nachana Somanatha who was a great Samskrita scholar and who could compose poetry in eight languages. He is the author of two Telugu works *Uttara Hari Vamsam* and *Vasanta Vilasam*. The Vijayagagara King Praudhadevaraya felicitated Srinatha Kavi with gold showers in his pearl house (*Muthyalasala*). Subsequent years witnessed the dedication of *Jaimini Bharatham* by Pillalamarri Pinaveerabhadra to Saluva Narasimha. Krishnadevaraya's reign was described as the golden age in the history of Telugu literature. His scholarship in and service to Telugu, Kannada and Samskrita are universally acknowledged. His patronage to Telugu earned him the title Andhra Bhoja. His significant contribution to Telugu is his *Amuktamalyada* which is a landmark in Telugu literature. His court comprised of eight literary giants who were well known as *ashta diggajas*,

Allasani Peddana was the greatest of them. His *Manucharitra*, the first *prabandha* is translated into Kannada by 'Sathavalli Chandrasekhara Sastry. Kempegowda, the founder of Bangalore has composed a Yakshagana in Telugu, called *Ganga Gowri Vilasam* which is also the first of its kind in this language. Some of his inscriptions are also in Telugu. During the reign of Thirumalaraya, a great allegorical (*sleshakavya*) work by name *Vasucharitra* was composed by Ramarajabhushana. Its literary merit caused it to be rendered into Sanskrit.

Purandara Dasa and Tyagaraja are the two eyes of Karnataka music. Although the compositions of Tyagaraja are in Telugu, nowhere they are more popular than in Karnataka. In Andhra also, the first lesson in music begins with Purandaradasa's compositions which are in Kannada. It is believed rightly that the influence of Purandaradasa was there on the songs of Tyagaraja. Vijayanagara tradition of royal patronage to Telugu poets and the contribution by the kings themselves, was continued in Karnataka region by the kings of Mysore. Dodda Devaraya's victory over Keladi Shivappa Nayaka was sung in poetry by Telugu poets. *Chikkadevaraya Vilasam*, a Yakshagana, is attributed to Chikkadevaraya. In his *Saptapadi* Telugu and Kannada songs are interspersed. Thirumalarya, a court poet of Chikkadevaraja, was well versed in Kannada, Telugu and Samskrita. It is believed that his hand is there in all the Kannada and Telugu works attributed to Chikkadevaraya.

Eight Telugu *Yakshaganas*, in the name of Kanthiravanarasaraja, son of Chikkadevaraya, are available. Among which *Astadikpalaka Vilasam* is an important one which has considerable literary merit. The Kalale dynasty, which gave two commanders—in—chief in Mysore kingdom, extended the literary munificence to Telugu writers. They are justly famous, and are praised for their service to Telugu. Kalale Veeraraja was the commander of armies in Dodda Krishnaraja's reign. *Veerabhupaleeyam* an important Telugu work in grammar is dedicated to Veeraraja by Nyayakanti Madanamatyia. Veeraraja relinquished his commandership to take up the significant and toilsome task of rendering *Mahabharatha* into prose narrative. It is a pioneering work and he is the precursor in the art of writing *gadya kavya* in Telugu. His significance thus, is historical. In his work, only Adi, Sabha and Bhishmaparvas are available now. Veeraraja's son Kalale Nanjaraja was a bilingual writer. He has to his credit, as many as five works in Telugu and 10 works in Kannada. All his works relate to Shaivism, and are dedicated to Lord Shiva. He was

holding the position of Sarvadhikari in the court of Dodda Krishnaraja. Aluri Narasimhashastri, who was patronised by him wrote a *lakshana grantha* by name *Nanjaraja Yashobhushana* in Samskrita and dedicated it to Nanjaraja. His praise is sung in every poem, making him the hero. This work is translated into Telugu also.

Immadi Jagadevaraja who ruled over Channapatna in Karnataka, himself composed *Adhyatma Ramayana* in Telugu. Ponnatota Obalakavi who was the court poet of Jagadevaraja produced the finest work *Vamana Purana*. Besides Obalakavi, there were a few more poets in Channapatna and Sugutur principalities, to mention a few, Naishadham Thimmakavi, Koduru Venkatachala Kavi, Mummadi Thimma Bhupaludu (Sugatur) and Baddeveeti Dattakavi (Sugatur). *Shukasaptati* at once aesthetically most satisfying and the most popular among Telugu *Kathakavyas* is another significant work to come from Karnataka. It is unsurpassed in literary quality. The author of this *kavya*, Kadiripatinayaka ruled at Tadigolla, now in Kolar District, owing allegiance to Vijayanagara rulers.

In the eighteenth century, in the principality of Surapura (Shorapur in Gulbarga district) ruled by the Nayakas, three great works in Telugu were written viz., (1) Bahiri Pamanayakas *Bhargavapurana*, (2) Purushakari Keshavaiah's *Dasarathi Charitra (niroshtya)* and (3) Kiriti Venkatacharya's *Achalatmajaparinayam*, the last being an allegorical work. Kiriti Venkatacharyulu journeyed into different parts of the country, expounding the philosophy of Vishishtadvaita and won a number of eloquent battles in religious contests. He was in the Surapur court during Venkatappa Nayaka's rule.

In the 19th and 20th centuries a few worthy works of art came to be written in Telugu in the Kolar area by Gummarajuramahakavi (*Chowdeswari Puranam*), Komarla Ramachandraiah (*Sukarma Neeti Chintamani*), Kahula Bhairava Kavi (*Padmavathi Srinivasa*), etc. Iduguri Rudrakavi was a scholar both in Kannada and Telugu. He wrote quite a number of dramas, *Yakshaganas* and poems both in Kannada and Telugu. Some of his Kannada works have been translated into Telugu by the author himself. What Sarvajnya is to the Kannadigas, Vemana is to the Andhras. Vemana could be likened to Sarvajnya in more than one way. Bhimaraju, a Telugu poet in Karnataka translated Vemana's poems into Kannada and Sarvajnya *vachanas* into Telugu.

There have been significant strides in literary activity in modern times. Various forms of literature, poetry, plays, novels, one-act plays, short stories, *khandakavyas*, have been translated from Telugu to Kannada and from Kannada to Telugu. Rallapalli Ananthakrishna Sharma did yeoman service to both Kannada and Telugu. He was a scholar in both the languages. He was also a great musician. A number of his works on literary criticism, and general essays have been translated into Kannada. *Digambara Kavita* by contemporary revolutionary poets called 'Digambara Kavulu', Pattabhi's *Fidel Ragala Dozen*, poems of Tilak, C. Narayana Reddi and Guntur Sheshendra Sharma are translated into Kannada. Some of the famous Telugu novels available in Kannada translations are *Rudramadevi*, *Narayana Rao*, *Mababu*, *Maidanam*, Panditha Parameshwara Shastri's *Veelunama*, etc. *Shantala*, *Vishavriksham* and other Kannada novels have been translated into Telugu. Dr. T. V. Subba Rao, Badala Ramaiah, K. S. Janakiramaiah, Dr. R. V. S. Sundaram and Hariharapriya have done commendable work in translating outstanding Kannada works of poetry, literary criticism, essays, etc., into Telugu. At present a number of Telugu organisations, Andhra Vijnyana Saraswatha Sangham in the Bangalore Cantonment area, Telugu Samiti in Basavanagudi, Andhra Vijnyana Sangham at Malleswaram, all in Bangalore are putting their best efforts to provide a common platform for literary and cultural activities. An attempt is being made to arrive at a common script for Kannada and Telugu. Till the close of Vijayanagara times, the two languages had a common script.

TAMIL AND KARNATAKA

Kannada is an independent language, that branched out from the original proto-Dravidian language. Kannada and Tamil originate from the same proto-Dravidian language, and Kannada is next only to Tamil in antiquity in this group. "Kannada is closely related to Tamil. They alone have a regular feminine gender. The various suffixes of the plural, of rational and irrational nouns are essentially the same in both and they are more consistently distinguished than in most other connected forms of speech. Both languages agree in the principle for the formation of the oblique base. There are also a few points of differences between the two languages", says R. Narasimhchar. Being neighbouring States, the two States, Karnataka and Tamilnadu, speaking these two languages, had shown close affinity and influenced each other immensely.

In fact the Pallavas ruled over parts of Karnataka for several decades before the advent of the Kadambas and the Gangas. Considerable parts of Karnataka and especially the Gangavadi region were under the Cholas for over a century. Many Chola temples (Domlur, Ulsoor, Malur near Channapatna, etc.) and many *agrarahas* like Nagamangala, Binnamangala, etc., are reminiscent of Chola rule in Karnataka. Later, the Hoysalas captured parts of Tamilnadu. Hoysala Ballala II was known as Cholaraja Pratishtapaka. Srirangam and Kannanur Kuppam were centres of Hoysala activity, and they have left behind scores of Kannada inscriptions in Tamilnadu. The Vijayanagara Emperors ruled over the whole of Tamilnadu and the Mysore princes and Haidar and Tipu over parts of Tamilnadu. Vijayanagara rule in Tamilnadu had left behind many Rayagopuras (*gopura* built by the Rayas) and *kalyanamantapas* and *sabhamantapas* in Vijayanagara style in the temples of yore in that State. This long association has naturally brought about a lot of 'give and take' in many aspects of life and culture of the two States. As pointed out earlier, the word Karnataka itself appears to have been a contribution of the Tamils as it is used as 'Karunat' in Tamil works like *Shilappadikaram*. The two languages, Tamil and Kannada are so close to each other that some of the expressions in Kannada found in the earliest inscriptions even appear to be like Tamil.

One Shravanabelagola record reads as follows: "Kalavappina vettadul nontu munivaran devalokakke sandaan". Similarly, one other record reads thus: "Koduvorum pancha mahapataka Samyuktarappaar". There are more such expressions which look to be very close to Tamil: "Idarke nelavoduvon" or "eltukol-ille", etc. Such expressions are numerous in the inscriptions from the Mysore and Hassan districts which had keenly felt the impact of Tamilnadu. In the Kannada work *Vaddaradhane* many such expressions are seen, e.g. "Tay tandevira kelpiyam geyyade" (*kelpiyam*) like Tamil *kelvi* or "Samyaktvamanodayanagi", or "Savarna dharmamam kolalaga", etc. There are some words which are used in the same form in Tamil and Kannada such as *tay*, *pen*, *adi*, *mudi*, *kan*, *kal*, *man*, *pagal*, *tingal*, *puli*, *pon*, *panam* which are nouns; *nan*, *neen*, *adu*, *idu* which are pronouns; *kudu*, *kuru*, *nal*, *ner*, *tan*, *nun*, *mel*, *kariya*, *iniya* which are adjectives; *adu*, *odu*, *kadi*, *tani*, *nambu* which are verbs; and *aru*, *el*, *pattu*, *nooru*, etc., which are numerals.

There are some words whose form has slightly changed; *tande* (tandey-Tamil), *arbi* (aruvi), *odal* (udal), *usir* (uyir), *posa* (pudu), *bel* (vel), *uri* (eri), *pordu* (porundu), *sol* (tol), *eradu* (irandu), *ippattu* (irupadu), etc.

At times, due to loss of contact or forgetfulness some words of the common Dravidian root have been misinterpreted. In Kannada the word *parame* is used for a bee. But in Tamil *parame* really means a bird. Similarly *pozhil* has been interpreted as sand dune. Actually, it is derived from Tamil *pozhil* which means a grove, and both Pampa and Nagachandra have used the word *pozhil* in that sense only. Similarly *serapu* used by Pampa in the sense a festival, can be understood clearly from the Tamil *shirappu*. Thus the knowledge of Tamil can help us to correctly interpret some of the words used by our classical poets. But there are instances where Kannada alone has retained some of the ancient Dravidian word forms. The word *ayil* in Tamil means to eat. But its original meaning is to chew and in that sense it is used in Kannada. *Kiridu* has remained in its original form whereas in Tamil it is *shiridu*; similarly *kedaru* has become *shidaru* in Tamil; *kesaru* is *sheru* (Tamil).

There has been lot of give and take in literature. Pampa must have known Tamil literature. He uses Tamil expressions like *serapu* as already noted. Karna defeating Duryodana's wife Bhanumati in a game of dice and snatching her necklace as stake narrated by Pampa in *Vikramarjuna Vijaya* has a Tamil source. Later Harihara narrated the story of the Shaiva saints in his *ragales*. On the Veerashaiva movement, the impact of the Nayanmars of Tamilnadu was great. The Veerashaivas call them as 63 *Puratanas*. Harihara wrote his *ragales* narrating the story of most of these *Puratanas*. The very metre *ragale* might have been an adaptation of *agaval*, a metre used in *Shilappadigaram*, *Manimegalai* and *Tiruvashagam*. Harihara has also made use of Tamil expressions like *tirunal*, *tirupadu*, *perumale*, *tiruvidhi* and other usages. No doubt Harihara has been influenced by Tamil *Periyapurana* by Shekkilar who narrated the stories of these saints. But Harihara's originality also cannot be forgotten here. In fact he appears to have widely travelled in Tamilnadu as a Hoysala officer and visited many centres connected with these Tamil saints and he gives a detailed and original description of these places and temples while narrating the story of these saints and quotes many of the original compositions of these saints too.

In the days of Ramanuja who took shelter in Kannada regions for long, the Srivaishnava religion he propagated had its impact on Karnataka. Many Tamil Brahmanas came to be settled in the *agrahara*s founded by his urgings in places like Tondanur and Melukote. This religion and its literature in Tamil made a clear impact on Kannada literature. It is

believed that Sripadaraya who initiated Haridasa Sahitya in Kannada was influenced by the Tamil devotional songs sung at Srirangapattana. In the days of Chikkadevaraja Wodeyar at the Mysore court this influence was more articulate. The love of the Tamil poets for their own language, their enthusiasm for pure Tamil expressions and their deliberate effort not to borrow from Samskrita to the possible extent made them use and retain a good number of the original Tamil idioms in currency. This attitude is reflected in the writings of the Srivaishnava Kannada poets too at Chikkadevaraya's court like Chikkupadhyaya, Singararya, Tirumalarya and Sanchiya Honnamma. They have made use of chaste Kannada, despite the fact that they were well versed in Samskrita. One can see the impact of Tamil literature in this attitude of theirs. This attitude is clearly reflected in the writings of Prof. B. M. Srikantiah in our own times. His solgan "Sirigannadam gelge" and his expressions like "El Kannada tay, bal Kannada tay" and "Kannadam balge, gelge", etc., clearly indicate his enthusiasm for chaste Kannada and it is clear he was influenced by Tamil literature in this regard. He used to read out Tamil works like *Agananuru*, *Purananuru* and *Tiruvassagam* and the *ragales* of Harihara to his students describing these works as the models to be used by those who want to write in Kannada. One can see the vigour and force of chaste Kannada in his work like *English Geetegalu*, *Honganasugalu* and *Ashwatthaman*.

The impact of Kannada on Tamil language and people is also not small. Many religious movements in Karnataka like Jainism and Ganapati cult appear to have moved from Karnataka and Tamilnadu. Many Tamil inscriptions speak of the Jain ascetics from Shravanabelagola having been active in Tamilnadu. Vatapi Ganapati whose praise is sung by Muttayya Dikshitar, indicates the advent of Ganapati cult in Tamilnadu via Karnataka. Of the many Kannada works translated from Kannada to Tamil, Chamarasa's work *Prabhulinga Leele* is one. In modern times, *vachanas* of Sarvajanya, Basaveshwara and Akkamahadevi have also been translated into Tamil. Tamil classics like *Tirukkural*, *Periyapuram* and *Moodurai* have been translated into Kannada. Modern writers like Rajaji, Subramanya Bharathi, Akhilandan and a host of others have also found their way in Kannada.

URDU IN KARNATAKA

Urdu is being spoken by nine per cent of the people in Karnataka as their mother-tongue, and their number is next only to Kannada speakers,

It is the mother-tongue of a majority of the Muslims in the State. The Karnataka Government has established the Urdu Academy to foster the development of Urdu. Several theories have been propounded, tracing the origin of Urdu to Delhi, Punjab, Sindh and Ajmer. Yet there is another school led by Dr. Amina Khatoon and Fazlul Hasan which holds that Urdu had its origin in Karnataka. "What is now called Urdu, had its origin in Rekhta, in the days of Bahmani rule (1347-1490) which had its roots first in Gulbarga and later in Bidar. Rekhta first came into vogue when Kannada and Marathi words were used with Persian and Arabic expression," says Fazlul Hasan.

With the growth of Muslim power in the Deccan, a dire necessity for a new dialect which would help the ruling class to converse with the various sections of Muslims and the local population was felt. The new dialect, the Deccani that emerged, is a symbol of co-ordination, integration and understanding between the Hindus and the Muslims. This Deccani was fondly nurtured and built up through centuries into a polished and well equipped language. In course of time, this Deccani became the language of courts, conversations, culture, and learning. It was patronized by saints and the Sufis. The kings and the commons endeavoured to make it a fascinating phenomena of greatness. By the time of the foundation of the Bahmani kingdom the Deccani had developed into a well-equipped literary language. Bahmani rulers keenly patronised the Deccani. It was made the official language of the State. It was also during this period Hazarath Khaja Bande Nawaz wrote books in the Deccani. After the fall of the Bahmani Kingdom, the five successor states followed the Bahmani traditions of patronizing the Deccani. Of these Bijapur in Karnataka was a major state. This period of rule of the five sultans was the Golden age of the Deccani. The Deccani literature reached its great splendour. Some of the celebrated poets of this period were Nizama (his work is *Kadam Rao Padam*), Wajhi (*Qutub Mushtari* and *Sub-Rus*), Gawasi (*Saiful Mullock-o-Badie-ul-Jamal* and *Tuti Nama*), Aajiz (*Laila Majnu*), Balaqi (*Meraj Nama*), Ibn-Nishati (*Phool Ban*), Tabie (*Khisa-e-Behram-o-Gul Andam*) and Sewak (*Jung Nama*). Hazarath Khaja Bande Nawaz, his son Hazrath Mohammed Hussaini and grandson Hazrath Syed Abdulla Hussaini, Meeranji Khuda Numa, Shah Meeranji Shamsul Ishaq, his son Shah Burhanuddin Janam and grandson Shah Aminuddin Aala were Sufis and scholars. They were the first writers of Deccani prose. It was during this period, Mahmood Gawan constructed his famous *madrasa* at Bidar and literary activity in Urdu received a fillip. *Kitab-e-Nauras*, one

of the early works on music in this language by Ibrahim II of Bijapur begins with an invocation of Ganapati and Saraswati.

With the advent of Haider and Tipu at Mysore began a new phase. Though the tenure of office of these two rulers of Mysore was very short (1761-1799), they patronized the Deccani and helped its growth. Some of the eminent poets and prose writers of this period were Mohammed Sayeed Mehkri Aasi (Nelamangala), Shah Mohammed Sadrudin (Nelamangala-author of many books in prose), Shah Syed Kamaluddin Kamal (Srirangapattana - great poet and a Sufi), Mohammed Ishaq Bijapuri (Maddur, author of a poetic work *Riyaz-ul-Aarifeen*), Ziaul Abeddin Shustri (*Tuhfathul Mujahedeen*), Hassan Ali Izzat (*Mufarah-ul-Qulub* and *Azrab-e-Sultani*), Ahmed Khan Sherani (Kolar, author of *Char Kurs*), Syed Shah Aarif Khadri (author of *Huquq-ul-Muslameen*, *Matlub-ul-Muredeen*), Qazi Gulam Ahmed (*Khulasai Sultani*), Lala Badha Singh (*History of Hyder Ali*), Lala Mehtab Rai Sabqat (*Sham-e-Saqun*) and Mir Hassan Kirmani (*Tajnis-ul-Lughat*).

The benevolent Maharajas of Mysore also extended patronage to the language and thus had the blooming effect on the Deccani. It blossomed to a full extent in the 19th century. The outstanding literary figures of this period was Shah Abu Haiwaiz, who was a master of prose and poetry, a great scholar, a reformer, an eminent educationist and a literary wizard of the South. He is accredited to be the author of 200 books. Many of his books were printed and published throughout India, not in thousands but in lakhs and even now they are read. His outstanding work *Janan-e-Syer* has been held in veneration next to the holy *Quran*. Another literary figure was Hazrath Mohammed Khasim Gham who is accredited to be the pioneer of Urdu journalism in Karnataka. In the year 1860, he started *Khasim-ul-Akhbar*. He was a poet, historian and a journalist. The other personalities were Nawab Sultan Naseem (Mysore), Athar, Dil, Sabir, Kaleem, Sufi, Shoukat Nasir, Barq, Tahqiq, Ameer, Jadoo, Tahseel, Asir and Aaram.

The development of the Deccani in Northern India under its new name Urdu resulted, of late, in setting a dual language in Karnataka. The language of speech throughout the State remained the time old Deccani, but the language of writing became the northern form, i.e., Urdu. The outstanding literary figures of the 1st half of the present century are Khazi Abdulla Hussain Khaleel, Shah Abdul Hussain Adib, Syed Ghouse Mohideen, Hazrat Faiq, Hazarath Alta, Hazrath Zaiq, Hazrath Showq and

Mahmood Khan Mahmood who wrote the *History of Sultanat-e-Khudadad*. The literary personalities of the the present generation are Sulaiman Khatceb, Imami, Taabish, Khaleel Semabi, Mahmood Iyaz, Hamid Almas, Rahi Qurashi, Dr. Muddanna Manzar, Fiyaz Belgudi, Shula Mailli, Mohammed Haneef Kaleem, Mohammed Khan and Mubarizuddin Rafat. With the change in the outlook and spread of education among ladies, many female writers came to the fore and among them are Sayeeda Akhtar, Mumtaz Sheeren, Begum Rahmathunnisa, Maimona Tasneem, Husna Sarur, Zubaida Nusreen, Dr. Habibunnissa Begum, Dr. Amina Khatoon, Dr. Waheedunnissa, Dr. Fahmida Begum and Basheerunnissa Begum.

Many Urdu journals also came to be published. The first newspaper in Urdu was *Khasim-ul-Akhbar* a bi-weekly started in 1860 by Mohmmmed Khasim Gham. This proved to be the harbinger of spectacular achievements in the 2nd half of the 19th and 20th century. Mutba-e-Firdosi was the first Urdu lithographic press established in the year 1848 at Bangalore. It was followed by Mutba-e-Sunni, Mutba-e-Nabwi, Baqi Press, Sultan Press, Mutba-e-Ulwi, Mutba-e-Razwi, Mutba-e-Bahrul-Ulum, Akramul Mutabe, Mutba-e-Gulzar, Mutba-e-Naib Ahmed Khalandar, Mutba-e-Mohammadi, Mutba-e-Hashmath-ul-Islam, Mutba-e-Shoukath-ul-Islam and host of others. Shoukath-ul-Islam was established by Ghulam Mohammed Shoukath. It became very famous and popular in a short while. By the end of 19th century, Bangalore had become virtually a centre of Urdu printing and publishing in the South. The tempo created in the 19th century continued in 20th century and a host of printing presses were established, out of which Akram-ul-Mutabe, Khadria Press, Madina Press, Hafizia Press, Mazhar Press, Jamhur Press, Mashriq Press, Azad Press, Alkalam Press, Pasban Press, Aftab-e-Urdu Press, Raftar Press, Urdu Press and Nasheman Press are worth mentioning. Electric Quomi Press was the first printing press started by Abdul Matheen. To-day there are nearly 200 lithographic and 25 to 30 power printing presses all over the State busily engaged in Urdu printing and publishing. This gave a great impetus to journalism and literary activity. Another early Urdu journal *Manshur-e-Mohammadi* which was started in 1862. In a short period it became the most popular weekly with a wide circulation. The other important newspapers and periodicals of the 19th century were the *Mysore Akhbar*, the *Sultan Akhbar*, *The Bangalore Guardian*, the *Bangalore Akhbar* and the *Nyer-e-Azam*,

The enthusiasm created in the 19th century continued unabated during the 20th century with scores of newspapers and periodicals being

started. Abdul Hafeez Aaram started the *Targheeb* which had the unique distinction of being the first Urdu monthly journal for ladies. The other monthlies were the *Taleem*, *Mussale* and the *Sham-e-Saqun*. The important newspapers and journals of the 1st quarter of this century are the *Eward Gazette*, *Akhbar Panchu-ul-Panch*, *Akhbar Al-Muslim*, *Commercial and Technical Guide*, *Barq-e-Sakun*, *Akhbar Hilal*, *Saifulla*, *Sub-he-Bahar*, *Habib*, *Nigarestan-e-Khiyal*, *Al-Irfan*, *Mazaq-e-Uruz*, *Paikr-e-Khiyal* and the *Mazaq-e-Sakun*.

The most notable Urdu journal of the second quarter of the present century is the *Akhbar-e-Alkalam* started by Syed Ghouse Mohideen in the year 1924. The other papers were the *Sitara-e-Mysore* (1926), *Daily Bangalore* (1928), *Weekly Qaum* (1933), *Daily Azad* (1940), *Daily Pasban* (1945), the *Daily Ealan* (1950) and the *Salar* (1960). The other important weeklies and bi-weeklies, etc., were the *Aftab-e-Urdu*, *Jamhur*, *Sadaqat*, *Inqilab*, *Shar-e-Mysore*, *Filmkar*, *Naya Daur*, *Sanghat*, *Carvan* and the *Nasheman*.

The impact of Urdu on the Kannada language is also notable. Scholars have traced 438 Arabic and 614 Persian words which have entered into Kannada through Urdu. The entry of these words into Kannada writing and every day speech was so spontaneous that it went almost unnoticed. It is also said that Arabic and Persian influence is felt to a greater degree in Kannada than in the other South Indian languages. The revenue records and in the legal and judicial phraseology in Kannada following loan words have been in use : *Zamin*, *zamindari*, *zamindars*, *muzra*, *takavi*, *karabu*, *banjaru*, *fasal*, *inamu*, *inamati*, *raiti*, *kotwal*, *mutsaddi*, *amin*, *amil*, *daskatu*, *moharu*, *pharman*, *parvana*, *kaidi*, *kaidu-khane*, *kaifiyat*, *kastagari*, *kharcu*, *kiraya*, *arji*, *sanad*, *dakala*, *jamabandi*, *ruju*, *muccalika*, *japti*, *jabitas*, *gumasta*, *kaceri*, *risalu*, *daphedara*, *jamadara*, *havaludara*, *risaludara*, *mobalagu*, *najaru*, *tanka*, *mohalla*, *patvari*, *dargana*, *abadu*, *adalattu*, *nakalu*, *rafu*, *nasibu*, *bakshi*, *sipadara*, *daroga*, *khajane*, *khajanchi*, *naqdi*, *sarakar*, *kasaba*, *suba*, *pargana*, *mahal*, *panchayat*, *munsi*, *divan*, *gur-pira*, *riti-rivaju*, *karkhana*, *moulvi*, *imam*, *namaj*, *roja*, *masidi*, etc.

PERSIAN AND ARABIC LANGUAGES IN KARNATAKA

As the Indians and Persians belonged to a common race viz, the Aryans their languages Indic and Iranian, also belonged to common parents

called the Aryan languages. Apart from this racial and linguistic affinity, those two nations being close neighbours, had political, cultural and commercial ties from good old days. The Arabic is a Semitic language like the Hebrew. It was studied in India for works on astronomy and medicine. The Arab traders had commercial relations with Karnataka. The Moplas and Navayats on the West coast are an outcome of this contact. The Rashtrakutas had a "Tajjika" (Arab) Governor on the Konkan coast.

The Muslim rule in the South which began from the middle of the 14th century lasted for four centuries, starting from the Bahmanis upto the downfall of Tipu Sultan. During these four hundred years, the entire South India was under the grip of the Persian speaking rulers whose religious language was Arabic. During this period, Persian was not only the court language but also the language of culture. As such hundreds of books were written for the diffusion of Islamic law, literature and philosophy. There was a galaxy of *Ulemas*, poets and scholars in the courts of Muslim rulers. The entire vocabulary in various branches of administration and society was switched on from Kannada to Persian and Arabic. Thus *tanks*, *bazar*, *farman*, *muzarai*, *mahzar*, etc. (see p. 997), became common and household words. During this period Karnataka has produced prolific writers and eminent scholars in Persian and Arabic. Their literary pursuits had enduring effect upon literature of these languages. Most prominent among them are Hazrat Khaja Sadruddin Abdul Fateah Syed Mohammad Hussaini (Bande Nawaz) who is known as Hazrath Gesu Daraz of Gulbarga. He was the author of several books in Persian and Arabic on religion, philosophy and mysticism. He was the outstanding person of Bahmani period. Other famous authors in Persian of this period were Shaik Alauddin Ali, Alama Abdul Azeez, Shaik Alimuddin Ganj-e-ulum Junaidi, Shaik Sirajuddin Junaidi, Mir Fazlullah Inju and Mulla Jalaluddin Dawani. The illustrious minister of Bahmani rulers namely Mahmud Gawan was also a poet and scholar. *Rauzat-ul-Insha*, a collection of letters and *Divan-i-Ashr*, a collection of essays are two notable Persian works of his. He founded a grand *madrassa* at Bidar and invited eminent authors, poets and scholars from Iran and Iraq. During this period Bidar had become a great centre of education and literature.

The Bahmani rulers were great patrons of learning and literature. It was during this period Adhari composed *Bahman Nama*. Several other important works on grammar, epistolography, mysticism and philosophy were produced.

After the downfall of the Bahmanis, of the five successor kingdoms that sprang up, the Adilshahis of Bijapur continued to patronise Persian. Yusuf Adil Khan, the founder of Adil shahi dynasty was himself a poet. Ismail, his successors, and Ali also were men of letters, and patrons of art and literature. It was during the period of Ibrahim Adil Shah II, the celebrated historian Mohammad Qasim Farishta wrote his famous *Gulshan-e-Ibrahimi* known as *Tariqh-e-Farishta*, one of the celebrated works on the Deccani history. Shirazi was another celebrated writer at the Adilshahi court. His historical work *Tazkirat-ul-Muluk* was completed in 1610.

During the regime of Adilshahi kings Bijapur, their capital, rivalled the Courts of Delhi, Agra, Asfahan and Qazwin in scholarship and literary activity.

As a court language under Haider and Tipu Persian continued to enjoy royal patronage. Tipu's own correspondence was in Persian and he spoke Persian with fluency and had profound knowledge of that language and its literature. It is said that the substance of *Sultan-u-Tawarq* was dictated by the Sultan to Zain-ul-abedin Shustree. Eminent Persian writers and scholars who were attached to Tipu's court were Zain-ul-abedin Shustree, Hussain Ali Kirmani, Maulwi Mohammed Habibulla, Munshi Ghulam Hussain Munajjim, Hassan Ali Izzat and Mehtab Rai Sabqat. Even after the fall of Tipu, Persian continued to command influence in Karnataka for quite sometime. Some of the Maharajas of Mysore like Krishnaraja Wodeyar III and Dewans like Purniah were scholars in Persian and they used to correspond in Persian. They had Persian *moulvees* under them. Even upto 1835, Persian remained as official language in Mysore. Due to this patronage and official status Persian language gained superiority over other languages which were common in the State. The eminent scholars and poets of post-Tipu's regime were Munshi Ghulam Hussain Munajjam, his disciple Dewan Saiyid Amir Ahmed of Hassan, Mir Nayat, Siraj-ul-Ulema Syed Shahbuddin Shah Qhadri, Sufi Ahmed Ali Ahmed, Mir Fyaz Askari, Abid Mysori and Mohammed Ali Mekhri.

The Persian culture has influenced the arts and crafts of Karnataka. The Sufi movement played an important role in the cultural life of this region. Music in Karnataka was influenced by the Sufis. Persian calligraphy which is purely an Islamic Art was introduced and raised to great heights in Karnataka due to the encouragement and patronage by the Muslim rulers of the South.

HINDI IN KARNATAKA

People who had been forced by Mohammed-bin-Tughluq to join him while shifting of the capital from Delhi to Devagiri came to the Central and Southern parts of India. They brought with them their Khadiboli dialect which was the home-language of those residing in Delhi, Meerut and their surroundings. The Khadiboli influenced by the local languages shaped itself into the Dakkhni (Deccani) form of the language. Khadiboli is the direct descendent of the Shauraseni Prakrit, the central Prakrit *par excellence*. It has been, from times immemorial, the native language of the Delhi area. This language was brought by successive contingents of soldiers, their other camp followers and other members of their establishment to the Bahmani kingdom founded in 1347. Even though Persian was the recognised court language, the immigrants made use of Khadiboli amongst themselves. The local people also got conversant with it and when the respected Sufi saint Khaja Bande Nawaz Gesu Daraz commenced using it for his preaching and religious writings, this form of Khadiboli-Dakkhni slowly got the status of a literary language and became the medium of the literary compositions of the Muslims of Karnataka. This Dakkhni got royal patronage under the rulers of Gulbarga, Bidar and Bijapur. Ali Adilshah II of Bijapur composed in this language. He gave ample encouragement to many a poet who wrote in this language. Thus Ali Adilshah can be truly called the first real benefactor of Dakkhini poetry.

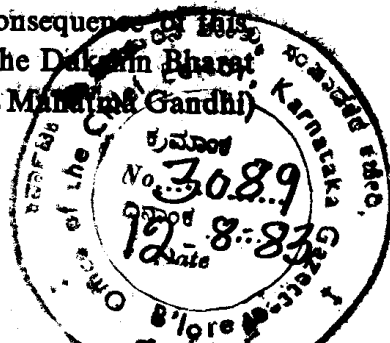
The proud privilege of starting the poetic era in Dakkhini goes to the Siddha poets of Karnataka, the first poet being Sidhalingesh the first. This Veerashaiva saint has made a mention of Nasiruddin Chirag Dehlavi as his *guru*. Worship of a *nirakar* (formless) God, belief in *yoga*, the Vedas and the Holy *Koran* are some of the themes dealt with in the poetry of Siddhalingaiah. Poet Mahipathi Dasa, a great saint poet of Karnataka, was another composer in the line. His life span extended from 1611 A.D. to 1681 A.D. Mohammed Adilshah and Sikandar Adilshah of Bijapur acclaim him as their *guru*. Manik Prabhu of the Prabhudatta school of devotees has written hundreds of devotional poems. Tippanarya was a poet who wrote in five different languages. His *Sri Krishnaleela* contains about 20 stanzas written in Hindi. Contemporary to him we have a devotional poet Annavadhut. He wrote under the pen-name "Vittala Vyas" and his compositions in Dakkhini are full of intensity of devotional fervour.

Sishunal Shariff (1819 A.D.-1889 A.D.) holds a special place in the galaxy of the Hindi poets of Karnataka. He has composed hundreds of songs both in Kannada and Hindi. His songs are very famous, not only for their literary excellence but also for the melodious way in which they were recited. It may not be out of place here to mention the fact that both Mahipathi and Sishunal Shariff have been subjects for research at the Universities. Mention must be made here of the great Urdu poet Wali Dakhnavi. He composed poetry in the traditional Khadiboli Urdu language. He migrated from the Deccan to Delhi and made his significant contribution to the Delhi school of Urdu poetry.

Another important factor which made the Khadiboli Hindi and Dakkhni languages so popular throughout the length and breadth of India is the fact that these two dialects of the same languages were established several centuries ago as the real *lingua franca* of our vast country. Whenever the Northerner came to the South either on pilgrimage or for business, he had no difficulty in making himself understood in Khadiboli Hindi as the Dakkhni form of it was widely understood in all parts of South India, especially by the Muslim inhabitants.

Thanks to the incessant efforts of the Indian National Congress and Mahatma Gandhi, the movement for the propagation of Hindi in South India started as far back as in 1918. The movement gathered great momentum after the decision of the annual session of the Hindi Sahitya Sammelan of Allahabad that Hindi *prachar* work should be taken up on a broad-based scale in South India with a view to forging the concept of a united and integrated India. Gandhiji has spelt out his views regarding the propagation of Hindi in South India thus : "If you can give Hindi to South India and if the people of South India accept your gift you will have solved a very important problem of National magnitude. Their acceptance of Hindi amounts to their complete integration."

The history of Hindi *prachar* in South India is really very interesting. In 1918 a branch office of the Hindi Sahitya Sammelan was opened in Madras and one of the prominent *pracharak* was Devadas Gandhi. The ceaseless efforts of these *pracharaks* from the North took a concrete shape when the Dakshin Bharat Hindi Prachar Sabha was started in 1927. This was an institution manned solely by the South Indians. As a consequence of this several organisations owing their allegiance to either to the Dakshin Bharat Hindi Prachar Sabha, Madras (the president of which was Mahatma Gandhi)



or the Hindi Sahitya Samelan, Allahabad came into being. These organisations started teaching Hindi and coached up their students to the various examinations conducted by the two institutions. The main source of inspiration for the forging ahead of the Hindi *prachar* movement in Karnataka is the Dakshin Bharat Hindi Prachar Sabha of Madras. When the Dakshin Bharat Hindi Prachar Sabha was started in 1927, the workers in the Hindi *prachar* field were filled with a new enthusiasm. After Gandhiji's tour of Karnataka during the year 1927, Hindi *prachar* work got a new impetus. Successful attempts were also made to introduce Hindi as a subject of study in the Middle and High Schools. The D. Banumaiah's High School of Mysore and the National High School of Bangalore were the earliest to introduce Hindi on a compulsory basis in the IV and V form classes in the early thirties. Later, Hindi was permitted to be offered as an additional or optional language.

Hindi *prachar* got a further impetus after Independence. A clear cut policy regarding the teaching of Hindi to Kannadigas was evolved. The Government of Karnataka have been a staunch adherent to the three language formula. Mysore was the first non-Hindi State in our country to introduce Hindi as a compulsory non-examination subject in high schools in 1949. People of all shades of political opinion welcomed Hindi as a necessary common language. Hindi *prachar* organisations in our State offered free service in various high schools in the early thirties when Hindi was taught as an optional or additional subject. Voluntary Hindi organisations did yeoman service in the cause of Hindi. The Hindi *prachar* movement received a big fillip when Hindi was adopted as the official language of the Indian Union by the Constituent Assembly. The number of students appearing for the various examinations of the voluntary Hindi organisations increased steadily.

The voluntary organisations propagated not only Hindi language but also Hindi literature in a rather elementary and diluted form. The higher examinations conducted by those organisations were actually examinations in the knowledge of Hindi literature the candidates possessed. In 1939, Hindi was introduced in the Mysore University as an optional subject in the Intermediate Arts classes. Later, Hindi was introduced as an optional subject and second language in the degree classes, and in 1959, M. A. course in Hindi was also started. The Mysore, the Karnatak and the Bangalore Universities came to have post-graduate Hindi Departments too.

The works of Hindi and Urdu writers like Prem Chand, Kishen Chand, Iqbal and a host of others have been translated into Kannada. Hindi saint poets like Mira, Tulsidas and Kabir have also been introduced to Kannada readers.

MARATHI LANGUAGE IN KARNATAKA

Marathi language (and literature) in Karnataka is a phenomenon with many aspects. The antiquity of Marathi in Karnataka is traced to the Shravanabelgola inscription of S. 905 *i.e.*, 983 A.D. The inscription is at the foot of Gomateshwara. It contains two sentences, "Shri Chavunda Raje Karaviyale;" and "Shri Gangaraje Suttale Karaviyale"; Chavundaraya, the author of *Chavundaraya Purana* and minister of the Gangas caused this first Marathi sentence to be engraved.

When Kannada was having rich literature, Marathi was being evolved through Maharashtri Prakrit—popularly known as Jain Maharashtri. Under the rule of the Rashtrakutas the Jain Maharashtri was patronised. Koubal, the poet who wrote *Lilavayi* (about 800 A.D.) names his language as "Marahatta Desi Bhasa" and vividly describes the Maharashtra country. The Desi or Prakrit vocabulary and phrases were common in the Jain Maharashtri and in Kannada. This was very significant because the centres of genuine Karnataka like Puligere, Manyakheta and Kalyana were busy experimenting with Marathi. There is no evidence, so far, to show that any literary work in Marathi was either produced in Karnataka during the tenth and eleventh centuries. But the poets like, Pampa, Janna and Andayya show the signs of considerable contact of Kannada literature with Marathi. Janna's *Ananthanatha-purana* (1210 A.D.) has a Marathi line: "Uthi uthi maga bais ja tu halu."

Marathi and Kannada were very close to each other for centuries together. There were several reasons for the close contact in between these two languages and people speaking these two languages. Geographical, cultural, social anthropological and religious bonds were responsible for their affinity and closeness. The religious cults like the Natha Sampradaya, Jainism, literary-cum-philosophical movements like the Sharanasahitya and the Warkari Panth, etc., contributed to their close relationship. Mutual exchanges and influences are seen in the usage of these languages.

Linguistic peculiarities of the Marathi spoken in Karnataka are worth noting. Use of Kannada words and Kannada idioms form the major peculiarities. A word like *adakitta* derived from the Kannada noun *adakki* (betel nut) and verb like *kittuvudu*. A current Marathi idiom like 'Karayala gelo ek zale bhaltech' has its Kannada equivalent "Onda Madahodalli Mattondayitemba" found in *Shunya Sampadane*. Common words used in rather technical meaning like *arogana*, *avastha* are worth noting. *Arogisu* is to have food and *arogana* is equivalent to meals or feast, in general usage but technically they are applicable only to the eating or meals of God or God-like persons in particular. In *Shunya Sampadane* there is a chapter entitled 'Prabhudevvara arogane'. In the Mahanubhava literature, the word *arogana* is used in this peculiar sense. The word *avastha* in the sense of 'pangs of separation' from God-like person is used by both Basaveshwara and Jnyanadeva.

Marathi in Karnataka has some linguistic peculiarities like the 'dento-palatal' in *chyatni*, *chyapati* instead of palatal *cha* in those words; aspiration in *bhale* (bale), *bhangar* (bangar), *dhadda* (dadda), *khamb* (kamba). Some common proverbs like - *Bettad nelliya kayi*, *samudradolagana uppu - Dongarche avalie*, *samudrakathache meeth* reveal striking similarities in Marathi and Kannada.

The influence of Kannada *avaru* on Marathi in Karnataka is very interesting. Though a pronoun, it functions like a preposition when used as a term of respect. Kannada expression *Deshpande avaru bandaru* is automatically, rather mentally, translated as *Despande te aale* and *Deshpande avarige helide* as *Deshpande tyana sangitale*.

Before the Maratha rule in Karnataka, the Muslim rulers at Bijapur, Mysore and in small *jahgirs* in Karnataka had given a significant place to the Marathi language and the Modi script. Till the end of 19th century the Modi script was in use, especially in Uttara Karnataka. This script resembles the Kannada one. Under the Maratha rule, Kannada and Marathi came into closer contact and influenced one another to a considerable extent. The important literature in Marathi produced in Karnataka dates back to the 17th century. Mudalagi, a place nearby Gokak had a tradition of the *swamis* belonging to the school of Mukundaraja, the first Marathi poet. These Swamis of Mudalagi contributed significantly to old Marathi poetry. In the 19th century, Krishnaraja Wodeyar III patronised Marathi as one of his and his people's languages. He himself wrote a book entitled *Sankhya*

Ratnakosh on the game of chess in Marathi. This work was composed in 1846 and was printed in the State lithopress in Mysore in 1852. After the advent of the British rule, because of the contacts of Karnataka with Maharashtra in several spheres like politics, education, literature and other fine arts, Marathi could play a significant role in Karnataka. Political leaders like Gokhale and Tilak were respected and loved as their own by the people in Karnataka. Till the other day *Kesari* (the daily started by Lokmanya Tilak) had devoted readers even in the rural areas in Karnataka. Marathi dramas were very popular and a stage artiste like Bal Gandharva was very much liked in Karnataka. Historical novels of Hari Narayan Apte were translated into Kannada by Galaganath and Marathi Literature was gaining grounds in the form translations. The generation which was educated especially in Pune was responsible for the spread of Marathi language and literature in north Karnataka. Even in our own times, works of Sanę Guruji, Phadke, Khandekar, Savarkar and Ranjit Desai have been translated into Kannada. Many modern Marathi plays have been translated into Kannada and *vice versa*. If Kannadigas are familiar with Tendulkar's plays, so are Marathi audience with Girish Karnad's.

PRAKRIT LANGUAGES AND KARNATAKA

In the course of the long history of about 3,500 years of the Indo-Aryan speech, the Prakrits have played an important role by contributing their own mite to the cultural life of India, as reflected in their literature, and covering a lengthy period of about 1700 years from the days of Mahavira and the Buddha (600 B.C.) until the 11th century A.D., when literature in the modern Indo-Aryan languages began to appear. And Karnataka has also been, naturally, influenced by the Prakrits. It is rather difficult to say exactly when the Prakrit speaking people came to Karnataka. But there is a persistent South Indian tradition regarding the the immigration of the Jaina Sangha from the North, headed by Bhadrabahu I and accompanied by Chandragupta Maurya to the South and establishing a colony at Kalbappu (Shravanabelagola) in 300 B.C. It is possible that the Jaina and the Buddhist monks, who spoke Magadhan Prakrit dialects, reached this region by different routes.

The first historic evidence of the influence of Prakrit on the Karnataka region is borne by the Ashokan inscriptions found in its different parts *viz.*, in the districts of Chitradurga, Raichur and Bellary.

These inscriptions belong to the group of minor rock edicts of Ashoka. This shows that parts of Karnataka were in the Mauryan Empire and they had Prakrit as the official language.

Still later, several Prakrit inscriptions in Brahmi script (with southern peculiarities), belonging to the period between the 1st century A.D. and 4th century A.D. are found in different parts of Karnataka which formed the settlements of the Shathavahanas, the Chutus, the Pallavas and also a part of the Kadamba kingdom. The latest Prakrit inscription so far found in Karnataka is the Chandravalli record (350 A.D.) of the Kadamba, Mayuravarman. All these factors indicate that Prakrit was the official language under these earlier and to some extent under the Kadamba dynasties. Thus the period between 300 B.C., the days of Ashoka, and c 350 A.D., can be called the "Prakrit period" of Karnataka inscriptions. Moreover, these inscriptions form an important source of political, religious and social history of Karnataka. These have also served as models for the newly emerging Kannada script and inscriptions.

When Prakrit had the status of official language under some dynasties ruling over some parts of Karnataka during the early centuries of the Christian era, it also happened to be a medium of literary compositions at the hands of a few eminent authors. Of the basic *sutras*, in Prakrit, of the *Shatkhandagama*, 177 an *Satparuvana* are said to have been composed at Banavasi by Pushpadanta (c 100 A.D.) of whose domicile we have no clear idea. Then the great Kundakunda (c 100-200 A.D.), now well proved to have belonged to Karnataka, composed several texts in Prakrit which, later, formed a substantial part of the pro-canon of the Digambaras. His major works are: (1) *Panchastikaya*, (2) *Pravachanasara* and (3) *Samayasara*. His other works are: *Niyamasara*, the *Prakrit Bhaktis*, the eight *Pahudas*, *Bararsa Anuvekkha*, etc. He is also said to have written a commentary, called *Parikamma*, on the basic *sutras* of the *Shatkhandagama*. It is worth noting that all the works of Kundakunda are in Prakrit. The *Mularadhana* of Sivarya (c 100 A.D.) and the *Mulacara* of Vattakera (c 100-200 A.D.), respectfully and together mentioned in the *Vaddaradhane* and the *Chavundarayapurana*, appear to have been composed in Karnataka. Vattakera's name is associated with Betgeri (Dharwad dt), while Sivarya might have been an outsider. Then the two works on Jaina Cosmography, the *Lokavibhaga* of Sarvanandi (c 500 A.D.) and the *Tiloyapannatti* of Yativrishabha (c 600 A.D.) were in all probability, composed in Karnataka. Then came the

Prakrit portions of the great commentaries on the *Shatkhandagama*. We should particularly note that the *Dhavalā* commentary composed in 72,000 verses by Virasena (816 A.D.), contains 75% of it in Prakrit. At this context we cannot afford to ignore the Prakrit portions of the *Chudamani* of Tumbaluracharya (c 650 A.D.), and the *Paddhati* of Syamakundacharya (c 650 A.D.), which also were commentaries on the *Shatkhandagama* but lost irrecoverably. The study of the early Prakrit texts and commentaries like the *Dhavalā*, etc., by the Jaina monks and scholars in Karnataka appears to have been kept alive as late as the 10th century A.D., when Nemichandra, widely known as the Siddhanta Chakravarti, prepared a digest of the *Dhavalā*, etc., in the *Gommatasara* for his disciple Chamundaraya, who got erected the statue of Bahubali at Shravanabelagola. He also composed the *Dravyasangraha*, a manual of Jaina dogmatics. There are also found in the Moodabidri Manuscript Library, some Prakrit texts of his authorship and preserved in the Kannada script such as *Tibhamgi*, *Payadisamukhittana*, *Vishaparuvana*, etc. It is so very interesting to note here that all the Prakrit works and Prakrit portions of commentatorial works, noted above, are in the Jaina Shauraseni Prakrit, conveniently so called by R. Pischel, though this literary Prakrit dialect also has several Ardhamagadhi and a few Maharashtri features. Another important point regarding this Shauraseni literature is that almost the whole of it is produced by the Digambara monks and scholars in the Karnataka region. Several of these basic texts are endowed with Kannada commentaries, most of which are still in the manuscript form. Moreover, these authors and their works have considerably influenced and shaped the contemporary and later Kannada literature.

Karnataka has also produced a Prakrit Grammar, *Prakrita Shabdanushasanam*, at the hands of Trivikrama (1300 A.D.). He is noted as the pioneer of the Southern school of Prakrit grammarians. Originally belonging to Andhra country, he seems to have come to Karnataka later. There is not so far, found any Maharashtri Prakrit work composed in Karnataka. But there is a possibility of several verses in the *Gathasaptashati* having been composed by poets from Karnataka, who can hardly be identified on the strength of their bare names given in some of the manuscripts. Some scholars hold that Naraseeha, poet of *gatha* 4.14 and Arikesari, poet of *gathas* 2.59 and 3.20, belong to Karnataka. The Kannada word, *gade* (wise saying), derived from *gatha* and found in currency even to this day, rather indicates the possibility that the Prakrit *gathas* were very popular in Karnataka in early days.

Similarly no work in Paishachi Prakrit seems to have been produced in Karnataka. However, the Ganga King Durvinita who is said to have translated the Paishachi *Brihatkatha* in Samskrita, could have, in all probability, rendered it into Kannada also, for he is mentioned as an eminent Kannada prose writer by Nripatunga in his *Kavirajamarga*. Moreover, some Paishachi speaking itinerant tribes or colonists in South India (including Karnataka) might have influenced the Kannada language in cases *j > c* etc., as seen in words like *Rachamalla*, *Rachanayaka*, etc. Such influence could also be from Pali, for Magadhi had hardly any chance for it.

When we come to Apabhramsha, the last stage of literary Prakrit, we have two great Apabhramsha poets, Svayambhu (c 9th century) and Pushpadanta (10th century A.D.), who chose Karnataka as their favourable land for their literary activities. Svayambhu's *Paumachariu* and *Ritthanemichariu* are valuable *mahakavyas*, whereas his *Svayambhuchanda* is a unique work on metrics. Then Puspadanta, under the patronage of Bharata and Nanna during the reign of the Rastrakuta King Krishna III, composed 1) *Mahapurana*, 2) *Nayakumarachariu* and 3) *Jasaharachariu*. The *Mahapurana* is a work of great merit and importance. Besides, Kanakamara, the poet of *Karakanduchariu*, shows a close acquaintance with Karnataka as reflected in his detailed description of the Jaina caves at Tera, the old Tagara of the Shilaharas. Apabhramsha has also influenced Kannada literature in some respects. The Kannada metrical form *raghata* or *ragale* is nothing but an adaptation of the Apabhramsha *pajjhadia* metre. Such adaptation, first seen in Pampa, has had its several varieties later.

This is all that we could know about the literary Prakrits in Karnataka. But the Prakrit speaking people, since they came in contact with the Kannada speaking ones, must have influenced the Kannada language, of which process we have no early evidence. However, such linguistic influence is found reflected in some early Kannada inscriptions and literary works like the *Vaddaradhane*, etc., wherein are found pure Prakrit works and words with Prakritic influence (including back-formations) like *dhamma*, *chaga*, *jasa*, *vakkhanisu*, *paguda*, *gudda*, etc. Then the Apabhramsha chapter in the *Shabdamanidarpana* of Keshiraja happens to be partly a replica of the phonological section of the Prakrit grammar. Thus the lexical contribution of Prakrit to Kannada is considerable and in this respect the Jainas have a bulky share.

It is essential to note that Kannada has not remained as just receiver from Prakrits. But it has also lent several words, particularly through

Maharashtri and Apabhramsha, to Prakrit in general and enriched its vocabulary. The words like *tuppa*, *kona*, *beli*, *bhamdi*, *gomjala*, etc., which are listed as Desi by Prakrit lexicographers and grammarians, are but the Kannada vocables borrowed into Prakrit at different contexts and times. All this indicates the spirit of co-operation, accommodations and appreciation prevailing among the masses and writers using these languages.

At present Prakrit languages and literature are studied in some of the colleges and Universities in Karnataka. At times they also appear, in the form of quotations, etc., on the tongues of erudite persons in the course of their sermons and learned talks.

SAMSKRITA IN KARNATAKA

It is difficult to trace the advent of Samskrita language into Karnataka. The earliest available Kannada record, Halimidi inscription contains good many Samskrita expressions. Its *mangala* verse itself is in Samskrita. Though early inscriptions found in Karnataka from the 3rd c. B.C. to 4th c. A.D. are mostly in Prakrit, the Talagunda inscription of Shantivarma, was written by the famous Samskrita poet Kubja. This is the first Samskrita inscription of Karnataka. The next important Samskrita inscription is the Aihole *prashasti* (637 A.D.) composed by Ravikirti wherein poets Kalidasa and Bharavi are mentioned. For about three centuries from the 5th century to 7th century, inscriptions were mostly in Samskrita. Then inscriptions are found written both in Kannada and Samskrita. Such bilingual inscriptions belonged mostly to the periods of the Kadambas, Hoysalas, Gangas and the Chalukyas. Sometimes, even in a Samskrita inscription the boundaries of a gifted land and certain items of gift are found mentioned in Kannada language also. From the time of Nripatunga onwards the number of inscriptions in Kannada was on the increase. However, Samskrita inscriptions were again found during the Vijayanagara period. The inscriptional literature adopted Samskrita language with all its style and vocabulary and a few inscriptions being in Samskrita language itself.

It is difficult to assess the influence of Samskrita language on Kannada literary works, before the publication of *Kaviraja Marga* composed by Nripatunga. The early Jaina writers of Karnataka wrote in Prakrit only. A little later, they switched on to Samskrita. It was only around the 9th century that they started writing in Kannada. We find good many Prakrit

and Samskrita works produced by the Jaina scholars of Karnataka before the great Jaina poets started writing in Kannada. The scholars of Vedic religion were active in Karnataka as those in other parts of India in adding to their literature in Samskrita in different branches of learning. But they took to writing in Kannada quite late. By that time, there evolved a literary style in which Samskrita and Kannada languages were inseparably woven. Samskrita words are woven into Kannada language to-day both in its literary form and its spoken form. The difference of Samskrita mixing in the two is only a matter of degree. The extent of Samskrita partnership in vocabulary, grammatical devices, poetic practices and literary style is worked out by the competent scholars in detail from time to time. Kannada is a language of the Dravidian group while Prakrit and Samskrita belonged to the Indo-Aryan group. There are certain basic differences in the structure and habit of these languages. However, in view of the long association of Kannada with Prakrit and Samskrita remarkable fusion of the two languages in respect of vocabulary, grammar and literary expressions was evolved. The contact between Kannada and Prakrit seems to have been of the first phase and that between Kannada and Samskrita a second one. Since the time of the arrival of Bhadrabahu in Karnataka and until Jaina scholars themselves switched over to write in Samskrita and later on to Kannada, Prakrit was almost the scholar's language in Karnataka primarily for purposes of religious works and to some extent for literary works also. A large number of Kannada words in *tadbhava* form was words borrowed mostly from Prakrit. But a number of words of *tatsama* form increased in number at a later date. The attempt to write *Vaddaradhane* in Kannada, avoiding Samskrita words was more an attempt to avoid *tatsama* words than *tadbhava* words. Borrowing from Prakrit was already an accepted fact for over a few centuries and by the time of *Vaddaradhane*, they had become part and parcel of the then literary Kannada language. Consequent on the Jaina writers switching over to write in Samskrita and then on to Kannada, the borrowing of *tatsama* words directly from Samskrita was on the increase. This was probably protested against, and attempts were made to stick on to *tadbhava* words drawn from Prakrit. However, as there was a general tendency to draw the *tatsama* words more and more directly from Samskrita, the Kannada vocabulary of later centuries developed greater contacts with Samskrita than with Prakrit in the coming centuries.

The first available Kannada work on grammar, viz., *Bhashabhushana* was in Samskrita. However next work on grammar i.e., *Shabdamanidarpana*,

was in Kannada only. It was followed by another very elaborate and scholarly exposition on Kannada grammar, *i.e.* *Shabdanushasana* which was again in Samskrita. The methodology followed to analyse Kannada language in the works on Kannada grammar closely resembled the one followed in Samskrita grammar works. The terminology *i.e.*, *nama*, *dhatu*, *kriya*, *karaka*, *vibhakti*, etc., was almost the same. The structural analysis, syntax, semantics, etc., were broadly on the same lines as those found in Samskrita. However, the influence of Shakatayana and Jainendra schools of grammar were discernible in addition to Panini's school in some respects. Thus the grammars written in Kannada were the grammars of Samskritised Kannada. The writers on Kannada grammar had before them a language which was considerably influenced by Prakrit and Samskrita but was basically different from the two. They had also a highly developed grammatical system in Samskrita which had analysed the fundamentals of a language as such, which could apply to study of any language, but formulated specific rules on grammar as was applicable to a developed language *i.e.*, Samskrita. Thus the Kannada grammarians had a tool in the form of Samskrita grammar that could be used with suitable modifications, and a language, *i.e.* Kannada language that had already developed a complex character to suit this tool. However, they have shown remarkable linguistic insight so as not to miss the special characteristics of Kannada language, though some mixing in respect of certain grammatical peculiarities can be pointed out here and there.

As regards the Kannada script, it was altogether different from the Devanagari script now used for Prakrit and Samskrita. But Kannada script had also originated from Brahmi script from which Devanagari also had originated. The evolution of different Indian scripts can be traced to two branches of the Brahmi script *viz.*, North Brahmi and South Brahmi. Kannada and Telugu scripts belonged to South Brahmi branch. A close study of the inscriptions in Kannada script reveals the fact that almost every three centuries there has been observable changes in Kannada script. The bifurcation between the present Kannada script source stage and the present Devanagari source stage appears to have taken place long back. However, one point deserves our attention. The older Samskrita manuscripts in Karnataka, particularly in South Karnataka are found in old Kannada (or old Telugu), Grantha, and Tigala script, not in Nandinagari or Devanagari. Devanagari script became more current in Karnataka after the advent of printing. Many Samskrita works printed in Karnataka in the early stages of printing were printed in Kannada or Telugu scripts.

This was the case in respect of Samskrita works in other parts of India also. Samskrita manuscripts are found in different regions in India in the scripts current in the respective regions. They were printed in the same scripts also in the early phases of printing. The use of Devanagari increased only lately.

In the field of poetics and prosody Kannada has derived much from Samskrita. The first available work on poetics in Kannada was *Kavirajamarga* which closely follows Dandin's *Kavyadarsha*, *Udayadityalankara* of Udayaditya, *Kavyalankara* of Nagavarma, *Madhavalankara*, *Rasa Viveka* and *Sringararatnakara* of Kavikama, *Rasaratnakara* of Salva, *Navarasalankara* of Timma, *Apratimaviracharita* of Tirumalarya, *Narapativijaya* of Lingaraja and many other *alankara* works written in Kannada closely follow Samskrita *alankara* works. Different theories of poetry, developed in Samskrita were accepted by Kannada writers also and an exposition of the same was given in Kannada, drawing the illustrations from Kannada poetry. Writing in Kannada was only adopting a different medium but not dealing with the subject in a different manner. We may note that even Samskrita *alankara* works get the required illustration from Prakrit. Poetry may be Samskrita, Prakrit or Kannada. But the poetics was common to all. The Kannada writers on poetics had the theories of poetics developed in Samskrita already before them. Their task was to put it in Kannada and illustrate it with examples from Kannada literature. In different branches of scholarship, Samskrita continues to be an elder partner in case of all other Indian languages. Kannada took full advantage of this Samskrita partnership. Most of the writers on these languages were well-versed both in Samskrita and Kannada. The works on prosody written in Kannada cover the metres current in Samskrita, Prakrit and Kannada. *Chandombudhi* of Nagavarma, the earliest available work on prosody mentions Pingala as the first propounder of Samskrita and Prakrit prosody. This work deals with the metres current in Samskrita and Prakrit, and also the metres that are especially current in Kannada. *Kavijihvabandhana* of Ishvarakavi, *Chandassara* of Gunachandra, etc. also proceed in the same manner.

The literary works in Kannada, mostly draw their themes from *Mahabharata*, *Ramayana*, *Brihatkatha*, the Jaina *Agamas*, the Saiva *Agamas* and the *Puranas*. Thus, their sources are Samskrita and Prakrit so far as the themes are concerned. It is already pointed out that their vocabulary and style are considerably influenced by Samskrita and Prakrit. Great

classics like *Vikramarjuna Vijaya* of Pampa, *Sahasa Bhima Vijaya* or *Gadayuddha* of Ranna, *Ramachandracharita* of Nagachandra, *Harischandra-kavya* of Raghavanka, *Yasodharacharite* of Janna, *Ramayana* of Kumara Valmiki, *Mahabharata* of Kumara Vyasa, *Jaimini Bharata* of Lakshmisha, *Parashuramabharata* of Chandravarṇi and *Ramayanadarshana* of Puttappa are based on *Mahabharata*, *Ramayana*, *Purana* and *Agama* works in Samskrita and Prakrit. A close study of these great Kannada classics reveal that the same literary excellences and cultural values are delineated in Kannada in these works. The poets of Samskrita and Kannada wrote in different languages but with the same ideal and purpose. The ornamental poetry developed both in Samskrita and Kannada on the basis of the same themes of epics and the *Puranas*. They breathed the same cultural spirit and expressed the same ideas and values in different languages.

Apart from the independent classics based on the themes of the epics and the *Puranas*, a few Samskrita works were translated into Kannada though they were not the verbatim translations but Kannada renderings closely following the Samskrita version. *Panchatantra*, *Kadumbari*, *Shakuntala*, *Mudra rakshasa*, *Ratnavali* and other Samskrita literary works were translated into Kannada quite early. Recently, many more literary works are found translated. On the *Shastra* side a few works on *ayurveda*, *jyotisyha*, *sangita*, *shilpa*, etc., are composed in Kannada, drawing the material from the corresponding Samskrita sources. A few works on the three schools of Vedanta are also written. Standard texts of *tarka*, *vyakarana*, *sankhya*, *yoga*, etc., are recently translated. Kannada language is utilised as one of the channels to communicate the knowledge developed by the great thinkers of India in Samskrita and Prakrit and also as a language in which such knowledge can be presented independently.

In view of the long contact between Samskrita and Prakrit with the people of Karnataka, it is quite natural that many poets and scholars of Karnataka also wrote in Samskrita. Karnataka made significant contribution to the growth of Samskrita. *Chudamani* of Vardhamanadeva is the earliest known Samskrita poetic work written by a Karnataka writer. It is referred to by Dandin but the copy of the work is not available with us. The credit of first translating into Samskrita the great collection of stories i.e., *Brihatkatha* of Gunadhya written in the Paisachi language goes to Ganga king Durvinita. However, this work is not available. *Kathasarit-sagara* of Somadeva is a later Samskrita translation of *Brihatkatha*. Vidyadhananjaya, a court poet of the Ganga king Bhutuga has written a

dvisandhanakavya, i.e., *Raghava Pandaviya* which delineates the story of both Bharata and Rama by means of pun. This is the first work of this type. Jatasimhanandi's *Varangacharita*, Viranandi's *Chandraprabhacharita*, Vadiraja's *Parshwanatha Charita* and *Yasodhara Charita*, Jinasena's *Hari-vamshapurana*, Gunabhadra's *Uttarapurana* and *Jinadattacharita*, Mallisena's *Nagakumarakavya*, Vadibha Simha's *Gadya-Chintamani*, etc., are some of the Samskrita *mahakavyas* written by Jaina poets of Karnataka. Though these are written with religious motives they are classed as excellent poems.

Vijayambika or Vijjika, the daughter-in-law of Pulakesi II was a great Samskrita poetess. Her literary works on drama, i.e., *Kaumudi Mahotsava* is a historical play with a romantic theme. She was a rival to Dandin and used to taunt him with admiration. Her verses are quoted in *alankara* works. Trivikrama's *Nalachampu* is the first *champu-kavya* in Samskrita. He was at the court of Rashtrakuta kings. *Madalasa Champu* is his another work. It is quite likely that the *champu* style was first developed in Kannada and later adopted in Samskrita. Somadevasuri's *Yashastilaka champu* is another fine *champurakavya*. *Prashnottara Ratnamalika* of Amoghavarsha is a small poem of philosophical touch. Halayudha's *Kosha*, *Kavirahasya* and *Mritasanjivini* deal with lexicon and prosody. Bilhana, though hailed from Kashmir, was a court poet of Chalukya Vikramaditya of Kalyan. His *Vikramankadevacharita* is a historical poem. During Hoysala period the poets of Vidyachakravarti family have made significant contribution to Samskrita poetry. *Gadyakarnamrita* of Vidyachakravartin II and *Rukminikalyana* of Vidyachakravartin III are outstanding works. Trivikrama Pandita, a contemporary of Sri Madhva-charya, has written a fine poem *Ushaharana*, *Madhvavijaya* of Narayana Pandita, son of Trivikramapandita, is a biographical poem. This became a model for the biographical poems of Madhva saints. *Jayatirtha Vijaya*, *Vadiraja Charitamrita*, *Vidyadhishavijaya*, *Satyanathabhyudaya*, *Raghavendra-vijaya*, *Satyabodha Vijaya*, *Satyasanda Vijaya*, etc., are biographical poems and they contain a good deal of historical information of the respective periods. *Vyasayogicharita* of Somanathakavi is a unique *champurakavya* written in scholastic style with rich vocabulary and charming expressions.

Guruchandrakalodaya is a drama describing the events in the life of Satyadharma. *Guruvamshakathakalpataru* gives a biography of Madhva saints from Sri Madhva to Satyabodha, *Sanharadigvijaya* of Anandagiri

and also of *Vidayaranya* are two biographical poems depicting the life of Shankaracharya. Samskrita literature was developed in all its branches during the Vijayanagara period. Bhoganatha, a brother of Sayana was a great poet. His *Udahanamala* was a collection of illustrations for different concepts at *Alankarashastra*. *Ramollasa*, *Tripuravijaya*, *Sringaramanjari* are his other poems. Sayana himself has composed *Alankarasudhanidhi* and *Subhashita Sudhanidhi*. Gangadevi, the daughter-in-law of Bukka, has composed a poem *Madhuravijaya* or *Veerakamparayacharita*. Some of the kings of Vijayanagara empire were poets. Important works of the period were, Virupaksha's *Narakasuravijaya*, Saluva Narasimha's *Ramabhyudaya*, Krishnadevaraya's *Jambavatikalyana* and *Madalasacharita*, etc. Praudha Devaraya's *Mahanatakasudhanidhi* and Immadi Devaraya's *Ratiratnapradipika* were some of the works that were produced by the members of the royal family. The poets of Dindima family, Anantabhatta, Shivasurya, Vamanabhattabana, Bhaskara, Ekambaranatha, Arunagirinatha, Mallikarjuna, Vidyaranya, Madhava Manthri, Bhoganatha, Svayambhu and Divakara and several other poets and writers flourished during Vijayanagara days. Vadiraja of Sode Matha, a philosopher, poet and saint, wrote *Rukminishvijaya* and *Tirtha Prabandha*. The poetesses Kamakshi, Tirumalamba, Madhuravani, Mohanangi, etc. also have left good trail of works.

Samskrita literary works were continued to be written even after the disintegration of Vijayanagara empire. It is difficult to mention even some such important works fully. Therefore, only a few will be mentioned to show the unbroken tradition of contribution to Samskrita literature by Karnataka poets. *Yadavapandavaraghaviya* of Anantacharya, *Kavikarnarasayana* of Shadaksharadeva, *Veerabhadravijaya* of Ekambara, *Nanjarajayashobhushana* of Narasakavi, *Subhadradhananjaya* of Sudindrayogin, *Subhadraparinaya* of Sumatindra, *Konkanabhuydaya* of Ramacharya, *Shivalingasuryodayanataka* of Mallari Aradhya, *Hansasandesha* of Parakalayati, and *Meghapratisandesha* of Mandikal Ramashastry are some of the works that have filled the gap. Pradhani Venkatamatya tried his hand at all forms of Samskrita plays. He has written *nataka*, *prakarana*, *prahasana*, *bhana*, etc., in conformity with the respective forms. These are fine compositions. His *Alanakaramanidarpana* is a work covering all aspects of poetics.

Some contemporary writers continued the tradition of writing in Samskrita even during 20th century. Jaggu Alwar Iyengar and Galagali

Ramacharya are two out-standing poets of this century. Alwar Iyengar has written *Pratijnakautiliya*, *Prasannakashyapa*, *Adbhutamshuka*, etc., dramas like *Jayantika*, *Yaduvamshacharita*, etc., prose romances and *mahakavyas* like *Adbhutadutam*. He has about 30 works to his credit. Galagali Ramacharya has written forceful essays on current topics in Samskrita and charming verses. A few of his verses are published in *Madhuravani*. Alevur Sitaramachar of Udupi has written *Bhaishmiparinaya*. Krishnavadhutapandita of Hospet has written *Mandaramakaranda Champu*, *Alankara Sutrani*, etc. He has written on Vedanta and *navya* also. K. S. Nagarajan has written poems, *Sitasvayamvara* and *Sabarivilasa*. Prof. K. T. Pandurangi has written radio plays based on Upanishadic dialogues under the title *Upanishad-Rupakani*. His other radio plays are published under the title *Nabhovani Rupakani*. In the place of *sutrdhara*, a new character *nivedaka* is introduced in these plays. *Shaishavam* is a collection of his poems. *Sarvajnya Vachanani* are Samskrita renderings of Sarvajnya's Kannada triplets. C. G. Purushothama has translated Puttappa's Kannada verses into Samskrita. Dr. Raghavan has translated Gundappa's *Manku Timmana Kagga* into Samskrita. Vighneshwara Sharma of Gokarna, Pandharinathacharya Galgali, Balaganapathi Bhatta of Srirangapattana and a few others continue to write in Samskrita.

It is noticed above, the contribution of Karnataka to the Samskrita literature in the field of *kavya*, *nataka* and in general literature. But its contributions in the field of *shastra*, particularly in Vedanta are very rich. The name of the great Sureshvara-Vishvarupa is associated with Sringeri *peetha*. His *Brihadaranyabhashyavartika* and *Naishkarmyasiddhi* are well known. Anandagiri's commentaries on *Gitabhashya* and *Upanishads* are very helpful to understand Shankara. *Nyayamakaranda*, *Nyayadeepavali* and *Pramanamala* are the works of Anandabodha of *Panchapadaikavivarana* of Prakashatman, *Vivaranaprameyasangraha* of Vidyaranya, *Vivaranabhava-deepika* of Nrisimhashramamuni are some of the important works of Vivarana School. Vadindra's *Mahavidyavidambana* and Bharatithirtha's *Vaiyasikanyayumala* are two other important works on Advaita. Vidyaranya's *Panchadas*, *Drig-drishyaviveka*, *Jivanmuktiviveka* and *Anubhutiprakasha* bring out Advaita doctrines with greater facility. Nrisimhashrama's *Bhedadhikkara* criticises Dvaita view point. Most of the Advaita writers are so closely connected with Sringeri *Peetha* and other centres of Advaita learning that it is very difficult to classify them on regional basis.

Among the outstanding works of Vishishtadvaita written by the scholars of Karnataka the works of Ramamishradeshika, Vatsyavarada

and Varadavishnumishra, who were all relatives of Ramanuja and migrated to Karnataka with him, deserve mention. The works of Parakalyati, Srinivasacharya and Anantacharya may also be mentioned. Here also classification of Vishishtadvaita scholars on regional basis is more difficult than Advaita scholars. Their association with Melukote, Mysore or some other Vaishnava centre in Karnataka is sufficient for our purpose to claim their works as Karnataka's contribution.

Karnataka has exclusive claim over the contributions made by the founder of the Dvaita School of Philosophy. Madhvacharya wrote *bhashyas* on *Prasthanatraya*, viz., *Brahmasutras*, *Upanishads* and *Gita*. He also wrote a *bhashya* on *Rigveda*, and prepared digests of *Mahabharata* and *Bhagavata*. In his 37 works, he has re-evaluated the entire Hindu sacred literature and established Dvaita doctrines. Jayatirtha, his chief commentator, has commented upon most of his works. *Nyayasudha* is the major work of Jayatirtha. This discusses all major problems of Indian philosophy and brings fresh approach to many of them. Vyasaraaja is another great Dvaita writer. His *Chandrika*, *Nyayamrita* and *Tarkatandava* are great dialectical works. Vijayayindra, Vadiraja, Vidyadhisa, Raghavendra, Satyanatha, Yadavarya, Pandurangi, Anandabhatta and Keshavabhatta, Srinivasatirtha and several others have produced voluminous commentatorial literature on Dvaita philosophy. This system is one of the powerful systems on Vedanta and has challenged Advaita assumptions in respect of illusory nature of the world. Another unique feature of this school is the Haridasa literature in Kannada. The teachings of the *Upanishdas*, Epics and Vedanta, as understood in Dvaita philosophy are delineated in Haridasa literature. This school has also influenced the Chaitanya school of Bengal.

Karnataka has been the home of Jaina scholars, right from the time of Bhadrabahu, Samantabhadra, Pujoyapada, Akalanka, Gunabhadra, Vadiraja, Prabhachandra, Manikyanandin and several other Jaina scholars who have written in Samskrita on Jaina Philosophy. Samantabhadra is stated to belong to Kadamba Family. He is reported to have stayed at Manukavalli, now known as Munavalli in Belgaum district. Pujoyapada belonged to Kollegal of Mysore district. *Tatvarthasutras*, *Sarvarthasiddhi*, *Tatvarthavartika*, *Dhavala*, *Jayadhavala*, *Pramanasangraha*, *Prameyakamalamartanda*, *Nyayakumudachandra*, etc. are some of the important Jaina works in Samskrita.

The *vachanas* of Shiva *sharanas* which embody the philosophy, ethics and religious practices of this religion are written in Kannada. However,

Shaktivishishtadvaita philosophy underlying Veerashaivism is traced to the shaivagamas like *Vatulagama* and a few Samskrita works embody this philosophy. Prominent among these are *Siddhantashikhamani*, *Shrikarabhaskya*, *Kriyasara* and *Anubhavasutra*. Thus Karnataka has contributed to the literature in Samskrita on the three schools of Vedanta, Jainism and Veerashaivism, considerably.

In other branches of learning, particular mention has to be made to *Vedabhashya* of Sayana. It is a work of a team of scholars led by Sayana. The tremendous task of interpreting the entire Veda with complete notes on etymology, grammar, accent, meaning, *rishi* and *chandas* is really an achievement. Vijnyaneshvara's *Mitakshara* a commentary on *Yajnyavalkya-smriti* is a unique work of Hindu law. *Balakrida* of Vishveshvara is another commentary on the same. *Nirnayasindhu*, *Dharmasindhu* and several other *nibandha* works are outstanding contributions on the *Dharmashastra*. *Jaiminiyayamalavistara* of Madhava, *Bhattasangraha* of Raghavendra Yati and *Shastramala* of Dinakara Bhatta are some of *Purvamimamsa* works. Satyapriyatirtha's commentary on *Vyakaranamahabhashya*, Gajendra-gadkar Raghavendracharya's *Sushabdapradipa* and *Shabdakanthabharana* are some of the *Vyakarna* works. Besides the Paninian grammar, Jainendra and Shakatayana schools of *Vyakarana* were initiated in Karnataka

A few interesting works on polity such as *Nitivakyamrita*, and *Abhilashitarthachintamani* were also written. The latter, also known as *Manasollasa* is an encyclopaedic work. *Shivatattvaratnakara*, is another such writing which cover polity, fine arts, hunting, etc, all on secular and easthetic aspects of life. Thus, Karnataka adopted Samskrita as a medium of intellectual, religious and literary pursuits along with Kannada and never felt that Samskrita was an imposition or burden. Kannada language and literary pursuits were closely linked with Samskrita for centuries. However during the 19th and 20th centuries, Kannada developed contacts with English and started breathing in a different spirit. The wave of language patriotism as a part of nationalism created a feeling to assert the independence of Kannada.

The above account of Samskrita literature in Karnataka will be incomplete if the institutions, learning centres and societies that have worked for the growth of Samskrita literature in the past and are working even now are not added. At historical times, the centres of learning more or less coincided with the centres of royal headquarters and the centres of religious establishments. Slowly the *agrarahas* donated to scholars became

centres of learning. The practice of some scholars, residences developing into small *gurukulas* could also be traced. The Samskrita education was more a teacher-oriented programme than institution oriented. We find institutions coming up at capital cities, whenever a royal family attained its glory and the same closed soon after the disintegration of that royal family. But the teacher-oriented small *gurukulas* in *agraharas* and *mathas* of different religious denominations continued to cater Samskrita education all along. (For details see chapter X, section on education).

Apart from these royally endowed centres, serving as the three headquarters of the three schools of Vedanta, Advaita, Vishishtadvaita and Dvaita, viz., Sringeri, Melukote and Udupi have been the centres of learning of the respective systems. In due course, Kudali, Shivaganga, Avani, Sankeshwara, etc., were also developed as centres of Advaita learning. Parakala Matha, Mysore, became a Vishishtadvaita centre, Uttaradi Matha, Vyasaraaja Matha, Raghavendra Matha, Mulbagal Matha and a few other Mathas developed as the centres of Dvaita learning. The Jaina centres of learning flourished at Karkala, Mudabidri, Shravanabelagola and Humcha. While Veerashaiva centres are numerous, the Shivayoga Mandira and the headquarters of the Panchacharya Mathas and many other *virakta mathas* have to be specially mentioned here.

During the 19th century, with the introduction of modern type of educational institutions, Samskrita colleges and Pathashalas were started in several places. (see section on Samskrita Education in chapter X).

Ubhayavedanta Sabha at Bangalore, Madhvasiddhanta Sabha at Udupi, Abhivridhikarani Sabha, Unnahini Sabha, Samirasamaya Sabha and similar other organisations conduct *vidwat-sabhas* annually. A few registered societies organise literary programmes. Thus Samskrita is very much present in the intellectual life of Karnataka. If the protagonists of Samskrita expose themselves to the new intellectual and social upsurge in the country, Samskrita can play its role more effectively.

ENGLISH IN KARNATAKA

In the last about 150 years, English has proved to be a considerable force in the cultural life of Karnataka. The language itself has influenced Kannada writing and the vocabulary of both the common man and the highly educated speaker. English literature has had its impact on Kannada literature. It helped the Renaissance in the twenties and

influenced the later developments. English has been the key with which the Kannada reader unlocked the treasures of world literatures. Thus new influences entered Kannada literature through English.

The old Mysore State, which formed about half of the Kannada-speaking region, came under the suzerainty of the British in 1799 after the fall of Tipu Sultan. Mummadi Krishnaraja Wodeyar, the Mysore ruler was taught English. In 1833, the first school where English was taught was started in the old Mysore State. Introduction of printing, appearance of newspapers, etc., were notable developments during this period. The missionaries who came from the West were connected with all these efforts. Both the East India Company and the Mysore rulers recognised the need to teach English schools, and the Western system of education struck deep roots. (The first University in an Indian State was the Mysore University which came into being in 1916). The Old Mysore State itself was under direct British rule from 1831 to 1881 when the English language came to play an important role in the administration and in the educational system of the region.

Impact of the new language was first felt, naturally, in the fields of administration and justice. The common man, the officials, the villager, the city-dweller, the prince—all were affected by the East India Company's administration and its judicial system. A number of words passed into currency in every-day life—words like company, court and order ; sometimes, they were slightly modified, as when 'company' became 'kumpany'. As time passed and the administrative, judicial and educational systems extended their area of influence, the number of English words passing into Kannada grew. This process has gone on and is likely to continue for a long time, though the borrowing tends to be more discriminating. Words like school, college, lawyer, record, adjournment, fees and mistake have practically become Kannada words. So have a host of other words relating to various walks of life—like, rail (for railway), light, bill, receipt, hotel, road, paper, pencil, vote, bus, lorry, cycle (for a bicycle), gate and cinema. As inventions and discoveries have enriched the English language, Kannada has freely taken over the new words, so that nylon, transistor and jet have become domiciled Kannada words. The process of borrowing has been going on at various levels. Even the villager annexed words like deputy commissioner, master, lawyer, court, fine, hearing and record. The educated users of the language chose words related to their professions and pursuits. All fields of knowledge are

under heavy debt to the English language for the enrichment of their vocabulary. Even the non-specialist has drawn upon English to fill up gaps in his diction, so that the educated speaker cannot do without words like 'hullo', 'gentlemen' and 'thanks'. The more sophisticated speaker freely uses words like serious, risk, romantic, cross section, authentic, positive approach, negative approach and constructive.

When English has so deeply influenced the language of the common man, the sophisticated thinker and the specialist, it is no wonder that it should have influenced both creative and non-creative writing. The very construction of sentences came to show greater variety when Kannada was wielded by those who have studied literary and non-literary writing in English. Their study had shown them the rich variety and conscious blending of the language to particular purposes in English. They saw how the emphasis was distributed in English writing, and the devices employed by masters of English like Ruskin, Newman, Carlyle, Burke and Dickens (who manipulates language marvellously, in spite of all his eccentricities). Kannada prose was one of the luckiest beneficiaries of the study of English language. It achieved variety and flexibility. The important writers of prose (and among them are a number of distinguished journalists) of the last several decades have been conscious artists, consistently guided by an awareness of the different elements in the verbal treasures of the language words of Samskrita origin, words native of Kannada, loans from English and from various Indian languages, etc., and of the rhythms of the spoken form.

The dawn of the Renaissance was heralded by the *English Geetegalu* (1921; enlarged edition: 1924). A number of literary forms like the sonnet, the ode, the short story, the novel and the personal essay were the gifts of English literature to Kannada in this period. But apart from this enrichment, something else also happened. First of all, the very spirit of literature underwent a radical change. Literature became humanistic and secular. Most of the Navodaya writers were steeped in Indian philosophy and were also theists. But the study of Shakespeare and of English Romantic Literature profoundly influenced them. Literature now came much closer to life. Earthly life came to be appreciated and accepted for its own sake and not as a passage leading to another world. The writers of this period, by and large, were not revolutionaries. (This was only to be expected, for this was the period when the struggle for freedom was intensified, and freedom was seen as the panacea for all ills).

But they were liberals, and affirmed the essential dignity of man as man and the sanctity of man's feelings. The beauty of the earth, the sweetness of love and friendship, the need for understanding and compassion—these came to be glorified in Kannada literature. A mystic relationship with nature came to be celebrated.

Secondly, almost all Kannada literature had, till then, embodied accepted ethical and social values. The writer was the guide and mentor of the community, setting forth in powerful and moving language the accepted values and attitudes of society. The Veerashaiva Sharanas and the Haridasas were, of course, critical of society. But they, too, built their philosophical citadels on the bed-rock of theism and other-worldliness. But in the age of the Renaissance, the individual element came to be more pronounced in literature, in journalism and in other serious writing. The writer was now sharing his vision with the reader. Through English, the Kannada writer had reached out to Greek literature and, to some extent, modern European literatures. He could not but respond to the personal visions of Aeschylus and Sophocles, of Shakespear and Milton, and Shelley and Ibsen.

English has continued to influence Kannada literature all these decades. This is not to suggest that Kannada literature has been imitative. The best of the Kannada writers have assimilated foreign influences. But there is no doubt that every phase of modern Kannada literature owes something directly or indirectly to English. The English writers themselves have suggested new possibilities. The novel of the progressive school was influenced by D. H. Lawrence. The spirit and the technical innovations of the *Navya* Age (which may be regarded as unmistakably beginning with Gopalakrishna Adiga's poems, 'Krishnana Kolalu' and 'Himagiriya Kandara'—1952) were inspired by T. S. Eliot. The Absurd Theatre caught the spirit of Samuel Beckett's play—notably, *Waiting for Godot*. Marxist tenets came to be woven into the fabric of Progressive Literature (about 1945–52) and post-*Navya* literature has been coloured by it. Beckett, Camus, Kafka, Brecht, Sartre—a host of English and European writers have been very competently translated into Kannada. It was through English that the Kannada writer entered the realms of American and Continental literature. Again, English was the key which unlocked the treasures of modern psychology, sociology, anthropology and other branches of knowledge which have profoundly influenced modern Kannada literature. Also, in India for several centuries, there has not been a

significant development of new schools of philosophy; and literature and philosophy have not been so closely allied as in the West. But the Kannada writer has become familiar with the philosophical bases of modern European literature, and *Navya* literature was inspired and sustained by Existentialism.

A student of modern Kannada literature is struck by the changing attitudes towards literature and the changing values manifest in the literature of the last six decades. Radical changes can be traced to the succeeded influence of Western literatures and literary criticism. The *Navodaya* writer is reconciling the approaches and values of classical Indian literature with those of the leading Romantic and Victorian critics of England, so that ideas of Anandavardhana, Aristotle and Arnold may be expounded or may be implicit in the course of a single critical essay by Masti Venkatesha Iyengar or D.V.Gundappa or V.Seetharamiah or Gokak. But the old concepts of *rasa*, *ananda*, *vakrokti*, *sahridaya*, etc., appear less frequently in the critical writings of the *Pragatisheelas* (Progressives). Assertions of the need for commitment in literature appear for the first time in this age. The *Navya* writer speaks of literature as the quest of identity and of the language of creative writer as a means of the exploration of experience; he stresses the organic nature of a poem. The post-*Navya* writer condemns reactionary values and bourgeois attitudes. Theories about literature have influenced both the reader and the writer considerably in the last 30 years especially, and their ideas about the nature, purpose and potentialities of this medium have been deeply affected by Western literatures and criticism.

It is difficult to forecast the future of English in India and in Karnataka. But certain facts are of interest. Everyone who has learnt English—whatever the level of proficiency—has become bilingual, to a greater or lesser extent. In everyday life, one sees how often speakers, who are not very highly educated, sprinkle their Kannada with English words. In his plays, the late T. P. Kailasam made fun of this habit. But it has persisted, and how, time and again, a sentence in one language is immediately followed by a translation into the other. It is difficult to imagine a day when the typical doctor, the typical lawyer, the typical engineer and the typical intellectual in Karnataka can do without a good knowledge of English. The average journalist draws upon writings in English in no small measure. Oedipus, Hamlet, Don Quixote and such creations of Western writers have become symbols that Kannada writer

and reader cannot give up. One has only to compare the typical personal letter of to-day—the format, the address, the flexibility and informality of expression, and the conclusion—with the typical letter of, say, 50 years age, to see how deeply and pervasively English has penetrated the linguistic habits of the average Kannadiga. There can be no doubt that for a long time to come, English will be one of the richest tributaries swelling the cultural and intellectual stream of Karnataka.

PHILOSOPHICAL SCHOOLS IN KARNATAKA

Karnataka has been the cradle of several religious cults since several centuries before Christ. And philosophical schools as explanatory adjuncts to these cults also developed since early days. An inscription of 1129 A. D. describes the then cultural capital of Karnataka, Balligame (Belgami) as the city that was irrigated by five 'rivers' (*i. e.*, religious cults), *viz.*, of Hari, Hara, Kamalasana (Brahma), Vitaraga (Jina) and Buddha. It is interesting that the inscription calls them the five *Mathas* (monastic centres which encouraged religious discipline as well as philosophical speculations). Karnataka has always lived with these religious philosophical systems.

Jainism arrived in Karnataka almost at the dawn of Indian history. The Magadhan emperor Chandragupta is credited with having brought this Northern creed to Shravanabelagola. It is flourishing to this day. The Gangas who ruled the country between 350 and 1000 A.D. were patrons of Jaina scholars and encouraged a rich philosophical literature to grow up during this period. Karnataka thus projected the Digambara point of view lucidly, consistently and elaborately. The philosophical writings of Kundakunda (*Pravachana-sara*, *Samaya-sara* and *Panchasti-kaya*), together with several smaller tracts called *Prabhritas*, Uma Svami (*Tatvartha-sara*) and Samanta-bhadra (*Apta-mimamsa*), all three of whom belonged to the early centuries of the Christian era, heralded a new age of philosophical thinking. Later Siddha-Sena (*Sammati-tarka*, *Nyayavatara*) and Akalanka (*Ashtashati* on *Apta-mimamsa*) crystallized the Digambara argument.

The most significant contribution of Karnataka to Indian thought, however, is the *Dhavalā* literature. The Digambara canon is represented largely by two works styled as "Sruta-Skandas": *Karma-Prakriti-prabhrita* and *Kashayaprabhrita*. The former, incorporating *Shatkhandagama*,

was commented upon by Virasena (around 790 A. D.) and Bhuta-bali, under the title *Dhavalā* (on the first five *Khandas*) and *Mahadhavalā* (on the last) respectively. The latter was commented upon in the corpus known as *Jayadhavalā*. Together, the *Dhavalā* literature comprises of 1,96,686 verses in Prakrit and Samskrita and deals with the core-concepts of Jainism like the individual soul (*Jiva*), the 14 stages of its career (*guna-sthanas*) in *Dhavalā*, the eight-fold Karma conditions (*jnyanavarana*, etc.) in *Mahadhavalā* and the four-fold bondages (*bandhas*) in *Jayadhavalā*. Another Jaina cult that flourished in Karnataka was the Yapanēeya or Japuli. Grammarian Shakatayana (Palyakirti) was a great protagonist of the cult. "The Yapanēeyas were so called because they observed *yamas* or vows and led a life of *samyama*". Though the Yapanēeyas conceded the Svetāmbara principle that women too can attain *moksha*, their *munis* remained *nude* like the Digambaras.

Buddhism came to Karnataka a little later than Jainism, during the days of Ashoka in the third century B. C., and continued to exercise an influence until the 12th century. Kanheri, Karle, Dambala, Ajanta and Banavasi were important Buddhist Centres. The Buddhist monks at the *viharas* of these places evolved the Mantravāna school of philosophy, which later became the well-known Vajrayāna in Bengal, Orissa, Nepal and Tibet. An early text of this school, *Manjushrīmūlakalpa* is obviously a South Indian work, probably composed in Karnataka. There are evidences for the worship of Tarabhagavati and Avalokiteshvara in several temples in this region. The *vihara* at Dambala (Dharwad dt.), constructed in 1095 A. D. by sixteen merchants of the locality, was a shrine dedicated to Arya Tara Devi. The inscription here venerates her as "Wisdom" (*prajnyā*), as the "giver of greatness to the Buddha" (*Buddhasya vibhūtida*), "enlightenment incarnate" (*bodhi*) and as "the dweller in the heart of the Tathagatas". Tara was also worshipped in Balligame, Mangalore (Kadari) and other places. She was associated with Avalokiteshvara in Badami, Karle, Lokapur (Bijapur) and Mangalore (Kadari). This cult encouraged the development of *Prajnyaparamita* school of philosophy.

Balligame, which was the ancient seat of Jainism and Buddhism, was also the place that nourished the genius of Allamaprabhu in the 12th century. He it was that spearheaded the spiritual movement which became a social revolution under the leadership of his junior contemporary Basaveshvara. Widely travelled and well-acquainted with the Northern versions of Shaivism especially with the Natha-siddha system and with the Trika

doctrine of Kashmir, Allamaprabhu crystallized the basic concepts of Veerashaiva philosophy. He laid emphasis on integrative experience (*Shivanubhava*), and on the effective spiritual technique (*Shiva-yoga*) to attain it.

The Natha-siddha outlook was mystical as well as philosophical. In philosophy it inclined towards the *shunya* aspect of the Absolute while the practical aspects took the form of 'natural expression of the psychophysical complex' (*sahajamarga*); The contact between the traditional 84 *siddhas* and the Mahayana Buddhism, whose main exponent Nagarjuna was also a *siddha*, was continuous and fruitful; it resulted in the *Vajrayana* philosophy, which became the official creed of the Himalayan countries. The role that Karnataka played in the crystallization of this system of thought is suggested by numerous Kannada expressions to be found in the *apabhramsha dohas* of the *siddhas* as well as in the thought-system that was peculiarly Allama's.

Shaivism has been prevalent in Karnataka from the days of the Shatavahana kings (about 30 B.C.), and it flourished with the patronage of the Kadamba and Chalukya monarchs. The neighbouring Tamilnadu witnessed the growth of Shaivism and the cult of the sixty-three ancient saints (*puratanas*) between the sixth and ninth centuries. The worship of the immobile (*sthavara*) linga and the popularization of Pashupatha philosophy (Shaiva-siddhanta) characterized this regional growth. Preference for 'personal' or mobile linga (*ishta-linga*) worn on the body and the philosophy of 'six stages of categories of spiritual unfoldment' (*shat-sthala*) dominated the Veerashaiva doctrine that developed in Karnataka a little later. Shiva-yogi Shivacharya's *Siddhanta-shikhamani* (11th century), Sripati Pandita's *Shrikara-bhashya* (on the *Brahma-sutras*) and Nilakantha-Shivacharya's *Kriya-sara* (14th century) crystallized the philosophical position of the Veerashaiva school as it developed here. An earlier attempt at crystallization was Shrikantha's (around 800 A.D.), who in his commentary on the *Brahma-Mimamsa-Sutras* advocated Shivadvaita or Shakti-Vishishtadvaita. This work marks a departure from what is usually known as Kashmir Shaivism, and inclines more in favour of Veerashaiva philosophy.

The credit for having integrated the philosophical doctrine of Shakti-vishishtadvaita with religious discipline should go to Allamaprabhu and Basaveshvara. The practical orientation of this religion is well brought out by the main tenets of this religion, and clearly expounded by the famous eight aids to the attainment of spiritual union with Shiva (*ashtavarana*: *guru, linga, jangama, vibhuti, rudrakshi, padodaka, prasada*

and mantra), and six stages for the advancement on the path of Shiva-yoga. viz., the union of *linga* (Godhead or the object of devotion) and *anga* (the individual soul or *jiva* as devotee). The dissolution of the distinction between the two is said to occur in six stages – *bhakta* (stage of the devotee who is initially committed to the *ishtalinga* given by the *guru*), *mahesha* (the stage of the advanced devotee whose faith is firm and devotion intense), *prasadi* (the obtainment of divine grace in terms of diminution of stains and purification of constitution), *prana-lingi* (inward orientation and experience of his individual life as the very Godhead), *sharana* (the stage of utter surrender to the Godhead and the experience of bliss thereby), and *aikya* (the ultimate condition of integration, when the individual self or *anga* is undifferentiated from Godhead or *linga*). The final stage is also called “*Linga-anga-samarasya*”. The power (*shakti*) in the Godhead will now incarnate itself as devotion (*bhakti*) in the individual. The ‘power’ has two aspects—*maya* which is generative and is responsible for the world of multiplicity, and *bhakti* which is integrative and facilitates and dissolution of the individual with the universal.

This in short is the Veerasaiva metaphysics. it is the distinctive contribution of Karnataka to Indian thought. The movement heralded by Basava had an impact on the neighbouring Maharashtra, and was indirectly responsible for the emergence and popularity of the Mahanubhava cult in that region. It is possible to trace many of the ideas contained in the Kannada *vachanas* in the *abhangas* of some of the Maharashtrian saints. The movement also had its impact on the Andhra region, where an elaborate Veerashaiva literature developed.

The cult of devotion to Vishnu was also an ancient one in Karnataka. But a great support to this cult was provided when Ramanuja's influence was felt in this region during the eleventh century. While, however, the Srivaishnava religion spread, there was a little contribution by way of philosophical systematization from Karnataka. It was Madhva (1238) who was not only principally responsible for the popular resuscitation of Vaishnavism in Karnataka but to give a well-defined philosophical system based on the traditional Vedic lore. He is reputed to have written 37 works in all (including four on the *Brahmasutras*, 10 on the *Upanishads*, and two on the *Bhagavadgita*), which advocate the school of thought known as *Dvaita*, in sharp conflict with the *Advaita* of Shankara and as distinct from the *Vishishtadvaita* of Ramanuja.

The dualistic philosophy that he constructed recognizes two realities, one the independent Absolute and the other dependent matter-spirit.

(*jada-jiva*). It further emphasizes the distinction between matter and spirit, spirit and the Absolute, matter and the Absolute, matter and matter and spirit and spirit. Madhva rejects the argument of the unreality of the world, as also the doctrine of identity of the spirit with the Absolute. While he accepts the value of knowledge as the final means for liberation, he emphasizes the utility of devotion (*bhakti*) in securing the divine grace. He regards the Absolute in terms of Vishnu and favours looking upon him as full of all auspicious attributes.

The practical teachings of Madhva as well as the doctrinal categories that he enumerated were accepted not only by the elite, but also by the laity, even as the teachings of Allamaprabhu and Basava were. A group got formed mainly owing to the efforts of Vyasa-Teertha who was the *raja-guru* to the Vijayanagara emperor Krishnadevaraya to communicate directly these teachings in simple Kannada songs to the lay folk. The group that followed Madhva was called *Dasa-Kuta* ('an assemblage of devotees'), while the group that followed Basava was the *Sharanas* (devotees). Both groups not only popularized philosophical ideas but also crystallized the respective philosophical positions *vis-a-vis* religious discipline. The Dasa-kuta contained within its fold eminent personages like Purandaradasa and Kanakadasa, whose songs heralded a new era of popular philosophy based on Vedanta.

Madhva's school of philosophy had an able exponent in Vyasateertha (1449-1537), whose celebrity rests on three polemical books, *Tarka-Tandava Nyayamritas* and *Tatparya-chandrika*. During his days, the philosophical school represented by Madhva spread to Bengal, Gaya, Puri, Varanasi and other places in the North. Its impact upon the Gaudiya cult in Bengal founded by Krishna-Chaitanya (1486-1534) has been well-known: Krishna-Chaitanya got initiated into an order that counted Madhva as the founder (Madhva-Gaudiya-*sampradaya*). The apostelic succession of Chaitanya is given as Madhva, Padmanabha-tirtha, Narahari-tirtha Madhava-tirtha, Akshobhya, Jaya-tirtha, Jnyana-sindhu, Matrinidhi..... Lakshmipathy, Madhavendra-puri, Ishvara-puri, Krishna-Chaitanya-deva. Chaitanya's initiation into this order at Gaya is dated 1508, and Gaya is reputed to have been a centre of Madhva philosophy at that time. Krishna-Chaitanya later visited Udupi in Karnataka, the birth-place of Madhva.

Madhva-Gaudiya tradition of Bengal accepts *Bhagavata-purana* as the core-text. It may be recalled that Madhva attempted to define the exact

import of this text and wrote an elaborate treatise on it (*Bhagavata-tatparya-nirnaya*). The Bengal tradition also relies predominantly on the validity of devotion (*bhakti*) as an approach to Godhead, as advocated by Madhva.

We can discern philosophical ideas of far-reaching importance at the back of many of the cultic practices current in Karnataka. The Karaga, for instance, is a celebration in honour of Shakti, which is a core-concept in the *Shakta* philosophy, which has a wide acceptance not only in Karnataka but in Assam, Bengal and Kashmir. Likewise, the philosophical ideas that form the theoretical framework for the *bhuta*-worship in the coastal regions of Karnataka are also to be found in many regions of the country. The Samkhya dualism between the feminine *prakriti* and the masculine *purusha*, its assumption of the proliferation of the productive powers of *prakriti*, of the auxiliary role of the male divinities, of the representation of the union of male and female powers in water (symbolized by *kalasha*) are doctrines that are basic to these cultic practices.

ARCHITECTURE

Indian art and architecture rooted in Indian soil has a history going back to the days of the Indus Valley (Harappa) Civilization. The cities of Harappa, Mohenjo-daro (Pakistan) and Lothal (Gujarat) were well planned and enjoyed maximum civic amenities. The secular buildings such as the Great Bath of Mohenjo-daro, the granary of Harappa and the dockyard at Lothal bear testimony to the engineering skill of the builders; strangely enough except for a few sacrificial altars at Lothal and Kalibangan (Rajasthan) no impressive religious structures of this civilization have been found. After the decline of the Indus cities there was a sharp decline in architectural standards too. But bronze-casting, one of their notable art, did survive. The bronze chariot and animal figures from Daimabad, a Late Harappan site in Maharashtra, are good examples of this art. In the South, where urbanisation of villages had not yet taken place, architecture is unimpressive, though art, especially painting, seems to have made considerable progress in the second millennium B. C. The rock-paintings of Hirebenakal in Raichur district of Karnataka may be cited as an example of Neolithic art.

Although there are several Ashokan inscriptions in Raichur, Bellary and Chitradurga districts, no architectural remains assignable to the 3rd-2nd century B.C. have been found in the region so far. The apsidal brick

stupa found in the excavation at Banavasi in Uttara Kannada district and a fortification wall of the early Shatavahana period at Vadgaon Madhavpur near Belgaum belong to a slightly later date. The remains of a rectangular brick temple with a pillared hall and *sanctum* laid bare during the excavation by Dr. S. R. Rao at Pattadakal in Bijapur district seems to have served as a model for the early experiments in the construction of stone temples by the Chalukyas of Badami. The Buddhist site at Sannati in Gulbarga district has yielded limestone sculptures of high artistic value.

Early Chalukyan Style

Karnataka is rightly called the cradle of temple architecture, for, two major temple styles of India namely the Southern *vimana* with a square storeyed superstructure and the Northern *rekhaprasada*, also termed *rekhanagara*, noted for its curvilinear tower were evolved here simultaneously as a result of painstaking experiments carried out in the Malaprabha valley. A third type with a conical multi-tiered roof, called by some as *Kadambanagara* style also made its appearance and was popular for sometime in the West Coast. As a result of experimentation more than a 100 temples were built by the Early Chalukyan rulers at Aihole, Mahakuta Badami and Pattadakal within a short span of two centuries and a half (500 to 750 A.D.). They evolved sophisticated models from simple flat-roofed *mantapa*-type structures resembling the village assembly hall. Despite the fact that sand-stone used by them was not soft, they could produce sculptures of high artistic value.

The earliest stone temple, namely, the Gaudargudi, was built at Aihole on the model of the Late Shatavahana brick temple of the third-fourth century A.D., recently laid bare at Pattadakal. It is a rectangular pillared hall standing on a high moulded plinth (*adhishtana*), and is divided into three bays, the nave having a flat covered roof and the aisles a sloping one. The central square of the central bay is converted into a shrine (*garbhagriha*) thus providing an open circumambulatory passage (*pradakshinapatha*). Soon, the urge for experimentation and the need for protecting the devotees against sun and rain must have induced the builders to enclose the open hall of the next temple they built, namely, the Ladkhan (Surya) temple, with exquisitely carved perforated screens (*ajlandras*). In this case the shrine was in the rear bay and a circumambulatory passage could not be provided. The plan was, however, elaborated by adding a pillared porch (*mukhamantapa*), and the flat roof was given

an elevational rise by building an upper chamber. A further elaboration in plan can be seen in the Meguti temple at Aihole wherein an open hall, a closed circumambulatory passage (*sandhara*) and a large porch were added. The upper chamber added over the roof appears to be an afterthought. The Meguti temple which is firmly dated 634 A. D. by the inscription of Ravikirti marks the end of the first stage of experiment by which time, the main elements of a temple namely *garbhagriha*, *pradakshinapatha*, *sabhamantapa* and *mukhamantapa* had been evolved. The tower, however still remained undefined. So far as ornamentation was concerned it is only the ceiling, doorframe and the pillars and the plinth which were used for the purpose of producing relief sculptures of animals, human figures and floral and geometric designs.

The next stage in Chalukyan experimentation of temple construction can be seen in the pre-Pallava edifices such as the Upper and Lower Shivalayas at Badami where the first ever attempt to evolve a temple tower forming an integral part of the structure as a whole was made. The germ of the *talachchanda* concept can be seen in the faint division of the tower directly rising over the walls. In the hollow towers of the Upper and Lower Shivalayas there is clarity in the uppermost storey but the lower storeys are subdug. As these two Shivalayas were built before 634 A.D., it can be said that the Chalukyan architects were pioneers in designing a Southern *vimana*. After 634 A.D., further details seem to have been worked out under Pallava influence. For tracing the subsequent evolution of the super-structure into a curvilinear tower of the Northern style (*rekhanagara*), one has to go to Huchimalligudi at Aihole and Sangameshvara and a few other temples at Mahakuta. The third type which emerged from the experiments carried out at Aihole in the 6th-7th centuries A.D. is a rectangular shrine with multi-tiered towers of receding tiers surmounted by an *amalaka* and *kirtusha* but devoid of *bhumis* and the *shikhanasa*. The Mallikarjuna and Galaganatha temples at Aihole provide excellent examples of this type which survived upto the Hoysala times as exemplified in the Lakshmidēvi temple at Doddagaddavalli in Hassan district.

In addition to the three major types mentioned above, there is also an apsidal or oblate form as seen in the Durga temple and the recently exposed temple in the Chikkigudi complex at Aihole. Further evolution of the *vimana* type can be seen in the Bhutanatha group of temples at Badami and the emergence of the *rekhanagara* in the Huchimalli temple at

Aihole. The Mahakuteshvara is an example of the two-storeyed (*dvitala*) *vimana* with an octagonal dome and the Sangameshvara at the same place is a good example of *rekhanagara*. The *mahanasika* projecting from the *shikhara* is an important feature of the Northern type evolved here and adopted in the case of the Southern *vimana* models also. Similarly, the closed *pradakshinapatha* (*sandhara*) usually associated with Northern model occurs in the Southern also in some Chalukyan temples.

Both the Northern and Southern temple styles evolved at Aihole, Badami and Mahakuta were perfected at Pattadakal. Some further elaboration of the Southern type by way of introducing an ornamental enclosure with subsidiary shrines and embellishing the parapets in the storeys of the superstructure took place. Though the Sangameshvara and Mallikarjuna temples are good examples of the *vimana* type, the Virupaksha temple is the most sophisticated. The Kashivishveshvara, Galaganatha and Kadan Siddheshvara are noted for their soaring Northern *shikharas*. The Papanatha is, however, an admixture of the two styles.

Among the more significant architectural models noted also for their sculptural wealth, mention may be made of the structural temples known as the Ladkhan, the Durga, Kunti (1 to 4), Meguti, Hucchappayya, Chikki, Hucchappayya Matha and the Ravalphadi (a rock-cut temple of the Vedic faith), the Buddhist temple on way to the Meguti and other temples such as the Charanthi Matha—all situated at Aihole. For decorative details and figure-sculptures the Papanatha, Virupaksha, Mallikarjuna, Kashivishveshvara and Galaganatha temples at Pattadakal, the rock-cut temples of Badami and the Upper and Lower Shivalayas and the Malegitti Shivalaya at the same place are noteworthy. Large donations were given by princes and merchants for construction as well as maintenance of these temples. The inscriptions of Mangalesha, and the queens of Vikramaditya and the *prashasti* of Ravikirti mention the dates of construction and the occasion for it.

Rashtrakuta Style

After the fall of the Early Chalukyan kingdom which extended from the banks of the Narmada to Kaveri, the Rashtrakutas of Malkhed rose to power in the later half of the eighth century and ruled over a large area including Gujarat. They followed the Chalukyan tradition in architecture. The finest example of Rashtrakuta style is the rock-cut temple known as Kailasa at Ellora in Aurangabad district of Maharashtra. It had for its

model the famous Virupaksha temple at Pattadakal. Most of the Chalukyan themes such as Ravana lifting Kailasa, Jatayu attacking Ravana, *Lingodbhava* Shiva and Bhishma on a bed of arrows (*sharashayya*) are reproduced here on a grander scale and the style is more forceful. Among the few Rashtrakuta temples extant within the present boundary of Karnataka, only two deserve mention, namely, the Jaina temple at Pattadakal and the Trikuteshvara at Gadag in Dharwad district. The latter is extensively decorated with miniature figures of deities, royal processions, hunting scenes, etc., while the former is noted for its elaborate plan including a large *mukhamantapa*. Just as the Early Chalukyan school influenced the art of the Elephanta, the Rashtrakuta school had its impact as far west as Dwaraka as is evident from the recently discovered temple of the 8th-9th centuries.

Ganga and Chola Styles

The Gangas of Talakad built a few temples which are noteworthy for purity of architectural style and elegance of sculptural art. The Bhoga-Nandishvara (9th century) at Nandi in Kolar district built in what is known as the Ganga-Bana style, consists of two temples and is the finest example of a Southern *Vimana* in which the storeys are clearly marked and the parapets are profusely ornamented with figure-sculptures. The pillared hall, known as *navaranga*, carries some exquisitely carved deities and demi-gods. Its festival hall of black granite is famous for delicacy and details of carvings. The Kolaramma temple built in the Ganga-Chola idiom of the Southern *Vimana* and the Someshvara temple of Chola idiom (9th-10th centuries) at Kolar are other temples showing Chola influence. The *gopura* of the latter is a later addition.

Later Chalukyan Style

The temples at Lakkundi, Gadag, Kuruvatti, Haveri, Hangal and Chaudadanapura in Dharwad district, Itagi and Kukkanur in Raichur district, Hadagali and Bagali in Bellary district, Balligame in Shimoga district and Harihar in Chitradurga district are the better known monuments of the Later Chalukyan style. Among the less known ones, the temples at Unkal, Rattihalli, Galaganatha, etc., in Dharwad district and Khidrapur in Sholapur district of Maharashtra deserve mention. The Later Chalukyan temples show a further increase in the number of offsets in the facade of the *vimana*, thus providing greater scope for architectural embellishment and profusion of figure sculptures than was possible in the

Early Chalukyan style. The Early Chalukyan feature of spacing out the wall surface with pilasters, noticeable in the Virupaksha and Papanatha temples at Pattadakal, was carried further and a functional framework of architectural significance was given to the whole edifice. The pilaster-framed niche was skillfully incorporated in the architectural framework, and foliated curves were interposed between architectural *motifs*. The total mass of the superstructure was reduced and a batter was produced to give an effect of verticality as in the Northern temples while other features emphasizing horizontal lines in the tower were still retained to suggest its Southern origin. The cupola and pinnacle together with the frontal projection (*mahanasika*) suggest a Northern affiliation as in the case of the Nanesvara temple at Lakkundi. It is a compromise between the plainly defined storeys of the Early Chalukyan temples and the closely moulded tiers of the Hoysalas. The highly ornate doorframes, the embellishment of the horizontal courses of the *shikhara* with miniature figure-sculptures, the ornamented bracket figures (*kichakas*), such as those in the Kuruvatti temple and the larger but graceful figures of deities in the ceiling and niches of the Lakkundi and Itagi temples are some of the striking features of plastic treatment of the Late Chalukyan style. The Later Chalukyan builders made the entrance to the shrine chamber the focal point of attraction and bestowed great attention in decorating the door frames. While the Hoysala door frames are purely ornamental, the Chalukyan have an architectural framework consisting of pilasters on either side and a moulded lintel and cornice above. Such elaborate carving was possible on account of a softer material, namely schist used by the Later Chalukyas. Finally, mention should be made of a unique temple known as the Doddabassappa at Dambal in Dharwad district which is a landmark in the evolution of the Late Chalukyan style into the Hoysala style. Its *vimana* and the hall are both stellate in plan and what distinguishes this edifice from the Chalukyan and Hoysala temples is the carrying of the basal projection in a ribbed format upto the 'neck' (*griva*) of the tower, thus replacing the stepped pyramidal form by a soaring tower.

Hoysala Style

The Hoysala rulers of Dwarasamudra (Halebidu) were great patrons of art and learning. Apart from building temples and embellishing them with exquisite sculptures, they encouraged painting, music and dance too. The material used by the Hoysala builders is bluish or grey chloritic schist which lends itself to delicate carving and takes high polish. Of the severa

hundred temples built during Hoysala rule, 84 are in tact. The more renowned among them are those at Belur, Halebidu, Doddagaddavalli, Arsikere, Hosaholalu, Koramangala, Arakere, Harnahalli, Nuggihalli, Mosale and Aralaguppe in Hassan district, Somanathapura in Mysore district and Nagamangala in Mandya district. An outstanding feature of Hoysala temples is the dominance of sculpture over architecture. Almost every corner and niche and every moulded course of the plinth and *shikhara* and almost the entire ceiling are carved with delicate human and animal figures, gods and demi-gods and intricate floral and geometric patterns.

In plan and elevation the Hoysala temples show a departure from the Later Chalukyan temples. The ground plan of the *vimana* is laid out in a series of points to produce a star shape obtained as if by rotating the square on its common centre, the number of angular displacements depending upon the number of points needed in the star. The platform on which the temple is built closely follows the stellate plan. The high plinth is ornamented with successive bands of animals, floral designs and figure sculptures. The treatment of the wall surface is one of horizontality with three bands of figures running around the *vimana* and two around the hall (*navaranga*). The upper tendency of the superstructure is indicated by the fluting effect of the tower produced by carrying the stellate plan through the cave upto the finial but the introduction of the horizontal courses in the *shikhara* makes it less Northern in style. The pillars in Hoysala architecture are lathe-turned and carry smooth horizontal rings and grooves. The shaft has a bell-shaped *motif* at the base, while the capital has beautifully carved bracket figures attached to it. Some Hoysala temples are single-celled, but there are others in which two, or even three cells, each with a *shikhara* attached to a common hall. The Keshava temple at Somanathapur is the most complete, while the Channakeshava temple at Belur is the most ornate. The latter is unparalleled for its enchanting bracket figures and minutest details of carving in the ceiling and doorways. The Hoysaleswara temple at Halebidu is another great achievement of the Hoysalas. It is a double temple, each one being cruciform in plan. The vast space provided on the exterior of the walls was most ingeniously used to turn the temple into a veritable sculpture gallery with a large number of deities and their attendants, musicians and dancers.

Vijayanagara Style

The Vijayanagara rulers built a rich and powerful empire which extended from the banks of the river Krishna to Kanyakumari. As great

patrons of art, they evolved a new style of architecture which is known for its ornate and massive towers (*gopuras*) over the gateways (*mahadvaras*) and also for the proliferation of ceremonial halls with imaginatively carved pillars and brackets. Composite pillars carrying mythical animals and riders are a unique contribution of the Vijayanagara rulers. They built a separate shrine for the consort of the main deity and also a number of subsidiary shrines with high-walled enclosure which itself was elaborately decorated with scenes of folk dance, royal hunts, victory parades, etc., as in the case of the Hazara Rama temple. Vijayanagara, the wealthy capital of the empire was a vast and well-planned city with as many as 11 bazaars, each one dominated by a magnificent temple. The construction of underground and overhead canals by Vijayanagara rulers is unique in conception and design and bears testimony to their achievements in secular architecture, while the temples of Virupaksha, Vijayavithala, Achyutapura, Krishna and Pattabhirama bear eloquent testimony to their achievement in religious architecture. Within the citadel walls are remains of large palaces and open platforms meant for inspecting the military parades. They are embellished with interesting figure-sculptures and narratives. Scenes from the *Ramayana* can be seen in the Hazara Rama temple, while those from *Bhagavata* are narrated in Krishna and Vitthala temple at Hampi. The musical pillars in the Vitthala temple produce different musical notes when gently tapped with fingers. Outside the imperial capital a large number of temples were built by the feudatories of Vijayanagara like Keladi, following the Vijayanagara style.

Islamic Architecture

Karnataka or parts thereof were ruled in the medieval period by Muslim dynasties, viz., the Bahmanis, the Baridis (Bidar) and the Adilshahis (Bijapur). Consequently, at these and other important places, a number of impressive monuments came to be constructed in a distinct style of Indo-Islamic architecture. *Albeit*, of the pre-Bahmani period, we do have in Karnataka, one of the earliest Islamic buildings of Deccan, the Karim-ud-Din's Mosque at Bijapur, which, however, as in the case of early buildings, has little evidence of purely Islamic building tradition and design. But, with the establishment of the independent Bahmani rule, there came into vogue a distinct style which drew in initial stages from the existing Tughluq style of Delhi and later on also from the building art of Persia and in its natural form, assumed a definite regional look whose characteristic features were grand and massive forms, sound structural methods and rich ornament in stone as well as stucco.

The building at Gulbarga comprises two groups of royal tombs and a few mosques. The three tombs of the first group belonging to the first three Bahmani kings are architecturally alike: they consist of square chambers with sloping walls, lined with a parapet of arch-head merlons and a small fluted minaret-like finial at each corner and roofed by a flat-single dome. The other monument of this period is the Shah Bazaar Mosque, whose most typical feature is its main domed entrance-hall designed after the tomb of its builder the second Bahmani monarch Muhammad Shah I (1358-75). The other group of royal tombs at Gulbarga numbers seven and is hence locally called Haft-Gumbaz. In general form, these tombs are also similar to those of the first group, but are much more larger and massive. Indigenous influence is discerned in the carvings of the prayer-niche in the tomb of Ghiyathud-Din Tahamtan (d.1397) and more prominently in the Tomb of Taj-ud-Din Firuz (1397-1422), in the richly carved door-jambs and the beautiful cornice-brackets. On the other hand, the profuse stucco or cut-plaster decoration above the arch-heads and the spandrels and painted in bright colours in the dome-interior denote Persian influence.

The most outstanding of the Gulbarga monuments is the Jami Mosque inside the fort, generally believed to have been constructed in 1367. Indicating a marked Persian influence, the mosque, a multi-domed and multi-gabled building, is quite unusual; though built in the usual plan of a court enclosed by cloisters, its unusual features is that the court instead of being kept open is roofed in line with the cloisters; also unusual are the contrasting shapes of the arches of its side-cloisters and the rest of the building. Stilted domes and narrow entrances also indicate Persian source. An interesting feature of this mosque is the lofty and substantial square base supporting its main dome. This mosque, regarded as one of the finest in India, is a landmark in the Deccan Islamic architecture, and some of its features like the dome-base and broad and squat arches were adopted in later buildings, particularly at Bijapur.

Among the most important Bahmani buildings at Bidar are the fort and its palaces, the Sola-Khambh Mosque, the *Madrassa* of Mahmud Gawan and the group of twelve royal tombs. The palace buildings are in ruins but their substantial remains point to their original grandeur and magnificence. The vast Sola-Khamb or Zanana Mosque, one of the largest in India has massive circular pillars in its large prayer hall which is crowned by a majestic shapely dome placed on a high clerestory. Its

frontage is topped by a parapet of pleasing design. The tombs are in the style of the Half-Gumbaz tombs at Gulbarga, but they are still larger in size, their walls have series of arched recesses and screen-windows and their domes are bulbous. Some of these had rich surface decoration of glazed tiles and multi-colour paintings. The finest of these is the tomb of Ahmad Shah I (1422-36). It is particularly remarkable for the most pleasing ornamentation of its interior achieved through graceful inscriptions in letters of gold against a bright background and paintings in bright gold, vermillion and green colours, executed by a Persian painter, Shukrullah of Shiraz. Another very important monument at Bidar is the *Madrasa* of the famous Bahmani Vizir Mahmud Gawan, built in 1472. Its huge typically Persian building consists of three-storeyed blocks, enclosing an open rectangular court, which contained a mosque, a library hall, lecture-rooms, professors' and students' lodgings, etc. Its front side, which had two minarets one of which has since fallen, was lavishly decorated with glazed tile-work in various colours and designs. Another important building at Bidar of this period is the tomb of Shah Kalilullah.

Quite a few interesting buildings were constructed at Bidar by the Baridi kings who succeeded to this part of the Bahmani kingdom with their capital here. Their buildings also show some individuality as reflected in the general tone of the buildings which now take a lighter and refined form. The Jami Mosque is a large but simple structure in the usual plan of a pillared prayer hall, with an imposing facade, overlooking an enclosed court. Among the tombs, the finest is the Tomb of Ali Barid (1542-79) which served as a model for later tombs. It is a square chamber with large arches forming its sides and roofed by a bulbous dome. Architecturally thus, simple in design, it is quite elegant and imposing on account of its excellent form, fine workmanship and above all, its embellishment in brilliant encaustic tile of different colours executed in great taste. The mosque attached to this tomb is also a fine building. The tomb of Ibrahim Barid (d. 1587) is another building of note, but is incomplete. Other tombs in this open type are those called locally the Barber's Tomb and the Dog's Tomb. The closed chamber variety of tomb is represented by the modest tomb of Qasim Barid (1587-91), which is more or less like later Bahmani tombs in general design but has fine proportions and refined workmanship, the tomb of Khan Jahan (c 1553) and the Tomb of Chand Sultan, which are of sufficient architectural interest. The Kali-Masjid, perhaps the most impressive mosque at Bidar, is of stone and is particularly remarkable for its pleasing proportions and wood-like workmanship.

This mosque has been regarded by some scholars to have given the final form and design to the Bijapur mosque. The mosque attached to the tomb of Hadrat Makhdum Qadiri is also in this style.

Bijapur, under the Adil Shahi ruler, witnessed building activities on a very large scale, resulting in the construction of a great number of grand and imposing monuments comprising mosques, tombs, palaces, step-wells, etc., in a highly developed architectural style. The most striking features of this style are largeness and grandness of conception, the three-arched facade (the central one being wider), bulbous dome almost spherical in shape, with its drum concealed within a band of upturned conventional petals, graceful tall and slender minaret and finial used for ornamental purposes at prominent parts in the parapet, pointed arch, bold projecting cornice on richly carved brackets, etc.

Among the early mosques at Bijapur which also include Yusuf's Old Jami mosque (1512), the Ibrahimpur mosque (c1562), Ain-ul-Mulk's mosque (c 1556), Ikhlas Khan's mosque (c 1590), Ali Shahid Pir's mosque (c 1583), the tomb of Ali I (d 1580), the tomb of Ainul-Mulk (c 1556), etc. The most imposing is the Jami mosque said to have been started by Ali I but completed later. Of vast dimensions, it is also perhaps the only major mosque at Bijapur to be constructed in the orthodox plan of enclosed court. Its spacious prayer hall and double-storeyed corridor on three sides are remarkable for their proportions and though on the whole simple in design and less ornate, it is architecturally a very impressive monument. The Ali Shahid Pir's mosque is a small building but its transverse roof covering the whole of the prayer hall is vaulted while the three arches in the facade are marked with receding tiers of arch-outline, the outer-most of which is cusped. The other notable building of Bijapur is the now roofless Gagan-Mahal (c 1561) which is remarkable for the huge arch thrown across the whole front of the Audience-Hall, contrasting with the tall and narrow arches on sides, Sangit-Mahal near, and Anand-Mahal, at Bijapur are similar buildings.

Among the later buildings, the Zanjiri-Masjid, also called Malika Jahan's mosque, is a small but very elegant building with an exuberant carving work of great excellence in its different parts, which has earned it the distinction of being called a gem among Bijapur monuments. The Andu Masjid, apart from its fine ashlar masonry, is remarkable for its somewhat unusual plan of a double-storeyed building but not a double-storeyed mosque and also for its melon-shaped domes. The Ibrahim

Rauza and its mosque are the most ornate and most perfect among Bijapur monuments, indicating the architecture style at its zenith. The Rauza or tomb consisting of a square central chamber enclosed by a double verandah is as perfect as a building could be in structural, technical details. Amazing wealth of surface carving in low relief in a variety of patterns including calligraphical ones, the perforated windows, deeply projected richly carved cornices and brackets, graceful minarets, perforated parapets and miniature minarets and tombs placed along, as well as at the corners of the parapet as well as dome-base, have invested this tomb with great charm and elegance. The mosque attached to it, though not as ornate, is quite pleasing. The Mihtar-Mahal is a tall square tower-like two-storeyed building with two slender minarets. It is also remarkable for the wealth of ornament. The mosque attached to it is also a building of great architectural merit in the style of Zanjiri mosque. Another pretty structure in this style is the dainty little pavilion called Jal-Mandir (Water-Pavilion) in front of the Sat-Manzil (Seven-storeyed) Palace, an impressive building by itself. The Athar-Mahal is another building of sufficient interest, conforming to the usual style of a building of this type. This particularly double-storeyed large mansion is remarkable for the varied media of decoration including fresco panels of portrait paintings. Among other buildings of note are the Rangin-Masjid, the Bukhari-Masjid and the Nau-Gumbaz-Mosque.

The last outstanding monument of Bijapur is the Gol Gumbaz of world renown. This monumental achievement of a very high order is believed to have been constructed by Muhammad Shah (d. 1656) for himself. Few buildings of its type in the entire range of Indo-Islamic Architecture are comparable with this cubic hall in simple but robust concept of stupendous mass. The large chamber, covered by an enormous dome, is externally buttressed at each angle by a multi-storeyed octagonal domed tower and decorated by a rich parapet of merlons; the walls are shaded by a massive and deeply projecting cornice. The construction of a single vaulted hall of such huge dimension with an equally huge dome testifies to the great engineering skill of the builders. Also, the 3.3 metre wide overhanging Whispering Gallery projecting from the starting point of the dome within and running all around is in itself a marvel of structural art as well as acoustics. The Gol Gumbaz is indeed a standing monument to the creative genius and gifted imagination of its builders. The Naqqar Khana and the mosque attached to the this mausoleum is not without architectural merit.

There have been some Mughal buildings at Sira such as the Malik Rihan Dargah and the Juma Masjid and the mausoleum of Haider and Tipu and the mosques at Srirangapattana which are notable monuments of the Islamic style of the later centuries.

Modern Architecture

With the advent of Europeans, there was a change in architecture, especially in construction of churches and public buildings. The Portuguese who came to the West Coast had their factories in places like Mangalore and Honavar. They built churches in the European Renaissance style by following the Greeco-Roman patterns. Later, with the advent of the Basel Mission, country-tiles were replaced by flat machine-made tiles and tall gabled roofs resembling those of the thatched ones on the West Coast became common. The weight of these tiles was less as they were broader than the country tiles and could be placed in a single layer. The public buildings that came to be constructed were partially Indo-Islamic, but mostly Greeco-Roman, in imitation of the buildings of the European Renaissance days.

The Indo-Islamic style was popular already and the beautiful mausoleum of Haider and Tipu at Srirangapattana with its arches and domes was a fine creation of the 18th century. The Daira Daulat palace at Srirangapattana and the Tipu's palace in Bangalore Fort, mostly wooden excepting the outer walls, are also in this style only. The staircases, terraces, etc., must have been added to these buildings due to the advice of French engineers. The Onkareshwara temple at Madikeri, built by Lingarajendra during the early part of the 19th century with its central dome and minaret-like corner pillars and the *gadduges* of Dodda Viraraja and Lingaraja in the same town, resembling any mausoleum of a Muslim ruler, testify to the popularity of the style. The Mysore Palace completed in 1910, is a building of the composite style in its exterior with its majestic domes and arches, has the features of Muslim architecture, combined with many European aspects.

Christian Architecture : Of the Christian buildings the churches on the West Coast are the foremost. These were not structures of granite as in the West, but constructed by the locally available laterite stones, like the huge churches in Old Goa. But it is said that 27 churches on the West Coast were destroyed during the close of the 18th century as the Christians fell into disfavour with the then ruler of Karnataka. Of the

present churches in Dakshina Kannada, the Our Lady of Sorrows Church at Kodialbail, Mangalore, rebuilt in 1857 is the oldest structure. Attached to the residence of the Bishop of Mangalore, this church has an impressive facade. The tall frontal wall of the facade is divided into four rectangles of equal size and this wall supports a pediment. The rectangular portion at the bottom has the entrance to the church. This beautiful structure has borrowed many fine aspects of European architecture. The next notable church in Mangalore is the Melagres Church. Though built in 1680, the present structure is a creation of 1910. This imposing building has a beautiful European classic facade lined with beautiful statues on the parapet, reminiscent of the St. Peter's Basilica of Rome. The church proper is 60 mt in length and 27.5 mt in breadth. The apse is covered by an imposing semi-dome, and the prayer hall with its wide nave, collonades and well decorated aisles is a highly artistic creation. A building of same antiquity is the Rosario Cathedral Church, Bolar, Mangalore. Though originally built in 1526, and was the oldest church in Dakshina Kannada, the present structure is of 1910. This complex structure with an imposing dome over the crossing, has a well-defined transept and two semi-domes at the two ends of the broad nave, and has two smaller domes beside the semi-dome behind the choir. It is in the Italian Gothic style and reminds one of the St. Maria Church of Genoa in Italy. An equally notable building is the St. Joseph's Seminary at Mangalore, erected in 1890. The other old church in the district is the Melagres Church at Kallianpur near Udupi. Though originally built in 1678, the present Church is a construction of this century. It has many beautiful statues of antiquity in it.

Of the churches in old Mysore State, the one at Shettihalli in Hassan taluk, built in 1848 is a notable structure. This fine Gothic building with a frontal tower has been submerged in the Hemavati Project. The Church ascribed to Abbe Dubois in Srirangapattana, a small structure, has thick masonry walls. Of the other notable churches, the St. Philomena Church (1943) in Mysore and the St. Mary Church (1882) Shivajinagar, Bangalore, have fine tall Gothic towers and pointed arches. If the former has two massive towers beside the entrance, the latter has a similar tall tower at the entrance, like the one at the Shettihalli Church. They are of complex workmanship. The St. Mark's Cathedral (1926), Bangalore, is a complex structure with its row of Roman arches and an imposing central dome. It is noted for its intricate wood work in the interior. In the same style is built the St. Joseph's Church, Bangalore,

with gigantic facade having two tall towers on two sides supporting twin domes, and the *sanctum* having another huge dome above it. It is the only church with a crypt. Its plan is cross-shaped. The Hudson Memorial Church and St. Patrick's Church (1899) are two other beautiful places of Christian worship in Bangalore. The former has all features of an English Gothic chapel. The latter has a facade with an arched entrance flanked by twin Etruscan columns on each side. It is modelled on many such Churches in France and England.

Modern Buildings: During the 19th century many secular buildings on the European Renaissance style were built. There were buildings with Ionic and Corinthian features, Gothic structures and many more raised on the European models. Of these the Athara Cutchery (the present High Court building) in Bangalore has a wide front with Ionic columns in its two floors (1867). The Bangalore Museum is a beautiful structure with Corinthian columns, built in 1877. The Central College (1860) is another huge structure of the Gothic style with its tall clock tower, spacious halls, broad corridors and attractive windows with pointed arches. The Bangalore Palace, a huge granite structure, is built on the model of the Windsor Castle in England, and it reminds one of an European manor house. Its interior has fine wood carvings. The Sheshadri Memorial Hall in the Cubbon Park is another memorable building of the composite style. The use of cement and introduction of R.C.C. has been responsible for radical change in architectural techniques during the 20th century. This is visible in many modern buildings like the Karnatak University building at Dharwad or the Vidhana Soudha.

Of the memorable modern buildings of Karnataka, the Vidhana Soudha is a notable construction of our own times. It is a building with traditional Indian features. It has an imposing entrance porch with broad flight of steps. Its massive dome, tall cylindrical pillars and walls decorated with relief designs in cement makes it an epic poem in granite. It is one of the wonderful buildings of our times, and it can hold its own with any similar building of the contemporary world. It has fine wood works too in the interior. Of the other notable modern buildings in Karnataka the Agricultural College and the Karnatak University buildings at Dharwad, the palace in which CFTRI at Mysore is housed, the Lalitamaharaja palace in European style and the Indian Institute of Science are the most notable. The last named is one of the most stately buildings in the European classical style. Its central quadrangle here is decorated with

classical Persian *motifs*. The Mythic Society's Daly Memorial Hall (1917) and the Town Hall (1935), both in Bangalore, are two other fine buildings in the Greco-Roman style. The Utility Building on the Mahatma Gandhi Road, Bangalore, is a 30-storeyed construction of the 1970s, built on the model of the Empire State Building in United States.

SCULPTURE

Early Chalukyan Sculpture

The first major art style evolved in Karnataka is that of the Early Chalukyas of Badami. During the Chalukyan rule visible expressions were given to Vedic concepts which had receded to the background during the preceding centuries when Jainism and Buddhism were popular. It must, however, be said to the credit of the Chalukyan kings that though they were devotees of Vishnu, they gave equal encouragement to the construction of Shaivite and Jaina temples. Even when Buddhism had declined, a Buddhist *vihara* was also built at Aihole. Within the temples of Vedic tradition, Brahma, Vishnu and Shiva were awarded equal status as can be made out from the panels in the Hucchappayyatham, Kunti, Ladkhan and Durga temples at Aihole. For sometime, Vishnu gained prominence in the cave art of Badami, but soon Shiva assumed prominence, and this accounts for the construction of several temples of Shiva at Badami and Pattadakal.

It is the simplicity of Chalukyan art that was responsible for its lasting contribution to Indian art, unlike Gupta art, which had reached a supra-human level, where thought and form were one. The stupor and bliss in the Buddha and Vishnu figures of the Gupta School gave place to a calm and reassuring mood in the Chalukyan art. The sturdy calmness in an active worldly life within a graceful and refined form appealed to the common man and the elite alike. The Chalukyan style swung towards an outer dynamism and vitality expressed through the diagonal movements of the limbs, while the Gupta art emphasized on smooth malifluous curves. The Chalukyan artist was anxious to depict the bursting forth of energy, of which the Mahishasuramardini in the Durga temple and Trivikrama in Badami Cave No. 3 are good examples. The Rashtrakutas followed the Chalukyan style by emphasizing vitality and movement in their art which can be seen in the figures of Shiva as Tripurantaka and Kalari and Ravana lifting Kailasa at Ellora. The ideal form of the Gupta relief gave place

to the blending of refinement and naturalism in the Early Chalukyan art, but rhythmic beauty, a legacy of Gupta style, continued. The *mithuna* (couples) in the Virupaksha temple at Pattadakal and the flying *Apsaras* from Aihole (now in the Prince of Wales Museum collection) are good examples of the blending of two traditions.

In Chalukyan art, the subsidiary figures are arranged around the principal figure in a spacious and orderly fashion to heighten the meaning and form of the deity, a good example of which is the Trivikrama panel in Badami. Without any overcrowding of figures, there is a superb blending of massiveness and gorgeousness in the artists of Mahabalipuram, Ellora and Elephanta. There is more tension, bursting forth of energy and dramatic thrill than cosmic myth or transcendental truth in the Trivikrama of Badami and the Mahishasuramardini and Kalari of Pattadakal. Early Chalukyan art is characterised by an iconographic transition, as in its architectural style. The evolution of iconographic formulae can be gauged from the position of Ashtadikpalas which kept alternating till definite positions were assigned to them. The Chalukyan artist gave an aesthetic finish to some of the iconographic forms hitherto poorly represented. While Krishna as Govardhanagiridhari resembled Skanda in Gupta art, he is more human in Chalukyan art in which details are worked out by introducing ornaments and depicting cows, etc. Some innovations in iconography to suit the architectural models and local religious requirements of the age can be seen in different phases of the Chalukyan art. To quote an instance, Narasimha of the first phase in Durga temple at Aihole underwent considerable change by the time the God came to be represented in the Virupaksha temple at Pattadakal. Similarly, the *mahisha* in Mahishasuramardini figures assumed a semi-anthropomorphic form in due course. These features were finally codified in the *Agamas*. Another contribution of the Chalukyan rulers who were themselves *paramabhagavatas* is that they gave a visual form to many of the hitherto unrepresented anecdotes from the *Bhagavata Purana*. For example, the scenes of *Krishnalila* which appealed both to the Shaivates or Vaishnavites were produced in a narrative form in elegant relief panels. The best examples are those from Cave 3, Upper Shivalaya and Malegitti Shivalaya at Badami. It is interesting to find that Shiva is frequently represented as *samharamurti* such as the Kalari, Tripurasamhara and Andhakasuramardana, but rarely does he appear as an *anugrahamurti*. Further it is observed that the iconographic formulae of sum of the forms such as the Nataraja were evolved by the Chalukyans. The Chalukyan rulers tried

to accommodate all sects under the umbrella of royal patronage in order to gain support for the newly built empire. This accounts for the presence of Lakulisha at Mahakuta and the *matrikas* at Aihole and Pattadakal. Some *saptamatrika* figures exhibited in the Aihole Museum are massive.

The *Ganas* occupy a unique position in Chalukyan art. Their comic acts and their very presence provide relief in a tense situation, as for example, in the Mahishasuramardini panel in Badami Cave No. 1. These dwarfs enhance the liveliness of some scenes such as the procession of worshippers, etc. The Chalukyan contribution to secular art lies in the sublimation of mildly erotic couple. The credit for depiction of *kamashastriya* poses for the first time goes to the Chalukyas. As an auspicious symbol *mithuna* occurs on pillars, lintels, brackets, etc. The *mithunas* on the brackets of Badami Cave No. 3 are full of cheer and elegant in appearance and the artist has not adorned them with too many ornaments. Some of the scenes described by Kalidasa in *Meghaduta* and *Vikramorvasiham* seem to have inspired the artist in producing the *mithunas*. The Gupta art *motifs* such as the *purna ghata*, *chaitya* arch, garland-bearers and pearl garlands were discretely carved on pillars and capitals.

Later Chalukyan and Hoysala Art

The Later Chalukyas revelled in embellishing the temples with delicately carved miniature figures of gods and demi-gods, which appear mostly in the upper register of the wall and the string courses of the *shikhara*. The larger figures occupy the pilastered niches surmounted by architectural *motifs* which are said to represent the *Nagara* and *Dravida* forms of temple. Both in the Vedic and the Jaina temples, the ornamentation of figures is discreet, and the drapery is thin. Some of the best examples of delicate and graceful figures can be seen in the collection of the Museum of the Archaeological Survey at Lakkundi. Particular mention may be made of Kubera, male *Chauri*-bearers, Sarasvati and Ganesha. The Mahishasuramardini and Sarasvati from Bagali, the bracket figures from Kuruvatti, the ceiling panels in the temples of Haveri, the miniature deities in the *shikharas* of temples at Balligame and Lakshmeshvar give an idea of the wealth of the Later Chalukyan art.

The temple in Indian art is considered the spiritual centre regulating the religious life and social activities of man. He learns all fine arts and the very art of living. Hence it is a centre of education for his spiritual attainment. Before realising God the devotee has to turn away from

worldly pleasures and give up the ego. By depicting scenes from the epics and *puranas* in the temple walls the artist reminds the visitor of his duties and means of self-realisation. The Hoysala temple is a veritable jewel box wherein every part of the temple is tastefully decorated with animal and plant life besides enchanting damsels and benign looking gods. The Chennakeshava temple at Belur may be taken as the best example of Hoysala art. Here at the entrance to the temple the devotee is reminded that he is still in the mundane world of desires and emotions, symbolically represented by figures of Kama and Rati. As he looks up the doorframe he sees the mythical animal *makara* and the beautiful scroll work in which the 10 incarnations of Vishnu are delicately carved.

The moulded courses of the plinth are embellished with successive friezes of elephants, scroll work, dancers, musicians and rows of female figures standing under bowers. Some ladies in the act of dressing, evoke admiration for details and delicacy of carving. The figures are well-proportioned. Above them can be seen perforated screens and above the pillars are the famous bracket figure, locally known as *madanikas*, standing in graceful postures. The robust anatomy of the female bursts forth through the ornaments she wears. Sculptured as dancers, huntresses or musicians, they give expression to a variety of emotions (*rasas*). These celestial nymphs who are messengers of the Supreme Goddess symbolise the ceaseless play of emotions and the intellect of man ultimately directing him to eternal bliss (*ananda*). These bracket figures are masterpieces of Hoysala art noted for delicacy of modelling and harmony between essential plasticity and monumentality. A careful study of the bracket figures reveals that the artist was inspired by great poets like Kalidasa and Pampa. He must have had a good knowledge of the epics and *Puranas*, as is evident from the *Ramayana* and *Mahabharata* panels, depicted on the temple. His aim is to remind the visitor that he should not swerve from the path of righteousness. Through the narratives the devotee is warned against arrogance and misuse of power or wealth.

To the artist, philosopher and poet nature does not exist apart from man. The Hoysala artist has, therefore, emphasized that nature, man and God are all part of a continuity, which can be seen not only in the friezes on the plinth but also in scenes like Ravana shaking Kailasa. In repeating *samharamurtis* such as Gajasuramardana and Narasimha the artist is conscious of the fact that he should emphasize destruction of wickedness on a transcendental plane and not the fury of God. This explains why

some of the *samharamurtis* are mild in Hoysala art. There is none to excel the Hoysala artist in carving the minutest details. The Narasimha and Mohini pillars in the hall and the bracket figures outside bear testimony to his skill. The bracket figure in which a lady attendant is shown removing thorn from the foot of her mistress is a good example of the meticulousness with which the artist went in for details. Even the needle used for removing thorn is shown. The lighter side of Hoysala art is seen in the bracket figure showing a monkey pulling the garment of a lady. Having been rendered half-nude she is trying to drive away the monkey but it does not move. The monkey is only an excuse for the artist to depict the physical charm of a nude lady.

Vijayanagara School

The use of hard granite did not permit delicate carvings in Vijayanagara art, but its low relief sculptures are full of vigour and dynamism where massive (seven to eight metre high) monolithic sculptures such as those of Lakshminarasimha and Ganesha (*Sasivekalu* and *Kadalekalu* Ganeshas) are concerned, the very concept reveals a desire to impress on the people that Vijayanagara was a mighty empire. The might of the empire was also hinted at by the parade of troops in sculptured art. The Vijayanagara kings took particular delight in encouraging folk art especially folk dances and festivals, such as the sprinkling of colour in Holi. Scenes from the epics are repeatedly shown in various temples especially in the Hazara Rama temple. Animal life received the special attention of Vijayanagara artists. The composite pillars in the temples at Hampi, Srirangam and Vellore carry real and mythical animal figures.

Sculpture in Modern Times

The rich tradition in temple building had helped the growth of sculpture and painting too in ancient Karnataka. These two arts were considered as a part of architecture in ancient India. *Manasollasa* has also discussed these faculties after discussing architecture. The tradition in sculpture has continued in Karnataka even today. Apart from the Gudigars of the *matnaa* region who work on wood (especially sandal) and ivory and the Chitragars who produce toys and other such items, there are the Vishvakarmas who are familiar with bronze and stone mediums. (See part I, pp. 886-892). Apart from the traditional sculptors at Nagamangala, Shivarapatna, etc., who cater to the traditional taste by producing idols of gods and goddesses, there have been sculptors who have developed their art to cater to secular tastes too. There have been notable sculptors like

Siddhalinga Swamy of Mysore and his son Nagendra Sthapati, who have made a mark both in religious and secular works. The Sri Chamarajendra Technical Institute, Mysore, has been the training ground for many. Among the notable sculptors of modern Karnataka, who have made a mark as painters too, are K. Venkatappa and R. S. Naidu. The former's unique works in plaster of paris are preserved in the Bangalore Museum in the art gallery, appropriately named after him. Hanumanthachar of Devanahalli has been also running a school to train young sculptors. D. Vadiraj of Bangalore has been following the traditional style and he is at ease with wood, bronze and stone mediums. Ranjala Gopala Shenoy of Karkala by his sculpture of Gomata at Dharmasthala (47 feet tall) and the 67 feet Buddha statue being installed at Nara in Japan, has gained international repute. Appukuttan Achary is renowned for his talent in ivory medium. Among the Gudigars who have made a name in modern times Shantappa Gudigar and Manjunathappa Gudigar of Sagar and Vithal Ramachandra Gudigar and Vithal Manjunatha Gudigar of Kumta may be mentioned. C. Parameshwarachar of Mysore, Somanatha Shilpi of Gadag, Nagalinga Sthapati of Dharwad, Sreenivasachar of Nagamangala, Neelakanthachar of Bangalore and Basavanna Shilpi and Narasimhchar of Mysore are noted sculptors who have specialised in producing idols. The Craft Council of Karnataka, Bangalore, has been striving to encourage craftsmen specialising in sculpture. There are a host of other sculptors whose works in wood, bronze, ivory and stone have reached the nooks and corners of the world, and are decorating many museums and drawing rooms, and are adorned in many temples. A well-carved door in the Vidhana Soudha at Bangalore is one such specimen of repute.

PAINTING

Mangalesha as a great patron of art not only excavated the magnificent Vaishnava cave (cave 3) at Badami but also got it painted beautifully. But most of it is lost due to natural causes. Some patches of the painting can be seen in the cave and ceiling of the verandah. In one of the panels the king witnessing a dance performance is depicted while in another he is seen discussing something with his counsellors and the queen is seated nearby in a relaxed posture. In the third panel, six women are walking towards a man. The colour scheme of the painting is pleasing and the style is essentially of the Vakatakas style, noticed in the famous Ajanta caves.

There are no murals of Hoysala period but the illustrated Jaina manuscripts known as the *Dhavalā* manuscripts of Mudabidri give an idea of the style in vogue during the 12th-13th centuries A. D.

In the Vijayanagara Empire, Krisbnadevaraya and his successors encouraged fine arts and got the temples painted profusely with religious and secular themes. The best preserved examples of Vijayanagara murals is the one in the triple shrine temple of Virabhadra at Lepakshi in Andhra Pradesh. At Hampi itself some panels are preserved in the ceiling of the front *mantapa* of the Virupaksha temple. In one of the panels, Vidyaranya, the spiritual leader who founded the Vijayanagar kingdom, is seen seated in a palanquin which is being taken in a procession. Another panel depicts Arjuna as a master-archer and a third one shows Rama winning the hand of Sita by breaking the mighty bow. The Vijayanagara paintings throw a flood of light on the dress and ornaments worn by the royalty, the courtiers and the common folk. The Gods in Vijayanagara style have a divine aura. The feudatories of the Vijayanagara and their successors continued the Vijayanagara tradition for sometime. A number of paintings executed under the Mysore Rulers are in the Chitrakala Parishat, Bangalore and Jaganmohan Palace, Mysore.

The Bijapur schools of painting, like its architecture, has been rightly regarded as the best among the Deccan Schools. Not many dated authentic specimens in this field have survived, but quite a number of manuscript illustrations, paintings and portraits can be assigned on stylistic and circumstantial or like grounds to the Bijapur court. (Of course, there are a number of specimens of books of excellent calligraphy produced at Bijapur by skilled artists). Of these, the most representative type of manuscripts are the *Ajaibul-Makhluqat*, the *Najumul-Ulum*, the *Ratan Kahan*, the *Nimat Nama*, *Khawar-Nama Diwan-i-Urfi*, etc., and among others, portraits of Ibrahim II and Ali II and their contemporaries and of birds and animals. Bijapur seems to have had a distinctly individual style of painting in the 17th century, characteristic features of which are unconventional composition, rich landscape, mysterious atmosphere, gem-like colouring, lavish use of gold, exquisite finish, profusion of foliage and typical Deccan forts.

The richly illustrated *Najumul-Ulum* (having as many as 876 miniatures) and the *Ajaibul-Makhluqat* give an idea of the prevailing pictorial style in the second half of the 16th century. Among the portraits, a portrait of Ibrahim Adil Shah II as a prince with his retinue (now in the Lalgarh

Palace, Bikaner) is of a very high artistic order. Apart from the sensitive portraiture of his figure as also of his seven courtiers, the luxurious costume of the prince and the gorgeous colouring of this painting are quite outstanding. A noteworthy feature of the Bijapur portraits is that naturalism remains somewhat subdued due to imaginative composition and poetic content; the Bijapur artists have achieved agitated rhythms, luminous colours, flamboyant postures and mysterious romanticism.

Fresco and mural painting was also practised in Bijapur monuments. Extant specimens, mostly in fragments, may be seen in the Water-Pavilion at Kumatgi, Sat-Manzil Palace, Athar-Mahal and Mubarak Khan's Pavilion at Bijapur. The artists of the Bijapur school whose names have come down to us are Farrukh Baig, Murtada Khan, Muhammad Ali and Abdul-Qadir.

Modern Painting

The earliest paintings of Karnataka are of the pre-historic period, around 2000-1000 B.C. The representations of animals, human figures, etc., are painted beneath the projected rocks which formed the dwelling places of the pre-historic people. Such relics of the art of pre-historic man could be seen in the districts of Bellary, Bijapur, Raichur and Chitradurga. The rocks of Hirebenakal, Piklihal, etc., contain figures of hunters with weapons, horse-riders, bulls, etc. Many coloured figures on the mud-pots are plentifully found in Brahmagiri, Chandravalli, Hemmige, Herekal, Maski, Bangalore, and other places. The art of painting and its existence in the historical period have been referred to in the contemporary literature and inscriptions. The Manne plates of about 707 A.D. records that the court engraver of Ganga period was proficient in the art of painting. Similarly, the Devanahalli plates of 776 A.D. tell us about one engraver as skilled in painting pictures. Roots of painting in Karnataka may be traced to the days of the Western Chalukyan ruler Mangalesha. Now only traces of the paintings of his time are surviving in Badami. Due to historical factors, there are gaps in the continuity of this tradition of painting in Karnataka. We come across illustrated manuscripts belonging to the Hoysala period. But, the figures, settings, postures, etc., are different from the *Kalpavrutta* paintings of Gujarat illustrating the same themes. The style is distinctly indigenous and leaves an impression of the ornamentations in Hoysala sculptures. Many references to portraits and pictures are made by Kannada poets like Ponna and Rudrabhatta. Samskrita literary

works refer to painted walls, execution of portraits and travelling exhibitions. *Manasollasa* has a section on this art.

A study of the painting of the Vijayanagara period reveals that mural painting was practised on a large scale. The earliest such specimens are found on the walls and ceilings of temples at Hampi. There were paintings on the walls adorning the interior walls of the palace depicting the ways of life of the various peoples down to the Portuguese. Paes conjectures that these paintings were intended for the kings' wives to understand the manner in which each one lives in his country. A close study of these paintings of Karnataka indicates that instead of reflecting life as it was during those periods, the painters had adopted conventionalised settings, highly stylised postures, all bound strictly by the canons of the *Agamas*. The paintings seem to be pictorial versions of sculptures. Even secular themes followed these stylised postures. It is possible that almost all the major temples in Karnataka were decorated with such murals. The *Mysore Gazetteer* edited by C. Hayavadana Rao mentions many such temples where murals or at least their remnants have survived. Some of the temples where mural paintings are or were found till recently are the Terumalleswara temple at Hiriyur, Siddalingeshwara temple at Yedyur, Vailappa temple at Gubbi, Manteswamy Matha at Boppagoudanapura, Mallikarjuna temple at Mudukutore, Virupaksha temple at Hampi, Prasannakrishnaswamy and Varahaswamy temples in Mysore fort, Jaina Matha at Shravanabelagola, Narasimha temple at Sibi, Prasanna Venkataramanaswamy temple at Mysore, and the Divyalingeswara temple at Haradanahalli. The Daria Daulat at Srirangapattana, Jaganmohan palace at Mysore, the mansions at Nargund, Kummatgi and Nippani and Kempegouda's *hazara* in the Someshwara temple at Magadi and Jagadevaraya's palace at Channapatna also have paintings.

From the later Vijayanagara period, the art of painting in Karnataka seems to have split into two branches. The Vijayanagara rulers and their feudatories followed the ancient tradition bound by the *Agamas* and other canons. But the rulers of Bijapur, Gulbarga and Bidar were responsible for the development of a distinct style known as the Deccani style. The finest specimens of this school were produced at Bijapur. Though this school was heavily influenced by the Mughul school, it had strong indigenous strains. The mural paintings of the northern parts of Karnataka as found in the palaces of Nargund, etc., are heavily influenced by this Deccani school.

At Mysore Court

The Southern parts of Karnataka continued the ancient style which was developed at Vijayanagara. After the fall of Vijayanagara, the painters in that court migrated to different places in the South. The rulers of Mysore extended patronage to art. A considerable section of them settled at Srirangapattana under the patronage of Raja Wodeyar. The colourful paintings on the pillars, walls, roofs, etc., of the Dariya Daulat at Srirangapattana, are of varied themes and objects. Similarly, the traces of paintings are available in the palace of Tipu at Bangalore.

In addition to murals, the painters were also commissioned to illustrate manuscripts. Such illustrated manuscripts with attractive and colourful drawings were in the possession of old families till recently. The most famous of such manuscripts is the *Sri Tattvanidhi* a voluminous work prefaced under the patronage of Mummadi Krishnaraja Wodeyar. This manuscript has nine parts, dealing with different topics, such as Shaktinidhi, Vishnunidhi, Shivanidhi, Brahmanidhi, etc. These contain about 1,888 paintings and about 458 drawings. It is an encyclopaedia of ancient knowledge in the branches of *Agama*, *Shilpa*, *Jyotisha*, *Tantra*, etc. The paintings illustrate these concepts. They are richly colourful and illustrate ideas and concepts of yore and each is an art work in itself.

The Jaganmohan Palace at Mysore, its construction being started in 1861 was converted into an art gallery in 1875 which has on its walls several paintings relating to the dynasty of the Mysore kings, scenes of tiger hunting by Krishnarajendra Wodeyar III, contemporary royal cows, horses, etc. In that period, Veeranna, Mallappa and Basavanna were among the noted artists. During the period of Chamaraja Wodeyar X and Krishnaraja Wodeyar IV, a lot of encouragement was given to traditional system in painting. Portrait pictures of kings and other novelty composition and pictures relating to *puranic* themes were either in water colour or oil colour on cloths, glasses, etc. Sundaraiah, Kondappa, Yellappa, Durgada Venkatappa, Narasimhaiah and others adopted and maintained this style.

In those days, the painter prepared his own materials. The colours were from natural sources and were of mineral, vegetable and even organic origin. Gold leaf was applied on the gesso work and was the hallmark of all Karnataka traditional paints. Besides paper, the painters used glass too on which they painted subjects.

Impact of West

European painting made its appearance in the 18th century. Later, it seems to have influenced the images in the traditional paintings which could be seen in the atmospheric perspective, their dimensional effect, etc. This period was ear-marked for transition. Some of the painters also trained themselves to handle oil paint and even produced paintings within the traditional framework but with oil colour. The presence of Raja Ravi Varma in the early decades of this century at Mysore certainly influenced many young painters of the day. Introduction of European style of painting as a course of study at the Sri Chamarajendra Technical Institute, Mysore, relegated the older traditional painting to the background and produced a new generation of painters trained in the Western modes and style of painting.

Many young painters from Mysore and other parts of Karnataka went to Bombay and studied at the J. J. School of Art. A few even went abroad. Thus, the art of painting in Mysore came under the influence of the West in the 20th century. Many painters from Karnataka have distinguished themselves at the national and international levels. Mysore K. Venkatappa (who is also a figure of national fame and in whose memory an art gallery has been constructed in Bangalore), K. K. Hebbar, K. S. Kulkarni, former dean of the faculty of Fine Arts, Banaras Hindu University, A. A. Almelkar, N. H. Kulkarni, S. G. Vasudev, N. S. Subbukrishna, K. Keshavaiya, S. N. Swamy, Y. Subramanya Raju, Dandavatimuth, N. Hanumaiah, etc. are some artists of outstanding merit and reputation.

Among other artists of the State with renown, S. Nanjunda Swamy of Mysore, has made an impression by his renderings on all aspects of the art of painting. M. Veerappa, S. R. Swamy, and H. S. Inamati are noted for their composition drawings and paintings, mainly of Indian tradition. Shankarrao Alandkar of Gulbarga is famous for his paintings, intense with emotions. In the matter of portrait paintings, V. R. Rao, S. S. Kukke, R. Sitaram and others are adept. The composition paintings of Janab Sufi, and the exquisite incorporation of the art of painting in inlay works by Mir Shoukat Ali of Mysore are memorable. Paintings of the historical episodes by Y. S. Raju show an ideal admixture of Indian and Western system of art. *Ragamalika* paintings of M. V. Minajigi and the technique of mixing of water colour by M. A. Chetti in his paintings are superb. M. T. V. Acharya is noted for his paintings based on *puranic* themes.

The portrait paintings of S. N. Swamy in oil paints and his art of pencil drawing, the landscape paintings of Tankasale, N. Hanumaiah and F. G. Yelavatti in water colour and the colour compositions employed delight even a novice in the art. Y. Nagaraju, B. H. Ramachandra, S. R. Iyengar, S.N. Subbakrishna, M.H. Ramu and others are experts in portrait paintings. Rumale Channabasavaiah, Shuddhodana, Subbukrishna, M.S. Chandrashekar, Somasundara, P.R. Thippeswamy, Mariswamy and others have a typical style of exposing the varied rural life in colours. P. R. Thippeswamy is also an expert painter of scenes of temples and shrines which signify the glorious Indian culture and tradition.

Effective line drawings and caricatures (cartoon drawing) are also another aspect of the art of drawing. Kondachari of Bellary, Purushotham, Aragam Krishnamurthy, Shevagar, Bayiri, T. K. Rama Rao and K. B. Kulkarni of Hubli, etc., are famous in line drawing. R. S. Naidu, R. K. Lakshman, Murthi, Ramesh, Gopal, Hublikar, Ranganath, N. C. Raghu, S.K.Nadig and others are famous for the caricature drawings. K.K.Hebbar who is famous in both the traditional and modern style of painting has been unique in the art. Under the modern art, P. Subbarao, R.M. Hadapad, G.S. Shenoy, Vasudeva, Alpanjo, etc., are known personalities. In addition, many others such as Dandavatimath, Halabavi, V. G. Shenoy, B. G. Badigera, M. M. Chetti, B. G. Gowda, T. P. Akki, S. M. Pandit, Ramanasiah, Raghottama Putti, Goolannanavar, M. E. Guru, S. Kalappa, M. S. Nanjunda Rao, M. B. Basavaraj, Vishnudas Ramadas, Sunkad, Manoli and others have enlivened the art in the State. P. R. Kamamma, Subhashinidevi, S. Dhanalakshmi, M. J. Kamalakshi, etc., are among the noted lady artists. Among the noted artists in the classical painting and drawing of traditional Gods, Siddalingaswamy, Nagendra Sthapati, Mahadeva Swamy, etc., are mentionable.

There are many constructive art-critics of whom G. Venkatachalam of Pandavapura, Dr. Shivaram Karant, A. N. Krishna Rao, Prof. S. K. Ramachandra Rao, B.V.K. Shastry and P. R. Tippe Swamy may be noted.

Training facilities

There are only two Government institutes to impart training in this field. In the erstwhile Mysore State, Sri Chamarajendra Technical Institute at Mysore was started in 1913, which imparted training in drawing besides other subjects. This facilitated the art to reach the common people also interested in it. In this institution, new course in drawing,

painting and modelling are offered besides other technical subjects. Another institution is the School of Arts and Crafts, Davanagere established in 1964, now under the control of the Department of Technical Education. This school offers diploma course in painting (fine arts) and applied art (commercial art). Apart from these two institutes, several schools of art and crafts are functioning under private initiative. Among them, Kalamandira (1919) of A.N. Subbarao at Bangalore, School of Arts of Halabhavi (1935) in Dharwad, Vijaya Arts Institute (1941) of Gadag, Sri Vijaya Mahanthesha Lalitakala College of Hubli, Kalaniketan of Mysore, Chitrakala Vidyalaya of Karnataka, Chitra Kala Parishat, Ken School of Art, Acharya Chitra Kala Bhavan (all in Bangalore), Kalakendra and School of Arts at Dharwad, Ideal Fine Arts Institute of Gulbarga, Umar Khayyam School of Arts, Chitramandira, Benynon Smith D.T.C. Training School for Arts Masters (all in Belgaum) and Chitrakala Mandira of Katapadi (Dakshina Kannada) are some of the noted institutions striving for the promotion of drawing and painting. The Government of Karnataka has been conducting through the Karnataka Secondary Education Examination Board, Bangalore, several grades of higher arts examinations from 1967.

In addition, several grades of Examination on modelling and D.M.C. I and II are being conducted. The total number of candidates who had passed the higher art examinations have increased from 275 in 1967 to 1,195 in 1980-81. In 1981-82, the figure was 738. In addition to the higher arts Examinations, drawing (lower and higher) examinations are also conducted from 1967 by the Board. The number of the appeared and the passed in 1967 was 6,073 and 4,361 for the lower examination and 3,081 and 2,363 for the higher examination and the respective figures for 1982 are 20,558 and 12,269 for the lower and 13,205 and 9,243 for the higher. In order to encourage drawing and painting among the children, the subjects are included in the curriculum of primary and secondary schools. About 500 high schools possess the required trained staff in drawing and painting. Several voluntary service organisations such as Rotary and Lions club and the Junior Chamber, are conducting on-the-spot competitions in drawing and painting for children.

During the Third Plan period, Lalitakala Academy was established by the State in 1962 in order to help and encourage the art and artists. It finances holding of art exhibitions in and outside the State, publishes literature on the art, grants awards and monthly honorarium to the artists for their meritorious service in the cause of promotion of the art.

The Chitra Shilpa Academy established in Mysore in 1960, Chitra Kala Sangha of Mysore, Karnataka Pradesh Chitrakala Parishat, Karnataka Chitrakalavidara Mahaparishat, etc., are engaged in activities such as organising the artists, arranging seminars and exhibition of paintings and drawings of high artistic value, etc. The exhibition of paintings and drawings during the Dasara Exhibition at Mysore for past decades, and frequent exhibitions at Sri Jayachamarajendra Institute, the Palace at Mysore, Venkatappa Art Gallery, Harve Art Gallery at Bangalore and other places have helped the art movement in Karnataka.

Closely associated with art is photography. Karnataka has been nurturing this creative art too. The Photographic Society, Bangalore, founded in the early 1970 has been functioning effectively. This society has bagged during its active existence, three Fellowships and 11 Associateships of the Royal Photographic Society of Great Britain, nine diploma's de honour "Artiste" of the Federation Internationale d'la Art Photographique, one Associateship of Photographic Society each of America and New Zeland, and one fellowship of the National Photographic Art Society of Sri Lanka. Besides, the Society is taking active steps to identify and nurture the seed of talent among the youngsters. The Society has sponsored among several other exhibitions, 'Balajagat' an exhibition of children's photographs as a part of the celebration of the International Year of the Child in 1979. There is also an association of amateur photographers in Bangalore, which is very prominent.

MUSIC IN KARNATAKA

Indian classical music consists of two systems called Hindustani and Karnatakaa. While Hindustani style prevails mainly throughout North India, the Karnataka system is flourishing in the four linguistic regions of South India. Interestingly enough, both these systems are prevalent in Karnataka. The Tungabhadra river more or less divides the domains of these two in this State. The word Karnataka in the context of music denotes a system of music prevailing in all the four States of South India, i.e., Karnataka, Andhra Pradesh, Tamilnadu and Kerala. In the evolution of this music, the role of Karnataka has been highly significant. This is attested by ancient monuments, inscriptions and literature.

Music, like literature and other creative arts, has been cultivated in Karnataka from ancient times. It was an indispensable part of the social

and religious life of the people. The sculptures from the caves of Ellora down to the temples of Vijayanagara period testify to the variety and range in the development of this art. Music was important both in peace and war. Texts on music generally mention ancient theoreticians but not the performers who gave shape to those musical ideas. Nevertheless literature and history have occasionally mentioned certain persons who were expert performers either as vocalists or on instruments. In the Veerashaiva literature for instance, mention is made of persons like Sakalesha Madarasa who was an expert player on nearly a dozen varieties of *vina*. Similarly. Allamadevi who played on *kahale*, Guddadevi who played *dandige* are also mentioned. A study of such references to music in ancient Kannada literature and history reveals that among the musical instruments, *kinnari* and *vina* were very popular. In fact, works like *Abhilashitartha Chintamani (Manasollasa)* and *Sangita Ratnakara* have made detailed references to *kinnari*, its two varieties, its structure, technique of play, etc. There were also experts like Bommayya, who was called as Kinnari Bommayya due to his expertise on this instrument. *Vina* among all the instruments was very popular. Apart from the descriptions of this instrument, and its expert players, we also come across interesting information like a *swayamvara* contest where the princess wed the person who has outshone all the aspirants in his expertise on *vina*. Most of the major temples had a *vainika* on their staff to provide music at prescribed hours during daily worship of the deity. We also come across names like Vina Ramayya who was conferred with a *jahgir* in Hassan district by one Vijayanagara emperor. There is also a figure of a *vainika* named Virupanna in the Chikkadevarayanadurga. We find instruments stimulating the fighters in the sculptures relating to war scenes. *Panchamahavadya* consisting of five important instruments was an essential part of the honours in royal courts, temples and also important social and religious events.

The earliest inscriptional reference to music occurs in the Talagunda inscription of the Kadambas and it describes how the Kadamba palace was vibrating with music. During the time of Chalukyas of Badami, musicians were usually associated with temples. The Pattadakal inscription mentions that Vijayaditya allowed certain privileges to the temple musicians. An inscription of c 1017 speaks of one Udayasimha as an expert in music, dance, etc. In many epigraphs of the latter periods we find the names of members of royal families who had earned distinction in the various branches of music. The Hoysala kings and noblemen gave

a lead to the people in the practice and development of music and dancing. The queen Shantaladevi herself was an expert in music and dancing. Musical instruments like drums, cymbals, etc., are often mentioned in contemporary literature and *veena*, flute, drums of various kinds, *mridanga*, cymbals etc., are depicted in sculptures. Musicians and dancers were among the employees of the temple. Bharata's *Natya Sastra*, perhaps the oldest treatise on the subject seems to have been known in Karnataka from early times. Ancient Karnataka had developed three distinct strains of music such as religious, secular and folk, born of different fundamental stimuli. The possibilities of folk songs being the early foundations to the classical schools of music cannot be ruled out. The musical notes in the songs of Betta Kurubas of Nagarahole resemble the *raga* Kharaharapriya in certain aspects. Sacramental music preserved in its pristine purity in the form of *Kambalas* and *Kapalas* have been described by Sharngadeva.

After Bharata wrote his *Natya Sastra*, the first notable work on music is Matanga's *bhihaddesi*. This work deals elaborately with the science of music of the folk songs of his time. Matanga was the first to use the word *raga* for the melodies that were current in his time, and this is probably the foundation for the *raga*-system of present-day music. Sharngadeva who was patronised by the Yadava king of Devagiri, gives a total number of 26 ragas in his work *Sangeetaratnakara*.

The references in the ancient Kannada texts are evidences to show that different classifications of ragas like the *Grana*, *Murchana*, *Jati*, *Shuddha*, *Bhinna*, etc., were formulated. *Raganga-Chatusthaya* or the *Raga-parivara* or the family-wise classification and finally the *Mala* system were all in use in Karnataka. They also mention a system that was distinctly indigenous to Karnataka, that is, the *Batteesa-Raga*, a classification of 32 ragas. This system, though not mentioned in the authoritative Samskrita texts on music, is alluded to in Kannada literature between the 11th and 17th centuries and in an inscription of 1074, testifying to the fact that despite the codification in Samskrita texts, Karnataka had also retained a distinctly indigenous system or classification of the ragas. Basaveshwara who flourished in the twelfth century, has mentioned in one of his *vachanas* about the 32 ragas. Vijayadasa who succeeded Purandaradasa more than a century later tells us that only 32 ragas were in vogue during the period of the latter. It was only after the Venkatamakhi (1660 A.D.) formulated his scheme of seventy two *meals*, the ragas became full-fledged. Similarly, references have been made to some exclusive compositions done

in Karnataka-*bhasha* (Kannada) even in such ancient texts like the *Brihaddesi* of Matanga whose date is placed sometime between the 8th and 10th centuries A.D.

Works on Music

A large number of theoretical works on music and dance were written by authors of Karnataka origin. This is because Karnataka had had a significant role in the evolution of Indian music. Its geographical position, made Karnataka a meeting ground of different cultures and helped to form a synthesis of the various musical concepts, ideas and styles so as to reinforce and enrich Indian music and give new directions to it. Though many works in Samskrita and Kannada contain interesting references to music and dance, mention may be made of works which were meant exclusively for music and dance or works where music and dance form separate chapters and treated in their technical details. The prominent in these series is the *Abhilashitartha Chintamani* also called *Rajamanasollasa*. Three sections (out of a total of 100) of this work are mainly devoted to music and dance. In themselves, they constitute about 1,400 verses. The author is the Chalukyan ruler Somesvara III (1127-39). He has discussed the various branches of music popular in the early mediaeval ages of Karnataka. The great work *Bharata Bhashya* also called *Sarasvati Hridaya-lankara* consisting of 11,000 verses was written by Nanyadeva of the Karnata dynasty who ruled from Mithila between 1097-1133. *Sangita Sudhakara* was written by Haripala who belonged to the Gujarat branch of the Rashtrakuta dynasty. *Sangita Chudamani* is a work wherein more details in respect of *tala*, *raga* and *prabanadhas* are given. Its author is Chalukya Jagadekamalla Pratapachakravarti (1129-49). Sharngadeva, the finance minister under the Seuna ruler Singhana (1123-42), wrote *Sangita Ratnakara* which is also considered to be one of the most authoritative works on Indian music. Sinhabhupala who lived in about 1330 has written *Sudhakara* which is a commentary on the *Ratnakara* by Sharngadeva. During the Vijayanagara period, significant contributions in the form of literature could be witnessed. Vidyaranya himself is said to have composed a work *Sangitasara* explaining the theory and practice of music. In this work he mentions 15 primary or parent *ragas* and he is considered to be the first to indicate *janaka* and *janya* system of *raga* classification. This work has been quoted by Chikkadevaraya of Mysore in *Bharatasara Sangraha*. Kallinatha (Kallarasa or Kallamatya) a scholar in the court of the Immadi Devaraya of Vijayanagara (1424-46), wrote *Kalanidhi* a valuable commentary on the *Sangita Ratnakara*.

Nijaguna Sivayogi who lived in Kollegal sometime about 1500 A. D. is the author of the popular work *Vivekachintamani* wherein a chapter is exclusively devoted to music and dance. In one of the chapters, he describes the theory dealing with *shruti*, *swara*, *alankara*, *jati*, *grama*, *raga* and *vadya*. He classified the *ragas* as masculine, feminine and neuter. This is the earliest work on music in Kannada. Bhandaru Lakshminarayana, who was a court musician of Krishnadevaraya, wrote *Sangita Suryodaya*, a treatise on music. In this text, the author deals with five topics *tala*, *vritta*, *swarageeta*, *jati* and *prabandha* in five chapters. Similarly, Gopa Tippa, the viceroy of Vijayanagara who lived at Mulbagal, wrote *Tala Deepika* which was devoted to the system of *tala*. Ramamatya, who was in the court of Vijayanagara emperors and patronised by Aliya Ramaraya, is the author of the celebrated work *Swaramelakalanidhi* written somewhere about 1550 A.D. In the 'Mela-prakarana' of this work, he enumerates 20 *janaka ragas* and the classification of *ragas* that were current in his time on a scientific plan based on the affinity and number of allied notes in them. Tanjore became an important seat of culture after the fall of Vijayanagar. Govinda Dikshita (1577-1614), the chief minister of the three ruling chiefs Chevappa, Achyutappa and Raghunatha Nayakas is attributed to have written *Sangita Sudha*. His son Venkatamakhi is the author of the celebrated work *Chaturdandi Prakashika* which was considered as the most authoritative reference volume on Karnatak music. It was written sometime towards the end of 1650. They were Hoysala Karnataka Brahmanas of Karnataka origin. Four significant works such as *Shadraga Chandrodaya*, *Ragamanjari*, *Ragamala* and *Nartana Nirnaya* throw ample light on the state and development of music and dance. They were written by Pundarika Vitthaala who was born at Satanur of Magadi taluk, and he repeatedly makes mention of his Karnata origin in his above mentioned works. He was proficient in both Karnataka and Hindustani systems of music. The smaller principalities did not lag behind in producing persons of eminence. The ruler of Bijjavara near Madhugiri, Chikkabhupala or Chikkappagouda (1633 - 76 A. D.), wrote a work called *Abhinava Bharatasara Sangraha*. *Shivatattva Ratnakara* is an encyclopaedic work written by Immadi Basappanayaka the ruler of Keladi Kingdom (1697-1714) wherein a complete section is devoted to music and dance. Many kings of Mysore were eminent scholars and musicians of high calibre. Chamaraja Wodeyar (1617-37 A.D.) was a musician and lover of literature, Chikkadevaraya (1672-1704 A.D.), is the author of a musical treatise known as *Geetagopala* among his other works of literature.

Mummadi Krishnaraja Wodeyar (1799–1868 A.D.) is the author of famed work *Sri Tattvanidhi*, where a section is devoted to music and it contains beautiful paintings of *svara*, *raga* and *tala*.

During the 20th century, we come across with works like *Sruti Siddhanta*, written by Hulugur Krishnacharya and *Nisshanka Hridaya*, an exhaustive commentary on the first chapter of *Sangita Ratnakara*, written in Kannada by Prof. R. Satyanarayana.

On the practical side, almost all the royal courts and temples had their own musicians. *Manasollasa* describes a musical concert, the functions of the musicians and the different sections of the audience. The different classes of singers, their faults and their finer points and a classification of these according to the status and attainments are also dealt with. There seems to have been soloists called *ekala* and duet called *yamala* and chorus called *vrinda gayakas*. They had flute for *sruti* and supported by other different instruments.

Instruments

If we consider the instruments detailed in the sculptures, described in the texts and also in use in the folk music we would be surprised at the abundant variety of it that was in use in Karnataka. Instrumental solo music was performed usually on the *veena* or flute with the accompaniment of drum. Vocal music was rendered with suitable accompaniments, solo, duet, or choral. The chief vocalist, called *mukhari* was often assisted by second voices. Chamber vocal music was assisted by percussive, stringed or wind instruments as well. The system of orchestra, called *vrinda* or *goshti* and *kutapa* seemed to have been well developed and flourishing. Many references to several varieties of percussion instruments such as *pataha*, *bheri*, etc., as also wind instruments like the conch and the trumpet could be observed in the literature and they were used on occasions of festive joy, victory, hunt, rally-call, tom-tom, sacrifices, rituals, etc., and also to indicate the time. The *panchamahashabda*, an honorific title required the individual holding it to be served by the music of five instruments, was in vogue in Karnataka. There were instruments like *dandige* that seems to have been exclusively used in Karnataka alone. The astonishing variety of instruments played both in solo and in ensembles testify to the role of music in the every-day life.

The Kannada poets were well aware of the classical four-fold divisions of musical instruments into string, wind, percussive and solid. They also

reveal familiarity with an astonishing number of these instruments which were in vogue. Among the stringed instruments, *kinnari*, *vallaki*, *vipanchi*, *ravanahasta*, *dandika*, *trisari*, *jantra*, *swaramandala* and *parivadini* find a mention. *Shankha*, *shringa*, *vamsa*, *tittiri*, *bambuli*, and *kahale* are wind instruments. Among the large number of percussion instruments, *ottu*, *karadi*, *mridanga*, *dhakka*, *pataha*, *dundubhi*, *panava*, *bheri*, *dindima*, *trivali*, *nissana*, *damaru*, *chambaka*, *dande*, *runja* and *dolu* are prominently mentioned. Some solid instruments used were *ghanta*, *jayaghanta*, *kinkini*, *jhallari*, *tala* and *kamsala* (cymbal of bronze). Palkuriki Somanatha mentions by name about 32 *veenas*, 18 flutes, etc., and gives a great deal of information on musical instruments. They used different varieties of drums. But among the stringed instruments *vina* and *kinnari* seem to have been very popular. Instruments, played with bow resembling the violin also were in use. This is attested by the sculpture of a lady playing an instrument which could be the ancestor of the violin. This is carved on a pillar in the Agastyeshvara temple at Tirumakudlu in Mysore district. Similarly, specimens of ancient *pushkara* and *pañchāmukha vadya* are seen in the sculptures of many other temples. The earliest representation of *vina* with frets as also the rare *sukti vadya* could be seen in the sculptures of the Belur temple.

Compositions and Composers

Compositions currently in use in Karnataka in both Hindustani and Karnataka systems are mostly related to classical music and are common to the entire area where these systems prevail. Nevertheless, Karnataka also seems to have had compositional forms that were native to it. Ancient texts like *Brihaddesi* mention compositions like the *kanda*, *sukasrika*, etc., composed in Karnata Bhasha. Later, texts like *Manasollasa* and *Sangita Ratnakara* describe compositions like *kanda*, *tripadi*, *chatushpadi*, *shatpadi* and *varna* as being sung in Karnata Bhasha. In addition, mention may be made of *sangatya* and *ragale* belonging to this group. Till recently, literature and music were mutually complimentary to one another and sometimes overlapped. The art *gamaka* which is unique to Karnataka, formed a bridge between music and literature. And some other forms of music like *vachanas* could be both recited and sung and they form both the music and literature.

These apart there are certain other forms such as *dhavala* that have been popular in Karnataka from ancient times. *Suladi* is another distinct form contributed by Karnataka composers. Studying the texts on music,

it is gathered that besides Karnata *bhasha*, compositions in Samskrita, Prakrita, Lata and Dravida and such other languages were also in use. But these compositions seem to belong to the popular rather than classical spheres. The art forms that were used in classical sphere of music seems to have been composed mainly in Samskrita. But a new language to suit musical compositions was also devised. It was a mixture of Samskrita, Prakrit and regional languages and called Bhandira *bhasha*. Someswara, the author of *Manasollasa*, is credited with devising this Bhandira *bhasha*.

There is a vast body of lyrical literature popular as *Dasara padagalu*. Some of them are regular songs or *keertanas* set to definite musical tunes (*ragas*) and different time measure (*tala*). The songs of these composers, to whatever community they belong, breath the spirit of devotion and renunciation. That is why, Jaina and Veerashaiva songs may also be included under this section. The word *pada* denoted musical composition. We find a large number of composers throughout the ages who have composed besides *pada* and *suladi*, other forms such as *vachana*, *ugabhoga*, *kirtana*, *tattva* and also Yakshagana. Apart from a host of composers of folk songs whose authorship cannot be readily traced, the earliest composers of songs were members of Veerashaiva faith like Sakalesha Madarasa, Basavanna and others. But this contribution acquired greater clarity from the time of Nijaguna Shivayogi whose *padas* are beautiful combinations of word and thought. There were many other composers of Veerashaiva faith like Muppina Shadakshari, Bala Leela Mahanta Shivayogi, Nagabhushana Ghanamatharya, Madivalappa Kadakola, Nanjunda Sivayogi, Karibasavaswamy of Nonavinakere and Sarpabhushana Sivayogi. Some of the earliest available compositions in Kannada were from the members of Haridasakuta. Narahari Teertha (1300 A.D.), the disciple of Madhvacharya, may be regarded as the founder of the Haridasakuta, though it has been possible to discover only a few of his songs in Kannada. Sripadaraya (1450 A.D.) was well-known as Haridasa Pitamaha, who composed songs in Kannada in praise of Lord Vishnu. Subsequently, Vyasaraya (1449-1537), Vadiraja (1480-1600), Kanakadasa, Purandaradasa and others also composed *kirtanas*. Giryamma of Helavanakatte (1750 A.D.) wrote *Sita Kalyana* in the form of songs. Anandadasa of Surapura, a contemporary of Mumtaz Ali Khan Wodeyar of Mysore was proficient in both Hindustani and Karnataka music and he has composed songs in Karnataka music in his own style known as "Surapura style". The Tupaki family of Mangalore, Gurudasa Vithala, a blind *haridasa* of Bagepalli in Kolar district, Sosale Naraharivithala, etc., are known for their composition and musical erudition.

"Pillari Geetas" composed by Purandara Dasa forms the foundation step for learning the Karnataka music even today. Some of the Haridasas composed Yakshaganas too. Of the members of Haridasakuta, Purandara-dasa is revered as "Karnataka Sangita Pitamaha" or the precursor of Karnataka music and is credited to have given a new direction to Karnataka music. It is the tradition that all students of music in the entire area where Karnataka music prevails must learn the compositions of Purandara Dasa before they study more serious aspects of music.

In addition to Haridasas, there are many composers belonging to other faiths or schools of religious thought. The Shivasharanas, whose compositions lend themselves to musical renderings have given great impetus to the development of music. Of these, Sappanna (Sarpabhushana), a Veerashaiva poet is the author of *Kaivalya Kalpa Vallari* a collection of songs in the tradition of the Haridasas, devoted to Veershaiva philosophy. Among the Jaina composers, mention must be made of Ratnakaravarni, the author of the famous classic *Bharatesha Vaibhava*. His compositions are popularly known as "Annagala Padagalu". Members of other religious schools like Chidanandavadhoota and Shariff Saheb of Shishunul have composed songs on mystical experiences.

Music in Modern Period

In the 19th and 20th centuries, there was a marked separation of the classical and popular compositions. Some composers exclusively took to classical musical forms, while others chose both the idioms. During the span covering the period between Mummadi Krishnaraja Wodeyar and Jayachamaraja Wodeyar, numerous scholars and composers produced compositions which served the classical concerts and dance performances. The earliest here is Veena Bhakshi Venktasubbayya, the grandson of Veena Kuppaiyer of Tanjore. He was invited by Dewan Poornaiah and has left *Saptataleshvari Geeta*. Mysore Sadashiva Rao adorned the royal court of Mysore and was the guru of such celebrities as Veene Sheshanna, Subbanna and others. Among his contemporaries, Mugur Subbanna was a great musician. The Mysore palace invited great exponents of music from other States and honoured them. Music enjoyed a great patronage. Under the rule of Sri Krishnaraja Wodeyar IV in the early 20th century, he invited musicians of both Karnataka and Hindustani systems and honoured them. Seshanna, Sambaiah, Muthaiah Bhagavata and K. Vasudevacharya have left their great compositions and also by their rendering of music. The book *Vasudevakeertanamanjari* written by K. Vasudevacharya (1929) bears

ample testimony to his knowledge of musical sciences and skill as a composer of original *keertanas*. Devottama Jois and Karigiri Rao were the other renowned men and among the disciples of the latter, Bidaram Krishnappa and Chikka Rama Rao were distinguished. Even Sri Jayachamaraja Wodeyar, the last of the Mysore kings, was not only a great connoisseur but was a composer of distinction. Veena Krishnacharya, Rudrapattanam Venkataramanayya, Aliya Lingaraja, Tiruppanandal Pattabhiramiya, Kolar Chandrashekhara Sastry, Hullahalli Ramanna, and Bellary Raja Rao are other noted musicians and composers, some of whom have composed *javalis*. Among the lady musicians, mention may be made of Bangalore Nagarathnamma, who renovated the *samadhi* of Tyagaraja at Thiruvaiyar, which is a sacred pilgrim centre to all musicians of the Karnataka school. The more important scholars and composers who undertook to compose songs for people at large, especially ladies, and also for social and religious events were, Basappa Sastry, Sosale Ayyasastry, Jayarayacharya, Bellave Narahari Sastry and Shantakavi.

Royal Patronage

The royal courts had numerous musicians among whom *vainikas* were prominent. *Kanthirava Narasaraja Vijaya* mentions the name of Veena Krishnaayya gracing the court of Ranadhira Kanthirava Narasimharaja Wodeyar. Chikkadevaraja Wodeyar himself was an expert *vainika*. The beginning of the 19th century found Karnataka in political confusion. But Mysore established itself as the principal seat of art and culture, and the petty principalities had disappeared one by one by then. The one-and-a-half century span covering the reigns of Mummadi Krishnaraja Wodeyar to Jayachamaraja Wodeyar, gave a unique place to Mysore as an important seat of music and culture. Eminent *veena* players graced the durbars of Mummadi Krishnaraja Wodeyar, Chamaraja Wodeyar X, Krishnaraja Wodeyar IV and Jayachamaraja Wodeyar. Jayachamaraja Wodeyar was a great composer, having about 94 *kritis* to his credit and he had a great interest in Western system of music also. Some of the well known artistes in Mysore court were, Vina Bhakshi Venkatasubbayya during the rule of Mummadi Krishnaraja Wodeyar; Chikka Ramappa, Subba Rao, Sambayya, Bangaru Samayya, Shamanna, Rudrapatnam Venkataramayya, Seshanna, Bhakshi Subbanna, Sundara Sastry, Venkatagiriappa, Shivaramayya and Lakshminarayana. There was also one who was called Savyasachi Iyengar because of his capacity to play *vina* with either hand. Pallavi Ramalingaiah of Jodihalli in Kunigal taluk who lived around the second quarter of 19th century was proficient in

singing *pallavi* set to all the 128 *talas*. He had been honoured by most of the kings of the southern States. The other eminent vocalists who graced the *darbar* during this period or lived elsewhere in the State are Sadashiva Rao, Lalgudi Ramayyar, Mugur Subbanna, Ulsoor Krishnayya, Karigiri Rao, Bhairavi Kempegouda, Nakhas Rudrappa, Janjhamarutam Subbayya, Lalgudi Guruswamy Iyer, Bidaram Krishnappa, K. Vasudeva-char, Tiruvayyaru Subramanya Iyer, Nagaratnamma, Kolar Nagaratnamma, Shatkala Narasayya, Chikka Rama Rao, Belakavady Srinivasa Iyengar, Chintalapalli Venkata Rao, B. Devendrappa and T. Chowdaiya. In addition to being a vocalist, Devendrappa is an expert player on many instruments like *vina*, violin, *sitar* and *jalatarang*. Among the instrumentalists, Ponnuswamy, Muniswamappa, Puttappa and T. Chowdaiya were eminent players on violin. On the percussion side, mention must be made of Rangarao an expert in Ghata Vadyam, Muthuswamy Thevar in Mridangam and Lakshmanachar in Jews' harp (Morchang).

Hindustani Music

Regarding Hindustani music, Karnataka had already been exposed to the songs of Amir Khusro in the early parts of the 14th century. Many musicians sang Amir Khusro's songs during the war period between Bahmani Sultan Mahamud and Vijayanagara emperors. There were Sufis like Khwaja Bande Nawaz who composed songs. But, the most important composer in this respect was the great Sultan, Ibrahim Adilshah II (1580-1627) who ruled Bijapur. He was a great musician and a composer. His book titled *Kitab-e-Nauras* is full of musical compositions in variety of *ragas* of Uttaradi (Hindustani) style of music.

As mentioned before, Pundarika Vitthala (1562-1599), a native of Satanur near Shivaganga in Magadi taluk was proficient in both Karnataka and Hindustani systems of music. He went and settled in North being invited by Burhan Khan of Khandesh to systematise and co-ordinate the systems that existed in North Indian Music. Scholars say that many of the *ragas* of modern Hindustani music have retained the scale of Pundarika Vitthala. Anandadasa of Surapura, a contemporary of Mummadi Krishnaraja Wodeyar was proficient in Hindustani music also. Though Mysore mainly patronised Karnataka music, it encouraged Hindustani music also. It is on record that at the instance of Svati Tirunal, Maharaja of Travancore, two Hindustani musicians, Nandaram and his brother were sent from the Mysore *darbar* to Travancore. In the princely State of Mysore itself many Hindustani *ustads* were gracing the *darbar*

Some of them have settled in the city permanently and some others stayed for short durations. Among the *ustads* who were permanently attached to the palace were Nathan Khan, Hyder Baksh, Gouharjan, Barakatullah Khan, Hafiz Khan and Ustad Moula Baksh stayed at the court for a short while. Bashir Khan and Fayyaz Khan occasionally visited and gave performances in the *darbar*.

Though the northern half of Karnataka forming parts of Bombay Presidency came under the influence of Maharashtra, mostly Karnataka music flourished in the region. But petty principalities like Ramadurga and Jamkhandi patronised Hindustani music. Eminent Hindustani musicians like Balakrishna Raste, Ganapatrao Raste, Nandopant Joglekar, Balawantrao Vaidya and Dada Khare resided in Jamkhandi and Balwantrao Katkar and Antubuva Apte were employed in the Ramdurg *darbar*. But the arrival of Bhaskarbuva Bhakhle at Dharwad as a teacher in the training college, radically altered the atmosphere and gave a great impetus for the promotion of Hindustani music. Bhaskarbuva was an eminent musician and his residence was a meeting place of music enthusiasts, visiting maestros and soirees. Within a short time, Hindustani music replaced Karnataka music in the northern Karnataka and it developed so fast as to create an important place for Karnataka in the musical map of India. Besides Bhaskarbuva, the musicians who frequently visited Hubli-Dharwad or who permanently resided in those areas and popularised the Hindustani music were, Alladiya Khan, Khan Abdul Karim Khan, Rahmat Khan, Ramakrishabuvu Vaze, Shivarambuva, Manji Khan, Vishnupant Chatre, Rahmat Khan Sitqriya, Nilkanthbuva, Shankardikshit Jantali, Dattopant Pathak, Panchakshari Gavay, Hanmantrao Walvekar and Vithalrao Koregaonkar. Ramabhau Kundgolkar, better known as Savai Gandharva was one of the distinguished disciples of Abdul Karim Khan who belonged to Miraj, just beyond the border of Karnataka. He has made a mark as a fine exponent of Hindustani music of Gwalior *gharana* with many famous disciples to his credit. Gururao Deshpande and Bhimsen Joshi (both of whom set Kannada devotional songs to new tunes and added them to their musical repertoire), Gangubai Hangal, Nilakanthabuvu Gadgoli and Venkatarai Ramdurg have been among the noteworthy exponents of the Gwalior *gharana*. Mallikarjuna Mansur has adopted in his art, the fine effects of both Gwalior and the Jaipuri School and he has trained numerous disciples. Ubhayagana Visharada Panchaksharayya who was a born blind, was a musical genius, among whose disciples, Basavaraja Rajguru is important. Another important

style of music is Agra *gharana* noted for the classical Hindustani style. Rama Rao V. Naik has popularised the style in Karnataka. North Karnataka also produced an eminent musicologist, Mangeshrao Telang who edited such famous works like *Sangita Makaranda* and *Sangita Ratnakara*. Among instrumentalists, Hanumantharao Walvekar created a vogue for violin in North Karnataka and Fiddle Ananthappa was a popular instrumentalist to the music of folk dramas. Dattatreya Parwatikar and Halagur Krishnacharya who play on *swaramandal* and *kinnari* respectively are noted instrumentalists, the latter being a distinguished musicologist also. Karnataka has maintained the same distinction even today in respect of both systems of music flourishing side by side. Some of the eminent figures of national fame in Hindustani music at present are Dr. Mallikarjuna Mansoor, Gangubai Hanagal, Bhimsen Joshi, Basavaraja Rajaguru and Seshadri Gavai. Kumar Gandharva, Devendra Murdeshwar and Vishnudas Shirali are some of the eminent musicians of Karnataka but residing in other States of the country, Puttaraja Gavai, Basavaraja Mansoor, Krishnabai Ramdurg, D. Seenappa, Phakeerappa Gavai, Guru-Basavarya Hiremath, Vittala Rao Koregaonkar, V. V. Utturkar, D. S. Garuda, N. G. Majumdar, R. S. Desai, Arjuna Nakod, Seshagiri Hangal, Lakshmi G. Bhavé, Manik Rao Raichurkar, Sangameshvar Gurav, etc., are among the other noted names in the field.

In respect of Karnataka music, many vocalists and instrumentalists have attained distinction and enriched the tradition of Karnataka by their original contribution. Some of them have been recognised at the all-India level. Among the vocalists, Chintalapalli Ramachandra Rao, Channakeshavaiah, Padmanabha Rao, T. Narasipura Puttaswamaiah, R. K. Narayana Swamy, R. K. Ranganathan and R. K. Srikanthan, Kurudi Venkannacharya, L. S. Narayana Swamy Bhagavathar, B. S. Raja Iyengar, Titte Krishna Iyengar, A. Subba Rao, R. Chandrashekaraiah, Pallavi Chandrappa, M. A. Narasimhachar, Rallapalli Ananthakrishna Sharma, Sandya-Vandanam Srinivasa Rao, Srinivasa Iyengar, Varadaraja Iyengar, etc., are notable. Chokkamma, Neelamma Kadambi, G. Channamma and Papa Chudamani are among the noted women musicians. Among the instrumentalists, R. K. Venkatarama Sastry of Rudrapatna family, Krishnamachar, R. R. Keshavamurthy, T. S. Tatachar, T. Gururajappa, P. Bhuvaneshwaraiah, Anoor Ramakrishna, H. V. Krishnamurthy, A. Veerabhadraiah, Seshagiri Rao, M. S. Govindaswamy, M. S. Subrahmanyam, T. Thyagarajan and Mahadevaiah (all in violin), Dr. V. Doreswamy Iyengar, R. S. Keshavamurthy and his sons R. K. Srinivasa

Murthy and R. K. Suryanarayana, R. N. Doreswamy, M. J. Srinivasa Iyer, V. Venkatasubbaro, R. Vishveswaraiah (all in *veena*), T. M. Puttaswamiah, M. L. Veerabhadraiah, M. S. Ramaiah, H. Puttachar and H. P. Ramachar, (all in *mridanga*), B. N. Suresh, B. Doreswamy and V. Deshikachar (*flute*), Manjunath (*ghatam*), Seshagiridas (*kanjeera*), and Venkataram are some of the noted artists. Among the noted artists of the younger generation, R. N. Tyagarajan, R. N. Taranathan and R. S. Ramakantha (vocal), Radhakrishna (*veena*), M. Nagaraj (violin), Praveen (*mridangam*), M. Nagaraj of Mysore and B. Ramadasappa of Bangalore (*Nagaswara*) are some of the artists of national fame.

Light Music and Orchestra

Another type of music prevalent in Karnataka is called the light music which includes singing *bhavageethas*, film songs, folk songs, *lavanis* and such other popular varieties. Shimoga Subbanna, Mysore Ananthaswamy, P. Kalingarao, H.R. Leelavathi, B. K. Sumitra, Shyamala Bhawe, Gururaja Hulukoti, Balappa Hukkeri, Usha Khadilkar, Gitabai Kulkarni. Shantimati Gangoli, P.R. Bhagavath, etc., are some of the popular singers, though all of them have a sound grounding in classical music.

Orchestra system seems to have been existing even in early days. It was called *vrinda* or *goshti* and *kutapa*. With the advent of British rule the orchestra system became popular as the military band music in Western tunes became popular mostly from the period of Krishnaraja Wodeyar III. During the period of Chamaraja Wodeyar X, this system of music received greater patronage as the king himself began to learn the system through the experts invited from abroad. He was responsible to have instrumental orchestra groups of both Western and traditional system, of music in the palace. During his period, the popular Mysore State Anthem *Kayav Shree Gowri karuna lahari toyajakshi Shankarishwari* was composed in the major scale of Western music with the co-operation of the court musicians. In addition, several other songs were also rendered to the Western tunes. During the period of Krishnaraja Wodeyar IV, Western music got a firm hold and several court musicians were given training in the Western orchestra system and Veene Venkatagiriappa became the guide to the palace orchestra. An orchestra programme of Western music was rendered once in a week at the Cubbon Park, Bangalore and Curzon Park, Mysore. Sarasavani orchestra was active during the later half of this century with a large crowd attending its programme on every Sunday at the Cubbon Park. Sri Swamy and his daughters Usha Uthup and

Maya from Mysore were very popular vocalists in Western music. At present, the orchestra system is rendering music in both the systems and has gained immense popularity in recent decades. Several orchestra units are flourishing mostly in big cities of the State, giving programmes of light music on occasions attended by a large gathering.

Harikatha

Harikatha is an art of educating the people through the stories which are based mainly on the *puranic*, religious, ethical and devotional themes. This was popularised by the Haridasas of Karnataka. In this medium, the *Keertanakar* or the *Bhaghavatar* employs the appropriate use of music, dance, acting, telling relevant supplementary stories, etc., to make the narration lively, effective and emotional. It was also made use of to awaken national feelings by Shantakavi, Belur Keshavadas, Koppala, Jayaramacharya and others. Even instruments such as harmonium, violin, *mridanga*, cymbals, etc., are used. Konanur Sitaram Sastry, Krishna Bhagavatar, Srikantha Sastry, Bhadragegi Kehavadas, Achutadas, Venugopaladas, Keerthanakoti Sripada Sastry, Gamaki Ramakrishna Sastry and others are some of the popular *keertanakars* of the 20th century. Of late *harikatha* programmes by Gururajulu Naidu, Shivalingaswamy Hiremath, Sosale Narayanadas and a few others are attended by a large crowd. Venugopaladas has been given the Academy award in 1977-78 by Karnataka Sangeeta Nritya Academy of the State. A few *Keertanakars* of the State have even rendered programmes abroad. There are ladies like Bhagirathi Bai engaged in this art.

Gamaka

Gamaka is a unique art of narrative singing giving greater stress on the *sahitya* or the text of the material. Epic poems in Kannada are sung in this style. This art of singing has been in vogue since early period. There are references to *Gamaki* in Ponna's *Shanthipurana*. Several inscriptions mention about the art and the artistes. An inscription of 1068 mentions Gangarasa as *kavi* and *gamaki*. References about the art are plenty in the Kannada works such as *Adipurana*, *Panchatantra*, *Nambiyannana Ragale*, *Mohana Tarangini*, *Jaimini Bharata*, *Bharateshavaibhava*, *Prabhulingaleele*, *Vivekachintamani*, etc. Nijaguna Shivayogi and Lakshmeesha have elaborated the characteristics of the art. The art of *Gamaka* is essential for any successful stage artist, musician or in any form of literary art. Tiger Varadachar, Garudanagiri Nagesharao, Belakavadi Srinivasa Iyengar Chikka Rama Rao and the Bhagavatas of Yakshagana have employed this

technique in their professional art. During the present century, Krishnagiri Krishna Rao, Kalale Sampathkumaracharya, Bharata Bindu Rao, K. T. Ramaswamy Iyengar, H. K. Rama Swamy, Chandrashekaraiah, Gamaki Raghavendra Rao, Shakuntalabai Panduranga Rao, B.S.S. Kowshik and others are among the noted *Gamakis*. The State Sahitya Academy has set aside one annual award for a *Gamaka*.

From the middle of the 20th century, the gravity of the patronage to music shifted from the palace to the people. Well established cultural organisations and Sabhas are encouraging and promoting music in the cities of Bangalore, Mysore, Mangalore, Shimoga, Hubli, Belgaum, Bijapur, Gulbarga, etc. They are promoting music through concerts, competitions, festivals of music and other programmes. Gayana Samaja, Malleswaram Sangeetha Sabha, Ganakala Parishat, Academy of Music (builders of the famous Chowdaiah Memorial Hall), Hindustani Sangeetha Sabha, Ramalalita Kala Mandira, Sri Krishna Sangeeta Sabha (all in Bangalore), Bidaram Krishnappa's Ramamandira, Nadabrahma Sabha, Chowdaiah Smaraka Sangeethotsava (all in Mysore), Karnataka Pradesh Sangeeta Seva Samiti, Bijapur, etc., are among the notable organisations. The Music Conferences at Bangalore organised by the Bangalore Gayana Samaja and the Karnataka Ganakala Parishat are conferences in the real sense and are deemed as important annual cultural events. They are also providing impetus for bringing to light the budding talent. Of late Purandara Aradhana is organised at Hampi annually.

The role of the Kannada stage in popularising music is in no way small. Varadachar, Malavalli Sundaramma, Ashwathamma, Nagesh Rao, Subbayya Naidu, Gangubai Guledgud and Sonubai Dodmani are a few notable artists who made a name in this field.

In addition, the annual music festivals like the Ramanavami music festivals at Bangalore and Mysore, art festival at Hubli, Savoy Gandharva festival at Kundagol and others are providing this stimulus in larger areas of the State. Music is being imparted in almost all the girls schools of the State and regular departments to teach and conduct research in music have been started at Mysore, Bangalore and Karnatak Universities. The Karnataka Secondary Education Examination Board, Bangalore is conducting music examinations in grades, Junior, Senior and Proficiency in respect of Karnataka Music, Hindustani Music and Talavadya Examination for each system from 1967 and onwards. In 1967, the number of

successful candidates in the Examinations was 17 (Proficiency), 179 (Senior), 780 (Junior) of Karnataka Music, five (Proficiency), 13 (Senior), 43 (Junior) of Hindustani Music, one (Proficiency), six (Senior), 16 (Junior) of Hindustani Music, one (Proficiency), six (Senior), 16 (Junior) of Karnataka Talavadya and only two (Senior), 20 (Junior) of Hindustani Talavadya. These Examinations have been gaining popularity and in 1982, the number of candidates who took the respective examinations and the number who passed in them are 42 and 11 (Proficiency), 281 and 154 (Senior), 1,641 and 1,414 (Junior) of Karnataka Music, 18 and 10 (Proficiency), 36 and 26 (Senior), 203 and 179 (Junior) of Hindustani music, five and two (Proficiency), 13 and 11 (Senior), 48 and 42 (Junior) of Karnataka Talavadya, and six and three (Proficiency), 19 and 11 (Senior), 88 and 79 (Junior) of Hindustani Talavadya. Several institutions run by private agencies are training their pupils for the above examinations conducted by the Board. Sri Ayyanar Colleges of Music, Vijaya College of Music, Gana Kalamandira, Vijayakalamandira, Bami Sangeeta Shikshana Samste, Ganakala Bharati, Sri Venkateswara Gana Nilaya, Sri Vijaya Sangeeta and Chalana Chitra Vidyalaya (all founded in Bangalore), Sri Panchakshari Kripa Poshita Sangeeth Shala, Gudur (Bijapur), Sri Raghavendra Sangeeta Vidyalaya, Raichur, Tyagaraja Sangeeta Vidyalaya, Ramasagar, Sri Vani Vidya Society, Shimoga, Sri Panchakshari Lalita Kala and Sangeeta Kala Sangha, Bijapur, Supta Mahilamandali, Tumkur, Lalita Kala Vrinda, Karkala, Ekanatheshwari Sangeeta Kala Mandira, Chitradurga, etc., are some of the institutions affiliated to Karnataka Sangeeta Nritya Academy, Bangalore. In addition to this, a large number of private institutions running music classes can be found in most of the urban places.

DANCE IN KARNATAKA

As dance is a visual art, the visual impressions of this dynamic art are lost on the sands of time. Sufficient evidences are lacking to precisely determine the existing systems of dance during the pre-historic period though a few group dances prevalent among the local tribes are depicted on the rocks near the pre-historic sites in the districts of Raichur, Bellary and Bijapur. A painting in a cave of Tekkalakote giving a description of a group dance is supposed to date back to New Stone Age. The traditions of dances current in Karnataka can be broadly divided as *janapada* (folk dance) and *shista* (classical), the former being localised in certain areas only whereas the latter has spread to other parts outside the State. Very

few art lovers of yore have left any written literature on the then existing dance, art or dancers. But some art lovers of the previous century who have lived up to a great age in the present one have related many of their experiences which have been recorded. Dance seems to have been practised by the people of the State from early period. The Tamil text *Silappadikaram* refers to a dance of the Kannadigas witnessed by the Chera ruler Senguttavan. An inscription mentions a famous dancer and actor named Achala during the Badami Chalukyan period. In this period several schools of *natya* were popular, but the Bharata school of *natya* was enjoying a triumph over others. An inscription of Pattadakal (778-79) reveals that *devadasis* were engaged to offer *nritya seva* in temples. The Kalamukha Shaivas were very keen on having music and dance as a part of service in temples. The classical tradition of dance system seems to have received patronage as and when the temples became more and more revered. Kings and chieftains were patronising the art and the artists from the early period and even the princes and princesses were highly accomplished in the art.

Ganga rulers like Durvineeta and Narasimhadeva Satyavakya are described as well-versed in dancing and singing. During the Rashtrakuta and the Later Chalukya periods, the courtesans had duties assigned to them in temples and they were the custodians of the art. Kalachuri Savaladevi and Hoysala Chandaladevi were accomplished dancers. Many inscriptions have praised Shantaladevi, the queen of Hoysala Vishnuvardhana, as being an expert in dancing. Many dancing masters and dancing girls had been employed in temples during the Hoysala period.

The rule of Vijayanagara was one of encouragement to fine arts. Dancing was taught to girls from their childhood. Paes describes dancing saloons which existed both inside and outside the City, also equipped with a gymnasium. He gives a detailed picture of a well-equipped dancing hall, where dance was taught to the royal members. Bhandaru Lakshminarayana was the *natyacharya* in the court of Krishnadevaraya. He was also called 'Abhinava Bharata'. The dance poses, sculptures on the pillars and friezes further testify to the patronage given to the art. Dancers from the nooks and corners of the empire thronged to the capital to render recitals during the *dasara* festival in Vijayanagara and the empire encouraged this art on an unprecedented scale. During the rule of Venkatappa Nayaka I of Keladi, a beautiful *natyashala* was built at Ikkeri. Mysore court also encouraged the tradition of encouraging dance, following the footsteps of Vijayanagara.

Manasollasa of Someswara III, in its fourth book devoted to *vinodas* or diversions deals with dance exhaustively. Pundarika Vitthala a native of Satanoor near Shivaganga in his *Narthana Nirnaya* deals with the art of dancing. During the 17th century, a king named Simha Bhupala wrote a book *Lasya Ranjana* in Kannada, which deals with the art of dancing in all its details. The third part of the book *Rasikajana Manollasini Sara Sangraha Bharata Shastram* written by Venkatasundarasani (1908) is devoted to the arts of music and dancing.

During the reign of Krishna Raja Wodeyar III, there was a great impetus given to dance. He employed in his court during the middle of the 19th century Chinnayya Pille, the eldest of Pandanallur brothers as a dance *guru*. He trained many artists who later on adorned the court of the Maharaja. Chamaraja Wodeyar employed many well known musicians and dancers in his *asthana*. During the 19th century, there was no stigma on dance and professional dancers or the *devadasis*. Cities like Mysore, Bangalore, Kudoor, T. Narasipur and Mulbagal had quite a few distinguished exponents of the art, most of them being *devadasis* attached to the various temples and were living within the precincts of these temples. It was their privilege to dance in these temples as a form of worship. These ladies were well versed in the *shastras* of music and dance and in many languages, with the result they were always sought for intellectual company by the people. Theirs was a respected position in the social structure. However, in course of time, the prosperity of these ladies and the respect they commanded declined and dance became a tabooed art. But the art was preserved in a few families of *devadasis* and *nattuvanars* who practised it with reverence and kept it alive with indomitable determination.

By the end of the 19th century, in Tirumakudlu Narasipur, Mulbagal, Hoovadi or Poovalvadi near Chintamani and other places there were as many as 200 professional dancing women living with a number of *nattuvanars* or dances masters. It is said that in a single temple in Mulbagal, there were 14 *nartakis* attached to it, who offered service to the temple deities in the form of dance once a week. These apart, there were many Brahmana scholars well versed in Samskrita, Bharata Natya and *abhinaya* who taught these *devadasis* the intricate art of *abhinaya*. One such illustrious person was Pansekari Venkatasubba Bhatta, a revered *guru* of Mulbagal who was well known for his precision and skill in foot-work. One of his students, Bairatur Venkatalakshmi was an expert in subtle expressions and vivid *bhava*. Another dancer Tirumakudlu

Sundaramma gained great repute for her exposition of Jayadeva's *Asthapadi* "Yahi Madhava Yahi Keshava". The Late Krishnaraja Wodeyar IV of Mysore is regarded as an exceptionally great savant and an art lover. He gave full support to many dancers and musicians. In those days it took quite a long time for the young and talented dancers to come to the notice of the Maharaja. They were usually tested by reputed art lovers before they were presented to the Maharaja. One such great connoisseur of dance was Ambil Narasimhaiengar. In the erstwhile Mysore State, it is heartening to note that *Bharata Natya* developed its own style, due to the efforts of the temple dancers and their *gurus* encouraged by the royal patronage of about 200 years. Amongst them, Kavisvar Giriappa and Kasi Guru (known for their teaching of *abhinaya*), Amritappa, Appayya, Dasappa, Kittappa and Jetty Tayamma were well known personalities of *Bharata Natya*. These teachers developed their own repertory of *Bharata Natya* and a sequence in an orderly way viz., *Mangalam*, *Stuthi*, *Alaripu*, *Swarajati*, *Varnam*, *Pada*, *Tillana* and *abhinaya* in which Samskrita *shlokas* and *Ashtapadis* of Jayadeva's *Gita Govinda* found a prominent place. Jetty Tayamma, daughter of the famous wrestler Jetty Dasappa during the reign of Krishna Raja wodeyar III was a very learned and sensitive artiste. For, her dance was not merely an art or a profession but a means of self realisation. She learnt *nritya* or pure dance from Subbarayappa, *abhinaya* from Kavisvar Giriappa, Chandrasekhar Sastri and Karibasappa Sastri, well known as 'Abhinava Kalidasa'. She had in her repertory, thousands of *padas* and *javalis*. She received many honours from the late Maharaja. In her 80th year, Dr. S. Radhakrishnan conferred on her the title of 'Natya Saraswati'. Her disciple Venkatalakshamma has carried on the work of Jetty Tayamma and is now a well known and revered exponent of *abhinaya*. Among others during the period, Chandravadanamma, Puttadevamma, Nagarathna and Varalu of Bangalore, Konamara Deviamma, Ramamani and Mugur Tripurasundaramma are worth mentioning.

In the City of Bangalore, Kolar Kittappa shone as a brilliant teacher and under him Nagarathna, Varalu and later on Ramgopal and Krishna Rao became good dancers. Kolar Puttappa himself was the student of Kolar Kittappa who was a student of Kanchi Sadashiviah hailing from Kanchi and Pandanallore. Between 1910-1930, the art and the artistes had a decline due to break down of social values and also due to the influences of Western education which eclipsed the indigenous art. In the 1930s, *Bharata Natyam* caught the fancy of many art lovers who took to

it, practised it, presented it and popularised it. And today, it is a respected art taught to girls and even boys in schools and colleges. During the 1930s E. Krishna Iyer, a great protagonist of Bharata Natya, though a lawyer by profession and Rukmini Arundati, began the renaissance of Bharata Natya. Gradually students flocked to the various teachers and learnt this art. Dance left the temples and entered the various modern stages of all the various cities. In Mysore State, Ramgopal and later on U. S. Krishna Rao and his wife U. K. Chandrabhaga Devi, all of international fame popularised this art in the 1940s. Apart from these, the late Srinivasa Kulkarni was an illustrious figure who had trained a number of students. He was running a school in Harmsabhavi, hailing from Dharwad. Mohan Kalyanpurkar an illustrious figure in the Kathak school of dance, is a doyen of dance, who has enriched this school of dance by his technical abilities and acting excellence.

During the wake of the renaissance in 1940s there were many dance teachers cropping up in Karnataka. But since 1950s this State of affairs changed because of the formation of the Central and State Academies of dance, drama and music. These academies extended grants and aid to good teachers and institutions. Gradually in the erstwhile Mysore State and later in Karnataka, the dissemination of the knowledge of dance art improved. Later the then Government of Mysore started the Government examination in Junior, Senior and Proficiency grades in Bharata Natya and also other schools of Dance. The spurious teachers were either wiped out or they underwent training under reputed teachers. The whole horizon of Bharata Natya changed after the Reorganisation of our State.

As the 1970s dawned, Karnataka, specially Bangalore, and Mysore could boast of many dance teachers and institutions capable of producing proficient dancers. The Bangalore University started the department of dance, drama and music. The future of Bharata Natya in Karnataka is very promising and encouraging.

Many institutions are imparting training in Bharatanatya and other styles run by veterans in the art. In Bangalore City, apart from Nritya Peetha (1942) and Mahamaya Nritya Peetha (1973) of Dr. U.S. Krishna Rao, the others such as Sanathana Kalakshetra (1946) of V. S. Koushik, Keshava Nritya Shala (1949) of H. R. Keshavamurthy, Menaka Nritya Shala (1957) of T. S. Bhat, Bharatheeya Vidya Bhavana Nritya Kendra (1969), Bharata Natya Kalashale of Manikyam, Ganesha Nritya Shale of

Lalita Dorai, Saraswathi Natya Shala of Shekar, Venkateshwara Natya Mandira of Radha Sridhar, Meenakshi Sundaram Pille School of Leela Ramanathan, Chittaranjini Kalakshetra of C. Radhakrishna, M.L.V. School of Bharatanatyam, Sri Venkateswara Natya Mandira and Gana Nritya Kalashale of V. C. Lokaiiah are among the noted ones. Natya Bharati, Davanagere, Shri Devi Nritya Kendra, Nritya Vidyalaya, Kalaniketan (all in Mangalore), Ganesh Nritya Vidyalaya, Suratkal, Udaya Natya Kala Mandira, Bantwal, Natyalaya, Puttur, Shri Nataraja Nritya Niketan, Shri Raghavendra Nrityaniketan (all in Shimoga), Bharatheeya Sangeeta Nritya Kalashala, Madikeri, Gana Nritya Kala Shala, Saraswati Nritya Kalashala (all in Hassan) and Bharata Kalaniketan dance School, Arsikere, are some of the popular institutions teaching Dance, spread over various parts of the State. Most of these institutions are training pupils for Junior, Senior, Proficiency grades of examinations in Bharatanatyam and Kathakali Dance that are conducted by the Karnataka Secondary Education Examination Board, Bangalore. This Board has been conducting these grades of Examinations since 1967 and in that year 35 candidates had appeared (for all grades) and in 1982 the number appeared had increased to 162 in all. Many artistes of great renown have been striving for popularising the art of whom, N. Gundappa and Venkatalakshamma (1961-62), S. Sundaramma (1962-63), M. Jejamma (1963-64), Chandrakantamma (1964-65), Subbamma (1965-66), M. C. Veer (1966-67), Maya Rao (1967-68), Shantha Rao (1968-69), Chinnamma (1972-73), U.S. Krishna Rao and U.K. Chandrabhagadevi (1978-79), H.R. Keshava Murthy (1980-81), and V. S. Koushik (1982-83) are the awardees of Karnataka Sangeeta Nritya Academy. Besides, Leela Ramanathan, B. K. Vasantalakshmi, C. Radhakrishna, Lalitha Srinivasan, Radha Sreedhar, Padmini Ramachandran, Usha Datar, etc., are among other artists of fame, some of whom having a reputation even abroad.

THEATRE IN KARNATAKA

Speech came earlier than writing, music earlier than speech, and mimicry earlier than music. This is the story in brief of the evolution of theatre among the different peoples of the world. Karnataka is no exception. The only difference is that the time-distance in Karnataka between mimicry, music and speech on the one hand and writing on the other was, for historical reasons, centuries longer than in the case of others.

It is usual to begin the story of Karnataka Theatre by saying that the first written play belongs to as late as the 17th century A. D. It was a play called *Mitravinda Govinda* by a Mysore court-poet called Singararya. The relevant thing to be remembered is that even this play was not a original one but an adaptation of a Samskrita play *Ratnavali* by king Sri Harsha. This fact explains why a written play in Kannada appears only as late as just three centuries ago. A look at the Kannada poetic literature (there was hardly any prose till the 19th century) shows us that Kannada was thoroughly dominated by Samskrita from its very beginning. Its very grammar and poetics were modelled on Samskrita. It was a matter of pride for each and every Kannada poet to boast that he was a master (lit. emperor) of both Samskrita and Kannada languages (*ubhaya-bhasha-chakravartin*). Since writing a *kavya* was a hallmark of learnedness they wrote only poems. A Samskrita play was intelligible to every educated man and so, till Singararya, no poet was interested in writing a drama. How to model a Kannada play on Samskrita plays when there was no substitute for the prakrits used by a Samskrita dramatist?

As a matter of fact, a play itself was considered *prakrit* (vulgar—in the real sense of the word). As early as the 9th century there are references to plays, which were called *deshi* (in contrast to *margi*, Samskrita i.e. cultured). So we read of *deshi hagaranas* (probably, Samskrita *prakarana*, one of the ten types of plays). Later Kumara Vyasa refers to the *nadadigala nataka*—play of the common people. In spite of the absence of documented evidence, it is clear that a theatre of the people existed from much earlier time than the 9th century. It had to, particularly among Kannada people whom king Nripatunga described as 'of original intelligence though illiterate'. (That literacy robs a man of his originality was found only in the last 150 years). Apart from that, the tendency to mimic is born with a man and mimicry is a spontaneous means of entertainment. A child not only entertains but educates himself by imitating elders. It was this tendency, applied variously that must have originated the theatre. It was called an *ata*, a word also meaning a game. It was all for a game and nothing was to be taken seriously.

Even to this day we find a number of *atas* surviving over centuries. Want of communication on the one hand and physical circumstances on the other contributed to a variety of them. They may be called as the dialects of theatre. In the beginning there was probably no more than physical imitation (which led to the art of dancing); later birds, beasts,

winds and storms were also imitated and this must have been vocal imitation (leading to music). In the beginning, entertainment was the only purpose. But when man took to agriculture, he came face to face with nature. He had to depend on rain, wind sun and moon. So he thought that for a better harvest he could placate these forces by entertaining them. That is how even today a village play, by tradition, is performed in or near a temple and after harvest.

A revolutionary change came over the Kannada people's theatre when the stories of the two Samskrita epics—*Ramayana* and *Mahabharata*—were made available to them in an oral tradition. An entire mythology to explain nature, an organized religion, a purpose for man's life and means to achieve eternal happiness were provided by these two epics. The hold of these epics on the imagination of these illiterate common men can be seen in the fact that to this day the majority of the themes of their plays come from the stories of these epics. A *pundit* would recite the story and others would act. That is how a *bhagavata* in Yakshagana and a *him-mela* (lit. chorus behind) became the characteristic of these plays. There was hardly any dialogue, unless some actors, knowing the story in details, improvised on their own. But because of illiteracy, dance and music had to predominate. Gradually, the actors made themselves up as gods or demons etc., to give a sort of credibility.

In our tradition we have a number of such plays whose purpose is to bring about harmony between man and nature. For instance, there is a type called *Killi-ketara ata* whose purpose is to bring sufficient rains. The play is enacted by the shadows of leather puppets. There is another called *dasara ata*. This is played by both men and women, but belonging to an outcaste community. They usually travel from village to village doing manual labour in day-time and musical shows at night. But more important are Yakshagana (in coastal Karnataka) and *bayalata* and *Krishna Parijata* in North Karnataka. These are based on themes from the epics and *Bhagavata Purana* (A peculiar phenomenon is that the *Parijata* play is mostly produced by Muslims and is sometimes called *nabi-ata* because of one Nabi Saheb who was a famous producer). In all these forms music and dance formed not only an integral but a predominant part. It is a pity that with the growth of urbanisation the traditional folk theatre is fast disappearing.

The growth of urbanization has further introduced a new theatre which, in Karnataka, has its own characteristics. There was, however, a

transitional stage in the wake of our contact with the Western civilization from the 18th century onwards, particularly due to the conquest by the British. Unlike the other invaders, the British conquerors chose neither to settle in India nor to mix with the native society. In trying to create for themselves complete 'home' atmosphere they invited even dramatic troupes to sail to India and perform Shakespeare's and other English plays. Few Indians were allowed to enter the theatre. But even among those few, there were some to whom the idea appealed and with the help of a Russian they set up an Indian Theatre. Perhaps the novelty of the idea (and undoubtedly some snobbishness) attracted an audience. That a dramatic performance could bring in money was soon realised and the idea was exploited by forming a troupe. In the early days translations of English plays were performed. Gradually, knowing from the folk-theatre what our audiences would like, stories were written with plenty of dance and music. The pioneering troupe was called the Parsi Company.

The delightful performances and the commercial prospects of this theatre attracted others and such commercial companies were formed in Karnataka too as in other parts of the country. Sometimes, the ruling princes and *nabobs* had their own troupes. For nearly 100 years and more, the commercial theatre flourished in Karnataka. Its contribution to the theatre was a mixed one. It helped to create and develop and maintain for a long time a dramatic audience; the new urban population encouraged a theatre which in its external aspects was nearer to the folk. Theatre there had been earlier; it encouraged talented actors and singers; on occasions, it served social and political purposes by introducing contemporary situations. At the same time, it was a theatre which inherently was not destined to be people's theatre. As on the folk-stage, on the commercial stage too the artists were illiterate persons. The village play artist had a dedicated and religious approach to the theatre, while the one in commercial was only interested in his pay. The themes of the village plays were mostly from mythology and the purpose was to re-create the characters. In company plays, even when the themes were mythological, the purpose was to entertain only, and the educational aspect was completely lost. Throughout the century-long existence, these companies provided mainly melodramas and as additional sources of attraction there were sets and costumes which were either luxuriously irrelevant or gorgeously ugly or just stupid. The urban audience, with the spread of education, was less and less attracted. Nevertheless, in the history of Kannada Theatre, the commercial companies can claim a place of pride. Some companies like the Gubbi Company toured

successfully in Karnataka and the neighbouring states but equally successfully met the challenge of changing times and survives to this day. The list of important commercial troupes of Karnataka is indeed a long one. In North Karnataka there were companies like the Konnur Company, the Shirahatti Company, the Vishwagunadarsha company which had highly talented actors and singers like Yellamma, Gurusiddappa, Venkobrao, Garud Sadashiv Rao, Master Wamanrao and many others. On the Mysore side there were giants like Varadachar, Gubbi Veeranna, Mahomed Peer, Malavalli Sundaramma, Hirannayya and many others. With a thin story, uninspiring dialogue and melodramatic, action these artists held the audience by their melodious music and irrelevant comedy. In spite of all this, failing to respond to growing social consciousness and unable to compete successfully with the films as a source of entertainment, the commercial theatre had to fight a losing battle. It is true that there are still some companies (e.g., the Kala Vaibhav Nataka Sangh of Enagi Balappa) trying to compromise between tradition and modernity but the very fact that their field of action is restricted to village shandies and fairs indicates their inevitable end.

Now we come to consider what we can call an Urban theatre, usually known as the Amateur theatre. This is the theatre of the newly educated, or the English-educated urban people. In the early days, it arose as a college or school theatre where, once a year, students used to enact English plays or more often their translated versions. Many times, in a sense of patriotism (after Lokmanya Tilak and others started their political movement) they would translate classical Samskrita plays and enact them. Thus Kalidasa's *Shakuntala* was translated by Turmari Sheshagirirao in Dharwad and Basavappa Shastri in the court of the Mysore Maharaja. These required educated artists. From translation to original writing was a natural transition. And this helped to bring into existence more and more Amateurs. It is not possible to name the institutions since they were rarely organized. Even then the Amateur Drama Association of Bangalore (A.D.A.) started in 1909, Bharat Kalottejaka Sangha (1904) of Dharwad, Young Men's Football Association of Gadag must be mentioned as the earliest ones. Bellary Raghava is a notable name among the amateur artists of later decades.

The movement got a fillip in the second decade of the century when Kailasam (Bangalore) and Narayanrao Huilgol (Gadag, North Karnataka) wrote their first original plays. To begin with they were a protest against

the melodramatic commercial theatre; secondly, they touched current social problems; and, thirdly, they did away with music, dance and irrelevant comedy. From this time onward the history of the Amateur theatre is closely associated with a dramatist. Thus in 1927, in memory of a brilliant writer who had written original plays and translated some of Shakespeare's, a troupe known as Vasudev (the author's name) Vinodini Sabha was started at Bagalkot in North Karnataka. Similarly in 1933, Shriranga who had started to write original plays founded the Kannada Amateurs in Dharwad. These two were very active for more than 25 years and the credit of establishing the Amateur theatre on firmer foundations and popularising new drama to a growing audience in that region goes to these two. Similarly on princely Mysore region, along with Kailasam, there were new dramatists like Ksheerasagar, A.N. Krishna Rao, Parvatavani (who adapted mostly Moliere's plays), Kaiwar Rajarao and others. In the coastal Karnataka area, though *Yakshagana* has not lost its popularity till today, K. Shivarama Karant popularised and wrote original plays. In the early days, the performances were part of some public celebrations like *Ganesh Utsav* or *Dasara Utsav*. It was only after Independence that the Kannada Amateur Theatre became to a great extent, independent of these festivals.

In the earlier years, the Amateur theatre was mostly a theatre to be heard. As the plays dealt with contemporary situations of poor middle class people, neither the stage nor the costumes had anything worth seeing. Apart from that the Amateur theatre was a protest against the artificiality and the melodramatic quality of the commercial theatre. But, in one respect, the change was revolutionary. The language of the dialogues was as near the colloquial style as the pompous, artificial, grammatical rhetoric of the commercial theatre was further from it. It was this which brought about an intimacy between the audience and the play. The one draw-back of this theatre was that not only it was not organized but, under the circumstances, it could not be organized. The artists were employed persons, liable to transfer. Besides, they were not paid for the theatre activities. A performance was hardly repeated, and even when repeated there was no knowing if the same actors could be there. For a long time, educated girls were not willing to come on the stage and the atmosphere of realism was adversely affected.

With the coming of Independence, the Amateur Theatre took a big spurt forward. Academies were established, subsidies were given, drama

festivals and competitions were arranged. But more important was the establishment at Delhi of a National School of Drama. Some youngsters from Karnataka received training there. It was Shriranga who, year after year, introduced these trained youngsters to the Karnataka Amateur Theatre which resulted, so to say, in a sudden flowering. Though to this day, our Amateur theatre cannot boast of a great actor or a great singer, it is attracting a growing audience. With the commercial troupe, the audience went not to see a play but to listen to a great singer or be thrilled by a great actor. But now the audience goes to see the play itself. This change was made possible by the realisation that a dramatic performance is a team-work and there should be some one to bring it about. That was how our young amateurs recognised the need and usefulness of a Director. Soon enough talented Directors arose and one Kannada dramatist B. V. Karanth, is now a director of all-India reputation. There are a number of younger ones promising enough.

At the end, mention may be made of new and younger dramatists like Girish Karnad (author of *Tughlaq* and *Hayavadana*), P. Lankesh (author of *Teregulu* and other plays) and Chandrashekhar Kambar (author of *Jokumaraswami* and other plays). All the plays mentioned by name above are translated and produced in Hindi. The senior-most dramatist, Shriranga, who started his career in the 1930s is still active. His *Kelu Janamejaya* was the first play to see the stage and print in Hindi and now nearly a dozen of his plays have been produced on the Marathi stage.

Today plays and Amateur troupes of Karnataka have been reaching the audience in places like Bombay, Delhi and Calcutta and have a bright future.

MODERN MOVEMENTS IN THEATRE

There are certain limits to an ordinary survey of the modernist movement of Kannada theatre that can be safely placed between 1955 and 1980 for all practical purposes. It is a period of assimilation of various Western ideas on theatre and in copying some of the practices regarding theatrical activity itself. Authors of this period have not hesitated to borrow ideas from the West alongwith the criticism in writing new plays for production. This is how we hear of the Existential, the Absurd and the modern aspects of our theatre activity. With all this, the contemporary theatre movement gained momentum. Among the playwrights of the

Romantic period Sriranga and G. B. Joshi could understand the new wave of theatre and wrote plays accordingly, and this happened after 1955, the reason being a change of outlook with the advent of freedom to the country.

Among the youngsters Girish Karnad, Lankesh, Chandrashekhara Patil, Chandrashekhara Kambar, B. C. Ramachandra Sharma, A. K. Ramanujam, Keertinatha Kurtukoti, N. Ratna and Puchante may be considered important who contributed for the movement itself. They are playwrights and participants in the theatre with a clear knowledge of the contemporaneity of this art form. Several new plays were written which demanded new directors like B. Chandrashekar, B. V. Karanth, M.S. Nagaraj, K. V. Subbanna and N. Ratna, who rose to the occasion. Therefore plays like *Yayati*, *Tughlaq*, *Kelu Janamejaya*, *Teregalu*, *Kadadida Neeru*, *Sankranti*, *Jokumaraswamy*, *Appa*, *Kunta Kunta Kuruvatti*, *Neeli Kagada*, *Neralu*, *Brahmarakshasa*, *Aa Mani*, *Ellige*, *Yamala Prashne*, etc., are important even to this day. Now that the plays written were complex in structure and poetic in effect needed interpretation of the director according to which the play would be judged for either a success or a failure. This ultimately established the institution of directors for ever.

Sriranga as the eldest playwright and theatre personality took the lead with his play *Kelu Janamejaya* and a one-act in *Svagatha Sambhashana* (soliloquy). The latter one was in fact an exploration of the concept of the total theatre. He drew inspiration from Pirandello's *Six Characters* in search of an author for his full length play *Kelu Janamejaya*, which made its name in the major cities of this country (in Delhi, Calcutta and Bombay through translations). His latest play *Agnisakshi* exposes the evils of the dowry system and widowhood as well. As a major playwright Sriranga has been the author of 45 full length plays and a hundred one-acts. All his plays deal with the immediate contemporary evils of our society since 1930. Being a Gandhian and a participant in the freedom movement, he remains a class by himself to the cause of democracy, and as a scholar he could assimilate the modern techniques of production which turned on the introduction of spot lights. His plays have been a success on the stage, in dialogues sharp and witty like Bernard Shaw's and progressive to the need of the society. *Harijanvara*, *Prapancha Panipattu Sandhyakala*, *Shokachakra*, *Kelu Janamejaya*, *Kattale Belaku*, *Nee Kode Na Bide*, *Swargakke Mure Bagilu*, *Agnisakshi*, etc., are some of the recurring plays on the Kannada stage. Perhaps he will be marked like

Sophocles for lady roles capable of exposing the weakness of man. Almost all his plays are translated into Marathi and the noted ones into Hindi (and a few into English also). In fact a troupe from Sagar called Udaya Kalavidaru devoted itself for the production of Sriranga's plays. He is a constant factor in all *Natyotsavas* and competitions. Sriranga is also a well known scholar in English and Samskrita and could write on the Indian Theatre and translate (with an interpretation) *Natya Shastra* of Bharatha.

The next author of this period would be G. B. Joshi, a contemporary of Sriranga who began writing plays in the 1950's only. All his five plays are very significant as each one is based on the contemporary society – *Mookabali*, *Kadadida Neeru*, *Aa Ooru Ee Ooru*, *Sattavara Neralu* and *Nane Bijjala*. With the last one we can discover his model for the play in Pirandello's *Henry IV*, but yet his *Kadadida Neeru* (Troubled Waters) stands as one of the best plays of the period. We may excuse him for the influences and discover ourselves in his characters. B. V. Karanth made a grand success of the play *Sattavara Neralu* (which has crossed 100 shows to-day) and Prasanna came to light with the direction of *Kadadida Neeru* only.

Girish Karnad and P. Lankesh are the two most important contributors of the movement. Karnad with his *Yayati* (1961), *Tughlaq*, *Ma Nishada*, *Hayavadana*, *Anju Mallige* and *Hittina Hunja*, six plays in all, has created a new awareness of modernity. His plots are quite complex and difficult for production. The themes reflect national and international aspects of the human predicament, the characters being totally Indian, mythological and historical. B. Chandrashekhar first directed *Tughlaq* and B. V. Karanth made a success of *Hayavadana*. P. Lankesh is more at home with the contemporary problems of our society as a consummate artist in his ten plays of which only two are full lengths. His one-acts like *Teregalu* and *Kranthi Bantu Kranthi* have been equalled in effect to the full lengths as well. His *Sankranti* is easily the best modern play written in the historical context of the twelfth century, the situation being Basavanna and his followers (Holeyas). His poetic abilities has made this play remarkable and a creative model in Kannada dramatic literature. Even this play was first directed by B. V. Karanth in 1972. Lankesh is the only playwright in Kannada whose attitude towards life can be recognised as of a Socialistic approach, with a political purpose.

Among others Chandrashekhar Kambar came to light with popularising *Sangya Balya*, a folk play of the 19th century North Karnataka. As

a folklorist and poet he had been successful in utilising folk stories for his themes. Of the eight or 10 full length plays of Chandrashekhar Kambar's *Jokumaraswamy* was the one that won all-India Kamaladevi Chattopadhyaya Award like Karnad's *Tughlaq* and *Hayavadana*. Again it was B. V. Karanth who directed *Jokumaraswamy* to its success and now Jayashree has made a mark with the direction of the play *Karimayi*. The other young writers like Chandrashekhar Patil, N. Ratna, M. S. K. Prabhu and Puchante, have written very significant plays *Appa* and *Kunta Kunta Kuruvatti*, *Ellige*, *Baka* and *Yamala Prashne*. These plays look afresh even to-day. Playwrights like Kurtukoti with his *Aa Mani*, Ramachandra Sharma with his *Neeli Kadaga* and *Neralu*, A. K. Ramanujam with his *Brahmha Rakshasa* seem to be away from the theatre. In fact Kurtukoti's *Aa Mani* (1958), the first modern play about the life of our school children and how the elders look at it, is fascinating. It is a drama of mystery of life. In all these plays we can recognise the influences of the Western theatre namely of the Absurd and the Existencialistic vehicles. A certain author, Chandrakantha Kusanur claims to be an absurd playwright himself.

In the 1970s itself another major influence namely of Bertolt Brecht became significant. His plays like *Mother*, *The Three Penny Opera*, *The Good Woman of Setzuan*, *Gallileo Gallilee* and some one-acts like the *Exception and the Rule*, *The Baby Elephant*, etc., came out either in translation from English or as adaptations into Kannada. Young theatre enthusiasts like B.S. Venkataram, G. Shivanand, Prasanna, Simha, Kavem and H.K. Ramachandra Murthy were mainly responsible for this cause and the major share goes to B.S. Venkataram and Prasanna. In fact Prasanna's production of *Mother* and *Gallileo Gallilee* with Venkataram's other productions Brecht came to stay as a major influence on Kannada drama. Also Prof. Benewitz of GDR (German Democratic Republic) who had come to Bangalore four times (in 1970, 73, 77 and 1982) produced plays in Hindi at the Ravindra Kalakshetra, the last one being in Kannada - *Sahukara Puttappa and His Driver Somu* an adaptation of Brecht's *Puntila and his Man Mutti*. His *Midsummer Night's Dream* in Hindi was also produced at Udupi during January 1982 itself. Prasanna has been able to continue this trend with his own play *Dangeya Munchina Dinagalu* and other productions. So much so Brecht has come to stay as a major influence on the Kannada theatre.

The 1980s have found some other young writers and theatre workers in B.V.V. Raju, Srinivasa Raju, T.N. Seetharamu, Vishu Kumar, 'Shudra'

Srinivas and D. R. Nagaraj who could carry the spirit of the movement in being nearer to the socio-political conditions around them. B. V. V. Raju's two plays *Sandarbh* and *Sannivesha* have added a new trend of approach to the theatre in plot construction and execution of the theme itself. T. N. Seetharam's *Asphota* is a remarkable play which exposes the cross-currents of our socio-political conditions. Srinivasa Raju has written six mime plays (all one-acts) and at the latest two significant one-acts namely (1) *Nale Yarigoo Illa* and (2) *Yarillige Bandavaru*. Prasanna, who was one of those responsible for the Samudaya group, as a follower to Brecht has written his first play *Dangeya Munchina Dinagalu* and the theme is drawn from Premchand's story (like the *Satranji ke Kiladi* of Satyajit Rai as a film). Vishukumar's *Donkubalada Nayakaru* has made him popular as a political satirist. We also find young directors like M.S. Prabhu, Badardinni, Narasimhan and C.G. Krishnaswamy who have come to light as highly successful directors of 1980s while R. Nagesh, Prasanna and Jayashree have already been there through the 1970s as directors of due recognition.

The movement has been able to reach various district centres now, when in the 1960s only a few centres like Bangalore, Mysore, and Dharwad were involved in it. It has now reached a stage wherein the Government has come forward to establish theatre buildings in almost every district centres of Karnataka. Bangalore still enjoys a major share in this respect and a training centre in Heggodu (near Sagar) is established by K.V. Subbanna who is also an associate of B. V. Karanth. Of all his efforts in the theatre, *Post Office* of Tagore and *Panjarashale* (another story adapted by B.V. Karanth) have been contributions to the children's theatre.

This reminds one of the contribution of Prabhat Kalavidaru whose ballets like *Govina Kathe*, *Kindari Jogi* and *Cyndrella* have been significant.

Another trend in the field of Kannada theatre would be the street play which was first established by the Samudaya group during the elections after Emergency and continued further by A.S. Murthy and C.G. Krishnaswamy. *Belchi* and *Tabarana Kathe*, *Kotiya Kathe* by Vijaya and A. S. Murthy have been responsible for the benefit of the common man. Dr. D. R. Nagaraj's '*Kattale Dari Dura*' and K. Sadashiva's '*Sikku*' have been plays of serious nature. 'Shudra' Srinivasa's '*Gandhari*' brings a note of tragedy about the neglected children like the Kauravas by Gandhari herself.

To conclude, the new movement has been able to establish modern Kannada theatre, making it capable of sustenance in the future. To-day about 50 amateur troupes are active in the State. Each one is conscious of the modern techniques of play production. The workshops conducted by well trained N.S.D. members are supported by the State Nataka Academy financially for imparting training in the latest techniques in stage-craft.

Several artists in the field of drama have been honoured with awards by the Kendra Sangeeta Nataka Academy since 1955. They are Gubbi Veeranna for acting (1956), M. V. Subbaih Naidu for acting (1961), Adya Rangacharya as a playwright (1963), Girish Karnad as a playwright (1972), B. V. Karanth for production (1976), V. Ramamurthy for stage-craft (1977), and Narasinga Rao ('Parvatavani') as a playwright (1980).

Professional Drama Companies

Many professional drama companies have existed in Karnataka, some of whom have been wound up, and some others have been active with their names changed as and when the proprietorship also had changed. The names of the companies with their location and year of establishment in brackets (wherever possible) are given as upto 1961, though the list is not exhaustive. The details are collected from a number of sources as readily available, and are to be subjected to verification. They are Karnataka Na Co*, Gadag (1872-73), Veeranarayana Prasadita Kritapura Na Mn, Gadag (1974), Halasige Nataka Sabha, Halasige (1878), Shri Channabasaveswaraswamy Kripaposhita Na Sa, Gubbi (1884), Rajadhani Na Mn (The Metropolitan Theatrical Co), Mysore (1881), Shri Chamarajendra Karnataka Na Sa, Mysore (1881), Rasikajanamanollasinee Sa, Bangalore (1883-86), Rajadhani Sangeeta Mela (The Metropolitan Operatic Troupe), Mysore (1883), Shri Saraswati Vilas Karnataka Na Sa (1886), Tantupurusha Na Mn, Dharwad (1885), Rathnavali Nataka Co, Bangalore, (1890), Guledgudda Bala Co, Guledgudda (1885), Bullappanavar Co, Bangalore (1895), Bangalore Na Sn, Bangalore (1900), Ceded Districts Association, Bangalore (1900), Malavalli Subbanna Na Mn (1900), Thonnurkar Kadasiddeshwara Sangeeta Na Mn (1901), Sri Saraswati Vilasa Rathnavali Sa (The Rathnavali Theatrical Co Mysore), Mysore (1902), Tumakuru Co (1902), Shirahatti Na Mn (Shri Mahalakshmi Prasadita Na Mn Shirahatti, 1903), Bharatha Kalottejeka Sangeeta Samaja Dharwad (1904),

*Note : Na : Nataka, Sa—Sabha, Sn—Sangha, Co—Company.
Mn—Mandali, Ka—Kalavidaru.

Jeevananda Rathanavali Na Co, Gubbi (1905), Kannada Theatres Private Ltd, Mysore (1906), Saraswati Na Sa (1907), Balasarawathi Na Sn (1907), Sreekantewara Karnataka Na Sa, Bangalore (1907), Stree Sangeeta Na Mn Lakshmeswar, Haveri, Dharwad, etc., (1908), Konnuru Na Mn Konnur (1908), Koppala Na Mn Koppal (1909), Agali Co (1910), Shakuntala Karnataka Na Sa, Bagalkot (1910-11), Srikrishna Vilasa Na Sa (1910), Hombala Co, Hombala (1912), Halahalli Co, Halalli (1912), The Kottur Troupe Kottur (1912), Konnuru Co (Bhadracharya), Konnur (1913), Shri Chamundeshwari Na Sa, Mysore (1914), Shabu Shaheb Co and Manmohan Co, Dakshina Kannada (1914), Othello Theatrical Union (1914), Iyyangar Co, Gramani (1915), Sharada Na Co, Malvalli (1915), Shri Krishna Parijata Na Mn, Guledgudda (1919), Shri Dattareya Na Mn, Gadag (1916), Halagere Na Mn, Halagere (1916), Sahitya Na Sa (1919), Sellikeri Na Mn, Sellikeri (1920), Mahalakshmi Na Co, Davanagere (1921), Sharada Na Shale (The Sharada Theatre Ltd) Davanagere (1922), Bharata Janamanollasini Na Sa (1924), Bala Ratnakara Na Co (1925), Bharataseva Sangeetha Na Mn, Hubli (1925), Balakalavardhini Na Sa, Bangalore (1925), Chandramouleswaraswamy Kripa Poshita Na Sa, Doddaballapur (1927), Shri Durgamba Kripa Poshita Na Sa (1927), Yelandur Co, Yelandur, Lalitakaloddhara Na Mn, Ilakal (1928), Chandrakala Na Samsthe, Bangalore, Allabhakash Na Mn, Annigeri (1928), Abbigeri Na Mn, Abbigeri (1928), Vaneevilasa Na Mn, Asundi (1930), Amba Prasadika Na Mn, Mangalore (1930), Vishwa Gunadarshana Na Mn, Dharwad (1931-34), Kukanooru Co, Bangalore (1932), Joladarashi Co Bellary (1932), Vishvaranjini Na Mn of Hakkandi Veerappa (1932), Gurusevasangha Na Mn, Kittur (1933), Shri Sharada Sangeetha Na Mn, Gokak (1933), Shri Saraswathi Suprasadita Na Sa (1933), Bhagyodaya Sangeeta Na Mn, Athani (1934), Shri Jayakarnataka Natya Sn, Siddapur (1936), Sharada Sangeeta Na Mn (1937), Lokaseva Na Mn, Sampagaon (1938), Vishvaranjana Na Mn, Handiganur (1939), Kalavaibhava Na Sn, (1940), Shri Kumareswar Kripaposhita Na Sa, Gadag (1940), Kumara Vijaya Na Sa, Chittaragi (1942), Hirannayya Mitra Mandali, Bangalore (1942), Satyanarayana Na Mn (1942), Akkamahadevi Kripaposhita Na Sa, Kollegal (1943), Sri Someshwara Na Sa (1943), Indira Lalita Kalaseva Ma (1946), K.B.R. Na Mn, Davanagere (1948), Kalaprakasha Na Sn, Byadgi (1950), Samaja Vikasa Na Sn, Doddwada (1953), Amareshwara Na Sn, Sindhanur (1957) Shri Na Ma (1957), Sheshakamala Na Mn; (1957), S:eta Manohara Na Mn, (1957), Sri Honnappa Bhagavatara Sri Umamaheswara Na Mn, (1957), all these four from Davanagere Sri Siddalingeswara Na Sa, Vadenur (1960), Gayatri Na Sn, Jamakhandi (1960), Dattaraja Odeyar Co, Jamakhandi (1960), Kalavilasa Na Mn,

Bijapur (1961), Nataraja Na Sn, Holehadagali (1961), Veerabhadreshwara Na Sn, Talvanise (1961), Shri Ramalingeshwara Na Mn, Aihole (1961), and others.

Several other professional companies whose date and place of establishment could not be traced were also active, from the beginning of this century for over fifty years and most of them have faded away for various reasons. They are, Sumanorama Sa, Sarasavinodini Sa, Saraswathi Na Sa, Kottur, Basaveswara Na Mn of Kottur, Peri Shama Iyengar Co., Vyasa Rao Dramatic Co., Siddeswara Kripaposhita Na Mn and Malleswaram Kripaposhita Na Mn of Hunasaghatta, Shri Veeralingeshwara Kripaposhita Na Mn of Ambale, Sri Renuka Siddeswara Sangeeta Na Mn of Arsikere, Sree Rama Sevy Na Samste, Vijayalakshmi Na Sa, Gollarpete Na Sa, Sangeetasagara Chandrodaya Sa, City Opera Troupe, Arya Ratnavali Na Sa, Sharadavilas Na Sa of Tumkur, Samrajyalakshmi Na Sa, Bangalore, Someshwara Kripaposhita Karnataka Sa, Gubbi, Shantarajappanavar Co, Gubbi, Gopalaraja Art Co, Arevalli, Thimmojappa Co., Somashekhara Vilasa Na Ma, Bellave, Shri Vijayalakshmi Na Sa, Shri Pancharatnakara Na Sa, Shri Sharada Vilasa Na Sa, Varadacharya Smaraka Ka Sn, Sri Ramasevya Na Samste, Vijayalakshmi Na Sa, Srimathi Lakshmisani Mn, Sri Chandramouleshwara Na Mn, The Popular Theatrical Co., Mysore, Sri Kamalakara Na Sn, Star Opera Troupe, Ramamanohar Na Sa, Shri Channabasaveswara Prasanna Na Mn, Kannada Theatres, Karnataka Na Sa, Vidwat Janamanollasini Na Sa, Eastern Theatrical Co., Bala Gandharva Co., Sri Shambhavi Prasadita Na Sn, Arya Karnataka Na Sa, Sri Kumara Vijaya Na Samsthe, Mahesha Na Sn, Nyamati, Shri Gajanana Natya Sn, Jamkhandi, Vanivilasa Na Mn, etc. Shri Huchcheswara Na Mn, Holehuchheswara Na Mn, Kala Prakasha Na Mn, Karnataka Kala Sn, Mahakuteswara Kripaposhita Na Sn, Sangameswara Na Mn, Onkareshwara Na Sn, Mallikarjuna Na Mn, Bharati Natya Sn, Shivayogishwara Na Sn, Shri Veereshwara Natya Sn, Kottureswara Natya Sn, Bhuvaneshwari Krupanidhi Sn, Shri Amareshwara Natya Sn, etc., had been active professional dramatic companies in the northern parts of the State during the later part of 1970s.

Amateur Dramatic Associations

Amateur dramatic troupes were in existence even during the later part of the 19th century and onwards. When Chamaraja Wodeyar X of Mysore witnessed the stage plays by dramatic companies like Sanglikar Nataka Mandali and Victoria Parsi Company of other States from 1876 and after

he was inspired to modernise the theatre in the erstwhile Mysore State. Being encouraged by this, the pupils of the Royal School enacted *Prahlada* in Marathi and in 1881. The students of the Royal School, the scholars of the Royal Court, artists of the Palace together founded Shakuntala Karnataka Na Sa. Later this Sabha was re-named as Shri Chamarajendra Karnataka Na Sa in 1882. During this period many young artists of Dharwad formed a Hindu Union Club being inspired by Kirloskar Na Mn which toured the northern part of Karnataka during 1893. During those days staging the Marathi plays in the Kannada area was the fashion of the times. As a protest against this attitude, the Prachya Kreedha Samvardhaka Mandali which was active in Madihal of Dharwad, began to stage Kannada plays under the name Bharat Kalottejaka Sangeeta Samaja formed in 1904 mostly by amateur artists. But this *mandali* became defunct in 1916 as most of its members were railway employees and the railway office at Dharwad was shifted to Madras. In that part of the century and in later period, Rukmangada Mandala of Bijapur (1894), Amateur Dramatic Association of Bangalore (1916), Amateur Dramatic Co of Hassan (1920), Abhinava Natya Samaj of Jamkhandi (1921), The Dramatic Section of Government Secretariat Club (1923), Vasudeva Amateur Na Ma, Bagalkot (1927), Karnataka Sn, Channarayapatna (1934), Vidyarthi Dalita Kala Sn, Badeladaku (1944), Shivayogi Bakkeswara Sangeeta Na Mn were some of the troupes who could be identified for activities of the amateur stage. In subsequent years, a large number of such troupes have flourished, of whom Chaya Artists, Ravi Ka, Kalajyoti, Prabhat Ka, Chitra Ka, Kannada Sahitya Kala Sn, Rangamantapa, Shashi Ka, Shakashailusharu, Lalita Kala Niketan, Bhoomika, Abhinayataranga, Rangasampada, Samudaya, Nataranga, Benaka, Sutradhara Na Academy, Ramya Ka, Mallika, Natyadarpana, Kalagangotri, Sphandhana, Prekshaka Theatres, Sanketha, Aakrantha, Yashasvi ka, Prajavani Lalitha Kala Sn etc., (all in Bangalore), Ranganataka, Samatento, Amara Kala Sn, Mitravrinda (all in Mysore), Mandya Ka, Mandya Nataka Kala Sadana, Mandya Sugar Town Amateur Dramatic Co. (all in Mandya), Udaya Ka, Saraswathi Mitra Mn (all in Sagar), Chaya Ka, Kalaseva Sn (all in Chikmagalur), Mitra Vrinda, Balabharathi Sn, Pratibha Artists, Vijnaneswara Kala Sn, Mitra Kala Ma (all in Bhadravati), I. S. R. Sangha, Murthy Kala Balaga (all in Hospet), Raghava Memorial Association, Kala Premi Sn (all in Bellary), Bhoomika (Mangalore), Yavanika (Dakshina Kannada), Rangabhoomi (Udupi), Rooparanga (Kundapur), Shri Neelakantheswara Natya Seva Sn (Heggodu), Sahyadri Ka (Tirthahalli), Kala Nataka Sn (Shikaripur), Lal

Bahadur Kala Sn (Hosanagar), Kalaseva Sn (Ajjampur), Prayogaranga (Dharwad), Jyoti Kala Sn (Holenarasipur), Scout Ka (Shimoga), S. V. V. Kala Balaga (Jog Falls), Nataraja Kala Mandal (Jamkhandi), Kannada Ka (T. B. Dam), Mitra Vrinda (Bidar), etc., are popular.

Many theatres are providing facilities for staging the dramas in the State. Ravindra Kalakshetra, Bangalore, A. V. Varadachar Memorial Theatre, Bangalore, K. Shivarama Karant Rangamandira, Heggodu, Bidiramma Yaksharangabhoomi, Konehalli (Tiptur), Puttanna Kanagal Rangamantapa, Kaginele, Dharwad dt. etc., are some of them. Open air theatres and several venues exist specially for the purpose throughout the State in bigger towns and cities. Many periodicals are disseminating valuable particulars about the theatre. *Rangabhumi* (1926), *Nandi* (1958), *Rangamantapa* (1972), *Samudaya Varthapatra* (1975), *Theatre* (1975), etc., are some of the noted ones.

YAKSHAGANA THEATRE

One among a number of folk theatrical forms of Karnataka is known as Yakshagana, since recent times. Earlier it was called 'Bayalata', 'Bhagavatara Ata' or 'Dashavatara Ata'. It was because these plays were written in the form of musical dramas and that particular style of music was called Yakshagana. This term now has become a synonym for the theatrical form too.

Besides the two well known forms of classical Indian music namely, Karnataka and Hindustani, an equally ancient form existed in Karnataka and Andhra regions. This went by the name of 'Yakkalagana'. In Andhra musicians of this school were called Jakkulu. We find from early Kannada works like *Mallinatha Purana* (1105) and *Chandraprabha Purana* (1189) a mention is made of it. But later musicologists, except for acknowledging its existence as a separate style, make no mention of its nature. But for the fact that Kannada and Telugu playwrights adapting it for writing plays, this style would have gone into oblivion.

We get a rich harvest of Yakshagana plays from 16th to 18th centuries in Karnataka. About the 16th and 17th centuries, Siddendra Yogi the founder of the Kuchipudi School, wrote his plays in Yakshagana style. Mention is made of this style in Ramabhadrambe's biography of her husband Raghunath Rao. Thirthanarayana Yati disciple of Siddendra Yogi took these plays to Tanjore. In Melattur village it still survives.

But no where else as in the coastal districts and their hinterland is it so much practised and appreciated, as a live-form of folk theatre. Most of the 300 and odd playwrights hail from this region. The bulk of them come from Dakshina Kannada alone.

Old playwrights had exploited this Yakshagana style of music for every type of emotions and situations in their song, and dramas to the maximum extent. Over 160 *ragas* were used in their compositions, though today our Bhagavats are rarely conversant with 30 *ragas* or so. We find a few rare names of *ragas*, that we don't find in classical music—for instance Nepali, Gurjari, Madhavi, Panchagati, Gopanite, Huvu, Divali, Charite, Haradi, Mechale, etc. Rich and powerful song patterns depicting every type of mood and emotion is its greatest contribution to music.

Every play does have a theme and our Kannada writers had before them in the vernacular numerous versions of *Ramayana*, *Bharatha*, *Bhagavatha* and *Pauranic* lore which could provide material for hundreds of dramas. This they did to their utmost capacity. They were right in choosing such a material that was the very life of our villagers. This form probably was evolved with the objective of presenting the exploits of Rama and Krishna before a devout audience. The director of the play, the Bhagavata became its central character. He provided music, text and was accompanied by instruments. Barring a few narrative verses, all the rest of the text was set to *raga* and *tala*. This element provides the rhythmical content for the dance medium, which also is a part of the play.

One essential element of depiction consisted of music and the other dance, for both of which simple literary text provided the basic material. The dance elements have good support from percussion instruments like *chande*, *maddale* and cymbals. The characters of the play wear ankle-bells too. But the essence of its drama content was conveyed to the audience through the medium of spoken prose, which was extempore, and dependant on the textual content of songs. There is great scope of virtuosity in this, which of course has been overplayed and overstepped, the limits of relevant dialogue.

Mere prose and music provide the essential mediums in the folk form called 'Tala Maddale'. It seems to have begun as a temple ritual as early as in 1550. But in its theatricality, half the credit goes to its costume and make-up, with which these plays were presented on the open air stage, lit only by oil-fed lamps. It was some genius of yore who created very

appropriate and fantastic costumes to suit the various characters of such plays, which teamed with supermen, gods and demons of the *pauranic* story.

To an audience not conversant with the Kannada language, the range of costume and make-up seems to capture the grandeur of a wonderland, which is ably supported by its rich musical background. But the elements of dance consist of only *nritya*, particularly developed for the valorous elements. In totality Yakshagana Theatre is one of the few rich forms, that has still persisted today. But times have changed and the ethical and religious background provided by ancient temples have yielded to commercialism, carrying with it all evils of popular entertainment. But for a creative theatre artist Yakshagana still remains a rich source of inspiring form in Karnataka.

Towards the beginning of this century, there were a number of Yakshagana troupes, sponsored by prominent temples in the district of Dakshina Kannada. Soukur, Maranakatte, Mandarthi of the northern parts, Mulki, Dharmasihala and Koodlu of the Southern area were famous. Some of these seem to have continuously thrived for a century or two. The temples concerned used to maintain them from their funds and devotees of each temple used to pay for each performance which was free to all people. There were quite a number of local patrons in the villages too. The plays were staged each night by special request. The actor-dancers coming from the agricultural profession served in them more as service to the deities than as a profession. Those desirous of taking this art used to join such troupes while very young and over the years this apprenticeship would make them ardent artists.

From the fourth decade onwards things began to change very much in the institutional set up of troupes. Temples began to auction the right of conducting the shows. By then, the influence of the commercial drama troupes had attracted people very much and Yakshagana artists began to copy the stage costumes and slowly discard traditional dance. Another feature, namely running the troupes on a commercial basis with tents and entry by tickets, began to gain ground. With this the total attitude of Yakshagana theatre changed.

Now there are a dozen commercial troupes and very few temple troupes maintained by devotees offering free performances. This has become a financial success by catering to mass appeal. Many traditional

elements of the Yakshagana theatre have been given the go-bye. Prose has eclipsed dance. Like the cinema's craze for novelty, new themes have driven away all old popular plays based on *pauranical* and epic themes. Vulgarly in dialogue has become the chief element in creating mass appeal. A few prominent Yakshagana troupes are Karnataka troupe, troupes from Ira, Suratkal, Saligrama, Dharmasthala, Amriteswari, Perdoor and Idugunji (the last named from Uttara Kannada). Amongst old type temple troupes those belonging to Mandarti, Katil and Maranakatte still thrive, but there too the trend of giving up old plays seem to gain ground. But the service of popular actors, Bhagavath, etc., in commercial troupes has become quite rewarding financially.

For long, nobody was bothered about systematically training youngsters for this folk theatre which has gained a lot during these years. There is one training school in Udupi, namely Yakshagana Kendra, run by the M. G. M. College, Udupi, where a dozen students are taught traditional dance and methods.

Two more traning centres have been started at Kota and Dharmasthala in 1972. When we think of the great possibilities of Yakshagana as a creative art form with its rich costume, dance and music, with all its potentialities, one feels, people have yet to realise its greatness. All attempts in bringing it out as a sophisticated art form, have received scant respect or encouragement.

*Several artists of Yakshagana have enriched the art by their efforts. Veerabhadra Nayak, Uppuru Narayana Bhagavata, Irodi Sadananda Hebbar, Polali Shankaranarayana Shastri, Malpe Shankaranarayana Samaga, Movvaru Kittanna Bhagavata, Alike Ramayya Rai, Haradi Krishna Ganiga, Haradi Narayana Ganiga, Haradi Rama Ganiga, Damodara Mandecha, Basava Naik, Balipa Narayana Bhagavata, Sheni Gopalakrishna Bhat, Kumoale Subbaraya, Hiriyaadka Gopala Rao, Alike Monappa Rai, Agari Srinivasa Bhagavata, Kuriya Vithala Shastri, etc., are among the noted ones from Dakshina Kannada. Keremane Shivarama Heggade (Kendra Sangeeta Nataka Academy awardee in 1971), K.Sadananda Heggade, Mudkani Narayana Heggade, Babu Bhatta, Ganapati Bhatta, etc., are among the noted artists in Uttara Kannada.

*Note added by the Gazetteer unit.

In other parts of Karnataka too, Yakshagana is very popular and is identified as 'Mudalapaya' (Eastern variety; this is discussed under the section folklore; see p. 919). In this region, Aparala Tammanna (1800), the author of *Sri Krishna Parijatha*, Kulagoda Tammanna (1860) of Kulagodu in Belgaum district and Aliya Lingaraja (1823-1874) of Mysore are famous Yakshagana poets. In the coastal region, Nanjaiah (1860), Parthi Subba (1750-1830), Halemakki Rama, Hattiangadi Ramabhatta, Venkata of Ajapura, (Brahmavar), Nityananda Avadhuta, Pandeswara Venkata, Gerasoppe Shantappaiah, Nagire Subrahmanya, Dhvajapurada Nagappaiah, noted Kannada poet Muddana and Halasinahalli Narasimha Sastry are among the noted writers of plays. In Dakshina Kannada, there are two schools of this art, called *Tenkutittu* (Southern) and *Badagutittu* (Northern). They vary in costumes, dance and other aspects from each other. Many Telugu Yakshaganas also came to be written in Karnataka, and of these, Kempegowda, the feudatory from Bangalore, composed *Ganga-Gouri Vilasam*. Many more such works were composed at the Mysore court in Telugu. In the puppet theatre too, the text or theme is of the Yakshagana itself.

KANNADA FILMS

Film industry in Karnataka has a history of over six decades. In its early phase, films produced in Karnataka were only a projection of the Kannada theatre. As early as 1924-25, an attempt seems to have been made for shooting a film 'Kabirdasa', a then popular play of the drama troupe of Gubbi Veeranna. The first silent movie produced was *Mrichchakatika* in 1929, and it was produced and directed by Mohan Bhavanani, in which Yenakshi Rama Rao (Benegal), Kamaladevi Chattopadhyaya, T. P. Kailasam, G. K. Nanda and others had taken part. During 1930, two industrialists from Bombay namely Haribhai R. Desai and Bhogilal Dave established the first studio of the Southern India in Bangalore namely Surya Film Company and this company produced about 40 silent films in about four years. The contribution of Natakaratna Gubbi Veeranna for the development of Kannada film industry is noteworthy. During 1929, with the co-operation of Devudu Narasimha Sastry, Algood of Belgium, Gubbi Veeranna, etc., an organisation "Karnataka Pictures Corporation" was established through which three silent movies *Harimaye*, *Song of Life* and *His Love Affair* were produced. To help these activities, a studio was established in 1931. In addition to this, Veeranna produced several films like *Sadarama* (1935), *Subhadra* (1941), *Jeevana Nataka* (1942),

Hemareddy Mallamma (1945), *Gunasagari*, *Bedara Kannappa* (1954) and others. Similarly in 1930-31 Dr. Shivarama Karant had produced in Puttur two silent movies namely *Bhutharajya* and *Domingo*, the latter based on the theme of upliftment of the Harijans. After the demise of Nataka Shiromani A. V. Varadacharya in 1933, some artists of his Ratnavali Theatrical Company started the production of *Bhakta Dhruva* under the banner of Jayavani Films of Bombay in which Varadacharya's grandson Muthu acted the role of Dhruva. The others in major role were Kanakalakshamma, T. Sunandamma, M.G. Marirao, Nageshwara Rao, etc. This was the first Kannada talkie film produced in 1934 but exhibited in April 1934 as the second Kannada film, *Sati Sulochana* being the first Kannada film released for exhibition the same year a little earlier to this at the Paramount Talkies, Bangalore. Bellave Narahari Sastry wrote the dialogues for *Sati Sulochana* and the film was directed by Y. V. Rao with famous artists like M. V. Subbaiah Naidu, R. Nagendra Rao, Tripuramba and C. T. Seshachalam acting in the film.

In 1935, Sri Gubbi Veeranna brought the popular play *Sadarama* on the screen which was received very well by the public, and he played a key role in the film. It gave a new dimension to the Kannada filmdom, and introduced talented artist and director B. R. Panthulu and his wife M. V. Rajamma. The first social film i.e., *Samsaranauka* was produced in 1936 in the south by Rajagopala Chetty of Salem. The first film entirely shot in Karnataka was *Rajasuyayaga* and during this year Mysore Sound Studio was founded at Bangalore. Among subsequent productions, *Purandaradasa* and *Bhakta Markandeya* (1937), *Subhadra* and *Vasantasena* (1941), *Jeevananataka* (1942), *Satyaharishchandra* (1943), *Hemareddy Mallamma* and *Bhakta Kumbara* (1945), *Mahatma Kabir*, *Krishnaleela*, *Chandrasahsa* (1947), *Bharathi* and *Nagakannika* (1949) and *Jaganmohini* (1951) are worth mentioning. In all, about 32 films were produced upto 1950. *Vasantasena* was one of the fine productions, demonstrating the fact that the Kannada films have come of age and matured.

By the close of the 1940s, the Navajyothi Studio in Mysore became very active, and leading producers like Kemparaj Urs, Shankar Singh, B.V. Vittalacharya and others came to light. In the year 1949 *Naga Kannika* a film based on a folk story was one among the six films produced and commercially it was a great success. Similarly, another film *Jaganmohini* produced at Mysore by Shankar Singh broke all the previous box office records by running for about 26 weeks in Davanagere.

Till 1950 the Kannada film industry was almost crawling. During the 1950s, when the producers like R. Nagendra Rao, B. R. Pantulu, Shankar Singh, B.V. Vittalacharaya, B.S. Ranga and Kemparaj Urs started producing films on their own, the industry received an impetus. The Navajyothi Studio at Mysore closed down in 1953 in this period ; but the Premier Studio was born at Mysore. However, Madras had established itself as an important centre in the South for film production with all necessary facilities. The architects of Kannada filmdom like Gubbi Veeranna, R. Nagendra Rao, B. R. Pantulu, D. Kemparaj Urs, B.S. Ranga, H.L.N. Simha, etc., promoted the industry staying in Madras. A new chapter in film industry began when the Government of India instituted the national awards in 1954 to encourage the regional films. In the same year, a film *Bedara Kannappa* produced by Gubbi Karnataka Productions and directed by the renowned stage artist H. L. N. Simha bagged the national award. Incidentally, this was the first film of Dr. Rajkumar who has so far acted in more than 180 films and who is acclaimed as the matinee idol. He has been honoured with an honorary doctorate by the Mysore University, 'Padmabhushana' in 1983 and the Kentucky Colonel Award in token of his services for the promotion of art, culture and language of Kannada. Now he is producing several films. During the decade of the 1950s, about 75 films were released.

Among the films produced after 1955, *Premadaputri* a social film by R. Nagendra Rao (1957) earned a silver medal at the national level. *Modala Tedi* and *School Master* of B. R. Pantulu, *Kanyadana* of B. Vittalacharya were other popular films based on social themes. This period witnessed the release of several ambitious films based on *pauranic* and historic themes, such as *Adarsha Sati* (1955), *Bhakta Markandeya* (1956), *Ratnagiri Rahasya* (1957), *Nala Damayanti* (1957), *Bhookailasa* (1958), *Jagajyoti Basaveswara* (1959), *Dashavatara*, *Ranadheera Kantheerava* and *Bhakta Kanakadasa* (all in 1960). The 1960s witnessed a strong liaison between the literary field and film production. Many novels of the literary lights in Kannada began to be filmed. Thus the literary field has a lion's share for the improvement in the quality as themes became more realistic. More than 90 films produced so far are based on popular Kannada novels. The year 1964 was significant in the history of films as colour films began to be produced in the year, the first entire colour picture being *Amara Shilpi Jakkanachari*. The same year witnessed the release of *Naandi*, the new-wave film. This was the first Kannada film to be exhibited at the film festivals in foreign countries, representing India. The decade of the sixties is significant in the sense that

several good films like *Bellimoda* (1967), *Gejjepuje* (1968), *Uyyale* (1969), *Namma Makkkalu* (a children film to celebrate silver jubilee week), were released, and the first three were based on popular Kannada novels. The Government started the scheme of granting subsidy from 1966. Under the leadership of men of letters like Aa. Na. Kru., M. Ramamurthy, etc., the Kannada *Chaluvali* of the 1960s proved a boon to the development of the industry. The films dubbed to Kannada began to loose their popularity.

The period from the 1970s is an important phase in the history of Kannada films. The novels of the eminent writers like Aa. Na. Kru., Ta. Ra. Su., Krishnamurthy Puranik, Triveni and others were filmed and the lyrics composed by great poets like Kuvempu, Bendre, Gopala Krishna Adiga, Narasimhaswamy and others were entertained in the industry. It was during this time, the films *Karuneye Kutumbada Kannu*, *Kulavadhu*, *Chandavalliya Tota*, *Bellimoda*, *Chakrateertha*, *Nagara Havu* and *Mukti* were produced. The popular novels adopted by Puttanna Kanagal and N. Lakshminarayan as directors, set a new trend during the period. In the early part of the 1970s, the Kannada film industry bagged many national awards too. *Samskara*, the popular novel by U. R. Anantamurthy, filmed by Girish Karnad topped the award winners' list in 1970 by winning the Presidents's Gold Medal. This was the beginning of the low budget and off-beat films and this naturally opened a new chapter in Kannada film industry. A big boost to the Kannada film industry was the introduction of subsidy scheme to the films produced in the Karnataka State and the granting of cash award scheme. Then a series of low budget off-beat film makers came to light. The films like *Madi Madidavaru* directed by K. M. Shankarappa, *Kadu* by Girish Karnad, *Hamsageete* by G. V. Iyer, *Kankana* by M.B.S. Prasad, *Chomana Dudi* by B. V. Karanth, *Grahana* by Nagabharana, *Geejaganagudu* by T. S. Ranga, *Ghatashraddha* by Girish Kasaravalli, *Kakanakote* by C. R. Simha, *Pallavi* by P. Lankesh and *Rishyashringa* by V.R.K. Prasad opened a new chapter. Many of them won the national and international film awards and were screened at many international film festival (*Chomana Dudi* and *Ghatashraddha* were the best films in those years).

The decade of the 1970s is considered as the age of new-wave or experimental films starting from *Samskara* in 1970, followed by many more films, prominent among them being *Vamsha Vriksha* (1972), *Abachurina Post Officu* (1973), *Kadu* (1974), *Hamsageete* (1975), *Chomana Dudi* (1975),

Pallavi (1976), *Karavali* (1977), *Kanneswara Rama* (1977), *Ghatashraddha* (1977), *Ondu Oorina Kathe*, *Ondanondu Kaladalli*, *Maleyamakkalu*, *Sphandana* (all in 1978), *Kadukudure* and *Arivu* (1979), *Yellindalo Bandavaru* (1980), *Grahana* and *Moorudarigalu* (1981), *Bara* (1982), etc. The last named was produced by M. S. Sathyu, who had already made a name in Hindi films. The new-wave films were highly artistic productions. Most of them had no songs and other items of cheap entertainment. Even the actors too were not the renowned stars. They were low-budget films. In fact, most of the artists were drawn from the amateur stage. Though a few films of the new-wave were a significant success, yet many of them have failed from the point of view of the 'box office'. Of the 'commercial' films of the period, many were good artistic creations too, and proved to be a commercial success. The prominent among them are *Nagara Havu* and *Bangarada Manushya* (1972), *Yedakallu Guddadamele* and *Professor Huchchuraya* (1973), *Upasane* and *Bhootayyana Maga Ayyu* (1974), *Shubhamangala* (1975), *Rithugana*, *Harake*, *Kokila* and *Sangharsha* (all in 1977), *Aparichita* and *Parasangada Gendetimma* (1978), *Mother*, *Mithuna* (1980) and *Gaalimaatu* (1981). It could be observed that these films adopted a middle path between the old 'commercial' formula and the 'new wave' principle.

Music in Films

Even though background instrumental music was in vogue during the *mukie* (silent) films, the songs were sung in the first talkie film in 1934. Normally the actor himself would have to sing the song. The music directors of *Sati Sulochana* and *Bhakta Dhruva* were R. Nagendra Rao and Harmonium Seshagiri Rao of Hampapura respectively. Common musical instruments like harmonium, fiddle, *tabala*, etc. were employed in film music. The film music of the early days owed its origin and inspiration to the popular music of the then theatre. The popular dramas which were brought to the silver screen would usually have the same songs and tunes also adopted in the film. However this practice was given up by late Padmanabha Sastry who is considered to be the first to employ the classical music in Kannada films. It is said that the advent of modern orchestra in films was due to efforts of P. Kalinga Rao in 1941. Playback singing became more popular in the later years. Music directors like P. Shamanna, R. Sudarshan, G. K. Venkatesh, T. G. Lingappa, Vijayabhaskar, Rajan Nagendra and others have successfully transformed the classical music to orchestration in Karnataka. Rajeev Taranath, Chandrashekhar Kambar, B. V. Karanth, etc., have made original

contribution, evolving golden blending of different systems of musical notes including Western and folk-tunes. Sometimes, folk songs are also being employed. It may be pointed out that folk tunes were employed first in *Anna Tangi* by G. K. Venkatesh and later by Rajan Nagendra in *Parasangada Gendetimma*, Dr. Chandrashekhar Kambar and C. Ashwath have employed the folk songs in the films such as *Kadu-Kudure*, *Karimayi*, *Sangeetha*, *Kakanakote*, etc. Among the lady play-back singers, B. K. Sumitra, Kasturi Shankar, Vani Jayaram, Bangalore Latha and Sulochana Venkatesh are some leading artists, and among men P.B. Srinivas and S. P. Balasubrahmanyam are the notable.

The Kannada cinema, from its genesis to the present is maintaining a unique and close rapport with the Kannada stage. With the fading away of the professional Kannada theatre in recent years, the amateur theatre has continued this rapport. There has been a mobility of creative men—directors, singers, and actors from the medium of stage to the screen to the advantage of the latter. Gubbi Veeranna, R. Nagendra Rao, Subbaiah Naidu, Honnappa Bhagavathar and many other veteran stage artistes took keen interest in Kannada films. Actor-Director-Producer H. L. N. Simha, Rajkumar, T. N. Balakrishna, G. V. Iyer, Narasimharaju, Shivaram, Lokesh, Shankarnag, Ananthanag, Puttanna Kanagal, Kanagal Prabhakara Shastri, K.S. Aswath, Pandaribai, Lakshmidēvi Adavani, and a host of actors and actresses in films had been noted figures on the stage. This hop is only one sided and Kannada stage has always been the cradle and source of inspiration. P. Lankesh, Girish Karnad, B. V. Karanth, Kambar and C. R. Simha are also the luminaries from the amateur stage.

State Patronage

In view of the growing importance of the film medium for its educational, cultural and recreational value, the Government of Karnataka have been encouraging the industry through subsidies, awards, extension of entertainment tax exemption, etc. The subsidy scheme which was begun in 1966 envisaged the grant of Rs 50,000 to all the full-length films produced entirely in the State from 1967-68 and onwards. This amount was further enhanced to Rs 1,00,000 for black and white and Rs 1,50,000 for colour films of Kannada and regional languages produced after 1.4.1974 and censored after 1.4.1975. Subsidy to other language films and remake films has been discontinued from 1.8.1979. A sum of Rs 390.75 lakhs has been paid as subsidy to 474 films from the inception

of the scheme to the end of 31.3.1982 and in 1982-83, a sum of Rs 85 lakhs had been granted as subsidy to 104 films of Kannada and other local languages. The subjoined table gives certain particulars about the subsidy and also some salient features of the developing industry during 1975-76 to 1981-82.

<i>Year</i>	<i>No. of films produced in the State</i>	<i>No. of documentary films</i>	<i>No. of films receiving subsidy</i>	<i>Amount (Rs in lakhs)</i>
1975-76	43	1	19	9.50
1976-77	49	—	43	42.00
1977-78	54	6	55	59.75
1978-79	57	1	32	39.95
1979-80	68	1	51	59.75
1980-81	64	5	55	61.80
1981-82	63	5	38	27.50
1982-83	—	7	104	85.00

Note : Since 1981-82, the Department of Information and Publicity is producing documentary films for other department also.

Since 1967, three annual awards are granted to Kannada films (Rs 50,000, Rs 25,000 and Rs 10,000), on the recommendation of a committee constituted specially for the purpose. Individual cash awards and medals are also given to the directors of award-winning-films, best actor, best actress, best dialogue writer, best cameraman, best music director, best sound recordist, best editor and others. Since 1972-73, films in State-languages i.e., Tulu, Konkani and Kodava are also eligible for awards. In 1974, the order was modified to include the fourth best film as eligible for the award and this order was given effect to for films produced during 1972-73 onwards. Government have revised the scheme of awards during 1979 on the recommendation of the Film Advisory Committee with effect from 1977-78 and onwards. Accordingly, only three top films were considered for award.

State and National Awards

The State awards and national awards for films were instituted respectively by the State Government in 1966-67 and by the Central Government in 1954-55. The State selected three best films for the State awards upto 1971-72 and four films were selected from 1972-73 to

1976-77 and again only three best films were selected from 1977-78 and onwards. As from 1977-78, three best films on gradation will be awarded Rs 50,000 and a gold medal, Rs 25,000 and a silver medal and Rs 20,000 and a silver medal respectively. Besides awards to best films, best actors, best actresses, directors, story writers, screen play writers, dialogue writers, photographers, music directors, sound recorders, etc., are also extended with cash and silver medals. The awarded films from 1966-67 to 1981-82 are listed here on priority basis, with the year of award in brackets. They are *Nakkare Ade Swarga*, *Sandhyaraaga* (1966-67), *Bellimoda*, *Sarvamangala* and *Bangarada Hoovu* (1967-68), *Hannele Chiguridaga*, *Namma Makkalu*, *Mannina Maga* (1968-69), *Gejjepooje*, *Uyyale*, *Mukti* and *Eradu Mukha* (1969-70), *Sharapanjara*, *Samskara*, *Kulagourava* (1970-71), *Vamsha Vriksha*, *Bangarada Manushya*, *Sipayi Ramu* and *Yava Janmada Maitri* (1971-72), *Sankalpa*, *Nagarahavu*, *Bisatti Babu* (Tulu), *Hridaya-Sangama* (1972-73), *Bhootayyana Maga Ayyu*, *Kadu* and *Madi Madidavaru*, *Abachurina Post Officu*, *Koti Channayya* (Tulu) in (1973-74), *Upasane*, *Kankana*, *Bhakta Kumbara*, *Jagriti* (1974-75), *Chomana Dudi*, *Hamsageete*, *Premada Kanike*, *Kathasangama* (1975-76), *Pallavi*, *Rishyashringa*, *Kakana Kote*, *Ritugana* (1976-77), *Ghatashraddha*, *Sphandana*, *Anurupa* (1977-78) *Grahana*, *Savitri*, *Parasangada Gende Timma* (1978-79), *Arivu*, *Minchina Ota*, *Chandanada Gombe* (1979-80), *Ranganayaki*, *Moorudarigalu*, *Sangeeta* (1980-81), and *Bara*, *Muniyana Madari*, *Badada Hoo* (1981-82). Similarly, a number of films of Kannada and other local languages have won the national awards beginning from the institution year upto 1981-82 with the year of award in brackets. Certificate of merit for the best film in Kannada was awarded to *Bedara Kannappa* (1955), *Mahakavi Kalidasa* (1956), *Jagajyothi Basaveswara* (1960), *Bhakta Kanakadasa* (1961) *Kittur Chennamma* (1962), *Nandadeepa* (1963), *Mangalamuhurtha* (1964) *Navajeevana* (1965) and *Miss Leelavathi* (1966). Certificate of merit for the second best film was given to *Bhakta Vijaya* (1957), *Mane Aliya* (1965), *Maduve Madi Nodu* (1966). *Nirmon* (Konkani) was awarded a certificate of merit in 1966. Silver medal (Rajat Kamal) for the best film in Kannada was given to *Premada Putri* (1958), *School Master* (1959), *Santa Tukaram* (1964), *Chandavalliya Tota* (1965), *Satya Harishchandra* (1966), *Sandhyaraga* (1967), *Bangarada Hoovu* (1968), *Mannina Maga* (1969), *Gejje Pooje* (1970), *Naguva Hoovu* (1971), *Vamsha Vriksha* (1972), *Sharapanjara* (1973), *Abachurina Post Officu* (1974), *Kankana* (1975), *Hamsa Geete* (1976), *Pallavi* (1977), *Thabbaliyu Neenade Magane* (1978), *Ondanondu Kaladalli* (1979), *Arivu* (1980) and *Bara* (1981). Gold medal (Swaran Kamal) for the best film was given to *Samskara* (1971), *Chomana Dudi* (1976), and

Ghatashraddha (1978.) Besides, *School Master* was awarded all-India Certificate of merit and a silver medal as the best film in 1969, *Kadu* being declared as the second best National film (silver Medal 1974), 'Grahana' with silver medal as the best film on National Integration in 1979 and *Dangeyedda Makkalu* awarded in 1980 as the best children film. In addition to the above, several films from the State have won awards and appreciation in international festivals. They are *Samskara* awarded Bronze Leopard at Locarno Festival in 1972, *Akramana* given Mitra Award in Jakarta festival and an award in 26th Asian Film Festival held in Indonesia in 1980. Several individuals have won the national awards for their meritorious performances in the field. Some of them are S. R. Puttanna Kanagal, Girish Karnad, B. V. Karanth, Smt. Nandini (Urvashi award), Master G. S. Nataraj, M. V. Vasudeva Rao, Shankarnag, K. S. Ashwatah, Udayakumar, P. Lankesh, S. Ramachandra, Ajit Kumar, Shimoga Subbanna, S. R. Bhatt, T. S. Ranga and T. S. Nagabharana, and K. Shivaram Karant.

In order to facilitate shooting of the films, permissions are granted by the Director of Information and Publicity to film producers, for shooting in various places and particular special occasions in respect of State language films on payment of a nominal fee of Rs 100 per day and a higher fee to those of other languages. Government of Karnataka exempts from payment of entertainment tax to films screened in the State on the recommendation of the Committee constituted for the purpose. In addition to the above, an amendment to the Karnataka Entertainment Tax [Amendment] Act, 1981 provides for 50 per cent reduction of Entertainment Tax for all State language films produced in the State. This concession is extended to Kannada films produced in other States with effect from 22.1.1983.

In order to develop and improve the Kannada film industry, several organisations are working in the State. *Karnataka Film Industry Development Corporation Limited* was founded in Bangalore as a company on 1.2.1968 and it was taken over in 12.7.1974 by the Government investing 83.85 per cent of its shares. The authorised share capital of the Corporation is Rs one crore, of which a sum of Rs 77.598 lakhs is subscribed as on February 1982. The main objectives of the Corporation are to encourage the development of the industry in the State and to provide the necessary facilities for the production of films and their exhibition within the State. The Company has several schemes to execute

such as construction of Janatha Theatres throughout the State, financial assistance to Kannada film producers, production of documentary films, providing outdoor shooting mobile unit and editing facilities on hire charge, development of Sree Kantheerava Studio at Bangalore, etc. By 1981-82, the Corporation had helped 1) construction of low-cost janata theatres at Magadi, Kudur, Turuvekere, Chikjajur, Kushalnagar, Hunsur and Chikjogihalli, 2) production of four Kannada films namely, *Sule*, *Sadananda*, *Prema Jwale* and *Lakshmi Prasanna* (all in colour), 3) undertaken the construction of rerecording and dubbing theatres in the premises of Sree Kantheerava Studio, and production of 25 documentary films sponsored by various Government Departments and undertakings, etc.

Karnataka Film Chamber of Commerce, Bangalore, was started in 1944 as an association of the members from various sectors such as exhibitors, distributors, producers, studio and laboratory associates, etc., in the State. The main financial resources of the Film Chamber are membership fee collected at varied rates from different category of members, admission fees, collection of registration fee from the distributor for each of his films released, donations, gifts interest and other receipts. The Chamber is managed by the executive committees formed by the representatives of each sector. This Chamber was founded with the main objectives of encouraging and promoting the film industry in the State and working in conjunction with similar Associations in India, for protecting the rights and privileges of its members to establish an academy for the training of directors, technicians, artistes, etc., and encouraging the technical development in film industry. It acts as a mediator between the members and the Government to establish a congenial atmosphere in matters relating to the problems of the industry. It co-operates with the Government in the conduct of film festivals, etc.

Films Division is a Central Film Producing Organisation of the Government of India under the Ministry of Information and Broadcasting. One of the 10 branch offices of the Films Division has been functioning at Bangalore since 1-4-1971 having the jurisdiction over the entire Karnataka. This Division office has the main objective of distribution of approved films, like news reels, documentaries and other films which are important from the point of view of public information, education, motivation and instructional and cultural purposes. It also makes available the documentaries produced by the State for both theatrical and non-theatrical exhibitions.

Film Society Movement : The film society movement is existing in the State since 20 years. These societies exhibit good and educative films approved by the Federation of Film Societies of India for its bonafide members only. Among the aims and objectives of a Film Society, recognising the role of films as an art and social force, creating opportunity for the people to see good films, to act as a source of spreading film appreciation, associating itself with National and International organisations having similar activities and developing the techniques in the field of film art and craft to its members are important. Mayura Film Society, Bangalore was the first society formed in the State. After it became defunct Suchitra Film Society was founded in 1971. There are about 45 film societies in Karnataka which are spread over the State. The federation of film societies of India which is recognised and aided by the Central Government, happens to be the parent body of the film societies all over India. Some amateur film producing societies are busy with the production of short films in 16 mm or 8 mm. Popular among them are Aseema, Srishti, Swajan and Suchitra societies. These short films have no chance of being screened in public theatres. The Karnataka Film Societies Development Council had been founded in 1979 at Bangalore. The main objectives of the council are to promote the film society movement in the State, to act as a liaison with the Government on behalf of the Film societies in the State, to help the film Societies in conducting film screenings and Film festivals of Indian and Foreign films, and to help the film societies in conducting discussions on film classics, film appreciation courses and bring out related literatures.

Film Archives

The first regional office of the National Film Archives of India, Pune, started functioning at Bangalore from January 1982 at the Chowdiah Memorial Hall, having its jurisdiction over the entire South India. The primary objectives of the Archives are acquisition and preservation of National Cinema, classification and preservation of National Cinema, classification of films, documentation, research and encouraging film scholarship, spreading film culture in this part of the country etc., This office has a small distribution library of 16 mm classic films having non-commercial distribution rights, and a reference library of film books and journals for the use of film societies, educational institutions, cultural organisations, etc. Among the other activities, organising the screening of Archive's films independently or with the co-operation of film societies and institutions of similar aims, etc., acting as the liaison with the head

office at Pune to conduct film appreciation courses/seminars and symposia, to collect from producers/distributors films and ancillary materials, etc., of the films already produced and building a film vault for preserving negatives, master materials of significant films, etc., are important. This office has after its inception, procured the print of the film 'Chiranjeevi' produced in 1937. Under the new scheme 'Archives Screening in Mofussil Areas', to promote film culture in rural parts, films taken from Archives have been screened in Doddaballapur, Honavar, Yellapur, etc. The Head office at Pune has preserved about 60 to 70 films of Kannada in the vaults.

Adarsh Film Institute: The Adarsh Film Institute, Bangalore was founded in 1973 by B. R. Puttaswamy and started its activities under the principalship of the late R. Nagendra Rao, a veteran of the Kannada filmdom. This institution was started with the main objectives of imparting training to the deserving candidates in the various branches of film technology, giving a thorough idea about different aspects of film making, and of setting up a strong link between the industry on the one hand and trained talented artistes on the other. The institute offers diploma courses of one year duration, the medium of instruction being Kannada. For the present the institute offers four courses namely, a) film acting, b) play back singing, c) instrumental film music and d) classical and film dance, each course having an intake capacity of 15 students only. Admissions to the institute are made only on the basis of the results of an entrance examination. The student strength of the Institute for 1982-83 is 15 for film acting, 13 for play back singing, 10 for instrumental music and 15 for classical and film dance. The State Government grants aid to the Institute through the Directorate of Kannada and Culture.

Film Studios

Earlier, film producers had to go to places in other States to avail studio facilities. The Surya Film Company started in 1930 in Bangalore happens to be the first Studio of Southern India, which produced about 40 silent films. Later, with the cooperation of Devudu Narashimha Sastry, Algood of Belgium, Srinivasa Murthy of Oriental Bank, Natakaratna Gubbi Veeranna and others, a studio was started in 1931 in Malleswaram Extension of Bangalore, which helped the production of several silent pictures. During these days, those who owned studios were producing films. In 1936, an industrialist of Mysore named V. Thimmaiah established a film studio namely the Mysore Sound Studio, in which *Rajasuyayaga* was the first film entirely shot in Karnataka. During the early 1940s, a

yarn merchant named Narayana had established the Mysore Movitone Studio which became defunct in a short period without any film produced in it. It was in 1946, that Navajyothi studio was inaugurated in a building near the present Marimallappa's Junior College, Mysore, with G. R. Ramaiah and others as partners. In the course of time, the studio was shifted to Saraswathipuram where about 30 films were produced, the first of which was *Krishnaleela* in 1947. This studio was closed in 1953. The Premier Studio was established in 1954, in Mysore after the closure of Navajyothi Studio. It has now six floors though started with only one floor. The studio has all the necessary equipments to shoot pictures and so far about 250 pictures have been shot in the studio. At present, the Studio has closed down its activities.

The Sree Kantheerava Studio Limited Bangalore, established in March 1966, had two shooting floors in 1970-71. This studio was taken over by the Government of Karnataka in December 1974. The Chamundeswari Studio and Laboratory started in 1969 is located in Bangalore City and has several facilities of the film production including re-recording and dubbing facilities. It has air-conditioned film storage facility also. The Abhiman Studio at Kengeri near Bangalore, was established in 1965 by the initiative of veteran actor T. N. Balakrishna and the first film produced in this studio was *Margadarshi* in 1969. The studio is still under the stages of expansion. In order to assist the Kannada film Industry in Karnataka, besides the film studios, colour laboratories, processing units, recording units, mostly located in Bangalore city, are active.

A steady growth in the number of films and also the number of theatres can be observed in the State commensurate with the development of the industry. From 1934 to 1950, nearly 32 films were produced in Kannada. There was a gradual increase in the number. The total number increased to 133 by 1960, 384 by 1970, 809 by 1980 and by the end of 1982, the total number of Kannada films was 936. In addition, 20 films in Tulu (from 1949 to 1980), 10 in Konkani (1969-1980) and one in Kodava (1972) languages were produced. The first Kannada Cinemascope film produced was *Sose Tanda Sowbhagya* (1977) followed by a few others in subsequent years. In 1969-70, there were 702 theatres of exhibition, comprising 309 permanent and 393 temporary. There has been a considerable increase in them in subsequent years. The total number was 744 (327 permanent, 417 temporary) in 1971-72, 1,024 (404 permanent, 620 temporary) in 1975-76, and 1,124 (526 permanent 598 temporary) in

1981-82. Exhibition of films have proved an important source of revenue to the State in the form of entertainment tax and the total revenue earned and the *per capita* tax was Rs 3.77 crores and Rs 1.25 crores respectively for 1971-72. These figures were to Rs 8.70 crores and Rs 2.62 crores for 1975-76 and Rs 20.59 crores and Rs 5.43 crores for 1981-82. Several Kannada films were exported to foreign countries like U.K., U.S.A., France, Canada, Frankfurt, Rumania, Ethiopia etc. and have earned foreign exchange. In 1978-79, nine films were exported and in 1979-80 three.

The following table gives a picture of the distribution of the film producing and distributing units in the State in 1981-82.

<i>Sl. No.</i>	<i>Place of Location</i>	<i>No. of film producing companies</i>	<i>No. of film distributing companies</i>
1	Bangalore City	61	318
2	Hubli	1	13
3	Mysore	4	9
4	Mangalore	2	3
5	Davanagere	1	2
6	Gulbarga	1	3
7	Chikmagalur	2	1
8	Kolar	2	1
9	Gadag	—	4
10	Other places	3	12
Total		77	366

EDUCATION IN FINE ARTS

Aesthetic education is a branch of education which relates mostly to drawing, painting, music, dance, acting and other fine arts. From the last decades of the 19th century, the importance of aesthetic education in formal education was recognised. Music and drawing were being taught in the primary schools of most of the integrated parts of the State. Music had been one of the subjects in girls' schools though not for the examination purpose. In Belgaum area, drawing was introduced in some middle schools from as early as 1890. Training in drawing and music was a part of the training programme to primary school teachers by about 1919-20. The subject was made compulsory in all secondary schools and a separate inspector for drawing and craft were appointed in 1914-15. The high

schools at Karwar, Dharwad, Belgaum, Bijapur, etc., were regularly sending the pupils to first and second grade (later called Intermediate and Elementary in 1915-16) drawing examinations conducted by the J. J. School of Arts, Bombay. Drawing was introduced into the curriculum of primary schools after 1938-39. A school of arts was established in 1950-51 at Dharwad under private management, which conducted Drawing Teachers Certificate course and other courses in drawing and painting and prepared the candidates for the examination conducted by the Department. By 1956 like other subjects, drawing had become a vital part of school programme. In Madras Karnataka area, drawing or modelling had been a subject for middle school examination earlier to 1879. The revision of examination scheme in 1885-86, provided mathematics and drawing as two elective subjects. In primary schools, free-hand drawing was one of the optional subjects to lower secondary classes and a regular subject for upper secondary and S. S. L. C. scheme introduced after 1908-09. In the Government High School for Girls, Bellary, music was one of the subjects as early as in 1931.

In Dakshina Kannada, The Government Secondary and Training Schools for Women had music and drawing as subjects. The Academy of General Education, Manipal runs schools of music and fine arts. The new scheme of secondary education of 1947 introduced drawing, music and dancing from 1948-49 and under the Rajaji scheme, diversified courses were introduced in 1953-54 and drawing, painting and music were among them. In Kodagu district, from the early period, a little of advanced drawing, instrumental music, etc., were taught in the lower secondary schools at Madikeri. Music came to be taught in the girls' high school at a later period after 1921. Drawing and painting was introduced as one of the optionals in Government Multi-purpose High School, Ponnampet in 1956. A State Academy of Dance, Drama and Music, was started in 1953 by the Government of Kodagu. Music and dance classes were held for two days in a week at Madikeri, Ponnampet and Virajpet, and music classes, instrumental music, etc., were held in six community centres. In the Hyderabad Karnataka area, fine arts like painting, music, dance, etc., have received patronage from early days. During 1854-1911, Indian music was in the curriculum of school education for girls.

After the reorganisation of primary schools in 1937, drawing was included for V Standard. An institution, namely, Bharatiya Sangeeta

Vidyalaya was started at Gulbarga in 1954 being affiliated to the Gandharva Mahavidyalaya of Bombay. In the erstwhile princely State of Mysore, drawing, modelling, etc., were among the subjects taught in the industrial school at Mysore during 1895-1901. Singing had been a subject for both boys and girls in primary education. In 1915, under practical instruction scheme, drawing, music, etc., were introduced in the primary curriculum, though music had been a subject of instruction for girls of lower secondary course even earlier. When the S.S.L.C. scheme was revised in 1937, music, painting and drawing were introduced in the course as optionals. Many middle and high schools had their own trained and qualified drawing masters. Music was continued to be taught to girls in middle schools as an optional subject. During 1932, a fine arts section was opened in the Sri Chamarajendra Technical Institute, Mysore for teaching drawing, painting and modelling. Between 1932-44, a Music Education Board was set up under the control of the Department of Public Instruction which conducted music examinations in Karnataka music in grades, Junior, Senior and Proficiency. In 1943-44, out of 179, 49 and four candidates who appeared for Junior, Senior and Proficiency grade vocal examinations 128, 27 and one respectively passed. In the instrumental music for the same year, out of 37, nine and two who appeared for Junior, Senior and Proficiency grade, 25, five and one respectively, passed. From 1944-45 to 1951-52, and onwards, same encouragement continued. The Government have encouraged the fine arts by a liberal system of grant-in-aid to private schools of Art.

In 1952-53, there were three music schools and one fine arts school in the State, under private management, receiving lump-sum grants. The total enrolment in these schools was 142 of whom 67 were girls, and in 1955-56, the strength was 111 including 57 girls. In 1953-54, the Mysore University included Music, Drama as optionals for the degree examination.

After the Reorganisation, there was an accelerated progress in the field of music, dance and fine arts. Even though no college of music and dance existed in 1956-57, the number of private institutions of music increased from 13 in 1956-57 to 53 in 1968-69 with an increase of scholars from 478 to 3,882 for the same period. Many colleges under the Mysore University had music as an optional subject for B.A. students. During 1961-62, a training institute offering a Diploma course for drawing teachers was started in Bangalore as a private school with an intake of

40 pupils for which primary school teachers were deputed, to make them fit to handle high school classes. In 1969, 61 candidates took the examinations. Music and drawing were also introduced in teacher-training courses of one year duration as non-examination subjects. During 1966-67, the duration of the course was increased to two years. By 1968-69, one professional college for music and dance was functioning having 94 scholars.

In the new curriculum which was introduced in primary schools of the entire State from 1959-60, music was included under the head art, and it was introduced at the eighth standard in the high schools from 1960-61, and it could be taken as an optional. Music was also included as an optional for the Teachers Certificate Examinations. In addition, candidates can appear for various grades of music and dance examinations conducted by the Karnataka State Secondary Education Examination Board from 1967 and onwards. The total number of candidates appearing for various examinations in music, dance, *talavadya*, including film acting and playback singing in 1981-82 was 2,582 out of which 2,084 were successful.

There is a separate board for music, dance and drama education which advises the Government on the policy matters connected with the education in the field. A separate wing for the education of these subjects was established in 1963, attached to the Department of Public Instruction, looked after by a Senior Assistant Director. This wing is in charge of supervision of the school activities in the field, holding district and State competitions, awarding scholarships and cash prizes, stipends, etc. The number of teachers working in the State is about 300 for music, 50 for dance, 30 for *talavadya*, 2 for drama, and 10 for film acting. The Department of Public Instruction has started summer courses for drama and dance.

The Universities in Karnataka State have opened the faculties of Fine Arts such as music, dance, drawing, paintings, dramatics, etc. The University of Mysore started a University College of Fine Arts in 1965-66 and it is offering among others, a master's degree course in Karnataka Music. The Bangalore University has been running a Department of Dance, Drama and Music since 1973 and among other courses, it offers master's degree course in Karnataka music. The Karnatak University started the Fine Arts Department in 1976 and is offering Master's degree

course and also a certificate course in Hindustani Music. This University intends to introduce other faculties like dance, drama, drawing and painting from the year 1983-84. The University of Gulbarga is also running a course in fine arts.

ACADEMIES

The Mysore State Academy for dance, drama and music known as Mysore Sangeetha Nataka Academy was constituted towards the end of 1954-55, with a view to foster the development of music, dance and drama. Later in 1960-61, Lalithakala Academy and Sahitya Academy were set up. In 1977-78, Karnataka Urdu Academy was constituted. In 1978-79, there were five academies namely, Karnataka Sangeetha Nritya Academy, Karnataka Nataka Academy, Karnataka Sahitya Academy, Karnataka Lalita Kala Academy and Karnataka Urdu Academy and all of them had been made autonomous bodies under a charter of autonomy. In 1980-81, the Karnataka Janapada and Yakshagana Academy was added. All these six academies are functioning under the Directorate of Kannada and Culture, Bangalore with the President, Registrar and Finance Member as the Officers of the Academy. In addition, each of these six academies have committees having renowned figures in the respective fields as members, nominated by the Government for a stipulated period. The Karnataka Press Academy was established in March 1982, with the Secretary looking after its activity. This Academy has been under the control of the Department of Information and Publicity, Bangalore. This Academy was constituted with a view to foster and co-ordinate the activities in the field of journalism and to establish journalistic standards in Karnataka. A general council consisting of Director of Information and Publicity, Station Director of the All India Radio, Bangalore, representatives from the Karnataka Union of Working Journalists, All India Newspaper Editors Conference, Indian and Eastern Newspaper Society, eminent persons in the field of Journalism (all nominated by the Government) and the representatives of the Department of Journalism from the universities administers the activities.

During the Second Plan, three schemes were proposed to develop dance, drama and music, *viz*, 1) construction of a Central National Theatre at Bangalore and nine national theatres at district headquarters, 2) establishment of libraries containing valuable literatures on these topics, one at Bangalore and one each at the district headquarters and

3) encouraging the artists and drama writers by awarding grants to institutions of fine arts and prizes to writers and to publish the connected literature from time to time.

A sum of Rs 1.00 lakh was set apart for the establishment of Lalithakala Academy and Sahitya Academy at the State Level which were set up toward the end of 1961. During The third Plan an outlay of Rs 1.04 lakhs for Sahitya and Lalitha Kala Academy and a sum of Rs 1.50 lakhs for Mysore Sangeeta Nataka Academy wer envisaged. During the Fourth Plan an outlay of Rs 3.00 lakhs to Sahitya and Lalitha Kala Academies were envisaged, out of which Rs 1.90 lakhs and Rs 1.40 lakhs had been the actual/anticipated expenditure for the period from 1969-1972. Among the activities taken up by the three Academies, organising seminars, music competitions, plays and dance recitals, art exhibitions, awarding scholarships to eminent students in each of the disciplines of fine arts, Yakshagana Melas, conferring awards to eminent artists, musicians, men of letters, painters, sculptors, granting financial assistance to artists, etc., are of significant value. During the Fifth Plan period (1974-79), an outlay of Rs 5.00 lakhs was proposed to Sangeeta Nataka Academy for the development of the art of Yakshagana, giving training in Bharatanatya to teachers, to conduct amateur drama festivals and seminars on folk arts, etc. In the case of Sahitya and Lalitakala Academies, an outlay of Rs 10.00 lakhs had been envisaged for schemes like copying and publishing of murals, conduct of seminars of artists, bringing out publications on art, compilation of a directory of eminent writers, sending cultural commissions to other States in India, etc. Under the Sixth Plan, an amount of Rs 3.50 lakhs and Rs 4.00 lakhs are earmarked for the programmes of the Academy for the year 1980-81 and 1981-82 respectively. During the Annual Plan of 1983-84, a special provision of Rs 25.00 lakhs has been proposed for the construction of a new building for all the six Academies in the premises of the Ravindra Kalakshetra. In addition to this, a sum of Rs two lakhs has been provided for each of the six academies for their activities in 1983-84.

The Directorate of Kannada and Culture gives encouragement to dance, drama, music, and folklore under the scheme of Samskruti Sudina. Under this scheme, cultural programmes pertaining to these arts are conducted throughout the State and in Bangalore at the Ravindra Kalakshetra. The Department controls the six academies which plan their own schemes and hold programmes.

The Sahitya Academy awards prizes to the best literary works, subsidy to the seminars on Kannada literature conducted by Kannada associations, travelling grants to writers, associations, institutions, academies, universities, etc., who visit other States and report the literary activities of those States to the Academy. It conducts workshops to young Kannada writers on all literary forms. Medical aid is also given by the Academy to famous writers who suffer from ailment of serious nature. Besides publishing selected works on criticism, etc., it grants scholarships to students who learn other Indian languages.

The Nataka Academy conducts drama festivals in various places of the State besides arranging seminars and workshops on stage-craft. Subsidy is given to independent associations which arrange stage training workshops and to troupes which represent our State in the festivals of other States. The Academy aids the dramatic associations/institutes to purchase stage equipments, for arranging drama festivals and seminars. The Academy provides scholarships to students studying in National School of Drama in Delhi, and other places.

The Lalitakala Academy arranges exhibitions of paintings, organises camps and seminars. It extends financial aid to art institutions and awards prizes to artists.

The Sangeeta Nritya Academy also gives subsidy for publications of outstanding works relating to the subject and to associations and institutes for conducting programmes of music and dance, and to *aradhanotsava* of Purandaradasa, etc. It grants scholarships to students studying in the field and awards to artists. The Academy conducts music and dance festivals at various places of the State.

The Janapada and Yakshagana Academy has several schemes in its programme such as publication of popular books, collection and publication of nursery rhymes and awarding merited books of the first edition in Yakshagana and folklore, conducting Janapada Kalamahotsava and giving financial assistance to institutes and associations which arrange folk-art festivals from village panchayat level to district level.

The Urdu Academy is formed in order to encourage Urdu literature and among its programme, it publishes best works of Urdu writers and poets, arranges translation of Urdu dictionary and other works, subsidises the publication of Urdu manuscripts and runs Urdu libraries. Under the Urdu encouragement programme, with the help of the Government of India's

Urdu Encouragement Office, a centre has been opened at Bangalore and Gulbarga where students are being trained. The Academy awards scholarships to the students of various colleges and universities of the State.

The Government of Karnataka has allowed a monthly pension of Rs 100 and an honorarium of Rs 250 and Rs 500 to eminent persons who have rendered significant service in the field of literature, music, dance, fine arts, folklore, drama, etc., as financial aid on the proposals of the Department of Kannada and Culture and on recommendations from the respective Academies. The total number of recipients of this financial aid as upto the end of 1981-82 is given in the sub-joined table.

Name of the Field	No. of recipients of monthly honorarium		No. of recipients of the monthly pension of Rs 100
	Rs 500	Rs 250	
Literature	93	31	40
Music and Dance	64	51	564
Drama and Acting	35	32	915
Fine Arts	16	17	47
Journalism	28	14	...
Sanskrita	14	6	...
Film world	2	...	...
Social Service	22	10	...
Folklore	8	...	56
Yakshagana (Janapada)	...	...	107
Paintings & Sculpture	...	...	17
Sahitya Gamaka	...	...	16

Recipients of the Padma Awards from Karnataka

Bharat Ratna: Dr. Chandrasekhara Venkataraman (1954), Dr. Mokshagundam Visveswaraya (1955).

Padma Vibhushan: H. V. R. Iyengar (1962), Pattadakal Venkanna Raghavendra Rao (1967), Dr. B. P. Gajendragadkar (1972), Dr. V. K. R. V. Rao (1974), Dr. Raja Ramanna (1975), Dr. Satish Dhawan (1981).

Padma Bhushan: Gen. K. S. Thimaya (1954), V. Narahari Rao (1954), Kamaladevi Chattopadhyaya (1955), Dr. N. S. Hardikar (1958), Dr. K. V. Puttappa (1958), B. P. Patil (1959), Mysore K. Vasudevacharya (1959), Svetoslav Roerich (1961), R.K. Narayan (1964), Benegal Shiva Rao (1967), Dr. Dadasaheb Chintamani Pavate (1967), Dr. K. Shivaram Karant

(1968), Dr. M. C. Modi (1968), Dr. P. L. Bhatnagar (1968), Raja Rao (1969), Gangubai Hanagal (1971), R. K. Laxman, Dr. Satish Dhawan (1971), Adya Rangacharya (1972), Lt. General G. C. Bewoor (1972), Mohamed Hayath (1972), T. A. Pai (1972), Yashodhara Dasappa (1972), Pothan Joseph (1973), Dr. Raja Ramanna (1973), Dr. D. V. Gundappa (1974), Mallikarjun Mansoor (1976), Prof. Udupi Ramachandra Rao (1976), Dr. Mysore Narasimhachar Srinivas (1977), Sivaputra Sidhram Konahalli (Kumar Gandharva) (1977), Singanallur Puttaswamaiah Mutturaj (Dr. Raj Kumar) (1983), Dr. V. Doreswamy Iyengar (1983).

Padmashree: Humayun Mirza (1955), Dr. M. C. Modi (1956), Dr. S. R. Ranganathan (1957), Ganesh Govind Karkhanis (1969), Mathew Kandathil (1959), Dr. Mary Rathnamma Issac (1959), Bellary Shamanna (1960), Dr. Vaidyanatha Subramanyan (1960), Agaram Krishnamachar (1961), Evangeline Lazarus (1961), Kamalabai Hospet (1961), Dr. Kattingeri Krishna Hebbar (1961), Veerangouda Veerabasangouda Patil (1961), Vinayak Krishna Gokak (1961), Channapatna Krishnappa Venkataramayya (1962), Dr. Tonse Madhava Anantha Pai (1965), Dr. Vishnu Madhava Ghatge (1965), B. Shivamurthy Shastry (1966), Sangambasappa Mallangouda Patil (1966), Dr. Satish Dhawan (1966), Anekal R. Gopala Iyengar (1967), Dr. Dattatreya Ramachandra Bendre (1968), D. N. Krishnaiah Setty (1968), Dr. Raja Ramanna (1968), Sudha V. Reddy (1968), Byrappa Saroja Devi Sriharsha (1969), Dr. R. B. Patil (1969), E. A. S. Prasanna (1970), Mallikarjuna Mansoor (1970), Dr. P. Narasimhayya (1970), T. R. Mahalingam (1970), Dr. Basavapatna Narayana Balakrishna Rao (1971), Dr. Coorg Narasimha Iyengar Krishnamurthy (1971), Gundappa Ranganatha Viswanath (1971), Satchidanand Keshav Nargundkar (1971), Shanta Rao (1971), Rev. Mother Mary Theodosia (1971), B. S. Chandrashekhar (1972), Bhimsen Joshi (1972), Dr. G. S. Molkote (1972), Dr. Gubbi Hampanna Veeranna (1972), H. P. Jaiswal (1972), Dr. K. N. Udupa (1972), Palahalli Sitaramiah (1972), Dr. Ravi Varma M. Varma (1972), Chinnaaswamy Rajam Subramania (1973), Codanda Rohini Poovaiah (1973), Harischandra Kashinath Karve (1973), Girish Raghunath Karanad (1974), Dr. S. R. Valluri (1974), Kalluri Gopal Rao (1974), Dr. Mysore Srikant Pandit Nilakantha Rao (1974), Basavaraj Rajaguru (1975), R. Nagendra Rao (1976), A. K. Ramanujan (1976), B. V. Karnath (1981), Dr. Madhav Dhananjay Gadgil (1981), Dr. Krishnaswamy Kasturirangan (1982), Ramaswamy Manicka Vasagam (1982), Prakash Padukone (1982), Syed Kirmani M. H. (1982).