

## CHAPTER 14

### **LITERATURE AND CULTURE**

The contribution of Kolar district for the overall development of the State is immense, and its contribution to the field of literature and culture is especially of considerable magnitude. Its cultural field is multi-faceted and one finds it to be varied. Most important aspect is that the district is a meeting place of three languages, namely Telugu, Tamil and Kannada, and its uniqueness is found in the life-style of the people and in their daily routine. As the whole of the eastern part of the district is attached to Andhra Pradesh, one can find dense influence of Telugu language and culture on its people. The gold formerly processed here might have been exported to various parts of the world in yesteryears, but the final quarter of the nineteenth century and the first quarter of the twentieth century saw regular gold-mining by the British, and thereafter, Tamil workers migrated here in large numbers. Naturally they left the influence of their language and culture on the locals too. As the heads of mining were from European countries, considerable number of English speaking people also started settling in the mining areas of Kolar. At the beginning of 18<sup>th</sup> century itself, there were churches in Chikkaballapura, Gauribidanuru, and other places and the neo settlers constituted

sizeable community of Christian culture there. These people were known as 'Chattekara's. The district had direct contact with Hyder Ali and Tipu Sultan, who made their own contribution to the welfare of the State and were responsible for quite a number of innovations in the State. Hyder was born in Boodikote of Kolar district. Even before his forefathers come here, there were many Muslim families who had settled here, having acquired lands, *jahagirs* and serving in the army. There was a lot of encouragement to Muslim community during the rule of this father-son duo. They built their own places of worship and started celebrating Urus, Moharrum and other religious and cultural occasions, which continue even today. Among the places Shahaji got as gifts, a part of Kolar was one. We find there a few inscriptions in Marathi as well. After the establishment of BEML (Bharath Earth Movers Limited), many north Indians including Bengalis, and Malayalis from the South migrated to this place in search of jobs. Hence this now looks like a miniature India. Though there are outside settlers here speaking various languages and following varied religious faiths, the Kannada culture has not been either faded or relegated. Instead, it has assimilated the outside influence and has grown stronger. This is testified by the conduct of literary meets at State level, District level and Taluk levels. There has not been a shortfall in the number of such occasions. Though a sizeable section of men of letters, artistes and other intellectual community might have migrated to other places, number of such men who were born and bred here and also settled here is quite huge. Brief account of all this is presented in this chapter.

#### LITERATURE

**Poets Mentioned in Inscriptions:** We find mention of a number of poets in the inscriptions found in the district. The earliest among them is that of Kabbada Nagimayya, who is the author of an inscription mentioning an endowment made to the temple of Someswara situated at Karaburu of Chintamani taluk at the time of the rule of Veera Nolamba. (No. 43 of Chinthamani). Though we find in the inscription only prose writing, scholars are of the view that the author has other works to his credit. (A copy of the same inscription with variants here and there is also available). In a Tamil inscription dated 1071 AD found near Kolaramma temple in Kolar town, we find mention of one

'Nirupashikhamani Viliriyappan' (Kolar 101). The author of the copper plates of Mudiyanuru of Mulabagalu taluk and Hosur of Gowribedanur taluk happens to be one Mallanaradhya. These are dated 1347 AD and 1370 AD respectively. Another inscription dated 1360 found at Konappanahalli in Chinthamani taluk is authored by one Neelappar (Chinthamani 75). The copper plate mentioning Bukkaraya of Vijayanagar, has extensive use of Sanskrit and it eulogizes Mallanaradhya as 'Sarvashastrapraveena'. In his Hosur inscription dated 1370 AD, the name of one Nachana Soma is mentioned and he is said to have had mastery over eight languages, having extensive word-power and calls him 'Mahakavivara'. A Sanskrit copper plate of Nagaragere in Gowribidanuru taluk of the period of Viranarasimha mentions its author to be one Narasimharya (Gowribidanuru 77). An inscription dated 1534 AD found at Mandagallu village in Chinthamani taluk is said to have been written by one Swayambhu (Chinthamani 28).

**Ancient Poets:** One of the ancient poets of Kolar district Kumudendu the author of 'Siribhuvalaya' is said to have been a native of 'Yalava' (Yalavalli) at the foothills of the present day Nandidurga. Likewise, there is mention in literary world, of another Kumudendu who wrote one Ramayana in 1275 AD and was living at the time of the rule of Hoysala Narasimha III. There has been debate about both being same or different. We have no mention of the native of the author in both the works. Unearthing, editing and publication of 'Siribhuvalaya' is a Great Experience. Karlamangalam Srikanthayya, Elappasastry, M.Y. Dharmapal, Y.K. Mohan and others strived hard to see that the work saw the day of light. There are mentions made of Ganga king Shivamara (c. 679-713 AD) and Rashtrakuta Amoghavarsha (c. 670-753 AD) in this work, it is conjectured that Kumudendu must have lived in c. 680 AD. We come to have an idea regarding Kumudendu's time and place in a work entitled 'Kumudendu Sataka' written by one Piriypattanada Devappa. According to this reference Kumudendu is said to have lived in the village 'Yalava' (Yalavalli) near Nandi. But we do not have much information about this Devappa.

M.Y. Dharmapal, writing about the work 'Siribhuvalaya', is of the opinion that this work is not written in any language script but in numerals in a *chakra* form. Each *chakra* is a square of 27x27 cubicles, totalling 729. There are as many as 1270 such *chakras* in this work; and all the 729 cubicles in each *chakra* are filled with numerals ranging

between 1 and 64. All the linguistic vocal symbols are converted into numeral form and filled in these chakras that appear like crosswords. If one has to convert these numerals into the form of vocal sounds, one has to decipher these numerals. Only then one would get the literary composition form. If one follows the system of permutation and combinations, one would get 92 digitised forms of the whole lot of vocal linguistic symbols. In this work it is said to propound that all the symbols of yore, the present and the future vocal symbols have emanated on their own. The work begins with compositions in Kannada language; and it is a matter of pride that the author of this great work is from our own land. Though having Kannada vocal sounds are the mainstay of the work, it is said that it could be converted into all the 718 languages of the world. And hence the work is eulogized as 'Sarvabhashamayi'.

Another important poet of the district is Lakkanna Dandesha. He was a court poet at the time of Proudhavevaraya (1419-1446 AD) of Vijayanagar. He is called with epithets such as 'amathyashiromani' and 'amathyashreshtha' in inscriptions. He was both a poet and a commander at the same time. He fought with Simhalese soldiers on their land in 1442 AD. There are as many as 21 inscriptions available referring him which were erected between 1400 and 1463 AD. Among them six are in Kolar. Having born at Hosapattana of Mulubagalu, he is said to belong to Vishnuvardhana *gothra* and a son of Heggadedeva and Ommayamma. He is further said to have had a younger brother by name Madanna nayaka and with the endowment made to him by Proudhavevaraya, he served lord Virupaksha of Virupakshapura. All this information is available in the inscriptions numbered 2 and 96 (c. 1431 AD). We have inscriptional references to his making a land gift (Kolar 104, c.1428 AD), having lived at Mulabagalu province (Bowringpet 72, 1430 AD and 87, 1433 AD), and Madanna nayaka making a gift of Tekal (Malur, 1434 AD). All these go to say that though born in this district, he moved and lived in Hampi, the capital of Vijayanagar, but cherished memory of his native town. As a poet his work 'Sivattattvachintamani' is a unique work and a reference manual. This work has 54 cantos and a total of 2121 stanzas. It is composed in *vardhaka shatpadi* meter, and is like an encyclopaedic work, in that the work where there are accounts of *nithyanithyavivarana*, *sakalanishkalvichara*, *panchavimshathi lilegalu*, *bhuvanakosha*, *shivalokavarnana*, *shivanandisha samvada* and others. As he has quoted extensively from poems of yesteryears, it would help us

decide about their dates. The work contains, as per scholars' opinion, names of about six hundred *sharanas* with their place and uniqueness, both ancient and contemporary to his time, and the work is an exposition of Shivadvaita philosophy. Though replete with information, the work is said to be full of literary tinge.

Among the Haridasas, Sripadaraja, who belongs to Abbur in Channapattana taluk, underwent Vedanta learning and was initiated to *sanyasa* at Sriranga. He established a Matha at Mulabaglu and made it an important centre for Dvaita philosophy. His date is fixed to 1450 AD. Sripadaraja composed Ugabhogas, Kirthanes and Suladhis with the penname 'Rangavithala'. Till date his 82 Kirthnes, 3 Suladis and 15 Ugabhogas and a Dandaka have been found. Introspection, Propounding Dvaita philosophy, devotion and moral teachings are the mainstay of his compositions. In his devotional compositions, we find the sentiments of affection and tender love, propounding the superiority of Hari in Dvaita philosophy, and importance of the mentor find extensive expression. In his Suladis, the trivialities of mundane life, sentiment of love and separation of *gopis* find apt words. In his Ugabhogas the sentiments of devotion and the superiority of devotees find suitable expression. Excepting the Dandaka, all other compositions are music-based. They are composed in accordance with the setting of *raga* and *tala*. It is said that these compositions were sung during the worship of the deity.

One Govindakavi or Gopakavi, who was born at Sedam in Gulbarga district, visited places and finally settled at Avathi near Nandagiri under royal patronage. He wrote 'Nandimahathme' and 'Chitrabharatha'. The storyline of 'Nandimahathme' runs thus: for some reasons Nandi left Kailasa and came down to earth and did penance at Kushmandagiri and finally was graced by Siva and Parvathi. The narration is replete with sub plots. 'Chitrabharatha', as its name suggests, is full of poetic jugglery with the use of rhymes, alliteration, figures of speech, punning on words. The work has 30 cantos and 100 stanzas in *vardhaka shatpadi* metre. He is supposed to have lived between 1560 and 1620 AD.

Nandi, a Jaina pilgrim centre as well, was the native place of another poet by name Payanna Vrahi, who composed a poem 'Samyuktta kaumudi' in Sangathya metre. He lived in c. 1600 AD, and he was a religious teacher engaged in narrating Jaina stories to the interested. Later he is said to have got initiated as an ascetic and changed his

name as Parshvavarni. The author of 'Kavicharithe' opines that this poet was a native of Nandiyapura in the province of Penugonde. 'Samyuktta kaumudi' is a long poem with 19 cantos and running into 1989 stanzas, delineates such ideals as offering, worship, righteous behaviour and fasting as paths to salvation.

One Mummadi Thamma though has written many works in Kannada, Telugu and Sanskrit, remains unknown to many. His grandfather was Thamma Bhupala, his father was immadi Thamma Bhupala, his son was Mummadi Thamma. These were the descendants of the lineage of Devaraja, a feudatory king of Sugaturu, who was the forefather of all these. Mummadi Thamma was living in c. 1665 AD and wrote literary works in Sanskrit and Telugu at young age and composed an impromptu Yakshagana work in Kannada and wrote in Kannada a work entitled 'Shankara Samhite' at the behest of his subjects. 'Shankara Samhite' consists of 4100 stanzas in Vardhaka Shatpadi in 7 parts and 80 cantos. This work available in part is yet to see the light of day. The work narrates the birth of Kumaraswamy, slaying of demon Tharak, the greatness of Vibhuthi, Somavara Vrata and other details. One Bacchali Gopalayya(1660 AD) living at Alanguru in Mulabagalu taluk was a comic poet at the court of Anegondi and he wrote a few romantic poems in Telugu, and is said to have composed such poems in Kannada too. The author of Kavicharithe mentions a poet by name Sajjeya Siddhalingarya, and says that this poet eulogized the valour, spirit of adventure and poetic abilities and got profuse gifts from him and hence conjectures that he too might have been a native of Sugaturu. In the same way, his date is said to be that of Mummadi Thamma i.e. 1665 AD. 'Maleyarajana Charitre', the poem Siddhalinga wrote consists of 34 cantos. At the beginning soon after invoking Bhogalinga, he makes reverential mention of the entourage of Shiva, the Purathanas, Basava and other Pramathas, like Thontada Siddhalinga and others. One (Chikka) Ballapura Krishna who lived in c. 1700 AD wrote 'Krishankarnamritha' in Bhamini Shatpadi metre basing on the tenth canto of Bhagavatha. The available copy of the work is incomplete. A Jaina poet by name Anthappa who was under the patronage of Bychabhupala, the king of Chikkaballapura wrote a Yakshagana work by name 'Ahimsakathe'. This work giving an account of one Dhankeerthi has invocatory stanzas about Samathabhadra and Lakshmisenamuni at the beginning.

At the beginning of the eighteenth century one Venkatesha living at Gummalapura in Kolar district has written a poem by name 'Halasya mahatme'. He gives an account of the history of his ancestors and teacher-lineage who lived at Gummalapura; and he had his learning of Vedas, Agamas, Sastras and Kavyas under the direct guidance of his guru Yogichandra and later he gained the patronage of Kalale Nanjaraja, after which he wrote 'Halasya mahatme', as per his own account. The work which is in *champu* form is tightly composed, in the opinion of Kavicharithhekar. Nandinatha mentions the name of Bychabhupala, who also lived in the vicinity of Nandikshetra. His work 'Vallikanthabharana' a Yakshagana form has nine cantos and 1610 stanzas in various metrical composition and narrates the story of '*valli parinaya*' or the advents of of Shanmuga. His date is not definitely known, but due to the mention of *krodhana samvatsara* in the work itself, it is surmised by Kavicharithhekar that the work must have been composed in the year 1745 AD. One Kashirama of Kuragallu village in Kolar taluk has written a work in Yakshagana form by name 'Mallikarjuna charithe'. This work is also known as 'Sri Girisha charitre' and 'Malleswarana charithre'. Sri Jnanananda says that the work is meant for choreographing. One Haridasa who is said to belong to Kolar has written 'Mula Bala Ramayana' and 'Sankshipta Bhagavatha', Written in 1750 AD, both the works are in Bhamimi Shatpadi metre. The latter work narrates the story of Bhagavatha written by Athmarama in a concise manner with only 53 stanzas. The kings of Mysore in later years gave much encouragement to literature, a special mention may be made of one Badala Subrahmanya of Chikkaballapura who wrote a play entitled 'Tharashashanka' in 1830 AD under the patronage of Mummadi Krishnaraja Wodeyar. The work is replete with delineation of love and is in Yakshagana form. Another of his work 'Gajendra Moksha' also is in Yakshagana form.

**Modern Writers:** Those who wrote literary works later in the nineteenth century may be termed to be modern writers. We find a number of such writers in Kolar district. As Dhondo Narasimha Mulabagalu (1848-1898) who did service in the training college at Dharwad, he was considered as of Dharwad District. (District Gazetteer, Dharwad, revised Kannada edition, 1995, see chapter 14 Literature and Culture, p:730). But the author of Kavicharithhe (vol. III, p:223) Sri R. Narasimhachar and R.Y. Dharawadakar (Hosagannada Sahityada Udayakala, 1975, p: iii) have clearly stated that Dhondo Narasimha

Mulabagalu belonged to Mulabagalu in Kolar district. The said scholar has rendered 'Uttararamacharithe' of Bhavabhuti, 'Mricchakatika' of Shudraka, 'Venisamhara' of Bhattanarayana and 'Malavikagni mithra' of Kalidasa into Kannada. He has also written 'Kannada Nudigattu', 'Kannada Kaipidi', 'Chandassara' and 'Padarthasara', useful books, for the benefit of students of Kannada. Besides, he had also written commentary on the seventh canto of 'Rajashekhara Vilasa' and had rendered 'Hithopadesha' in parts. Many have expressed their appreciation of the service rendered by Dhondo Narasimha Mulabagalu for the cause of Kannada. One Krishnarya has written 'Mulabagalavara Charitra Shataka' in Verse form in 1898. Among others who were active at the end of the nineteenth century, we may mention M. Srinivasa Iyengar who rendered 'Rukmini Kalyana' in Telugu by Bammara Pothana' into Kannada with the name 'Rukmini Parinaya' in Champu form. One Arisinagunte Veerapparadhya of Maluru has written 'Ataveesha Bhajanamrutha' in Shara shatpadi metre. Rudrakavi of Idaguru in Gowribidanuru taluk has written 'Sivanataka', 'Markandeya Vijaya' and 'Honnavarada Honnegowda Vamshavali' in Dwipadi all in Kannada; and he earned laurels at the royal court in Mysore. Srinivasapurada Lokanathakavi is the author of 'Dhruva vijaya' a Yakshagana work and 'Dasakumara charithe'. One Hemareddy of Maluru is said to have written 'Prahlada charitre'. Somanahalliya Vedantham Raghavacharyaswamy near Bagepalli was in the royal court of Mummadi Krishnaraja Wodeyar and has written commentary on Panchavimshathi paddati, the fifth part of Shalya Krishnaraja's 'Nijadeepikarathna'. He described himself as 'Sanskrita , Andhra Karnataka Kavitha visharada'. He wrote the aforesaid work in 1851 AD. Sathavalli Chandrasekhara Sastry (1890) of Byraganapalli in Srinivasapura taluk has written 'Mandaravalli Parinaya', 'Droupadi Vastrapaharana' and also has translated Allasani Peddana's 'Manucharitramu' into Kannada.

### **Sanskrit Literature**

We may now give an account of those born in the district and wrote in Sanskrit. Gangadevi wife of Veera Kampanaraya of Vijayanagar hails from Mulabagalu and she is the author of 'Madhura Vijaya'. Mummadi Thamma Bhupala (1614-1690) has composed 'Kaumudi Vyakhyana' and 'Rasika Manoranjana' in Sanskrit. Vedantha Rangacharya has authored 'Bhajayathirajam'. Gaurbidanuru M.Ramarao (1881-1946) the personal staff of Nalwadi Krishnaraja



Wodeyar IV was an erudite Vedic scholar. He has translated parts of Rigveda with meaning and exposition, which has been published recently. Among others, Ramashastry Varadacharya and Srirangacharya of Mandikal village in Chikkaballapura taluk are well known literary figures in Sanskrit language of the nineteenth century. Of these, Mandikal Ramashastry (1849-1929) had his higher education in Sanskrit both at his native village and in North India and came back to Mysore to head the Sanskrit School there. He was responsible to mould the scholarship of many including R. Shamasastri who brought out Kautilya's 'Arthashastra' for the first time. Among his works now available include 'Aryadharma Prakashike' (1890) and it concerns about following religious norms in modern times. While 'Bhagavath Prarthana' published in 1912 concerns with discourses on religion, 'Katha Saprati' is a compendium of fables for children. 'Bhymi Parinaya' dealing with the sacred history of Nala and Damayanthi published in 1914 is a massive work. The event of Kumbhabhiseka held at Sringeri in 1917 is documented in a *champu* work. It was the epic 'Prathim meghasandesha' published in 1923 that brought Ramasastry great fame. This work is on the model of the famous 'Meghasandesha' by Kalidasa. This comprises the story of clouds carrying the message of Yakshi and bringing the reply from the Yaksha and cutting down the duration of the curse. The English translation of this work was published in 2000. Ramasastry was conferred with titles such as 'Kavirathna', 'Kavishiromani', 'Kavikulavasanta', 'Sarasa kavikula kanthirava' and others.

Gundlahalli M.G. Nanjundaradhya of Gauribidanuru taluk had his higher education in Sanskrit at Mysore and worked in Sanskrit Colleges both at Mysore and Bengaluru as also in the education department and made a mark in the scholarly field including Sanskrit education. Aradhya has not only published Kannada translations of some Upanishads, but has also brought out books like 'Virasaiva Sadachara', 'Renuka Githabhasya' and 'Brhma sutra Sankari Vritti'. His Sanskrit works include 'Shaivadarshane Prasthanbhedah', 'Apasudradhikaranam Adhikrutya', 'Agama Samskruthi', 'Shaivadvaita prathibodha', 'Shakthi visishtadvaita darshanam', 'Samskrutha sthavana manjari' and 'Sthotramanjari'. He is also the author of Suprabhatha for Srishaila Panditharadhya, Madeswara, and Kudalasangama; he has rendered vachanas of Basavanna, Akkamahadevi, Madara Channayya, Devar Dasimayya and others into Sanskrit. Having authored text books on

Vaidika Agamikas and for school courses, he had established 'Prabodha Pustakamale'. He was the sub-editor of 'Sharana Sahithya'. He was honoured with 'Shivadvaita Vidyabhushana', 'Sahithya rathna', 'Vyakhyanaavichaksana', 'Sahithya Visharada' and 'Sivattatwa chintarathna' titles. Many of his works got numerous prizes and awards including the honour of court scholar (Ashthana Vidvan)hood of Mysore Royal Court.

Among others, Mandikal Varadachar has written 'Savithri Parinaya', 'Ghoshagiri shataka', and 'Anjaneya Dandaka', Vedantham Rangachar wrote 'Bhajayathisthotra', while Kandalam Venkatachar composed 'Ramadandakam'. Bandenahalli V.Lakshmipathi Sastry has written a commentary on Kalidasa's 'Shakunthala' from the Vedantic point of view. Chikakballapura A. Kesavayya is the author of 'Parasarasmrithi vyakhyana' while Hosahudya Nageshacharya has written 'Vrittadeepamala', 'Keshava panchavimshati' and 'Keshavashtaka'. 'Jivasanjivani Nataka' and 'Vijnana Sarasamucchaya' are the works of Venkataramanayya. Vemagal Subba sastry wrote both in Sanskrit and Telugu. Rajagopalacharya, of Chikkaballapura and Padakal Gangadharsastry also wrote in Sanskrit. Naraharishastry and his son Purushottama shastry of Matthur village in Shidlaghatta taluk were great Sanskrit scholars and served in the royal court at Mysore. His son M.P.L Sastry (1912-2000) of founded M.E.S. Educational institutions at Malleswaram, Bengaluru. His name is much revered in the field of education. His works, including 'Subhashita sangrahagalu', 'Samskritha Natakagalu' and many other articles have been published. Nageshacharya, Purushottama shastry and others have written poems, commentaries, subhashitas and plays in Sanskrit. Lakshminarayana Shastry of Kyalanuru village is also a Sanskrit scholar who founded a Veda Pathasala(1928-42) that trained great scholars in Sanskrit.

### **Telugu Literature**

The eastern border of Kolar district was recognized as Karnatakandhra region and it continues to be so even today with Kannada and Telugu being in equal use. Some of the writers did work in both Telugu and Kannada, a few of them writing only in Telugu. One Mummana (1400 AD) a court poet of Proudhadavaraya belonged to Veerapur (present Eerapura) of Kolar district and he is identified as a poet based on other sources. But no work of his is available today. It was the Telugu poet Srinatha who brought Mummana into limelight.

There is an age old tradition in Telugu wherein two poets jointly author a poem. Nandimallayya of Nandigrama and his nephew Ghantisinganna belong to this tradition. They were under the patronage of Poosapati Basavaraja, a feudatory chief under Gajapathi, in c. 1480 AD, and jointly wrote a Telugu play by name 'Prabodha chandrodayam' on the model of a Sanskrit play. They later came under the patronage of Tuluva Narasanayaka of North Arcot and composed 'Varaha Purana' with 12 cantos and 1709 stanzas, and also rendered the sixth canto of Bhagavatha into Telugu. Nandithimmana was another relation of Ghantisinganna. He was also known as Mukkuthimmana. He was one of the 'Ashtadiggaja's said to have adored the court of Krishnadevaraya. He also belonged to Kolar district, a native of Nandi and his work 'Parijathapaharanam' composed in 1519 AD is available. But his another work 'Vanivilasam' is not found. Veerapuri Venkatacharya of the Viswabrahmana Gayathripitha tradition was of the lineage of Mummana and he wrote 'Andhra Viswakarma Puranam' in 1590. This work depends for its contents on several sources and is in *champu* form with ten cantos. This Telugu work has seen many editions and has been acclaimed as well-written poem. The canto dealing with Suryavivaha in Viswakarmapurana has been translated into Kannada separately by Ramanathapura Nanjacharya with the title 'Trimurthy at maka Charitre-Surya vivaha' and this work has been published long back in 1850.

Mummadi Thamma Bhupala (1614-90 AD) seems to have written 'Rajendrachola Charitre' 'Soundaresa Charite' and 'Kiratharjuniyam' when he was still young. Unfortunately none of them is available now. Thadikolli Kadaripathi was a feudatory of Thadikollu province of Srinivasapura and he wrote 'Shukasapthathi' (1648 AD) a poem both romantic and comic in nature. This is a bunch of thirty stories conceived to have been told to one Prabhavathi, a lovelorn lady, in order to keep her away from being enamoured to adultery. The Telugu encyclopaedia cites the work to have been translated into Persian and Urdu languages under the title 'Thothinama'. Bacchali Gopalayya (1660 AD) of Alanguru village in Mulabagalu taluk, who is said to have been a writer in Kannada too, has written 'Ranganaykankitha Taravali', 'Mangadushtamsula Vilasam', 'Madhuramanga Pumshyali Vilasa', 'Hanumad Binnapan' and other works, which are said to be full of romantic aspects. In 1700 AD the rulers of Mulabagalu (Byrapura) invited Koduri Venkartachalam of the same taluk and urged him to write 'Shivarahasya Khanda' in Telugu.

He was honoured with title 'Balasaraswati'. At about the same period, Baddhaveeti Datthayya who was in the Suguturu court has written 'Ganitha Deepika' in eleven *suthras* or chapters. Rudrakavi of Idaguru in Gowribidanur taluk got his training under Gubbi Mallanarya and wrote an exposition to Palkurike Somantha's 'Aksharankana Gadya' to be dedicated to his mentor. Later, went back to Idaguru and organized a troupe and staged plays in Kannada and Telugu. 'Andhra Yakshgana Markanda Charitham' is a play written in 1851 AD. Among his other works are 'Venkatesha Mahatmyamu', 'Meenakshi Kalyanam', 'Virupaksha Mahatmyamu', 'Murudappa Shatakamu', 'Ashirvada Satakamu', 'Bhattumurthi Prasamsa', 'Mummadi Krishnaraja Prasamsa', 'Virasam Modaliyarya Navarthnamalika' all in Telugu. Mummadi Krishnaraja Wodeyar honoured him with the title 'Karnatakand hroubhaya Bhasha Kavitha Visarada'.

Pinna Bayalacharya though not under any royal patronage has written 'Godaguchi Charitre', a Yakshagana on the basis of poem on Koluru Kodagusu. In this, especially while narrating the incident of Kodagusu feeding Lord Shiva with milk, the poet uses Kannada, Telugu, Urdu and Tamil, which is a testimony to the linguistic harmony of that time. As he reverently remembers Bharathindra Swamy, the pontiff of Sringeri, he might have lived between 1667 and 1700 AD. Pullakavi of Hosur in Gowribidanuru taluk has written 'Panditharadhya Charitre' in about 1800 AD. He was a follower of Srisaila Nidumamidi Jagadguru Peetha of Guluru. As the Palm leaves manuscript of his poem was brittle at places, the unavailable portions of the poem were reconstructed by one Appappa in 1900 AD at the instance of the pontiff of the Peetha. And he has added two more chapters narrating the history of the Matha during another two centuries. And his uniqueness was that he gave the credit of all this to Pullakavi. Chandrakavi of Kundalagurki in Shidlaghatta taluk has written 'Srikrishnabhupaleeyamu', which is a versified form of Nannaya's 'Andhra Shabta Chintamani', and the work was written c. 1830 AD. He seems to have written some other works also.

The writings of Kaivara Naranappa stands alone in uniqueness. He was a Yogi and was a religious teacher. But he has composed Kalajnana and songs. He is the author of *manu shataka*, *vachanas* and *sisapadyas* too in Telugu. Some of them are in Kannada. His living period is debated to be between 1726 and 1880 AD. He is said to have lived for 110 years. Among his works, 'Taraka Brahmananda

Dwayakanda Shatakamu', 'Vinulathmaka Nareyana Kavishatakamu', 'Kanda Shatakamu', Brahmandapuri Shatakamu', 'Amaranarayana Shatakamu', 'Nadabrahmananda Nareyana Shatakamu' deal with the subjects of *yoga*, *samsara*, the life of *prakruthi* and *Purusha*, *lokanithi*, *dhyana*, *bhakthi*, *chintane* and others. These shatakas are known for their musicality and some of them are popular and are sung by people learnt from vocal tradition. His *kalajnana vachaanas* brought him to fame. Though it is believed that some of them foretell the future happenings, it has many historical events also quoted. His Keerthanas bear the influence of Kannada Dasara Padagalu and Vachanas. His writings bear the signatures like Nadabsahma Nareyankavi and Amaranarayana. His songs have been sung and released in cassette form. Some of his works have been translated into many languages including English.

Another anonymous poet of this period (17<sup>th</sup> century) has composed 'Kolala Shatakamu' on Kolara Someswara. In the eighteenth century one Devarkonda Shamabhatta of Kotegallu in Chintamani taluk has not only written 'Nrikesari Shatakamu', and is the author of 'Raghaveshwara Stotram', 'Myravana', and 'Nalacharitre'. These are in Harikathe form; but his *sisapadyas* seem to eulogize a courtesan of Ganjikote. Vedantham Venkatareddy (1865-1954 AD) born at Hosahudya in Chintamani taluk has written 'Vedanthaprakasharathnavali', 'Srimadvenugopala Shataka' and 'Vivekarathnamala'.

Paramahansa Anjanappa born in Hosur of the neighbouring state of Tamil Nadu took to ascetic way of life on his own and got initiated by Ramakrishnamacharya, who wondered in teaching Vedantha and finally settled in 1949 at Gattahalli in Kolar taluk, and built a temple there for lord Anjaneya. Today Gattahalli is a pilgrim-centre as also a centre propagating his ideals. His 'Anubhava Vedantha Rathnavali' has found three editions and contain most of his writings. His compositions include *Keerthanes*, *shathaka*, *kalajnana* and *tatvapada*, and they are in *dwipada*, *dandaka* and *manthrastotra* metrical forms. Though he wrote more in Telugu, there are 54 *keerthanes* in Kannada too indicated with the *raga* and *tala*. Some of these songs have been popularized by singers of light music and have been brought out in cassette form. He elucidates the teachings of Vedas, Upanishads and Puranas for the benefit of common people. Anjanappa lived for more than a century, i.e. 103 years and passed away in 1971.

Gummaraju Ramakavi of Gownipalli lived between 1880 and 1962. His works are 'Chowdeswari Mahatmayamu', 'Apadbandhav Shatakamu', 'Sangraha Ramayanamu' and 'Ashrudhar'. His 'Chandrike Bhagavadgithe' is incomplete. 'Chowdeswari Mahatmyamu' a work appreciated by the learned bases on various sources; and selected portions of this work was prescribed text for Intermediate students of the Madras University. Sathavalli Chandrasekhar Sastry of Byraganahalli in Srinivasapura taluk is said to have rendered 'Amaruka Sataka' into Telugu with the title 'Sringara Stotra'; and one Ramaswamy Sastry in his lineage is said to be the author of many works in Kannada, Telugu and Sanskrit. Baravelu Appasastry who lived during the last lap of the twentieth century is said to have translated Shankaracharya's 'Anandalahari' into Telugu, and was a lithographer under Gummaraju Ramakavi. Kotturu Basavaraja of Hosur near Gowribidanuru (last years of 18<sup>th</sup> century) compiled *basavarajeeyamu* in Telugu which is a source book for Ayurvedic medicine.

'Ushaswayamvara' is a work by Kaipa Mayanasastry who belonged to the lineage of (Kaipa) Komarla Ramachanya and lived during the later half of the nineteenth century and the first half of the twentieth century. He has composed a voluminous poem with three thousand five hundred stanzas in three cantos by name 'Sukarma Neethichintamani'. This is about devotion, morals, palmistry, astrology, pilgrimage, impious deeds and the recommended atonement for them. The work is quite popular. During the same period one Torlavaripalli Okkaliga Kavi Kala Bhyrava or Torlabyyareddy of Srinivasapura has written a poem by name 'Padmavathi Srinivasa' and Hosa Hudyam Venkatareddy of Chintamani who lived between 1901 and 1954 is the author of 'Viveka Rathnamala' has also written 'Vedantha Prasnavali', 'Venugopala Satakamu' in Telugu and 'Keshava Namavali' and 'Siddhaganga Gurvedashtaka' in Sanskrit. 'Viveka Rathnamala' written in 1948 was published in the very next year. This has 500 stanzas and has subjects like devotion, wisdom, astrology, learning, religion, lineage etc. Rajayogi Vasanthayya of Chilakalanerpu village in Chintamani taluk was also a spiritual writer. His 'Sujana Manoranjini' composed in 1918, was published in 1928. Venkatapura Thimarasayya also was a poet in Telugu.

### Urdu Literature

There are quite a number of Urdu speaking people in the district. But unfortunately we have no definite information on the rich Urdu

literary tradition. One Asim of Kolar was a court poet in Mysore palace in 1831. Abdul Hasan Adib of Shidlaghatta was educated at Mysore and Lahore with the palace scholarship became reputed as a poet, historian and a literary critic. His father also was a poet having written 'Sitar-e-Subah' and 'Rasul Maqbool'. Adib's first work 'Jawaharul balghath' was a treatise on prosody and was published in 1930. His Jawahir-e-Urdu' is about grammar, "Fazi-e-Azam' is the history about Hyder Ali. 'His 'Rajnama' is about the rulers of Mysore. He is said to have hundreds of works to his credit and some of them are popular even today. His articles on grammar have been included in text books. Adib died in 1960.

### **Modern Kannada Literature**

The turn of the twentieth century that saw romantic, modernist and post-modern literary trends, is considered as modern period and here is an account of Kannada works written then in Kolar district. Though a number of these writers live in the district even today, quite a number of them have migrated to other places due to various reasons but maintain close contact with the district. Some of them have made big names and have brought laurels to the district. In this sense, we may consider DVG and Masthi as the pioneers. D.V. Gundappa (1887-1975) who was born at Mulabagalu and completed his Lower Secondary education there and migrated to Bengaluru during 1905-06 in search of job, later settled there only. Though his writing was in most of the literary genres, his works such as 'Manku thimmana Kagga', 'Marula muniyana Kagga' 'Umarana Osage', 'Anthahpura Geethegalu' and others are in poetic form. His prose works include literary essays, journalistic writings and biographies. He is considered one of the foremost modern writers in Kannada. He worked in various capacities in various organizations including Kannada Sahithya Parishath and was a member of the Representative Assembly of Mysore. He contributed extensively to both English and Kannada journals and ran a paper entitled 'The Karnataka'. He was deeply influenced by the thoughts of Gopala Krishna Gokhale and founded 'Gokhale Institute of Public Affairs' for which he contributed everything he had, including his huge collection of valuable books. He was very close to the late Diwans of Mysore viz., Sir M. Visveswaraya and Mirza M. Ismail, and was a name to reckon in public life. He was honoured by many organizations. He presided over the Annual Kannada Literary Confernce held in 1932 at Madkeri. He was the president of the Mysore Journalist' Association

and was conferred D.Litt by the Mysore University. He was invested with Padmabhusana by the government of India in 1974. After his demise, his centenary was held all over Karnataka, and a grand scale function was organized at Mulabagilu with seminars on his literary contributions, publication of books on him and other programmes. The government of India brought out a postal stamp with his portrait on it in his honour in 1988. One may find the cultural details of Kolar district in his 'Jnapaka Chitrasale' a memoir in essay form.

Masti Venkatesha Iyengar (1891-1986) was born at Masti a village in Maluru taluk. He completed early education at Hongenahalli and higher education at Madras and Mysore. He passed the Mysore Civil Services examination and joined government service and served in many high positions. He undertook extensive tour of Kolar district also as part of his official work. The contribution to literature by Masti is quite enormous. He was known for his innovations in the field of short stories, but has to his credit many works of verses, dramas, poetry, novels, thoughtful writing, translation etc. He is the author of a total of about 125 works including 'Bhava', his autobiography in three volumes. He presided over many literary conferences held throughout India. He also presided over the Annual Kannada Sahithya Parishat conference held at Belagavi in 1929. He was an honorary fellow of both State Sahithya Academy and Central Sahithya Academy. The University of Mysore conferred on him D.Litt in 1977. He was honoured with Jnanapitha Award in 1983. His centenary was celebrated throughout the State including Kolar in 1991 and a memorial in his name has been established which includes a library, at his birthplace, Masthi.

Lakshminarasimha Shastry (1889-1965) of Santhekallalli in Chinatamani taluk started writing articles and ultimately established his own 'Kannada Sahithya Sevasadana'. This was originally called Jayachamarajendra Granthamala, but due to legal snags, the name had to be changed. Through this organization, he published as many as 56 works including *sthotras* and other genres. He was honoured by the pontiff of Sringeri. Shastry would himself invite artistes from all over and hold cultural festivals. Among the important works of Shastry, one may include 'Jayachamanripala Ramarajyavilasa', 'Chandrasahsa Charite', 'Mahathma Gandhi Sataka', translation of Potana's Bhagavatha, 'Lavakusha' and 'Sarangadhar', all mythological, 'Purandaradasa', 'Kanakadasa', 'Kaivara Naranappa' and other biographies. He came in



the lineage of Tatacharya who was a *rajaguru* in Vijayanagar and migrated to Chikkaballapura after the fall of the Empire. There were many scholars of whom Tirumale Rajagopalacharya who started a Sanskrit school at Chikkaballapura during the nineteenth century. He had titles such as 'Chitrakavitharaja' and was a poet as well as a philosopher. He was helpful in bringing out volumes of inscriptions by B.L. Rice and Hultz. His lectures delivered at various vedic conferences have been compiled into a volume. One of his successors Tirumale Tatacharya Sharma (1897-1973) was born at Chikkaballapura and did yeoman service in the field of epigraphy, journalism, drama and partook in the freedom struggle. He was a social worker too. After discontinuing his college studies, he joined a drama troupe and got into various departments of the stage. He was close to Kailasam who helped him earn erudition. (Tirumale Rajamma has written a book on Kailasam). He later joined the department of archaeology and deciphered many epigraphs and has published several inscriptions. He has also written many books and articles on epigraphy. 'Mysore Ithihasada Haleya Putagalu', 'Vichara Karnataka' and 'Charitrika Dakhalegalu' are his published original writings. He was a regular contributor to many journals and he started a weekly by name 'Viswa Karnataka' and made it a daily, which ran from 1943 to 1948. He was known for his unbiased and undaunted stance which led him to face legal issues many times. He participated in freedom struggle being inspired by Gandhiji and he has published many write-ups and books on him. 'Swatantrya Sangrama', 'Vikrantha Bharatha', 'Mastiyavara Manodharma', 'Mokshsagundam Visveswaraya', 'Julius Caesar', 'Indira Priyadarshini' and many other of his works are well known. He served on the journalists' association, Municipal Corporation and other organizations. While he was the chairman of the former, he was a member in the latter, he served as president of Kannada Sahithya Parishath too. He presided over the 31<sup>st</sup> session of the Kannada Literary Conference held at Kasaragodu in 1937.

K. Sampatgiri Rao, originally belonged to Kolar was an educationist and made a name in public life. He did good work in the field of literature also. His important contributions are in the form of Kannada translations of Rajaji's works. Among them are 'Upanissattina Kathegalu', 'Srikrishnanu Torisida Dari', 'Rajaji Ramayana', 'Socretes', 'Kalpaneya Kadu', 'Rajaji Sanna Kathegalu' and 'Rajaji Bhagavadgithe'.

He has published work on Hoysalas, Swarajya, Dasa Sahitya and Hardekar Manjappa for children.

Well known novelist and gymnast K.V. Iyer was a native of Devarayasamudra in Mulabagalu taluk. Iyer (1898-1980) started a gymnasium in Bengaluru and would give gymnastic performances had the title 'Daihika Sikshana Manikya' and was awarded Doctorate degree by Missouri University in USA. While at Kolar he came into contact with Kailasam in KGF and developed much interest in literature and dramas. He wrote 'Rupadarshi', 'Leena' and 'Shantala', all novels. These brought him popularity when they were published. Apart from these, he published a collection of short stories entitled 'Samudyatha' and 'T.P. Kailasam Smarane', and translation of Sudraka's 'Mricchakatika'. Iyer was honoured with Sahitya Academy awards.

O.N. Lingannayya, born at Sravanana halli in Gowribidanuru taluk, studied Sanskrit and English and wrote 'Mummadi Krishnaraja Wodeyar' in 1942 which brought him honour from the royal palace. He joined government service as Amildar and served in many capacities. His contributions include works such as 'Mysuru Wodeyara Kathegalu', 'Maharani Lakshammanni' and other life-sketches, and fictions like 'Mahamantri', 'Kallugana', 'Nallura Cheluve', 'Sadanandamatha', plays such as 'Jangamavijaya' and 'Tapahphala', poems such as 'Muddu Kannadanadu', and religious works including 'Atmajnani Allamaprabhu', 'Shivayogi Siddharama', 'Vairagyanidhi Akkamahadevi', 'Veerasaivadharm Parichaya', 'Shunyasimhasana', 'Basavanna' and others. His works number more than thirty. He was conferred with many titles such as 'Vidyabhushana' and 'Sahityabhushana'. He died in 1976. His son O.L. Nagabhusanaswamy also is a writer and has published many works of high standard.

Asthanvidwan M.G. Nanjundaradhya (1914-90), born at Gundlahalli in Gowribidanuru taluk, as stated earlier, has penned more than 25 works in Sanskrit and in Kannada he has written 'Sivana Solu', 'Pakshmalakshi', 'Abhinava Kalidasa Basavappa Sastry', 'Ishtalinga Vijnana' and other works the which exceeds 50. His works include many biographies, songs and text books. Aradhya was conferred with the title of 'Asthan Vidwan' by the royal court; he was a recipient of state government award, and titles such as 'Shivadwaithabhushana', 'Sahityaratna', 'Sivatatwa- chintaratna', 'Vidyavaridhi' and 'Vyakhyana Vibhushana'.

Kotthamangala D. Seshagirirao (b.1907) was the head of the department of agriculture and has authored works including 'Jenusakane', 'Sasyasamrakshane Kaipidi' and 'Srigandha'. C.K. Nagaraja Rao (b.1905), though born at Challakere in Chitradurga district, can be considered as belonging to the district, as his father belonged to Chikkaballapura. *He was well versed in acting in dramas and films, but wrote a huge novel by name 'Pattamahadevi Shanthaladevi' and won 'Murthidevi Award' (1978) for it.* He was honoured with Sahithya Academy for his research work on Mahakavi Lakshmis. His writings include many plays, critical writings, satires and a short story collection viz., 'Kadumallige'. He presided over the 5<sup>th</sup> District Literary Meet.

H.Narasimhayya (1920-2005) a renowned educationist was born at Hosur in Gowribidanuru taluk. He was born into a poor family and came walking barefoot to Bengaluru to get education and ultimately got doctoral degree from Ohio State University. He contributed to many journals; and his 'Tereda Mana' is a collection of some of his articles. This work and 'Horatada Hadi', his autobiography were honoured with Sahithya Academy award. He founded educational institutions in many places and was Vice-Chancellor of Bengaluru University. He served many organizations in different capacities. He got state government honour and 'Padmabhushana' from the Government of India. He was conferred upon honorary doctorate from the Gulbarga University, and fellowship from Nataka Academy. He was a recipient of 'Basava Puraskara' in 2001, a state government award and 'Nadoja' award from Kannada University at Hampi. H.N was a member of Karnataka Vidhana Parishath and was chairman of Kannada Development Authority. An active participant in freedom struggle, he launched a tirade against theism and superstitions.

One of the ex-Presidents of Kannada Sahithya Parishat N Basavaradhya belongs to Nyamagondlu village in Gowribidanuru taluk. He was born in 1926. 'He has critically edited classics such as Raghavanka's 'Harischandra Kavya', Kumara Valmiki's 'Torave Ramayana', and Devalapura Nanjundakavi's works. Two of his edited works, 'Torave Ramayana' and 'Nanjundapurana' have won Academy awards, while his 'Halagannada Nighantu' has bagged Ti.Nam.Sri. award. Sri Basavaradhya who worked in various capacities in several organizations has several honours including Rajyotsava award. He presided over the taluk level Kannada Sahithya Sammelana held at Bangarapete in 1998.

Raghusutha, born in 1929 at Chikkaballapura had many faceted talent. He participated in acting at the beginning, and later got training in film-script writing and direction; served as sub-editor in many journals, wrote several literary works and made a name in the field of education, dance and music. In the literary arena, he wrote variety of books from children's literature to serious writing. He pioneered writing about geographical topics and gave lectures on the topic, infusing scientific point of view about geography. He wrote books on the drama troupes, and writers of Kolar district. His works include 'Mir Sadique' a historical novel, 'Gaganakusuma' a science fiction, 'Meshracheela, a humorous novel and others. Having penned as many as 220 works, Raghusutha was a recipient of many honours including awards for his works on amateur theatre from the central government, best teacher award, 'Vidwan' from Veda Vidyasamsthe and felicitations from his well wishers. He was also recipient of Gorur award and Sahithya Mahopadhyaya title. He presided over the sixth Kolar District Sahithya Sammelana held at KGF in 2000.

Balakrishna Raja Gopal (B.R. Gopal - 1930-1997) was born at Chikkaballapura and served the department of epigraphy in places like Udakamandala, Dharwad and Ananthapur. He supervised, the revision of 'Epigraphia Carnatica' volumes edited earlier by B.L. Rice, a work sponsored by the Mysore University. And he contributed copious notes to all the nine volumes. 'Banavasiya Kadambaru', 'Karnatakadalli Ramanujaru', 'Karnatakada Kalegalu-Vasthu', 'Ithihasa-tatwa Mattu Sastra', 'Tamilu Nadina Kannada Sasanagalu' and others are well known works of B.R. Gopal. Totally he wrote 17 books and 78 research papers. He presided over the conference of Indian Epigraphists, Annual conference of Karnataka Ithihasa Academy and History Conference of Andhrapradesh.

Y.S. Gundappa (1905-1998), though originally from Anekal, was well known as a writer, playwright, and organizer. He started 'Sri Champakadhamaswamy Seva Sangha' while a student, and staged many plays under its aegis. He wrote devotional songs with the penname 'Champakadhama', and books such as 'Ganarasayana' and 'Karmasesha'. He published 'Ahimsa Paramodharmah', 'Tolarayana Sabha', 'Kasina Gantu', 'Bhagavan Buddha' in Bhamini Satpadi and others. 'Bangaradagalu' a collection of all his poems was published in 1984. He served as honorary secretary of 'Kolar Karnataka Sangha', 'Makkalakoota'

and 'Sodari Samaja'. He was honoured by the State Teachers' Welfare Fund and with Rashtra Prasasthi. One of his works was a prescribed text book for a primary class in Tamil Nadu. He was felicitated when he turned 90.

Another pride of the district Ham.Pa. Nagarajaiah, was born at Hampasandra in Gowribidanuru taluk in 1936. He was the Secretary of Kannada Sahithya Parisath, and later its President. He made the organization popular as its office bearer. He organized literary conferences at the district and taluk levels and various seminars on literary topics. Himself a book-lover, Nagarajaiah, caused publication of over 400 books by the Parishath and sold at a nominal price during his tenure as its president. He is a scholar, an orator, a researcher and a linguist of repute. He has penned numerous books pertaining to various disciplines. 'Jayanrupa Kavya', 'Bharatesha Vaibhava', 'Sava Bharatha', and 'Shanthipurana' are the classics he has edited. His 'Dravida Bhasha Vijnana' has seen many editions, and 'Dravida Sankhyavachakagalu' is another work on linguistics. He has introduced various folk artistes and annual fairs through his writings. A staunch admirer of Jain literature, art and culture, he has written many books in English and Kannada of research value on these subjects. 'Karnataka mattu Jaina Dharma', 'Nompia Kathegalu', 'Yakshayakshiyaru', 'Santhara: Ondu Adhyayana', 'Humbuja Kshetradarshana' are his better known works. His 'Charuvasantha' is an opera. He is the recipient of many awards including Rajyotsava award. He has been felicitated on many occasions and felicitation volumes being published in his honour. He presided over Chikkaballapura Sahithya Sammelana.

Pradhan Gurudatta, a native of Chikkaballapura, got his higher education in Mysore and Kashi and dedicated his services to translation work. He has translated Kuvempu's 'Sri Ramayana Darshana' into Hindi, for which he was honoured by the Human Resources Development Ministry, Government of India. 'Rasa Siddhanta', 'Sreshta Prabandhagalu' (original by Nagendra), 'Divya', 'Amitha', 'Dada Comrade', 'Deshadrohi', 'Gandhivadada Shavaparikshe' (original by Yashapal), 'Jaya Youdheya', 'Divodas' are his other translated works. Apart from these, he has written Lokadeva Nehru 'Bharatiya Samaja: Ondu Visleshane', 'Gandhiji, Nanu Kandante' are also his translated works in Kannada. He has also translated from Kannada into Hindi, 'Basaveshwara Vachana' and Chaduranga's 'Vysakha'. He has written a treatise on

Kannada as official language of the government and 'Kacheri Kaipidi'. He has won State and Central Sahithya Academy awards, Golden Jubilee Celebration Award from Mysore University for research, Ti.Nam.Sri. Prasasthi, and Kalpasri Prasasthi of the State Government and others.

Kaipu Lakshminarasimha Shastry, born at Kaivara in 1940, has rendered multifaceted services in literary field. A postgraduate from Mysore University, he has published a research work 'Kaivara Kshetra' apart from 'Aralida Hoo' (novel), 'Janamejaya', 'Nachiketha', 'Bharadhwaja', and other works for children. He has serialized 'Anganeyara Ingita', a novel. He has written book reviews for 'Prabhudda Karnataka' and 'Kannada Sahithya Parishat Patrike'. He has rendered into simple Kannada 'Andhra Mahabharatha' at the behest of Karnatak University of Dharwad. Having mastered the art of Music and Keerthane, Kaipu has many honours to his credit. Presently he is working in Yogi Nareyana Institute of Indology, a research organization.

B.G. Sathyamurthy (b.1937), born at Bommasandra in Chintamani taluk, was contributing to journals earlier, and later took to writing fiction. His works of fiction include 'Premada Balu', 'Hridayaveene', 'Olavina Osaru'. In all, he has more than twenty novels, more than ten collections of short stories, and many plays. He has written pictorial articles on the architecture of Kolar and sculptors of Shivarapattana. He has won Attimabbe award, Aryabhata award and etc.

V. Gopalakrishna, born at D. Palya in 1938 is well known for his studies on place names, for which he got Ph.D. and worked as Professor and Head in the Institute of Asian Studies at Chennai. Presently he is working in the Dravidian University at Kuppam. His translation of stories from Malayalam 'Kandara' and 'Tatwamasi' a Tamil novel by Namakkal Ramalinga Pillai are well known. He is editing a Kannada periodical 'Lahari' published from Chennai and he is on the editorial boards of 'Kannada-Japanese-Tamil-English' dictionary and Folklore Encyclopaedia being brought out by the Institute of Asian Studies.

G. Jnanananda (b.1940) an exponent of sculpture belongs to Nandi village. He started writing while at Middle School. His works include 13 works on various topics, 5 research works, 7 edited books, 2 biographies, 7 books for children, 2 books on science, One collection of stories and 7 novels. Of the 12 translation Books Presently five of his

works were in press. A number of his works have come out subsequently. Incessant study is his forte. Jnanananda has published numerous stray articles and stories also. 'Kashyapa Shilpasastram', 'Sri Brhamiya Chitra Karmasastram' are very ambitious works of Jnanananda. He served as president of the District Kannada Sahitha Parishat for three terms and organized three district level literary conferences. He was responsible for organizing literary meets throughout the district. 'Sujnana', a felicitation volume was presented to Jnanananda during a felicitation ceremony.

Chi. Srinivasa Raju, born in 1942 at Chikkaballapura, has to his credit a unique service to the cause of Kannada. 'He is popularly termed as 'Kannada Paricharaka' and he worked for more than three decades as professor of Kannada in the Christ College in Bengaluru. He organized a Kannada Sangha there and was responsible for the publication of 185 valuable books in Kannada by the association. Publishing the first works of many blossoming writers was his uniqueness. He gave more importance to thought provoking works than works of fiction. He started conducting state level competition for students in the name of A.Na.Kru and Bendre. As writer his publications include 'Haliya Melina Saddu' and 'Nishkramana' (plays), 'Chasnal Bandhu' (poetry), 'Bavikatteya Bali' (translation of stories), 'Rajarathnam Matthu Karnataka Sangha' and 'Agaga' (a collection of critical articles). He presided over the seventh District Level Sahithya Sammelana held at Gowribidanur in 2002.

Byrakur Venkatesh of Mulabagalu, though known for his detective fiction, has written many mythological stories, fables and translated Tolstoy's short stories. Being born and settled in the district and making a big name in and outside the state is a rare phenomenon. B.R. Lakshaman Rao (1946) is one such rare writer. Born at Cheemangala in Sidlaghatta taluk, Rao is known for his unique use of words and creating new ones in his poetry. He is indeed a pioneer in the use of old vocabulary with a refreshing connotation. He has published seven collections of poems including the first collection of poems 'Gopi Mattu Gandalina', 'Columbus' and 'Madhyashta' collections of his representative poems, 'Nanna Geethe' (lyrics), 'Bharatha Sindu Rashmi' (epigrams), 'Na-Nagu-Ni-Nagu' (comic poems), 'Gesture' and 'Kabbekku' (short stories), 'Heegondu Premakathe' (novel), 'Rajanish Nijarupa' (translation), 'Ithyadi' (essays) and 'Kavithe' 1988 (edited). He has translated Kannada Kavya Sampada into Telugu in collaboration with

Sa. Raghunatha. His collected poems 'Camera Kannu' has been published recently. His poems have been rendered into music and brought out in the form of a cassette entitled 'Ivalu Nadiyalla'. 'Lilliputtiya Hambala' was honoured with an award by the Sahithya Academy and 'Goruru Sahitha Prasasthi', 'Chutukurathna Prasasthi' and 'Visveswarayya Prasasthi'.

S. Venkateshappa (b.1947), born in Kadahalli near Kaivara, has published 'Suktisudharasa' (spiritual sayings), 'Kuniyonu Bara', 'Namma Thayi Bharathi' (poems for children), 'Masurina Dariyalli', 'Alambagiri Darshana' and 'Viveka Chintamani'. He has collected folk songs for which he was honoured by the Janapada Parishath.

Markandapuram Srinivas (1948) presently holding a high position in the Department of Kannada and Culture, belongs to Markandapuram near Vokkaleri. He has achieved much in the field of poetry. 'Inukunota', 'Adianthyagala Naduve', 'Kattalu Belakugalache', 'Baduku Chittara', 'Nammanammalli Mathra', 'Nigudha' and other works are few of his poetry collections. He has translated poems of various writers in the collections with titles 'Hosamukha Tottuko', 'Mahaprasthanana', 'Viswambhara', 'Ameena', 'Jwalegalu', 'Manava Samanvaya', 'Mannu', 'Manava Matthu Akasha' and a collection of poems by the Governor Ramadevi under the title 'Ellaru Manushyare'. He has also rendered P.S. Ramanujam's selected Kannada poems into Telugu in a collection entitled 'Naditho Pravhinchinappudu'. Srinivasa has received titles like 'Padmashri Kalakesari', 'Kavirathna', 'Kavitalaka', 'Karnataka Vikasa Rathna', 'Sahithyakala Rathna', 'Viswasanthipriya Gommata', 'Viswamanava' and 'Kuvempusri'. He has broadcast his poems on AIR and Dooradarshana. He presided over the Poets' Meet at Viswa Kannada Sammelana held at Detroit in 2002.

M.S. Narasimha Murthy, a popular humour writer is from Malur. He has written about 1500 humorous articles, and has brought out his collection of humorous articles in 1978. He has contributed to Udayavani, Sudha, Mangala, and Tushara. His published works include 'Prasasthivijetha', 'Sramadana', 'Conductor Kariyappa', 'Vidyavathidevi', 'Bharathada Rastriyathe' and 'Mandasmita'. Apart from 26 collections of humorous articles, he has written 'Hasyambari', a literature for children; biographies, translations, introductions, and edited works. His books have bagged Academy awards twice and he is the recipient of 'Beechi Prasasthi', 'Tarangaranga Prasasthi', 'Indira Priyadarshini



Prasasthi' and 'Navarthnaram Prasasthi'. Raghusutha has successfully presented an account of all the writers and literary works of Kolar district, in the commemoration volume published on the occasion of the First Sahithya Sammelana held at Kaivara in 1970. We now give a brief account of those excluding the ones we have already dealt with.

Jage Krishnamurthy of Shidlaghatta was a researcher in the department of Archaeology of Tamil Nadu and Karnataka. He has published many articles in the 'Journal of Indian History' and others. Burudugunta Srinivasacharya was an epigraphical assistant under Benjamin Louis Rice and he wrote a dissertation for Ph.D. degree. K.S. Raghavendraraao has written 'Karnataka Rathnasimhasana' and V.N. Das is the author of 'Viswamithra', both in *champu* form. P. Vitthalarao (1923) of Bangarapete has authored 'Sahithya Mandiradalli' and 'Ravindra', both novels. Raghusutha has written 'Suligali', 'Kage Hokka Mane', 'Gaganakusuma', while Umapriya has penned novels such as 'Mysuru Hudugi', 'Panchakanyae', 'Saraswathi Avathara', 'Gowriyo Goriyo', Ti.Na. Thippeswamy of Nadali is the author of 'Chithacithara', and 'Sangama'; K. Narayanamurthy's works are 'Pavithravada Henu', 'Bhale Surama' and others; Masthi Rangaswamy Iyengar ((1911) wrote 'Pushpamale', 'Modagalu' (collections of stories); S. Subhramayya has published a collection of stories translated from Russian language titled 'Ispate Rani'. Dwi.Sri. Venkatesh's 'Bombay Maduve', 'Umapriya's 'Anugraha', Ni.Ra.Su's 'Premasudha' are all collections of stories. Gowribidanuru Appayya Sastry (1859-1957) has written 'Vedanthasara', 'Shankara Charitra', while Bachapalli Venkateshachar of Chikkaballapura has published 'Tatvavadva' and madhwa traditions. Hosur S. Venkatavakyya (1898) wrote 'Astthikavada', 'Jeevathma', 'Hindu Sanghatane' and others. G. Rudrappa wrote 'Lalla Yogeswari', 'Sivastotra' and other religious works. Nageshachar Mutwa has written 'Bharathiyara Abhinayasastra', 'Chandakowsika' play and other works. L.S. Sesagirirao has written 'Viswakavi Ravindraru', 'Kadambari: Samanya Manushya' and a critique on Masthi Venkatesha Iyengar's works. Kolar Nagesha Sastry is the author of 'Shankarguru Vilasa Tarangini' and 'Sri Sarada Suprabhata'; B.N. Guna Rao (1930-1993) of Chikkaballapur wrote a series of critical appreciation on Kuvempu's 'Sri Ramayana Darshanam' when it was published, which attracted appreciation from readers and Kuvempu himself. He has also published a series of articles on V.K. Gokak's 'Bharata Sindhu Rashmi' and other

works such as 'Sapthagiri', 'Ramarajya' and various spiritual articles in the paper viz, 'Viswakarnataka'. A number of his essays have been compiled in two volumes entitled 'Subhatambula' and 'Srinivasa Vaibhava'.

S.L. Srinivasa Murthy gives a list of writers who did yeoman service to literature at the beginning of twentieth century. Madanahalli Chennakrishaniah (1883-1954) wrote 'Sri Chennakeshava Shatakam', 'Karnataka Raghuvamsham', 'Lalithamarkandeya Katha kandamale' and 'Hadina Beedu'. Subbarao of Chikkaballapura graduated from Mysore University and served in Maharani College of Mysore as Science lecturer and as government translator and he wrote 'Surasenacharitre', 'Ahara Vishayopanyasamanjari', 'Prajnavathi Vijaya', 'Sri Tirupathi Venkatesha', 'Yuvaraja Kalyana' and 'Valmimukha Meesa'. Chikkaballapura Venkatacharya is the author of 'Anasuya', 'Kalanatha', 'Krishanaleele', 'Gana Ramayana', 'Chandravali', and 'Prahlada Charitre'. Venkataramanayya (1876-1929), a Shanubhogue of Halaguru wrote 'Karnataka Vachansusheela Charitram', 'Karnataka Sri viswarupasadarshanam', 'Chanrdahasa', 'Kalyani Natakam', 'Varadakshina Natakam' and several other works totalling 20. A. Kesavayya of Chikkaballapura penned 'Garvapahara', 'Bhatruhari Nirveda Nataka', 'Bhimavijaya', 'Ramamohana Nataka', 'Vijaya Viveka Nataka' and translated 'Arabian Nights' in the name 'Yavanayamini Swapnachamatkara', as also two collections of stories entitled 'Vichitra Kathaprapancha' and 'Radhakrishna' and a biography of Dayananda Sarsaswathi, and 'Karnataka Samruddhisatakam', 'Parasarasmruthivyakhya', 'Pativratyadharma' and others of different literary genres. K.R. Narasimhayya of Kolar has to his credit publication of 'Kulavdhucharitham', 'Sangraha Ramayana', abridgements of Ramayana, 'Kumarodayam' and 'Raghupathicharite'. Srinivasa Iyengar of Malur published in 1895 'Rukmini Parinayam' a work based on Pothana Bhagavatha.

Srinivasarao of Jangamakote who came under the influence of the Theosophical Society, wrote a book named "KARMA" introducing Hindu religion as early as 1908. It was published as the first work under religious publications in regional languages scheme by the Theosophical Society in Chennai. His 'Dharma kriti' was published in Mysore in 1910. His other works were a work on *karma* theory and 'Theosophy Sandesa' and other works. At about the same time,

Krishnasastry of Jangamkote wrote novels such as 'Kirthikumara' (1915), Ramachandra (1928), 'Uttama' and 'Unmatte' depicting the social changes of his times. He has compiled Kannada proverbs too. Venkatadri Sastry (1893-1937), who translated Bengali works into Kannada, belonged to Kolar, did not come to limelight like Bindiganavile Venkatacharya. Venkatadri Sastry translated 'Damini', 'Nirmale', 'Prathikara', 'Mayavi', 'Mutthinasara', 'Vijayamale', 'Vishamavivara', 'Sarala', 'Soudamini' and other works. Another translator K.V. Venkatesayya of Chintamani, rendered Bankimachandra's Bengali, 'Anandamatha' into Kannada as also a major work by name 'Meghavidha' by Michael Madusudana Dutta and published a few independent works too. Vyasarao Ramahalli has rendered Bengali novels by D.L. Roy, Bankimchandra, Sarathchandra and others into Kannada. Ti.She. Mani (b.1912) 'Pattedaranillada Kadamari', 'Kannadada Hudugi', 'Purushasimha' and 'Manimuttgaluhu' (a collectioin of short stories published by Harsha Mudranalaya of Shivarama Karanth). Harikathavidwan Aswatthanarayana has published many works for children.

Among others we have Kalluru Venkatesayya who wrote 'Namma Kathegalu', 'Bharatiya Lalithakalegalu', 'Srishyla' etc; K.Pattabhiramayya author of 'Bhale Aliya' (play), 'Buddha Charithamrita' (poem), 'Pradesha Parichaya' (geography); Ganjigunte Narasappa the writer of books entitled 'Sahitya Mandakini', 'Shankarananda lahari', 'Sriramana Puje' and 'Vandana Geethegalu'; Gudibande Adisesappa, the author of 'Hosagannada Vyakarana Kaipidi' and 'Hosagannada Gadyapadyamanjari'; and others. Though there have been a spate of publications on *vrathacharane*, we may consider a few that were published before independence. Kolar Narayana Sastry published 'Shamnathakopakhyana' and 'Vinayaka Vrathakatha' through Vicharadarpana Press in Bengaluru which saw third print in as early as 1890. Nagarajan of Kolar is known for his 'Sristhotra Muktapphala', Nanjapura of Malur for his 'Samkshipta Lingapujavidhi', 'Aru Vrathagalu' 'Srimangalagowri Vratha' and others, Mandikal Varadacharya for the publication of 'Anjaneya Dandaka' and 'Ghoshagirisataka', *harikathavidwan* S. Sesasharma of Srinivasapura for writing 'Guruvilasa Tharangini', Mulabagalu Panditharathnam A. Venkataramana Deekshita for his 'Mulabagalu Sthalapurana' and others.

Apart from these, Lokanatha Kavishwara has written 'Grihavasthu Teeke', 'Dhruvacharitre', 'Santhanadeepike', 'Sthreehathye', and 'Sisuhathye', while we should make a special mention of Tummanahalli Aswathagowda who wrote a Vidunarwatha ballad entitled 'Ninna Bennathi Banthallo Appajigowda', a satire on the Deputy Commissioner and Nagararya and Kondarya who continued the tradition left behind by Kaivara Naranappa. B. Govindacharya of Kolar published in 1913 a work by name 'Kristha Sabheyannu Seride Sadhu Chandraleela', while Beechaganahalli Narayanappa was an *avadhoota*.

Ananthapadmanabha Rao (1951) of Jarabandahalli in Gowribidanuru taluk is presently Principal of Vijaya Pre-University College at Bengaluru. He worked on 'Haridasas of the 19<sup>th</sup> Century' and got Ph.D. for it. He has published six research papers including the one on Sripadaraja and his sixteen books include 'Kolara Jilleya Sisuprasagalu' and 'Ambabayi Avara Jeevan Matthu Kritigalu'. He has broadcast several talks and feature programmes over the radio and television. He has contributed several articles pertaining to Sangatya, Folklore, and Neethi Sataka to learned journals. He has edited volumes of the Keerthanes of Vidyaprasanna Tirtha and other ascetics, Ambabayi, Vijaya Ramachandra Vithala and other Haridasas, and Guru Ramavithala, all published by the department of Kannada and Culture of the government of Karnataka.

Shatavadhani R. Ganesh (1962) born at Kolar, though trained as an engineer, obtained postgraduate degree in Sanskrit and D.Litt. in Kannada and mastery over the art of *avadhana* by self efforts. This *avadhana* art, though very popular in the neighbouring state of Andhra, is rarely practised in Karnataka. But Ganesh has given more than 400 performances of Astavadhana and three on Shatavadhana in the State and outside. He has mastery over languages like Pali, Prakrita, Greek, Latin, Hindi and English apart from South Indian languages. He has scholarship in many areas including arts, science, philosophy, archaeology, history, aesthetics. He has the distinction of performing *astavadhana* incessantly for more than twenty four hours and *shatavadhana* in a day. His dissertation on 'Kannada Avadhanakale' got him D.Litt. from Kannada University at Hampi. Apart from the publication of this dissertation, he has 19 other publications to his credit including 'Madhupadyam', 'Vithana', 'Shad Darshana Sangraha'. His other publications include 60 works on drama, long poems, novels,

translations, and thought-provoking writings; 20 ballads, about 300 musical compositions and 105 research papers, all testifying to his erudition and creativity. His 'Kavya-Chitra-Geeta-Nritya' is a unique programme. Ganesh is the recipient of Rajyothsava Award, best Science Writer Award and a best story writer award.

Rangareddy Kodirampura, who argues that the district has enormous number of manual labourers and other downtrodden and hence they express their grief and disappointment through their songs, has discovered the stratum of pain and anguish at the bottom of the folk literature of the district and writings of Kaivara Naranappa. Since Kolar district is bordering Andhra Pradesh, the literary trends of that land has had its impact on the writings of the district as well. K. Narayana Swamy and R.V.S. Sundaram started translating the 'viplava sahithya' of Andhra as early as seventies. K. Narayana Swamy's translation of 'Narabali', a prose poem, did have a deep impact on the progressive writers of the state and taught a new perspective to study mythology. After the 'Bandaya Sahithya' organization came into being in 1979, writers of the district like K. Ramayya, Ha. Somashekhara, Gangadharamurthy, Rangareddy Kodirampura, V. Munivenkatappa, Gangaram Chandala and others busied themselves both in the organization as well as writing. The 'Samudaya' troupe started taking the theatre to the mass and in the district also its branches staged plays that were expression of protest. Members of 'Dalitha Kala Mandali' a branch of Dalitha Sangharsha Samithi engaged themselves in giving performances by singing-enacting protest poems, and thereby supporting the cause of the Bandaya movement. The fourth annual conference of state level Bandaya movement was held during 1984 in the district. 'Kempumannina Okkalu' a collection of poems was brought out on the occasion.

Sa. Raghunatha is both a poet and a translator. He has published 'Abhimukha', a collection of his own poems and has translated *viplava* poems, naxalite poems and Kaivara Tatayya's songs from Telugu. He has been given an award for his poems' collection 'Gathi'. Gownipalli Swaminathan and R. Vijayaraghavan have shown a tendency to overcome the status-quo. K. Ramayya's poems not only give details of the life of the Daliths, but express anguish against the system that caused it. The poems of Gangaram Chandala depict the havoc wrought by the caste-system and the distress of the Dalith life. Munivenkatappa,

the author of 'Kendada Male' unveils the caste distinction and tricks of the bureaucracy and the politicians. The poems of Ha. Somasekhara, H.N. Somashekharagowda and G.Rangappa delineate the intricacies of the tight-fistedness of the establishment, the cruelty and the injustice meted out by the clergy. N. Venkatakrishtanayya, J. Balakrishna, H. Ramakrishna, B.R. Lakshmanarao, Chi. Srinivasaraju and H.P. Anil also have protest bent of mind.

V. Chandrashekara Nangali's writings, especially his *vachanas*, put the protest voices in a critical milieu and his recent writings, apart from making use of *vachanas*, show environmental concern and the dangers of world trade and globalization with pictures and photographs. Nangali's brother V. Amaranarayana Nangali has undertaken trekking expeditions with his friends in 'Agnag' and their written accounts have been published with the title 'Kadu mattu Topu'. He has given graphic accounts of the challenges of the Kolar topography and the perils of atomic explosions. The articles include 'Tekal Guhegala Nodi Banni', 'Antaragangeya Antharloka', Kolar Bettadalli Abbighueya Majjana' and others which express the author's concern with the greenery and green experiences. Apart from these, Nangali has undertaken Marxist criticism of literary works such as 'Na Nilluvavalalla', 'Nirbijikaranada Virat Swaroopa', 'Na Nimmolagu', 'Hoge Hageyadaga', 'Kuvempu Kadambariyalli Jaivikajala', 'Tithatthi Tirugi' and others. Collection of his critical writings is also being published with the title 'Nadedude Dari'. Nangali is a member of L. Basavaraju Trust,, Karnataka Sahithya Academy, Kannada Development Authority and other organizations. He is involved in movements to promote conservation of Wild animals and environment, and is interested in trekking, mountaineering and other adventure sports.

K.R. Narasimhan, a former Principal of Government College at Kolar, was born at Kurudumale and is interested in the study of epigraphs and cultural milieu of the district. He has undertaken research on many aspects of these topics. He has also unearthed many epigraphs, Hero-stones, Masthi-stones sculptures and has written learned write ups about them. He has penned 'Narasimha Padartha' in two parts about different Narasimha Kshetras of India. He has edited many souvenirs, and contributed to almost all souvenirs brought out in the district and has been involving himself with all cultural celebrations of the district over the last four decades.

Lakshmipathi Kolara in his 'Navilu Kinnari' has brought out the influence of mystic poets on the vachanakaras in the social backdrop and the way in which they *dwell* deep into the mysterious nature and delineates how they have in their depth not joy but melancholy, in this way blending in his study the complexity of *navya* and the voice of protest of the *bandaya*. His 'Mastee-karu' a study of sub-culture is another of this important works. His collections of poems 'Maya Uyyale' got Perla Krishnabhata poetry Pre-publication award (Kasaragodu) in 2000. Gangadhara Murthy who had published his collection of poems entitled 'Hu Araluvatha Manu' long ago, depicts in his recent poems the impoverishment in the caste-ridden society with class perspective. Rangareddy Kodirampura, originally belonging to Tumkur, is considered to belong to Kolar as he has settled down here since several years. 'Likhita Janapa', 'Nannura Hadu', 'Sadhanegalu', 'Yojanegalu', 'SriSri Bandaya Janapada', 'Teru Haridavu' Gandhada Maduva Kalakootha', 'Onabhumi Batta', 'Nagumukhada Kyadigi' and others are his published works. His research study on 'Kolara Jilleya Janapada Kalegala Adhyayana' has been awarded Ph.D. and recently published in a book form. He has published many collections including 'Sikshana Mattu Vycharikathe' and 'Kamalabhinandana' and several periodicals. He has also participated in innumerable workshops, seminars, conferences on folklore and literature and has presented papers. He is considered a resource person for these fields and is on the advisory body of several institutions. He has to his credit 'Honnasetty' award from Mysore University, Gumdmi Janapada award for his 'Bandaya Janapada', Delhi's Secular India Harmony Award, Bayaluseeme Prasasti for his life-time achievement, and Subhadra Kumar Chowhan Birth Centenary Samman of Panipath. He is known for his stagecraft and directorial acumen too.

Utthanuru Rajamma who raises her voice against *varnasrama* system, and capitatism has published collections of poems entitled 'Mudala Seemel Byage' 'Gongadi' and others and is known to belong to the movement of the protest. Another lady, writing against injustice to women and social equality is Gudibande Purnima. G.R. Thippeswamy who lived in the district for quite some time, acclimatized to the environment here has brought out 'Agnisakshi', a collection of poems, in which he delineates various faces of women-exploitation. Another of his works, 'Kolaramma', is a study of the deity of the town. T. Gangadharayya in collaboration with G.R. Thippeswamy has brought

out another collection of poems, 'Bangarada Kudi', in which there are poems on various topics and themes. Ka.Cha. Krishnappa, M.Y. Satishkumar, Anuradha Katti, C. Kavitha, Thimmarajanahalli Gangadharayya, HN.Srinivas, Makarahalli Manjunatha, C. Hanumantharayappa, Aralumallige Gangadhara, S.V. Manvachar, K.H. Sivanna, H.S. Shylaja, M.N. Venkataramanappa and others have shown novelty of theme and expression in their poems. Originally belonging to Davanagere, but working at Kolar, Y. Santhappa has published a collection of poems entitled 'Premada Moggu'. Panasamakanahalli Chowdareddy, a teacher, has published many works including writings for children and plays and stories. Jaraganahalli Shivasankar has brought out a collection of selected poems in protest stream along with critical studies of each of the poems with the title 'Jotheyadavaru'. In this collection majority of poems selected are from the poets of the district. There was a protest against the monopoly of land owners by the bonded labourers during 1984 in villages like Hudathi and Nagasandra of the district and that later grew into a movement. B. Gangadharamurthy interviewed some of the local protesters and studied their plight and published a work entitled 'Nagasandra Bhul akramana Chalavali'. Critics are of the opinion that the work not only depicts the cruelty of the landlords and the distress of the Daliths, but describes how the Daliths won their case in spite of social boycott and the tricks and trivialities of the bureaucracy and petty politicians. Apart from this, Nagaragere Ramesh, K. Narayanaswamy and Gangadharamurthy have published translated works of V.R. Narla, Nelson Mandela, S.A. Thorat, Babasaheb Ambedkar and others. Shambhooka Prakashana of Gowribidanur and Bengaluru University also have published works by the writers of the district. C.V. (Babu) Krishnamurthy who has authored 'Ajeya', 'Adamy', 'Miltry Tata Kathe Helthare', 'Kranthiveera Azad', 'Madanalal Dhingra', 'Rudhirabhisekha' and other works, also belongs to the district. The first two works have been awarded prizes by the Karnataka Sahitya Academy. 'Ajeya' is translated into Malayalam. H.S. Raghavendraraao, born at Heggadehalli near Nandi, has made a comparative study of the poems of Bendre, Kuvempu and Puthina for his Ph.D. degree which has been brought out in the form of a book entitled 'Hade Hadiya Torithu'. He has written 'Janaganamana' and 'Tarutaleda Pushpa', apart from editing works such as 'Satamanada Sahitya', 'Anuvada Kathhegalu' and 'Vimarse'. M.S. Prabhakar, a teacher,



has contributed to papers like 'The Hindu', Assam, Eastern India' and others. He has published 'Kuduremotte', 'Anjikinyathakayya' and others with the pseudonym 'Kamarupi'.

V.T.S. Rao (1935) of Venkatapura in Gowribidanuru taluk has been publishing a hand-written magazine named 'Poornima', under the aegis of Kannada Sangha of Posts and Telegraphs Department. He has also published 'Kaledukondavaru', 'Bitte Bitte Belagayithu' both plays, 'Ahalya', a collection of poems, 'Vyangyalahari' a collection of cartoons through the Sangha. He has written a monograph on the artist S.S. Kukke for the State Lalithkala Academy. He has also contributed articles on various artists in collections such as 'Maniha', 'Kalavarthe' and 'Tharanga'. He has edited 'Vinayaka Darshana', 'Vinayaka Vibhuthi' also. He has written in English about Vinayaka sculptures of other countries.

Santhekallahalli R. Seshasastry has written 'Sasana Parichaya', and 'Veerbrahmayya'. He has edited with others, collections such as 'Mathu Nannavalle', 'Maniha' and 'Kammata'. 'Karnatakada Veeragallugalu' is the work that brought him doctorate degree. He has published some short stories and plays also. He has translated from Telugu and published research papers in learned journals.

Vellala Sathyam (Sathyanarayana) (1930-1990), a teacher at Chintamani was a polyglot and wrote 'Neelambari', 'Agnivarsha', 'Shapada Vajra' and other novels, apart from translating stories and novels of Sherlock Homes, Edgar Allan Poe and others into Kannada. His 'Shringara Rasarathri' is a compendium of Sanskrit stanzas rendered into Kannada. He had made a name in textbook writing as well. Gopalagowda Kalwamanjari is the author of 'Kanna', 'Seethammana Bayake', both collections of stories, and hundreds of poems and articles. H.C. Nagendra, a government officer, and known for his literary interests too, belongs to Hosur. A scholar well versed in epigraphy and writer of 'Chitravichitra Jagatthu', 'Vijnana Vismaya', 'Shivaji', 'Chalukya', 'Pa.Vem.', 'Acharya Kritisangraha' and other works, S.L. Srinivasa Murthy, is presently engaged in writing a doctoral thesis on the life and works of B.L. Rice and has toured England to collect material. K.B. Sudarshan, a double Ph.D. holder on the subjects of 'Suryana Aradhane' and 'Prathimasasra', is working as secretary of the Bengaluru unit of Ithihasa Academy. Many more writers of the district can also be enumerated.

Ve. Bu. Somashekhar of Vemagallu has studied epigraphy and out of his interest in local history has made researches on various subjects and has published pictorial write ups on them. 'Nandigiridhamadalli Mahatma Gandhi', 'Bengalurinalli Gandhi', 'Gandhi mattu Asprushyathe' and 'Kolara Jilleyalli Mahatma Gandhi' are the works he has published. He has also written on hotel industry and Appanna's contribution to it Shivashankar Sastry is the first to publish articles and books on Science, Mathematics and on the art of Origami. He is writing articles on these subjects in journals. Another science writer H.A. Purushoththamrao has written 'Kivudana Madayya Tande', 'Bhuramege Stethoscope' and other books. There are many textbook writers in the district and B.K. Madhavamurthy (History), 'S. Subbaramayya (Algebra), K.R. Krishnamurthy (Mathematics), K.S. Sathyanarayana (Physics), Nandi Venkataswamy (Sociology and Nandi kshetra), G.S. Adishesayya (Hosagannada Vyakarana Kaipidi, Adarsha Thyagaveera), H.V. Ramachandra Rao (Sociology), M.S. Venkataramanappa (History) and others.

### **English Literature**

Kolar district is known worldwide because of its gold mines on one hand and on the other, for being the home district of Sir. M. Visweswaraya. (1861-1962) who lived more than a century, undertook many progressive projects, and helped social change through his speeches, programmes, writings on social and economic matters. Some of his writings are compiled in book form also. Such books include 'Speeches of Sir. M. Visweswaraya (Dewan of Mysore' (1917), 'Planned Economy for India' (1934), 'A.I.M.D Rapid Development of Industries' (1947), 'Memoirs of My Working Life' (Bombay, 1951), 'Sayings - Wise Dr Witty' (1957) and 'A Brief Memoir of My Complete Working Life' (1959). His 'Reconstructing India' is published in London by P.S. King and Sons Limited in 1920. Apart from these, 'Technical and Industrial Education Committee (Report 1921). 'City of Bombay - Municipal and Reform (Reports 1924, 25)', 'Disturbances in Bengaluru City - in July 1928(report 1928-29) are included in the reports submitted by various committees he headed. 'Village Industries Handbook', 'Rural Industrialization Scheme in Mysore' and such others are monographs authored by him. His project reports on Automobile Industry in Mumbai and Mysore have been published. Sir. M. Visweswaraya who delved deep into the ways of achieving economic progress, also wrote 'Prosperity Through Industry',

'Iron and Steel Industry in India', 'District Industrialization Drive (Measures for rapid Promotion of Industry and Industrial Pursuits in Rural Areas)', 'Reconstruction in Post-War India', 'A Plan of Development All Round', 'Nation Building Plans for India', 'Unemployment in India' and 'District Development Scheme'. These and others totalling 16 are monographs on respective subjects.

We may cite here some other important works in English authored by the writers of the district. K. Sampadgiri Rao is the author of 'Swarajya', 'Gandhi in Karnataka' 'Dr. N.S. Hardikar' and other works, apart from rendering DVG's 'Mankuthimmana Kagga' into English. He was editor of 'Triveni' run by Rama Koteeswara Rao for some time. Masti Venkatesha Iyengar has written in English too as in Kannada. His works include 'Popular Culture in Karnataka', 'The Poetry of Valmiki', 'Subbanna', 'Short Stories' in five volumes, 'Ravindranath Tagore', 'Channabasava Nayaka', 'Essays and Addresses', 'Rajaji' in two volumes, 'Kalidasa', 'Thoughts on Religion' and 'Thinking of My Life'. S. Subrahmanya Iyer born at Kolar in 1918 has written profusely in English on topics like rules of life, the Fate, Thoughts on India, the Call of the Soul, Meaning of Life, World Administration, Scientific thinking, Social Dynamics, the Secret of a Pleasant Life and others. His most important works are entitled 'Studies in Transcendental Knowledge and Esoteric Wisdom', 'Cosmic Guidance for Man' and 'Autobiography of a Free Thinker'. E.M. Jones, a poet from KGF, published 'Poems of South India' in around 1940. This has poems on the scenic beauty of several places in Kolar district as Budikote, which has illustrations done by P.J. Kroeel. S. Viswanathasastry (b.1904) of Malur was a government employee who has written on physical training, drama, painting also interested in spiritual pursuits and ran a gymnasium at Malleswaram in Bengaluru over more than 30 years. He is the author of 'Guidelines for an Aspirant with Rational and Practical Approach for Realization of Divine Bliss', 'The Goal of Human Life' and 'Guidelines for Yogic Way of Life for Beginners for Physical, Mental, Intellectual, Moral and Spiritual Development'. Sastry has toured foreign countries extensively and served in various capacities in several organizations. K.V. Iyer's 'Perfect Physique', C.C. Chinnappa's 'Great Lives and Thoughts' in two parts, G. Rudrappa's 'Kasmir Shaivism', Raghusutha's 'Stray Thoughts on Education' Keshava Rao's 'English Grammar', M.N. Venkatramanappa's 'Is English a Sin?', 'Philosophy of History' and 'The Forgotten Hero' are some of the important works to be cited.

Among the books of Ba.Ra. Gopal, a renowned epigraphist and scholar of ancient history and architecture, mention may be made of his works like 'History of Andhra Pradesh' (in two volumes), 'Corpus of Kadamba Inscriptions', 'Sri Ramanuja in Karnataka', 'Kalyana Chalukyas and Kalachuntis', 'A History of Karnataka' and 'Minor Dynasties of South India'. Ba.Ra. Gopal also wrote and edited many works in collaboration with other scholars. Among them, 'South Indian Studies', 'Sheshachandrika', 'Epigraphical Studies', 'Rashtrakutas of Malkhed', 'Studies in Indian History and Culture' and 'Kadambas' are important. When the epigraphia carnatica volumes were reprinted, he wrote copious foreword to each volume both in English and Kannada. Pradhan Gurudatta has translated the essays and speeches of His Holiness, the pontiff of Chitradurga in four volumes. V. Gopalakrishna, the author of 'Tanjavur to Vijayarajagiridurgha' is co-editor of Encyclopaedia of the Folk Culture of Karnataka' and 'A Multi-lingual Dictionary of Kannada-English-Tamil-Japanese' also. R Natarajan, a scientist of world renown has presented over 350 research papers in international seminars and quite a number of them are published. The Yoga exponent B.K.S. Iyengar (1918) has written 'Light on Yoga', 'Light on Pranayama'. 'Yogadeepika' and other works. Ham.Pa. Nagarajaiah has published 'A History of the Rashtrakutas of Malkhed and Jainism', 'Indra in Jaina Iconography', 'Opulent Chandragiri', 'Manasthambha: A History of Early Ganga Monarchy and Jainism', 'Jaina Parshva temples in Karnataka' and other works in English. Satavadhani R. Ganesh is the author of 'Human Values in the Code of Kautilya', 'Human Values in Manusmrithi', 'Human Values in Ramayana', 'Subhashita Samouta' and 'Human Values in Telugu Literature'.

Apart from these authors, L. Basavaraju, D. Seshagirirao and others also have written in English. Hazan of KGF has written poems in English and some of them have found place in anthologies of national and international importance.

### **Women Writers**

There are quite a number of women writers in the district authoring in many genres of literature like short story, novel, poetry, drama and articles on scientific subjects. There was a close contact between Vijayanagar empire and Kolar district. Bukkaraya I ascended the throne in 1357 and his son Kapanaraya Kumara II was administrator in the region of Mulabaglu. There were skirmishes with Sulthans in

the northern and southern borders, and once it is said Pandyanashadevi appeared in the dream of Kapanaraya and presented a sword to him wishing him success, which is the subject of his wife Gangadevi's work 'Madhuravijaya' or Virakampinaraya Charitha', a poetic work in Sanskrit. As she mentions the name of Mulabagilu in her poem, she is considered to be belonging to this town. The battle must have taken place between 1365 and 1370 and it seems that Gangadevi also took part in it with her husband. The poem gives an account of the loss incurred in the region due to war, the woes of the people, the valour people showed in thwarting the enemy advancement, praises showered on the king by the scholars and the learned. The poem is acclaimed as a unique contribution to literature.

Jeevubai of Niduguraki (Chinatamani taluk), born in 1897 lost her husband at a very early age took to spiritualism and has composed several Keerthanes, as 'Kamalanabha Vithala'. She has also composed 'Radhamadhava Vilasa' in Harikathe form, besides, 'Krishnaleela' 'Sri Harileele' and other works. These have both prose and verse forms and mainly devotional in nature. Jeevubai died in 1983.

The details about women writers can be gathered with the works of Utthanuru Rajamma (b. 1945). She was born at Utthanuru in Mulabagalu taluk lived in Chintamani and has graduated with Hindi language as main subject. In the beginning she contributed to Kolar Patrike, Lankesh Patrike, Shudra and Sallapa, later took to writing books. She worked as a district level stringer to Kolar Patrike, Honnudi, Kolaravani, Sanchike, Priyapatrike and other papers. Her publications include 'Mudalaseemeya Byasige' and 'Kalluballi' (both poem collections), 'Gongadi' (novel), 'Dyavarugalu' (folklore), 'Nenapina balli (travelogue), 'Kolar Jilleya Pratibhavantharu' and 'Kolar Jilleya Jathregalu'. Rajamma was a member of the State Sahithya Academy and was associated with Karnataka State Consumers' Forum, Kolar District Kannada Jagrithi Parishat, State Literacy Mission and other organizations. She was a member of Chintamani Municipal Council too. She presided over the eighth Kolar District Literary Conference held at Mulabagalu in 2003. Rajamma who is actively associated with many organizations always has stood for the cause of the downtrodden. She is considered a distinct voice, representing the protest movement in literature.

Saritha Jnanananda has been living in the district for long and is engaged in literary activities throughout the district. She is considered

one of the foremost women writers of the state. Though primarily a novelist, she has tried her pen in writing thought provoking articles, articles on sculpture and architecture. Her research papers are known for their depth. Among her publications we may cite 'Ondurally Obba Nirmala', 'Benkihoo' and other sixteen novels, 'Henne Hecchu', 'Modagalu' and five other plays; about three hundred short stories and 'Shivarapattanada Shilpigalu'. Her selected short stories are compiled in two volumes entitled 'Brindavana' and 'Tulasikatte'. For children, she has written 'Gali', 'Mirabai' and five other books. Her Bhaktisumana' (devotional songs), 'Devaramakkalu' (collection of poems) and 'Haridasa sahitya' (selected Devarnamas), apart from several cassettes are published. Another contribution of Saritha Jnanananda is her translations. She has brought some forty novels from languages like Telugu, Tamil, Hindi, Marathi Malayalam, English and Urdu apart from 'Shilappadikaram', 'Natanashilpa', 'Samskrithi' and other research works. She has edited 'Acharyabhivandane', and essays by Ba.Ra. Gopal and other four volumes. Her "Bhaktinamana" a collection of her devotional songs on Gayathri-Viswakarma and 'Bare Gopamma', a collection of Haridasa Keerthanes have been made into cassettes. A musician too, she has performed in KGF, Bengaluru, Mysore and Delhi and has directed music for theatrical performances of many plays. She has successfully spread the fragrance of Kannada by organizing Kannada programmes as president of the District Kannada Sahithya Parishat.

Gudibande Poornima (b.1951) is a state level writer, having born and settled at Gudibande. She has published 'Bandhamuktha' a comprehensive study of Parswanatha Tirthankara. 'Magida Phala' is a work that depicts the inter relationship of Bahubali, Chavundaraya and Ranna; 'Subandhusri' based on 'Dharmamritha'; and 'Kama Prema' based on 'Yashodharacharite'; and 'Mallinatha' based on 'Mallinathapurana' are her other works. She has also published 'Aleyala' incorporating the tenets of Jainism. Poornima has published three novels, of which 'Bhrame' was adjudged the best novel of the year of its publication. She participated actively in literary meets and conferences and was President of the District Kannada Sahithya Parishath for one term. She is a social worker too. Karnataka Lekhakiyara Sangha has honoured her for her meritorious services in the field of literature. She has bagged the coveted 'Vijayasri' award from International Friendship Society in Delhi. Her name appears in 'Reference Asia', a

refacimento of geniuses. Her 'Nanaganisiddu', a collection of poems has won Mallika Award. Poornima, who is engaged in the study and research of Jainism and its culture, is a recipient of 'Sri Gommateswara Vidyapeetha' Award.

Anuradha Aravinda Katti of KGF (now Kolar) is a short story writer who has contributed to various journals of the state. She has won an award as a story writer in the competition held by 'Savitha Deja Gow Pratishtana'. Interested in poetry writing as well, she partook in many poets' meets. She not only choreographs, but acts in dramas too. She has associated herself with many Kannada organizations. S.V. Hemavathi (b.1954) of Kolar has translated two works into Kannada. Kamalammaraju (b.1934) of Thimmasandra in Kolar taluk has published in many local papers many writings on social and mythological themes for children. She has composed devotional literature having been inspired by Dasa Sahithya. With proficiency in Telugu too, she has written the gist of her experiences in 'Sri Kamalanabha Satakam'. Having visited foreign countries many times, she has made comparative study of lifestyles of various countries. The district is known for epigrams and Radha Prakash of KGF is a writer of epigrams and poems.

S. Suseela (b. 1968) though an advocate by profession takes active part in all literary and cultural activities of Chinatmani taluk. She started writing at an early age and has published more than 30 long stories, 25 short stories and 60 poems in various periodicals. Her epigrams are known for their wit, thought provoking quality and explosion of meaning. Sayisuthe (1942), though settled at Tumakur, was born in this district, is well known for her novels. Sayisuthe who has published more than 70 novels is a pseudonym of Ratna Aswathanarayana.

Another writer H.G. Radhadevi born in Kolar but staying at Raichur has dedicated all her novels at the feet of Lord Sri Venkataramanaswamy of Kolar, which is symbolic of attachment for her native place. Her first novel was published in 1974 and till date has published more than 122 novels. Her writings are hot favourites of the ladies of the middle class. Her first novel 'Suvarnasethuve' was serialized in 'Prajamatha' weekly and the same year her another novel 'Bhramarabandhana' won second prize in Anakru fiction competition. Another of her novels 'Minchina Mohanangi' won the first prize in Rathamma Heggade Award. She received Atthimabbe Award in 1995, Visweswaraya Award in 1996 too. An associate editor of Kolar Patrike

and President of Kolar Vanitha Mythrikoota of Kolar, Srivani Prahladarao is a well known name in literary and cultural fields. She has contributed articles of serious tenor to many periodicals and souvenirs. Her 'Jilleya Gramadevathegalu' is a significant work. She has penned 'Krishnarpana', 'Chanakya', 'Gokarna Mahatme', 'Urubhanga' and other plays reflecting Indian culture, and has brought them successfully on the stage too. She is the author of many works for children. Srivani Prahladarao's play 'Vidyadhidevathe Ganesha' a children play highlighting social harmony was broadcast on Air and won her immense popularity. She has served as a member of the district Consumers' Forum for one full term and presently is on the Book Authority as a member.

S.R. Leela, presently head of Sanskrit department of NMKRV College at Bengaluru, belongs to Sampangere in Malur taluk. She has received doctorate degree for her indepth study of women writers in Sanskrit, in which she has discussed the works of Gangadevi of Kolar district. She has written many articles on Varahamihira and Banabhatta. She has rendered 'Megha Prathisandesha' of Mandikal Ramasastry, a writer of Kolar district, into English and Kannada with notes. . She has likewise translated the biography of Ganapathimuni from Sanskrit into English. Leela has made in depth study of Sanskrit dramas and has made free rendering of 'Amaranayakam' and 'Gandhi Smarana' from English. Of late she has performed 'Swapnavasavadatta' in original Sanskrit on the stage. This has been brought in CD form and is telecast on TV also.

### **Uniqueness of the Language**

The spoken dialect of a language changes with variation in time and region, which would again be different from the written language. Though Kannadigas outnumber others in Kolar district too, Kannada spoken here has its own characteristics. We now attempt a study of the dialect as spoken here. There have been influences of geographical, social, political factors alongwith the influences of Muslim and British rulers on this region. Many words are borrowed into Kannada here from the languages of the ruling groups. Since Kolar district is bordering Andhra Pradesh, the influence of Telugu is quite conspicuous. As this language is commonly used for oral communication, a number of Telugu words have crept into Kannada. Words like *cheduvu* for odu, *ragimanu* for *aralimara*, *aggi* for *benki*, *oja* for *acharya*, *erragadda* for *eerulli*, *ekku*, for *hattu* are used in Kannada conversation as well, a part from words per



se, the intonation using vocal organs such as tongue, denture, lips etc. The pronunciation also changes. K. Narayana's work regarding 'Kolara Kannada' years ago ('Karnataka Bharathi, vol. 9, i. 1-2) cites a few important characteristics. (As the articles are of scientific nature, we drop the too technical aspects here). The words in the brackets represent the written forms. Among vowels, we may cite the examples of *sike* (*Sikhe*), *seeke* (*seegekayi*), *ele* (*elu*), *byare* (*bere*), *byaare* (*bere*), *kuuri* (*kulithukolli*), *kore* (*donku*) etc. All end vowels get a bit elongated. Words beginning with vowels take v or y. Yali(*ili*), vandu (*ondu*) etc.

Low aspirated consonants are commonly used even in places of aspirate ones. No difference is made in the pronunciation of s, sh, and shh sounds. The aspirate 'h' is usually missing.

*Pata* (Photo), *kapi* (coffee), *tagru* (tagaru), *kalta* (karata), *tambu* (tumbu), *abba* (habba), *ande* (hande), *sumne* (summane), *agga* (hagga), *naku* (nalku), *adnelu* (hadinelu), *enchu* (henchu), *menasnkayi* (menasinakayi), *kansu* (kanisu), *sakti* (shakti), *basri* (basari), *ratre* (ratri), *karge* (karrage), *bilpu* (bilipu), *avre* (iddare), *kayli* (kayile), *ayya* (ajja) etc.

Changes in number, gender and case forms also occur.

Mansac manushya) > manusru (manushyaru)

Ayda (hyda, huduga) > aydru (hudugaru)

Ate (AHC) > atteru (attheyaru)

Mava > maavandru (mavandiru)

Mane > maneglu (manegalu)

Hola > holaglu (holagalu)

Asevu (hasugalu, karevu (karugalu), kudrevu (kuduregalu) etc.

*Kivda* (*kivuda*), *kivdi* (*kivudi*), *budmantha* (*buddhivantha*), *budmanthe* (*buddhivanthe*), *agsa* (*agasa*), *bramna* (*brahmana*), *brambrolu* (*brahmanaravalu*), *beegti* (*bigitti*), *agasrolu* (*agasaravalu*), *Achari* > *acharrolu* (*acharagitti*) *maglu* (*magalu*) etc. Among the demonstrative pronouns, *alli*, *aasu*, *aaga* (indicating distance), *illi*, *eesu*, *eega* (indicating nearness) take the forms respectively *elli*, *esu*, *yavaga* in interrogative.

The case suffixes depend on the case terminal, *mavnu* (*mava*), *tamnu* (*tamma*), *kurin* (*kuriyannu*), *oorun* (*urannu*), *keren* (*kereyannu*), *katen* (*kateyannu*), *kuryaginda* (*kuriyinda*), *maryaginda* (*mariyinda*), *oor yak* (*oorige*), *Ootyak* (*ootakke*), *galyak* (*gallakke*), *marad* (*marada*), *mansan* (*manusyanu*), *manyag* (*maneyalli*), *kuryag* (*kuriyalli*) etc.

There is a difference in the suffix indicating the present and future tenses. It is one 'abhutakaala'. Eg: mad (verb root) + t (abhutakaala) + eeni = *madtini*.

Nan madtini (ekavchana), Nav madtivi (bahuvachana)

Person	singular	plural
First person	Nan madtini	Nav madtivi
Second	nin madti	niv madtiri
Third (mas)	avan madtane	avar madtare
(fem)	aval madtaee	"
(neu)	ad madtade	avu madtave

In the neuter gender, in spoken Kannada in Kolar district, the plural suffix is '-evu'

Past tense

KuD+D+ ni = kudadni

Kut +ta +ni = kutni (kute)

Un + d = ni = undni (uta madide)\_

Ko (Ku) + t +ni = kotni (kotte)

Tin + tu = tintu (tinditu)

Un +tu = untu (unditu)

Nan tindi (sing) nav tindevu (plu)

Ad tintu (sing) av tindavu (plu)

The imperative suffixes depend on the person and number of the nouns. Nav macoma (navu macona); avan tinnli (avanu tinnali); avae mady (avaeu madli); ad tinli (adu tinnali)

The verb root takes on '-re' in the past tense in

Alu - atre (attare)

Nagu - nacre (nakkare)

Bilu - bidre (biddare)

Kod (a verb root) + de (negative affix) + id + re (akhyata prathyaya)  
= kodad idre (kodade iddare)

In verb derivatives

AL + ad + u = aladu

At + id + u = attiddu

At + il + d + u + attilladdu

In relative pronouns *maconu* (*maduvavanu*), *madonu* (*madidavanu*), *Oy* (verb root) + *t* (present continuous prefix) + *avne* + *ytavane* (*hogutta iddane*)

*Oya* + *t* + *id* + *nu* + *oytidnu* (*hogutta iddanu*)

*Oy* + *t* + *illa* + *oyta illa* (*hogutta illa*)

*Oy* + *t* + *it* + *illa* = *oytittalla* (*hoguttiralilal*)

Likewise, *kottivni* (*kottiddini*), *kottidnu* (*kottiddini*), *kocod* (*kocuvudu*) and other examples can be given sometimes, *r* becomes *las* in *Shurtu* (*salu*) and *Kortu* (*koltu*) etc.

### Place Names

The place name study of Kolar district is quite interesting. If we study the inscriptions in their chronology, we find some names of places to have remained unchanged, some others have undergone changes and some of them have been assigned translated version of names in Sanskrit, Telugu and Tamil languages; still some other names seem to have been appended with adjectives. (ref: V. Gopalakrishna; 'Sthalanama Adhyayanagalu')

It is usual for metathesis to occur in place names as time goes by. *Vijayadityamangala* cited in an inscription of 943 AD has become *Bhijayadithyamangala* in an edict of 1470 AD. Later it became *Bijaithamangala* and now it is *Bethamangala*. Likewise *Shivamarapattana* > *Shivarapattana*, *Keshaparvath* > *Kyasamballi*, *Arasupalyam* > *Achamballi* etc. Dr. Gopalakrishna has studied place names of the district classifying under the categories of natural, social, historical, mythological and folk themes. In the natural category, there are many names bearing influence of waterbodies, mountain, forest, topography, animals, stone variety and so on. For example, we have *Nandigurga*, *Talakayibetta*, *Maralukunte*, *Vemagal*, *Tavarekere*, *Kogilahalli*, *Gurraladinne*, *Gudibande*, *Kallahalli* etc. Among the villages with scant water resources, about 400 of them bear the names of waterbodies such as *ambudhi*, *Sandra* (*samudra*), *sagara*, *eri*, *siddu*, *kadavu*, *kunte*, *kola*, *kodi*, *cheruvu*, *done*, *maduvu* etc. Of them some one hundred and with *-sandra* (<*samudra*), which is interesting. Among the names with social bearing are those indicating the caste, individual, tribe, religion, architecture, incident, title, deity, vocation etc. Among the descriptive names, we find names indicating the place, direction, place name, number, antecedents, quantity, similarity etc.

It is found that names of many places bear the title of the ruling king or lord. (Present names are given in brackets). Nikhirli Cholanmandala (Kovalala nadu), Keralanthaka Chaturvedimangalam (Amanukukadi), Amaranarayana Chaturvedimangalam (Kaivara), Kuttandadeva nallur (Kurudmale), Ayodhyapura (Rayakunte), Lakshmipura (Erukaluve), Maramutlu>Bowrigpete>Bangarapete, Tapasagiri (Rahmangada), Dasarahalli ((Robertsonpete) etc. are examples.

Among the names with the jonne of tribal uniqueness, some two hundred villages can be named. Ex: Andare (a community among Kurubas, Andaralahalli), Agini (Agni – a tribe among kuruba, golla, boya, Aggihalli), Ganachari (the puppeteers among Shillekyatha community, Ganacharipura), Natuvaru (those mendicants with the performing arts such as music, dance, acting as profession, Natuvarahalli), Bingi (a mendicant tribe with street acting as profession, Bingipua). There are Sanskritized version of names for many villages. For example, we may cite the name in some inscriptions for Mulabagalu, Kantakapuri. T.T. Sharma gives a list of rare place names in Kolar district basing his observations on his study of inscriptions. Some of them are, Nonamangala, Guraganjiguetta, Kailancha, Banathanahalli, Tigane, Gabburu, Chaluvanahalli, Huhalli, Toranakamba, Vikatakavi, Karpura, Bharathipura etc. An inscription of 1565 AD at Kallanduru cites an *agrahara* with the name 'Kannadabharathi'.

Among others, there are names with similar connotation. To indicate the difference between two identical names an adjective is appended, hale or hosa, hiriya or kiriya, Melina or kelagina etc. Sometimes special adjective may be appended. Between Kotala and Manivala, Kotala denotes village encompassed by fort and Manivala with mani-mani/madi>maduvu. Vaddenahalli (a kind of tree) in Gowribidanuru taluk is now dilapidated, which is now called Pathuru or old village. This bears the name of Ramachandrapura in inscriptions. People migrating from here to Darinayakanahalli hobli split into two groups, one calling the place as Vaddenahalli, the other calling it *majara* Vaddenahalli. 'Veni' indicates a stream which appears in names such as Kadalaveni, Vedalaveni, Eraveni, etc. Again, there are Gollahalli, Uchana Gollahalli, and Matara Gollahalli, The names linguistically interesting are the ones with Byala and Kudure Byala, We find Byala in Madhugiri taluk, while there is Kudure Byala in the adjacent

Gauribidanuru taluk. The Byala in Madhugri taluk is called Doddabyala, while that in Hosur should have been Chikkabyala. But due to Telugu influence, it is called Kudurebyala, confusing *kurram* meaning small to *gurram* or horse, it has become Kudurebyala. (A list of names of villages in the district is appended at the end of this volume).

### **Kannada Sahithya Parishath**

All India Kannada Sahithya Sammelanas have been held in Kolar district two times; in 1924 the 10<sup>th</sup> sammelana was held at Kolar with H. Krishnasastry in the chair, and at Kaivara the 56<sup>th</sup> sammelana with A.N. Murthy Rao presiding. There were sessions on the 'Popular literature and Literary Taste', 'New perspective, Me and My Writing', 'Literature and Other Disciplines' etc, in addition to a poets' meet. All the papers presented in various sessions were printed along with the President's speech, the remarks of the inaugurator and the President of the Parishath in book form entitled 'Kaivara Sahithya Sammelana 1984'. 'Kolar Patrike' bought out a special issue of the paper in the name 'Prabuddha' on the occasion.

### **District Literary Meets**

The Kannada Sahithya Parishath at Bengaluru felt the need to hold district level Literary Meets in 1969 itself and prepared a project to translate the idea into action. Accordingly, eight meets were held in Kolar district between 1970 and 2003. The first district level Literary Meet was held at Bangarapete in 1970 under the chairmanship of A.Na. Krishan Rao. Sessions held were with regard to the relationship between literature, women and religion; and a souvenir and some books written by the writers of the district were published on the occasion. The second meet was held in May 1979 at Gowribidanur with Chandrasekhara Kambar in the chair. Exhibitions relating to literature, art and epigraphy were organized on the occasion along with stress on childrens' literature, as the year was observed as Childrens' Year. The third in the series was organized at Chikkaballapura in January 1992 with Ham.Pa. Nagarajaiah in the chair. The sessions were regarding the contribution of Kolar district writers to Kannada literature, Kannada in Administration, and on the Jnanapitha awardees in Kannada. In May 1993 the fourth sammelana was held at Shivarapattana in Malur taluk under the chairmanship of His Holiness Ja.Cha. Ni. Sessions on Literature and art etc. were held.

The fifth sammelana was held in Kolar Gold Fields in May 1995 with C.K. Nagaraja Rao in the chair. There were discussion on topics like 'A Blueprint for Kolar', 'Writers of the District', and 'Language Harmony'. The sixth meet was held at KGF in December 2000 under the presidentship of Raghusutha, while the seventh took place at Hosur in Gowribidanur taluk with Chi. Srinivasaraju in the chair. There were many literary sessions and a poets' meet on the occasion. The eighth in the series was held at Mulabagalu in February 2003 with Utthanur Rajamma in chair. Each sammelana was marked by many sessions and book sale and felicitation to the achievers in various fields. Souvenirs were brought out and variety of cultural programmes were arranged.

### **Cultural Organizations**

DVG Foundation was founded at Kolar in 1986 and a birth centenary of this literary stalwart was celebrated in 1987 at Mulabagalu on a large scale at state level. Elderly persons such as Nittur Srinivasarao, M.V. Sitharamaiah, G. Narayana and Ha.Ma. Nayaka took part. Many books including DVG's complete works and 'Chiguru' the souvenir and 'Srikara' felicitation volume in honour of Ramakrishna Udupa were released on the occasion. The Foundation has been felicitating students securing highest marks in II PU Kannada, holding discussions on the contribution of DVG to Kannada literature and the role of the youth and social responsibility, and service mindedness.

L. Basavaraju Foundation was founded at Kolar in 2000 and is propagating the thoughts and trying to realize the ideals of Basavaraju, a senior researcher of the district. The foundation has been holding annual discussions on Basavaraju's work and presenting an award of Rs. 10,000/- in his name to a person for meritorious work. Mudenur Sanganna, (2001), Ki. Ram. Nagaraj (2002), S.K. Karimkhan (2003) and K. Armadas (2004) are the recipients of L.L. Basavaraju award till date.

Masthi Venkatesha Iyengar Foundation is located at Masthi and is holding annual literary and cultural events throughout the district in collaboration with the department of Kannada and Culture of government of Karnataka, the Deputy Commissioner's office and Kannada Sahithya Parishath. This organization has been spreading the literary flavour incessantly in the district.

Kolar Jille Chutuka Sahithya Parishath was established at Kolar in 1994 and is popularizing epigram form in the district through its

committees on taluk and district levels. It has already held two district level conferences and is holding variety of programmes such as Chutuku Chintana, Chutuku Vasantha, Chutuku Chittara, Chutuku Sambhrama from time to time. It has brought out a special issue of souvenir entitled 'Chutuku Kavyanjali'.

Vanitha Mythrikuta (Regd) was founded in 1979 and it is striving to organize women and to bring out the latent talent among women. It holds activities in the fields of sports, literature, and fine arts and holds special programmes pertaining to education, social and cultural upliftment of women and health and cultural workshops. The foundation has a spacious and beautiful building of its own in the old extension area of the town and it is emerging as one of the most successful organizations of the district.

Sajjana Seva Pratishtana (Regd), founded in 2002, is organizing annual health and healing workshops and culture and heritage festivals. The organization gives awards to the meritorious people of various fields every year. This is a prime organization that works for the betterment in the fields of education and social service.

KGF Kannada Sangha (Regd) came into being in 1972 and it is a unit comprising four organizations and is striving hard to preserve the local culture in the border area. The organization has been given a site measuring 100'x85' and has a well equipped office space and a library. It has brought out souvenirs with titles 'Hongalasa' and 'Pallava'; and it is organizing theatre festivals, literary programmes, painting festivals, musical festivals and Rajyothsava, through which it is striving hard to spread Kannada flavour in the region. The BEML's 'Kannada Mithraru', 'B.M.Sri Bhavana', 'Gubbi Veeranna Rangamandira' together have a common building that houses a well stacked library, and a free reading room. This organization gave a new life to the amateur theatre activities. It holds festivals for women plays, children's plays, Dwa.Shoa.Vam. theatre festival and various competitions on the occasion of Rajyothsava. The organization has earned good reputation throughout the state for its activities and its members have won awards at national level drama competitions. It has been publishing annual issues of 'Vasundhara'. These organizations are like the two eyes of kannadigas in this border area.

Chalukya Kala Kendra was established in 1982. The contribution of Chalukyas to the fields of architecture and sculpture is enormous.

This organization bearing its name is a prime and lone association of artists and photographers in Kolar. It organizes annual art festival and holds on-the-spot painting competition for school children and art and photographic shows of local artists. And it organizes demonstration lectures by famous artists and photographers of the State.

There is a *yakshagana* kalavrunda in BEML Nagar at KGF, established in 1980. Employees of BEML coming from Dakshina Kannada district have come together through this organization to popularize the art of *yakshagana*. It is doing its job commendably. The organization has the support and encouragement of the Dharmadhikari of Dharmasthala.

Kannada Yuvaka Sangha in Gowribidanuru was established in 1974 and it organizes lectures on literature and gives awards to meritorious writers and holds seminars on notable literary works, book exhibitions and sales etc. The organization sponsored and successfully held the second district level literary meet in 1979. It is giving equal importance to theatre activities too and holds performances on its own as well as invites artistes from all over the state and arranges performances. The organization took active part in the Gokak movement. Ka.Na. Srinivas, one of the founders of the organization, is a recipient of State Nataka Academy Award. He took the initiative to arrange the seventh Kolar District Literary Meet in 2002 when he was the president of the district unit of Kannada Sahithya Parishat.

'Sahithaykoota' of Chintamani holds unique programmes that are known throughout the state. The organization was established in 1948 and organizes literary activities every Saturday. The project was initiated by Y.S. Gundappa and he held as many as 2567 such programmes incessantly till his death in June 1998 and his successors continue the project even now. Though the organization gives particular encouragement to the local writers, it has invited esteemed literary men like Gopalakrishna Adiga to participate in its programmes. 'Geleyara Balaga' of Chintamani also is known for holding cultural and literary activities.

### THEATRICAL ACTIVITIES

The Jayamgonda Chola Ilavengiraya inscription of 1280 at Madivala village in Bangarapete taluk mentions that he built a dancing hall along with Jayambu Naykara temple and mentions of an endowment of land made to the artistes and a director directing mythological plays.



This is the first clear indication of staging mythological plays in the thirteenth century. As the inscription is in Tamil language (Bangarapete 38 a), and as there were quite a number of Tamil speaking people there, the language of the plays thus enacted might have been in Tamil. But we have no idea of the structure of the plays. During the end of Vijayanagar rule, as we have evidence of composition of Yakshagana works, there might have been performances in the aforesaid dancing hall at Madivala of Yakshaganas in its ancient form in the local language. We have evidence of the Sugaturu ruler Mummadi Tammabhupala (c. 1614 AD) having composed a Yakshagana impromptu. But the work is not available now. One Jaina poet Anthappa at Chikkaballapura has written a Yakshagana play entitled 'Ahimsa kathe' in 1720 AD. Nandinatha of Nandikshetra wrote 'Valleekanthabharana' by 1735, while Kasirama of Kuragallu village in Kolar taluk wrote 'Srigiriswara Chartitre' in 1750 and Badala Subrahmanya of Chikkaballapura composed 'Tarasasanka' in 1830, and all these are in yakshagana style. By the close of the nineteenth century Lokanathakavi of Srinivasapura wrote a yakshagana entitled 'Dhruvacharitre'.

Though mythological play-writing was prevalent even during the beginning of the twentieth century with the patronage of the Mysore rulers, Dhondo Narasimha Mulabagalu who is supposed to be of Kolar district rendered into Kannda plays such as 'Venisamhara', 'Mricchakatika' 'Uttararamacharite' and 'Malavkagnimithra' during 1885-92. Each play accompanies an exhaustive introduction with explanations regarding the original work, the translation technique and the status of Kannada language during the period. Among the plays, 'Venisamhara' was quite popular having run into fifth print long back.

We may well consider Idaguru Rudrakavi as the pioneer theatre person of the district (1840). Initially he studied literature at Gubbi and was reciting classics and later returned to the district and underwent advanced studies under Bhattumurthy of Hosuru and wrote his first Kannada play 'Shivanataka' in 1841. Rudrakavi was a performing artiste too along with being a playwright. He founded 'Idaguru Bhimeswara Kripaposhita Nataka Mandali' and started performing 'Shivanataka' on the stage. The play was staged at Mysore palace in the presence of Mummadi Krishnaraja Wodeyar and was invested with the title 'Karnatakandhraubhayabhasa kavitha visarada' by the ruler. As Kolar was outnumbered by telugu speaking people, 'Shivanataka'

did not get patronage there and he wrote 'Andhra Yakshagana Markandeya Charitham' in Telugu. Later, he rendered the play into Kannada at the behest of his patron Bellave Muradappasetty and staged it. He was called 'Shathanatakam Rudrappa' by the people and he gave performances not only in Karnataka, but in Andhra and Tamil Nadu too. He initially underwent miseries but was supported later by people like Chikkahonnegowda of Honnapura. Rudrakavi passed away in 1887.

By about the same time, one Veerabhadrapappa founded a drama company at Malur in 1905 and the company staged plays like 'Bhakta Prahlada', 'Bhakta Markandeya' and 'Sadarama'. The company and the proprietor had acquired assets that were very new for the period. He had also a collection of hundreds of gramophone records. Later by about 1919, H. Thimmayya of Malur founded another company by name 'Sri Markandeyaswamy Kripaposhita Nataka Mandali' and put up plays like 'Manmathavijaya', 'Pandavavijaya', 'Bhakta Markandeya', 'Bhakta Kabiradasa' and 'Sadarama' that won people's patronage. The troupe had B. Bhadraiah, K. Pillachar who played the role of the queen, Padmasale Krishnappa, Nelavangappa Byatarayappa, V. Srinivasaiah, Kaikalu Venkatappa, Madayyanavara Basappasetty, Srikanthappa, Chinnoji Rao, B.N. Lingappa, Vagatada Parthasarathy Iyengar, Pailwan Sattarsab, Gowribidanuru Munishamappa, Rani part Babu and others as artistes. In 1930 B. Bhadrappa took over company's management and initiated preparing lavishly instead of being simple, by inviting artistes from Mumbai. It is said that one Lakshmasani from Bengaluru took the lavish curtains and other materials for rent for her company at Chikkaballapura but never returned them. Thus having incurred heavy loss, the company 'Sri Markandeyaswamy Kripaposhita Nataka Mandali' came to be extinct. Other such attempts that took place at Malur include the founding of 'Sarasi Vinoda Mitramandali' founded by M.B. Shamanna, B. Veerasetty and others and putting up theatre shows. During 1952-53 some high school girls put up an opera by name 'Krishnana Kata' without dialogues but with Purandaradasa's Devaranamas set to music. Attempts to invite 'masters' to villages to train the local artists for stage shows continued and one Kudiyanuru B. Ramaiah would train villagers for plays such as 'Rajasuyayaga' and 'Danasura Karna' in Doddakallalli, Rajenahalli and other villages. Huledahalli H. Venkatappa and Aswathnarayanarao also would train villagers. T. Venkatappa of Malur also would write plays and put them up their shows.

There was a lot of encouragement for staging dramas in schools and colleges. One Pap Singh, a headmaster of a middle school at Masthi and Malur trained many students in acting and he himself took part in dramas as well as cinemas. Maluru Sonnappa, Maluru Siddappa and others got a fillip by the encouragement of Pop Singh. 'Sri Bhuvaneswari Kalasangha' at Malur organized a state level theatre artistes' conference in 1980 when M.V. Hanumathaiah was its president, K.S. Chnadraseshkar vice-president, P. Ramachandra, joint secretary, M.S. Chandrasekhara treasurer and M.L. Janardana, its convenor. A souvenir was released to mark the occasion. Sitharamasastry, the Head master of Masthi Primary school in the same district was the author of many social plays.

There are many more persons who have worked hard for the development of theatre in the district. We may consider their contribution briefly. Holali Subrahmanyasastry (1900-79) joined Gubbi Company along with his friend and artiste Hodali Narayanarao and made a good name. He was previously with Peer Company and was doing different roles. Memorable roles which Sastry did include Bhojaraja in 'Kalidasa', Anjaneya in 'Lankadahana', dubious priest in 'Sadarama' etc. But his role in 'Samsaranouke' that saw hundred shows brought him fame and success. Though a big name in the field of cinemas, B.R. Panthulu (1911-74) was a stage artist initially and he was born at Badaguru in Bangarapete taluk. While a student in school, he was taking roles in dramas and later became a school teacher and was training his students in the art of acting, which made him lose his job. Later he joined Mohamad Peer Company and subsequently founded his own 'Kalaseva Mandali', to which many good artists joined. It was 'Samsaranouke' that brought him fame and the play later was made into a cinema. But he continued his association with the stage. Kaivara Rajarao (1912-93) is a big name in play-writing in the state. He had his schooling in Bengaluru and joined the department of Electricity but continued his association with dignitaries in literary field, which made him write. He had intimate contact with Kannada Sahithya Parishat and served as its vice-president for a term. He was a versatile writer wielding his pen for writing light essays, short story, and 'Bharatada Srikrishna' etc. But his light plays numbered more than sixty, brought him popularity and they were favourites among amateurs. There was time when his plays did find a place in the entertainment

programmes in the annual celebrations of schools and colleges. Some of his plays have seen more than hundred shows. 'Budubuduke' is one such play. He adapted Shakespeare's Merchant of Venice' as 'Sadhkana Sedu' into Kannada. His another play 'Kade Dina' has the theme of the assassination of Gandhiji. His English play 'The Accused' won an award from Bharatiya Vidyabhavan and was published in Bhavan's journal. Its Kannada version is 'Ondu Durantha'. Scholars opine that several of his plays are remindful of French playwright Molier's plays. Y.S. Gundappa is another author to write short plays as Kaivara. Though originally from Anekallu, Gundappa (1905-98) settled at Chintamani and wrote, apart from other works, plays such as 'Mamatha Moksha', 'Adrishta' and 'Vidhivilasa'. These plays were put up on the stage by C.B. Mallappa's dramatic troupe named 'Sri Chandramouleshwara Nataka Samsthe'. Gundappa also wrote mythological plays for children and social plays too. G.V. Venkatgiriappa (b.1950) of Chikamanahalli in Kolar taluk took part in a drama 'Sathya Harishchandra' directed by his mentor Thimmarayappa Taraballi, while being a student. He made a name as an actor having played many roles in various plays. 'Hadagetta Samsara', 'Adarsha Huccha', 'Nirashritaru', 'Vimukthi', 'Viduraswathha Andolana' are the plays written by him and many of them are published in book form. He founded 'Vijayasringa' a theatre repertory and directed many plays and has bagged several prizes and awards. There was a well equipped theatre near fort in Kolar by name 'Sadananda Theatre'. Many plays were put up here for more than 50 years by troupes belonging not only to Karnataka but neighbouring states of Tamil Nadu and Andhra Pradesh. Some enthusiasts in Kolar organized a troupe and enacted 'Danashura Karna' successfully. Pachalli Srinvasa was an associate with B.V. Karanth initially, but later founded 'Sarangaranga' a theatre repertory at Chikka Tirupathi. Kotaganahalli Ramayya is also a well known theatre personality.

One of the foremost writers of Kannada, D.V.Gundappa hails from Kolar district and he has written 'Vidyaranyavijaya', 'Parashurama', 'Kanakaluk' and 'Tilotthame' (plays) and skits by name 'Maha Chunavane', 'Gardabhavijaya' and 'Jock Kade' and has translated 'Macbeth' into Kannada. Another stalwart Masti Venkatesha Iyengar has penned plays by name 'Shantha', 'Savitrhi', 'Usha', 'Talikote', 'Manjula', 'Kakanakote', 'Shiva Chatrapati', 'Yasodhara', 'Kanakanna', 'Kalidasa' 'Ajjana Dari', and 'Vimala Marianne' and poetic dramas 'Tirupani', 'Bhattara Magalu' and

rendered many plays by Tagore and Shakespeare into Kannada. He has written many radio features also. His 'Kakanakote' has not only been successful on the stage but has been made into a popular film as well.

In the seventh and eighth decades of the last century, theatre activities were much more in the southern parts of Kolar district. Apart from National festivals, annual celebrations and other activities, there used to be benefit shows of plays. These were arranged to help building and renovation of temples, annual days of farmer associations, National Defence Fund, obituary shows, building animal clinics, inauguration of electrification (at Isandra Mittur village in 1982) and annual days of various organizations. Dramas were put on stage in fairs and shandies, and some professional troupes used to camp at these venues. The plays put up were usually 'Rama Pattabhisheka', 'Krishna-Karna-Kunthi', 'Seethanweshana', 'Ramanjaneya Sangrama', 'Krishna Rayabhara', 'Krishna Tulabhara', 'Kurukshetra' and others. Historical plays such as 'Sangolli Rayanna' and 'Ecchema Nayaka' were also staged. Among the benefit shows there used to be social plays ever since 1972. Apart from 'Paduka Pattabhisheka' plays such as 'Premahastha' and 'Kannige Mannu' were also staged by the school troupe in aid of Rural School at Bethamangala and the entry fee ranged between Rs. One to Five. Later modern plays like 'Rahasyarathri', 'Panchabhuta', 'Tyagi', 'Tingara Buddanna' and others at different places. Nangali M. Sivananda (b.1938) who was a fountain of inspiration for putting up mythological plays entered the stage as child artist and initially was doing female roles. Later he became popular for playing male mythological roles and founded 'Thoppinahalli Sri Chandramouleswara Kala Thanda' at Kamasamudra near Bangarapete. He put up on stage, plays like 'Sathi Savitri', 'Sathya Harischandra' and 'Ramanjaneya Yuddha' not only in the district but in schools and colleges and in fairs and temples for the benefit of temples of the neighbouring state of Tamil Nadu. He has written a few mythological and social plays and staged them. There are Telugu speaking people in this area and they put up mythological plays in their language and it was by the efforts of Shivananda that Kannada plays started shows and the language gained firm ground here. He was secretary of the taluk unit of Kannada Sahithya Parishat for two terms and he introduced eminent men of letters to the rural people. He has been conferred titles such as 'Kalakesari', 'Natarathna' and 'Darshakabrahma' and has been honoured

by various organizations. Thoppanahalli Ramamurthy is a right hand man of Shivananda and 'Thoppinahalli Sri Chandramouleswara Kala Thanda' has been active for more than four decades.

K. Gundanna (b.1928) is the author of forty comic plays like 'Panchabhuta', 'Gandsalve Gandsu', 'Haridrakunkuma' and 'Bhagawan Buddha', while Bommanahalli B.T. Aswathanarayanarao (b. 1933) has written 'Beg Borrow or Steal', 'Muvaroo Avare' and 'Sandesha', all plays. Raghusutha is the author of 'Practicina Paradata', 'Edabidangi', 'Swatantrya Samara', 'Saptharshi' and other plays; and he found Amateur dramatic Association and has written a comprehensive survey about the birth and growth of amateur dramatic troupes in the state. N.S. Ayyar of Chikkaballapura (b. 1935) has written twenty plays including 'Thappida Tali', 'Parivarthane Baladari', 'Sangama', 'Manthravadi', and 'Bedandre Makkalu'. K.V. Narayan (b.1937) is the author of 'Madhyarathri', 'Shastranijje' and 'Shamrayara Avanthara' and other plays; while Vasudeva of Shanubhogarahalli has written 'Kavipungava', and Dasegowda has written 'Poora Palti'.

The enthusiastic dramatic troupe of Hulibele has put on stage many mythological plays, while the Youth Association of Budikote has staged 'Echhamanayaka' many times. Bapuji Yuvaka Rythasangha of Kamasamudra has performed 'Kamalakshi', 'Sowbhagya', 'Putthali', 'Premahasta' and other plays by H.N. Hugar of north Karnataka and thus demonstrating emotional integration of the state. Ananda Mitramandali of Bethamangala has put up shows of 'Srikrishna Sheyyathilla', 'Paduka Pattabhiseka' and other mythological plays and 'Ecchmanayaka' and such historical plays and social plays like 'Premahastha', and 'Kannige Mannu'. The enthusiastic youths of Hunasihalli, Guttahalli and Ramasagara have performed many mythological and historical plays. Sri Venugopala Nataka Mandali of Huladevanahalli near Tekal has put up performances of 'Krishnaleela' and 'Sadarama'. There are a huge collection of theatre equipments in Tekal, Banahalli and Chokkadahalli which they give them on hire. 'Punyakoti' who lives at Masti is known to be a good actor and Jnanamba of Tekal an accomplished actress.

Though Telugu dramas and *kelikes* are much in practice all over Mulabagalu taluk, Venkatasamy Boyi and Venkatamuni have performed *kelikes* and *burrakathas* in Kannada and won acclaim. Munireddy a member of nataka academy has performed many plays at Madderi near

Vemagal. H. Seshachar and U.V. Narayanachar of Mulabagalu taluk, and Gadduru Subbanna and Old Students Association of Nangali are keeping the flame of dramatic enthusiasm alive by their direction and performance of dramas.

Kannada Yuvaka Sangha, Samudaya and Chilume Dramatic Troupes at Gowribidanuru have drawn the attention all over by organizing state level drama festivals. There are a number of dramatic repertoires that have made name at state level. J. Suryanarayanarao of Jarabandahalli in the same taluk is a well known drama trainer. 'P.K. Srinivasamurthy of ISRO has experimented by staging plays. Pillappa of Shidlaghatta, Su.Su. Nagendranatha and Nagendra of Gudibande are also busy with theatrical activities. During Rajyothsava celebrations, staging of plays take place at Chikkballapura. Radha Sampath of Kaivara is well known for her astute acting abilities. Mahila Mandali at Chikkaballapura put up performance with women artistes alone. The other taluks such as Srinivasapura, Gudibande and Bagepalli are under heavy influence of the neighbouring state of Andhra Pradesh and put up Telugu Plays, but perform Kannada dramas also on occasions like Rajyothsava.

Kannada Sangha founded in 1968 at Bangarapete has brought many plays on stage, and its performance of 'Divyadarshana' bagged the second prize at KGF and first place at the district level dramatic competition held at Madhugiri. And in collaboration with Yuvajana Seva Samithi it has organized taluk level drama competition in 1978. Kannada Sangha at the Gold Fields put up shows at frequent intervals, and it conducted divisional level drama competition during 1975, 77. The Kannada-loving employees of BEML founded 'Kannada Mithraru' in 1969 and it has many achievements to its credit. Apart from putting up plays, the organization has conducted drama competitions many times and given away trophies. They have participated in dramatic activities outside the district and state and won prizes and awards. They also conduct drama festivals in memory of Kailasam and Kuvempu. 'Chora Puranam' a play put up by them at Delhi brought fame to the troupe and has the distinction of being the first ever attempt by a troupe to participate in the competition at the national capital. The organization holds workshops for training in acting with the help of renowned theatre persons. Rangavarsha, Snehasampada, Samudaya and Krithiranga of KGF are the ever active troupes in the area and their achievements are worth

mentioning. The late Chandrashekhara, originally from Channarayapattana, introduced the concept of amateur theatre in the region and founded Snehasampada, a dramatic troupe, under which he directed and acted in more than 50 plays. The troupe has bagged trophies for their performances in far away Nagapur too. Rangavarsha bagged the first prize for their staging of 'Postery in Delhi', Swarnalatha got the best actress award for her role in the play. Rameshachandra, Na. Krishnasetty, Sarada Seshadri, Purushoththama Rao, and Ka.Na. Srinivas have been honoured by the Natak Academy. Rameshchandra of BEML is a well known director of plays and he has published ten plays, five collections of poems and two biographies. Thippeswamy, V. Narayana, Tiptur Thimmegowda, P.T. Krishnamurthy have won state awards. Rameshachandra has not only written and directed over 30 plays and has published many other works. He is a writer of epigrams too. Another artist, P.S. Pithambara Rao has been trained in Ninasam and has put up many street plays. Girimaji Rao of Kolar and his kins have made a name in the field of theatre.

Though very popular in cinema field, M.N. Lakshmidēvi had made a good name in dramatic field earlier. She hails from Chintamani, and worked in many dramatic troupes including Gubbi Company where she acted, played music and dance. H.M.V, music company has brought out recordings of her singing. Karnataka Chalanachitra Nataka Samsthe was active in yester years and she was taking part in its performance throughout the state. She organized a repertory called 'Lakshmidēvi and Party' on her own in which many artistes of renown partook. She had put up 'Aradhana' and made it a success as against 'Shantinivasa'.

U. Ma. Tippeswamy living in KGF has played different roles in many dramas and has won best actor award for his role in 'Sirisampige', 'Poster' and other plays. He has taken part in plays as an actor that have been telecast over TV. Another artistes living here, Tiptur Thimmegowda has acted in 'Sirisampige', 'Mahachaitra' etc., and has founded 'Krithiranga' in association with likeminded persons. He has not only acted but also directed many plays, but has organized many seminars and theatre workshops. V. Narayana of 'Snehasampada' has acted in plays such as 'Sangya Balya', 'Jokumaraswamy' and 'Yayathi' and has won state level awards for his performances. He has also given learned lectures on many aspects of theatre in conferences and seminars. He has taken art in plays broadcast by AIR and telecast by Doordarshan.



B.R. Mallikarjunayya, active in theatre circles of KGF, has directed more than a dozen plays including 'Sayo Ata', "Sangolli Rayanna" and 'Neegikonda Samsa'. His role in 'Othello' brought him the best actor award and 'Tughlaque' which he directed was adjudged best play. He has acted in many plays including 'Oedipus' and 'Sankranthi'. He has also put up street plays to educate the masses about Aids and alcoholism. A member of Nataka Academy for one term, Mallikarjunayya is honoured by the same academy. Several theatre enthusiasts of KSRTC have performed many mythological and historical plays. "Mangala Sahithya Vedike" of Sugaturu also has given many performances of plays.

Achyutha, originally from Dakshina Kannada but settled at KGF for job, is an expert Yakshagana performer and by his association with 'Samudaya' troupe, has opened its branch at KGF and has directed about twenty plays and fifteen street plays. He has provided stage and makeup for more than 50 performances and has organized theatre training camps. He has founded 'Bahiranga' a repertory at Robertsonpete. Like him, but presently living in Bengaluru, Na. Krishansetty originally belongs to Holenarasipura, had taken part in many amateur performances of plays while at KGF. He founded 'Rangavarsha', a theatre group, in 1979 and has staged many theatrical performances like 'Sirisampige', and 'Oedipus' through it. Also, he has organized and directed many plays and has won awards for his work. He had organized theatre training camps and directed 'Neegikonda Samsa'. This play has been telecast over TV many times. Venkatagiriappa (B.V.V. Giri) of Beeramanahalli in Kolar taluk has undergone training in many theatre training camps and has directed 'Gunamukha' 'Sadarama'; and other plays. He has taken part in street plays as an actor and director. He is the author of thirteen plays, one collection of poems and a collection of folk songs and many of them are published. He is the recipient of District Rajyotsava award, Ambedkar award and others. C.R. Chinnappa of Chunchadevanahalli in Kolar taluk has taken part in 'Krishnagarudi', 'Sampurna Ramayana' etc., and recently has taken up the responsibility of providing costumes and other theatre equipments on demand. Flora Achyutha belongs to Malenadu but has settled at KGF and entered theatre world through 'Kattale Dari Doora' and has taken part in dramas as 'Kuri', 'Tamrapatra', 'Huttava Badidare' and 'Suryasikari'. As a woman artist, he has directed 'Kerege Hara', 'Charvaka' and other plays for women troupes. She has acted in street plays too. Basavarajappa of

Seethehosuru near Vemangal served as actor in Gubbi Company and other troupes and later he became a drama 'Meshtru' and trained many troupes for staging dramas. Belonging to Madderi near Vemgalagain P. Munireddy took up acting as profession in his young age and has taken part in full length plays as 'Ramayana' and 'Bharatha' and has performed mono-acting of Buddha, Bheema etc., throughout the state.

He was honoured by Nataka Academy in 1994. Presently settled in Bengaluru, Sharada Seshadri, another woman artistes, has acted in more than eighty plays through 'Kannada Mithraru' and 'Snehasampada' troupes and as head of 'Snehasampada Mahila Thanda' she has directed many plays and has done male roles in some plays. She has won laurels as best actress in several plays and has been honoured by many associations. Hyder Baig of Chintamani has been working as a make up artistes since 35 years and has taken part in 'Krishanleela', 'Sampurna Ramayana' and many other plays. He has also been honoured by many associations.

T.N Seetaram of Gauribidanur, has won appreciation as a playwright, actor, columnist and director. His plays like 'Baduka Mannisu Prabhuve', 'Asphota', 'Nammolagobba Najukayya' and others have social and contemporary themes and are considered contributions of considerable worth. Having won state award from the Nataka Academy for 'Nammolagobba Najukayya', Seetaram has been a successful serial producer too. T.G. Narasimhamurthy, a television and cine actor, belongs to Tolakanahalli near Masti. He has participated in plays such as 'Jokumaraswamy', 'Huttava Badidare', 'Oedipus', 'Suryasikari' and others. He has given shows in places like Kolkotta, Delhi and Hyderabad on occasions as Rajyothsava'.

B. Vijayakumar of Beechaganahalli in Gudibande taluk started taking part in dramas since childhood and has been organizing summer camps for children under the auspices of 'Iswarya Kalanikethana' that was started in 1992. The organization has also performed dramas prescribed in syllabus on stage under 'Education through Stage' scheme throughout the state. This was envisaged in a scheme entitled 'Stagecraft for Education' to help students answer textual questions as both prose and poetry passages were dramatized and put up on the stage.

## FOLK TRADITION

As in other districts of the state, Kolar also has its own unique folk tradition. Burrakatha, Kolata, Kani, Togalu Bombeyata, Karadi Kunitha, Goravayyana Vesha, Kondarajara Sastra, Shakuna, Bhavishyada pada, Jogijangamara Pada, Yalupada, Halage, Tamate and other art forms, entertainment forms like Hulivesha, Keelukudure and Garudigabombe are also seen here. There are songs to accompany Kolata. During Sankranthin Gobbillu songs are sung. These songs have a distinct feminist point of view. As in other parts, freedom struggle took place here as well and some happenings have national bearings. We must cite the massacre at Vidurashwatha resembling the massacre at Jalianwalabagh causing innumerable casualties. Many ballads with freedom movement including this, form the theme of 'Swatanthryasangrama Geethegalu' being composed in the district. The mining in KGF is not only a very old industry, but K.R. Sandhya Reddy cites that there are sizeable volume of folklore available about the workers of the mine being organized themselves before independence, the state of mining, the woes of workers and the cruelty of the British. As there are considerable number of people speaking Telugu and Tamil, the cultural texture here appears like a collage.

During the tonsure of children, people erect a pandal in the middle of farm, install stone images and an image of 'Munidevaru' is drawn before them that is filled with colours made of vermillion, turmeric and charcoal powder, a sacrifice is made. In the observation of Aggarlu (Akkagarlalu) ceremony, sacrifices of colour horses are made under a banyan or tamarind tree. Sideeranna, Ekatari, Burrakatha, Dikambarivesha, Lambani Dance, and Suggiya Kunitha are some of folk arts found in the district. More prevalent art forms are Karadikunitha and Pandarinatha Bhajane dance performed by the followers of Pandarapura deity throughout the district. Nandidhwaja, Beeradevara Dolu, Maragalukunitha and Budubudike also are found here.

V. Venkatmuniyappa of H. Gollahalli in Mulabagalu taluk is involved in the art field of folk, Kavvali, Burrakatha and village dramas. He has done some writings too. He was awarded by the Folklore and Yakshagana Academy in 1998. Munivenkatappa of Pindapapanahalli in Shidlaghatta taluk is considered to be one of the best Tamate (drum) beaters in the state and has been honoured with state award by the department of Kannada and Culuture and also won the Ambedkar award.

Munivenkatappa of Tudumu in Kolar district also is an adept Tamate beater and Donkini Muniswamappa is an expert Tatike shruthi playing. Lavanikara Nanjunda Reddy of Kadehalli in Gudibande taluk has been giving performances of lavani singing at various places since 1954. Haarath Hussain Shavali (1883-1963) born at Bagepalli got *deekshe* and is known as Hussaindasa has been propagating Hindu-Muslim unity. There are several songs about him in Urdu and Kannada. Anjinappa of Gaviguntanahalli in Gudibande taluk is a master player of *mukhaveene* and he can produce musical notes through both his mouth and nose. He has won several awards including the one from Folkore and Yakshagana Academy.

As people in Kolar district speak a mixed dialect, there has not been enough collection of folk literature. The available forms of *burrakatha*, *peddabobbiliraju*, *mugguru marathilu*, *katamaraju*, *kambhojarajakatha* and others constitute a bulk that can be performed from one to seven nights through dance and playing, but mostly remain in oral form. As we observed earlier, the works in Yakshagana dramatic form composed by Telugu writers of the district can be said to be folklore. Perhaps the collection under the title 'Karnatakada janapada Sahithya' by Masti Venkatesha Iyengar is the first of its kind in the district. Bharathi (T.T. Sharma's wife) seems to have written about the folk stories of the district. Andanuru Shobha's 'Komberembella Elegayi' is a voluminous work. Kyathanahalli Ramanna, and R. Seshasastry have collected the folk stories narrated by Dalasagere Dyavamma and sent them to the folk specialist A.K. Ramanujan who made them get world recognition and they were published by Andanuru Shobha. A Folk Art Festival was arranged by Kannada Sahithya Parishath at Mulabagalu in 1976 and a souvenir containing articles introducing the folk arts and artists was published with the title 'Mungoli Koogithu' on the occasion. G.R. Thippeswamy has made studies of many village deities including Kolaramma. Utthanuru Rajamma has written several articles about folk art and culture and has been undertaking collection of folk literature. She has prepared write ups about folk singers like Akkayamma. Sumithra of Maluru has collected various forms of folk literature of the region and has made a study of them including a study of the Kolar karaga. Girija Santharam, Srivani Prahladarao, H.K. Raghavendra, S. Subraya, M. Nagarajamurthy, V. Perumal and others have undertaken studies about the folk traditions of the district and

written articles about them. R.V.S. Sundaram and Peddareddi have written research articles in Telugu about the Telugu-Kannada folk songs and stories of the district. N. Chandrappa of Santhekallahalli has done intensive research about Mouda culture and has published a book on his own and as well as others' on Munda culture under his 'Munda Prakashana'. He has published 'Ellamma: Ondu Janapadiya Adhyayana' and 'Kalukadaga', a play.

### **Folk Art Forms**

During the Folk Art Festival, organized at Mulabagalu, Kannada Sahithya Parishat undertook a survey of folk art forms in the district. The fieldwork revealed that as many as 57 art forms can be said to be exclusive to the district. They were categorized as regular art forms and entertainment art forms and some of them were described in detail in the souvenir entitled "Mungoli Koogithu". They are discussed here under.

'Sideeranna' is a festival invoking village deities. This particular deity is the artistic presentation of the cult figure during fairs. The festival involves a wooden icon of Sideerannna being fixed to the upper part of a pillar and rotated at the bottom. People who have special vows, and those from particular communities carry the icon on their heads and dance.

A dry bottle gourd tied to the tip of a cane and a string tied along is known as 'ekathari' which is used as a pitch instrument by singers of mystical songs and religious mendicants.

Though Lord Pandarinatha is of Maharashtra origin, 'Pandaribhajane' performers might have migrated from Andhra Pradesh, as a sizeable portion of its wordings are in Telugu. About thirty performers wear yellowish cloths, dance to the rhythmic tunes of instruments such as *tabla*, Flute Harmonium, and Cymbals around a post fixed to the ground. Sometimes the performers put up musical enactment of a sequence in a mythological story with appropriate dress and embellishments. The 'Kalasa' dance by a the school girls of Devara Malluru in Shidlaghatta taluk is an attractive dance form and this troupe had put up a show in Delhi on the occasion of Republic Day ceremonies. This art form is now slowly being out of practice.

'Keelukudure' dance form involves people dancing with their waist being covered with a bamboo frame resembling the body of a horse,

thus appearing like a horse-rider, to the tunes played by the accompanying musical instruments. while playing the king and the queen dance with horse frames, others such as the clowns wear comic dresses and dance along with them and thereby evoking laughter.

Karaga Shakti Nritya,' specially confined to the districts of Kolara and Bengaluru can be said to be a part of the rituals of a community more than a folk art form. The dance commencing on a particular day lasts from seven to nine days. The person chosen to bear the 'Karaga' and *veerakumaras* start observing elaborate daily religious rituals starting from hoisting of flag, and on the fifth day proceed along the main roads of the town in a procession. The person bearing the 'Karaga' dances artistically with free hands to the beatings of the accompanying instruments. Scholars consider this to be a serious dance form. There are many forms of this dance such as Dharmarayana Karaga, Droupathamma Karaga, Yallamma Karaga and Patalammanna Karaga. Nagaraja of Mulabagalu has the distinction of bearing Anjaneya Karaga.

'Garudigombe' which is larger than life size made of a bamboo frame, represents a human form. This constitutes the upper portion of human figure and the dancer hide inside it, while the lower portion covers his limbs with a gown. The male representation has a bottle gourd pipe, while the female one wears elaborate ornamentation. Though they usually perform independently in a field, the dancers put it up like an entertaining item in fairs and processions of deities. 'Maragalu Kunitha' (wooden leg dance) resembles an adventure sport, as the dancers wear long sticks to elongate their legs and balance while dancing. Naturally these forms appear much taller than ordinary humans and dance to the rhythmic beats of accompaniments providing great entertainment.

Prophesying ('Kani heluvudu') by Koravanjis does not confine to a particular occasion or ritual. Dressed up attractively, and donning a huge tuft, the performers hold a basket and a stick and pronounce prophesies in song form. These are semi-nomadic people. These performers also tattoo but continue singing in order to divert the attention of the tattooed from pain.

'Jangi vesha' is a form of dance performed by a troupe of twenty to twenty-five people wearing white and red robes and flashing flags of same colours to the tune of Harmonium, Tabala, Jingle bells and Cymbals and indicating victory in the battle. 'Dikambari vesha' involves colourful

dresses as the name indicates and the dancer is smeared with colours all over the body, holds bow, quiver arrow and a crown made of glass, peacock quill, beads, flag, flower and colour paper and tied with heavy metallic sphere to the leg, with a lit lamp on the head, and the dancer keeps pace to the music of pipe and drum. Though this dance is an entertaining art, it is observed on festival and such special occasions. The Lambani dance, prevalent all over the country, and which is female dominated, is seen in practice in Bagepalli taluk.

The folk art which is exclusively entertaining may associate with tradition. 'Benki Mari' is a dance form wherein the dancer wears a crown or cap made of pith, iron anklets, tophen, donning long canine teeth, making up face with colours, covers the waist with rags, holding in hand neem leaves and a burning torch, besides the one in the mouth. This dance form involves four others holding ropes tied to the dancer as if to control him. This dance is usually made during the annual fair in the name of the village deity.

Among dances with deities carried on head, 'Muthyalamma cult dance is one, which is more prevalent in Bagepalli taluk. The dancer wears a crossed dhothi, a waist-band, long robe, jingles and dons the face with vermillion and turmeric, holds a bell in one hand and a plate, keeps the mask of Muthyalamma on head and dances with gusto. This is supposed to be a special form found in the district.

Holding a metallic plate-gong in the left hand and conch in the right, the 'Dasayya Jogis wear the religious symbol of Vaishnavism on the forehead, and go with a burning lamp in a 'Garudagamba' from house to house collecting grains. They often utter riddle-like words from time to time. 'Kavati' dance is one wherein the dancer wears a crescent shaped 'kavati' made of a board and dances to the regular beatings of Tamate, Dolu and Nagari on festive occasions such as Shivarathri, and on special days in the month of Ashada. This form is especially found in Bangarapete taluk.

The 'Modi Veera's wear ordinary turban on head, crossed dhoti and a coat and in legs exhibit special tricks and magic. This folk form sometimes would be thrilling and is found in Bagepalli, Gowribidanuru and Chintamani taluks of the district.

In 'Veerabhadra Kunita' the dancers hold a sword and wear the pendant with lord Veerabhadra on chest, a rosary of Rudrakshi beads

in neck, smear Vibhuthi on forehead and all over body, tinkling bells in legs, and don a tuft of hair and dance the rhythmic beatings of Karadivadya, Jagate, and Kolu and uttering sayings on Veerabhadra and enacting miracles supposed to have been wrought by the lord. This is a warrior dance.

'Beeredevara Dollu' can usually be seen on occasions such as fairs and fesivlas. The Dollu is a massive instrument made with leather which the dancers wear on neck and adjoining Maragalu (woden legs) and dance with shouts. This gives joyous tinge to the atmosphere. We see here also as in other districts professional singers who prophesy with playing *budubudike*.

Jangamakote Mariappa founded 'Sri Veerabhadra Janapada Kala thanda' and has given many performances of 'Karadi Majalu' all over the district. He as trained aspirants in 'Veeragase' dance form too. The troupe has been taking active participation in the celebrations arranged by the department of Kannada and Culture and in Nandi Utsava, Gadinadu Utsava and Rajyotsava.

Apart from these art forms, we find entertaining troupes of *hulivesha*, *palegara vesha*, *Pota vesha* and others. Some artistes wear turban, tuft and waistband and dance at Muharrum festivities invoking Babayya. Helavara Narayanaswamy of Basavanaparti in Chikkaballapura taluk was a trainer of 'bayalata' form, and he directs mythological and historical plays, apart from doing roles himself. He conducts *bhagavanthike* programmes too.

Here is a list of folk art troupes that gave performances at the folk art festival held at Mulabagalu **Nandidhwaja kunitha**: M.S. Eswarappa and associates. **Maragalu kunitha**: Sri Veerabhadreshwara Seva Yuvaka Samaja, Manchenahalli in Gowribidanuru taluk. Beeredevara Dolu: C. Venkateshappa, son Hanumappa of Beredevara Dolu Mandali, Hosur in Gowribidanuru. Burrakatha: Narasappa, son Lakshmana, Somenahalli in Gudibande; M.V. Chalapathirao. Son Venkatanaranappa, Guluru in Bagepalli. Lavanikaras: K.S. Nanjundareddy, son Subbareddy, Kadehalli in Gudibande. Modi Veeraru: N. Srinivasachari, son Sarasachari, Uppara Colony in Gowribidanuru. Lambani Dance: Thippanayaka, son Ramanayaka, Chasettihalli, Gauribidanuru. Onake karaga, Navilu Kunitha and Kavati dance: Muniyappa, his son Meluru Venkatappa and friends, Chamarajapete, A.K. colony, Chikkaballapura. Budubuduke:



Budubuduke Ramayya, son Muniswamappa, Beeraganahalli, Chikkaballapura. Lingaveerara Kunitha: (Veerabhadra Kunitha): Mari Veerabhadrayya, son Angaveera Basappa, Bhaktarahalli, Shidlaghatta. Garudi Gombe, Keelu Kudure and Navilu knitha: K.M. Narayanaswamy and associates, son Muniyappa, Jangamakote, Shidlaghatta. Togalu Bombeyata: Krishnappa, son Sanjeevappa, Balareddihalli, Gowribidanuru. **Dikambari Vesha:** G. Narayanareddy, son Muniswamireddy, Chinatamani. Muthyalamma Puja kunitha: A.K. Devagani Chikkarangappa B. Munivenkatappa, Guluru, Bagepalli. Kelike (Bayalata): N. Venkatachalapati, son Adinarayanaswamy, Garudadri Narasimhaswamy Nataka mandali, Mittermari, Bagepalli. Dasayyagalu, Jogigalu: Dasara kariyanna, son Thimmayya, Hudaguru, Gauribidanuru. **Sideerannana Kunitha:** Krishnappa, Tyavanahalli, Kolar. Kole Basava: Seetharamudu, Varadenahalli., Kolara. Pandari Bhajane: Y. Muniswamappa, Sri Anjaneyaswamy Bhaktamandali, Hoovalli, Kolara. Kolata: M. Ramappa, Yuvaka Rythasangha, Kalahstipura, Kolara. **Halage Kunitha:** Tudumu Venkatappa, Sare Hosahalli, Kolar. Simha Nritya: Dinnappa, son Chikkapillappa, Dodda kadatooru, Maluru. Marammana Kunitha: Muthyalappa, Bhandarahalli, Mulabagalu. Karadi Kunitha: Muniswamirao, Rukmanibai Circus, Gullahalli, Bangarapete. Hagalu Veshadhari kunitha: Ramalingam, Veluru, Bangarapete. Benkimari kunitha: Haridasu, son Anjaneyappa, Dodda kadaturu, Maluru. Sobane padagalu: Muniyamma, c/o Narayanamma, Yalduru, Srinivasapura. Anasuyarao, W/o Venkataramayya, N.H. School, Yalduru, Srinivasapura. **Sideerannana Kunitha:** Veerabhadrayya Pullayya, Dalasanuru, Srinivasapura. **Ekathari Balanagamma Kathe:** (Poosali balijaru) Narayanappa, son Venkatappa, Madugire, Gowribidanuru, Karagada Kunitha: (Droupadammana karaga) karagada Venkataramayya and associates, Holuru, Kolar. **Kani Heluva Koravanjigalu:** Doddakka, W/o Thippanna, Madugire, Gowribidanuru, Apart from these, there are certain folk forms which cannot be put into any of the above categories. Potaveni nalige Suttu Mukharasi is one such form; R. Venkataramanappa and associates, son Ramayya, Meluru. Shidlaghatta. Shikari Vesha: Dodda Muniswami nayaka, son Venkatappanayaka, balamande, Bangarapete. **Hakkabukki:** H.R. Anjaneyagowda, son Ramegowda, Kesaragere, Maluru. (Source: 'Mungoli Kugithu').

'Sind Madiga' a sub group among Madigas live in Kolar district also as in other parts of the state. People of this group have retained their

skill of the heritage of playing mythological plays, and rituals of trampling hadu and Sind. They are originally from Andhra and usually speak Telugu. They live mainly in Mathangapur, Sugganahalli, Huladenahalli, Kurnahalli in Malur taluk and Alahalli and Gulaganji Gurki in Kolar taluk. Mangalapalli and Sriramapura colony in Chintamani taluk. The term Sind in Telugu a variant of 'chindu', also meaning dance. 'Cindadu' means to dance with fervour, and perhaps indicates the primal form of their dancing and acting profession. In Sind dance, make-up material includes vermillion and turmeric usually used for worship; and they play different roles in mythological situations. They go on 'rangajatha' in harvesting season from village to village with instrumentalists, chorus singers and players and enact situations of 'Krishanleela', 'Karna Dushyasana', 'Sri Ramanajaneya Yuddha' and others. This form is known as 'kelike' in Kolar district. One Gangaram is said to have put up one man enactment of situations on his 'rangajatha'. And hence he was better known as 'Ontikelike Gangaram'. These people would perform Bhagavatha Kathakalakshepa and hence they are also known as 'Chind Bhagavatharu'.

Rangareddy Kodirampura who has made a doctoral study of folk art forms of Kolara ditrict has given special details regarding *kelike*, *burrakatha* and *nandidhwaja*, apart from giving moderate details about *karaga*, *togalu bombe*, *kolata*, *Pandari bhajane*, *garudi gombe*, *halage mela* and others. Kelike is a variety of *bayalata* and it is deeply influenced by 'kelika' of the neighbouring state of Andhra Pradesh. Mudalapaya style of *bayalata* that is found only in the border district of Kolar and its adjoining areas, is usually put up either during whole night or to a limited period on open stage in the precincts of a temple or on the stage erected by organizations. There is no specific period for its show. The professional artists or a group of working people put up the show sponsored by a few patrons for sheer entertainment. Though the shows are mostly with mythological themes, the stories of local heroes are also often dramatized. These shows are full of music, dance, pithy dialogues and adept acting and the clowns in them attract the masses. Though some of them are available in narrative form, mostly they are oral in nature.

Burrakatha also has Telugu origin and is prevalent all over the district. The term *burra* indicates a spherical head of an instrument like *ekathari*. The main artist holds a smaller instrument like *tamburi* while two others assist him with narration while playing *burra*. The

narration is usually legends about, lives of cultural heroes and contemporary events. This form prominently containing singing, dance and narration can be put up on any occasion. We may say that *burrakatha* is a form that has domiciled to Kolar district from Telugu in yore. Though it resembles *harikathe*, it can catch the imagination of spectators by its music, dance and contemporaneity. Its show can extend between two and eight hours, and usually the artistes are paid by subscription by the gathering. The performers are usually from the Pusala community. The professionals of *burrakatha* form were utilized during freedom struggle for propagating the mass awareness, where as it comes handy for educational programmes, for entertainment and election campaigning.

### **Togalugombe**

Throughout the world, the form and performance of leather puppet shows are in vogue and it is considerably rampant in Kolar district too. In an inscription found on top of a boulder in Uppagunanahali in Shidlaghatta taluk, we find reference to Gangarayadeva Maharaya granting exemption to one Krishanappa, a puppeteer and son of Puravathi Purana Veerappa from paying all kinds of taxes. On a stone slab in front of stone Basava idol in the temple of Avani Amma, there is an inscription that has details regarding Veeramma, daughter of Mohankavi Bommalata Sri Kunderivi Veereshwara, making a gift of two Basava idols to Mahadeva. But we do not know its date (Mulb. 292, Suppli). But R. Narhsimhachar of 'Karnataka kavicharithhe' fame gives details regarding puppeteers Siddayya and Sambayya, the latter having written *yakshagana* about *Karibanta* and *Sarangadhara*. ("*Shambhulinganige ankithavagi Rathnangiya kuvara Shankavaravulla Sarangadharana katheyannu yakshaganavam madi pelvem*"). Sambaiah says that his father was Gombeyatada Siddaiah, mother Yellamma and his brother was Sambayya with the title 'Mohankavi'. And this Mohanakavi might be the one Bommalata Mohanakavi mentioned in the Avani inscription. (In 'Karnataka kavicharithhe' Bommalata Mohankavi is confused with Bobeyatada Mohanakavi).. His existence is identified with 1700-1725. To sum up, both the son and father were poets and players of puppets, and as per the inscription they belong to Kolara. Lately, a few puppeteer families have settled in a colony near Mindigal in Chintamani taluk, and the settlement is known as 'Bommalatapura.' All these evidences are available only in Kolara district and it is a testimony to the

encouragement the district gave to puppeteers, moreover, it also suggests the possibility of *yakshagana* being presented in the form puppet shows also. M.S. Nanjunda Rao (1932-2003) of Chitrakala Parishath, who has done a exclusive study on puppet shows and published a huge book with colour illustrations, gives a heap of information and photographs related to this art form. Among these, two troupes belonging to Sanjeeva Rao of Sidlaghatta and Rama of Nandi were sent to Europe twice and the performance of their 'Keechakavadhe' was quite impressive. The role of Keechaka played by Rama Rao of Nandi and his manoeuring of puppets was superb. Even afterwards, this troupe toured several foreign countries. Puppeteers were very active in Kolar district as mentioned in Nanjunda Rao's.

Apart from Hanumantha Rao's son Sitharamaiah Appareddypalya, Gudibande; Balakrishnanappa alias Basappa's son Anjeevappa, Balareddapalya, Gauribidanuru; Muniswamappa's son Venkatarayappa, Soppahalli, Chikkaballapura; Muniswamy's son Ramaiah, Nandiganhalli, Chintamani; Naryanappa's son Venkoba Rao, Hampasandra, Gudibande; Rama Rao Atak Jeekuvandyapalli, Bagepalli; Sanjeeva Rao Mittipalli, post Marapalli, Chintamani; Sambayya Jakamandiyapalli, Bagepalli; Shindhe Sankarappa's son Jagannatha, Bommalatapura, post Marapalli, Chintamani; Shyama Rao's son Muniyappa, Manjinabele, Chikkaballapura; Venkataramanappa Bommalatapura, Regetthahalli, Chinatamani; Sanjeevappa's son Krishanappa of Balareddyhalli in Gauribidanuru taluk and Soorappa's son Chikka Anjanappa of Tappannagaripalli in Bagepalli taluk also may be mentioned.

From the studies on puppetteering in Kolar district, we get some sketches of puppets and the details regarding process of performing the art. Though they do not have much differences with the ones elsewhere, we may point out certain changes. The height of these puppets may vary between 40 inches and 60 inches; though we get profile view of them, they have one eye painted on them; they are heavily embellished - these indicate the influence of neighbouring district of Ananthapura. The performer holds the big sized puppets in hand and performs dancing with the jingle bells in feet; the movement of these puppets get added attraction. The mythological characters and kings have attractive contemporary attire and bent sandals. The stage arrangement is simple and they perform fixing two poles in the middle of a street tying a wide cloth as the curtain and using simple

instruments percussion. Here also the system of renouncing old puppets in water is found.

In Achatnahalli in Kolar taluk, there are rare variety of dolls. At present Sanjeevareddy who is taking care of them, says that his grandfather, also had the name Sanjeevareddy, innovatively made these first and later his father Anjaneyareddy and himself have added a few more to them. The show of these dolls is usually arranged in the evenings over nine to fifteen days during Dasara in a public place with the help of villagers. The uniqueness of this performance is that the dolls enact to the songs and dialogues. While performing, the performer does not touch the dolls and the audience do not see the thread tied to them; one does not even make out who is causing their movements. This unique technique is in practice for the last three generations. This kind of art is not found elsewhere in the state. These are some of the observations made by T.Govindaraju who has made a special study of Sanjeevareddy's performing techniques.

Though folk arts are on the wane due to several reasons, hundreds of folk artists are active in the district even today. Dr. Hampa Nagarajaiah has prepared an extensive list of such artistes long back. The department of Kannada and Culture has recognised some artistes and their a list is given below:

Grameena Yuvaka Kala Thanda, Gotlukunte – Kombu Kahale and Arbavu (they participate in Mysore Dasara celebrations); Srimathi Venubai, Bethavandlapalli – Leather Puppets; Manohar, Bethavandlapalli - Leather Puppets; Venkateshappa and troupe, Gundlupalli – beating *tamate*; Narasimhappa and troupe, Yallampalli, Hulivesha; Nagaraja and troupe, Putaparthi – *kolata*; Aswathappa and troupe, Mallasadra, - *kolata*; Venkatarayappa and troupe, Chanduru, - *chakkalabhajane*; Lakshmibai and troupe, saddepalya tanda – lambani dance; Vivekananda Kalabalaga, Somanahalli, - multi roles; Prabhakararao, Cholashoulahalli – *kolata*; *Mukhaveene* Anjanappa, Gaviguntanahalli – *mukhaveene*; Munivenkatappa, Pindapapanahalli – *tamate* (has performed in Japan and a winner of state award); N. Mariappa and troupe, Jangamakote cross – *veeragase*; K.M. Narayanaswamy, Jangamakote – *garudigombe*; Muniyappa and troupe, Malluru – *koluvare*; Manjunata Siddhartha Kirida matthu Samskruthika sangha – *karaga* dance; Munireddy, Naramangalahalli – folklore; Muneswaraswamy Kalathanda, Mylapura – *bhajane*; Kulinaga

Hanumappa, Kudali – folk narration; Sriramappa and troupe, Venu kalavidara Sangha, Pedduru – *venukunitha*; Balakrishnanappa and troupe, Kugileru – *kavadi* dance; V. Munivenkatappa – *burra-kathe* (State award winner); Sharadamba Yuvaka Sangha, Kembodi – *kolata*; Ramegowda, Kalhasthipura – *kolata*; Thandu Munivenkatappa, Sarehosahalli – *tamate* (State award winner); Venkateshappa and troupe, *Kakinattha* – *tamate*; Srinivasa and troupe, Hutthuru – *tamate*; V. Narayanaswamy and troupe, Chinnapura – *tatwapada* singer; Krishnappa and troupe, Narasapura – *benki karaga*; Venkateshappa and troupe, H. Mallandahalli – *tamate*; Subramani and troupe, kammassandra and Muniyappa and troupe, Ankattinahalli – *kolata*, *tamate*; Palakshappa, Andhrahalli – *nandidhwaja*; Sri Venugopalswamy Yuvaka Rytha Sangha, Huladenahalli – *kolata*, *hulivesha*; Nagaraja and troupe, Byranahalli – *karadi majalu*; Nagaraja and troupe, Cholasettyhalli – *chakkalbhajane*; (source: Assistant Director, Department of Kannada and Culture, Kolar).

The list of recipient of award from Janpada and Yakshagana Academy: Pusalu Anjanappa (*burra-kathe*); N. Venkatachalapathi (*kelike*); P. Rama Rao (*leather puppets*); KelikeBooshappa (*kelike*); Srimathi Pillamma (*leather puppets*); Talari Gangappa (*tamate*), Anjinappa (*mukhaveene*); . Chengappa, Chinnahalli, (*venunrithya*); K.S. Nanjundareddy (singer); Muniswamy (*kolata*); Srimathi Gaddekannuru Venkatamma (sobane songs); P. Venkatamuniyappa (*burra-kathe*); S. Sanjeevappa (*bayalata*); Koniga Hanuma (narrative song); Dyavanna (*bhagavatha of bayalata*) and Vemagal D. Narayanaswamy (singing).

### JOURNALISM

By the beginning of the twentieth century, though there was much experimentation in the field of journalism, the district does not seem to have evinced any interest in them. As many Kannada papers of Bangalore and the English papers from the neighbouring Tamil Nadu had circulation in the district, the necessity for a local paper was perhaps not felt. On the basis of evidence available pertaining to pre-unification days, the monthly 'Examiner' edited by Narayanarao between 1916 and 1946 from Chikkaballapura and 'Bodhakaseve' a quarterly edited by A. Krishnaswamy Iyengar in 1922 also from Chikkaballapura, Father J.J.M.Fuoppado's monthly 'Kaigarike' in 1935 from Kolar, and 'Parikshadarpana' edited and published by J.R. Swamy from Chikkaballapura at the same period may be cited as the earliest publications in the field. These were magazines pertaining to the fields

of education and industry, rather than newspapers. B.A. Narayanaswamy of Malur brought out 'Viswapoura' during 1960-70 which was perhaps the first fortnightly. But D.V. Gundappa, the doyen of journalism in the district, did yeoman service in the field. He started 'Bharathi' a Kannada daily in 1907, 'Sumathi' a weekly in 1909, 'Janajeevana' in 1912 and 'Karnataka Jeevana' in 1916 all in Kannada, and published 'Karnataka' a fortnightly in English between 1913 and 1921 from Bengaluru. But all these were short lived. But his entire life was dedicated to journalism, in a way. He was bringing out 'Public Affairs' a periodical published through Gokhale Institute of Public Affairs, an institution founded by him. He had deep knowledge of journalism as a discipline and erudition made him write profusely about the field and profession, both in the form of books and articles. Much of what he wrote are relevant even today.

A unique Kannada magazine entitled 'Jeevana' started its publication from Dharwad in 1940, was later edited by Masthi Venkatesha Iyengar and transferred to Bengaluru and stopped its publication in 70s. It was T.T. Sharma who proved that journals could be powerful tools for evoking public awareness; his sharp editorials could control even the authorities in power. Sharma himself started 'Viswakarnataka', a daily, in 1925. His writings embarrassed the British government and invited its wrath. He would then get it published by his close aides and from outside the State, but irregularly. Mention can be made that till his death, Sharma had contacts with many papers.

Several other papers published in Kolar, K. Govindaraju, erstwhile President of Kolar municipality, edited 'Pourasanchike' a quarterly. Another President of municipality S. Chandrayya brought out 'Prajaraajya', a weekly. J.S. Parthasarathi, a correspondent for 'Hindustan Samachar', was publishing 'Janabimba' a weekly. A. Ramesh an advocate from Kolar brought out 'Ninada' for a short period edited by Suri, a municipal president. Even before this, in 1946 C.P. Basavarajashekhar was publishing 'Chadi' a daily and later, his son Puttaraju edited it. Puttaraju started on his own 'Punarvasathi' a women's weekly during 1985, while Ananda Rao Bhounsle, a freedom fighter, published 'Birugali', also a weekly.

### **'Kolar Patrike' : Many Firsts**

When there were not many district level dailies published from Kolar, 'Kolar Patrike' was started from the district headquarters on

the 5<sup>th</sup> of April 1975. As K. Prahladarao, the editor, publisher and owner of the paper had training in the field for ten years with 'Janamithra' Kru. Na. Murthy of Hassan, 'Kolara Patrike' naturally became its sister publication. Initially, the paper had ½ crown size and was priced at 5 paise. The matter which was composed and printed on treadle machine at the beginning, later got upgraded to power run facility, and gradually printed with the help of computer, sheet fed offset printing and now coming out with 4 sheets in demy size and printed on web offset machine.

Senior journalist of the district G. Narayanaswamy and senior freedom fighter K. Pattabhiraman helped the paper with their writings and timely suggestions. 'Kolara Patrike' has the distinction of acquiring computer and offset printing machine among newspapers in the district. Karnataka Patrika Academy honoured the paper with its 'Andolana' award to be given to the best district level paper in the state in the year 1977, in the very year of its inception.

'Kolara Patrike' is among very few district level papers to have celebrated Silver Jubilee successfully overcoming the hurdles on its way of development. As it was forced to face national emergency at the very beginning of its existence, and to have educated the readers of the dark side of emergency and its ill effects without antagonising the government are its unique achievements. Though the district has sizeable Telugu population, the paper has been publishing special reports of programmes pertaining to Kannada culture. It has the distinction of being the lone paper to have published Gokak Report in its entirety. Ham. Pa. Nagarajayya, the then President of Kananda Sahithya Parisath did acknowledge this.

Apart from weekly supplements, and special issues of the paper, 'Kolara Patrike' has published many literary works too. Publishing full reports on taluk literary conferences, reviewing Kannada cinemas and dramas, book reviews, short stories, serialising novels and making features about cultural activities in schools and colleges, reporting musical events, *harikathes*, folk festivals, and conference are its forte. Added to this, the paper also provides a forum for the people to air their grievances, crop loss and natural calamities. In addition to reporting the daily events, the paper has been publishing write-ups on tourist spots of the district, cultural programmes and the like. As it gives importance to the district, the paper has been successful in winning



the hearts of local readers. The paper has the distinction of bringing out special issues about question-answers for the benefit of students, and features on various subjects of educational value.

'Shringa' (1976), a Special issue on its first anniversary; 'Youvana' (1976), Bi-dicennail special issue of Karnataka unification; 'Vikasa' (1977), a special issue about the industries of the district; 'Kishora' (1979), on the occasion of International Children's year; 'Prabuddha' (1984), to commemorate the annual Kannada Literary Conference; 'Sadhane', on the paper crossing ten years of its existence; 'Swarna Swathantrya' (1997), to commemorate India's golden jubilee of its independence; 'Belli-Belaku' (2000), to celebrate the paper's silver jubilee; 'Nuru mukha-Nuru Dani' (2005), a compilation of write ups on 100 persons of distinguished service to various fields in the district; - all these are books worth preserving. It has also brought out 'Kerayahara' illustrating the conditions of various tanks of the district.

The calendars brought out every year by the daily is unique in contents and design. It does not give the usual date, month, week, day of the fortnight and holidays, but indicates the birth dates and death anniversaries of important Kannada writers, details regarding festivals and special occasions of the district, nature cure, cookery, home healing, unique qualities of various vegetables, information about artists, writers and dignitaries, scientists - thus is very unique in its own right.

There are quite a number of people who served the paper and distinguished in their respective field of work; they include Jagannatha Prakash, A.N. Prhalada Rao, Kikkeri Keshava Murthy and Anil Kumar. There are a number of reputed writers who started their writing with the paper, which includes, Gopalagowda Kalpamanjali and Uthhanuru Rajamma.

The success of 'Kolar Patrike' is indicative of the achievements of a district level paper. K. Prahlada Rao who has been associated with the paper since inception, is evincing the same kind of interest, keenness, enthusiasm, and care in the paper as he did in the beginning. Under the guidance of Kru.Na.Murthy of 'Hassana Patrike' fame K. Prahladarao and Srivani Prahladarao have worked hard in giving this daily a firm footing. K. Prahladarao's services not only as a journalist, but as commissioner of District Bharath Scout and Guides, as the president of district union of working journalists, as a member of visiting

team of Tuberculosis Hospital, and as founder secretary of Kolara Vidya Samsthe are widely acclaimed.

### **Other News Papers of the District**

B.V. Narasimha Murthy was a correspondent for several papers and in 1978 started 'Kolara Vani' and after his demise, his son. B.N. Guruprasad has been editing it. 'Honnudi' founded by A.N. Prahlada Rao changed hands later and M.G. Prabhakar became its editor. Ko.Na. Manjunath an active participant in pro-Kannada movements became editor of 'Priya' published by Abbani Shankar in 1994. C. Muniyappa, convenor of Dalitha Sangharsha Samithi has been editing 'Sanchike', a daily which was initially a weekly. It was Laksmipathi Kolar who was its editor earlier. M. Mallesh started 'Kolara Shakti' in 1998 gives prominence to crime reporting. This was also a weekly that later becoming a daily. Mohammad Yunus after gaining experience as a journalist in 'Kolara Patrike' started 'Ee Munjane' in 1999. The other two papers published at Kolara are 'Kolara Dhvani' edited by Muruli and 'Suprabhatha' started in 2002 and edited by Raghunath. Among the papers published by taluk headquarters, we may mention 'Belagina Suddi' published between 1995 and 2002 from Maluru. The paper would publish news about current affairs and articles on 'Mankuthimmana Kagga', a column useful for students, and interesting things of the taluk. 'Vani' started in 1994 and published from Chikkaballapura and edited by H.V. Somashekhar ran for three years before stopping its publication. Presently, 'Palar' published from Chikkaballapura, a daily was a weekly when started publication in 1985. C. Puttaraju is its editor. Its printing unit was started in 1903 and is known to have published questions and answers useful for students of Lower Secondary class in the form of monographs.

Among other papers we may cite the names of Narayanaswamy's 'Nirnaya', Muruli's 'Pulikeshi', artist Vishnu's 'Kannada Thilaka', Raghunathababu's 'Jwale', Muniraju's 'Janashakti', Venkatesh's 'Mudalaprabha', Ku.Li. Chandrashekhar's 'Bangara darshini', J.S. Parthasarathi's 'Janabimba', Rev. Dayasheela's 'Bharatha Jivanjyothi', and Nagendraprasad's 'Kolara Vahini'.

Jagannatha Prakash has given introductory write ups upon those who contributed articles to papers, correspondents to various papers or journalists worked in the field in his work 'Kolarasiri'. Among those he

has written about include, K.C. Reddy born in 1902 at Kyasamballi in Bangarapete taluk, who was editor of 'Janavani'; freedom fighter K. Pattabhiraman; G. Narayanaswamy, correspondent of 'Indian Express'(was sending reports to other papers and was a district representative for UNI); and Kambali Stores Venkataramanappa. C.V. Krishnamurthy of Chintamani (Babu) was a columnist and editor of 'Mangala', 'Gilivindu' and 'Balamangala'. Later, during 1970s K.R. Krishnaswamy, K.M. Muniyappa, B.S. Narayanarao (Gudibande), C.S. Sathyanarayanarao (Chikkaballapura), T.L. Gundappa (Shidlaghatta), Venkatappasetty Sathyanrayanasetty (Srinivasapura), T.C. Muniveerappa, Venkataramanappa (Kolara), Venkateshamurthy (Gowribidanuru), Sadasivayya (Maluru), Venkataramayya, K.S. Krishnamurthy, Balu, Subrahmanyam (KGF), Jayaram (Chikkaballapura), J.M. Gurumurthy, H.R. Krishnamurthy (Bagepalli), Rupasi Ramesh (Shidlaghatta), Shyamanarendrayya, S. Ramesh (Chintamani), Venkobarao, Chowdareddy (Srinivasapura), G.V. Purushottamarao (Mulabagilu), John Almeda, Ramachandra (Maluru), K.T. Krishnakanth (Chikkaballapura), Parashivamurthy (Mudugere), and others acted as district correspondents for different papers at different times. B.V. Gopinath, S. Chandrashekhara (three time award winner from Karnataka Union of Working Journalists), Ranganath, B. Suresh, Ganesh, Vasudeva Holla and others acted as district correspondents for different papers. According to the list available with the district Department of Information, present correspondents in different papers are Mariyappa (Prajavani), B.V. Gopinath (Samyukta Karnataka), Vasudeva Holla (Vijaya Karnataka), K.S. Ganeshayya (Udayavani), Ranganath (Times of India), S. Chandrashekhara (Janavahini), B. Suresh (PTI), B. Armugam (The Hindu), K.M. Narayanaswamy (KNN), Sachidananda (Ee Sanje), Balakrishna (Ee TV), Sridhara Pillai (UNI), Srinivasa Murthy (Hosadigantha). S. Chandrashekhara and Ramesh are photo journalists. Among those who worked as journalists in a big way outside the district include G.A. Acharya (resident editor for 'Free Press Journal of Mumbai and 'The Week' of Delhi), K.S. Sachidanandamurthy, M.S. Prabhakar (Europe correspondent for 'The Hindu' group), T.G. Aswathanarayana of Tolakanahalli near Masthi who was a News Editor of 'Kannada Prabha' and later became its Delhi correspondent, B.N. Srinivasan of 'Sapthagiri', Radhakrishna Ghattu of Hyderabad. News Bureau of 'The Telegraph', M.N. Shankar editor of 'Yojana', N. Arjunadev

of monthly 'Jana', and T. Nagaraju, K.S. Nagabhushana, C.S. Dwarakanath ('Lankesh Patrike' and later 'Agni') Jagannath Prakash of 'March of Karnataka' and 'Janapada', G.Y. Girisastry, G. Madhavarao, Lakshmipati Kolara of 'Suddi Sangathi', S.S. Paramesh, M.N. Vijayendra, P.K. Chennakrishna, P. Rajendra, K.V. Prabhakar, S. Lakshminarayana, Sadhu Srinath, N. Udayakumar, Raghunath Penumale and Ali Hafeez of 'Daily Salar'. A.N. Prahladarao has earned a name for having designed thousands of crosswords for various papers. Gangadhara Modalier (1954), born at Gowrbidanuru, is a postgraduate and a diploma holder in journalism; he worked in 'Samyuktha Karnataka' at the beginning of his career but later changed over to 'Prajavani', where he is now news editor. He has bagged the best reporter award from the Union of Working Journalists, Reporters' Guild and 'Hugara' journal and for his rural reporting from Canara Bank. He has also authored books such as 'Kannada Cinema - Ithihasada Putagalalli', 'Bandaya Sahithya - Nele Bele', 'Nandanar', and 'Surya Huttida Desha'.

The Officer in charge of news and Publicity in Kolara district published 'Karnataka Munnade' during 1983-94 to publicise development works done in the district. This annual number had four pages in half demy size and priced at Rs. 3/-. Though the paper mainly published reports on government activities pertaining to planning and progress in the fields of education, health, agriculture and marketing, it gave information regarding the art, cultural and tourist scenario in the district. This journal which was giving useful information is now defunct. The information provided by the District Information Office lists the following papers as running presently in the district (names in brackets indicate editors): 'Kolara Patrike' (K. Prahladarao), 'Kolaravani' (B.N. Guruprasad), 'Honnudi' (M.G. Prabhakar), 'Priya Sanje' (Kona Manjunath), 'Sanchike' (C.M. Muniyappa), 'Kolara Shakti', 'Sanjevani' (M. Mallesh), 'Ee Munjane' (Mohammad Yunus), 'Kanada Thilaka' (Kalavida Vishnu), 'Kolara Dhvani' (H.N. Muralidhar) and 'Suprabhatha' (Raghunatha Babu). Apart from these, 'Antharagange', 'Samyukta Vijaya', and 'Damaruga' are also published in the district. (Source : Deputy Director, Department of Information, Kolara).

### **Painting**

Though the contribution of Kolar district is impressive otherwise, as regards painting we should say it lags behind. Though it has a celebrated cultural background still its field of painting lacks patrons

and connoisseurs. There are no traces of prehistoric painting here. In Sunnakallugudda at Jankalavarapalli in Srinivasapura taluk, V.T.S. Rao a famous artists of the dt. reports, there are a few drawings in white.

An inscription dated 1078 AD, has reference to an information that the person who paints on the flag of a flag post during Phalguni celebrations in Kamma temple and the artist who draws the figure on Chamunda column be paid 1/8 kasu each (Kolara 106). The only fresco in the district is the ones in the kalyana mantapa in Anjaneya temple at Mulabagilu. These might have been drawn a century ago. These have been rejuvenated first by Mandikal Rangaraju and then by M.R. Gopalkrihnarao of Mulabagilu without affecting its genuineness. The paintings on the walls pertain to the Ramayana and the ones on the beams depict the story of Rama.

About a hundred years ago, one Nanjundayya, a teacher of DVG's father, was doning both painting and sculpting and he is said to have made a sculpture in memory of his wife, as per DVG. By about the same time, T.T. Sharma writes that in Iniminchinahalli near Chikkaballapura the descendents of a Palegar dynasty is said to have got idols of goddesses, craft work and paintings on glass made apart from arranging *harikathes*. (But by that time the privy purse to erstwhile Palegars had started as the Palegar system had ceased.

It is Subharaya who brought laurels to the district by his paintings. He was born in 1750 at Maluru and served in Tipu's administration as an officer. In the annals pertaining to Tipu we have the mention of one senior officer by name Subbarao and that he might have been a 'Peshkar' (a collector of taxes). When Tipu surrendered to the British in 1792, in the delegation that went with him was this Subbarao too as an advocate. Due to the political turmoil he seems to have left Srirangapattana and settled at Sollapur in Maharashtra and changed his name as Subharaya, established a Matha there and undertook many social activities. Painting was also an activity there along with discourses on spirituality, singing devotional songs. A few painitings are still preserved in that matha. Subharaya might have imbibed interest in painting and sculpture from the atmosphere prevailing in Shivarapattana near Maluru; and he must have been inspired by the murals and frescoes in Dariyadaulath palace there. In the paintings of Subharaya available in the Matha, we see the features such as round face, small chin, broad eyes, thin lips,

long nose, folded clothing, and long fingers which are characteristic of the Mysore school of painting. As he lived in Maharashtra too, his paintings have incorporated styles in ornamentation, style of wearing a saree and the like of the local school of painting. Subharaya would do these paintings in Mantapa and other parts as a parts, of decoration for special occasions as festivals in the Matha. Sometimes we see overwriting on them as the original got faded. Perhaps, after the demise of Subharaya, his paintings were kept in boxes and taken out after a hundred years, a few studies have been done about them. There have been many writings on them, including articles and books. In 1992, Karnataka Lalithkala Academy held a seminar at Sollapur about Subharaya and has brought out a collection of articles presented at the seminar.

There are about 250 paintings available at present in the Matha of Subbaraya, and the ones related to Krishna and his water sports outnumber other themes. As decoration was the main purpose, there are designs of flowers and creepers in which human figures are also deftly drawn. The drawings are symmetrically done in all directions as part of designs and Subharaya shows professionalism in filling colours control. The paints also are the ones widely available in the market, and a few prepared by himself on need. In his own life too, Subharaya was a revolutionary in attitude which he showed here also by making a person of a scheduled caste as his successor to the Matha which, of course, invited wrath of the upper class people. But he never disowned the people of lowly classes. The songs composed by him are still sung in Sollapur and the surrounding areas. That an artist from our state got such a name far away from his home and that his memories are still green after a century of his death and that several studies have been made on his life and works evoke pride in us.

Another artist who got enviable fame is S.G. Tankasale. Srinivasa Gururaya Tankasale was born in 1887 at Chanduru in Bagepalli taluk. He worked in drama companies at the beginning of his career and having been inspired by the drawings on curtains and encouraged by artists there, went to J.J. School of Arts at Mumbai and graduated from there in 1908 and returned to Mysore and worked as art teacher in Maharaja's High School there for some time. He was later appointed as a teacher at Chamarajendra Arts School in crafts section and after ten years, came to the painting section in 1919. He had an inclination

in landscapes since his studentship at Mumbai has done many landscapes. Many renowned landscape artists of later years like P.R. Thippeswamy, Rumale Channabasavayya and M.S. Chandrashekhar were his students. Selection of the spot, completing painting in a few hours, making use of the white colour of the paper in an effective manner, mixing pure colours tactfully, providing suitable background and foreground are the highlights of his landscapes as per many art critics. A person of reserve nature, he was put to many hardships during his last days, he has left behind hundreds of paintings but only a few are available now. He was honoured by the State Lalithkala Academy in 1969 and was felicitated by his admirers. He died in December 1972. Tankasale was a writer of repute also, and he has written two novels, 'Aparanji' and 'Mangalagowri', with farmer's life and family problems as themes respectively. 'Chanduru Narayana' is said to be his autobiography, but it has not seen the light of the day.

Aryamurthy, born at Maraluru in Gauribidanuru taluk during 1891, had keen interest in painting since his early childhood and had been trained at the Art School at Chennai for some time. He later worked as a crafts teacher at the crafts school at Channapattana. In 1925, he was selected by the government for higher training in J.J. School of Art at Mumbai. After completing his training he came back to the state and was appointed in Chamarajendra School in the place once held by Tankasale. But he returned to the Crafts School at Channapattana and remained there till the end of his career. Though he made several art works, he met Gandhiji and involved in Swadeshi Movement and social work. Later around 1960, when Chitrakala Parishath was founded, Aryamurthy was responsible for the opening of Art section there and served as its chairman for some time. He was felicitated there in 1973. Kodandarama, a work done by Aryamurthy, is seen in Ramamandira at Doddaballapura. V.T.S. Rao (b. 1935), also from Gowribidanuru taluk but born at Venkatapura, learnt painting under artist N.G.Pavanje but later practised on his own (Pavanje too was at Gowribidanuru for some time). He was regularly participating in art exhibitions at Mysore Dasara and at Kannada Sahithya Parishath and has won many awards. Rao has close contact with Chitrakala Parishath and has donated many artefacts like leather puppets and traditional paintings for the collections of the Parishath. He has arranged for leather puppetry shows at Shantinikethan and Delhi and delivered demonstration lectures. He has won a prize for his art work at Mysore Dasara exhibition.

Lakshminarayana Sharma, originally of Kolar learnt painting on his own and travelled all over India; He did poster work for some time at Kolkotta and later settled at Bengaluru and did colour-filling work for black and white pictures and has done hundreds of drawings. Venkatachalayya who had settled at Gowribidanuru and G.P. Venkatagiriappa of Maluru were also artists of repute. T. Venkatappa of Maluru was a master of many skills and had learnt painting on his own. Channekal Ramaswamy Iyengar, also from Maluru was basically a Harikatha Vidwan, but would narrate Ramayana episodes with the help of drawings in large sizes. Venkatappa, who would fill his drawing with colours, later developed interest in painting and did painting work for drama curtains. He did the line drawing of Masthi Venkatesha Iyengar and got admiration from the latter. M.V. Sivashankar of Maluru founded Vijaya Kalamandira there and trained many persons interested in the art. He is himself an artist of accomplishment and a master portrait maker. He was a staff artist for 'Mallige' monthly for 18 years. Apart from doing stray paintings both in traditional and romantic schools, he has done art for stage and was himself a stage artist. He has held many one man shows and under the auspices of Mysore Dasara and Central Lalithakala Academy and has been felicitated by many local associations. G. Shankar of Chikkaballapura has contributed not only to the fields of painting and sculpture but also to literature and photography. Having chosen portraiture as his medium, he has made portraits of not only ordinary people, but many national leaders, mythological characters. He has infused artistic skills even in commercial art. His son V. Shankar too is an artist and photographer.

V. Gopal of Maluru is a painter, a photographer, a stage actor and a sculptor, but has won acclaim more as a cartoonist. He was regularly trained at M.T.V. Acharya's school and has stood first in an all India competition. He won an award at the 50<sup>th</sup> Annual Kannada Conference held at Delhi. His works have found a place in the collection of the State Lalithakala Academy too. His photographs and cartoons have been published by almost all newspapers and periodicals of the state and his accomplishment in both the fields are quite considerable. He has won laurels at state level exhibitions held at Mysore, Rajamahendri and other places. Of late, computer-painting is becoming more popular and Ishwar of Kolara is an adept in this. He does works both in traditional and realistic styles, as well as photography, and he has successfully



adopted these styles even in computer art works. Vishnu, the editor of 'Kannada Thilaka', a Kannada periodical, is also an artist and has done many portraits and paintings of gods and goddesses. P. Chandraprakash of Kolar is an accomplished artist both in cartoon and graphic arts and does topical drawings and cartoons for periodicals, cover art for books and calligraphy in an attractive manner. He has taught painting art to interested people. He is involved in the stage work. He is working as art coordinator in Chalukya Kalakendra.

V. Venkatappa, born at the historically famous Budikote of Bangarapete taluk, has a rural background and has done works depicting the aspirations, sufferings and joys of the common folk in his paintings; and has done paintings of fairs, festivals etc also. He has participated in many art congregations held at the district and state levels and at goodwill exhibitions. As a photographer, he has documented many places of historical and tourist importance; many of his photographs have won prizes at state and national level competitions. Another artist Gujjar, also from Budikote, has fused modern technical innovations with artistic skills. His forte is paintings on glass. He has participated in many exhibitions held in collaboration with Chalukya Kalakendra. Jagadeesh of Bangarapete is an accomplished artist doing huge sized paintings; his works have won acclaim because of their symmetrical patterns, colour combination, background and co-ordination as well as technical designing. Apart from these, M. Chinnappa, Muniyappa, B. Jagadeesh, G. Ramakrishna Shastry, O. Thippeswamy, S. Shankara Shastry and others have learnt art either on their own or in art schools and have participated in art exhibitions. Some of them are well known for their graphic art works and some are teaching in art schools. T.N. Krishnamurthy of Gowribidanuru and Rameshachandra of Idaguru have higher training in painting and have written many articles on art. Rameshachandra has participated in many national and international exhibitions. Both of them are presently teachers in the postgraduate section of Chitrakala Parishat.

After BEML factory was started at KGF, employees from many parts of the country came and settled there, among whom a few were artists. As the management of the company encourages all kinds of art and cultural activities, many artists are benefitting from it. This has given an impetus for the artistic tendency of the employees. E.M. Jones, an officer here for some time, has published a book entitled 'Poems of

South India', a collection of poems for children, is illustrated by one P.J. Kroele, which include the entrance of the palace at Budikote, a temple at the top of a hillock near Kolar and four landscapes related to the district. There are many more paintings in the book and they belong to the period 1932 and, in all probability, the book also was published at that time. It appears that artist Kroele visited these places and painted them on the spot. He had adopted modern style as his medium and had taken active part in the activities of the State Lalithakala Academy, Mysore Dasara and Kalamela and exhibited his works there. He has captivated the rocky landscape of Kolar region successfully. He had exhibited his works at Bengaluru and Ahamadabad (where he was transferred for a short period) and held many one man shows. Vedamurthy, capable of doing frescos and commercial art ('Chitrakala' is his pseudonym), is a designer of stage and has won laurels for it. Manjunath Ku. Hegde is an art teacher in St. Mary's School at KGF and an able artist himself, has enthused his students about painting. He himself an artist in the traditional and romantic styles, has exhibited his paintings with nature and folk festivals as themes. V.B. Deshapande of Bijapura is an art teacher in St. Joseph's School at KGF and has evoked the artistic tendency of his students and has urged them to do painting and get prizes in children art exhibitions. An amateur artist himself, he has exhibited his works at the Mysore Dasara exhibition and the ones organized by State Lalithakala Academy. His main forte is line drawing and has experimented extensively in the field and he is of poetic temperament and writes poems and participates in poets' meets. B.S. Nagendra Rao, a diploma holder from the Art School at Davanagere and working for BEML at KGF, has done water colours and oil paintings in the modern style. As an art co-ordinator, he is very active and busy. Aravinda Katti, originally from Bijapura but worked for a long time at BEML and settled at Kolar after retirement, has learnt art on his own is adept in collages, modern technique, folk and line drawings. He has participated and won laurels in many shows organized at Mysore Dasara and by State Lalithakala Academy and Kalamelas. He has done art work for cover page of many books and designed certificates and special issues of periodicals. He was felicitated for his art work by the District Sahithya Parishath and was conferred a title 'Kalarathna' by Sripadaraja Mutt; he was honoured during Rajyothsava celebrations in Bengaluru also. Aravinda Katti was an active

member of the State Lalithakala Academy for one term has helped art activities in the district. He has contributed an article about the artists of Kolar district for 'Chitrakala Darpana' a work still to be published by the Academy. H.S. Gangadhara, born at Chintanapalli in Gowribidanuru taluk, is an employee in the graphic art section of the State Lalithakala Academy and was enthused to learn art by the surrounding atmosphere. Later he participated in many art shows held at the state and national levels as also Iffac's exhibitions and millennium shows organized by Shilpakala Academy. He has participated in more than ten group shows held at various places including Delhi and Mumbai. He has laurels such as silver medals at the shows in Mysore Dasara, Avanthika of Delhi and Tasmia shows.

Purushothaman, born at Maluru and studying art and photography at the Ken School of Art in Bengaluru; T.N. Nagaraj of Nandi, a wood sculptor; Chandrashekhara Gubbi of Gowribidanuru, who participated in many cartoon shows and worked for 'Lankesh Patrike' and made line drawings and cartoons for books like 'Jeevajala'; 'Regret' Iyer (Sathyanarayana Iyer), who prefixed the word 'Regret' to his name for the very reason of his cartoons and drawings being rejected by periodicals; B.S. Parameswarachar, who draws cartoons with the pen name 'Pammi' and many more are among the active artists of the district.

B.S. Raghavendra Rao of Bangarapete studied art at the 'Kalamandira' in Bengaluru and started practising artefacts, and holding exhibitions. He has drawn cover page art for books. C.V. Krishnamurthy (Babu) of Chintamani is good at cartooning. He teaches this art to enthusiasts at high schools during leisure times. There are quite a good number of child artists and they have won prizes in competitions held outside the state also.

The sculptors of Shagatthur village in Srinivasapura taluk are specialist in the traditional woodcraft. The woodcrafts of various characters of Mahabhartha are exquisite. Some three or four families in the village are actively engaged in woodcraft.

Manjunatha Sagara does miniscule paintings on rice grain and poppy seed fibre and has held many exhibitions at Maluru, Shidlaghatta and many other places.

There are a few organisations that encourage art and artists. 'Chalukya Kalakendra' of KGF was founded in 1982 and it holds annual

art festival during which art exhibitions, on the spot painting competition for school children, demonstration lectures by senior artists and art critics and art appreciation classes are organised. The same kind of encouragement is extended to photography too. Photographers S. Harinarayana and V.N. Prakash, artists Aravinda Katti, Vedamurthy, MK. Hegde, and V.B. Deshapande and art critic S.N. Kulkarni supervise classes held at various parts of the district. V. Vekatappa of Budikote started 'Viveka Kala Nikethana' in 1991 and is propagating art in rural areas. B.V. Lokesh, Gujjar, Chennappa, Krishna, Ashok, Muniyappa, Shashikala and others have active participation in the organisation.

### **Photography**

There are quite a good number of photographers in the district. There seems to have been an organisation active in the past. Those most prominent among photographers of the district is Kesar Singh (1901- 1993) of Maluru; he was initially interested in painting and cartooning and later in 1930 underwent training in 'Kalamandira' under the supervision of A.N. Subbarao, and would publish articles on art in papers and periodicals. He took to photography later. He started 'Thakur Art Studio' in Bengaluru in 1933, and served as a lecturer of photography at the S.J. Polytechnic for some period, and joined the State Department of Information as a staff photographer. He toured the state extensively and took photographs of famous sculptures, architectural monuments, landscapes, seas, waterfalls, and cultural milieu apart from photographing important buildings of industrial, educational and medical importance. His innumerable snaps are published not only in the official publications of the Information Department, but in various newspapers and books. He was a member of the Mysuru Photographic Society, president of Press Photographers' Society. He was honoured with ARPS title of the Royal Photographic Society of Great Britain, with Ace Photographer title and others. After the demise of Kesar Singh, his son Chandrapal Singh has preserved his father's photographs and is making them available to the interested. He is himself a photographer of repute.

Apart from these there are many more photographers in the district, important among them being G. Narayanaswamy who has taken snaps of Babu Rajendra Prasad, Jawaharalal Nehru and others during their visit to Kolara Gold Fields. He has captured scenes of floods and drought and myriad other situations in the district. G. Somashekhar of 'Shekhar Studio' has taken snaps of various architectural monuments, sculptures,

landscapes and folk art forms. K.S. Nagaraj (b.1944) a photographer from Kolar was an employee in BEML. He has successfully experimented both in colour and black and white photography. His attractive snaps have found a place in several papers of the state. He has organised state level photographic competition in collaboration with 'Chalukya Kalakendra' and Kolar Patrike'. He is evincing keen interest in the latest developments in the field even after retirement. V.N. Prakash of KGF is an expert black and white photographer and has exhibited his artefacts at many places; he has captured nature's beauty in his colour transparencies. N. Lakshminarayana, K.M. Narayanaswamy are well known for their art and wild life photography. Likewise, we may make mention of G. Prasannakumar, K.R. Shankar, Chandana Chandreshekhar, Rupasi Ramesh, Hobby Ramesh, K.L. Chandrashekhar, Sarvajnamurthy, and others. B.R. Shankar of Chintamani has inherited photography from his father who was a well known photographer. Shankar has of late made experiments using computer and is an adept in making photographs that look like oil paintings with artistic light and shade designs. He has opened a branch in Bengaluru too.

### **Architecture and Sculpture**

Kolar district was the home of many royal dynasties, and architectural monuments and sculptures of their periods are spread across the district. These range between the period commencing from Bana-Nolamba through Ganga-Chola to Nayakas and Vijayanagara. Though we find distinct features of respective periods, all of them together can be said to be of 'Dravida' style of architecture. We may identify the elongated, dwarfish, towers with tapering square as they go up and end up with octagonal 'amalaka' remind us of some temples of Aihole on the one side and those of Mahabalipura on the other. The plain outer walls with pillars protracting a little here and there and 'adhithanas' with canopies are quite attractive. There might be reliefs here and there at the joints of the outer walls and ceiling 'chatthus', but on the whole, they are simple structures.

Many prehistoric sites have been identified through explorations, but remains pertaining to architecture or sculpture are very rare to see. We find a number of dolmens covered with huge granite slabs near Avani. There are natural cave temples or covered granite caverns at Nandi and Seethibettu. A basin like stoneware and anvils were found in Gold mine areas around 1944 during mining activities and they are

believed to be of prehistoric period. Similar impliments were found at Bellary and Raichuru areas also and these areas might have connections with one another. The stone bowels might have been used for pounding ores. Two grindind stones, one small and another big, are found here, and according to scholars, the big one might have used with anvil and the small one for pounding ore. A finely dressed stone basin and several utensils were found at Seethigudda, the utensils being 5-6 inches long and foot in diameter. In the excavation at Banahalli near Maluru, some stone weapons and piecas of broken red and black earthen pots are found and they are supposed to belong to 1800 and 600 BC. These are initial stages of sculpture. At Nosagere near Maluru, R. Gopal discovered some pendants on the model of the coins of the period of the Roman emperor Seppius Severes, supposed to have ruled between 211 and 193 BC. Apart from this, Gopal himself was responsible for unearthing treasure of coins belonging to the periods of Mughal and Tipu and others' rule buried underground at as many as 29 places in the district and he has made a study of the writings on them. Implements of the Neolithic period are also discoverd at Hunagunda, Gunakundapattana, Murugamalai, garudanahalli, Kolarabetta, Avani, Koligudda, garudanapalya, parandapalli, haralikote, Perisandra, masalli and Arabi Kotthanuru (See for details, Chapter II on 'Prehistoric Period').

In an ashy field at Santhekallahalli in Chintamani taluk, some interesting earthen pots were discovered in 1973. Among them is a pot with some writing in Kannada and Telugu scripts and it is considered to be of much importance. Likewise, lids, stone implements, broken pieces of earthenware with variety of designs on them and an unidentified pipe, a tumbler with figures of Nandi and Shivalinga on it and the idol of a person wearing crownlike cap are also found. A copperplate of the period Gangas of eighth century also is found here. All these belong to eighth century and are of historical importance. There are many caves and cavern temples in the district and they are supposed to have been dwellings of the ancient man. Some earthen pieces are available near Hunakundapattanna in caverns and they are supposed to be of the period of Sathavahanas. In a cave temple near Avani, there is a relief of a sage. In the hillock near Mulabagalu, on the wall of a carved cave temple, there is a relief of a goddess and it is identified as that of Nachyaramma by the local people. On the boulder outside the temple there is an inscription of 1416, but the idol of the

goddess inside it seems to be more ancient. There is a veranda outside the cave temple. Similar temple of Narasimha with *mukhamantapa* and *garbhagriha* is found near Gudibande too. The spacious cave temple at Seethibetta though popularly known as the temple of Bhyraveshwara today, we find some information regarding the udbhavalinga of Sripatheswara here in the inscription of Kulotthunga Chola dated 1071; and the complex is more ancient. The Gopinatha cavern temple near Nandi hills is spacious and the structure is built with brick and mortar.

R. Narasimhachar mentions the availability of a Buddha statue at Kurudumalai, but it seems to have been originally belonged to Haralukote in Srinivasapura taluk. With the help of the mention of Avani river made in the inscription of Madhava II found at Melekote in Tumkur district, and the brick relics available at haralukote, M.G. Manjunath conjectures that this area might have been under the influence of Buddhism during first and second centuried of the Christian era. we find a Budda figure on the outer wall of Bhoganadishwara temple of the ninth century.

There are a few architectural relics and sculptures pertaining to ancient Jainism, and the present temples at Nonamangala in Maluru taluk and Gopinathagudda near Nandi (the Gopalakrishna temple) are identified as basadis finds mention in the inscription. We have relics of Jaina basadis near Rajappa Matha on Bangarapete Road, in front of Bandi Mankalamma temple at Kolara, and at the entrance of Champion Reef at KGF, as also at Arabikotthanuru, Gundlalli, Matthapalli, Mothakapalli, Totli and other places.

Construction of individual temples seems to have started during 8<sup>th</sup> or 9<sup>th</sup> century. Vijayendra temple at Bethamangala in Bangaralete taluk was constructed earlier than the inscription available there, which is dated 950 AD. We may cite it as an example of simple but elegant structure, that being the twin temples of Bhoganandeeshwara and Arunachaleshwara at Nandi village. C. Shivaramamurthy argues that sixty pillars presently formed three parts of interior verandah in the temple at Thiruvavvuru in Tamil Nadu and a 'jalandhra' (the one kept at the museum there now) were taken away from Arunachaleshwara temple by Rajendra Chola, when he attacked Nandi. M.S. Krishnamurthy quoting the above opinion differs from it, saying that it was Rani Rathnavali who built the temple of Bhoganandeeshwara and after that Nolambaraya built Aruchaleswara shrine and the idol of a

devote here might represent Rajendra Chola. Likewise, Mahabali Bana of Nandi built these temples, capturing Kanchi and taking the builders from here after the demise of Chalukya Vikramadithya. Hence, it is in Badami and Nalamada-Pallava style, he argues. The Yoganarasimha temple on top of Nandi Hills also is an ancient structure. Kolaramma temple at Kolar was built at the beginning of the 11<sup>th</sup> century. The building of temple complex at Avani was started in the 11<sup>th</sup>, 12<sup>th</sup> centuries and continued till the time of Nayakas. Ramanatha shrine at Belluru, though built in 1153 AD, it is said that the original idol was lost and the one seen in the temple was installed in the 14<sup>th</sup> century. There is an inscription dated 1200 AD mentioning endowment to Swayambhu Ishwara temple at Madiwala and the temple existed by that time. The time of Amaranarayana temple at Kaivara was earlier than the date of the inscription there, i.e 1283 AD. Kurudumale was a veritable capital city of Hoysala dynasty and the original structure of Ganapathi temple there might have been put up in 12-13<sup>th</sup> century. Someshwara temple here and Anjaneya temple at Mulabagilu, Venkataramana shrine at Devaragudi, Markandeswara atop the Markandeya Hill, Someshwara temple at Kolar, Virupaksha temple at Virupakshapura and many other temple were built during Vijayanagara period.

We may sort out stray sculptures of the district into two categories: the one type being the figures on the outer walls and the reliefs on the pillars of the temples; and the other is memorial stones masthi stones and columns. The figures of dwarf of figure and couples on the outer walls of Bhoganandeeshwara temple at Nandi are attractive as those of Chalukyan period. The *kalyanamantapa* facing the sanctum sanctorum has many figures of animals, birds and flora which are veritable sculpted poems. The separate sanctum sanctorum built for Kamatheswara, the deity of sculptors, stands as a testimony to the respect shown to sculptors. There are many stray figures of Shulabrahma, Surya, Veerabhadra and other deities in Yoganarasimha shrine atop the Nandi Hills. There are many stray figures inside the temple at Avani sculpted at different periods that can be easily made out by their styles. There are many stray figure in the Someshwara temple at Kurudumale too. The huge figure in the sanctum of the nearby Ganapathi temple is an exquisite figure with perfect symmetry. The huge figure of Mushika in emerald green stone at the entrance too is an attractive one. Quite a number of stray figures found in the district are of Veerabhadra; these



lean and beautiful figures though made of stone appear to be metallic. The carvings on pillars usually pertain to Shaiva mythology, apart from some representing social themes, dance postures, hunting and wrestling scenes and some Vishnu figures. There are not many erotic sculptures here. We may cite figures in the temples at Seethibetta, Markandeshwara shrine, Alambagiri, Rangasthala and temples at Avani, Chikka Thitupathi, Tekal, Kurudumale, Virupakshi; Kolar and at Guluru near Bagepalli as examples of stray sculptures.

It is noticed that the ancient idols of local gods are made with mortar. The idol of 'sapthamatraik' in Kolaramma temple, perhaps the earliest of them all, is also made of mortar. There is a nude female figure in the temple known as 'Mukanancharamma'. The original idol of Kolaramma was destroyed during Vijayanagara period itself, and the one installed now is of later period, according to Veenashekhar, who also opines that one 'Umajipanditha' renovated the temple and protected some sculptures in the 18<sup>th</sup> century. According to Dr. Sheshashastry, the temple was the centre of Bhyrava and Shakthi cults, and some devotees would cut off their heads before the deity as part of their worship and quotes the presence of Hero stones near Kolaramma temple at Kolar and that of 'sapthamathrika' at Balla village, and by the side of Patalamma figure (a variant of Kapala Bhyravi) at Rajakallahalli as support. And, according to a Telugu inscription at Srinivasapura, there is mention of 'Nethrapatta' (nettaru koduge) to a warrior and the usage of the word is found only in this district. He draws our attention to the horse memorial at Talagavara, dog memorial at Melagani, tiger hunt, snake hunt, Gograhana and sidithale memorials, Hero stones and sathi memorials at Nagaragere, Kolar, Somabudhi Agrahara, Tavarekere, Elduru, Santhekallahalli, Sakamman Jodihosahalli, Talagavara, Maragallu and other places and Veragarra Gudi near Mulabagilu. In the earlier warrior stones of Pallava and Nolamba periods, the figures of the warrior would be prominent and even the slabs with figures would be huge in size, Dr. Shastry observes. Though there is no writing on the warrior stone in Kolaramma temple, it has figures of various warriors, enemy troops, war vehicles, flagpost, and the birds and animals that eat the dead bodies appear to represent a big battle. And the sculptor of this stone has successfully brought out the fierceness of the battle and its awesome destruction, says Dr. Sheshashastry. In the sculpture on the Hero stone in Sakammana Hosahalli in

Srinivasapura taluk is depicted a warrior cutting off the head of a saint in meditation, and there is a maid with chamara in her hand; and the writing instructs that one who takes refuge with this stone should be spared, which evokes curiosity. K.L. Narasimhan has brought out the presence of such stones with details in the vicinity of Srinivasapura taluk on exploration. He has recently published the figures and the texts of many Hero stones of Nolamba and Ganga periods discovered at Duggasandra in Mulabagilu taluk.

The Naga stones at Viduraswatha are varied in size and shape and evoke surprise by their number. Though figures of 'sapthamathrika' are found across the country, it is the uniqueness of Kolara district to have stray figures in huge sizes and in good number. Apart from the figures in mortar at Kolaramma temple, there are a few stone figures too. The stray figures of Hunkunda belong to 9<sup>th</sup> and 10<sup>th</sup> centuries. We come across figures of 'sapthamathrika' at Halekoppalu, Nangali and Mothakapalli also. The figure of Chamundi of Avani has now found a place in the Bengaluru museum. There would usually be a strip of seven figures in a row; though a few might have one or two figures. In Balla, Kouthanahalli, Kolara, Theruhalli, Koratti, Madiwala, Suladenahalli, Hebbettu, Nambihalli and Karnelli also, there are stray figures. And in Madiwala and Mothakapalli, there are 'sapthamathrika' temples. With mathrikes there would be figures of Veenadhara and Ganapathi on either side. Sometimes the figure would have 'Yogeshwari' with two arms and her seven children. There are a few nude Bhyrava and Bhyravi figures here and there. The Linga figures at Kotililingeshwara temple on Bangarapete Road and the huge sized Gavigangadhareshwara at the cave temple under construction near Chintamani, though modern, are awe inspiring ones. Recently seven sculptures of Ganesha, Shiva, Sridevi-Bhudevi and other deities were discovered during renovation of Shiva temple at Gudipalli, and they are supposed to be of Vijayanagara period. Siddhalingayya informs about the availability of nude figures of 'Duggalamma' on the tank bunds of many places in Kolara district. (For more information about temples and Sculptures, see chapter on 'Places of Interest').

The memorial stone of Savinirmadi (Bangarapete, 65) of 990 AD, is very unique. The lady carved on this stone, sitting on a peetha, holds a palm leaf book in her left hand and is in teaching posture. The writing above the sculpture mentions "Savinirmadi, a scholar in all

lores", and it is dated as 10<sup>th</sup> century on the basis of the script. That she was "a scholar in all lores" might be due to the rampant female education of the period, and that she might have been unmarried as only the names of her parents and not of her husband is mentioned, and that she might have been ascetic as the figures depicts her to having a tuft instead of plait of hair, and that the memorial might have been erected after her death, surmises Jyothsna Kamath. Presently the figure is in Bengaluru museum.

We get some information in inscriptions regarding engineering skills and the remuneration they received and the works they carried out in the district. An inscription of 1007 AD in Chintamani was written by of Kalachari (Chintamani 77), another inscription of 1049 AD mentions the name of Rajadhiraja Chola Gavunda of Nandi in Chikkaballapura, also speaks about one Periya carpenter of Nandi's work (this part of the inscription is chipped off, Chikkaballapura, 22). The district is even today known for its scant availability of water, and B.L. Rice, who has compiled volumes of inscriptions, draws our attention to many inscriptions that speak of the measures taken to overcome this problem like paving tanks to collect rain water, digging canals and the like. In those days also there were works of engineering skills as today. An inscription of 1100 AD of the period of Kulotthunga Chola speaks of the work of digging canal atop the hill and building temples. (Chintamani, 8). The tank at Bethamangala near KGF is quite an old one and it was renovated by Nolamba Iraviraya in 950 AD.; and later in 1095 AD, it was again renovated by Chokkamayya, an officer under Hoysala Vishnuvardhana.

In many copper plates, there is the mention of 'Viswakarmacharya', a scueptor; the 762 AD record of Gowribidanuru (No, 47), and the other at Shidlaghatta might have been carved by the same person. He was in the service of Ganga kings and that he belonged to Kolara district is noteworthy.

One 'Bahuguna Tejan' Vikramadithya, also of the district, has carved as many as seven hero stones and six of them in Mulabagilu and Kolar taluks and the seventh at Punganuru in Chittur district, between 950 and 970 AD. His father was Bijayachari. He belonged to a village called Koyathuru and this village might also have been in the district. He carved three inscriptions at Tavaregere, two in Elduru (Sripura) and one at Haralukunte; and all the stones are related to

either 'turugol' or 'penbuyyal' and one elates to tiger hunting. The stone has figures of a tiger and a hound; R. Sheshasastry conjectures that these perhaps died fighting against the wild animal and the warrior survived and it was he who erected this stone in memory of his pet. He is all praise for the artistry of 'Bahuguna Tejan' Vikramadithya and gives a graphic description of the fierceness with which the hound attacked the tiger, which became helpless. He lived at the period of Ereyya and Dilipa Nolamba and the stones are examples of the early hero stones that were carved on natural boulders. Only one stone by him at Tavarekere is carved on the flat surface of a slab.

We have some details regarding a sculptor of the Hoysala period by name 'nandiya Bychoja' who carved many sculptures between 1249-50 AD. He sculpted the figure first in the temple at Nuggehalli in Channarayapattana taluk and later in the Keshava temple at Nagalapura; and it is also conjectured that a sculpture now preserved in the museum at Helebeedu also is his artefact. Beneath the figures he has given details regarding his native place, and mentions his two titles with pride, namely 'Aribiruda Roovari Girivajradanda' and 'Biruda prasadi masthakashula'.

A pedigree mentioning sculptors of eight generations living between 1386 and 1645 AD during Vijayanagara rule is famous; and one Veeranachari of the fourth generation wrote two copper plates of 1534 of Chintamani (No. 28 and 29) and his grandson Veeramahacharya wrote another copperplate of Chintamani in 1587, and his son Kamaya wrote the Mulabaglu record in 1645 (No, 60). Because of this fact, all the three of them might have had some connection with the district.

An inscription pertaining to the tank at Thiruvani in Bagepalli taluk is very interesting. Jommadevi, granddaughter of Veera Bukkaraya orders paving a tank at Thiruvani village to Peda (Dodda) Oja and Pina (Chikka) Oja through her officer in 1397 AD (Bage, 10). The engineers put the condition that if water collects in the tank, they should be honoured with a gift of 130 Singaya Gadyana and land, as well as horse and armlets; if they were successful in their work, they were promptly paid the gift money and other articles and were made tax free. K.S. Kumaraswamy, commenting on this, says, "It is really commendable that the engineers had guts to put conditions and the ability to carry out their work successfully and the confidence in agreeing

to repay what they received had they failed, and the demand to honour to their shoulders.”

The Shiva temple in Upparapete near Ambajidurga was built by one Settydevan in 1179 A.D and it was shining like ‘Kailasa Parvatha’ (Chinatamani, 3). It was Shasanacharya Nagideva, who carved letters on the inscription at Bagepalli in 1336 (Bagepalli, 70). An inscription of 1371 of Gowribidanuru mentions Kavi Nachana Soma and Badagi Sasanacharya Nagideva who carved it (Gowribidanuru, 46). It was Byroja son of dasoja who carved the inscription of 1371 at Chikkaballapura. The builders of the temple of Thiruvengalanatha at Devara Gudipalli (Gadidam pattana) near Gudibande in 1391 were Nayondaya, Kamoja and Bhyroja, and the temple is in Chola style of architecture. Nadoja son of Kakatte Agathi Bhyroja made wood and iron works for the canal dug by Hariyappa Odeya in 1398 (Chinatamani, 68). Devayya son of Kanapparaya made the doors and Veerabhadra idol of the Veerabhadra temple atop Nandi hill in 1396 (Chikkaballapura, 38). An inscription of 1408 at Gowribidanuru mentions that one Maddoja son of Thippojo who built a temple (Gowribidanuru), and the inscription of 1409 mentions one Sanna Thimma Oja and another Shiva Oja (Gowribidanuru9). An inscription of 1430 of Bangarapete mentions about some concession in the cess they had to pay for, among other allocations to blacksmiths, carpenters and silversmiths (Bangarapete, 72). The famous inscription of Tekal dated 1434 mentions gifting horses, and land to Chikka Oja on of Bevoja who did wood work and Anjala Divingoja the blacksmith who made iron parts for the temple; and the stonecutter Thirumala who carved the inscription (Maluru, 2 and 3). Another inscription of 1500 AD mentions about one Bayoru son of Simmoji Bychu having made the southern door of the Yoganandishwara temple at Nandi (Chikkaballapura, 31). Mention is made about the carpentry work carried out by Carpenter Janardana who carved the inscription of Veeranarasimha of 1505 (Gowribidanuru, 77). One Swayambhu who wrote the inscription of 1534 mentions the names of carver Veerannarya son of Veeranna (Chinatamani 28). The inscription near Maramma temple at Velagala Bukri village in Kolar, dated 1693 mentions the name of Sculptor Mallachari, son of Basavanna (Kolar 179). Another inscription makes mention of Jogi Basappa having built a mantapa between Yalavahalli and Dodamarale in 1794 (Chikkaballapura 46)). The fact of Amaldar Usman Saheb of Makalidurga having been gifted

with land from Tipu in 1798 for paving a tank at Dyavarahalli is mentioned in the inscription of Gowribidanuru, no. 44. The latest and detailed account on an inscription is found in the Hidimbapura record of 1848 which speaks about the construction of Rama temple (Gowribidanuru 10).

Pillars were erected in front of temples for various generous acts. We see such pillars in Shiva temples as we find *garudagamba* and *manasthambhas*. Flagposts were erected during annual fairs and many rituals were performed. The 1071 inscription in Kolaramma temple gives details regarding remuneration paid for construction of flagpost, hoisting of flag, construction of Chamunda pillar, sculptor who removes effects evil eyes, and on the occasion of fair held on the Uttharnakshatra in Phalguni month every year. The flagpost is called (Dhwajadevar' (Kolara 106). Likewise, it was Shilpi Ningakoja who made *garudagamba* in Channakeshava temple in Kuraki in Maluru taluk; Shilpi Enkoja son of Konkoja who worked on the pillar known as 'Thirumaladevara kamba' in Anjaneya temple at Kemmannu Bagilu in Shidlaghatta in 1206; a pillar known as 'Thirumaladevara kamba' near Anjaneyswamy temple at Hudoothi in Gowribidanuru taluk was made in 1430 by Samoja son of Bommoja; the pillar at Hujaguru in Shidlaghatta taluk was installed in 1637 by Bommoja son of Hadiyoja of Hosagoralu. Shivarapattanna is well known for such a famous lineage of sculptors.

### **Sculptors of Shivarapattana**

Shivarapattanna, presently a village in Maluru taluk was previously a part in Vakkaleri hobli in Kolara taluk. The earliest inscription here belongs to the period of Ganga Shivamara; and the village was named after him but later might have changed as Shivarapattanna. Shivamara was ruling with Karamburu as his capital in 753 AD, and inscriptions here speak about many endowments made by him and about Sripurusha also making an endowment, the same year. There is another inscription of 760 AD making mention of a Sripurusha having settled a dispute. Yet another edict mentions Pallavakula Veera Nolamba donating golden coins to the Brahmins of Mandi Mangal in 925 AD. According to an inscription, Hoysala Veeraballaladeva gifted a village called Etthimangala in Settipalli. Two more inscriptions are there in Shivara, and one of them is a Hero stone relating to the war of Kannara Yama in 950 A.D. written by Kovala son of Saralachari, and the other is dated 750 A.D. is a Hero stone mentioning Sripurusha (Maluru, 94 and 96).

This goes to prove that the village Shivarapattanna was in existence in eighth century AD itself.

Saritha Jgnanananda belongs to this district and she has written a book entitled 'Shivarapattannada Shilpigalu' and the book gives a detailed account of development of the art of sculpture in the district and details about its sculptors. The book has won an award from the Lalithakala Academy. According to the book, Sujnanaprabhu the original guru of the lineage of sculptors of Viswabrahmans came here from Kollipaki during 10<sup>th</sup> -11<sup>th</sup> century AD and established the branches in many places including Kolar district. And the disciples of Sujnanaprabhu were devotees of Nandi and were building Nandi temples. There is an old Nandi temple at Maluru and Nambihalli Matha in Srinivasapura taluk is a branch established by Sujnanaprabhu. The rulers of Sugaturu were disciples of this lineage of sculptors. Mummadi Thammabhupala is known to have written 'Sujnanidevakavya; and according to the book, even today the sculptors including those at Shivarapattana are disciples of Nambihalli Matha (also of Papaghni Matha). The book also gives details regarding the controversy between Vedas and Agamas, the fact of Ganga dynasty establishing their rule over this area, attempts to harness rain water to overcome scarcity of water, preparation of plans for executing the construction of tanks being the work of head sculptor, and gifting of a village to one such sculptor at the instance of Ganga king, and the hearsay that this village later came to be known as Shivarapattana.

As per the version of the local people, Basavacharya son of Jnanacharya of Elachenahalli in Hosakote taluk went to Kanchi some 450 years ago to learn the art of sculpture and Viswanathacharya, and Sthapathi Acharya of his lineage had higher learning in music, dance, painting, shastra and Sanskrit and settled at Shivarapattana, and they spread into 30-40 households later. Not only sculpture, but silver, bronze and other metal as well as wood sculpting is going on here. Each household in the village appears like a sculpturing school. The sculptors would initially bring the stone required for the work in a ritualistic manner from the nearby Suryamalleshwara hill, and hills near Vemagallu. But of late, stones are being brought from Heggadadevanakote area. Mining in the area is under the government control and hence, it is said, that getting permission to take out stone is a bit difficult task.

There are hundreds of sculptors available at Shivrapattana today and many of them have distinguished themselves in a variety of ways and won honours and laurels. The idols made by Channappacharya at the beginning of the previous century, are installed across the state, and he was honoured for sculpting nineteen idols for Hrishikesha. Sculpting in stone and wood and making prabhavali with sheets of metals like bronze and silver and making ornaments and crown are the forte of artists here and their artefacts have won awards and honours from Sringeri, Chennai, Rameshwara and other places.

Sujnananmurth Acharya made the idol now housed in the sanctum and the procession idol of Adivenugopala at Chikkaballapura, Chamundeswari and Srinivasa and statues of Kaivara Tathayya and has made a Nandi idol for the museum at London. His son S. Shankaranarayanacharya (1934) is a sculptor in stone and metals and a painting artist also. He has actively participated in the workshops held in the Handicrafts Museum at Delhi, Surajkund in Haryana, Mahabalipura, (Tamilnadu) Warangal and Hyderabad in Andhra, and Shilpagrama village, Madapura (Hyderabad), Surath, Mumbai, Pune and Gwalior, and the ones held at Kolluru and at the Raj Bhavan in Bengaluru. Many idols made by him are in the collections at America, Michigan, Britain and Germany and all over India. He has met the orders of President, Governors and ministers according to their specifications. He won the national award in 1986, National handicrafts Centre's "Veteran Artist" award in 1977 and Independence Golden Jubilee award and others. He was a member of Lalaithakala Academy and Shilpakala Academy for one term each. His sons S. Manjunathacharya and Mohan Kumar also are sculptors and the former has been his exhibiting and selling sculptures through his 'Surabhi Hoysala Kalanikethana' at Bengaluru. He has also won many awards. In the sculptures of S. Shankaranarayanacharya we find both symmetry and proportions like Chola sculptures and ornamentation as in Hoysala sculptures. There is a feeling of liveliness and movement in them.

S. Shankaracharya, son of Channappacharya has got a bachelor's and 'Hindi Rathna' degrees and has continued practising sculptures in a traditional way. He is known for his contemporaneity and portrait sculptures. He has made sculptures of Shiva, Ramasamputa in Bengaluru, Shnkarachrya, Dattatreya, Rajeshwari at Mandya, and idols of gods and goddesses for many places in Andhra and Tamil Nadu.



His, busts of Swami Shivananda, Veerendra Patil, Talalkere Subrahmanya and Devegowda are impressive. A son of his, Gopinathacharya is helping his father and another son Shashidhar has completed his studies in Ken School of Arts in Bengaluru has already bagged the 'Young Talent' award and has made portrait sculptures of R.M. Hadapad, G.V. Iyer and Neelakanthacharya. He has made over fifty artefacts in stone, metal casting, cement and modern materials like plaster, and fibre glass, is an upcoming and promising artist.

K.S. Sridharacharya has made a name in stone and metal sculpting. He has made the 25 foot long idol of Ranganatha in sleeping posture with his consorts Sridevi and Bhudevi for the Ranganatha temple in Rajajinagar in black granite, and Venkatesha. These represent hugeness, beauty and features of tradition in modern times. The idol of Sarvnamurthy now installed in a park at Kolar, and such idols installed in Andaman islands, Kuppam in Andhra and Japan, America attract onlookers. He has won Karnataka Lalithakala Academy and Rajyothsava awards. His sons Narendra Viswakarma and Mahadev Panchal are continuing sculpting art. Hundreds of idols and sculptures made by Sridharacharya are neatly arranged in their house premises at Shivarapattana which looks like an open air exhibition. The contribution of S.B. Padmanabhacharya to sculptural art is noteworthy and his artefacts are in the private collections all over the world. Apart from the ones made in the Agama way, he has made headway in astrology, music, literature, drama and art. Among his best known works are the Shanthala statue in front of Shantala Silk House in Bengaluru, Pathanjali of Tibet, Dattatreya at Cocchi, Sathyanarayana at Pune and sixty others. He has made idols and all other accessories for 50 temples in Tamil Nadu, 30 in Kodagu, and 20 in Andhra. He has made statues of Venkataramana, Lakshmi, Padmavathi, Ramasampada, kavacha, prabhavali and ornaments for Texas and Pathanjali for London. He has been awarded certificate of appreciation from America, a certificate from Pune, and award from Karnataka government with Rajyothsava Prasasthi. His son Udayakumar has won a certificate of merit from Florida for his sculptures. He and others like Purushothamacharya, Nandacharya, Nanjundacharya, Sudhama charya, Bhanuprakash, Nagesh and others are upcoming students of sculptural art.

S.M. Shankaracharya has more than sixty years of standing in sculpting art has made fame in traditional sculpting and has performed their consecration. Apart from the Chamundeswari idol and at Chikkaballapura, Renukacharya at Hunasamaranahalli, he has made idols for many temples in Tamil Nadu, Andhra and Orissa also. He has bagged awards at the All India handicrafts Exhibition thrice, apart from the Shilpakala Academy award. His son Sridharacharya has underwent methodical training in sculpting and is known for his portrait sculptures. He is presently working as an artist at NIMHANS in Bengaluru.

Rajashekharacharya has made silver covering for the idols of Shankaracharya, Sharada, Ganapathi and other idols at Hassana and silver covered Ramasamputa to Rama temple of Rajajinagar, Krishna for West Germany various idiols to Mumbai, Hosuru, Mulabagilau, Benchenahalli, Hyderabad and other places. His son Srinivasacharya has learnt and continued practising sculpting art. His important works are silver covering for the Narashimha temple at Mallewara, and flagpost at Immadihalli. He has won certificate of appreciation from Handicrafts Board and prizes in miniature sculpting at national level competitions. N.S. Maligacharya, a sculptor in stone and metals has sculpted the Ganapathi idol for the temple at City Market, and huge sized Ganapathi and Kodandarama idols installed in the quadrangle of NIMHANS, and several idols for the temples at Machalipattana, Ananthapura and Bellary. He has won Shilpakala Academy Award. His son S.M. Vijayakumar has continued practising the sculpting art. S. Jnanalingacharya has made idols for temples at Hospete, Bellary, Ranibennuru, Hassan, Chitradurga, Pavagada and Chennai. He has sent the idol of Venkataswamy to America through Mr.Dhondusa. His sons and younger brothers also practice the art of sculpting.

Dakshinamurthy Acharya who has domiciled to the district from elsewhere, though learnt sculpting rather late, has made several sculptures. He is more interested in music, drama and medical profession and has done some good work as chairman of Panchayati. He gave a a systematic shape to the sculpting works of local sculptures at Shivarapattana as early as 1936 and made it a centre of sculpting and succeeded in drawing attention from far and wide. G.N. Manjunathacharya is an adept in ornamenting as in Hoysala style, and doing fine sculpting both in stone and metals, which has brought him many laurels. He has won national award and National Kala Mala Award

for his Channakeshava idol , award at the National Art Meet, Indira Gandhi Statue and also the International Art Meet Award. Mallikarjuna charya is a brother of Jnanalingacharya and has sculpted the idol of Lakshmi Narasimhaswamy at Malleshwara, and many others for temples all over the state. Jnanalingacharya gave a series of demonstration lectures on sculpting in TV programmes. He has made idols for temples at Erode, Bhavani, Coimbatore, Salem and other places in Tamil Nadu. Venkataramanacharya and his sons, and Ramacharya and his sons of Thyavani near Shivarapattana are making prabhavali and metal coverings. Munishamacharya of Kudenuru in Maluru taluk is an ace sculptor making it a professional art. Important among his sons and disciples are Papachar and G. Veerendra of Chikkaballapura, B.R. Mrithyunjayachar of Kudiyannuru, N. Janardanacharya of Annahalli, T.N. Nagaraj of Nandi Hills, and Shankaracharya of Thyavanhalli. There are a few of his students at Uppukunte also.

Among the other sculptors of Shivarapattana we may mention as important the names of S.B. Nanjundachar, S.N. Thyagarajacharya, S.N. Basavacharya, Dankanacharya, his son S.D. Basavalingacharya, K.N. Kalacharya, K.S. Shankaracharya, K. N. Veerabhadracharya, Narayana charya, B. Nagarajamurthy, V. Nanjappacharya, Uma kanthacharya, K. Gopalacharya, K. Eswaracharya, Jagannathacharya, Jaishankaracharya, P. Rajashekhar, Narayan and Raghubhadrachar. Of late, many more young artists are coming to forefront and some of them have opened art schools in Bengaluru. Many among listed the above are recipients of awards from the state Shilpakala Academy and honoured by art lovers and religious institutions. Many works of them are attracting viewers all over the world. A few of the sculptors have built the entire structure of temples too. They also consecrate idols in the agama method. A school for sculpture was opened at Shivarapattana and ran for a few years.

### **State Government Protected Monuments**

The state Department of Archaeology and Museums has declared some monuments and temples as 'protected' monuments. The following is a list of such monuments. Vijayendra temple at Bethamangala in Bangarapete taluk; Rangasthala Ranganatha temple in Chikkaballapura taluk; Alamgiri Venkarataramanaswamy at Chintamani; Bheemeshwara and Nakuleshwara temples at Kaivara; Hussain Shah Dargah at Hirebidanuru in Gowribidanuru taluk; Bara Imam Makhan at Kolar;

Sripateeshwara temple at Seethibetta; Markandeshwara temple at Vakkaleri; Swayambheshwara temple at Madiwala in Maluru; Dodda Garudashyana temple, the well, the pond and the brindavan's at Mulabagilu; Hyderali dargah, Someshwara temple, Sripadaraja brindavana and Vithalanarayana temple at Mulabagilu town; and Ishwara temple at Virupakshapura.

### **Protected Monuments declared by the Archaeological Survey of India**

The birthplace of Hyder Ali at Budikote in Bangarapete Taluk, Prehistoric site at Hunakonda; Bhoganandeeshwara temple at Nandi village; Tipu Sultan's Resort atop of Nandihill; Kolaramma and Someshwara temples in Kolara town and the Samadhi of Hyder Ali; Rameshwara temple and inscriptions at Avani.

### **Music and Dance**

The encouragement that the district has given to music and dance is unique from the beginning. An inscription dated 1071 AD in Kolaramma temple calls the deity 'Pidariyar', mentions making of a gift of paddy pertaining to Yogeshwara and Yoginis, and the person playing mridanga keeping on head, two cymbal players, and players of karadage, jagate and hand bell, two blowers of conch, and 24 dancers (Kolar, 106). Later in 1363, there is a mention in another inscription at Kolaramma temple about gifting land to musicians, dancers and players of instruments (Kolara, 101). Vikrama Chla inscription of Shidlaghatta dated 1120 AD describes Sugaturu (Nigarali Chola mandala) as a place where even gods learn music (Shidlaghatta 9). In 1179, a temple was built at Upparapete in Ambajidurga hobli by one Settidevan mentions about the land gift for dancers (Chintamani 83). Likewise, an inscription of 1200 AD makes mention of a gift made to players of horn and trumpet (Bangarapete 35F). An inscription of 1200 in Madiwala in Kyasamballi hobli in Bangarapete Taluk.

Bangarapete taluk is interesting in many ways. In the swayamveshwara temple built by Jayangonda Chola Ilivengiraya mention is made of gifts made to makers of vestibule and several sculptures, and five instrumentalists, a dance teacher, 24 dancers, the singer of Thiruppadiyam, the director of mythological plays, 12 brahmins reciting *slokas* and others (Bangarapete 38A). Before this event, the inscription dated 1234 in Mulabagilu of Ilivengiraya, son of Veeraraya mentions dance, and music and about the land gift for these. The Varadaraja

temple and inscriptions therein at Tekal in Maluru taluk needs serious study: one of them mentions about the instruction to give cooked rice as daily allowance to a dancer (Maluru 24). But according to another inscription dated 1356, there were several dancers in the temple of Arulalanadan and provides for the first worship to one Sendikkadevi and her sister and a land gift (Maluru 21). Another edict calls dancer varadi as rajamanikkam and instructs to give cooked rice as allowance (Maluru 22). An inscription of 1430 at Tekal of the Vijayanagara period give a long account of music and dance. Though names of some artists are not readable as the writing is chipped off here and there, but makes mention in detail of one Goparaja Odeya gifting a village to one Dasa (?) blowing trumpet, conch blower Sriranga, Varadaika who was like Upanga, Allenachi, Arangidevi, daughters of Varada, and Chikkanachi, the daughter of Natuva Nayinar. Among those that were set forth for 'god's work' to do 'angabhoga' and 'rangabhoga' work, were Varadi, Hiriya Varadi, Nitteya Varadi, daughters of Changi, Badanachi daughter of Singi, Kasthuri Varadi, a daughter of Chikka Aluvi, Sampangi Varadi a daughter of Kalevarada, Nachi, a daughter of Hiriya Alavi, Thippi and Murathe daughters of Srirangi and many others are also named as recipients of village grant. (Kolar, I, supp. No. Maluru 3). In an inscription at Tekal of 1256 AD also, there is a mention of one dancer by name Varadi, suggesting that women of her lineage might be working in the temple even after seventy years. They might have appended Varadi as their surname. This shows that encouragement was given to music, dance and artistes as well. During repairs of a Jaina temple at Nonamangala in Maluru, metallic elephants and eight conches were found and on a conch is written 'Pelmudi', which might be an instrument used during service to the deity. In later period, literary works abound in which mention of dance, music and other arts is made extensively, and perhaps by then many had composed Yakshaganas and musical instruments were used in their performance. By the end of nineteenth century, artistes lost the opportunity to offer direct service to the deity thereby suggesting that these performers lost the chance of offering their art directly to the deity which resulted in bringing down their social status. However, music and dance were encouraged which got a prime of place.

D.V. Gundappa remembers in his 'Jnapaka Chitrasale' about the artistes like musicians and dancers during his childhood in Mulabagilu

area like viz., Gudaguntipalya Seethakka and her foster daughter Rathnasani and their dance teacher, who was a brahmin, Bharathacharya Panasakayala Venkatasubbabhatta. 'Gejjepooje' ceremony was held for Rathnasani in Vedamurthy Ramabhatta's house, and after rituals in the temple, she performed while in the procession, accompanied by Natuva Madayya on Violin and Natuva Seetharamayya on Maddale. Byrakuru Venkata-lakshmasani had the knowledge of literature apart from being an exponent of Bharathanatya. She used to act episodes from Astapadi of Jayadeva and Krishankarnamritha, as well as Javalis. Many dignitaries and connoisseurs of the town would gather for her performances. Her brother Narayana Samappa knew singing. Apart from these, Venkatasani of Jougupalya, her daughter Kamalsani, Gowrakka, Padmavathi sisters, Tulasasani and Natuva Appajayya's daughters were exponents of dance and music, says DVG. Dance training, fineness in dance and artistry of performances are highlighted by DVG. He gives details about Kolara Nagarathnamma and her brother Violinist Puttaswamayya also. Nagarathnamma and her mother Nanjundani were also musicians and dancers of repute; their name was popular in Bengaluru too. Kambodhi Srinivasacharya, the oncestor of famous Thirumale Tatacharya Sharma of Chikkaballapura (TT Sharma's grandfather) was an expert in music, and Bhartanatyia and was famous in Andhra and Karnataka. TT Sharma's wife Bharathi was a well known exponent of Karnataka music. His son Thirumale Rangacharya and his children also have made a name in the field of art.

During this period there were a few Violinists at Mulabagilu and among them Sethumadhavarao, Madhavayya, Ramachandrachar and Venkatappa are cited as prominent by DVG. Madhavayya was a Natuvanga artist, while Puttaswamy the brother of Kolara Nagarathnamma, taught music to Rangantharao and others. Ramachandrayya had learnt playing on violin as a hobby. Venkatappa was a percussionist. During festive occasions and on Sripadaraja Aradhane he was playing on the instrument at the behest of his friends. They had harmony unmindful of their castes and classes. Enthusiasts from neighbouring Andhra Pradesh also would come to learn music under him.

There were training centres for dance in Kurudumale, Tekal, Madiwala, Oolawadi, Nempalli and Ronuru. In all, there were more than two hundred dancers in Oolawadi (Chintamani taluk), Ronuru

(Srinivasapura taluk), Kadalaveni and Mudugere (Gowribidanuru taluk). They were performing in local temples and also at the Mysore palace.

During the same period, there were a few musicians at Maluru. Maluru Munishamappa was a great exponent of *nagaswara*; he was honoured with a gold *nagaswara* by the Mysore palace. He was a player on flute and violin too. Among his disciples Kudiyanuru Seetharamayya and Dyapasandra Gurappa brought name to their guru by their erudition. Munishamappa's brother Krishnappa and his son K. Chandreshekhar were also instrumentalists. Earlier, among artists, we may cite the names of Alambadi Chinnappa, Munivenkatappa (he was the elder brother of Munishamappa and had won a silver *nagaswara* as a prize), and later Kudiyanuru Nanjappa, Venkatesh, Rajanna and Jayamangala Giriappa. In playing on *dolu*, Kudiyanuru Rangappa, Munivenkataramayya, Gopalappa, Sampangappa, Nanjundappa, Narayanaswamy, Muniyappa and Peddanna had excelled. Vidwan T. Gangadharam had opened a centre on the model of a *gurukula* in Bethamangala for training students in *nagaswara*, *shruthi*, *dolu*, *tala* and other instruments. Among those who were trained there Sriramulu, Nalluru Srinivasa, Kolara Shyamanna, Sriramappa and Nagappa have made a name. In Venkataramanaswamy temple at Kudiyanuru in Maluru taluk offering of dance service was in vogue, but it ceased to exist later; but the descendent Shantharajamma of those who would participate in it had higher learning in music art at Madras (Chennai) and became famous. Another artist K.R. Aswathanarayana was a music teacher and was both a singer and an instrumentalist. He had training under Mysore Vasudevacharya and gave several performances. Aswathanarayana was blind from birth, settled down at Maluru, was an expert exponent of vocal singing, and playing on *mridanga* and *konegolu*. Some *devaranamas* rendered exquisitely by him was released on two gramophone records by the famous Odeon Gramophone Company. Abbenahalli Lakshmanarao was a disciple of Chintalapalli Venkatarao. Lakkuru papayya and Chunupaganahalli Muniyappa from scheduled caste were very good in vocal singing. Muniyappa gave many concerts. Among those who were giving concerts were Bhajanemane Krishnappa, music teacher B.K. Vithobamurthy and Thirumalahatti Srinivasa Iyengar who was known for his exquisite *ragalapane*, chaste literary knowledge and *swaravinyasa* also belonged to Maluru region. T. Venkatappa, also from this place, had his music training under

Ganakalabhushana L. Rajarao and has given performances in the concerts under the auspices of Ganakala Parishath. Among his disciples, Umadevi Srikantayya and Sashikala may be cited for their melody. When T. Venkatappa turned 75, he was honoured and was presented with a purse, which was later made an endowment and the money is being utilised for arranging Thyagaraja and Purandara Aradhanes.

Among instrumentalists, Kudiyanuru Sheenappa, Drama Krishnappa, Jayamangala Malerayappa, Maluru A.M. Venkatachalam, Bhuvaneswaryya originally from Kolara but settled at Maluru, and his disciple K.S. Nagabhusanayya and his own son Maruthiprasad may be cited as examples of artists of high order. Among players of harmonium, Ramayya, Nanjappa, Jangamakote Krishnappa, Masthi Venkatachalam and Lakshmipathi also a flutist have made a name. Kudiyanuru Rangappa, Maluru Papayya, Santhojarao and Dassappa are well known talavadya artists.

Among those in the older generation, there were Kittappa of Kolara, Kanchi Sadashivayya, Hosakote Annayyappa and his daughter Nagarathnamma who were all dancers of repute. Nagarathnamma had made a name in presenting javali and pada abhinaya. She was a singer too and would manage natuvanga. Of the disciples of Kittappa, Nagarathnamma, Varalu, Kolara Puttappa, N. Gundappa were important. It was Puttappa who urged U.S. Krishnarao to learn dance. Many speak highly of Puttappa's stage management. L. Gundappa was initially a dancer and was confined to natuvanga later. He was using music, especially the rare jathiswara with dexterity, which did not take a prime place.

Among the dancers of recent years, we may mention Devaki Narasimhan who was born in Gold Fields area. She was an exponent of both Bharathanatya and Kuchipudi and made her debut performance in 1965 and later gave performances in Bengaluru, Chennai, Mumbai and in the presence of Babu Rajendra Prasad and Jawaharalal Nehru in Delhi. She opened a dance school named 'Nrityalaya' at Mysore. Renowned dancer and professor Padmini Rao (B. 1955) was born at Kolara and is known for her performances of both Bharathanatya and Kuchipudi. She has made regular study of choreography too. She has won scholarship for her dance and natuvanga. She made her debut in 1973 and has since performed in and outside the country. She is running Ponnayya Pillai Dance School since 1977 and has choreographed many dance features. She has won the honour of 'Sringaramani' from



Surasingar Samsad of Mumbai. Sharmila Shivashankar, born at KGF, learnt dance in 'Natyapriya' school of Padmini Ramachandra and has taken main roles in features presented by the school. Shalini Shivashankar, also from Gold Fields area, learnt dance under Padmini Ramachandra and has performed at KGF, Bengaluru, Ernakulam and other important cities.

Kai.Pu. Krishna Sastry of Kaivara was a renowned keerthanakara. His son Kai.Pu. Lakshminarasimhasastry (B 1941) learnt music methodically and was a high school teacher. He knew Karnataka Music very well and would sing impressively. He could play on *mridanga*, flute, harmonium and other instruments. He would give performances of harikathe and lectures to enthusiasts. His sons Bhaskara Sharma and Balakrishna Sharma also are exponents of music.

It is learnt that Venkataraya (1875-1939) of Hunasenahalli in Gauribidanuru taluk had a forefather one Thippanna who got appreciation for his music from 'Ranadullakhan' and won the title 'Sangeetarao'. Venkatarao learnt music from his uncles Bhaskararao and Venkatadasappa initially, and later gave concerts in many places of the north like Gadwal, Baroda and finally settled in the royal court of Nalwadi Krishnaraja Odeyar of Mysore. He got the title 'Sangitharathna' and other honours from the palace. Chintalapalli Ramachandrarao, born in 1916 at Hunasehalli was initiated to learning music from his father Venkatarao and uncle Venkatachalayya and later under Ramachandra Rao and had his higher learning in Bengaluru and Chidambaram. He gave concerts in many places including the Mysore royal court. He was on the staff artist of the Mysore royal court and had got titles such as 'Sangitha Choodamani' and 'Sangitha Rathnakara'. He has won many laurels including awards from Sangitha Nataka Academy. His recorded music is popular and has given performances for Akashavani too.

Chintalapalli Ranga Rao (b.1918) at Hunasenahalli had his training under Seshagiri Rao, D. Subbaramayya and L. Raja Rao both in vocal singing and playing on veena. He has given programmes in many places of Andhra Pradesh, Maharashtra and other states. He is conferred with titles like 'Sangithanidhi', 'Kalabhushana' and 'Sangitha Vidyabhushana'. Chintalapalli Krishnamurthy (b. 1922) learnt music under Venkata Rao and Asthana Vidwan Chintalapalli Rangarao and has performed all over the state apart from Goa, Tamil Nadu, Andhra

Pradesh and other states. He has given concerts in Gayana Samaja, Gana Kala Parishath and other organisations on occasions like Ramothsava. His concerts are broadcast all over India too. He has titles like 'Gayanachadura', 'Gana Sudhanidhi', 'Kalsindhu', 'Gayakabhushana' and 'Gana Gandharva' to his credit. He had opened a Music school in Bengaluru and he is popular as a music teacher too. Chintalapalli Ramesh (1951), son of Krishnamurthy, born at Nandi learnt music under his father and continued practising the art. He has participated in many programmes under the aegis of different organisations.

Chintalapalli V. Srinivas, son of Chintalapalli Venkataramayya, learnt music under his elder relations and Srikantham Nagendra Shastry and has given programmes for Akashavani and Dooradarshan. He has many titles like 'Kalanidhi', 'Suswarachintaka' and 'Jnanavijnanavisharada' to his credit. Some of his renderings have appeared in cassettes entitled 'Maneyolagado Govinda'. He has close contact with many art organisations.

Chikkaramarao (1890-1945) who was a court singer during his period born at Kurudi in Gowribidanuru taluk was yet another famous musician. He was inspired by the singing of devotional songs by his mother at his early ages and later learnt traditional music under stalwarts like Bidaram Krishnappa, Krishnagirirao, Veene Subbanna, Subrahmanya Iyer and others. He used to take youth roles while performing plays under the aegis of Shakunthala Karnataka Sabha' was later patronised by Krishnaraja odayar IV, and joined 'Chamundeswari Nataka Sabha' as a staff artist and played many roles. As a musician, he gave concerts in many places in South India and was conferred titles like 'Ganarathna'. Ramarao, who had practised the western 'glasstarang' style, composed many songs in various ragas. Film and stage personalities like R. Nagendra Rao, Begaluru Nagarathnamma, Arakere Narayana Rao, B. Nagendrappa, H.V. Rama Rao, H.V. Krishnamurthy and B.V.K. Shastry were among his students.

Kurudi Venkannachar, originally from Kolar, was trained under his father Kurudi Adivachar and Chintalapalli Venkatarao, is a player on violin and mridanga too. He has performed many places including Chennai and Hyderabad. He has composed many varnas, krithis and devaranamas in rare ragas. His renderings have been brought out in cassette form.

Kolara H. Yoganarasimha (1897-1971) learnt music on his own in the company of stalwarts and has published many works on music. He has helped many musicians in several ways. He has composed many songs in Kannada and Telugu. A centenary commemoration volume was published in his honour.

Another lineage that contributed to music is 'Anuru family' of Chintamani. Veena Subbarao was here a century ago and one of his descendents Shamanna, was an exponent of veene and nadaswara. Shamanna's brother Suryanarayana is a vocalist and has performed all over the state has also given background musical support to dance performances. His son is Anuru S. Ramakrishna (1931-95), who learnt vocal under his father and mridanga and veene under M.L. Veerabhadrayya and violin under R.R. Keshavamurthy and ultimately chose violin as his medium in which he has excelled. He brought new dimensions to playing on violin and has given violin support to the concerts of many well known vocalists apart from giving solo performances. He run 'Sri Ayyanara Proudha Sangitha Kalasale' founded by T. Chowdayya for many years and has also opened own 'Sri Krishna Sangitha Sabha'. He gave a series of programmes under the auspices of his troupe 'layalahari Talavadyavrinda'. He installed the idols of Thyagaraja and Purandaradasa at Vasanthapura in Bengaluru and is responsible for running the annual aradhane. He gave a new programme called 'Pitilutraya' in collaboration with others. He has been honoured by government, academy and people. He served on the department of music of the Bangalore University. His sons Anuru Datthatreya Sharma and Anuru Ananthakrishna Sharma have continued the family tradition and have participated in many programmes and performances on radio and television too. Anuru Ramakrishna (1965) a exponent of mridanga, tabala, and khanjira has been holding responsible positions in many organisations.

There are quite a good number of creative artists in the district and we may cite the names of few important persons. Hanumatha Bhat and Nagarja Bhat, popularly known as Gudibande Brothers, Gopala Gudibande who has settled at Raichur, Sriramareddy and Aswathanarayana Rao of Chinatamani, and their disciple Hanumanhalli Vidwan Thimmappaiah, Srinivasa Murthy and Lakshman Murthy of Maluru, Thimmappaiah of Mulabagilu, Mudiyanuru Ramabrahmam, Munikadirappa and Aswathanarayana Shastri of KGF, V.S. Venugopal

of Bangarapete, Prabhakar and Viswanath of Chinatamani, Puttanagaraj of Shidlaghatta, Ramachandrappa, Gopalappa, Suryanarayana Rao, K.V. Chandreshekhar, Shankaraçhari and Saroja Krishnamurthy of Kolar. A few of them have given performances outside the state and made a name. Locally, a few are giving programmes by founding Bhajane mandira and other organisations. Yet some of them are music teachers and are running music schools.

The other musicians of the district include T.R. Srinivasan (1927), who had his early training under his great grandfather Ganapathi Dikshit and father T.R. Ramanatha Iyer and others and has given concerts in many places like Mumbai, Travancore and Mysore palace under the aegis of academies and other organisations. Srinivasan has been conferred a title 'Bhakthigananiratha'. Haveri Vem. Prahladachar (1935) of Modalgodu in Gowrubidanuru taluk has given programmes in many places; he has been conferred a title 'Sangitha Kovida'. 'Sangitha Kusuma - Bhadrachala Ramadasa Mela Malika' has been published from Thirupathi. He has compiled the songs of Kaivara Naranappa under the title 'Ganabhargavi' and it has been published by the mutt. S.V. Ramanakumar (1949) of Srinivasapura underwent music training under his father B.L. Surappa and others and completed his education with distinction has been awarded Ph.D. for his dissertation on 'Karnataka Sangitha Rachaneyalli Geyathe'. He has performed on many platforms and has won 'Uttama Gayaka' and 'Gayana Gandharva' titles. He has written many articles on music. T.N. Padmanabharao of Talaka village near Masthi in Maluru taluk has written books like 'Thyagarajadarshana', 'Thyagaraja Pancharathna Krithigalu' and musical features like 'Ramakathasindhu' and 'Seethakalyanam'. He has performed for Akashavani and Dooradarshana also. Many organisations including Gayanasamja have felicitated him.

B.N. Sundara Rao (1938) of Kolar is a musician of repute; his grandfather Khandoba Rao, father Murahari Rao, uncles Santhoji Rao and Venkoba Rao were also musicians. Sundara Rao learnt flute under T.R. Mahalingam has given performances not only in other states of the country, but also in England, Germany, France, and other foreign countries. J.L. Kashinatha Shastry (1922) born at Jakkarakoppa in Bangarapete taluk, is a violinist having learnt his initial lessons from his father Lakshminarasimha Sastry, later attained erudition both in Hindusthani and Karnataka schools of music. He has given violin

accompaniment to many reputed vocalists. He was a staff artist of Akashvani. He taught both schools of music as a lecturer in Karnataka University. He has participated in orchestra and cinema music also. R. Seetharaman of Kolar was a flutist. His son S. Gopalkrishna (1946) learnt violin under many teachers and has given concerts in and outside the state. He has won the best musician award and a title 'Nadanandayogi'. J.K. Sridhar of KGF learnt violin under his father J.L. Kashinatha Shastry and has performed under the aegis of many organisations. He has won 'Excellent Percussionist' award. We may cite Saritha Jnananada as a prominent musician giving music direction to plays. She has given music to Chandrasekhara Kambara's 'Jokumaraswamy' and 'Sangya Balya' and has participated as Prime singer in several plays directed by Mallikarjunayya between 1977 and 2004. She has won many laurels including Puttanna kangal Award. She gave music to 'Manthare' a play enacted by Kannada Sangha at Varanasi in 2004.

Nandyala S. Ramamurthy of Chintamani belongs to the family of Bangarapete N.R. Subbashastry and Krishnamurthy. He had regular training mridnga playing in Karnataka and Andhra Pradesh and has performed in and outside the state and has won best artist award. Srinivasa of Korakanapalli in Chintamani taluk had regular music training under Srinivasa Reddy and has been giving performances since his debut in Bengaluru (1985) and has performed in many places in Kerala, Andhra Pradesh and Tamil Nadu States. He has performed for TV also. He was felicitated by Heggade of Dharmasthala. He was conferred 'Ganachadura' title. He has released a cassette entitled 'Srinidhiganasudhe'. K.V. Muniswamappa (1911), born at Nandi had his early nadaswara training under Venkatappa and higher training both inside and outside the State. He has performed in places like Chennai, Kolkota, Salem, Mysore palace and in northern states also, apart from his own state. Titles like 'Nadamani', 'Nadaswaravibhushana' and 'Nadaswara Mayura'. A.N. Reddappa (1956) of Addagal in Srinivasapura taluk had early training under his father and later higher training elsewhere. He has performed under the auspices of many organisations and for AIR and Doordarshan.

B.R. Govindaraju of Chikkaballapura is a violinist and has given performances across South India giving violin support to many artists of repute. His son Venkataramu and disciples have been moving on his

footprints. Renowned musicians Ramakrishnappa of Thimmasandra and L. Srinivasareddy belong to Kolara district. Apart from these, K.A. Sampath, R. Chennakrishnappa, Ananthanarayana Shastry, Lakshmanarao Peswe, Lakkuru Papayya, A.V. Venkatachalam, Krishnamurthy, K.V. Thyagarajan, K.V. Srinivasan, K.V. Lakshmana Sharma, R.G. Venkataramanappa, K.P. Narayan, G. Venkataramanappa, Balaji Singh, Ramamurthy of KGF, Jalatharanga player Pandurangarao, K.G. Ramachandran, H. Gopala Rao, G. Govindarao, H. Krishnamurthy Rao, Venkatasubbayya, Subbarayappa, Munivenkatappa, Chengalarayappa, Gopalappa, G. Thimmappayya, B. Saraswathi, Kolara Rajamma, B.S. Padmamba, Veena, R. Sunanda, K. Padmanabha Rao, K.S. Nagabhushanayya, Subrahmanyam, Ramachandra Rao and others are not only expert singers but also exponents of flute, violin, mridanga and other instruments. S.V. Ramana Kumar of Srinivasapura has a doctorate in music and is now heading the department of Music in Bangalore University.

A gentleman by name Gollapinni Puchambhatta continuously celebrated Thyagaraja Aradhane for fifty years without break in Kolara, during which time he would arrange musical concerts of reputed singers. After him, his brother Bhajana Nipuna Krishnambhatta with Veena exponent Seethrama Shastry and others has continued this tradition.

### **Keerthane, Harikathe and Other Forms**

Yakshagana tradition is found in the district since Vijayanagara period. Along with it, mythological and folk dramas also continued. Artists of this genre took natural interest and acquired expertise in music, both vocal and instrumental. Such persons are among those who undertook performing Keerthane, Harikathe and Gamaka; all these areas are complimentary to each other. Apart from these, tatwapadakaras, and pravachankaras also might be grouped. By the end of the nineteenth century, there were two harikathe exponents at Mulabagilu and DVG draws our attention to them. Shamdas who would perform harikathe in Telugu would have violin support by Madhavayya and Ramachandra Rao, mridanga Seetharamayya or tabala support by Gattannagari Muniswamy; and his performance would be a blend of literary splendour and musical finesse. Shamrao built the temple for Narasimhaswamy and there would be performances of harikathe and bhajane in the evenings, which went on for years. Achyuthadasa was a shanubhogue by profession, but learnt music on his own and was a teacher of music in a girls' school; and ultimately took to performance

of harikathes. He would perform in Kannada and had read the poems of Kumaravyasa and Lakshmisha and would make use of dasa padas, and sub plot narration to make his discourses entertaining. He came to Bengaluru in his last days and made a name for his harikathe performances.

Eri Venkateshacharya and Eri Sheshacharya who hailed from Andhra Pradesh and stayed for sometime at Mulabagilu, Budikote and Kolara, but ultimately settled in Chintamani. This keertanakara duo lived here during 1790 and 1841. Eri Venkateshacharya not only propagated philosophy but did some public works too, for which he got land gifts from Poornayya and Mummadi Krishnaraja Odeyar, built a temple for Anjaneya at Chintamani. Eri Sheshacharya has written 'Srinivasa kalyana' in poetical form and has indicated ragas for the songs. This work full of Sanskrit and Prakrut slokas is still being recited regularly by some followers and perform the ceremony of Srinivasa kalyana through this only. On the day of his demise, annual aradhane is being performed in his honour every year at Chintamani, during which his descendents distribute hand written copies of 'Eri Srinivasa kalyana' to the devotees.

The tradition of Sripadaraja is continuing in Haridasa Sahithya. Shidlaghatta Krishna Rao (1850-1910) was in government service and worked in many places, but has written about 200 songs with the pen name 'Venugopala'. Chintalapalli Thippanarya has written 'Hanumadwilasa', 'Kuchelopakhyana', 'Kaliya mardana' with the signature 'Khadrisimha'. It is Muduwatti Sheshagirirao who wrote 'Geetharanjanakhyia' published by Madhwa Siddhantonnahini Sabha at Trichur. This work is a translation of Bhagavadgitha, has the pen name "Indireshavitthala". His other works are 'Nirgnasara', 'Holikakhyana', 'Hamsadhwajana Kathe' and others. The Haridasa tradition of the district recognises the Bagepalli Gururama Vitthal as a special figure. He was blind and unmarried and spent his life in travel, earning knowledge and making writing; his important work is 'Siddhantasara', a work in 1055 stanzas in kanda metre and is dedicated to pithrumoksha. Sheshadas of Bagepalli has composed devarnamas with 'Sheshavithala' and 'Pranathavithala' as signatures, which have been published by his descendants. Jagannatha Tirtha born at Varavani village in Gowribidanuru taluk was a pontiff of Vyasaraja matha. Subbannacharya also from same village has also written many

devaranamas with 'Sri Vamanvitthala' as signature. His brother Narasimhamurthy was an officer in the department of Forests and has written devaranamas with 'Sri Narasimha' as signature. His other works include, 'Muruvare vajrada kathe', 'Shashirekha Parinaya' and other harikathes. His son Varavani Rama Rao has written devaranamas with 'Karigiriha' as signature. Venkataramanayya, the shanubhogue of Alakapura, has written 'Hari Smarananadini', a collection of keerthanes. Among the songs of Ganjigunte Narasimha Murthy, we find devotion to Vishnu, the knowledge of bhagavatha, and erudition. There is a haridasa tradition prevalent since many generations in Gattumadamangal in Bangarapte taluk, and Narasimhayya I has written devaranamas with 'Sri Madhavapuradarasa' as signature. Srinivasa Rao of the present generation has travelled widely and has collected keerthanes and has compiled them in alphabetical order and has prepared the handwritten script.

Kandade Raghunathacharya (1840-1920) of Dodda thammanahalli has written keerthanes and Harikathes with the signature 'Channakeshava'; K.N. Bhageerathamma of Bellara has written 'Keertana ramayana'; Godamma has written keerthanes pertaining to Ramayana; Bagepalli Subrahmanya dasa has written devaranamas with 'Gururamavitthala' as signature. Thulasi Ramadasa (1847-1903) was an extempore poet, his student Mulabagilu malige Rangaswamydas was a descendent of Ganige family and has written hundreds of songs. He was instrumental in giving a shape to Tulasirama temple, incessant bhajane and bhajane troupe. There are many temples and Bhargava Rama Mandira in Alanguru, Srinivasapur, and Chintamani. There is a Tulasirama temple at Coles park in Bengaluru as well. Apart from these, Mulabagilu Ramayya, Vattapalli Srinivasadasa and others also are keerthankaras.

Haridasarathna Gopaladasa (b.1916) of Kadahalli had his Sanskrit education at Mulabagilu, Thirupathi and Manthralaya and music lessons from Mysore Vasudevacharya and served many Vrindavan in a traditional way and came to Mulabagilu where he took to Keerthanes by chance. He served for more than half a century. He ran a magazine called 'Haridasabharathi' for twelve years and has published some 25 books. Gopaladasa was conferred with many titles such as 'Karidasarathnam', 'Keerthanadurandhara', 'Harikatha Rathnakara', 'Haridasa Chudamani', and 'Haridasabhushana'. He was felicitated by many organizations too.



P.R. Krishnamurthy Achar (1916) of Sahadevapura in Gowribidanuru taluk learnt music from his grandfather Padmapalli Gururajacharya and literature and playing on musical instruments elsewhere. His 'Kathakalakshhepa' has been admired both inside and outside the state. He is conferred on with a title 'Vagbhushana' had interest in dramatic arts as well. C.R. Sundarraj (b.1919) born in a family interested in music and drama, learnt gamaka under the renowned artist Bindu Rao, Sampathkumarachar and M. Raghavendraraao, Motaganahalli Subrahmanya Shastry and G. Nagesha Rao and performed both inside and outside the state, giving concerts of gamaka and keerthana. He had 'Keerthanchadura' as a title. He was an ace actor and was well known for his role of kings. Arabi Kothanuru C. Veerabhadra Shastry (1922) born at Bellare, was a *yakshagana* artist like his father Channabasava Odeyar. Sastry was a retired employee of the defence department and after retirement participated in dramatic activities and was reciting the story of Shanideva and learnt harikathe under Chinmayadasa of Vakkaleri and took to performing the art. As he had dramatic talents, his harikathes would be entertaining. B. N. Bhimarao (Bhimeshadasa) (1922) who later settled at Gowribidanuru was originally from Tumakuru; he learnt music and took to performing harikathes. He was conferred with titles such as 'Kirthanachadura' and 'Harikatha Vidwan'. He has written devaranamas with 'Narasimha' and 'Dasa Bhimesha' as signatures.

S.V. Srinivasadasa (1932) born at Shegihalli in Kolar district was a performer of harikathes; his father Vasanthappa was a tabla player, his uncle was an Yayakshagana artist, his mother was a singer of devaranamas, and his brother Narayanadasa was a keerthanekara. All this and the bhajanes and dramas that were being performed in the village helped him to take interest in music and dramas and take part in dramatic performances. He had his higher training in Chennai and gave percussion support to the dance of the famous Travancore Sisters (Lalitha, Padmini, and Ragini) and started performing keerthanes in Kannada at the behest of Mandikal Aswathanarayana Rao. Being encouraged by Gururajulu Naidu and Vedavyasadasa he came to Bengaluru and started giving public performances and on AIR of keerthane and stage songs. He was for sometimes vice president of Keerthakala Parishath. He has also composed stories, songs and lyrics. N. Najundaswamy (b.1934) of Ulavadi village in Chintamani taluk was

performing harikathes with Gururajulu Naidu at first, but later was giving harikathes independently. His grandfather Vidwan Gurumurthappa was a composer of Telugu songs; his uncle Pitilu Thayappa was a violinist, another uncle Srinivasayya was a dramatic artist. Najundaswamy learnt harikathe and music regularly and was felicitated by many mathas and other organisations. S. Venkatachala (b.1935) of Pandarahalli in Bangarapete taluk was influenced by the bhajanes performed locally and was initiated to Dasadeekshe under Ramachandradasa and had higher training in dasashrama in Bengaluru and took to performing keerthananes. He was the founder President of 'Sanathana Dharma Haridasa Koota'. He wrote several plays, and acted in many plays and cinemas.

Srinivasa Rao of Srinivasapura was a scholar and a keerthanekara and his son S. Vasudeva Rao (1938) was trained in gamaka art and has performed for AIR and TVs. N.R. Jnanamurthy (1938) of Ramasandra village learnt keerthane and music under several scholars and has given performances in all parts of the state as also outside. He was conferred with titles like 'Shivakirthanalankara', 'Kirthanakalabhushana', 'Basavakirthanapravina' and others. He was given state award in 1994 and 'Karnataka Kalasri' award from the Sangitha Nataka Academy. He served on the State Sangitha Nataka Academy as a member for two terms.

B.S. Ramachar (b.1917) popularly known as Gudibande 'Bisra' is known for melodious rendering not only of gamaka, but also kirthanes, bhajane, devaranama, poetry, dasarapada, and lyrics as well. He has travelled throughout the state as part of propagating culture through the department of culture and has given programmes. He has composed patriotic songs and limericks. He took active participation in both freedom struggle and Karnataka unification movements and his composition "E" swatantrya swargakke' is even today continues to be a popular song. He has published 'Bangara Kode Thangi', 'Cricket Innithara Kavithegalu' which are much acclaimed works. His collections 'Madhuchandana', 'Nagisi Lunisane Bisra', 'Navabharatha Kattalu Banni' have been published. 'Gurusthuthi', and 'Geethagovinda' are his Kannada renderings from Sanskrit. He has published thousands of proverbs are yet to be published in book form. His rendering of 'Hadidanu Gamaki', 'Krishna Bhaje', 'Naniyuve Ninage Manjunatha' are his renderings in cassette form. He is the recipient of Sahithya Academy

Award (1979) and Rajyothsava Prasasthi (1998) and has been felicitated by many organisations. To substantiate the adage, "Ella vidyegalige oregallu Mandikallu", Mandikallu village in Chikkaballapura taluk has been the birthplace of many talented persons. Aswathanarayanarao (1920) a descendant of Rama Shatry, the author of 'Meghaprathisandesha' is a gamaki, singer of kirthanes, and expert expositionist. His style of gamaka is considered to be of high order by scholars. He has written about the special meaning of 'Bajagovinda Sthotra' and has published 'Vedanta Dimdima', 'Upadesha pancharathna', and 'Patanjali Yogasutra'. He has also written about Gandhism and non-violence, and has written many lyrics too.

Harikatha Vidwan M. Venkatacharya (1863-1940), though hails from Andhra has assimilated into Kolar atmosphere completely. He has written 30 harikathes including 'Shathakantha ramayana', 'Kucchelopakhyana' and 'Sulochana Sahagamana' and 300 keerthanes in Telugu and Sanskrit. Attempts are being made to publish his unpublished works.

T. Laksman Rao of Chintamani (v.1917) learnt gamaka art on his own and has given performances even outside the district. N. Padmavathamma Nagesharao (b. 1928) of Manchenahalli in Gowribidanuru taluk had regular training in both music and gamaka and took to gamaka under the guidance of M. Raghavendraraao and has given performances on many occasions including Sahithya Sammelana. B.K. Srinivasamurthy (b. 1928) of Bagepalli, though a graduate in science and is in high position, writes short stories and does translations and has written about subjects in science and sports. He has learnt gamaka from many artists and has passed examinations in the subject and has given many performances. Manjula Raju ((b. 1938) of Chintamani belongs to a family of musicians and instrumentalists and has learnt music under S. Aswathanarayana and gamaka under H.M. Ramaradhya and has passed concerned examinations; she has taken part in gamaka features too. Renuka Ramarao (b. 1951) of Robertsonpete had regular training in gamaka and has given performances in many places including places in North Karnataka. She has bagged a prize in the competition of reciting Kuvempu's 'Sri Ramayana Darshanam'. She has given performances with the help of H.M. Ramaradhya of Malleswaram, Gandhi Sahithya Sangha and others. Srirangam Krishnamacharya of Chikkaballapura was brought up in an atmosphere of music and

literature. Encouraged by Mandikal Aswathanarayana, he has earned laurels in composing poetry. The first annual conference of the District Gamaka Kala Parishath was held in 1988 in Kolara , with G. Narayana in the chair.

Apart from these, Puranada Lakkappa and Ramappa of Kundalagurki in Chinatmani taluk, Lakshmipathi Sharma, nagesha Sharma have made names as gamakis. Kadkhalli Nanjunda Reddy is an extempore lavani composer. Kalvamanjali Hanumadas, Krishnappadas, Raghavachari, Gullahalli Munivenkatappa, Kyavanahalli Venkatesh, Krishnadas, Devaramalluru Byarappa, Virabhadra Shastry, Malluru Makarappa, Bellave Muninanjayya, Vanarasi Balakrishna, Prabhakar Holuru, Agrahara Munivenkatappa, Tupalli Narayanadas, Srimathi Ramanam Sunnakallu, Thimmayyadas, Paluru Ramayya, Allayya and others are prominent harikatha vidwans.

Among gamakis of the district, T. Narayan, R. Viswanathappa, K.S. Ramachandrarao, K. Hanumathayya, V.K. Srinivasamurthy, N. Venugopalachar, Renuka Ramarao, S.L. Nagaraj, K.A.L.N. Shetty, C.K. Ravi, R.Radhakrishna, M.B. Aparna, M.A. Shashikala, Sanjeeva Ramachandra, Swamy Srikanthananda, G.R. Vanithamani, Suryaprabha, M.V. Thammayya, G. Ramanna, Rathna Srinivasamurthy, N. Vijayalakshmi Lokesh, K.M. Dakshayini, M.R. Rajeswari Bai, G. Venugopala Vahni, C.S. Umadevi, K.S. Nagarthna, and B.K. Anantharamu may be mentioned as important.

Tatwapadakararas do not give importance to wealth, caste, classification and anything of the sort. In this backdrop, S. Raghunatha has collected and compiled six tatwapads of anonymous writers of the district. 'Entha Kudure', 'Kayinadidada', 'Yelli ganta Ninna vatappa', 'Sivanu Kotta nalukkaga', 'Kallusakkare madidano' and 'Vageyillada Myakka' are the six philosophical songs collected from nomadic mendicants.

### **Cinema and Television**

We do not have information regarding many of those born in the district but presently living outside and engaged in the field of cinema and television. A.N. Krishna Rao of this district was involved in cinema from the beginning, and he had provided dialogues to 'Jeevana Nataka' in 1942 and later to 'Sthreerathna'.

H.M. Krishnamurthy the producer of 'Kurubara Lakkau Elizabeth Raniyoo' belongs to Nandi. He introduced D. Rajendrababu as a hero in

films and Babu has acted in more than 30 films. He is producing 'Swarga' a mega serial for TV. Srinivasamurthy of Jadala Thimmanahalli has acted in hundreds of films including 'Biligiriya banadalli', 'Kavirathna kalidasa', 'Srirasthu Shubhamasthu', and is presently providing literature support for 'Anna Basavanna' for ETV. Shantharam of Chikkaballapura has directed 'Balanouke', 'Marali Gudige' and other films. He was the first to act in films and later taking to direction. Maluru Sonnappa, engaged in cultural activities in many ways, has acted in films such as 'Kaivara Tathayya', a film on the life of Kaivara Tathayya, 'Kaveri', 'Prachanda Putanigalu', 'Gandhadagudi', and 'Indina Bharatha'.

B.R. Panthulu was born at Budaguru in Bangarapete taluk and got entry into the cinema world through 'Samsaranouke' and has produced films like 'Shivasharane Nambiyakka', 'Rathnagiri Rahasya', 'School Master', 'Srikrishnadevaraya' and 'Kitturu Chennamma'. 'School Master' and 'Kitturu Chennamma' got certificates of merit at the national level. He has bagged the best actor award also.

Kantharajamma belongs to the natuva caste and hails from Kudiyanuru village in Maluru taluk and she took part as a actor in 'Vani' a film produced by Mysuru T. Chowdayya.

John Almeda of Maluru has written the script for films. Maluru Sddappa (b.1938) also provided script and acted in many films; among them are 'Chalagara' of Raju, "Dharanimandala Madhyadolage", 'Amritha Galige', 'Rinamukthalu' by Puttanna Kanagal, and 'Managedda maga', by Kuppaluru raj, 'Pugasatte Ganda Hotte Tumba Unda' by Rajkishore, and 'Shakthiyukthi' by B. Ramamurthy. Siddappa has also served in the fields of music and drama too. M.S. Narasimhamurthy, the ace comic writer, has provided dialogues to films such as 'Athimadura Anuraga', "Giddu dada", 'Yamalokadalli Veerappan', and 'Thimmaraya'. He has also provided story and dialogues to fifty serials including 'Crazy Colonel', 'Sabeena', 'Kathamalike', 'Mister Brihaspathi', 'Joku-Joke', and others. He has also scripted the title songs for mega serials such as 'Jeevanmukhi', 'Gelathi', 'Manvanthara', 'Kanaka', 'Mohini V.S Mahalinga', 'Meese Bandoru', "Chumanthar", and 'Ede Thumbi Haduvenu'. Films such as 'Balondu Bhavageethe', 'Amma', 'Kothigalu Sir Kothigalu' have songs scripted by B.R. Laksmanarao of Chinthamani. His 'Ondu Premada kathe' has been made into a film. B.R. Mallikarjuna a theatre person from BEML has acted in films such as 'Veerappan' and in TV

serials. G.V. Venkatgiriappa of Maluru has acted in 'Grahana' and was an assistant in the production of many films.

Kotaganahalli Ramayya has provided scenario and dialogues to 'Musuku' a film by P.H. Viswanath and to other films. Lakshmipathi Kolara has provided script to T.S. Nagabharana's 'Neela'. T.G. Aswathanarayana of Tolaknahalli near Masthi has produced 'Heegeke' and Vyasaraaya Blalla's novel 'Bandaya' as serials for TV and he has provided script also for them. 'Badaya' has bagged state award. Saritha Jnanananda's play 'Yakshini' was broadcast over Akashavani and she has read many of her stories for AIR. She has provided music for dramas 'Neegikonda Samsa' and 'Jhanyala Dhulyana Prasanga' telecast over TV; she also has directed music for bhārathanatya recital of Shobha Badiger. She has introduced two of her books over TV.

C.V. Krishnamurthy (Babu) of Chinatamani wrote scenario for the film 'Sri Raghavendra Vybhava' and has directed the film too; he has provided dialogues for the film 'Paduvarahalli Pandavaru'. He has provided screen play based on his work 'Ajeya' for Manoj Kumar's Hindi film 'Bharath-ke-Shahid'. Narayanaswamy of Srinivasapura taluk was involved in 'Madhumasa', P.R. Ramadasa Naidu ('Amara Madhura Prema' and 'Mussanje'), Kolara Nagesh (all films directed by Naganna), Nagarajan ('Shatru' and 'Bharavase'), Gudibande Polampalli P.K. Channakrishna (Bombat Rani Bundal Raja'), Vemagal Jagannatha ('Kampana' and 'Thulasidala'), Kurugal Gulzar Khan ('Tanikhe'). T. N. Seetharam a known name on the stage, is engaged in many activities. He has directed and has made a big name through mega serials such as 'Mayamriga', 'Manvanthara', 'Dasavathara', 'Muktha'. He has directed S.L. Bhyrappa's 'Mathadana' as a film, which has bagged many awards. K. Srinivasan, director of TV serial 'Samagama', is from Shidlaghatta. Bagepalli V. Mallikarjun was acting in TV serials earlier, but has of late taken to direction and script writing for serials. B.K.S. Iyengar, born at Belluru has produced a short film 'Samadhi' pertaining to Yoga in 1977, which was directed by Prithwiraj Mishra.

Multi-language actress Soundarya, who died in an aircrash during 2004, originally belongs to Ganjigunte near Avani in Kolara district, where she has built a school. She acted in nearly one hundred films like 'Gandharva', 'Nanna Thangi', 'Vijayakranti', 'Thuguve Krishnana', 'Baa Nanna Preethisu', 'Donisagali', 'Sipayi', 'Aryabhata', 'Nanu nanna Hendthiru', 'Nagadevathe', 'Sri Manjunatha', 'Vijayadasami', 'Sri

Renukadevi' and 'Apthamitra', in Kannada, apart from many in Telugu, Tamil, Malayalam and Hindi movies. She had won the State's Best Actress award for her performance in 'Donisagali'. Soundarya had produced with her brother Amaranath under the banner 'Sathya Movie makers' (who also died in the crash) 'Dweepa' based on the novel of N. D'Souza and directed by Girish Kasaravalli. The film got the 'Swarnakamala' award at the national level and she got the best actress award during 2000-2001 for her acting in the film. M.N. Lakshmidēvi, the ace comedian actress also is from Kolar district, (Chintamani). Bindu entered film field through the film 'B.A.' as a playback singer. She has acted in many films like 'Srinivasa Kalyana', 'Dallali', 'Mangalagowri' and 'Sowbhagyalaksmi'.

M.S. Balu of Chintamani has produced films such as 'Soorappa', 'Kotigobba' and 'Jyeshta'. Picchalli Srinivas is a singer and he has bagged state award for his singing in the film 'Amase'; he has also directed film music. Bilingual star Srithulasi belongs to Mudayanuru and had acted in many films before she died in an accident. K.P. Sukhadev of Chikkaballapura is a music director. Gunasingh also from same place is a renowned flutist and he has given music to the films of Sunil Kumara Desai. Many literary works of the writers of the district have been made into films and TV serials. Masthi Venkatesha Iyengar's 'Kakanakote', Kamaroopi's 'Kuduremotte', H.G. Radhadevi's 'Suvarna Sethuve', 'Anuragada Anthahpura' (named as 'Anuraga Aralithu') and others may be cited as examples. The last mentioned was made in Telugu also (as 'Gharana Mogadu'). Saisuthe's 'Srigandha', 'Badada Hoo', 'Swethagulabi', and 'Gandharvagiri' were popular as movies and 'Badada Hoo' has won Film fans' award. H.G. Radhadevi's 'Suvarna Sethuve' is also popular as the Film; and her film version 'Anuraga Aralithu' was adjudged the best film story in 1986 by Film Fans' Association. B.G. Sathyamurthy of Gowribidanuru has wrote many short stories which have been made into TV serials. Short stories of many including Masthi, Raja Chendur, Gidibande Purnima. K.V. Rajeswari and raghusutha also have appeared on TV in visual form.

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*This Chapter is prepared by referring to many books, souvenirs, paper notifications and extensive survey and is intended to give a panoramic view of the literary and cultural activities of the district. However, there might be many artists and writers in the district who were and still active in their fields. But due to unavailability of information and paucity of time we might have failed to give details regarding them, and hence we wish to point out that there is scope for improving this writing.*