

## CHAPTER XV

### EDUCATION AND CULTURE

**B** EING the hub of political activity, Mysore district has enjoyed a rich tradition of cultural and literary activity. The district had a very strong set-up of traditional education, and inscriptions themselves speak of nearly 100 *agraharas* founded during a period of over 1,300 years beginning with the sixth century A.D. from the days of the Gangas till the days of the Mysore Wodeyars. The latter founded *agraharas* even till the beginning of the 20th century in memory and for the merit of the deceased members of the royal family. With the advent of the English, Western learning and English education also became popular. Starting of the Raja Free School by Krishnaraja Wodeyar III in 1833, the establishment of Industrial School in 1882 and the Mysore University in 1916, one of the early universities in India when their number could be counted by fingers, etc., were some of the important landmarks in the history of education in Mysore district. But it is really an irony that present Mysore district enjoys a literacy rate of only 31.3% (1981) and it holds 14th rank among the districts of Karnataka in literacy. Literacy rate in rural areas is very low, less than 8%. Still, Mysore today has various educational centres to study languages, sciences, arts, fine arts, technical subjects, etc., with institutions like Oriental Manuscript Library, Central Institute of Indian Languages, C.F.T.R.I. the Directorate of Epigraphy and other such organisations. They have enhanced the importance of Mysore as a centre of culture and academic activities.

Outstanding Jaina scholar and grammarian, Pujiyapada (Devanandi) lived in the district, and his *samadhi* is found at Maleyur. In modern times, eminent scholars of world fame like Mahamahopadhyaya R. Shama Shastri who discovered and edited Kautalya's *Arthashastra*, outstanding interpreter of Indian philosophy, Prof. M. Hiriyanna, eminent archaeologists like R. Narasimhachar and Dr. M. H. Krishna belonged to this district.

The Mysore University also attracted eminent scholars like Dr. S. Radhakrishnan, Dr. R. K. Mukherji, Dr. Brijendranath Seal, Prof. K. T. Shah, Prof. C. R. Reddy and Prof. A. R. Wadia who enriched the academic life of Mysore.

Eminent artists like Veene Sheshanna, Bidaram Krishnappa, T. Choudaiah, Jattitayamma and A. V. Varadachar by their variegated talents enriched the cultural life of the people. The royal court patronised many outstanding artists in Carnatic, Hindustani and Western music also and maintained regular band or orchestra at the palace with artistes of high standard, employed in them. Painters of note like Pavanje and K. Venkatappa and sculptors like Siddhalinga Sthapathi have enhanced the standing of Mysore as centre of artistic activity. The district has a rich heritage in folk arts also. Thus, the district and the city enjoy an enviable place in the field of learning and cultural pursuits.

### Literacy

According to 1881 census, in Mysore district 8.22 per cent of males and 0.11 per cent of females among the Hindus, 21.33 per cent of males and 1.81 per cent of females among the Christians were under instruction. The actual number of persons who were under instruction or were able to read and write in the district was 39,554 males and 1,127 females (These figures include the present Mandya district also and exclude the Kollegal Tq.). The number of male, female and total literates per 10,000 male female and total population respectively in the district for the decades from 1901 to 1971 was as follows: 1901—737, 62, 396; 1911—880, 99, 487; 1921—963, 157, 561; 1931—1,139, 226, 685; 1941—1,750, 554, 1,163; 1951—2,540, 945, 1,755; 1961—2,950, 1,267, 2,130; 1971—3,316, 1,761, 2,562. In 1981 the literacy rates of male, female and the total in the district were 39.74, 23.00 and 31.58 per cent respectively. The general literacy rates of the district in 1951, 1961, 1971 and 1981 were 17.55, 21.30, 25.62 and 31.58 per cent and the decadal literacy growth rates for 1951—61, 1961—71 and 1971—81 were 21.37, 20.28 and 23.26 respectively. During the decade 1971-81, the growth rates of literacy among male and female were 19.84 and 30.51 respectively. The taluk-wise percentage of literacy in the district with rural, urban, male, female breakup, as per 1981 Census was as follows: (See table on page 636).

It is observed from the above table that H.D. Kote taluk had the lowest literacy percentage of 20.04 (forest area) and Mysore taluk had the highest literacy percentage of 51.52, being more urbanised. In general the literacy percentage in rural areas is less than that of the urban areas and much less among the rural women-folk. In 1981, there were 39,871 persons with graduation and above educational qualifications, 8,439 had studied

Taluk	Rural			Urban			Total		
	Male	Female	Total	Male	Female	Total	Male	Female	Total
C.R. Nagar .. ..	26.57	12.19	19.50	46.21	53.72	38.15	30.65	15.97	23.46
Gundlupet .. ..	28.98	10.36	19.72	55.27	33.64	44.74	32.15	13.06	22.68
H.D. Kote .. ..	25.68	10.37	18.19	50.64	31.28	41.27	27.70	12.02	20.04
Hunsur .. ..	33.96	13.37	23.86	54.94	39.45	47.44	37.24	17.35	27.50
Kollegal .. ..	27.06	12.32	19.94	59.35	42.46	51.16	31.42	16.42	24.17
K.R. Nagar .. ..	41.56	18.59	30.26	62.16	48.33	55.49	43.71	21.58	32.85
Mysore .. ..	33.97	9.13	21.97	67.52	55.27	61.59	58.99	43.55	51.52
Nanjangud .. ..	27.91	11.61	19.95	58.57	43.46	51.19	31.84	15.70	23.96
Periyapatna .. ..	38.52	17.77	28.37	52.03	36.43	44.56	39.41	18.96	29.42
T. Narasipur .. ..	29.85	14.78	22.52	47.01	34.86	41.16	31.74	19.96	24.55
Yelandur .. ..	25.99	11.61	18.92	46.57	29.07	38.19	28.29	13.47	21.02
District .. ..	30.71	72.92	22.01	63.46	49.98	56.93	39.74	23.00	31.58

Technical Diploma Certificate not equal to degree and 220 persons non-technical Diploma not equal to degree, 39,913 persons studied Pre-University Higher Secondary, 52,796 of S.S.L.C. 1,75,591 upto Middle School, 2,52,651 upto Primary level and 1,90,197 persons were literates without any educational level. It may be recalled that the district's literacy rate of 30.71 per cent is far below the State's percentage of 38.4 (1981).

### EDUCATION

Of the numerous *agraharas* founded by the Gangas, inscriptions speak of Gattavadi (904), Suttur (which was actually Shrotriyur, mentioned in 1032), Maddur in Yelandur tq. (10th Century), Dharmapura and Manalur are notable. The Gattavadi record says that the *agrahara* was called Shivayyanamangala as one Shivayya was the head of the settlement and that the 60 brahmins who came there had been invited from Sthanakunduru (Talagunda in Shimoga Dt.) to which place they had come from Ahikshetra. The grant was by Prince Nitimarga Ereganga. The Dharmapura *agrahara* was founded by the Gangas by donating the villages of Togaravadi and Bhuvanahalli similarly by inviting 50 brahmins from Ahikshetra, and it was later revived in 1162.

The Cholas also continued the policy of encouraging scholarship by founding the *agraharas*, and of the numerous such settlements created by them Mudigonda near Kollegal, Kollegal proper (called Tribhuvanadevi Chaturvedi Mangala), and Agara founded by Kulottunga I are notable. Many more such institutions were initiated by the Hoysalas and they revived those that had fallen into disuse. Thus the *agrahara* at Honnur (Yelandur Tq.) was started in 1191, Hosur (Byramangala) in 1283, Somanathapura in 1269, Bappanahalli in 1327 and Raghavapura in 1320. The Bappanahalli *agrahara* was founded by Perumala Dandanayaka and Somanathapura by Soma Dandanayaka. The Ambale *agrahara* of the Chola times was revived in 1244. These are only a few instances of Hoysala initiative.

The Vijayanagara Empire also did not lag behind in encouraging these academic ventures. The Vijayapura *agrahara* was founded in 1372 at modern Gundlupet, at Somanahalli in Gundlupet Tq. in 1422, at Kadasuru, calling the place as 'Praudhadevarayapura' in 1448, Doddakalavande (as mentioned in 1438), Bidarur, calling it as Krishnarayapura after Krishnadevaraya in 1513, Honga named after Saluva Govindaraja, local governor as 'Govindaraja *agrahara*' in 1517. These are only a few among the numerous founded by the Empire here. The feudatory princes of Vijayanagara also did not lag behind. The Ummatthur chief founded the Channanauja-rajapura *Agrahara* at Pammu Madihalli in 1497 and the Changalva prince granted Sanyasipura as *agrahara* in 1568. Doddadevaraja of Mysore founded Devarajapura *Agrahara* at Bichanahalli during the 17th century in H.D. Kote Taluk and Tarikal record 1669 speaks of the Kanthirava Samudra

Agrahara at Tarikal in Hunsur tq. Krishnaraja Wodeyar III founded *agraharas* in the names of his queens on their death for their merit.

The scholars at the *agraharas* were expected to perform *shatkarmas* or six-fold duties which included performance of sacrifices (*yajnyas*), officiating as priests at the sacrifices, making donations and accepting them, and engaging themselves in teaching and studying. As scholars, they were expected to know the 14 Vidyas which included the Vedas. The Mahajans (the scholars at these *agraharas* were termed thus) at Sargur who were 40 in number are spoken of as well-versed in Mimamsa, Nyaya, the Vedas, Purana, Smrithi, *mantra* and *tantra* in Saka 1414. Similar statement is made regarding those at Chakenahalli in H.D. Kote taluk in 1493. At Homma called Akalanka Chaturvedi Mangala, the 108 Mahajanas had mastery over the four Vedas, *tarka*, *vyakarana*, *chandas*, *Bharata* (*Natyashastra*), *alankara*, etc. and they were well versed in many arts (*nana kala pravinar*). In addition to higher learning, special arrangements were made for primary education too in these *agraharas*, when certain scholars were engaged to teach the young ones the three R's and languages. An interesting record from Tadimalingi, dated 1290 speaks of the school where for *balashiksha* following grants were made: For an *upadhyaya* teaching *Rigveda*, six *gadyanas* (gold coin of 62 grains) per year, and teachers who impart Nagara (Nagari or Sanskrit), Kannada, Tigula (Tamil) and Arya (Marathi) languages six *gadyanas* each.

The Jaina Mathas were also centres of learning and education, and we know many prominent centres like Honasoge and Maleyur which were centres of learning with which eminent scholars like Poojyapada, Jayakirthi, etc. were associated. The Veerashiva Mathas and centres like Haradanahalli, Suttur, Kuntur, etc. sponsored learning by sheltering pupils, feeding them and educating them. The Veerashiva missionaries like Madeshwara reached the Soliga tribes also, educated them and made them even priests. The hundreds of Veerashaiva Mathas that were seen in almost all taluks from the 15th century onwards ran schools. *Kulimatha* had become a bye-word for schools and they taught them to write on sand with finger tips. (As every boy had to carry a heap of sand in a cloth bundle for the purpose, "mannu horu" has become a bye-word for attending schools. The *agraharas* and *mathas* had regular arrangement to copy manuscripts on palm leaf and in Veerashaiva tradition this is known as *vole kayuka*.)

During the days of Haider and Tipu (1761 to 1799), Muslim education received considerable attention, especially at the hands of Tipu Sultan. According to Kirmani Tipu built a mosque in every town and appointed a Moulvi in each to promote the education and learning among the Muslims. Arabic script, Urdu, the three R's and religious lore were taught at these *madrasas*. Female education was also promoted though under certain restrictions. Several of the nobility provided education for their daughters.

### Indeginous Schools

Prior to the establishment of the British system of education, primary education was also imparted by indeginous schools. During the 19th century Marathi was taught together with Kannada and the teacher was known as Panthoji who wielded the rod liberally and had an average earning of five or six *varahas* a month, as pointed out by M. S. Puttanna in this novel *Madiddunno Maharaya*. These schools neither came under the supervision of the Education Department nor did they follow its curriculum. The most common of them were established under the patronage of an influential person in a village and were held in places like verandahs of big houses, in *mantapas* or in the village temples. An agreement used to be made with a teacher to teach a certain group of boys for a certain period as the case might be, and the teacher was paid an advance of money. In some villages, he was paid monthly salary ranging from Rs. 10 to Rs. 25. At the end of the course, the pupils were expected to read and write an ordinary letter, know all tables of multiplication and addition, money tables, weights and measures, simple rules of arithmetic and be able to recite verses from *Jaimini Bharatha*, *Haribhakti Sura* and *Amarakosha*. The attendance varied from six to 35 in each school. By the second half of the 19th century, these schools receded gradually. It was pre-supposed that memory was the only faculty the child possessed and hence the child had to commit to memory everything with no explanation; the mode of punishment was severe and harsh. Statistical information regarding these schools was collected for sometime and later discontinued. From the annual report for 1890-91, we learn that there was a total of 331 indeginous schools in the district (including Mandya dt. and excluding Kollegal tq.) with 4,831 students in them, in which, 23 were Arabic or Persian (with 562 students), three Sanskrit (30 students), 140 vernacular (2,476 students), one Koran (9 students), 164 others (1,754 students). Grants were extended to these schools by the Government in 1895 and came to be called Grama Pathashalas or village elementary schools.

The early education policy of the Mysore Administration made provisions for the education of special communities who had a different mother tongue than the general public. As Mysore had a large Muslim population, private bodies were encouraged to start schools on a grant-in-aid basis.

### Beginning of Modern Education

Though the establishment of the Raja's Free School in 1833 could be marked as the beginning of modern education in Mysore, systematic activity in the field of modern education began with Sir Charles Wood's Despatch of 1854. "The Administration of Mysore makes no particular show under the head of education"—confesses Commissioner Curbon despite this Despatch. On the recommendations of Wood's Despatch, Hon.

Devereaux, the Judicial Commissioner prepared a scheme of education for Mysore State which was approved by the Government of India in February 1857. Till 1866, the duties of the Director of Public Instruction were merged with those of the Judicial Commissioner and in 1866, the education department was made a separate unit and placed under the Director of Public Instruction. After the Rendition in 1881, several important changes took place in the field of education. In 1891, the Headquarters of Education was changed from Bangalore to Mysore. The Inspector General of Education was appointed in 1895 and the Office of the Secretary for Education was merged with his office. In 1927, the head of the Education Dept. was redesignated as the Director of Public Instruction. In 1931, primary education was transferred to the local bodies like District Boards and Municipalities. But in 1941, it was resumed by the Government. At the time of Reorganisation, the Director of Public Instruction controlled all branches of education, including Technical Education. But he did not control the colleges attached to the University of Mysore. Inspectors of Schools, roughly one per taluk were in charge of primary schools.

### **Pre-primary Education**

The concept of Pre-primary Education is of recent origin. Its impact was not seen much in the early period because of the custom of teaching the three R's to the child only after the first tonsure ceremony that used to be generally held either in the fifth or the seventh year. The Nursery Movement began in the Mysore district with the establishment of the first nursery school in Mysore in 1930 by M. V. Gopaldaswamy, a professor of psychology at the Maharaja's College, Mysore. A commission was appointed in 1936 by the Government to go into the details of the nursery education in the State. As the movement gained momentum, regular formal training was imparted to the nursery teachers. From the Third Five Year Plan, impetus was given to the starting of pre-primary schools for which grants were given.

Women welfare centres for the Scheduled Castes and the Scheduled Tribes were started in the rural areas. Government provides aid to a tune of 70 per cent for the rural and 50 per cent for the Urban Nursery Schools. During 1986-87, there were 619 Pre-primary Schools in the district with a total of 37,140 pupils (20,213 boys, 16,927 girls, 1,546 SC boys, 866 SC girls, 192 ST boys and 76 ST girls) as against 519 schools with 32,820 pupils during 1985-86 (18,505 boys, 14,315 girls, 1,498 SC boys, 787 SC girls, 145 ST boys and 70 ST girls), which during 1984-85 was 528 schools with a total of 28,400 pupils (16,243 boys, 12,157 girls, 1,345 SC boys, 733 SC girls, 128 ST boys and 64 ST girls).

The following Table I gives the taluk-wise break-up of Pre-Primary Schools in the district for the year 1986-87.

TABLE 1

## Taluk-wise details of Pre-primary schools as in 1986-87

Sl. No.	Name of the Taluk	Total schools	Total children			Total No. of SC children			Total No. of ST children		
			Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total
1.	Chamarajánagar	21	718	542	1,260	59	34	93	6	2	8
2.	Gundlupet	26	826	734	1,560	65	42	107	12	5	17
3.	H.D. Kote	117	3,715	3,305	7,020	186	115	301	32	19	51
4.	Hunsur	37	1,148	1,072	2,220	125	100	225	18	7	25
5.	Kollegal	88	2,769	2,511	5,280	288	198	486	43	15	58
6.	K.R. Nagar	44	1,560	1,080	2,640	74	43	117	12	4	16
7.	Mysore	180	5,982	4,818	10,800	485	276	761	35	13	48
8.	Nanjāngud	29	957	783	1,740	86	53	139	7	2	9
9.	Periyapatna	46	1,449	1,311	2,760	114	92	206	12	6	18
10.	T. Narasipura	16	565	395	960	34	19	53	7	3	10
11.	Yelandur	15	524	376	900	28	10	38	..	..	Nil



### PRIMARY EDUCATION

The State took definite steps in the field of public instruction by introducing the Hobli School System in 1868, providing a comprehensive scheme of primary education for masses. Every hobli in the State (with an average area of 41 square miles) was to be provided with a school. A school was to be also provided for every village where accommodation was provided by the villagers. The teachers of these schools were paid a salary of Rs. 5 per month while on training and Rs. 7 after confirmation. No fee was to be collected, but education cess was collected together with land revenue. The district had a sub-deputy inspector for supervision. Night classes were arranged for those who could not attend the day schools, but the students in these classes were to pay a fee to defray the expenses of lights. In 1879, there were 108 hobli schools in the district (including present Mandya dt and excluding Kollegal tq) which in 1899 were 264. Dearth of trained teachers bogged this system down.

In 1894, a regular fee structure was brought into force and was revised in 1904 as follows. Taluk schools (Kannada and Hindustani): Lower primary class two annas, Upper primary 2 and 3 three annas and Middle School 4 and 5 four annas. For Village and Branch Schools, the fees were collected thus: Lower primary infant class 1 no fee, Upper primary 2 and 3 one anna and Middle School 4 and 5 two annas. The instruction was chiefly Kannada and the subjects were the three R's and geography. The Mysore Local Examination for Vernacular candidates was instituted in 1886. Religious and Moral Instruction was introduced in 1908.

Bifurcation of Primary Schools from Middle Schools and their remodelling on a four year duration of each was brought into effect from the academic year 1923-24. In 1941, it became a ruling that a child had to undergo schooling till the age of 12, which was increased to 14 in 1950.

To achieve unity of work in the field of education, the government designated the Head of the Education Department as Director of Public Instruction on 27th July 1927. He had three Deputy Directors of Public Instruction to assist him and eight District Education Officers responsible for Primary and Middle School education. Each district consisted of several ranges and each range was controlled by an assistant inspector. An exclusive range existed for Urdu Schools. The assistant inspector inspected only the boys' schools and girls' schools were inspected by a separate inspectorate. There were four assistant inspectresses for Kannada Girls' schools. These inspectresses had to carry on the propaganda work on woman education to all houses and had to arrange parents' and teachers' conferences so as to chiefly promote female education.

*Middle Schools.*—The middle schools taught upto the lower Secondary Examination either in the vernacular or in English. As the instruction

till the middle school grade was considered strictly necessary, all fees till the middle school grade were abolished in 1919 in the government institutions. The government laid down that aided institutions which abolished fees would be given reimbursement for the loss.

The Middle School grade of education taught subjects like Moral instruction, two languages (English and the vernacular), elementary mathematics, geometry, Indian History, geography, nature study, elementary science, drawing, craft, hygiene and agriculture (both theory and practical). Domestic economy and needlework were compulsory for girls in lieu of elementary science. As a rule, arithmetic, English language, Indian History and geography were taught in English and the other subjects, in the vernacular. Later, the Education Memorandum made the vernacular the medium of instruction throughout the middle school course. English was taught as a compulsory second language.

**After 1956.**—The term Primary Education underwent a change in its connotation during 1955-56. The four years of primary school and four years of Middle school were combined to form an integrated course of eight years, from standard I to VIII, the first four years being Junior Primary and the next four years, Senior Primary. This was later divided into five years of Lower Elementary and three years of Higher Elementary. But the Education Integration Advisory Committee recommended that Primary Education should be an integrated course of seven years. This was given effect to in stages starting from 1959-60 to 1962-63.

**Compulsory Primary Education.**—The princely State of Mysore was the second in the country (the first being Baroda) to introduce the Compulsory Primary Education in 1913. The Mysore Elementary Education Regulation of 1913 provided for universal compulsory free primary education. Children between the age group of five years 10 months and seven years were to be brought under this Act. Age limit was to be extended to 10 years, so that finally, all children between six to ten years would be covered. The Elementary Education Amendment Act of 1944 made it obligatory on the part of the parents and guardians to keep their children in schools till the completion of the primary course or the age of 10 years. Compulsory attendance scheme was introduced for the first time in 1945-46, but was discontinued from 1950-51. From the academic year 1959-60, Primary Education is made free in all grades of primary schools run by the government and local boards. By 1962-63, a uniform scheme of education was in force throughout the State. Private primary schools are governed by the new uniform grant-in-aid Code from 1969, according to which, in addition to the entire salary of teachers being paid by the department, schools are provided with grants for equipment, library, laboratory, buildings, etc. as per rules.

There were a total of 1,89,909 pupils in the Junior Primary schools in the district with 1,04,901 boys and 85,008 girls during 1966-67, which during 1976-77 was 2,19,833 total, with 1,24,454 boys and 96,379 girls. The same in Senior Primary schools was, 45,680 (28,614 boys and 17,066 girls) and 60,122 (36,713 boys and 23,409 girls) respectively for the above years. There were 2,663 primary schools in the district during 1986-87 with a total of 3,72,710 students (2,10,297 boys, 1,62,413 girls, 36,697 SC boys, 29,592 SC girls, 8,652 ST boys and 6,921 ST girls) as against 2,656 schools during 1985-86 with a total of 3,63,506 students (2,01,841 boys, 1,61,665 girls, 36,484 SC boys, 28,724 SC girls, 8,331 ST boys and 6,150 ST girls), which during 1984-85 was 2,531 schools with a total of 3,58,838 students (1,95,488 boys, 1,63,350 girls, 34,984 SC boys, 26,224 SC girls, 7,031 ST boys and 5,950 ST girls).

### **Raja's Free School**

The Raja's Free School established in 1833 by Krishnaraja Wodeyar III became the nucleus of the future Maharaja's College. It is one of the oldest English schools in the princely Mysore State. For want of taste for English education among the public, the school did not flourish earlier. It was placed under the control of the Wesleyan Missionaries on the 1st October 1840, because the Missionaries were running an English school (the forerunner of Hardwicke School) which had impressed the Maharaja. Hudson from Bangalore took charge of the Raja's School in 1840. The Raja's School developed into a High School in 1862. Due to keen interest of the Maharaja, Vernacular languages like Kannada and Hindustani were introduced earlier in 1855. The school recorded all-round progress under the Headmastership of James Dunning (1862-1876) when the average strength shot up from 81 to 320. Students came from Madras, Madurai and Masulipatanam to learn English here. Examination was conducted by European officials and distinguished students were awarded prizes by the Maharaja in person in the open *darbar*. It became a high school in 1862. The school prepared students for matriculation of the Madras University. From 1867, this examination was held in Mysore city. In 1868, the school came under the control of the government and fee ranging from one anna for Kannada classes to Rs. 1-8-0 for matriculation and Rs. 2 for the F.A. class came to be charged. In 1879, it was designated as a second grade college under the name "Maharaja's College". In 1880, the Kannada and the Hindustani sections were separated to form independent government schools. In 1884, all classes below the Upper IV were abolished. The college was shifted to the new building in February 1883 and in 1884, it became a First Grade College. In 1909, the College Staff was relieved of high school work. In 1916, the Maharaja Collegiate High School was separated from the mother college and the intermediate classes were shifted to the Jaganmohan Palace building. F.A. classes were discontinued from 1927 and the Yuvaraja's College established in the same year is an offshoot of

Table giving taluk-wise break-up of Primary schools and student strength for 1986-87

Taluk	Total Schools	Student strength			SC Student strength			ST Student strength		
		Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total
1. Chamarajanagar ..	237	19,141	17,421	36,562	5,260	4,427	9,687	1,140	854	1,994
2. Gundlupet ..	174	12,256	7,485	19,741	2,402	1,987	4,380	396	283	679
3. H.D. Kote ..	246	15,302	10,874	26,176	3,002	2,544	5,546	796	774	1,570
4. Hunsur ..	221	15,389	11,325	26,714	1,696	1,243	2,939	543	373	916
5. Kollegal ..	240	22,130	12,372	34,502	4,520	3,688	8,208	1,012	668	1,680
6. K.R. Nagar ..	208	15,924	10,446	26,370	2,094	1,680	3,774	653	483	1,136
7. Mysore ..	514	53,968	47,828	1,01,729	5,516	4,045	9,561	3,065	2,548	5,613
8. Nanjangud ..	273	20,263	16,541	36,804	4,451	3,753	8,204	39	30	69
9. Periyapatna ..	219	12,720	8,722	21,442	1,650	1,252	2,902	668	589	1,257
10. T. Narasipura ..	273	18,170	12,997	31,167	4,303	3,244	7,547	128	120	248
11. Yelandur ..	58	5,034	4,403	9,437	1,803	1,718	3,521	212	199	331

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the same. The school became Maharaja Higher Secondary School in 1959. In 1970, it was bifurcated into the Maharaja's Higher Secondary School (with 21 sections) and the Bifurcated Maharaja's High School (with six sections). With a glorious history, the school has been a pioneer in adopting progressive educational policies. The school gave allround encouragement for co-curricular activities. As early as 1870, athletics were encouraged and inducement for development of physique among boys was given. Western games like cricket were also introduced. This was the first school to provide for vocation-oriented courses like commerce, printing and mensuration. Eminent people like R. K. Narayan and R. K. Laxman were the students of the school.

*The Bhashojjivini Pathashala* was started in 1886 in Mysore with the sole aim of encouraging scholarship and reviving Kannada literature. It was patronised by Chamaraja Wodeyar who financed the institution by paying Rs. 30 per month in addition to the government grant of Rs. 70 per month. The subjects taught were Kannada, Sanskrit, Mathematics, History and Geography. The students were trained for Desiyopadhya examination. The strength for five years from 1887 to 1892 respectively was 41, 42, 38, 34 and 56. In 1891, the Karnataka Pandita Pariksha, a three years course was introduced. The institution also trained students for Pupils' Examination, local teachers' examination and the Kannada Pandit's Examination. Due to the dominance of English education and due to the low pay of teachers and the poor conditions of the school, it ceased to exist since January 1894.

#### **Mid-day Meals**

The mid-day meals programme was in existence in the Princely State of Mysore as early as in 1947. The objects of this programme are to supply nutritious food to children of poor families and weaker sections of the society who suffer from mal-nutrition, and to improve attendance in schools. Since 1963-64, the Co-operative American Relief Everywhere (CARE) programme is helping to strengthen this scheme. In order to avoid wastage of time in the individual feeding centres and to provide more time for teachers towards their academic work, Central Kitchen Scheme was incorporated in 1977. Under this scheme, food is prepared in a Central Kitchen and distributed to the different feeding centres. During 1980-81, the Mini-Central Kitchens were also started. Each Central Kitchen feeds about 6,000 beneficiaries and the Mini-Central Kitchen about 3,000.

#### **TRAINING OF TEACHERS**

The introduction of the Hobli School Scheme in 1868 which provided for the starting of a large number of Vernacular primary schools distributed all over the state created a demand for a large number of teachers, which in turn necessitated the provision of facilities for teachers' training. To

meet this demand, a normal school was established at the Headquarters of each of the eight districts, though there was provision to open only three normal schools, one in each of the three divisions. During the training, instruction in general subjects as well as the skill in the art of teaching geography, mathematics and school management was imparted. This was followed by a written examination and *viva voce*. Though these schools became popular, due to the retrenchment rendered by the famine of 1877, they were closed. By 1879-80, there was no teachers' training institute in the whole province. However, an examination called Mysore local Examination for Teachers was held in 1886. In 1888, classes were opened for training of ladies at the Maharani's Girls School, Mysore. The school had facilities for the maintenance of the training classes which were not available in other girls' schools. The training department had two classes for widows and a high school class with advanced pupils. The pupils of the first two classes were given general education with the ultimate object of training them as school teachers after the completion of the middle school course. The pupils of the high school classes were given regular practice in teaching two days a week. They were sent for the Mysore Local Teachers' Examination. The number of women under training was 47, 39 and 48 in 1888-89, 1889-90 and 1890-91 respectively.

#### **The Government Normal School, Mysore** ;

The Government Normal School opened at Mysore in 1894, was designed to impart general as well as professional education. It prepared school masters and others for four examinations—Kannada Pandits' Examination, Vernacular Teachers' Examination, Lower Secondary Examination and Teachers' Certificate Examination. The school had five classes, from V to IX. Admission to V class was restricted to school masters and others who had passed the IV Vernacular standard, to VI class for those who had passed the Lower Secondary Examination and to VIII class for those who had passed the Vernacular Upper Secondary Examination. Classes VIII and IX were designated as Pandits' classes. Those who passed this were eligible to work as Pandits in high schools and colleges and as headmasters of large Vernacular schools.

A training section for ladies was opened in the Maharani's Girls School, Mysore in 1894 with five girls, all of whom had passed the Mysore Lower Secondary Examination. In 1900, Moulvi's Examination was instituted in the Government Normal School, Mysore for which the languages were Hindustani, Arabic and Persian. In 1905, teaching of practical agriculture was introduced at the normal school, Mysore.

#### **Training College, Mysore**

The normal school at Mysore was raised to the status of a Training College in 1914. Here graduates from the department of education were

deputed for training of one year which was similar to the L.T. Course of Madras.

It developed rapidly and during 1915-16 had 18 classes with a total of 230 students of whom, six were in Graduate Training classes, 16 in Pandits' and Moulvis' classes, 105 in Kannada High School Department, 24 in Under-graduate training classes, 94 in Lower training department and nine in Agricultural training classes. A special feature of the Graduate Training was that, extra-collegiate lectures were arranged by experienced lecturers of the Maharaja's College and Collegiate High School in Mathematics, Science and History. An Agricultural Training College with an agricultural farm (later abolished), two Practising schools (one Anglo-Vernacular and one Anglo-Hindustani) were also attached to the college to provide practical demonstrations for teachers under training. There was also an under-graduate training centre here with provision to train 25 Under-graduate teachers every year. A few under-graduate women teachers were also trained with them.

*The Zanana Normal School* for Training Women was begun in 1912. Attached to the Training College, a practical training school was started in 1924 at Mysore. A similar course was started at the Maharani's Women's Training College in 1928. In 1933, Upper Secondary Training Course and the Upper Secondary Vernacular Training Course were revised and a single course of Vernacular Training of three years was instituted, which in 1950, was reduced to two years duration and was named Teachers Certificate Lower Course (TCL). The nomenclature of the Undergraduate training course was changed to Teachers Certificate Higher (TCH) Course of one-year duration.

Prior to 1914, there was no provision for training graduate teachers. They were deputed to the Training Colleges at Saidapet or Madras to acquire L.T. degree (Licenciated for Teaching). In 1914, training course for graduate teachers was started in the Normal School at Mysore. Consequent on the introduction of the Bachelor of Teaching (B.T.) course in the Mysore University in 1925, this was shifted to the Maharaja's College. In 1947, the government established a separate teachers' training college, with a practising school, housed in the Marimallappa's High School building. The faculty of education was introduced in the University in 1952 and in 1956, M.Ed. Course of one year duration (two years for part-time students) was also started. The Teachers College gave a course in education for lecturers of Arts, Science, Commerce, Medical and Engineering Colleges during summer vacations of 1951 and 1952. The Evening Course of two years for B.Ed. was introduced in 1957 for the benefit of untrained teachers working in the schools of the Mysore city. The College celebrated its Silver Jubilee in 1952. In 1955, a private agency was permitted to open Teachers' College and thus Institute of Education was started during 1955-56. At the time of Reorganisation, there were two colleges of B.Ed. education in the Mysore district.

During 1986-87, there were ten teachers training centers of which, five were government and five private. Of these, the Government TCH for men at Mysore is the oldest (1933) and the next was the Institute of Education established in 1957. The Maharani's TCH Institute and the JSS TCH Institute are exclusively meant for women. The Government TCH Institutes for Kannada, Hindi and Urdu are included in the above group. There are three B.Ed. Colleges in the district—the Government B.Ed. College (1947), Omkarmal Somani College of Education (1955) and the Sharadavilas B.Ed. College (1963), with a total of 358 students (248 men and 110 women), 336 students (208 men and 128 women) and 344 students (202 men and 142 women) respectively in them. They were respectively taught by 11 men and one woman, seven men and two women and eight men and one woman.

### SECONDARY EDUCATION

The term "Secondary Education" is at present applied to the three-year high school course after a seven year integrated primary education. Previously, at the end of the secondary education, a public examination was held and certificates were issued. Secondary schools were started by the princely Government in some important cities and gradually in all district headquarters. The Maharaja's High School (1862), the Hardwicke High School (1866), the Marimallappa's High School (1876), Maharani's High School (1891) and the High Schools at Nanjangud (1925) and Kollegal (1916) were some of the earliest institutions imparting secondary education in the district. There were 36 High Schools (of which, seven for women) with a total strength of 7,889 boys and 2,446 girls, being taught by 427 teachers who included 69 ladies during 1956-57.

In 1940, Municipalities were permitted to start secondary schools and in 1950, District Boards were also given permission to start secondary schools. Till 1930, the medium of instruction in all high schools was English and in that year Kannada was introduced as the medium of instruction in the first year of the high school. Matriculation examination was conducted under the auspices of the Madras University till 1912. The Secondary School Leaving Certificate Scheme was introduced during 1913 and the revised curriculum with compulsory group and electives was introduced in 1937. Soon after Reorganisation, a uniform fee structure was introduced in the secondary schools as Rs. 4 p.m., Rs. 5 p.m., Rs. 5.50 p.m. and Rs. 6 p.m. respectively for VIII, IX, X and XI Standards in Government institutions. In 1960, all children whose parents' income was Rs. 1,200 or less per annum, were exempted from paying tuition fee. In 1962, the limit was increased to Rs. 2,400. In 1962, it was made free for all upto the X Standard. However, students had to pay sports fee of Rs. 3, reading room fee of Rs. 2, Medical fee of Re. 1 and Audio Visual fee of Rs. 2 p.m., along with a school betterment fee of Rs. 10 per month. SC and ST students were exempted from this.



During 1986-87, there were 240 high schools in the district with a total of Rs. 50,164 students (29,786 boys, 20,378 girls, 6,860 SC boys, 2,696 SC girls, 1,193 ST boys and 579 ST girls) as against 234 during 1985-86, with 47,893 students (28,653 boys, 19,240 girls, 5,712 SC boys, 2,570 SC girls, 996 ST boys and 420 ST girls), which, during 1984-85 was, 229 schools with a total of 45,905 students (27,583 boys, 18,322 girls, 5,126 SC boys, 2,034 SC girls, 852 ST boys and 309 ST girls). The table on P. 651 give the taluk wise break-up of the details of high schools and the students for the year 1986-87.

A scheme for conversion of high schools into higher secondary schools by starting XI Standard in order to provide continuity for rural students was implemented in 1964. Some oldest high schools which were pioneering institutions in the district are surveyed here. (The Maharaja's High School has already been discussed earlier). Some unique institutions are also examined.

*Hardwicke High School, Mysore.*—Formally founded in 1854, this institution is a living monument of the Missionary service to education in Mysore. It had its origin in the English School started by the Wesleyan Missionaries in 1840. In 1855, the school, then called "Boys English School" had an attendance of 150 pupils which in 1864 rose to 170. Kannada was introduced in the school in 1866 and post-matriculation classes were introduced and six boys appeared for Matriculation examination for the first time, which in 1869 was 200. The year 1870 saw here the formation of the first regular B.A. class in Mysore. Three years later, for want of Missionary staff, postmatriculation classes were closed and it was decided that the school should remain a High School. The strength of the school increased in 1897 to 813 and a branch school was opened at the Hardwicke College. Due to plague in 1905, the strength of the school was only 240. In 1918, it had 832 pupils, the highest on record. The school celebrated its centenary in 1954.

*Maharani's High School:* Due to the earnest efforts of local social workers like Ambil Narasimha Iyengar (who was the Palace Bakshi) to foster female education for girls, the Maharani's Girls School with primary and middle sections was started in 1881 with 28 pupils in a temple in the Mysore Fort, which was soon shifted to the premises of the Jaganmohan Palace. Maharaja Chamaraja Wodeyar encouraged the school and the Maharani lent her name. In the beginning, the school was conducted by the male teachers assisted by two ladies. By 1883, the strength rose to 210. The Good Shepherd Convent lent the services of two ladies to impart instruction in English, music and needle work. In 1891, the school was taken over by the Government and made a High School (in 1902, it was made a II grade college with the name "Maharani's College"). Till 1919, the institution had the college, high school, middle and primary sections together. In 1920, the Maharani's College became a full-fledged college imparting

**Taluk-wise break-up of high schools and students for the year 1986-87**

Sl. no.	Name of the Taluk	No. of high schools	Total number of students			Total number of SC. students			Total number of ST. students		
			Boys	Girls	Total	Boys	Girls	Total	Boys	Girls	Total
1.	Chamarajanagara	18	2,309	1,476	3,785	971	446	1,437	159	41	206
2.	Gundlupet	13	1,588	998	2,586	168	106	274	25	04	29
3.	H.D. Kote	14	1,303	750	2,053	376	185	451	91	36	127
4.	Hunsur	17	1,501	955	2,456	219	76	285	139	64	203
5.	K.R. Nagara	24	2,588	1,275	3,863	248	72	315	216	68	284
6.	Kollegal	24	2,688	997	3,685	770	138	903	76	28	104
7.	Mysore city	66	10,433	9,950	20,383	2,652	1,025	3,666	195	169	364
8.	Mysore taluk	11	1,246	584	1,830	158	60	218	57	109	166
9.	Nanjangud	20	2,350	1,093	3,443	562	184	746	137	20	157
10.	Periyapatna	11	1,260	789	2,049	135	26	158	25	..	25
11.	T.N. Pura	16	2,080	1,325	3,405	565	330	895	68	30	98
12.	Yelandur	06	440	186	626	36	28	64	05	20	25
Total		240	29,786	20,378	50,164	6,860	2,696	9,556	1,193	579	1,772

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higher education leading to the University degree course. The high school continued as a separate body. At present, the high school has a staff of 47 with a student strength of 1,147 (of which 144 were SCs, in 1984-85, 1,225 (151 SCs) in 1985-86 and 1,263 (127 SCs) in 1986-87.

*Marimallappa's Higher Secondary School, Mysore* : Started in 1876 in the name of Gurukar Mallappa, a palace officer, as an Anglo-vernacular Primary Schools in his own residential building with one teacher at Santepet, the Marimallappa's Higher Secondary School was shifted to its present building in Ramavilas Agrahara built in 1888. It was handed over to the Government in 1927. However, since 1964, it is managed by the present Board of Trustees. For long M. Venkatakrishnaya was its headmaster (till 1918). The galaxy of eminent personalities who studied here includes M. N. Krishna Rao, Diwan Bahadur K. Ramaswamy, Mir Hamza Hussain, A. V. Subramanya Raje Urs, B. T. Keshava Iyengar, S. G. Shastri etc.

*Sri Ramakrishna Vidyashala*, a unique institution imparting secondary education was started as a Residential Composite Secondary School in 1953, and upgraded to a Junior College in 1979. It is meant for boys and is aided by the State Government. It is run by Ramakrishna Ashrama, Mysore. The curriculum followed and examinations conducted are those of the department, with English as the medium of instruction. It has classes from VIII Standard to two year Pre-University Course. But, students are admitted to Standard VIII and I PUC only. The strength of students in the high school section for four years from 1984-85 to 1987-88 was 277 (20 SC, nil ST), 277 (19 SC, 1 ST), 278 (24 SC and 2 ST) and 295 (30 SC and 2 ST). In the Junior College section, they were 79 (2 SC, nil ST), 77 (1 SC, nil ST), 78 (nil SC, nil ST) and 80 (2 SC, nil ST) respectively for 1985-86, 1986-87 and 1987-88.

#### **Central Schools for Tibetans**

Meant exclusively for the children of the Tibetan refugees, there are three Central Schools in the district, managed by the CTSA, New Delhi, under the Ministry of Human Resource Development, Government of India. It is affiliated to the Central Board of Secondary Education, New Delhi. Admission from Standard I to X is open mainly to Tibetan children and local pupils are also admitted in case seats are available. Instruction is through Hindi and English. Mid-day lunch is served to children in all the schools. The one at Bailakuppe in Periyapatna Taluk had a total of 1,735 pupils (757 boys and 978 girls) in 1986-87 as against 1,733 (725 boys and 1,008 girls) in 1985-86 which in 1984-85 was 1,708 (763 boys and 945 girls). The school at Gurupura in the Hunsur taluk had a total of 523 students (235 boys and 288 girls) in 1986-87 as against 502 (234 boys and 268 girls) in 1985-86, which during 1984-85 was 511 (246 boys and 265 girls). The number of teachers in the above two schools was 30 men and nine women (39 total) and 17 men and five women (22 total) respectively for the year

Table giving details of candidates for SSLC Examination for four years from 1984-85 to 1987-88

Year	Total no. of candidates	Boys	Girls	Total no. of successful candidates	Boys	Girls	Percentage		Rank of the District
							Boys	Girls	
1984-85 April ..	20,749	14,363	6,386	8,505	5,426	3,079	37.78	48.21	15
October ..	10,667	8,291	2,376	2,068	1,653	415	12.70	17.40	19
1985-86 April ..	22,882	15,994	6,888	8,632	5,480	3,152	34.90	45.80	16
October ..	11,421	8,727	2,694	1,046	728	318	8.34	11.80	18
1986-87 April ..	26,152	18,305	7,847	7,738	5,109	2,629	33.50	29.58	12
October ..	14,087	10,598	3,489	1,158	800	358	7.54	10.25	19
1987-88 April ..	29,061	20,163	8,898	9,154	5,912	3,242	29.32	36.43	15
October ..	15,947	11,991	3,956	1,409	976	433	8.13	10.94	20

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1986-87. (The details of the school at Odeyara Palya in the Kollegal taluk were not received).

### **Karnataka Secondary Education Examination Board**

A statutory body, the Karnataka Secondary Education Examination Board was constituted in 1966 for conducting S.S.L.C. and other examinations like Teachers Training, Commerce, Sanskrit, Language Course, Kannada Pandit, Urdu Munshi, Hindi Vidwan, Hindi Shikshak, Teacher Certificate Examinations (Nursery Teacher Certificate Higher and Lower), Certificate in Physical Education, Music, Dance and Talavadya examinations, Drawing Higher and Lower, Higher Art examinations and Junior Technical examinations. Besides, the Board conducts the Government of India Merit Scholarship Examinations for VII Standard passed students of rural areas. The Board brings out a quarterly journal in Kannada, *Moulya Mapana*. The main source of income for the Board is the fees from candidates.

### **Female Education**

Ambil Narasimha Iyengar and M. Venkatkrishniah championed the cause of female education in Mysore City and it is by the efforts of Iyengar that Maharani's school was started. M. Venkatakrishniah admitted his wife to this school to set an example to others. But female education made slow progress for want of lady teachers. Hence, an attractive scale of pay for lady graduates was sanctioned as an inducement to obtain recruits. The government fixed the scale of pay of school mistresses at 25 per cent more than that of the teachers in boys' schools. To encourage educated ladies to take to teaching in large number, stipend for private candidates was enhanced from Rs. 8 per month to Rs. 10 for lower secondary training and to Rs. 12 for upper secondary training. To encourage enrolment of girls at primary stage, attendance scholarships were introduced in the form of clothes, books, slates and stationery which were given to poor girls whose parents income did not exceed Rs. 100 per month and preference was given to SC and ST girls.

A milestone in the history of female education in Mysore was the passing of the B.A. degree examination in 1906 by Srirangamma and Rukminiamma, two distinguished students of the Maharani's college who were awarded *khillats* (a token of royal appreciation) by the Maharani. In 1908, a lady student passed the Mysore Pandit's examination for the first time. Smt. Indiramma was the first woman to graduate among the Vokkaligas in 1924. She qualified herself for a Diploma in Education and an M. A. in Adult Education from the Leeds University, London in 1928. It may be recalled here that only Brahmin girls attended the Maharani's High School initially, and there was opposition to the admission when Indiramma and her sister Nanjamma who were non-Brahmins wanted to join the school.

With the Reorganisation of the Middle and High School curriculum in 1922, special subjects like domestic science, drawing, brush work, music,

needle work, embroidery and home-nursing were introduced. When the S.S.L.C. Scheme was revised in 1932, domestic art subjects like cooking, laundry, house-wifery and fine arts were also introduced. In 1940, a separate annual examination for girls at the end of middle school final year was introduced. During 1951-52, there were two training institutions in Mysore for women the Women's Training College (1888) and the Zanana Normal School (1916). A nursery section attached to Maharani's Training College, Mysore trained nursery teachers from 1946 but it was closed in 1951. The Vocational Institute for Women (1951) was an industrial school exclusively for women. The Vanitha Samaja, Mysore, did a great deal of pioneering work in the cause of women's education (see Chapter XVII). The Mysore Adult Education Council maintains a Vidyapeetha for women where literary classes for adult women are conducted.

#### Home Educational Classes

As all women could not avail the facilities of Adult Education, home educational classes were started by about 1915. The essential feature of such classes was that a retired teacher or an educated lady established such classes in an approved locality and the school was under a committee comprising a few educated ladies and the courses of study comprised reading writing, arithmetic, hygiene, drawing, rattan kintting and needle work and a grant-in-aid was given to a teacher at the rate of Rs. 10 for a pupil of I and II standards and Rs. 12 for a pupil of III standard. In spite of grants, the system did not make much progress. Dearth of trained hands hampered the progress of Female Education and the Home Educational Classes also failed.

#### Education of Depressed Classes

The work of education among the depressed communities was left entirely to the Missionary enterprise and it was not till 1890 that the government took steps to provide them education. A Panchama Boarding School was established at Mysore, providing instruction in both general and vocational subjects. The special inducements offered such as parental allowances, equipment allowances for purchase of clothing, books and slates, and special rates of scholarships had the desired effect of stimulating these classes to avail themselves of the opportunity. As a further incentive, students were exempted from payment of application fee for both Lower Secondary and S.S.L.C. Examinations.

*Panchama Boarding School.*—For providing boarding and lodging facilities for mofussil Panchama students, the Panchama Middle School at Mysore was converted into a Boarding School in 1915, with provision for industrial training in mat weaving, shoe making, cloth weaving, leather stitching, tailoring, gardening and practical agriculture, carpentry and smithy. In 1918, the institution was raised to the standard of Kannada High School with English classes upto Lower Secondary grade. It was called the

Central Panchama Educational Industrial Training Institute. It was looked after by a Head Master and Superintendent, who were Panchama graduates. The Hindu Depressed Class Mission was conducting six general schools (four for boys and two for girls), besides an Industrial School in Mysore, with government grants. In 1925, they became government institutions. The government also had opened exclusive schools for the Lambanis in 1902.

In 1917, the Maharaja sanctioned an annual grant of one lakh rupees for scholarships of students of Depressed Classes in the State. It was distributed at the rate of Rs. 6,000 for Primary, Rs. 48,000 for Vernacular Lower Secondary and Rs. 42,000 for Industrial Education. A separate grant of Rs. 15,000 was set apart annually for the scholarship of the Panchamas studying in English classes. For pupils of the lowest stages of instruction, 500 scholarships of the value of eight annas per mensem in the infant I Vernacular class were sanctioned.

*Education of Military Classes.*—Government formulated certain schemes for the education of the children of military personnel, to provide impetus for higher education so that there would be sufficient number of educated persons for appointment and promotion to higher ranks in Defence. As early as in 1918, certain educational concessions were granted for children of men in the combatant ranks of the Mysore army. No fee was charged for them till lower secondary classes. Half fee was charged for classes above Lower Secondary. For orphans of soldiers who died while in active service, free education was provided in all stages of instruction, English as well as vernacular. Free primary education was provided for children of soldiers serving in the front, natives of Mysore and for those recruited from the Mysore State.

### PRE-UNIVERSITY EDUCATION

When the two year Intermediate course was abolished in 1956, Pre-University Course of one year was introduced in the erstwhile Intermediate Colleges run independently or attached to I grade colleges. Selected High Schools were made Higher Secondary Schools with the addition of XI Standard and were controlled by the Director of Public Instruction. As per the National Policy of Education, the 10+2+3 pattern was accepted and from the academic year 1971-72, the two-year Pre-University Course was re-introduced, with two languages and four elective subjects. The Board of Pre-University Education was constituted in 1970. Headed by the Chairman and assisted by the Director, it is mostly advisory in nature and is autonomous in academic matters including conduct of examinations.

Having uniformity in syllabi, text books and examinations, Junior Colleges in the State are under the administrative control of different authorities. The composite junior colleges being the maximum in the State, come under control of the Commissioner for Public Instruction, the

Pre-University classes of the first grade colleges are controlled by the Director of Collegiate Education and the Private (aided and unaided) Junior colleges are controlled by the Board. The Board conducts Public Examination for II Year Pre-University in all the above colleges and the first year students face class examination conducted by the respective colleges (which till 1978 was also a public examination).

There are 36 junior colleges in Mysore district in which 29 are Government Composite Junior Colleges and seven are private junior colleges having Pre-University Course. There is a separate junior college for SC students, B. Basavalingappa Pre-University College at Kollegal (1982) with a total of 220 boys and a staff of 17 gents. In addition, 30 degree colleges also have provision for Pre-University classes. (Details of PUC examinations are given in table on page 658).

### COLLEGIATE EDUCATION

The collegiate high schools that existed earlier were under the administrative control of the Inspector General of Education, but the examinations were conducted by the University. The students were prepared for University courses in arts and science, and in technical subjects in the collegiate high schools. A distinctive feature of the Mysore University then was the continuous three years degree course, admission to which could be secured by passing the University entrance examination, after one year's special preparation at the collegiate high school. During 1916-17, when the University was started, entrance classes were opened at the Maharani's College and some high schools in Mysore. Sowcar Banumaiah's High School was raised to the standard of a collegiate high school in June 1920. The Maharani's college, Mysore, the only institution for women was up-graded into a first grade college in 1920. The Sharadavilas College, a private institution was started in 1945. Between 1947 and 1956, there was a continuous expansion in the field of education. There were five degree colleges and two intermediate colleges in Mysore district in 1956-57. The Government Arts, Science, Commerce Colleges which were controlled by the Director of Public Instruction came under the control of the Director of Collegiate Education, a newly created post in 1960. But the Teachers' colleges continued to be under the control of the Director of Public Instruction. There were 30 degree colleges in the district in 1987.

#### **Maharaja's College**

The Maharaja's college started as the Raja's Free School in 1833 was taken over by the government in 1868 and became a high school in 1875. In 1878, it acquired the status of a second grade college and was called the Maharaja's college, but the head of the institution was called the Headmaster. The college was shifted to the new building in 1893. The designation of the Headmaster was changed to that of the Principal in 1894 when the



The following table gives details of the Pre-University Examination for three years from 1984-85 to 1986-87

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Year	Total appeared	Boys	Girls	Total passes		Percentage		Total S.C. students	Total pas- sed	Total stu- dents	Total pas- sed	Percentage		
				Boys	Girls	Boys	Girls					S.C.	S.T.	
1985 April	9,776	6,798	2,978	3,154	2,013	1,141	29.61	38.31	1,620	310	143	30	19.14	20.98
October	6,085	4,515	1,570	1,263	870	393	19.26	25.03	1,194	154	94	16	12.89	17.02
1986 April	12,195	8,442	3,753	4,287	2,617	1,670	30.99	44.49	2,088	503	165	51	24.09	30.90
October	6,664	5,060	1,604	1,460	1,036	424	20.47	26.43	1,342	251	84	17	18.07	20.23
1987 April	13,109	9,261	3,848	3,615	2,200	1,415	23.75	36.77	2,303	389	385	86	16.89	22.33
October	8,378	6,430	1,948	1,432	1,021	411	15.87	21.09	1,731	238	248	38	13.74	15.32

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college was made a first grade college, having a total of 93 students (17 in junior B.A., 56 in senior F.A., 20 in junior F.A.). During 1895-96, the college for the first time sent up candidates for the B.A. Degree Examination of the Madras University. After the founding of the Mysore University, it became its main college for teaching arts faculties and B.A. (Hons.) and M.A. Courses were opened. It had eminent teachers like Prof. B. M. Srikantiah, Prof. M. Hiriyanna, Prof. R.K. Mukherji, Prof. C. R. Reddy, Prof. K. T. Shah, Dr. S. Radhakrishnan, Prof. A. R. Wadia, Dr. M. H. Krishna and European scholars like Rollo and Mackintosh on its staff. Later, post-graduate classes were shifted from here in 1960. The strength of students for 1984-85, 1985-86 and 1986-87 respectively was 1,288 boys, 77 girls with 333 SC and 12 ST boys; 1,254 boys, 66 girls with 348 SC and 64 ST boys; 1,357 boys, 55 girls with 465 SC boys (no STs). There were 76 staff members among whom 18 were women in 1986-87.

*The Maharani's College* was the first in the Mysore district to provide education for girls at the collegiate level. Initially an Anglo-Vernacular School (1881), it became a high school in 1891, as already noted. It was in 1897 that an F.A. class was first formed in the Maharani's Girls School, Mysore with three matriculated pupils of the school—all married women. Of them, only one K.D. Rukminiamma passed the F.A. Examination held in 1899. The same year, the upper classes of the school were reorganised and divided into a regular college and high school departments. In 1902, the institution became a college and was affiliated to the Madras University as a second grade college, which in 1920 became a first grade college. There were 238 students (with 209 SC and 14 ST) in the college during 1986-87 as against 214 (with 180 SC and 16 ST students) during 1985-86, which during 1984-85 were 307 (with 180 SC and 12 ST) students.

### **Mysore University**

The Mysore University was the first university to be started in the native states of India in 1916. The Maharaja was the Chancellor and the Yuvaraja, the Pro-Chancellor. There was also a Vice-Chancellor with a Council of 15 members. H. V. Nanjundaiah, the Judge of the Mysore Chief Court was the first Vice-Chancellor. It had 593 students to start with (which in 1921 was 1,050) and had only the faculties of Arts and Science. The faculties of Engineering and Medicine were added in 1917 and 1924 respectively. In the beginning, it comprised the Maharaja College, Mysore and the Central College, Bangalore. Later, the Maharani's Arts and Science Colleges, Mysore and the Engineering College, Bangalore and the Medical School at Bangalore were attached. The B.Com. examination and the M.A. examinations in English, History, Economics, Political Science, Philosophy and Sanskrit were held for the first time during 1919-1920. There were 10 colleges attached to it in the whole princely state in 1924-25 with nearly 1,500 students. The number in 1934-35 was 13 colleges and 3,268 students. This included four oriental colleges also. The University

became autonomous on 1-1-1957 as a result of the Mysore University Act 1956. In 1960, it moved to its present campus, 'Manasa Gangothri'. The colleges in the districts of Mysore, Mandya, Kodagu, Dakshina Kannada, Hassan, Chikmagalur, Shimoga and Chitradurga came under its perview. The post-graduate faculties like sociology, statistics and geography were started in 1963. The University started a post-graduate centre at Konaje, 20 km from Mangalore in 1962 and it became the nucleus of the Mangalore University (1980). Similar post-graduate centre at the Bhadra Project, about 20 km from Shimoga, grew to be the Kuvempu University (1987). New departments like folkloric, translation and a post-graduate course in the South Indian Studies are functioning in the University. The B. T. Course was opened at the Maharaja's College with 42 students in 1925. During 1950-51, B.A. (Hons.) Indology, Post-graduate Diploma in Indology and the faculty of law were introduced. In the same year, the National Institute of Engineering, Mysore was affiliated to the University. During 1958-59, Kannada medium in the degree courses was introduced. The academic year 1959-60 saw the introduction of two years' Master's degree course, MBBS course of 4½ years, Integrated Engineering course of 5 years, BDS course, Master's degree in Textiles and Engineering (M.E.), Medicine (MD and MS), M.Sc., Doctor of Education, Post-graduate degrees in Geography and Hindi. The degree course in Home Science was provided for the first time in the Maharani's College for Women, Mysore.

It has many museums in its campus which include the Folk Arts Museum and the Museum at the Department of Ancient History and Archaeology. The University also has a well-equipped library (see under Libraries). The University has taken up the publication of revised volumes of *Epigraphia Carnatica* in addition to the publication of Kannada *Vishwakosha* (encyclopaedia) and *Vishaya Vishwakosha* (subject encyclopaedia) from the Institute of Kannada Studies. The Centre for Developmental Studies has also been bringing out useful publications. *Prabudha Karnataka*, *Manavika Karnataka* and *Vignana Karnataka*, the three quarterlies also are among the other publications of the University. For the benefit of those who cannot have formal University education, the University has been arranging for the past 45 years, lectures by eminent scholars in different parts of the State and the extension lecture series booklets in Kannada are very popular. Since 1968, tuition through postal correspondence is offered by the University by starting the "Open University". An Evening College is also run by it. It has its own Printing Press equipped with the most modern machinery where classes are conducted in Diploma in Printing Technology. The University celebrated its diamond jubilee in 1976.

### Commerce Education

The first commercial school to be opened in the district was at Mysore in 1906, called the Hardwicke Commercial School which gave instruction in

Typewriting, Book-keeping, Short hand, Commercial correspondence and Commercial Geography. In 1913, a Government Commercial School was established at Mysore, as a part of the Chamarajendra Technical Institute, where subjects like Banking and Currency, Book-keeping and Accounts, Commercial correspondence and Office routine, Political Economy, Marathi and Kannada were taught. Of the four Commercial Schools started in the State in 1916, one was at Nanjangud. As the demand for Commercial education increased, the government ordered in 1920, the opening of Commercial classes in High Schools also, where subjects taught served as a training ground for junior clerks in public offices and commercial firms. The Government Commercial Institute was abolished in 1930, leaving the field of Commercial Education in Mysore city to private enterprise. By 1934, four Commercial Institutes were started by private agencies—all in Mysore city—The Metropolitan College of Commerce (1916), Sri Dattatraya Institute of Commerce (1921), The Bright Institute of Commerce (1925) and Vasanta Institute of Commerce 1934. In 1924, Commercial subjects like Accountancy, Commerce, Banking, Short-hand and Typewriting were included in the group of additional subjects in the high school syllabus.

In 1941 the post of the Inspector of Commercial Schools was sanctioned, attached to the Director of Public Instruction. He also acted as the Secretary for the Commercial Examination Board. The academic and administrative control of commerce institutes vests with the Director of Public Instruction. From 1970, the Board of Commerce Education was entrusted with the duty of conducting examinations. Ever since the abolition of electives in the secondary schools (1971), commercial education was confined mostly to commercial institutions. Only in some secondary schools, typewriting was taught as a subject under work experience.

### **Physical Education**

The United Athletic Sports for students of schools were instituted at Mysore in 1876. Most of the High Schools had provision for Tennis, Cricket and Football. In the Maharaja's College, Mysore, gymnastics was also popular in addition to the above sports. Dasara Inter-scholastic Sports were instituted from 1894 and competitions were held annually during the Dasara celebrations. In 1913, when the S.S.L.C. curriculum was introduced, attendance at drill classes or participation in some organised games was made obligatory in all high schools. Under the revised S.S.L.C. scheme of 1937, physical education was made an integral part of the school course. The Board of Education in 1944 ruled that physical education should be made compulsory for both boys and girls in all schools and in all stages of education. There are three physical education colleges in the district : of education. There are three physical education colleges in the district—Education College both at Mysore and Sri Ramachandra Physical Education Centre at Santhemarahalli in Chamarajanagar taluk.

### Technical Education

Generally, craftsmen impart training to their own children and hence, technical education is mostly hereditary. The guilds of these craftsmen also trained young artisans in ancient times. In the industrial arts, the 'apprentice system' is in vogue. The *agraharas* imparted training in *shilpa shastra*, metallurgy and other aspects of technical training. But regular technical training centres or schools are developments of modern times.

*The Government Industrial School, Mysore* was started in 1892 with only two courses—smithy and carpentry. Masonry, rattan work, drawing and pottery were added later. It also trained *maistries* for the Public Works Department. The minimum qualification for admission was a pass in the Upper Primary Vernacular Examination. The course was of three years, at the end of which an examination was held and Industrial Certificates awarded. By 1900, drawing and modelling (compulsory to all students), weaving, building materials and construction, elementary mensuration, surveying and levelling, were also taught. There was a deaf and dumb pupil in the school during 1893-94. The total strength during 1899-1900 was 129. Night classes were opened in 1896 for imparting elementary general education. In 1922, there were two Industrial schools in Mysore for girls—one maintained by the Depressed Class Mission and the other by St. Ignatius Industrial School. The administration of Industrial Schools was with the Inspector General of Education, which was transferred to the Director of Industries and Commerce with effect from 1st July 1922.

*Sri Chamarajendra Technical Institute* was established in 1913 at Mysore by amalgamation of the then existing engineering and the industrial schools in Mysore. Till 1912, the Industrial School at Mysore was a separate institution and from 1913, it became a department of the Chamarajendra Technical Institute. It had a junior and a senior class in charge of an Assistant Engineer of the Public Works Department. Instruction was given in the Civil Engineering subjects. Shekdar class was also conducted, the passing of which qualified a person to be a Shekdar in the Revenue Department. Till 1922, the institute had civil engineering section imparting instruction in civil and mechanical engineering, which was transferred to Bangalore on the 1st July 1922. From 1934, the LME and LEE diplomas were awarded to students. The school was transferred to the Mysore University in 1939. The school provided free tuition for Mysoreans till 1926 and thereafter, the fee levied was Rs. 45 per annum for Mysoreans and Rs. 100 for non-Mysoreans. The institute provides three courses of study—Fine Arts (designing, drawing, printing and modelling), Industrial Arts (wood-carving, sandalwood and ivory carving, inlaying, engraving and enamelling), Trades (carpentry and cabinet making, metal work in cast and sheet brass, rattan work, fitters work and blacksmithy). The duration of each course is five years, except carpentry and cabinet making, which are

for six years. The institute also provides vocational instruction for students of Maharaja's High School and Marimallappa's High School.

### Reorganisation of Technical Education

The expansion of industry during the war and post-war period created a demand for an increase in technical institutes to train technicians. The opening of new technical schools necessitated proper co-ordination of their functioning. Hence, a Council of Technical Education and a Syllabus Board were constituted in 1952. The Director of Public Instruction was appointed the *ex-officio* Director of Technical Education in princely Mysore. Prior to Reorganisation, examinations were conducted by the respective technical institutes in their own way. From 19th October 1959 a separate post of the Director of Technical Education was created.

There are at present two engineering colleges *viz.*, J.S.S. and N.I.E., both at Mysore, having separate evening colleges also attached to them, five polytechnics and nine industrial training institutes in the district (for ITIs. see Chapter V).

### Medical Education

Instruction in Ayurveda was being imparted in the Maharaja's Sanskrit college, Mysore since 1880. *Vaidya Shastra* formed one of the subjects of the Mysore Vidwat Examination. But the instruction was only theoretical and the students had to undergo training in the Indigenous Hospital, Mysore. Suggestion was made that the Indigenous Hospital and the Ayurvedic classes attached to the Maharaja's Sanskrit College be converted into an Ayurvedic College. The Government established the Ayurvedic College at Mysore in 1908 and the then existing Vaidya class in the Sanskrit College was abolished. The subjects taught were Physiology, anatomy, hygiene, midwifery and *materia medica* which extended over a period of four years. Instruction in Sanskrit works on medicine was imparted by a Head Pandit and an assistant Pandit. An Assistant Surgeon from the Mysore city gave instruction in physiology, anatomy and other subjects of Western medicine till 1917. Those who were interested in further course in Western medicine after being successful in the Ayurvedic College could go to the Medical School at Bangalore. A herb garden was maintained under a laboratory assistant. A pharmacy section was developed in 1928 which was open to all classes of students. New building was opened in 1930. The opening of a Unani Pharmacy section and sales department was approved in 1932. Different courses such as LAMS (Licentiate in Ayurvedic Medicine and Surgery), LUMS (Licentiate in Unani Medicine and Surgery) and other integrated courses were offered till 1962. From 1963-64, DAM (Diploma in Ayurvedic Medicine) was introduced. A degree course—BSAM (Bachelor of Shuddha Ayurvedic (Medicine)) was introduced from 1967-68. It was made a regular course of 5½ years from 1978. Since 1968, the college is affiliated to the University.

of Mysore. It has a post-graduate course of three years duration, with an attached hospital.

*Medical College, Mysore.*—The Government Medical College was first opened at Bangalore in 1924 and was transferred to Mysore in 1930. The Medical Officer of the K. R. Hospital, Mysore was appointed the Principal of the College. A new building was erected, provided with equipment and furniture at a cost of Rs. 2,85,000 from the government. The admission was restricted to 30 per year. The duration of the Course was of five-and-a-half years, six months out of it being devoted to pre-medical course. With effect from June 1945, the number of admissions was increased to 45 and to 50 in 1947. It was finally increased to 100. A post-graduate diploma in Tuberculosis was started at the college in 1945. A separate hostel for lady students was also started in the same year.

### ADULT EDUCATION

During 1886-87, M. Shama Rao, an Assistant Master of the Maharaja's College, started a night school at Mysore with two Muslim pupils much before the official launching of Adult Education Scheme in 1905. This school developed rapidly and its strength in March 1890 was 172. The School had four classes and the average daily attendance was 76. The average age of students was 17 years, the maximum was 31 and the minimum 12. They included traders, coolies and craftsmen, and also young sons of artisans and tradesmen. There were four teachers. The school was maintained by grants from the government, municipality and public subscriptions. A fee of one anna per month was being levied in this school. Jail schools were also initiated in 1872 in Kukrahalli and Mysore Jails. Literacy classes were held for half-an-hour per day and this promoted order and discipline among the inmates.

Adult Education Programme, systematically started in 1905, was recognised by the government in 1910. Night Adult Schools were started which were intended mainly to educate artisans, agriculturists and others of the age of 15 years and above, who could not attend school during day. These were conducted by day school teachers in the primary school buildings with a grant varying from Rs. three to eight in the rural areas and Rs. 14 in the taluk headquarters. There were two classes—one for elementary instruction in the three R's and the other for imparting instruction of higher standard. Though the government adopted a definite programme of work for Adult Education in 1913, about fifty per cent of schools had to be closed down due to several disadvantages like the strenuous three hours period, the uselessness of the purely literary course, irregularity in attendance, want of prescribed text books, tests and examinations. During the Freedom Movement, literacy classes were organised by the Congressmen. A literacy drive was initiated by the Mysore University Union and the

Mysore Municipal Council in 1940 at Mysore. A social service sub-committee set up by the University Union organised work camps around Mysore and conducted literacy classes. The Wesleyan Mission Press, Mysore popularised the Adult Literacy Charts prepared on the lines of Dr. Laubach of the World Literacy Movement, who visited Mysore then. Due to the success of the experimental campaign of the Mysore Literacy Council, the Mysore Literacy Committee was established. In October 1941, the Mysore State Literacy Council was formed with a government grant of Rs. 12,000 per annum. In 1945, its name was changed to Adult Education Council with B.M. Srikantiah as the first President. The Council carried on its work at three stages—planning of pre-literacy propaganda, a 10 week primary literacy course and a three months post-literacy course. The literacy campaign was organised through regular evening classes, regular day classes and 'Make your home literate' groups. The teacher was paid Rs. three per male adult made literate and Rs. four for females. The classes were inspected by the Assistant Inspectors of the Education Department, in co-ordination with the district organisers and supervisors of the Council.

In addition to conducting literacy classes, the Adult Education Council also organises libraries and audio visual education programmes, manages Vidyapeethas and social service camps for students, encourages folk arts, publishes text books and follow-up material for literary classes, imparts training to workers, teachers and supervisors. Text books are published for adults and supplementary reading material for advanced students of Adult Education. A Kannada weekly *Belaku* and a monthly *Pustaka Prapancha* are also published. The National Adult Education Programme of the Central Government is assisted by the Department of Adult Education established in 1978. There is also the Directorate of Adult Education under the State Education Ministry. The Karnataka Adult Education Council works under the Department of Adult Education.

The Council is a private body, working with an establishment approved by the government. Each district has a district council under the Chairmanship of the Deputy Commissioner of the district. Mysore has a separate district council headed by the Chairman of the Municipality. The council has the main aims of teaching the three R's to illiterates between the age group of 15 and 45 years, train them to read the daily news-papers, familiarise them with the weights, measures and coins of daily use; teach tables from one to 10 and teach letter-writing to relatives and offices. The course is of five months, with two terms of 2½ months each. Successful candidates are awarded certificates.

*Vidyapeethas.*—The Vidyapeetha scheme, a unique one in India is modelled on the lines of Danish Folk High School System and the ancient *asramas* and the *gurukulas* of our country. The main aim of this scheme is to re-orient the village youth by providing them cultural education in the



background of agriculture and village crafts. The first *Vidyapeetha* was started at Nanjangud in 1947. Here, young men and women between the age 18 to 30 years are admitted without any pre-requisites. Free training of five months is given. Besides, short-term courses for a period ranging from three to 15 days are offered. During training, emphasis is laid on discipline in life, community living and manual labour. Knowledge is imparted through lectures, discussions, study groups and practical work. Greater stress is laid on carpentry, smithy, weaving, dairying, poultry, control of pests, etc. Subjects for women include Family Planning and welfare, nutrition, needle work, interior decoration, etc. As in 1956, there were 36 students in the school.

The tables A-C give the taluk-wise details of the Adult Education activities in the district for three years from 1984-85 to 1986-87.

## (A) 1986-87

Taluk	Total centres	Total strength		Scheduled Caste		Scheduled Tribe	
		Men	Women	Men	Women	Men	Women
Chamarajanagar	60	615	700	194	414	126	59
Gundlupet	30	432	250	155	275	Nil	Nil
H.D. Kote	100	839	871	498	438	344	433
Hunsur	150	1,347	920	551	294	225	102
Kollegal	30	349	391	231	315	Nil	Nil
K.R. Nagar	150	1,393	992	599	266	172	136
Mysore	60	720	575	332	136	108	30
Nanjangud	30	320	242	110	85	60	45
Periyapatna	100	1,073	658	605	384	468	274
T.N. Pura	30	299	319	197	183	Nil	Nil
Yelandur	30	450	450	240	270	Nil	Nil

## (B) 1985-86

Taluk	Total centres	Total strength		Scheduled Caste		Scheduled Tribe	
		Men	Women	Men	Women	Men	Women
Chamarajanagar	60	735	602	277	296	Nil	Nil
Gundlupet	30	346	300	135	83	Nil	Nil
H.D. Kote	100	90	677	238	91	Nil	Nil
Hunsur	150	1,768	891	610	356	110	34
Kollegal	30	503	225	262	124	Nil	Nil
K.R. Nagar	150	1,781	998	704	296	16	30
Mysore	40	299	298	124	21	40	Nil
Nanjangud	30	305	208	210	135	Nil	Nil
Periyapatna	100	1,247	734	333	151	861	497
T. Narasipura	30	408	181	205	108	Nil	Nil
Yelandur	30	501	234	148	168	Nil	Nil

## (C) 1984-85

Taluk	Total centres	Total strength		Scheduled Caste		Scheduled Tribe	
		Men	Women	Men	Women	Men	Women
Chamarajanagar	60	555	544	195	264	46	Nil
Gundlupet	30	483	192	164	18	66	Nil
H.D. Kote	100	1,235	376	648	138	46	Nil
Hunsur	150	2,185	864	738	234	141	90
Kollegal	60	1,210	154	308	30	Nil	Nil
K.R. Nagar	150	2,581	930	700	286	50	Nil
Mysore	70	1,035	567	510	60	120	30
Nanjangud	30	389	292	190	147	25	24
Periyapatna	100	1,990	410	695	Nil	122	23
T. Narasipura	30	397	90	245	37	Nil	Nil
Yelandur	30	599	231	175	158	Nil	Nil

**Sanskrit Education**

It has already been noted at the beginning of this Chapter that Mysore district had scores of *agharas* which were centres of traditional Sanskrit learning. Krishnaraja Wodeyar III, in accordance with the practice of the royal courts maintained a considerable number of Pandits well-versed in Sanskrit. With the demise of their patron, their occupation being gone, many of them turned to their native towns to settle down. They opened Sanskrit *pathashalas* which attracted a large number of pupils. They requested for recognition and support from the Department of Public Instruction.

A Sanskrit school was started at Mysore in 1886 by the Karnataka Bhashojjivini Sabha. When the Sabha ceased to exist from 1894, the classes were transferred to the normal school. In 1987, the government appointed a committee headed by H. V. Nanjundiah to determine the lines on which Sanskrit Education must be conducted. The committee decided to have one Sanskrit college at Mysore and one at Bangalore. It also felt that the one at Mysore should be the chief seat of advanced Sanskrit Education. In fact, Mysore was a very famous centre of scholarship in *tarka* and *vyakarana shastras* which attracted students from far off places. On recommendations of the committee, a board was also constituted in 1917 for conducting examinations.

Sanskrit of the Primary and secondary grade was taught exclusively in some of the Pathashalas. They were of two types—(1) Sanskrit Pathashalas which were aided by the Education Department (2) Veda Pathashalas aided by Muzrai Department. The former prepared students for the

Sanskrit Public Examinations held by the Board of Sanskrit Education and the latter imparted instruction in the Vedas. The majority of the Sanskrit Pathashalas were held either in a temple or a choultry with no furniture. In some of the Pathashalas especially managed by the Veerashaiva Mathas, students were provided free boarding and lodging facilities.

*Maharaja's Sanskrit College* was started in 1876 under the name of Saraswathi Prasada to instruct initially Brahmin students in Vedas and Vedangas. As it developed in strength, it was elevated to the status of a college. It held annual examinations of two kinds—Pandits' and Students'. The Pandits' examination was of two grades—Higher and Lower. There were nine branches, viz., Rigveda, Yejur Veda, Sama Veda, Nyaya, Mimamsa, Vedanta, Panini, Dharmashastra and Literature, in which the students were examined. The students' examination had eleven branches in addition to Native Medicine and Astrology. Cash prizes were awarded to successful students. In the 1889 examination, 361 students appeared, 225 passed and 161 prizes were awarded. Deserving students were given free boarding in the boarding home attached to the college. Tuition was free and there was provision for a number of scholarships to deserving students ranging from Re. 1 to Rs. 6 per month. In addition to the grant from the Palace and the Muzrai Funds, the Parakala Matha, Mysore was providing an annual grant of Rs. 2,000 to this institution. In 1839, there were 129 students here, of whom, 33 belonged to the town of Mysore, 73 to other parts of Mysore and 23 to British India. In 1893, for those who had passed the Vidwat Examination, teaching of English and other general subjects of the Matriculation level were introduced. In 1908, this institution which was under the control of both Muzrai Department and the Palace authorities was placed entirely under the latter. The Vaidya classes were abolished in 1909 consequent upon the establishment of the Ayurvedic College.

There are about 32 Sanskrit Pathashalas in the district and some of those that were started before 1947 are: The Jubilee Sanskrit Pathashala, Nanjangud (1888) with a strength of 82 boys and 62 girls, 50 boys and 38 girls, 38 boys and 51 girls respectively for 1984-85, 1985-86 and 1986-87; the Sanskrit Pathashala, Saligrama (1889) with a strength of 32 boys and 40 girls, 27 boys and 40 girls and 22 boys and 48 girls respectively for 1984-85, and 1985-86 and 1986-87; the Shankarvilas Sanskrit Pathashala, Mysore (1911) with a strength of 45 boys and 41 girls, 44 boys and 45 girls and 50 boys and 59 girls respectively for 1984-85, 1985-86 and 1986-87; and the Vishwabharathi Sanskrita Pathashala, Mysore (1920) with a strength of 49 boys and 102 girls, 80 boys and 54 girls and 58 boys and 59 girls respectively for 1984-85, 1985-86 and 1986-87.

#### **Hindi Education**

In the middle of 1920's, an institution called Hindi Premi Mandali was started at Srirampet in Mysore by Congressmen where one Jamuna Prasad

was conducting Hindi classes. Later, Sidhanath Panth of Dharwad continued the work under the aegis of the Dakshina Bharat Hindi Prachar Sabha. The Sabha opened its centres in other parts of the district, and considerable number of women including housewives attended the classes. The Parangatha course being conducted for High School Teachers at the Government Hindi Teachers Training College, Mysore is equivalent to the B.Ed. course. The intake capacity is about 60 per year in which 20 seats are reserved for in-service teachers and 40 for others. A principal with two lectures are the teaching staff of this college. A resource person from the Central Institute of Hindi, Agra is deputed to this college every year for a period of two months to guide the trainees. While the examinations are conducted by the Central Institute of Hindi, Agra, the administrative control vests with the State Government. Plans are afoot to start an orientation course from June 1988 for Hindi teachers of Primary and Secondary schools in the States of Karnataka, Tamilnadu, Kerala and Pondicherry at the Central Institute of Hindi, Mysore Centre, located at Manasa Gangothri, Mysore. The course will be for four weeks and the intake will be 50 teachers. It is financed by the Central Government and the examinations are conducted by the Central Institute of Hindi, Agra.

In addition, there are four private organisations actively working for the cause of Hindi in Mysore district. They are discussed hereunder one by one.

*Dakshina Bharat Hindi Prachar Samithi*, established in 1939, is a private organisation having its headquarters at Bangalore. It claims to have about 50 centres in Mysore district and about 50 Pracharakas, spread over different taluks like Mysore, Heggadadevanakote, Chamarajanagar, Krishnarajanagar, Hunsur, Periyapatna and Kollegal. In these centres, lower grade examinations like Prathama, Madhyama, Rashtrabhasha and Higher grade examinations like Praveshika, Visharada (Part I and II) and Praveena (Part I and II) are held twice a year. Number of candidates in each centre depends upon the demand. It can range between 25 to 300 in each centre. During February 1988, about 1,000 candidates are said to have appeared for the examinations in all centres.

*Karnataka Hindi Prachar Samithi*, established by Mahatma Gandhi in 1939, worked as a branch of the Dakshina Bharat Hindi Prachar Sabha, Madras till 1960, when it started its activities independently with Bangalore as headquarters. It has four centres in Mysore district—Mysore, Chamarajanagar, Periyapatna (recent) and Hunsur (recent). It has 10 Pracharaks in the district. Examinations like Hindi Bodh, Prathama, Madhyama, Rajya Bhasha Pravesh, Rajya Bhasha Praveen and Rajya Bhasha Vidwan (equivalent to B.A.), all recognised by the State and the Central Governments are conducted twice a year. For the February 1988 examination, 77 candidates appeared at the Chamarajanagar centre and 22 at Mysore centre. At Periyapatna and Hunsur, Examinations start in August 1988.

*Mysore Hindi Prachar Parishat, Bangalore*, established in 1943 is a private organisation aided by the Central Government. It has three permanent centres at Mysore, Mirle and Bettadapura, and depending upon the availability of candidates, new centres are started at required places. The Parishat conducts lower grade examinations like Prathama, Madhyama and Pravesha and higher grade examinations like Uttama (Part I and II) and Ratna (Part I and II) twice a year. It has about six Pracharaks in the Mysore district. The Parishat also conducts Kannada language examinations on the above lines.

*Karnataka Mahila Seva Samithi, Bangalore*, established in 1954, has seven centres in the Mysore district—five in Mysore city and one each at T. Narasipura and K. R. Nagara. It conducts examinations like Subhodh, Prathama, Madhyama, Uttama, Bhasha Bhushana Part I & II (equivalent to P.U.C.) and Bhasha Praveena Part I & II (equivalent to B.A.). During 1985, 1986 and 1987 a total of 557, 504 and 542 students were respectively taught in the district; of whom, 300, 350 and 380 students respectively appeared for the different examinations and 282, 251 and 282 respectively passed. There are about 28 Pracharaks in the district for the Samithi which celebrated its silver jubilee in 1979.

### **Legal Education**

To bring legal education on par with Medical and Engineering education, the Bar Council of India proposed a drastic change during 1985-86 of revamping and expanding the L.Lb. course (which was hitherto a course to be taken up after the graduation) to five years for students of 10 plus 2 scheme all over India. In the Mysore University jurisdiction there were seven colleges during 1981-82. In the district, there are three law colleges—The Sharada Vilas Law College (1954), the Vidyavardhaka Law College (1974) and JSS Law College (1982)—all in the city of Mysore.

*All India Institute of Speech and Hearing*, an autonomous body which came into being in 1965 under the aegis of the Union Ministry of Health and Family Welfare, has its main objectives of imparting professional training, clinical services and research in the field of communication disorders like speech and hearing. It is affiliated to the Mysore University and offers B.Sc., M.Sc. and Ph.D. degrees in speech and hearing. It also conducts orientation courses for school teachers and short term courses to ENT Specialists. Recognised by the Government of India, this is the only institution in the South-East Asia which offers professional training courses in speech and hearing. It has a full-fledged clinic for diagnostic evaluation, treatment, counselling and rehabilitation facilities for the handicapped in speech and hearing. Specialists in neurology, paediatrics and dental surgery visit the institute twice a week to attend on the patients as well as to take classes to students. Cases requiring hospitalisation and surgery are treated at K. R. Hospital. Correspondence therapy programmes for

certain disorders have been initiated. A free Dormitory is constructed for outsiders. The institute conducts about 24 speech and hearing camps a year in and around Karnataka, Andhra Pradesh, Kerala and Tamil Nadu. Free hearing aids are distributed for the poor. Men and women students are accommodated in two separate hostels.

### **Regional College of Education**

Established in 1963 by the Ministry of Defence, this is an autonomous body functioning under the control of the National Council of Education, Research and Training, intended to serve the needs of the four southern States of Karnataka, Madras, Kerala and Andhra Pradesh. The main objective of the college is to develop and provide a programme of teacher education for teachers of science, commerce, agriculture, home science, fine arts, English and technology. It has a large number of buildings, the demonstration multipurpose high school, hostels for men and women, staff quarters, agricultural farm, workshops, laboratories, etc. Separate workshops are set up for smithy, foundry, wood work, electricity, printing, leather work, etc. It also has a psychological laboratory and a library. Affiliated to the Mysore University, it offers one year B.Ed. course in science, commerce, agriculture, home science; and M.Ed. and M.Sc. Ed. (in PCM) for graduates. In addition, it provides four year courses in B.Sc.Ed., B.A.Ed., B.Com.Ed., and B.Tech.Ed. for matriculates. Being the biggest teachers college in the state, it had during 1984-85, 580 students (239 men and 341 women); 1985-86, 548 students (212 men and 336 women); 1986-87, 561 students (216 men and 345 women). The strength of the SC and ST students respectively for the above three years was 16 boys and 8 girls (SC) and 1 boy and 2 girls (ST), 10 boys and 6 girls (SC) and nil boys and 1 girl (ST), 11 boys and nine girls (SC) and nil boys and one girl (ST). A total of 101 staff members of whom nine were women, taught them.

### **Central Institute of Indian Languages**

The language policy adopted by the GOI in 1968 emphasised the necessity to take concerted measures for the complete development of the 13 major languages of India with a view to unravel the basic unity underlying the languages of India with a view to unravel the basic unity underlying the Central Institute of Indian Languages came into existence on the 17th July 1969 with its headquarters at Mysore. It has its six regional language centres at Mysore (Manasa Gangothri), Bhubaneswar, Patiala, Solan (Himachal Pradesh) and Lucknow. Here, a Diploma in various languages is offered only to the teachers working in the middle and the high schools of the government and aided schools of all states and the Union Territories of the Indian Union. The course is of 10 months duration. At Mysore, Kannada, Tamil, Malyalam and Telugu are taught. There were 452, 428 and 335 teacher trainees respectively for 1984-85, 1985-86 and 1986-87, taught by 20 men and seven women at the Mysore centre.

### Central Food Technological Research Institute

The CFTRI was established in 1950 by the Government of India under the Council of Scientific and Industrial Research, as a national laboratory to solve the problems of the post-harvest food technology through research and development. It trains scientists and technicians on various aspects of food conservation, preservation and processing. This institute is the largest of its kind in the world and has provided solutions to a wide variety of food preservation and processing problems. It has two major objectives—the best possible utilisation of nation's food resources and the maximum retention of nutritive value. The Institute's expertise is sought by several states for development of their agricultural and horticultural resources. A much acclaimed contribution of the institute has been the harnessing of oil seed cakes, earlier used only as cattle feed, for production of inexpensive, protein-rich foods that combat mal-nutrition. The production of baby food out of the buffalo milk in the institute, created a radically new baby food industry in India and this eventually stopped all imports. In educating and training technical personnel, the institute has been doing yeoman service. In 1964, it spear-headed an International Food Technology Training Centre, leading to M.Sc. degree in food technology. An International School of Milling Technology has been established in the Institute with Swiss collaboration. The Institute is headed by a Director.

*Courses :* To start with, a one year diploma course in fruit technology was conducted from 1950 which in 1956 was upgraded to a two-year post-graduate associateship course in food technology with specialisation in fruit and vegetable technology. The centre conducts a two-year Master's degree course to which students from abroad also are admitted in addition to Indian students. Besides, a flour milling technology course of 10 months is also being conducted. 'Ahara Vijnyana' a quarterly in Kannada and 'Khadya Vijnyan' a quarterly in Hindi, as well as bi-monthlies in English (CFTRI News Letter), Hindi (CFTRI Samachar) and Kannada (CFTRI Vartha Patra) are published by the Institute. The Institute has been recognised as an associate institution of the United Nations University to provide facilities for advanced training and research. A Training-cum-Research Abotitair was set up in 1978 under a bilateral programme between India and Denmark.

*The Defence Food Research Laboratory (1961), Mysore,* a Central Government Unit under the control of the Defence Research and Development Organisation is engaged in research in food science and is provided with, in addition to several laboratories, pilot scale production facilities, housing for packaging machinery, freeze-drying facilities, select set of basic and sophisticated analytical equipments, animal house, a small workshop and a library. It has 34 scientists and 68 technical staff. It is also engaged in providing consultancy service, training and dissemination of information and production and supply of processed foods to the Service personnel. It

studies issues like developing convenience foods, food safety, food packaging, preservation problems and production techniques for off season vegetables.

#### **Chamarajendra Audio-Visual Academy (CAVA)**

With the object of improving upon the training imparted in visual arts in the Chamarajendra Technical Institute, the CAVA came into being in 1982. It offers coaching in drawing and painting, sculpture, graphics, applied arts, photography and journalism. A basic education of two years is common to all students after which, one of the above faculties could be opted for. The academy is housed in the 'Rajya Nilaya' at Elawala built in 1806 as the residence of Arthur Cole, Resident of Mysore. Plans are afoot to convert a part of the building as the Contemporary Audio-Visual Museum and the construction of a Students' Hostel to accommodate 300 students. Workers' quarters are proposed to be built at a cost of Rs. two crores. The student strength for four years from 1984-85 to 1987-88 respectively was 88, 86, 112 and 114, and the staff strength was 10, 14, 16 and 16 for the corresponding years. SC and ST students are exempted from payment of fee and each SC/ST student of basic education gets a stipend of Rs. 75 per month and degree student Rs. 100.

#### **National Cadet Corps**

The National Cadet Corps Scheme was implemented in the colleges of Mysore district in October 1948. It was called the Officer Training Unit. To start with, it had 315 cadets and 10 officers. Later, the Naval and Air wings were added and extended to girls also. Boys and girls from high schools, junior colleges and first grade colleges are admitted in this scheme. Of late, the Government of India as an incentive has reserved five per cent of seats in the Medical and Engineering Departments for N.C.C. cadets who pass the B and C Certificate Examinations conducted by the N.C.C. Directorate. Military training consisting of 120 periods of institutional training in an academic year and 132 periods of camp syllabus; adventure training consisting of cycle expeditions, sailing expeditions, trekking, etc.; social service activities like construction, repair and maintenance of roads, afforestation, cleaning of the premises of institutions and slums are some of the activities of the N.C.C. The following table gives the unit-wise strength of N.C.C. cadets in Mysore district as in March 1987.

Sl. no.	Name and number of the Battalion or Company	Senior Division Cadets	No. of Officers	Junior Division Cadets	No. of Officers
1	2	3	4	5	6
1.	13 Karnataka BN 6 Companies	910	9	1,100	11
2.	14 Karnataka BN 6 Companies	900	9	1,100	11



1	2	3	4	5	6
3.	1 Karnataka BN 1 Company ..	200	1	..	..
4.	1 Karnataka Engg. BN 1 Company ..	200	1	..	..
5.	3 Karnataka Naval BN 1 Company	200	1	600	6
6.	4 Karnataka Air Sqdn. 1 Company ..	200	1	1,100	11
7.	3 Karnataka Girls Sqdn. 2 Companies	320	2	600	6

### Scouts and Guides

The Boy Scout Movement was started in Mysore in 1918 under the Royal Patronage with the Maharaja Krishnarajendra Wodeyar as the patron of the Association and his brother Kantheerava Narasimha Raja Wodeyar as the Chief Scout of the State. The Girl Guide Movement in Mysore was begun in 1928 as a grant-in-aid institution working under the Department of Public Instruction with the Yuvaraja as the Chief Patron and the Yuvarani as the Chief Guide. The Dasara Scout Rally was held in Mysore during the Dasara of 1922 when His Highness the Maharaja reviewed the Scouts. Over 500 proficiency badges and other awards were given. The Chief Scout issued an appeal for a Scout Fund and a sum of Rs. 15,000 was collected. In 1925, a Scout Branch Headquarters was opened at Mysore under an Assistant Organising Scout Commissioner and a Camp for Cub Masters was held. F.C. Irwin was the first Director of Boy Scouts in Mysore. The Girl Guide Organisation was affiliated to the Girl Guide Association of India in 1950 and the Boys Scouts of Mysore was merged with the Bharat Scouts and Guides.

### LIBRARIES

The *agrarhas* that flourished in Mysore district had perhaps private libraries of palm leave manuscripts. Many descendants of the members of these *agrarhas* have these manuscripts even now. The Veerashaiva and Jaina Mathas also had collections of such manuscripts. The Mysore palace had separate libraries for use by members of royal family and officers. The Parakala Matha also has a fine collection. By the middle of the 19th century, libraries were established for the benefit of the public, mostly housed in public schools. The Maharaja's Sanskrit College also came to have a library. The importance of libraries was stressed by Dewan M. Vishveshwaraiah, who strongly recommended the establishment of public libraries. In July 1914, the Yuvaraja Narasimharaja Wodeyar inaugurated the Public Library at Mysore which provided library and reading room facilities to the public. It was housed in a hall of Chamarajendra Technical Institute. Registered in 1920, it was managed by a Committee of 15 members. Ladies' and Juvenile sections were begun in 1918. The

library movement was strengthened by the Maharaja's College Library and the Mysore University Library. The Adult Education Council also contributed by establishing libraries in each district. From 1919, library organisation was placed under the Education Department for purpose of administrative control. At the time of Reorganisation, there was no separate officer in charge of libraries. Grants were extended to libraries by the Director of Public Instruction. The Mysore Public Libraries Act was passed in 1965 with the aim of establishing and maintaining Public Libraries and to organise a comprehensive rural and urban library service. The Act came into force in 1966 providing for the constitution of a State Library Authority and district and city Library Authorities. The administration of the libraries in the State goes on at five levels—State Central Library, City Central Library, District Central Library, Taluk Library and Village Library.

*Rural Libraries.*—Also called “Village Libraries”, the Rural Library Scheme came into being in 1921. Rural Libraries were mostly situated in the village schools. They were administered by the Village Improvement Committee consisting of five principal residents of the village or the Village Panchayat. Initial expenses had to be contributed by the local people. The local controlling authority was the Amildar. Later, grants were released by the Deputy Commissioner on recommendations by the Amildar. These libraries were open to all and books were lent on a refundable deposit of Re. 1.

*Special Libraries.*—In addition to the public libraries, there are libraries for different faculties like Natural Sciences, Technology, Sociology and Humanities. These are generally situated in Industries, Research Centres, Laboratories and Science Centres of the State and the Central Governments. Some such special libraries at Mysore are CFTRI Library and the Defence Food Research Library (1962).

*Travelling Libraries.*—On recommendations of the Education Committee of the Mysore Economic Conference, Government sanctioned the Scheme of Travelling Libraries during February 1919. The Project was found defective and in 1921 was kept in abeyance. The books in them were transferred to Taluk Offices and later to the Anglo-Vernacular Schools.

*The Library for the Blind* was started in 1975 by Nagaraju, a blind youth at Nandigundapura, Nanjangud taluk. It has 195 members from all over the state. It has a total of about 3,400 braille volumes on science, mathematics, biology, psychology and several biographies.

In addition to the libraries run by the State Government, there are some special libraries in the state which are discussed below.

#### **Mysore University Library**

Established in 1916, the Mysore University Library is one of the most well equipped of the University Libraries in India. To start with, it had

only 2,311 books and in 1961, the Government Oriental Library donated several rare books to this library. The University Grants Commission provided aid in 1966. Several Foundations, Departments and private persons donated their books to this library. Over 40,000 volumes were procured from several departmental libraries of the University. Thus today, this is the biggest of the University libraries in Karnataka. Started in the Oriental Sanskrit Library Complex, it was shifted to the present building in 1965, which was constructed at a cost of Rs. 13.63 lakhs. It is the second biggest among the University Libraries in India. It has a separate Kannada section with about 70,000 Kannada books. Presently, the library has a total of over 5,28,000 books with 2,149 periodicals. It has a total of 11,393 members and about 650 readers visit the library daily.

*Pre-University Library.*—The Pre-University Library and the study centres at the Maharaja and the Yuvaraja Colleges are administered by the University Library. The former has books on social sciences and humanities and the latter, on science subjects. The library has 1.80 lakh books and 3,344 members. Pre-University students can borrow books from here and students belonging to economically weaker sections can have them for a longer time.

#### **Oriental Research Institute**

With the object of collecting, editing, printing and preserving old Sanskrit and Kannada manuscripts from all parts of the country, the Government Public Oriental Library was started in 1891. It is one of the major repositories of manuscripts in the India, with more than 50,000 volumes. Originally founded to mark the Golden Jubilee of Queen Victoria in 1887 it was opened to scholars in 1891. In the beginning it was under the administrative control of the Department of Education. The Department of Archaeology was housed in the same building and the manuscripts from that Department also were transferred to this Library. Some printed research books were transferred from the Education Department and thus the book section was started. Due to the earnest efforts of great scholars like Kasturi Rangachar, D. L. Narasimhachar and T. N. Srikantaiah, ceaseless editing work was done and the edited works were published in two series—*Bibliotheca Sanskrita* and *Bibliotheca Carnatica*. In 1909, R. Shamashastry, working in the same library published the monumental *Arthashastra* of Kautilya that procured a prominent place for Mysore in the world map. When the Mysore University was started in 1916, the library went under its administration. A Management Committee with the Vice-Chancellor as the Chairman and B. M. Srikantaiah, C. R. Reddy, M. Hiriyanna and N. Ramanujacharya as members was constituted. By 1918, the library was well arranged with an office and four sections—Manuscript Collection, Publication, Printed Books and Research. In 1943, the name of the library was changed to Oriental Research Institute. In 1954, the post of the Director was created. For further safeguarding of

the palm leaf and paper manuscripts, microfilm facility was provided in 1954. Due to the bulk of manuscripts, the library was divided in 1966 into Sanskrit and Kannada Units and the latter has been transferred to the Institute for Kannada Studies. The Ford Foundation of U.S.A., the Government of India, the State Government (under the manuscript preservation programme) and the Mysore University provide aid to the library. There are eleven scholars for different disciplines, headed by a Director and a Deputy Director. Four Indian scholars appointed temporarily by the Ford Foundation assist them. It has been bringing out an annual research magazine, *Mysore Orientalist* since 1968. A descriptive catalogue of Sanskrit manuscripts in 14 volumes is already published and six more are ready for publication.

### LITERATURE AND CULTURE

Composers or poets of inscriptions are the earliest literary figures from Mysore district. There are a few records relating to the Gangas, written in Sanskrit, composed by Soma Sharma, who was *rahasyadhikrita* of Ganga Madhva Varman. The 10th century record at Basavanahalli belongs to the period of the Ganga king Satyavakya Permadi and states that Lakulishwara, disciple of Srikantha Pandita, wrote the record. A Kannada epitaph of Elacharya at Chikkahanasoge by Beledava is also of the 10th century. The author of the famous Belatur *sati* stone of Dekabbe dated 1057 was Malla of Jarucha. The record is a fine piece of poetry. One of the inscriptions (11th and 12th century) at Chikkahanasoge refers to Jayakirthideva (Chandrayanideva), disciple of Divakara Nandi, who is believed to be identified with Jayakirti, author of Sanskrit *Chandonushasana*, a work on prosody. Another work of his is stated as *Shilovayasamala*. Some important epigraphical composers also lived under the Hoysalas. Gangamandala Pandita of Elatale wrote the Kudlapur (Nanjangud) stone inscription of 1148. The Triyambakapura record of 1448 of Vijayanagara times was a composition of Narasimha, who got one *vritti* of land for having composed the same. The two Vyasaraya Matha copper plates, ascribed to Krishnadevaraya are in Sanskrit and mention the names of Sabhapathi as the composer of the record. The third record dated 1662 in the Matha refers to the rule of Srirangaraya and was written by Rayasada Vabana.

The Honnagere copper plate grant in Kannada and Sanskrit was composed by Narasimha, a pupil of Nanjanatha, a scholar of Chamaraja Wodeyar V's court. The Gajjiganahalli copper plate (1939) of Kanthirava Narasaraja Wodeyar I was composed in Sanskrit by the poet Narahari. A copper record in Nagari and Sanskrit, dated 1663 registering a royal gift of a village states Alasingarya's son Tirumalarya, noted poet at Mysore court composed the record. He also composed the Tirumakudalu Narasipur plates (1663). The record is written in the *kavya* style, and said to be the

earliest known literary production of Tirumalarya. Several other royal charters were also composed by him. Krishna Dikshita, a scholar at the court of Krishnaraja Wodeyar II (1734-66), composed the Hampapur plates (1744) and the Dalavai Agrahara grant (1749) in Sanskrit and Kannada, and the latter is a long record of sixteen plates. A persian inscription at Anandur (1797) belongs to the period of Tipu Sultan, and records the construction of a dam by him across the river Cauvery, and the composer of this record is Sayyid Jafar.

### Early Writers

The Gangas encouraged many Jaina scholars who wrote on Jaina philosophy and on different branches of human knowledge like science, medicine, grammer, etc. Among the early authors, Ganga Madhava II appears to be a patron of learning and literature, and he was the author of a commentary on *Dattaka Sutra* in Sanskrit which deals with the law of adoption. Of the other Ganga monarchs, Durvinita is described in the Kannada *Kavirajamarga*, of the 9th century, as one of the foremost writers of Kannada prose. His commentary on the fifteenth *sarga* of Bharavi's *Kiratarjuniya* called *Kiratarjuniya Panchadasha-sargateeka*, *Shabdavatara*, a commentary on Panini's Grammar, and Sanskrit translation of Paishachi *Vaddakatha* or *Brihatkatha* of Gunadhya are notable. It is said that Bharavi, the famous poet, lived for some time in his court. Sripurusha (725-788) wrote *Gajashastra*, a Sanskrit work on elephants. His son Saigotta Shivamara II was a grammarian and said to be well versed in Sanskrit, Kannada and Prakrit, wrote *Gajashtaka*, a Kannada poem. Pujyapada (Devanandi) said to be born near Kollegal was outstanding scholar and grammarian of great repute, besides being a *guru* of Ganga Durvinita. He is said to have written *Jainendra Vyakarana*, *Sarvartha Siddhi*, *Jainabhishekhara*, *Chandas* and *Samadhi Shataka*. It is notable that Meghachandra is stated to have written in 1148 an early Kannada commentary on *Samadhi Shataka* for the use of the son of the celebrated Abhinava Pampa. Nagarjuna, who is also described as a nephew of Pujyapada wrote *Nagarjuna Kakshaputa* a work on medicine. Gunavarma I, who wrote *Shudraka*, *Harivamsha*, etc., was the contemporary of Ereyappa or Ereganga, the Ganga king. He was also proficient in grammar and poetries. Chavundaraya, the Minister under the Ganga kings, is the author of *Chavundaraya Purana* (*Trishashti-lakshana Mahapurana*), the first extant work in Kannada prose. It deals with the life history of the 24 Tirthankaras. His *Jinaksharamala* is a poetic work in Kannada. He wrote a commentary on *Gommata Saara*, the work of Nemichandra, and a Sanskrit work entitled *Charitra Saara* is also attributed to him. Munjarya, the teacher of the Ganga monarch Marasimha II, was another great writer of this period, and the Kudalur record of Marasimha II, describe him as the author of a grammatical system. Outstanding Jaina scholar Jinasena belonged to Punnata Sangha. Deparaja, who belonged to the ruling family

of Vijayanagara, was a Veerashaiva poet and said to have lived in Gundlupet taluk. His works are *Sobagina Sone*, a collection of seven stories of romantic character and *Amaruka*, a translation of the famous *Amaruka Shataka* in Sanskrit by the poet Amaru. Shishumayana (Hasulemayana or Tarala-mayana) of Bilikere was the Jaina author, whose *Tripura Dahana* and *Anjana Charite* are written in *sangatya* metre. Noted Madhwa teacher Vyasarayana or Vyasatirtha hailed from Bannur and was the author of devotional songs in Kannada and also of several great works in Sanskrit. His Sanskrit works include *Nyayamrita*, *Tatparya Chandrike*, *Tarka Tandava*, *Mandara Manjari*, etc., and he has composed some *kirtanas* with the mudra 'Sri Krishna'. Bommarasa of Terakanambi in Gundlupet taluk, was a Jaina poet, whose *Sanatkumara Charite* and *Jeevandhara Sangatya* are worth noticing. Ghanalingideva (Ghanalingiya Mohada Mallikarjuna), disciple of Tontada Siddhalinga Yati, was the composer of *vachanas*.

Among the authors of the poetic works of the 16th century, Nanjunda of Periyapatna taluk composed *Kumara Rama Charite*, which is a quasi-historical poem. Mangarasa III of Kallahalli was also a great Jaina author of the period, whose works include *Jayanrupa Kavya*, *Prabhanjana Charite*, *Sripala Charite*, *Nemijinesha Sangati*, *Samyaktva Kaumudi* and *Supashastra*. Shrutakirti (Ramachandra, Chandanavarni) of Maleyur, a Jaina poet, composed *Vijayakumari Charite*. Nijaguna Shivayogi of Galipura in Kollegal tq (c 1500), a Veerashaiva poet and a pioneer in composition of *keertanas* in Kannada, was endowed with great learning in Vedanta and proficient in music, and *Anubhava Saara* and *Viveka Chintamani* an encyclopaedia in Kannada etc. are some of his compositions of great repute. Siddalinga of Eragamballi who was the guru of Muppina Shadakshari has written *Shivapujashtaka*, *Shivayogashtaka* and 74 Kaivalya songs in Kannada. *Chandraprabha Charite* was composed in *sangatya* metre by Doddayya of Periyapatna. Devappa's *Rama Vijaya Charite* (1540) is a work in Kannada *sangatya*. The poet of this Jaina *Ramayana* hailed from Ravandur. Lakshmayya of Gundlupet taluk has also composed a *sangatya* work, entitled *Madana Mohini Kathe*. Adideva's *Sukumara Kathe* and Padmarasa's *Shringara Kathe* are noticeable, and these authors belonged to Kelasur. *Syamantakopakhyana* was composed by Nagaraja from Periyapatna tq. Rama Kavi has produced *Gita Raghava* in Sanskrit. Narasimha Sastry's *Vaidya Saara* has been ascribed to Chennaraja, a member of Hadinadu royal family at Yelandur in 1570. Nemichandra and Brahmasuryopadhyaya of Terakanambi, Vijayya and Devayya of Kelasur, Nanjundayya of Basavattige and others in Gundlupet taluk are also known for their literary works. Tontada Siddalingayati of Haradanahalli (c 1570) has been an outstanding Veerashaiva scholar. He was a disciple of Gosala Channabasavadevaru and he wrote *Shatsthala Jnanasaramrita* and *Sukshetra Sumanovada* and played a prominent part in compiling and

editing *vachana* literature. Emmebasava, a *mathadhipathi*, mentioned in a copper plate from Nanjangud in 1543 composed *kaiajana*, certain poems and *Bhillamaraya Charite* in *sangatya* metre.

Among the reputed writers of the 17th century, mention may be made of Shadaksharadeva or Muppina Shadakshari, who was the head of a Veerashaiva Matha in Dhanagur. His *samadhi* is at Yelandur. He was a master of both Kannada and Sanskrit, was a precocious genius, whose *Rajashekhara Vilasa*, *Vrishabhendra Vijaya* and *Shabara Shankara Vilasa* are specimens of literary excellence in *champu* style, and he has also composed some hymns in Sanskrit. He is said to be a friend of Chikka-devaraja Wodeyar. Mudigonda Appaji Kavi of Kollegal taluk produced *Girijaramana Vilasa* in *champu*. Venka of Bettadakote (Gopalaswaray Betta) wrote *Venkateshawara Prabandha*. Nanjanarya of Haradanahalli composed *Ekorameshwara Purana*, etc. Sosale Revanacharya has composed *Sharira Prakashike*, *Anthakarana Prakashike*, *Swaswaroopa Prakashike*, etc., and has written commentary on *Mahimnastavah*, *Veerashaiva Siddhanta Shikhamani* (*Siddhartha Sambodhini*), *Shivadhikya Shikhamani* and *Sadguru Ragale*.

#### The Wodeyars' Period

The era of the rule of the Wodeyars was marked by a revival of the *Champu* form in old Kannada. It was also a new era of prose literature as an independent literary medium, and it was, in other words, a prose writing in the form of the history of the Mysore rulers. Two Kannada works of Raja Wodeyar's period (1578-1617), *viz.*, *Sriranga Mahatmya* in Kannada prose by Singaracharya and *Karna Vrittanta Kathe* written in *sangatya* metre by Tirumalarya are said to be composed to eulogise Srivaishnavism. Chamaraja Wodeyar (1617-37) encouraged Kannada scholars like Ramachandra, author of *Ashva Shastra*, a treatise on horses, and Padmanna Pandita, author of *Hayasaara Samuchchaya*, a brief account of the science of horses in *kanda* metre. Ascribed to Chamaraja himself, are two works extant, namely, *Brahmottara Khanda* (also known as *Maniprakashya Vachana*), a prose work which deals with the philosophy and ritualism of Shaivism, and *Chamarajokti Vilasa*, a prose version of Valmiki's *Ramayanam*. There was a galaxy of scholars who flourished during the reign of Kanthirava Narasaraja I. Bhaskara (Bachiraja) wrote *Behara Ganita* (*Vyavahara Ganita*), a Kannada mathematical work in both poetry and prose. Timmarasa's poetical work *Markandeya Ramayana* contains 30 chapters and 1,000 stanzas. It is said that Bharati Nanja was a poet in the court of Kanthirava. Govinda Vaidya's *Kanthirava Narasaraja Vijaya* is the most notable work in *sangatya* metre. The theme of the work is centred round the rise and fortunes of Kanthirava Narasaraja. Devaraja Wodeyar (1659-73) was also a man of literary taste. Among the writers of the period, Chamayya wrote *Devaraja Sangatya*, a work on the achievements of Dodda Devaraja Wodeyar.

*Chaupadada Pustaka*, written by an anonymous writer of the period contains the eulogy of Devaraja. Lakshmipati, the royal scribe, was also a poet. Immadi Tontadarya, in his *Vajrabahu Charite*, has described himself as the right-hand man of Devaraja Wodeyar.

Chikkadevaraja Wodeyar's period (1673-1704) in respect of literary activities is considered to be a landmark. Talented men of different sects flourished under his active encouragement. Both Sanskrit and Kannada literature flourished. The Srivaishnava spirit of the time was propagated through the literary works by the scholars like Chikkupadhyaya (Lakshmipathi) and Tirumalarya, the Srivaishnava ministers of Chikkadevaraja. The other leading writers of the period were Timma Kavi, Mallikarjuna, Mallarasa, Singararya, Chikkadevaraja, Ramayanam Tirumalarya, Honnamma and Sringaramma. Among Tirumalarya's works, mention may be made of a series of hymns (*sthavas*) as devotional literature in praise of Yadugiri Narayana and other local deities written in classical Sanskrit, in the name of Srishailarya or Srishailasuri. His works include *Chikkadevaraya Vamshavali*, dealing with the history of the Mysore royal house, down to Chikkadevaraja; the *Chikkadevaraya Vijayam*, a *champu* work dealing with the genealogy of Chikkadevaraja and his early life as crown-prince; and the *Apratima Vira Charitam*, a treatise on rhetorics. Among his other works, *Paschimarangaraja Stavah* and *Ekadashi Nirnaya* are in Sanskrit, and the *Chikkadevaraya Shatakam* and *Keertanegalu* are in Kannada. Another well-known author of the period was Chikkupadhyaya (Lakshmipati), who has written more than 30 works in Kannada. He composed the *sangatyas* in honour of God Ranganatha of Srirangapattana. The prose renderings like *Kamandaka Niti* and *Shuka Saptati* by him are the good specimens of 17th century Kannada in Mysore. Timma Kavi, another prominent poet, has occupied an important place in the court of Chikkadevaraya and composed *champu* works in Kannada, namely, *Yadavagiri Mahatmya*, *Venkatagiri Mahatmya* and *Pashchimaranga Mahatmya*. Mallikarjuna wrote a Kannada version of the *Sriranga Mahtmya*. Mallarasa or Mallarasanka Pandita's *Dasha-vatara Charite* was another *champu* of the time. Singararya younger brother of Tirumalarya wrote a gloss on *Yadugiri Narayana Stavah* of Tirumalarya and *Srishailarya Dinacharya* in classical Sanskrit and *Mitravinda Govindam*, a play in four acts in Kannada. *Mitravinda Govindam* is an adaptation of Sri Harsha's Sanskrit *Ratnavali*, and the first extant Kannada play. Chikkadevaraya has also been described as a reputed author of several works in Kannada and Sanskrit. Of his works, *Bharata Vachana* is the earliest, and it is a Kannada prose version of the *Mahabharata*. *Chikkadevarasa Sukti Vilasa*, a Kannada prose version of the second section of the *Bhagavata* is also in his name. Another title, namely, *Sachchudrachara Nirnaya*, a compilation in a mixture of prose and poetry in Sanskrit, also bears his name. The other works like



*Chikkadevaraya Saptapadi*, an anthology of songs in Kannada, and *Tripadigala Tatparya* or *Shringara Sangeeta Prabandha* are ascribed to him. *Chikkadevaraya Binnapam* and *Gita Gopalam* are two notable productions of Srivaishnava literature in Kannada.

The Veerashaiva literature also flourished during Chikka Devaraya's period. Of the doyens of this literature, Shadaksharadeva has occupied a prominent place. The Jaina scholars like Chidananda Kavi and Chikkanna Pandita also lived during the same period. Chidananda Kavi, who hailed from Shravanabelagola, wrote *Munivamshabhyudaya* (1680), a poetical work in Kannada. Chikkanna Pandita's *Vaidya Nighantu Saara* (1703) was a compilation on pharmacology in Sanskrit. Among the miscellaneous works of the period may be mentioned Krishna Sharma's *Sarja Hanumendra Yasho Vilasa* (*Sarja Hanumendra Charite*) (1700), a Kannada work on Sarja Hanumappa Nayaka, the Chief of Tarikere-Santebennur, *Chikkadevaraja Dharaniramanabhyudaya* (1700), a Sanskrit poem by an anonymous author and *Chikkadeva Kempadevammannavara Melina Haadugalu* (1703), a compilation of Kannada songs by another anonymous poet. Kanthirava Narasaraja II was also a patron of the men of letters. Among the important works of the period, *Ananga Vijaya Bhanah* (1712), a dramatic piece in Sanskrit, by Shivarama Krishna Kavi occupies a prominent place. Another important Kannada work, *Mysuru Doregala Purvabhyudaya Vivara* (1714) by an anonymous author is a recorded history of the Wodeyars. Dalavayi of Krishnaraja I, Kalale Viraraja was an accomplished scholar, skilled in composing works in Sanskrit, Telugu and Kannada. *Sakala Vaidya Samhita Sararnava* (1720), an Ayurvedic text in Kannada is written by him. His another work *Andhra Vachana Bharatamu* (1731) is a prose version of the great epic in Telugu. Channayya, an household officer of Dalavayi Viraraja, wrote a commentary on *Bhagavadgita* and *Padmini Parinaya* (1720-24), a *sangatyā* in Kannada. Balavaidyada Chaluva wrote in Kannada *Ratna Shastra* at the instance of Venkatapati, a Junior Accountant in the Treasury of Krishnaraja I. His another work *Kannada Leelavati* (1720) is a work on arithmetic and mensuration. *Kaveri Mahatmya* (1730) in Kannada was by Rangayya. The literary activity under Chamaraja VII, the successor of Krishnaraja I, is also noticeable. Srinivasa Prabhu, chief officer of Chamaraja, revived the work of Avinashishwara, namely, *Srirangarajatilaka Bhanah* (1733-34), a dramatic piece in Sanskrit. Karachuri Nanjarajayya, a Dalavayi under Krishnaraja II and a regent of Mysore between 1739 and 1759, was an accomplished writer, and he composed *Nanjaraja Vanivilasa* (1734) in intelligible modern Kannada, which deals with Shivapuranas, ritualism and philosophy. He rendered from Sanskrit *Shivabhakti Vilasa Darpanam* and other Puranas. He also rendered into Kannada *Kakudgiri Mahatmya* (1742). *Sangita Gangadhara* in Sanskrit and *Garalapuri Mahatmya* (1742-51) in Kannada prose are his other

works. — Dewan Venkatappayya or Venkamatya, who served under Krishnaraja II, was said to be the author of several Sanskrit and Kannada works including *Alankara Manidarpanam*, *Karnataka Ramayanam*, etc. Nooronda, author of the Kannada poem *Saundara Kavya* (1740), was patronised by the Dalavayis. Kashipati Pandita, a protege of Karachuri Nanjarajayya, wrote a commentary in Sanskrit on Nanjarajayya's *Sangita Gangadhara*. *Nanjaraja Yashobhushanam* (1748-50), a treatise in Sanskrit and *Shivadaya Sahasram* were written by Narasimha Kavi ('Nava Kalidasa'). *Nanjaraja Yashassamollasa* (1750), an epic poem in Sanskrit by Nilakantha Kavi, eulogises Nanjaraja. At the desire of Nanjaraja, poet Venkatesha composed *Halasya Mahatmya* (1725). Katti Gopalara-ja Urs of Bettadakote, the father-in-law of Krishnaraja II, was the author of the Kannada prose *Kamalachala Mahatmya* or *Sri Gopala Bhupalokti Vilasa* (1740), a legendary history of Gopalaswamy hill. *Venkateshwara Shataka* (1750) was composed by Channarajappa. Padmaraja Pandita's *Vijayakumarana Kathe* (1750), a Kannada poetical work in the Yakshagana style, is also noticeable here.

The era of Krishnaraja Wodeyar III was a landmark of the progress of literary and cultural activities in Mysore, and there was a literary renaissance. Krishnaraja III himself was a renowned scholar in Kannada and Sanskrit, and he was keen on getting great scholars settling down in the city of Mysore. He is said to be having more than 50 Kannada works to his credit, of which, may be mentioned a poetical romance entitled *Saugandhika Parinaya*. The works like *Krishna Katha Pushpamanjari*, *Ramayana Katha Pushpamanjari*, *Chamundi Mangala Malika*, *Nanjunda Shataka*, *Devi Mahatmya*, *Shankara Samhite*, *Sankhya Ratnamala Teeke*, etc. are his popular works. Devachandra, a Jaina, was a court poet and his *Rajavali Kathe*, a cyclopaedia or Jaina traditional history and chronology, and *Ramakathavatara*. The court poet Kempu Narayana's *Mudra Manjusha* (1823), based on the Sanskrit drama *Mudra Rakshasa* of Vishaka Datta, is a noteworthy prose work of this period. Aliya Lingaraja, a member of the royal family, wrote nearly 47 yakshaganas besides a few poems, such as *Prabhavati Parinaya*, etc. Srinivasa Kavisarvabhauma wrote *Krishnaraja Prabhavodaya* and *Krishna Nrupa Jayotkarsha*, dealing with the life of his patron Krishnaraja III. Another court poet Ramakrishna Shastry wrote *Bhuvana Pradeepika*, discussing subjects like creation, time, geography, astronomy, the Puranas, the history of Southern India and Mysore and also of his patron. Ahobala Narasimha, another poet, composed *Abhinava Kadambari* or *Trimurty Kalyana* in two parts referring to the adventure of his patron. Vedanta Raghavacharya, also a court poet, wrote *Nijadeepika Shiroratna*, a treatise for *Vivekabharana* of Krishnaraja.

Chamarajendra Wodeyar X, who succeeded Krishnaraja Wodeyar III, was a man of varied interests and he was responsible for the beginning of

Karnataka Bhashojjivini Pathashala, an organisation for the encouragement of Kannada learning and literature. Due to his encouragement some Kannada plays came to be written and staged. Among the most notable literary doyens of his period were Asthanakavi Basavappa Shastry (Abhinava Kalidasa), whose works like *Savitri Charitre*, *Damayanti Swayamavara*, *Shankara Shataka*, etc. in Kannada and *Shiva Shatakam*, *Trishashti Puratana Gunastavah*, etc. in Sanskrit are noteworthy. His translations of great Sanskrit plays like *Shakuntala*, *Vikramorvasiya*, *Ratnavali*, *Chandakaushika*, *Uttara Rama Charite*, etc. are works of high standard. Pandits like Seetharama Shastry, Kasturi Rangachar, Vyakarana Shamachar and Sundara Shastrigal were some of the Sanskrit stalwarts of the period. Besides these, there were a number of eminent scholars in Mysore.

Krishnaraja Wodeyar IV was also a lover of art and literature, and he himself was a master in several languages. Sosale Ayya Shastry who taught Sanskrit to the prince also wrote works like *Damayanti Charitre*, *Karnataka Nalacharitra Natakam*, *Rajabhakti Lahari*, *Shesha Ramayana*, etc. in Kannada and *Chamarajendra Pattabhisheka* and *Krishnamba Parinaya* in Sanskrit.

Some of the pontiffs of the Suttur Matha were eminent scholars. Sri Siddhananja Deshikendra, the 4th pontiff of the Matha was himself a scholar and wrote *Parama Shivadhikya Choodamani*, a reputed work on Veerashaiva philosophy. His successor Sri Kapini Nanjunda Deshikendra encouraged the men of letters and *Amugi Devana Sangatya*, written by Shiva Lingaradhya was the result of this pontiff's constant encouragement. There are about 63 *vachanas* which speak of the great scholarship of Sri Ghanalinga Shivacharya, the 11th pontiff of the Matha, and these *vachanas* entitled *Ghanalingidevara Vachanagalu* have been edited with critical introduction by Sri Shivaratri Rajendra Mahaswamy. The 12th pontiff, Sri Shivarathrishwaracharya, was also a great scholar, who is said to be the author of *Vrushabhendra Vijaya Purana*. 'Mantra Maharshi' Sri Shivarathrishwara Mahaswamy (1902-67), the 22nd pontiff, encouraged 'Satkavi' Sangappa Shastry to compose in *shatpadi* the *Sri Suttur Simhasanada Guru Parampare* and the Swamy himself compiled a work entitled *Shivamantra Mahime*. Sri Shivaratri Deshikendra Swamy has published *Subodha Saara*, a collection of songs of Muppina Shadakshari. Among the pontiffs who have produced works recently, mention must be made of Sri Basavalinga Swamy of Hosamatha at Mysore, whose Kannada commentaries to the Sanskrit works like *Purusha Suktam*, *Paramatma Prakashike*, *Swaswaroopa Prakashike*, *Shruti Saara Bhashyam*, *Shiva Panchasthavam*, *Shivadhikya Ratnavali*, *Shatsthala Kaumudi*, etc. are worth noticing. His Kannada work is *Veerashaiva Shatshala Siddantham*. Vidwan Sri Immadi Shivabasava Swamy of the Kundur Matha at Mysore is a reputed scholar with his notable works like *Sarvadarshana Sangraha*,

*Allamana Teekina Vachanagalu, Vachanaloka, etc. Akkamahadevi Champu* in Kannada and *Basavananda Lahari* in Sanskrit are composed by Sri Gowrishankara Swamy (demise—1952) of Gavimatha. The Sri Shivarathrishwara Grantha Male of Mysore has rendered yeoman service to Kannada literature by publishing some outstanding works in Kannada and English.

The pontiffs of Sri Brahmatantra Swatantra Parakala Matha of Mysore were well versed in Vedic learning and literature and they have left behind them treatises on different Shastras, etc. Sri Jnanabdi Brahmatantra Swamy, the 15th pontiff in the line of the Matha, wrote a number of Sanskrit works on Vendata. His disciple Sri Rangaramanuja Swamy produced *Bhava Prakasha, Dashopanishad Bhashya, Ramanuja Siddantha Saara Sangraha, Vishaya Vakya Deepike, etc.* Periya Parakala Swamy (1676-1737) wrote *Sri Deshika Prabandham* and wrote a commentary to *Acharya-vataraghatta, Yatiprativandana Khandana, Mitaprakashika, etc.* Srinivasa Brahmatantra Parakala Swamy II (1737-50) was the author of *Lakshmyupaya Tattvadeepam, Parakala Vaibhava Prakashika, etc.,* Srinivasa Deshikendra Brahmatantra Parakala Swamy's (1861-73) works are *Dhatu Sangraha, Alankara Sangraha, Poorva Prayoga Sangraha, etc.* 'Pandita Ratnam' Sri Ranganatha Brahmatantra Swatantra Parakala Swamy (1873-86) was well versed in Vedanta and logic and wrote *Rahasyatraya Saara Sangraha, Sudarshana Vaadartha, Purushasukta Bhashya, etc.* His successor 'Kavi Sarvabhauma' Srikrishna Brahmatantra Parakala Swamy (1886-1914) was a renowned scholar of the time and he wrote about 67 works on different aspects of religion and philosophy, which consisted of *Parakala Guru Vijaya*, an account of the pontiff of the Matha, namely, Sri Vedanta Brahmatantra Parakala Swamy (1829-30), and his other outstanding works are *Saara Prakashika, Ranganatha Vilasa, Alankara Manihaara, Saraswati Mooladhana, etc.* Another pontiff, Srimadabhinava Ranganatha Brahmatantra Parakala Mahadeshika (1925-66) was said to be a great logician and Vedantin, whose *Hayashiropalchhyana, Bhava Prakasha* (in 4 parts), *Vedartha Sanjivana, Sri Ramanuja Mathadarsha, etc.* are noteworthy. Besides these, Sri Ranga Mahaguru (H. T. Srinivasa Rangacharya) of Hedatale, founder of the Astanga Yoga Vijnana Mandiram of Mysore, has composed *vachanas* published under the title *Sriranga Vachanmruta* in two parts and *Sriranga Geetamruta* is also a compilation of his songs, and S. V. Chamu has written a biographical sketch on him entitled *Sriranga Mahaguru*, which is in Kannada and has won State literary award.

A large number of Sanskrit scholars were patronised by the Wodeyars of Mysore. Krishnaraja III built some temples in the fort area and provided for the great pandits' houses in *agraharas*, libraries and choultries. On account of this, many scholars migrated from their villages to Mysore and, in course of time, the city became famous as the home of Sanskrit

learning. The Sanskrit college and the Oriental Research Institute in Mysore became the centres of Sanskrit studies. Tarka-tirtha Kasturi Rangachar and his student Mahamahopadhyaya Lakshmipuram Srinivasacharya were the doyens of Sanskrit literature and they taught at the Sanskrit college also. Srinivasacharya's *Manameya Rahasya*, *Darshanodaya*, *Shloka Vartika*, *Mimamsa Bhashya Bhushana* in Sanskrit and *Hindu Darshana Saara* in Kannada with a few edited Sanskrit works deserve mention. The *Karnataka Shabdanushasana Prakashike* was the Kannada commentary to Bhattakalanka's *Karnataka Shabdanushasana* by Kundalagiriacharya (1865-1904) of Kalale. He has also edited *Harsha Charitre*, *Dharmashramabhyudaya* and *Jeevandhara Charitre*. The famous *Kollegala Panchanga* or almanac has made Tammaiah and his son Asthana Vidwan Venkatasubba Shastry, its compilers, most widely known. Venkatasubba Shastry also produced the eminent Sanskrit works like *Uparaga Mimamsa Vikasa*, *Jyotissashtra Nyaya Mala* and *Ayanamsha Vimarshe*. Among others Mahamahopadhyaya Virupaksha Shastry, Mahamahopadhyaya Panchapaksha Shastry and 'Pauranika Ratnam' Holavanahalli Sheshacharya deserve a mention here. Narahari Josyer, Sampat Krishna Jois, Karur Sheshachar, Periswamy Tirumalacharya, Narahari Shastry, etc. were brilliant scholars in astrology and literature in Sanskrit. The scholars like Chakravarti Iyengar, Sringeri Krishna Shastry, Navinaru Ramanujacharya, Lakshmipuram Srinivasacharya, Tiruvallore Srinivasa Raghavachar, etc. were notable among the Dharmadhikaris in the royal house of Mysore. 'Sarvasashtra Ratnakara' Tiruvaimoli Tirunarayana Perumal and his son Tiruvengada Ramanujaswamy taught the Ubhaya Vedanta. Another teacher, Alkondavalli Govindacharya Swamy, wrote valuable works in English on the subject of the Ubhaya Vedanta. Besides these, Sheshachar of Yelandur rendered the Sanskrit work *Shwetachala Mahatme* into Kannada (*Biligiri Rangaswamy Kshetra Mahatme*). Ananta Narayana Shastry of Nanjangud translated *Nagananda Nataka* of Sri Harsha into Kannada. Baladev Upadhyaya's Hindi version of the History of the Sanskrit Literature was translated into Kannada by N. S. Ramachandra Shastry of the same place. The *Sanskrita Shabdakosha* of S. G. Narasimhachar of Hedatole is worth noticing here. Srikrishna Somayaji started a seat for propagating and learning the Vedas at Nanjangud. It is now being run by Srikantha Ghanapathi and Anantaramu Somayaji. C. Venkataramana Shastry of Chamarajanagar rendered *Sri Vishnu Dharmottara Mahapuranam* into Kannada, which was published in four parts by the Sri Jayachamarajendra Grantha Ratna Mala of Mysore. Nagabhushanaradhya of Jinnahalli has edited *Sankshipta Vaidika Shiva-pooja Vidhih*. Venkatasubbaiah of Mullur has authored about nine works in Sanskrit including *Stotra Mala* etc. Some *Sanskrit shlokas* have been rendered into Kannada by B. Padmanabha Rao ('Kanjodara') of K.R. Nagar. Swamy Nirmalanand's Sanskrit work was rendered into Kannada under the title *Mano Doshakke Divya Oushadha* by K. T. Ramaswamy Iyengar of Biligiriranganabetta.

### Modern Writers

In the beginning of the present century, there emerged the reputed scholars like 'Karnataka Bhasharatnam' P. R. Karibasava Shastry of Mysore and his disciple Asthana Vidwan N. R. Karibasava Shastry of Nanjangud. P. R. Karibasava Shastry's *Kriyasaara*, *Siddhanta Shikhamani*, *Veerashaiva Pradipika* and a number of other titles and N. R. Karibasava Shastry's *Siddhanta Shikhamani*, *Samskruta Panditaradhya Charitre*, *Veerashaiva Dharma Shiromani*, etc. are notable works of the period. Asthana Vidwan Nanjangud Subba Shastry, a scholar of high repute, produced *Sita Charitre* and *Uttara Charitre* and his son Nanjangud Srikanta Shastry, another notable scholar in Kannada and Sanskrit, is said to have brought out more than 78 works including novels, plays, etc. and his *Krishnarajendra Vamsha Charitre* is a notable contribution. Begur Mallappa (Vyakaranada Mallappa or *Ingreji Mallappa*), a grammarian of high standard, wrote *Shabdadarsha* and re-edited Shadakshari's *Rajashekhara Vilasa* and the *Arthalankara Prakarana* in *Kavyavalokana* of Nagavarma. Bala Saraswati (Narahari Sharma) of Mysore is said to be one of the early writers of detective novels in Kannada and his reputation goes with the activities of the Tarangini Granthamale, Bala Kathavali Granthamale and Bodhavali Granthamale. 'Rajamantra Praveena' H. V. Nanjundaiah, a great lover of literature, translated some poems of the French Poet Victor Hugo under the title *Ratriyalli Kambani*. His *Arthashastra*, *Vyavahara Dipike* and *Lekhya Bodhini* were some useful works and he compiled an *Ethnological Survey of Mysore State*. He presided over the first three Kannada literary conferences beginning with 1915. Maisuru Vasudevachar, who was known for his proficiency in Carnatic music and composing *Keertanas* (*Vasudeva Kirtana Manjari*), received the 'Padmabhushana' award from the Central Government (1959) and KLKA award from the State. He wrote *Na Kanda Kalavidaru* and *Kelavu Nenapugalu* depicting the contemporary literary and cultural life of Mysore. Asthana Vidwan Maisur Seetarama Shastry (Halladakeri Seetarama Shastry), has rendered *Pratima Nataka* and *Veni Samhara* into Kannada, and his other works include *Indrakila Vijaya* and *Karnataka Mahishoora Deshabhyudaya*. Tiruvallur Srinivasa Raghvacharya, a Kannada Pandit, wrote *Sri Shringeri Narasimha Bharati Swamigala Charitre*, *Sriman Maharajara Vamshavali*, *Kavi Samaya*, etc., and he has edited *Pampa Ramayana Sangraha* with Prof. D. L. Narasimhachar. *Esopana Niti Kathegalu*, *Karnataka Vyakaranopanyasa Manjari*, *Sanaathana Dharma Deepike* in Kannada and *The Art of Translation* in English are some of the works of Raghunatha Rao of Mysore. Padmaraja Pandita, son of Brahmasuri Pandita of Chamara-nagara, edited the works like *Chaturdasha Nompi Kathe*, *Pancha Nompi Kathe* and *Nompiya Kathe* (Part I). Prof. M. Hiriyanna, outstanding authority on Indian philosophy, wrote works like the *Outlines of Indian Philosophy*, *Essentials of Indian Philosophy*, *Art Experience*, *Indian*

*Philosophical Studies* (Vol. I), etc. R. Tata (Tatacharya), another outstanding scholar of Mysore, worked on Ponna's *Shantinatha Purana* and wrote *Gurudattarayana Charitre*, and was the President of the 13th Kannada Literary Conference held at Mangalore in 1927. 'Rajakarya Praveena' N. S. Subba Rao became the President of the 21st Kannada Literary Conference held in Bombay in 1935. H. Shesha Iyengar, who worked in the department of Epigraphy edited some works like *Kaviraja Marga* (with A. Venkata Rao), *Pushpadanta Purana*, *Neminatha Purana*, *Shabdamani Darpana*, Nagavarma's *Vastu Kosha*, etc. 'Kavi Tilaka' Sosale Ayya Shastry's son S. G. Shastry was also an author of two short story collections entitled *Iddaru Irabahudu* and *Para Purusha*, and *Kannu Bichchale*, *Aryaka*, *Sutrada Bombe*, etc. are translations. Dr. Maisur Hatti Krishna Iyengar (M. H. Krishna) was the Director for the Department of the Archaeology and a Professor of History. His *Deccan Numismatics* is considered to be a commendable work and his other works like *Hindu Deshada Charitra Saara*, *Kannada Naadina Charitre*, *Ajanta Mattu Ellora* in Kannada and monographs on Belur, Halebid, Shravanabelgola, Srirangapatna, Talkad, Nandi, etc. in English are worth noticing.

M. R. Srinivasamurthy, one of the doyens of the creative movement of Kannada literature, was a scholar, critic and a poet, wrote excellent work on *Vachana* literature. *Vachana Dharma Saara*, *Rangannana Kanasina Dinagalu*, *Dharma Duranta*, *Nagarika* (plays), *Savitri*, *Mahatyaga* (novels), etc. are his notable contributions to Kannada literature. He was the President of the Kannada Sahitya Parishat from 1950 to 1953 and he presided over the 33rd Kannada Literary Conference in Sholapur in 1950. M. Venkatakrishtiah, popularly known as Tatiah was an eminent Journalist and has written many Kannada books and he presided over the Sahitya Sammelana held at Davanagere in 1922. Veerakesari Seetarama Shastry, who hailed from Nanjangud, was a versatile genius and produced more than 60 works, which include *Valmiki Ramayana*, *Srimad Bhagavata* (Part I) and novels like *Dowlat*, *Raja Panjara*, *Chatrapati Shivaji*, etc. His son M. Ramamurthy was a noted detective novelist and writer in Kannada. Devudu Narasimha Shastry, winner of the Central Literary Academy award for his novel *Maha Kshatriya* in 1962, was a scholar of high repute with his other outstanding works entitled *Maha Brahmana*, *Maha Darshana*, *Karnataka Samskriti*, etc. A. S. Swamy Venkatadri Iyer ('Samsa', 'A. S. Swamy', 'Venkatadri Pandita', 'Swamy'), an eminent playwright and scholar, hailed from Agara, and his works consist of *Kaushala*, *Srimantodyana Varnanam*, *Suguna Gambhira*, *Vigada Vikramaraya*, *Bettada Arasu*, *Birudantembara Ganda*, etc. His brother Dr. A. N. Narasimhaiah's *A Grammar of Old Kanarese Language* is a useful work. M. Yamunacharya was another renowned scholar on philosophy, whose *Paschatya Rajakiya*

*Tattvagalu*, *Namma Alvararugalu*, *Aadhunika Tarkashastra Sangraha*, *Mata-Dharma Shastra*, *Acharya Ramanujaru*, etc. are authoritative works. B. Krishnappa has written the prose version of the play *Abhijnana Shakuntala* and his other works include *Kanakornarjuna*, *Trojana Dandayatre*, *Yavanaveera Kathavali*, etc. M. S. Basavalingaiah has edited *Virabhadra Vijaya (Champu)* and *Harishchandra Kavya Sangraha*, and he has rendered the three chapters of Ahobala Pandit's *Vakyartha Rathna* into English. *Gurikar Mari Mallappanavara Sankshipta Charitre* and *Vani Vilasa Sannidhana Charitam* are his other works. Hemmige Deshikacharya of Chamarajanagara taluk composed *Varada Karakamala Stavam* in *Champu* and wrote critical essays on various literary aspects. Asthana Vidwan Narahari Jayarayacharya's works on cookery, medicine, dictionary, rhetoric, etc. are worth noticing and he has revised Aliya Lingaraja's *Narapati Charite* and Cheluvambe's *Sri Varanandi Kalyana*. Togare Nanjunda Shastry's writings on Kannada language and grammar are worth mentioning.

'Padma Bhushana' Dr. R. K. Narayan, popular novelist in English of world repute, wrote *Swamy and Friends*, *The Bachelor of Arts*, *The Man Eater of Malgudi*, etc. His novel *The Guide* received the Central Literary Academy award in 1960. Prof. M. N. Srinivas, eminent sociologist, has written many works like *Ramapura*, *Marriage and Family in Mysore*, *Ramapura Revisited*, etc. 'Padma Shri' Dr. A. K. Ramanujan, who has now become an authority on South Indian Linguistics, has brought out the anthologies of poems like *The Striders* and *Relations* in English and *Hokkulalli Hoovilla* and *Mattu Itara Padyagalu* in Kannada. His *Speaking of Shiva*, *The Interior Landscape*, etc. in English and *Mattobbana Aatma Charitre* in Kannada and translations of the poems of Prof. Gopalakrishna Adiga and novels of Shouri, Dr. U. R. Ananthamurthy, etc. are also important contributions. H. Y. Sharada Prasad, noted journalist, has written many works in Kannada and English and his *Bharatada Proudha Itihasa* is a notable translation.

There have been quite a number of reputed writers belonging to various literary schools with different approaches. M. Subramanyaraja Urs (Chaduranga) of Kallahalli has proved to be a significant novelist by his *Vaishaka*, which is a vivid recreation of rural society, won him the Karnataka Sahitya Academy (KSA) award in 1978. His other outstanding novels are *Sarvamangala* and *Uyyale* (both filmed). Prof. M. V. Seetharamaiah (Kavi Mitra, Raghava, Mai. Vem. Si.) of Mysore is a reputed author with works like *Raaga*, *Ashoka Chakra*, *Bisilu Beladingalu*, *Kaviraja Maarga*, *Udayadityalankara*, *Kavya Mimamse*, etc., and his *Praachina Kannada Vyakaranagalu* has won him the KSA award in 1973. Ghanapathi Narayana Iyengar, author of *Bidipudidagadekadanam* in *champu*, received the State Sahitya Academy award in 1960. B. S. Sannaiah of Bhoganahally has edited Kannada classics like *Harivamshabhyudaya*,



*Vardhamana Purana, Sobagina Sone, Kavyavalokanam, Mohana Tarangini, Rajavali Katha Saara*, etc. The KSA bestowed on him an award in 1974 for his edited work *Neminatha Purana*. Dr. Prabhu Shankara of Chamarajanagara has written about 20 works, which contain *Kannaladalli Bhavagite, Sahitya Mattu Aadhunikate, Upanishattugala Sandesha, Chinte-Chintane, Angulimala*, etc., and he has won the KSA award for his *Bharatiya Tattva Shastrada Roopa Rekhegalu* (translation) in 1973 and for *Amerikadalli Naanu, Shanti* in 1978. 'Vidyalkara' Prof. S. K. Ramachandra Rao has penned many scholarly works on art, architecture and iconography, and his *Murthy Shilpa : Nele Hinnele* has won him the KSA award in 1975. Srikrishna Alanahalli, a representative writer of the younger generation, has presented some outstanding novels like *Parasangada Gendetimma, Bhujangayyana Dashavataragalu, Aragina Aramane*, etc., and his *Mannina Haadu* (poetry) and *Kaadu* (novel) have won the KSA awards. The scholarly works like *Kalegalu Mattu Maanava, Aristatalana Kavya Mimase, Amarakosha Vedanta Saara, Mrugalayada Mahaniyaru* are written by N. Balasubramanyam of Nanjangud, and *Horesana Sahitya Vimarshe* has won him the KSA award in 1969-70. G. G. Manjunathan of Gundlupet has about 25 works to his credit, which include edited works with scholarly introduction like *Sanatkumara Charite, Jeevan-dhara Charite, Chandraprabha Charite*, etc., and Kallarasa's *Janavashya* and Madanna's *Nannayyagala Charite* have won him the KSA awards in 1974 and 1978. Dr. A. V. Narasimhamurthy's *Puratattva Shodhane, Prachina Bharata, Bharatiya Naanyagalu, The Coins of Karnataka, The Sevunas of Devagiri*, etc. are the useful contributions to the field of history and archaeology. His *Kannada Lipiya Ugama Mattu Vikasa* won him the KSA award in 1968. 'Jaina Sahitya Bhushana' D. Padmanabha Sharma of Bhuvanahalli is a great scholar having brought out more than 75 works of literary merit in Kannada, which include *Abhinava Vagdevi Kanti, Aatma Darshana, Bhagavan Mahavira, Sahasi Subhash*, etc., and his notable work *Karnataka Shabdhanushasanam* has won him the KSA award in 1967. Prof. S. Ananta Narayana, who won the KSA award for his *Hosagannada Kaviteya Mele English Kavyada Prabhava* in 1962, wrote the novels like *Attige, Usha Swapna, Payanada Haadiyalli, Elleyariyada Kadalu, Bayakeya Beli*, etc. Dr. C. P. Krishnakumar of Chikkanayakanahalli (K.R. Nagar tq.) has more than one hundred works to his credit which include poetry, criticism, translation, edited works, etc., and his *Paschatya Kavya Chintana, Kumaravyasa Virachita Aranya Parva* and *Kavya Viveka* have won the KSA Awards in 1970, 1976 and 1977 respectively. Among his other works, *Taara Sakha* and *Kuvempu Sahityada Kelavu Mukhagalu* have also bagged reputed awards. S. N. Krishna Jois (Sri Na. Kru.), who won the KSA award for his *Supa Shastra* in 1970, brought out invaluable works like *Jataka Tilaka* (awarded), *Vishnu Purana, Nala Champu* and *Laasya Ranjana*. The *Deva Binnapa* and *Devara Dasimayya* are written by K. Anantaramu of Gavdagere, whose *Udaya Raviya Naadinalli* has won

the KSA award in 1974. H. S. Krishnaswamy Iyengar (Echcheske), who hails from Haleyr in K.R. Nagar taluk, is a prolific writer, whose *Sura Honne*, a collection of essays has won him the KSA award in 1979 and *Namma Aarthika Yojanegalu* has also won the State Government award. K. Ashwathanarayana Rao (Ashwatha), who hails from Chamarajanagara, is an outstanding short story writer and has been written popular novels like *Maryade Mahalu*, *Muniyana Maadari*, *Ranga Nayaki*, etc., and he has won the KSA award in 1982. T. R. Nagappa's *Bharatada Gramina Granthalayagalu* and *Vayaskara Shikhshana Kaipidi*, the works on the promotion of adult education have won the KSA awards in 1977 and 1979 respectively. Dr. M. S. Nagaraja Rao, who hails from K.R. Nagar taluk, is the Director of Archaeology and Museums in Karnataka, and his publications include besides several research papers, *Stone Age Hill Dwellers of Tekkalakota*, *Protohistoric Cultures of the Tungabhadra Valley*, *Progress of Archaeology in Karnataka*, etc. Dr. B. S. Swamy of Madhuvanahally has more than one hundred works to his credit, which contain poetry, short stories, plays, travelogue, biography, criticism, folklore, novels, etc., and his *Mahajyoti Madeshwara* is a noteworthy novel, which is said to be the 101st contribution of the author.

Dr. P. S. Ramanujam, an esteemed scholar in Sanskrit, hails from Byadamudalu. He has done a commendable work on the *Vaisheshika Darshana* and his other works comprise *Venisamhara : Ondu Adhyayana*, *Aarakshaka Tattva*, etc., and his *Kodavaru* has won the KSA award in 1975. The *Sahitya Bharati* and *Malla Kavi Samyojita Kavyasauram* of Prof. N. Anantarangachar of T. Narasipura have won him the KSA awards in 1970 and 1973. Dr. S. Vidyashankar of Madhuvanahalli has worked on the *Veerashaiva Puranagalu* and he obtained an award from the KSA for his *Deepada Kaliyara Kavya* in 1974. His other works consist of *Nambiyanna : Ondu Adhyayana*, *Dharma Sampadane*, *Immadi Muriga Gurusiddhara Kritigalu*, etc. B. S. Rukkamma's *Keetagala Odanaadi Fabour* and *Ammanige Paapu Helida Kathegalu* have won the State and Central awards. Dr. K. V. Narayana of Kamplapura, a noted critic, has won the KSA award (1973) for his translation work *Samajada Mele Vijnanda Prabhava*, and his other outstanding contribution is *Dhwanyaloka*. Dr. M. H. Gopal of Mysore, a renowned economic historian, has published a large number of research papers including eminent works like *The Mauryan Public Finance*, *Financial Policy of Indian Union*, *The Finance of the Mysore State (Vol. I)*, *Tipu Sultan's Mysore An Economic Study*, etc. M. H. Rama Sharma's *The History of the Vijayanagara Empire* in 2 parts are worth noticing. Dr. M. Sheshadri, an archaeologist, has written works like *The Stone-using Cultures of Pre-historic and Proto-historic Mysore* and other works in Kannada also. M. S. Anantapadmanabha Rao (Kalki, Mai. She. Aa.) has won the Devaraja Bahaddur Trust award (1950) for his *Tulasi Ramayana*, and

*Karna* and *Sri Kaveri Kathamritam* are his other works. M. S. Ananta Rao's novel *Haalaahala* has also received the State Government award in 1959. Dr. K. Gokulnath has worked widely on the Dasa literature especially on the life and achievements of Jagannatha Dasa, Mohana Dasa, and his *Sri Vijayadasara Jeevana Mattu Kritigala Samikshe* is a notable contribution. S. N. Gururajachar's works exceed 140 in number and they comprise novels including *Kailasa Yaatre*, *Kapata Sanyasi* and *Kaluvaada Kanye*, and plays like *Ashoka*, *Badavara Bhagya*, etc. M. C. Padmanabha Sharma's service in studying and editing Jaina literature is worth noting and his important works are *Chavundaraya Purana*, *Ajitanatha Purana* and *Yashodhara Charite*. An extensive study and research is being undertaken by P. M. Giriraju, whose edited works include the *Vachanas* of a number of *vachanakars*. The *Jinakshara Maale* of Ponna Kavi is edited by S. Bommarasa Pandita. Horeyala Doreswamy of Huyilalu has written novels like *Koole* and *Hudukadi Banda Honnina Baduku* and has translated into Kannada the *Cheeni Janateya Padyagalu*. Satavalli Venkata Vishwanath (Hariharapriya), a prolific writer, has published the *Kannada-Telugu Sahitya Vinimaya*, *Kannadada Hema Hemigalu*, *Kuvempu Olavu Niluvu*, *Hemavati*, etc. Dr. S. N. Taranath's *Shodhanaloka* and *Sahityaloka* contain critical and scholarly essays. *Nelamaalige*, *Grihadaha*, *Guttu Rattayitu*, etc. are the novels produced by Kundani Sathyan. B. Shamasundara (Madhupita, Bisha) has nearly a dozen works to his credit and they include short stories, novels and criticism like *Kenda Sampige*, *Elli Omme Kannu Tere*, *Madivala Machideva*, *Korava Mattu Kariyana Naayi*, etc. K. Sheshadri Iyengar's *Vaayuguna*, *Alegalu*, *Doora Darshana*, *Shakha Prakarana*, *Dhwani*, etc. deal with different aspects of physics. Dr. Sindhuvalli Anantamurthy's *Gubbi Company* is a scholarly study of Kannada theatre and he has edited an anthology of Kannada one-act plays, *Hosa Samvedaneyana Natakagalu*. The works like *Jeeta Paddhati Raddu*, *Nagara Bhumiti Samajikarana*, *Banking Kanoonu Mattu Acharane*, etc. are by Sindhuvalli Balasubramanyam. Works dealing with political theory and politics, namely, *Sarvajanika Abhipraya*, *Rajakiya Jijnase Swatantrya Mimamse*, *Rajakiya Pakshagalu*, etc. have written by N. Rajagopala Rao. M. L. Narasimha Iyengar ('Hasuru Vani') has written works on floral and faunal topics like *Raitara Nachchumechchina Maragalu*, *Sasya Poshane*, *Idu Yaava Naayi*, *Namma Danagalu*, etc., and the works like *Mannu Adara Huttu Baduku Saavu*, *Vanamaali* and *Idu Yaava Mara* have won him prizes. Dr. B. R. Ambedkar's works and his philosophy and Dalit movement and its literature have been studied by Dr. Ma. Na. Javariah, whose works comprise *Kelu Jaga Maadiga Holeya*, *Parampare Haagu Dalita Bandaya*, *Jaati Vinasha*, *Gandhi Ranade Mattu Jinna*, etc. R. Anantaramu, a noted Gamaki of Mysore, is the author of two works entitled *Bidi Muttugalu* and *Kannada Bhasha Bodhane*. B. R. Shankar ('Balayogi') has written novels like *Chandru Sundru*, *Swarna Hamsagalu*, *Baadada Hoo*, *Olavina Doni*, *Odi Hodavanu*, etc.

T. S. Subramanyam's *Ola Dani*, *Shradhaanjali*, *Gubbi-Veeranna* and *Anirikshita* represent different forms of literary writing. Of the works of M. V. Venkateshamurthy *Kivi Moogu Gantalina Samanya Rogagalu* and *Gadasu Roga*, which deal with health, are worth noticing. N. V. Jagannatha Rao has written plays like *Dost Kotta Gastu*, *Huttidsuli*, *Baale Bangara*, *Pralayavo Pranayavo*, etc. H. V. Gundu Rao's *Saashitanga Namaskara* and *Chalanachitra Digdarshana* are the works relating to theatre and cinema. L. N. Chakravarti has published five works on arithmetics which include *Ankagala Itihasa*, *Ganita Vihara* and *Ganua Shastra Parichaya*. *Kalana Shastra Parihaya* is a work by V. S. Srinivasa Iyengar. C. V. Rangaswamy has written some works on history entitled *Bharatada Samskrutiya Adhyayana*, *Bharatada Itihasa* in 3 parts, etc. S. Ramaprasad's *Durbeenu* and *Uranus* are useful for students. *Daante Kadiru* and *Sankalana* are by M. Jaikumar. Among the works of N. Nagachandra, *Vachana Chandrike* is a collection of vachanas. His *Parisara Nammadu* has won him Central Government award in 1986. B.N. Nataraj ('Kumara Kavi') has brought out two anthologies of poems, namely, *Kavana Sudhe* and *Kappu Samudra*, and his *Makkala Mithayi* is for children. Prof. G. Hanumanta Rao's *Dharma Deepakaru* is worth noticing. G. H. Rama Rao contributed a number of articles to the various volumes of the *Kannada Vishwakosha*. Nanjundaraje Urs has written on political science subjects. B. R. Pranesh Rao has written many books on political science and a biography of Lal Bahadur Shastri.

Among the writers of Nanjangud taluk, mention may be made of H. R. Shankaranarayana ('Haaraa') of Nanjangud, whose *Kabbu Kudugolu*, *Nage Naanya* and *Samarasa* are the collections of essays. M. S. Sheshagiri Rao (Mai. Su. She.) of the same place has written novels, biographies, etc. which include *Punyavati*, *Shubhamuhurta*, *Prema Dahana*, *Devvada Baleylli* and biographies on K. Hirannaiah, B. R. Pantulu and Belur Ragavendra Rao. Jurist and Professor C.K.N. Raja ('Karkotaka') has written *Bharata Samvidhanada Itihasa* and *Prajaprabhutvadalli Kayideya Paatra* in Kannada. Devanur Mahadeva, a prolific creative writer has presented *Odalala*, the best gift of the Bandaya and Dalit schools and it presents the grim spectacle of exploitation and poverty. *Dyavanuru*, *Gandhi Mattu Mao*, *Nodu Mattu Kodu*, *Nambigeya Nanta*, *Elu*, etc. are his other works. His brother Devanuru Shivamallu is also a creative writer. *Vachana Chitragalu*, *Kidi*, *Bhava Kirana*, *Kavigalu Kanda Kodagu*, *Chikkavira Rajendra* and *Mooru Vaara Mooru Kade* are works by Dr. D. B. Ramachandrachar of Debur. S. Nanjundiah of Hullahalli has written works like *Belakina Hejje*, *Sharanara Vichara Dhare*, *Sharanu Gurudeva*, etc. Another writer from Hullahalli is H. B. Nagaraja whose works include *Hullahalli Darshana*. Sri Shivabasava Swamy, Pontiff of the Devanur Matha hailing originally from Doddahundi of Gundlupet taluk, has edited *Sharana Leelamrita* and *Bhairaveshwara*

*Kavya*. C. Ankappa ('Kaliraya') of Hosakote is a popular playwright and he has composed *vachanas* in *Kalirayana Vachanagalu*, and *Kambali Nagideva*, *Karulina Seleta*, *Kayaka Sattaaga*, etc. are his plays. Hejjige M. Linganna is a poet and a playwright, whose works include *Shivana Damaruga*, *Hejje Gejje*, etc. E. R. Seturam of Nanjangud, journalist and essayist of high standard, has presented a work entitled *Galivarana Pravasa*. Dr. N. S. Dakshinamurthy's writings in Kannada and Hindi are noticeable. S. K. Venkataramanachar's *Jagadguru Sri Raghavendra Swamiji* is a Hindi translation of the Kannada work *Guru Charita* by K. H. Vedavyasachar. His writings on the history of Hindi literature in Kannada, *Tulasi Ramayana* and *Raghavendra Swamiji* are worth noticing. Dr. S. Gururajachar has brought out a scholarly work in English entitled *The Economic and Social Life of Early Mysore*. Raja S. Gururajachar ('Kamalesha'), a noted scholar in Dwaita philosophy and literature, has written reputed works like *Sanatana Dharma Pradipa*, *Ajeya Vijayendraru*, etc., and the *Kirtanas*, *Raghavendraswamy Suprabhata*, *Ramacharita Manjari*, etc. are his other works. R. Jayaramachar has written essays on astrology and medicine. Tagaduru Ramachandra Rao, a veteran freedom fighter, has presented a work entitled *Grama Daana—Grama Swarajya* and his autobiography is included in *Karmayogi*. Sahukar Krishnamurthachar composed some *kirtanas* in Sanskrit and he has written commentaries to *Jaimini Bharata* and *Kumaravyasa Bharata*. Varada Deshikachar ('Rangapriya') has rendered invaluable service in bringing out the *Ramayana* and *Bharata Darshana* series.

T. Narasipura taluk has also contributed a large number of eminent scholars, poets and writers. The works of N. Prabhuswamy of T. Narasipura comprise *Bharatakke Amerikada Aarthika Neravu*, *Amerikadalli Bharatiya Vidyarthigalu*, *P. L. 480 Aid to India*, etc. N. S. Seetharama Shastri, eminent Journalist, hails from T. Narasipur. *Bhaja Govindam*, *Berugalu*, *Patummana Aadu*, etc. are the Kannada translations from Malayalam by B. K. Thimmappa of Bannur, who has published critical works on the Malayalam poets like Kumaran Ashan and Kunjan Nambiyar. H. N. Nanjiah ('Honabana') of the same place has brought out *Dharma Devateya Koragu Mattitara Padyagalu*, *Vishwa Vedanti*, *Chora Graahaka*, *Kannada Bodhana Krama*, etc. Cha. Sundareshan of Sosale has written *Samskrita Pramanagaliuva Basavannanavara Vachanagalu* and *Sri Siddalingeshwara Stotra Sahitya*, and his other works include *Bhava Chintaratna*, *Golgotha Vaishakhi*, *Maruga Mallige*, etc. H. K. Ramanath of Talkad is interested in dramatics and his *Basaveshwararu* is a critical study on Basaveshwara. Sri Siddha Mallikarjuna Swamy of Hastikeri Matha at the same place has published many Kannada works on toxicology. R. Venkatesh, who hails from Gundlupet, has settled at Talkad and has published notable works like *Noorundu Venka Vachanagalu*, *Vichara Taranga*, *Bendre Kruti Mattu Vyakti*, etc. G. Nagaraj of the same place

has written a book on Mudukutore and has published *Talakadu Tuavare* with T. G. Ramegowda and T. Rangegowda. *Garuda Purana* is rendered into Kannada by Dr. A. P. Narasappa and others and published by T. A. Appaji Gowda of Talkad. H. Govindaiah of Siddanahundi has composed poems. Kempachar of Kupya is a short story writer. The literary contribution of Prof. Cha. Mahadevappa of Sosale are substantial and Pandit H. N. Nanjaiah of Bannur is also reputed writer. Sri Vidya Prasanna Tirtha of Vyasaray Matha at Sosale has composed many Hari Kirtanas. M. P. Mahadevaiah of S. Megadahalli has written essays on archaeological aspects.

*Shaikshanika Manovijnana* and *Yoongana Manovaijnana Siddhanta-galu*, the works on psychological thoughts are by M. Basavanna of Mangala in Chamarajanagar taluk. Among the other writers from the taluk, Devaiah Harave's works on Dalit literature and Dr. Ambedkar include *Dalita Sahitya Mattu Itara Lekhanagalu*, *Kattalalada Kiranagalu*, *Dr. B. R. Ambedkar Vyakti Mattu Vichara*, etc. He has edited *Sankramana*, a special number on Ambedkar. Maleyuru Guruswamy's ('Magu') *Khasagi Badukina Kama*, *Prema Ityadi*, *Charitreya Pustakakke Ondu Tippani*, etc. are worth noticing. Dr. C. K. Renukarya of Chamarajanagara has written several books on Economics entitled *Aarthika Chintane Nadedu Banda Daari*, *Aarthika Chintaneya Hongirana-galu*, *Bharatada Aarthika Bikkattu*, etc. in Kannada and *Stream Lights in Economic Ideas* and *Qualitative Techniques for Economics* in English. C. Venkataramana Shastry of the same place has published under the 'Kadambari Sangraha Granthamala' some novels like *Vishwanatha*, *Soudamini*, *Mrityu Parikshe*, *Daiyanugraha*, etc. B. A. Madhu of Kellamballi Basavanapura has brought out more than 25 novels which include *Dvandva*, *Mugilina Musuku*, *Sparsha*, *Aralida Hoo Baaditu* (filmed) etc. M. Nagamallappa's ('Naganandana') *Madhura* is an anthology of poems. Ta. Ha. Nagarajan has published *Mukhagalu* and other 3 plays and more than 150 short stories. Prof. Bagali Nanjundaswamy's *Abhishekha Nataka*, a Kannada translation of Bhasa's play, and *Loka Rashasya*, *Sukti*, *Bala Vijaya*, etc. are his other works. His father Srinivasaiah had composed *Banasura Kalaga*, *Shambhakasura Kalaga* and other Yakshagana plays. *Tirumakudalu Narasipura Talooku Darshana* and *Chamarajanagara Talooku Darshana* are by R. Ramakrishna of Ramasamudra. *Anugamana Tarkashastra* is written by R. G. Nanjappa of Homma. S. Veerabhadra ('Veebhashi') of Paramapura has written about 56 works which include *Mantranubhava Manjari*, *Shivasiddhanta Samarasya*, *Paramukti Prabhava*, *Shatshthala Tilaka*, *Shadakshara Darshana*, etc. *Cinema Shooting Athava Kotnalla Kaina* is a play by Lakshman Kellamballi. Nanjappa of Honnur, Dr. M. Mahadevappa of Madapura (writing on agricultural science) and Gamaki N. Aswathanarayana are other writers of the area.

Among the modern writers of H. D. Kote taluk, N. Girigowda has published the works like *Kannada Vyakharana Parichaya* and *Kannada Chandrassina Praveshike*. *Shikshana Tattva Mattu Manovignana*, *Shiksha Krama* and *Shaikshanika Aadalita Mattu Prachalita Samasyegalu* are by M. B. Veerabhadrappe of Magudilu. Mullur Somasundar has published *Avalokana* and *Gati Yaaru?* Pandit Pa. Nagarajaiah of H.D. Kote has worked on the Jaina literature and has edited *Ajitanatha Purana Sangraha*, *Aadipurana* (with Prof. T. S. Shama Rao), *Jaina Paribhasha Ratnakosha* (with Dr. Hampa. Nagarajaiah), etc. Dr. Ramakrishna Joshi's *Heggadadevanakote Talooku Darshana* is a useful contribution. Dr. P. N. Narasimhamurthy of Periyapatna has done a useful work on Jainism in Coastal Karnataka. S. T. Dakshinamurthy is interested in studying place names of Periyapatna taluk and has written *Periyapatna Talooku Darshana*. *Gaanamrita* and *Baana* are the anthologies of poems and short stories by Kamplapura Mohan. K. M. Krishna Shetty of the same place has published the social plays like *Nudidante Nade* and *Srishaila Yaatre*. Dr. V. K. Timkapura ('Timkapura Vasant') has published poems and short stories. Krishnegowda Kamplapura N. B. Krishnappa of Bettadapura, D. Satish Chandra, K. R. Ramesh of Periyapatna, Kellur Suresh, P. R. Ramesh, S. C. Mahesh, etc. have also published poems, essays, etc. Periyapatna Nagaraj has brought out a book on the life of matinee idol Dr. Rajkumar. Lakkanna and Jogana-halli Gurumurthy are talented poets. Indudhara Honnapura, a noted journalist, hails from this taluk and he has published an anthology of poems entitled *Bandaya*. Dr. P. K. Rajashekhar of Periyapatna, an outstanding folklorist, has brought out the collections of poems like *Manasa Deepti* and *Pratibimba*.

D. Kemparaj Urs' *Aravattu Varshagalu* is an autobiographical sketch which gives a colourful description of Kallahalli village and the Arasu families of the period. Other noted writers from Hunsur taluk are as follows: Challahalli Urs has written a biography of Dewan Kantharaje Urs and *Kannada Samrajya* in Kannada and *My Tour in the West* in English. K. S. Bhagawan of Kallahalli, a rationalist, has written *Aantarya*, *Badalavane*, etc. and has translated into Kannada the Shakespearean play *Julius Caesar*. M. Puttegowda has published a few works on geography. Works of Prof. S. Srinivas of Hunsur consist of *Pragatiya Daari*, *Astitvada Arthashastra*, *Parisara Samrakshane*, etc. M. S. Veera Shetty ('Veerappa Kannadigaru') has composed *vachanas*. G. Prakash, who hails from Mysore, is a detective novelist and he has written about 35 Kannada novels. His wife Shailaja Prakash has also written novels.

*Kannada Samaanartha Kosha*, a dictionary of Kannada synonyms, is compiled and published by Hanasoge Mahadevaiah (J. M. Hanasoge) of K. R. Nagar taluk, and his other works are *Kannada Shabda Sagara*, *Alivu-Ulivu*, *Kallu Thota*, etc. Among other renowned scholars of this

taluk, Dr. G. R. Kuppaswamy, who hails from Mirle, is a historian, whose *Economic Conditions in Mediaeval Karnataka* in English and *Hināoo Deshada Charitre* in Kannada are scholarly contributions. M. Nanjammanni of Mavathur has been a student of social anthropology and her works comprise *The Study of Indian Society*, etc. in English and *Praachina Bharatada Samajika Itihasa* (awarded 1973), *Samajika Manava Shastra* in Kannada and *Arasu Jananga: Ondu Adhyayana*, a study of Arasu community, which has won her the Mallika Award in 1987. B.G. Ramesh ('Shravana') of Dodda Hanasoge has published several books for children. *Bisilu Male* and *Edatore* are the collections of poems and short stories respectively brought out by B. Rajanna of Rampura. Kantharaju Mirle's *Prema Darshana*, Kalenahalli S. Puttaraju's *Vichara Viplava*, Bukanakere S. Vijeyendra's *Ankusha*, Ramkumar Bherya's *Nava Chetana* (edited) are worth noting. K. Y. Shivakumar of K.R. Nagar has published a work on criticism entitled *Pratikriye*. K. N. Krishnamurthy ('Amod Krishnan') of the same place has about 30 plays to his credit and also collections of devotional songs. Dr. K. Veerathappa has written *Mysuru Samsthanadalli Swatantrya Chaluvali*. S. B. Chandrakanth of Saligrama has published collections of poems and three plays and he has edited *Yuva Chetana* with Shankar Hallekere. K. T. Chikkanna of Kalammana Koppalu is a very promising short story writer and has edited several commemoration volumes. *Daaha* and *Kannada Kavanagalu* are the published works of S. Umesh of K.R. Nagar. R.D. Hegde has also published poems and short stories. *Edatore Umesh's Krishnarajanagara Talooku Darshana* is notable. Srinivas has rendered Tamil stories into Kannada. Suchetana Swaroopa's critical study on Elliot's work is worth noticing and *Avanu Nirlipta Irabeku* is his other work. C. K. Puttannaiah of Chandagalu is a popular poet.

*Kshetra Parichaya* is a handbook of Karapura Matha by Sri Basavaraja Swamy of Yelandur taluk. Among the writers from the same taluk, Agaram Rangaiah is a reputed journalist of Mysore. A. Venkatasubbayya from Amble was a great scholar and historian, and his works include studies on Kannada poets, *Kalas* and *Contributions to Interpretation of Rg. Vedas*. Dr. A. V. Venkataratnam, a renowned scholar in history, also hails from Ambale and his *Local Government in the Vijayanagara Empire* and *Itihasa Samshodhana Maarga* (with Dr. M. B. Padma) are notable works. H. P. Malledevaru of Honnur is a scholar in Sanskrit, whose Kannada works contain *Sulabha Samskrita Vyakarana*, *Swatantra Siddhalingeshwarana Kritigalu*, *Urilinga Peddigala Vachanagalu*, etc. Promising poet M. N. Vyasa Rao is from Yelandur.

Of the writers of Kollegal taluk, mention may be made of Vidwan Ha. Ja. Shivashankarappa, who has published several scholarly works including *Panchavimshati Leele*, *Haradnahalliya Vibhuti Purusharu*, etc. Pandit K. V. Srinivasa Sastry, son of the reputed Asthana Vidwan



Venkatasubbha Shastry of Kollegal, has continued the work of compilation of the famous *Kollegala Panchanga*. *Kollegala Talooku Darshana* is penned by V. Neelakanthan. P. Basavanna, who originally hails from Mullur of the same taluk, is a scholar, singer and thinker and has published works of great literary merit like *Bole Basavana Bonte*, *Nireekshe*, *Shivana Panchavimshati Leelegalu*, *Bhiksha*, *Megha Sandesha*, *Parvati Pranaya Kalaha* and Nijaguna Shivayogi's *Kaivalya Paddhati* (edited). Talented short story writer Krishnamurthy Hanur's *Baaro Geejagane* is a rare type of novel written in folk style. Govinda ('Simha') of Kollegal is a poet and Singanallur Sheshan is a short story writer. B. S. Talwadi's (Basavaiah) notable novel *Gunguru Kanive* is based on the day-to-day life of the Soligas, and *Sannidhi*, *Bhava Rashmi* and *Aadhunika Kannada Kavigalu* are his other works.

Among the veteran writers of the Gundlupet taluk, Kelasuru Siddhappa Shastry composed *Mallesha Laavani*, *Siddharudhara Bhajanamrita*, *Chowdeshwariya Bhajanavali*, etc. Vyomanaradhya of Kodasoge is an expert in expounding *Shiva Kathe*, and *Prahlada Charitre* and *Koluru Kodagusu* are his compositions. Sri Virabhadra Shivacharya of the Halagur Brihanmatha hails from Paramapura and has composed notable works like *Shivopaasana Viveka*, *Ishtalingarchana Rahasya*, *Shivatma Nireekshe*, *Shweta Prabha*, etc. *Kannada Valmiki Ramayana* in prose is written by Dr. C. N. Srinivasa Iyengar of Terakanambi. He was an outstanding scholar in mathematics and his publications include *Singular Solutions of Differential Equations*. Chikkati Naganaachar's *Nanna Nechchina Kavi Kuvempu* is a poem and his other works (mostly translations) are *Maria*, *Muddu Nelli* and *Murida Rekkegalu*. Javare Gowda ('Sri Vijaya') is a playwright and *Maha Shilpi* is his popular play. Shivanna of Belachalavadi has written some religious works. H. S. Achchappa of Hosagrahara is a very notable compiler of proverbs etc.

Among the other important writers of the district mention may be made of S. Sampath Iyengar of Krishnapura, author of *Vishnu Sahasra Naama*, *Yajurveda Sandhyavandana*, *Paduka Sahasra*, *Sanskrita Sahitya Charitre*, etc. Mullur Venkatasubbaiah ('Kavitananda') has published *Jinabhajana Manjari*, *Sri Rama Bhakti Shataka* and *Gommatana Nenahu*. B. P. Shivanna of Belachalavadi has written *Dharmayuddha* and some other religious works. Te. Si. Vishweshwaraiah of K.R. Nagar is also notable.

### Women Writers

Among the women writers of Mysore Sanchiya Honnamina from Yelandur of *Hadibadeya Dharma* fame is the most notable. Singaramma (1685), daughter of Chintamani Deshikendra, wrote *Padmini Kalyana*. Chaluvambe (1725), daughter of Kantharaja of Kalale and one of the wives of Krishnaraja Wodeyar II composed *Varanandi Kalyana*, *Venkatachala Mahatme*, *Alamelu Manga Lali*, etc. She also wrote *Talakaveri*

*Mahatmya (Chaluvambika Vanivilasa)*, a prose version in Kannada. Rangamma of Nanjangud composed some songs. *Rukmini Parinaya*, *Parijatapaharana*, *Raja Kalanidhi*, *Vairagya Manjari*, *Geeta Lahari*, etc. were composed by C. R. Challamma (19th c) of Mysore. Sundaravalli of Mysore (1900) was well versed in Sanskrit and she composed a work entitled *Champu Ramayana* in six cantos. Tirumalamba of Nanjangud has about 30 works to her credit, which include novels, short stories, plays published from the Sati Hitaishini Granthamala started by her. She has won the KSA award in 1980. C. N. Jayalakshmi, who won the KSA awards for her *Shubhadrishti* (short story) and *Gangarasa Durvinita* (novel, 1979) and the Central Government award for *Koluru Kodagusu* (for children) has about a dozen works to her credit. Jayasree Rajaram (Vani R. Holkar) has brohght out six works, and her novel *Olavina Kare* has won the Central award in 1975-76. M. Kamamma ('Kamalesha') has published six books including *Kavana Kusuma Male*, *Gita Kusumavali*, *Prayashitta*, etc. *Bhairavi* is an award winning novel by Bhashyam Tanuje. K. N. Padmaje's novels include *Anirikshita*, *Astamaana* and *Arasibanda Adrishta*. Devaki Murthy has written about 10 novels entitled *Upasane* (also filmed), *Balli Chiguritu*, *Eradu Daari*, *Shishira Vasanta*, etc. and her *Odaku Doni* has won a prize. B. Gowramma's *Kshatra Brahmaarshi Mattu Brahmaana Yodha* and *Kumara Vijaya*, Vimala Raghavendra's *Hetta Karulu* (awarded), *Belaku*, *Balligasare*, *Shubhodaya*, etc., Umadevi Shankar Rao's *Stotra Ratnakara*, *Stotra Makaranda*, *Suryakanthi*, etc., S. Usha's *Togalu Bombeya Aatmakathe*, S. K. Ramadevamma's *Nayike* and *Rashya Deshada Makkala Kathegalu* (which won State award) are also worth noticing. Bhramarambha Ravishankar of Talakad has rendered into Hindi (with Byadigere Mallaiiah) C. Ankappa's play *Aadarsha Vivaha*. Saraswati Mohan of Kamplapura has published short stories and interviews and K. T. Jayasree of Periyapatna has composed poems. Vasantakumari and Jamuna of K.R. Nagar have also published poems. The novels like *Maya* and *Tripura Sundari* have written by M. Leela Ramanna of T. Narasipura. Indira Rajashekhar's ('Indirana') *Rashmi*, *Pratibimba* and *Bali* are worth noting. Jayalakshmi Rao ('Jeeji') with her *Kusuma* and *Vishabeeja* (novels), Shashikala Shivashankar ('Sahana') with her *Naanu Mattu Preeti* (poems) and P. S. Jayabharati with her *Dharmada Eligege Mahileyara Paatra*, are all from Kollegal. Tanuja of Hunsur has written more than 12 novels including *Neralu Saridaaga*, *Ditta Hejje*, *Sarida Tere*, *Sandigdha*, etc. Shailaja Prakash has written novels like *Aasegondu Aasare*, *Pranaya Ganga*, etc. Kamala Hemmige's collection of short stories, namely, *Pallavi* has won the award in 1981, and *Akhyana*, *Vishakanye*, etc. are her other works. Kausalya Dharanendra of Saligama has worked on the Jaina philosophy and her published works include *Bharatesha Vaibhava* (in 3 parts), *Rajamati Vivaha Mattu Itara Natakagalu* and *Ratnatraya*. Nam. Paa. Sute of Nanjangud has written 3 novels. Dr. G. Lakshamma has worked on the impact of the teachings of Sri Ramanuja

on the conditions of people in society, and her monograph on the *Resource Mobilisation and its Disbursement under the Imperial Cholas* is a notable study. Dr. M. B. Rajamani's monograph on the Gandhian thought and Dr. M. B. Padma's work on the position of women in Medieval Karnataka are worth mentioning. Besides these, the names of the following noted writers associated with Mysore (mostly hailing from other districts) can be mentioned: Vaani, Triveni, Aryambha Pattabhi, Mangala Satyan, Padmaja, C. N. Mukta, Dr. T. N. Nagarathna, M. Jayantibai, Kumuda, Dr. D. Vijaya, Dr. T.V. Padmavati, Vijaya Shankar, M.N. Sumithra, Y.C. Bhanumati, Dr. H.S. Sujatha, Dr. Shalini Raghunath, Tanuja, Shailaja M. Bhat, Dr. H. B. Yashodhara, Vaijayantimala, Malati Ramadas, Shobha Mutalik Patil, Naguvanahalli P. Ratna, etc.

Among the doyens of the Kannada literary world, hailing from outside the district, Dr. K.V. Puttappa (Kuvempu), the poet-laureate and a recipient of the 'Padma Vibhushana' and Jnanapitha awards, had served as Professor and Vice-Chancellor of the Mysore University and has settled down in Mysore. Prof. B. M. Srikantaiah (B. M. Sri.), exponent of the Modern Kannada literary movement, worked as an English Professor here. Mahamohapadhyaya R. Narasimhachar, R. Shama Shastri, Prof. T. S. Venkannaiah, Prof. A. R. Krishna Shastri, Dr. D. L. Narasimhachar, S.G. Narasimhachar, Ramanuja Iyengar, Prof. T. N. Srikanthaiah, etc. made Mysore their centre of activities and produced a number of outstanding literary and research works in Kannada and also English works. Among the other stalwarts, who followed them and achieved fame by their notable publications, mention may be made of Prof. S. V. Ranganna, Prof. S. V. Parameshwara Bhat, Prof. M. Gopalakrishna Adiga, Prof. A. N. Moorthy Rao, Prof. D. Javare Gowda, Dr. P. T. Narasimhachar (Pu. Ti. Na), Prof. S. Srikantha Shastri, Prof. L. Basavaraj, Dr. M. V. Krishna Rao, Dr. G. Varadaraja Rao, Prof. T. S. Shama Rao, Prof. V. Sitharamaiah (V. Si.), N. Kasturi, G. Hanumantha Rao, C. R. Narasimha Shastri, Prof. K. Venkataramappa, Dr. G. S. Gai, Dr. A. N. Upadhye, Dr. K. V. Ramesh, U. K. Subbarayachar, Prof. C. D. Narasimhaiah, T. R. Subba Rao (Ta. Ra. Su.), Dr. Ha. Ma. Nayak, Dr. H. Thipperudraswamy, Dr. H. H. Anniah Gowda, Dr. S. L. Bhairappa, Dr. T. V. Venkatachala Shastri, Prof. B. Sheik Ali, Dr. B. R. Gopal, Dr. G. S. Paramashivaiah, H. K. Rajegowda, Dr. U. R. Anantamurthy, Polanki Rama Murthy, Prof. M. Rajeswaraiah, M. Hanumantha Rao, Seetaram Jagirdar, N. Basavaradhya, Dr. B. K. Gururaja Rao, S. Narayana Setty, B. N. Chandraiah, V. G. Krishna Murthy, H. M. Shankaranarayana Rao, H. Devirappa, K. Raghavendra Rao, Prof. M. Madiah, M. V. Chitralingaiah, Dr. B. Muddachar, G. R. Rangaswamaiah, Dr. M. V. Srinivas Pradhan Gurudatt, G. Brahmappa, N. Bhadracharya,

kumar, G. S. Bhat, Madhava N. Katti and others. Many of these have stayed at Mysore for a longer time in their life and enriched the literary output of the district.

### Writers in Other Languages

It is said that the first complete prose work in Telugu was written by Kalale Viraraja, a general of Chikka Devaraya, viz., *Telugu Vachana Bharatamu* (1770). *Halasya Mahatmyamu*, a Telugu *kavya* was written by his son Nanjaraja. It is said Kanthirava Narasaraja also wrote some Telugu Yakshaganas. Kundalakurki Chandrakavi, author of *Krishna-bhupalamu*, a Telugu poetical rendering of Nannayya's *Andhra Sabha Chintamani* was from Kolar district and he was patronised by Krishnaraja Wodeyar III. The Telugu classics like *Bhanu Shatakamu* and *Neeti Shatakamu* were by Ambale D. Lakshminarasimha, a Telugu Pandit at Mysore.

Hyder Ali and his son Tipu Sultan patronised Urdu and Dakhani Hindi scholars and writers.

Tipu Sultan himself was a profound scholar and a good writer in Dakhani. Zainul Abidin Shushtary, composer of *Fathul Mujahidin*, which contains some verses in Dakhani called 'Rikhta', and Hussain Ali-Izzat, the remarkable poet-laureate and scholar of the court, who composed *Mufarri-hul Qutub*, a voluminous work on music, which contains Dakhani songs also along with the parallel Persian ones, were the most noted scholars of this period. Kirmani was the court-historian, and his works on Haider and Tipu are popular. During the reign of Wodeyars, Urdu literary activity received a new impetus and Munshi Gulam Hussain Munajjam, a versatile and a prolific writer on astrology, of Persian grammar and on medicine, was one of Tipu's court poets and later he was patronised by Krishnaraja III. Maulana Mir Hayat (1864) of Mysore was the author of a very popular book entitled *Misbahul Hayat*, a collection of about 22 treatises on religion and ethics. Banke Nawab ('Lovely Nawab') of Mysore was the leading and representative lyric poet of the later half of the 18th century. Navab Mohammed Sultan Ali (Naseem) of the 19th century was a poet in Urdu and Persian, whose work was *Gulzar-e-Naseem*. Krishnaraja Wodeyar IV has been a patron of Urdu and Persian, and he was responsible for instituting a Chair for Urdu and Persian in the Mysore University. It is said that he patronised Moulvi Shabuddin, a well-known scholar both in Urdu and Persian. Besides these scholars, Gham-Shad, Jadu, Nadir, Salim Dil, Athar, Aram, Kalim, Ah, Alwi, Barq, Sufi, Tahsil, Mugbil and others were also important modern poets. Shahabul Hassan Adeeb is said to have composed more than 200 poems and a work entitled *Ghazi Azam*. *Gulbane Jaheer* has been composed by Zaheer Akil Shahi. Mir Mahmood Husine, a scholar in Urdu, Persian and Arabic, has translated with commentary *Tipu's Aides*, and has won an award from the Government of Gujarat for his service in Persian. He has also worked on Persian loan words in Kannada, and *Iqbal Mysoreme* is his another work. Dr. Khizar Ali Khan was a noted Persian scholar. Dr. Shafi Ahmed Shariff, Urdu journalist, has written several essays. Ikram Kavish and Saleem

Tamannayi are also writers in Urdu. Khaleel Bebak, also a Urdu Journalist, has composed poems. Mohammed Ibrahim ('Akbar') and Rasheed Qasimi ('Arshad') are the good writers in Urdu. Meer Hayat's ('Hayat') work *Misbah-ul-Hayat* is also noticeable here. Dr. Masood Siraj has worked on Urdu literary criticism. Razaq Afsar has published several poems in Urdu and he is a regular columnist to the weekly literary edition of 'Salar'. Dr. Nayay Ahmed Shariff has composed poems and has published essays in English based on the geological aspects. Haji Sayyed Jaffar has brought out a collection of short stories in Kannada entitled *Aavishkara*. Among the women writers of Urdu, mention may be made of Husna Sarvar, whose poetical anthologies like *Khawab Zar* and *Shabnam Shabnam* are worth mentioning. Dr. Jahan-Ara Begum is a poetess and she has worked on the Urdu women writers of South India. Mahajabeen ('Najam') has published short stories and poems in Urdu. Dr. Jameela Begum Nayyara has worked on the Sufi saints' contributions to Urdu and Dakhani languages. Noorunnisa Begum with her poems, short stories and plays for children is also a popular writer.

### FOLKLORE

Most of the major forms of folklore of Mysore district are connected with the mythological characters or the local gods and goddesses like Chamundeshwari of Mysore, Mallikarjuna of Mudukutore, Maleya Madeshwara, Rangaswamy of Biligiri, Mallappa of Kongalli, Nanjundeshwara of Nanjangud, Kendagannaswamy of Gaddige and the disciples of Manteswamy, namely, Siddappaji of Chikkailur and Rachappaji of Kappadi. The professional singers like Devaraguddas and Neelagaras are found all over Mysore district. Among other folk artistes, Helavaru, Goravaru, Dombidasaru, Telugu Banajigaru, Telugu Jangamaru are also commonly found. The tribals like the Soligas settled in Yelandur, Kollegal and Chamarajanagara taluks and they are having a rich treasure of folk traditions. The Gondaligaru are to be seen in Hunsur, Mysore and Yelandur taluks. The Devaraguddaru or the religious minstrels are known for their performance in Beesu-Kamsale dance. A large number of Devaraguddas may be seen and about fifty Beesu-Kamsale troupes have been traced. The artistes of Sutradagombe and the Togalu-gombe are settled at Yedeyur in Chamarajanagar taluk, Hallare in Mysore taluk, Kabballi in Gundlupet taluk and Doddapanjalli in Hunsur taluk. The Lambanikunita, Soligarakunita, Somanakunita and Kavadikunita are popular around Biligirirangana Betta in Yelandur taluk. There are artists of Maarikunita in T. Narasipura, Yelandur, Kollegal and Chamarajanagar taluks. The Halagekunita troupes are found at Nilavagilu and Kalkunike in Hunsur taluk. The Kodangikunita artists are seen at Bellur in H. D. Kote taluk. The Rangadakunita and the Okulikunita are found all over K. R. Nagar taluk. The Balekunita is recently traced in H. D. Kote taluk and the Tabakaikunita is also

seen in different parts of the same taluk. The Kademme Doddinakunita is a rare folk dance form which is popular in Kollegal taluk. The Dollukunita of the *Halumata* (Kuruba) community is popular in Chamarajanagar and Kollegal taluks. The Goravarakunita is found not only in these taluks, but in T. Narasipur taluk also. The Nandihvajakunita may be seen all over the district, particularly in Nanjangud taluk. It is said that there are about sixty five troupes of Veeramakkalakunita in the district. The Garudigombe performance can be seen in Nanjangud, Chamarajanagar and Kollegal taluks. The Suggikunita, Palegaranakunita, Huliveshadakunita and the Karaga Nritya may also be seen in the district. Lingada Beerarakunita from Chamarajanagar taluk, Billu Aaata from Magge in H. D. Kote taluk, Maragalukunita from Melur and Tippur in K. R. Nagar taluk and the Keelu Kudure Kunita from Melur are famous. More than sixty eight Kolata troupes have been traced so far. Besides these, the martial arts like the Huliyuguru Kalaga, Katti Varase, Donne Varase, Vajramushti (diamond fists) and Kusti or wrestling are also popular in the district. The folk song tradition relating to the dieties like Himavad Gopalaswamy, Honakarappa, Parvati, Maddanesha, Yagamma and Baragi Mari is popular in Gundlupet taluk. The Majjanakunita at Periyapatna is a rare folk dance form which symbolises the effects of the battle fought at that place. The Beladingalappana Pooje or the lunar ritual is widely celebrated exclusively by the SCs in Hunsur taluk. The Bhajane, Kolupada, Sobanepada, Bandipada, Kilaliyapada, Kontipada and such other forms of singing are common folk arts in the district.

### Collections

Many collections of this rich treasure of Kannada folk poetry have been published by dedicated scholars. *Arjuna Jogi Haadu* (1896) by D. Subba Shastry is said to be an early collection from the district. *Tura Lavani* (1902) by Eramuddi of Mysore contains four ballads including *Periyapattanada Jagala*. *Tura Lavani Javabugalu* (1902) by Chikka Varadashetty and *Tura Lavani* by Sheshagiri Haridasa and Puttanna are considered to be early collections, which also deal with the battle of Periyapatna, etc. C. Sangappa published *Nutana Sahasra Gatha Kusuma Manjari* (1911), a collection of 1,000 Kannada proverbs in poetical style. P. C. Veerayya of Periyapatna brought out a book in 1926 entitled *Sri Kannambadi Ammanavara Sanskshipta Charitre*, which dealt with legends, beliefs, rituals, etc. pertaining to a local deity, Kannambadiyamma. C. V. Sanjeevaiah's *Lavani* appeared in 1949. Among the modern scholars, Sa. Cha. Mahadeva Naik brought out collections like *Halliya Haadugalu*, *Sampige Haraleeve*, *Janapada Rasagange* and *Naaneddu Nenedenu* collected in Nanjangud and H. D. Kote taluks. T. S. Rajappa of Tagadur, who made a study of folklore on scientific lines, has published *Daalimbe Rani Mattu Itara Kathegalu*, a collection of folk tales collected in the district, and his *Kere Honnamma Mattu Itara Lavanigalu* and *Kalgi Mattu*

*Tura Lavanigalu* are also worth noticing. A scientific method in the study of folklore was also prepared by another critical folklorist, Krishnamurthy Hanur, whose *Leelavati-Padmavati*, *Kattaala Daari Doora*, *Janapada Veera Geetegalu*, etc. are noteworthy. Dr. C. P. Krishna Kumar's *Janapada Pratibhe*, *Janapada Saraswati*, *Janapada Sahitya Praveshike*, etc. have given a new turn to the systematic study of folklore in Karnataka. Dr. P. K. Rajashekhara, who won the Sahitya Academy Award in 1974, published an outstanding folk-epic entitled *Maleya Madeshwara*, and his other collections are *Ura Hesarina Kathegalu*, dealing with folk-etymology, *Janapada Basava Purana* (with S. Basavaiah), another epic-poem, etc. 'Padmashri' A. K. Ramanujan has focussed his ideas on the methodology for the study of folk idioms in his *Ogatugalu*. Dr. J. S. Paramashivaiah's *Piriya-pattanada Kalaga* and D. Lingaiah's *Piriya-pattanada Jagala*, narrating the battle between Viraraja of Periyapatna and the king of Mysore, also worth noticing here. Ni. Girigowda's *Erada Janapada Kavyagalu*, Mai. Su. Sheshagiri Rao's *Janapada Sahitya Darpana* and Dr. S. Vidyashankar's *Deepada Kaliyara Kavya* are other important collections. K. Y. Shivakumar's *Nagendra Mattu Itara Janapada Kathegalu* comprises folk stories and legends collected in K. R. Nagar taluk. Horeyala Doreswamy has collected some rare folk poems from Gundlupet taluk in his *Naaleegi Aksaraka Odugavva*. *Chikkadannayaka Channabasavanna* has been published with a scholarly introductory by Maleyuru Guruswamy and Devaiah Harave. B. S. Talwadi (S. Basavaiah) has brought out for the first time a collection of the Christian folk songs entitled *Krista Janapada Geetegalu*, and his *Hengasara Haadgathegalu* is a collection of ballads sung by the women in the Kollegal border area. M. Chandrashekhara's *Bepputakkadi Beluva*, Beedanahalli Chowdegowda's *Shishu Prasagalu*, H.V. Savitramma's *Ajjiya Kathegalu* in two parts, Hanasoge Mahadevaiah's collection of four folk tales and S. Bharatadri's translation of stories from Anderson's collection are for children. Beedanahalli Chowdegowda's *Sri Dharege Doddavara Vachana* and *Praadeshika Gaadegalu* and M. N. Mahadevappa's (H. D. Kote) *Shobhana Ratnavali*, *Navaratna Parijata*, *Janapada Geetegalu*, *Male Madeshwara Swamy Charitre*, etc. are also noticeable. Prof. C. G. Purushottam has rendered some Kannada folk poems into Sanskrit. B. S. Rajashekhara's (H. D. Kote) *Nammuru Bannur* and H. J. Shivashankarappa's *Janapadadalli Madeshwara* discuss some critical aspects. Tamapa. Murthy of Talkad has brought out a collection of essays on folklore entitled *Muttugada Mara Neralalla*, and his *Dharege Doddavara Kavya* contains some historical events relating to the life of Manteswamy. Nagammayya's *Janapriya Janapada Geetegalu* is worth noting here. Besides these, the following scholars are from other districts, who have also collected, published and studied the folklore of the district. Gorur Ramaswamy Iyengar's *Halliya Haadugalu*, B. N. Rangaswamy's *Halliya Padagalu*, H. J. Lakkappa Gowda's *Kannada Ogatugalu*, Nam. Narayana Gowda's *Janapada Ogatugalu*, Sudhakar's *Janapada*

*Bedagina Vachanagalu* and *Namma Suttina Gaadegalu* and Prof. S. V. Parameshwra Bhat's *Nenapige Banda Gaadegalu* have contained some of the songs, proverbs, etc. of this district. Prof. Ti. Nam. Srikanthaiah Prof. N. Anantnarangaachar, Prof. H. M. Shankaranarayana Rao, Dr. H. L. Nagegowda, Na. Bhadracharya, B. N. Chandrayya, G. V. Dasegowda (G.V.D.), Ramegowda ('Raagau'), K. R. Krishnaswamy (Ka. Ra. Kru.), B. N. Saroja, Prof. S. V. Ranganna, M. C. Vasanta Kumar and others have also included in their works, research papers and critical essays many aspects of folk literature of this district. Dr. J. S. Paramashivaiah's *Dakshina Karnataka Janapada Kavya Prakaragalu*, a doctoral thesis, also deals with the different folk literary forms and traditions of the district. *Aayda Janapada Kathagalu* and *Bayalu Seemeya Janapada Kathagalu*, edited by him, consist some of the folk tales of the district. *Konti Pooje : Ondu Adhyana*, a scholarly work by Kyatanahalli Ramanna, is based on a traditional ritual performed by village women in Hunsur tq. in honour of Kunti, mother of the Pandavas.

### Folk Singers

The folk singers, narrators and artists of this district have also enriched the Karnataka folklore and some of them have won State awards. The following are the award winners between 1980 and 1987 from the State Janapada and Yakshagana Academy : Puttamalle Gowda of Ramasamudra (Goravara Kunita and singing, 1980), Doddasiddaiah of Biligirirangana Betta (Deva Soliga Mela, 1980), K. N. Basavaraje Urs of Kolagala (Yakshagana (1983), Bcdanahalli Gowramma (singing, 1984), Dooki Madamma of Talakad (singing, 1985), Soligara Guramma of Yashodhapura (singing, 1986) and T. Narayana Gowda of Talakad (Yakshagana, 1986). Kamsale Mahadevaiah of Mysore, a reputed Beesu Kamsale artist of all-India fame has secured award for 1987. Apart from these artists and singers, Vidwar N. Vishakantha Rao, Paduvarahalli Madaiah, Kodandaram and N. K. Siddhegowda of Mysore, Lavani Siddhappa of Kampalapura, Rachaiah of Eranagere, Lavani Maridevaru, Devaiah and N. Lingaiah (Guru Dattaareyaswamy) of Nanjangud and Lavani Huchchappa Naik of Kalale are known for their compositions and singing of ballad in the district. Neelagara Rachaiah (singing), Devaiah and Hanumappana Kala of Kampalapura (Huli Veshu), Puttamadaiah of Karapura (singing), Siddha Setty of Bettadabeedu (singing), Mahadevaiah of Kyatamarahalli (singing), Siddha Setty of Krishnapura (singing), Chopdi Madaiah (singing), Mahadevamma and Parvatamma of Modur (singing) and Devamma of Horeyala (singing) are also noticeable. K. N. Basavaraje Urs has started at Kolagala a Yakshagana Mandala for children, and he has also associated with Sri Basaveshwara Yakshagana Mandali or the Ghattadakore Yakshagana Kendra at the same place, which conducted a Mysore district folklore and Ghattadakore Yakshagana festival in 1987. It is said the Ghattadakore Yakshagana is an exclusive form of Yakshagana found in this district. More than sixty two Yakshagana-



Bayalata troupes have been listed. Among the Yakshagana troupes of the district, Sri Rameshwari Kripaposhita Sutrada Gombe Melada Bhagavata of Hallare, Srikanteshwara Yakshagana Nataka Mandali of Nanjangud, Sri Rama Yakshagana Mandali of Talkad, Sri Lakshiminarayana Yakshagana Mandali of Sindhuvalli, etc. have been doing admirable work. The other Yakshagana troupes are active at the places like Devanur, Gulur, Hadinaru and Kondayanahundi in Nanjangud taluk and Aiyyanavarahundi, Hemmige and Kurabur in T. Narasipur taluk. Bhogadevaru of Gundegala has composed some Yakshagana plays. Among the other artists Tammannachar and Puttaswamy of Nallurpala are famous for their leather puppet performances. Rangaiiah and his followers of Shanubhoganahalli are the secular singers, who represent the Dombidasa tradition. M. Shivananjappa of Mysore is known for the Nandi Kambada Kunita and he heads the troupe, namely, the Nandi Dvajasthamba Mandali. Siddha Shetty and his co-artistes of Madhuvanahally are good performers of the Beesu Kamsale. Madegowda of Ramasamudra is known for his Goravara Kunita. Mari Subbanna of Tagadur is noted artist of the Lingada Beerarakunita. Patel Kondajah of Hunsur is expert in the Palukinakunita. Vajramushti, an ancient martial arts of the district, practised and performed during the Dasara festival every year by a small community of professional wrestlers known as 'Jettys', who belonged to Chamarajanagara. Veteran Jettys of this unique martial art of this place were Appu Jettappa, Krishna Jettappa, Sitarama Jettappa, Venkataramana Jetty (Venkatachalapati), etc., and R. Govinda Jetty. The last named had participated and succeeded in the fight held at the Mysore palace recently.

### Scientific Study

Scientific methods were adopted for the study of Karnataka folklore during recent decades and the Mysore University has recognised folklore as an academic discipline. A post-graduate course in folklore was introduced for the first time in India in 1974 in the Mysore University. A folklore museum was also brought into being by the efforts of scholars and P. R. Thippeswamy being the Curator of the Museum rendered invaluable service for its development. Books on different aspects of folklore are being brought out from this section, and for the first time, the Kannada Folklore Bibliography (*Kannada Janapada Grantha Suchi*) was prepared and published by Dr. H. M. Nayak. Dr. Jawaharlal Handoo's *Current Trends in Folklore*, brought out by the Institute, is an outstanding contribution in English. Collection of folk ballads, songs and tales from almost all districts is being undertaken. Dr. H. Thipperudraswamy has edited *Vishishta Janapada*, *Malenada Janapada* and *Dravida Janapada*, which are the collections of papers on various aspects of folklore presented by the Folklorists in different seminars. The Karnataka Janapada Parishat was also launched as a part of the Folklore Department, and a half-yearly journal, namely, *Janapada* is being published. Besides this, the Janapada Balaga

and the Janapada Kalakoota of the University have done admirable work. K. R. Krishnaswamy (Ka. Ra. Kru.), renowned folklorist, founded the Karnataka Janapada Accademy in Mysore.

### Gamaka

Gamaka being the art of singing classics in Kannada is very popular in this district. Nijaguna Shivayogi, a poet of high reputation was a noted *gamaki* also. The daily Durbar of the Wodeyars was noted for its Gamakis or the Bharatis (reciters of the *Bharata*) who occupied a respectable position in the court. The ladies of the court were also well-versed in reciting *Bharata*, *Ramayana*, etc., and it is said they were honoured by Kanthirava I who highly encouraged the art. One of the eminent scholars and Gamakis in the court of Dodda Devaraja, Alasingarya was granted the villages of Natanahalli and Biruballi for his expounding the *Mahabharata*. Chikkadevaraya's court was also adorned with the Gamakis, noted poetess Honnamma was one such. The well-known scholars like Basavappa Shastry, Gowri Devudu Narasimha Shastry, Rachoti Shastry, Bharatada Lalitamma, etc. were also considered to be the prominent Gamakis under Krishnaraja III and Chamaraja Wodeyar X. Among noted Gamakis of the district, 'Vykhyaana Martanda' K. Venkatasubbaiah, who belonged to the famous Gamaki family of V. Venkata Subbaiah and Krishnappa of Ramasamudra, and was from H. D. Kote and he was felicitated by presenting a volume *Gamaka Ratna* in 1984. B. S. S. Kaushik, another well-known Gamaki, was associated with him. Mayigowda of Talakad, who won the State Sahitya Academy award in 1975, was an outstanding Gamaki and a Yakshagana artist. Pandit H. M. Ramaradhya of Hullahalli also won the award in 1970 for his proficiency in Gamaka and the Gamaka compositions like *Sahitya Kaumudi* and *Sri Rama Mahatme* are edited by him. P. M. Tammaiah (Puranada Tammaiah) of Mysore was the President of the Mysore Gamaka Samaja. The district has scores of highly talented Gamakis. Several Gamaka Pathashalas are active in this district. The second all-Karnataka Gamaka Conference was held at Mysore in 1979 under the Presidentship of Shakuntalabai Panduranga Rao.

'Keertana Kalanidhi' V. Narayana Shastry of Mysore, a Gamaki and a Keertanakar, has won the State Sangita and Nritya Academy Award in 1985. Some reputed Keertankars of the district are K. S. Borappa Gowda, 'Keertana Visharada' S. K. A. Bhagavat, Chennaiah, C. V. Srinivasachar, 'Keertana Kavyamani' B. H. Channabasappa Das, 'Haridasa Chiranjivi' Vidwan M. R. Gururaja Das, 'Keertana Bhaskara' N. Suryanarayana Das, C. Mahadeva Das, P. D. Chikkanna Das, 'Keertana Visharade' Vedavatamma, 'Bhagavata Shiromani' M. C. Subhadra Parthasarathi, Vani and Veena, M. P. Ramamani, Malini, P. Bhanumati, Dr. T. Sheshagiri Das, L. Lakshmiapati Bhagavat, L. Satyanarayana Murthy, L. Narasimha Murthy and L. Rama Sheshu of Mysore, B. S. Srinivasaiiah,

'Keertana Chatura' B. S. Panduranga Das, M. Phani Bhat, 'Keertana Chatura' C. V. Narasimhamurthy Das and H. C. Gopala Das of K. R. Nagar, H. R. Chikkannachar of Kellur, H. N. Govinda Das of Hampapura, B. Mahadeva Prasad of Mariyalahundi, 'Keertana Visharada' M. S. Ananda Ramu of Mullur, S. Munipungava Das of Lalanahalli, etc. An All-Karnataka Keertanakars' Conference was organised at K. R. Nagar in 1980 with Sri Veerendra Heggade of Dharmasthala as its President. The State Level Gamaka Competition was also conducted here in 1981 by the Keertana Kala Sangha.

### THEATRE

Folk-dances popular in Mysore district like the Rangadakunita, Nandikunita, Vira-makkala kunita, Beeredevvara kunita, Maari kunita, Kolata, Garudigombe kunita etc. are called most ritualistic as well as dramatic. The Wodeyars of Mysore from the times of Kanthirava Narasaraja extended their patronage to Yakshagana troupes, and later, the Mysore palace received a Yakshagana troupe from Dharmasthala in 1812. The troupe was persuaded to make Mysore its home by Mummadi Krishnaraja Wodeyar. Members of this troupe were called 'Bidaradavaru' and Bidarada Krishnappa's ancestors belonged to this troupe. Aliya Lingaraja's compositions of Yakshagana were rehearsed and many of them were staged at Kudure Totti by the Bidarada Dashavatara Mela of the palace. Though there were no regularly constituted theatres in Mysore, it may be said, this was midway between the folk and the court theatres, which paved the way for the emergence of modern stage.

#### Professional Troupes

The Parsi drama troupe headed by Pestonji Framji Baliwala of Bombay visited Mysore in 1870s, and the new techniques of modern stage impressed the people. In 1878, the Marathi drama troupe from Sangli also visited Mysore and rendered performances to crowded halls. In the year 1880, with the encouragement of the palace, the students of the Royal School staged the Marathi play *Prahlada*, and later the English play *Finished Apartments*. The court poets, like Basavappa Shastry, Sosale Ayya Shastry, Jayarayacharya and others at the urgings of palace officers wrote plays in Kannada, and the Kannada rendering of *Shakuntala* by Basavappa Shastry was the first Kannada play taken up by the troupe. Hence, it was called the Shakuntala Karnataka Nataka Sabha. The play was rehearsed with artists drawn from the Royal School, and B. Mallappa, Chitaki Siddhalingappa, Mallaradhya, Asthana Vidwan Sadashiva Rao, M. D. Subbanna and R. Raganatha Rao were the supervisors. The troupe consisted of Lakshmiapati Shastry, Subbanna, Giribhattanavara Tammayya, Devaraj Urs, Balaji Rao, B. Bhima Rao, C. Ramachandra Rao, C. Subba Rao, Chikkalingaraje Urs, Deshikacharya, Lawyer Narasimhacharya, Subbaraya, Chikkasheshagiri Rao and others. The play was staged in the palace

in November 1881, and later at the Kalyani Maidan in December. The Palace Company moved to Bangalore to stage public shows early in 1882. It was renamed itself as Sri Chamarajendra Karnataka Nataka Sabha in the same year.

The following plays were written for use in the Sri Chamarajendra Karnataka Nataka Sabha between 1881 and 1907. Basavappa Shastry's *Shakuntala* (1881), *Ratnavali* (1890), *Othello* (*Shurasena Charitre*, 1885) and *Uttarama Charitre* (1884); Jayarayacharya's *Harishchandru* and *Chandrasena* (1882), Kavi Tilaka Ayya Shastry's *Vikramorvasi* (1882), *Pratapasimha Charitre* (1889) and *Ramayana Sangraha* (1886); Chandrashekhara Shastry's *Manu Charitre* (1883) and *Arani Harana* (1884); Nanjangud Subba Shastry's *Cymbeline* (*Jayatsena Raja Charitre*, 1885) and *Mrichha Katika* (1887); Giribhattanavara Tammaiah's *Droupadi Swayamvara* (1886), *Virataparva* (1887) and *Gayacharitre* (1913); H. Lingaraj Urs' *Mandaravalli Parinaya* (1890), *Virasimha Charitre* (1896) and *Shashirekha Parinaya* (1908); Lawyer Narasimhachar's *Kampala Charitre* (1891) and *Makarandika Parinaya* (1892); Anavatty Rama Rao's *Madhumitra Mandaramala* (1906); Nanjangud Srikantha Shastry's *Kanakalata* (1907), *Sita Parinaya* (1916) and *Sri Rama Pattabhisheka* (1916); and Accountant Subba Rao's *Merchant of Venice* (1906) and *Rukmangada Charitre* (1907). 'Certain' Rama Rao, a reputed artist, played the main roles in *Shurasena Charitre*, *Ramavarma-Leelavati* and *Veni Samhara*. M. D. Subbanna played the roles like Dushyanta, Udayana and Manmatha, and Lakshmipati Shastry played the leading female roles. In 1889, Mandyam Rangacharya, a well-trained actor, also joined them. Bidarada Krishnappa guided the troupe as Manager. In 1898, the Palace Company toured distant parts of Karnataka including Dharwad, Belgaum and Bellary, and later in Andhra and Tamilnadu also. It was the period that marked the inauguration of the golden era of the professional stage in Mysore. It is said that prince Nanjaraja Bhahadur started his own dramatic troupe in the palace itself and staged *Tulabhara*, *Ramayana* and *Nala Charite*, in which K. Raghavachar and Veerappa played the leading male and female roles. The troupe also staged its plays in Bangalore during 1884-85.

It was in the year 1917, the Palace Company was disbanded. (The reason for disbanding is ascribed to the death of an artiste during a performance at Bangalore. In the sequence of a play when somebody was to be hanged, the hanging actually caused death). The Palace Company staged public shows on ticket, and Mandyam Rangacharya, N. Subbanna and B. Rachappa were employed as full time actors. The prince took personal interest in the troupe and sent some of the leading artistes to Bombay to study the stage craft. A small stage was built at Karikatta Totti in the palace and the troupe was allowed to have its rehearsals in the Palace Chandrashale. Apart from these men of letters, etc., Bellave Narahari

Shastri, Tirumala Srinivasa Iyengar, etc., Panyam Sundaresha Shastri, Ananta Narayana Shastri and such other Sanskrit scholars wrote many plays. After the dissolution of the Palace Company in 1917, the disbanded artists joined together and revived the Shakuntala Karnataka Nataka Sabha and staged the old plays in Bangalore and Bellary. The troupe consisted some of the veteran artists of the time like B. Rachappa, Shamanna, Chikka Rama Rao, D. Subba Rao, M. S. Chandrashekharaiyah, M. Mallappa, T. Srinivasa Iyengar, Shivappaji Urs, Krishnappaji Urs, Sangita Vidwan Sadashivaiah, M. R. Vyasa Rao, M. Venkatasubbaiah, M. Krishnappa, T. Ramakrishna Rao, M. L. Basavanna, Kemparaj Urs, J. Srinivasa Rao, M. Srinivasa Rao, M. Srikanthaiyah, M. Vishveswaraiah, etc. In 1919, this troupe also became defunct, but a new troupe under the title Sri Chamundeshwari Nataka Sabha came into existence with the assistance of the old troupe. N. Subbanna was the leader of this troupe, and it was an organised limited company with a Board of Directors like M. C. Thammaiah, Munivenkatappa, B. Venkatappa, Rao Bahadur D. Banumaiah and Mohammed Sait. In 1930, the management of this company was handed over to the reputed artistes like R. Nagendra Rao, T. Mallappa (1935-39), Dharma Ratnakara K. Nandibasappa (1940-43) and Sundaramma (1943 onwards). This company had a galaxy of brilliant and experienced artistes including G. Nagesha Rao, T. Mallappa, B. Rachappa, R. Nagendra Rao, Krishnamurthy Rao, M. G. Mari Rao, Kapinipati Rao, etc., and it staged mythological plays like *Daana Shoora Karna*, *Rajasooya Yaaga*, *Bhishma Pratijne* and *Vira Abhimanyu*. By this, there were some other troupes in Mysore, of which the Rajadhani Nataka Mandali or the Metropolitan Theatrical Company (1881-89) of Mandyam Rangachar is notable. In 1883, it was renamed as the Rajadhani Geeta Nataka Mela (the Metropolitan Operatic Troupe). This troupe staged the plays like Srinivasa Iyengar's *Ratnavali*, *Satyavarma* and *Harishchandra*, S. G. Narasimhachar's *Shakuntala*, *Chandrahasa* and *Kampala Charitre*, A. Ananda Rao and M. A. Srinivasachar's *Ramavarma-Leelavati*, Madappa Shastri's *Makarandika Parinaya*, etc. Some of the good artistes including Chakravarti Tirunarayana Iyengar, Natampalli Shingalacharya, Gowri Narasimhaiah, Ramaswamy Krishna Iyengar, Chakravarti Srinivasa Iyengar, Chakravarti Rangacharya, Ramachandra Pandita, Narasimhajah, Dharmadevi Narasimha Murthy, Advocate V. Narasimhacharya, Anandalvar Thirunarayana Iyengar, Narasimha Venkatacharya, Ramaswamy Ramanuja Iyengar, Srinivasa Murthy (child artist) and others played major as well as minor roles. It is said 'Certain' Rama Rao also had a troupe of his own.

Srikantheshwara Karnataka Nataka Sabha of M. L. Srikantheshwara Gowda and L. Jaya Rao was started in Mysore in 1895. Srikantheshwara Gowda, being a reputed scholar and author of several works, staged the plays like *Sita Swayamvara*, *Ghosha Yaatre*, *Pramilarjuniya*, *Himsapura*, etc. Saddharma Pandita, Annu Lal, Narayana Shastri, Krishna Jettappa,

Mahalingappa and Bhimasena Rao were important among the artists of this troupe. Certain Rama Rao worked as a coach for some time. In the year 1902, the company came to an end. A literary and Dramatic Association (Sahitya Nataka Sangha) was also formed under the leadership of D. Lakshmanaiah in 1919. C. R. Subba Rao, C. Ananda Rao, M. S. Nanjappa, D. Kapinipati Rao, S. Subba Rao, N. S. Narayana Shastry and others were the members. This troupe staged *Nindaa Shaale*, *Mahabharata-Uttara Bhaga*, etc. When the Rajadhani Nataka Mandali dissolved, Gowri Narasimhaiah, who used to play female roles, revived it under a different banner Sri Saraswati Vilasa Nataka Sabha in 1890. It is said, it was into this venture that 'Nataka Shiromani' A. V. Varadachar was 'discovered'. This dramatic troupe got disrupted at Mysore, and Varadachar was persuaded to revive the troupe. This was done in 1904, and the troupe was renamed as the Ratnavali Theatrical Company. Varadachar ran the troupe successfully for about 20 years and staged the popular plays like *Shakuntala*, *Nirupama*, *Manmatha Vijaya*, *Ratnavali*, *Vishnu Leele*, etc., and he himself played leading roles. Rajakavi Srinivasa Iyengar wrote the play *Prahlada* for him, and it achieved tremendous success. This troupe toured South India visiting the prominent cities and centres. In 1914, the public of Mysore honoured Varadachar with the title 'Gifted Actor', and it was in 1917-18, he was felicitated in Trichy under the presidentship of Dr. Annie Besant, who conferred on him the title 'Nataka Shiromani'. His troupe had the gifted artists like Krishnamurthy Rao, Bodha Rao, R. Nagendra Rao (who then, played female roles), Mari Rao, Raja Iyengar, K. Seetharama Rao and others. He introduced some changes in the stage, and stage-music was one of them. When Varadachar died in Bangalore in 1926, his company also came to a close. The Chandrakala Nataka Mandali founded by Mohammed Peer appeared in 1930 and attracted the Kannada audiences with its plays like B. Puttaswamaiah's *Gautama Buddha*, Dvijendralal Roy's *Shah Jahan* (translation), H. L. N. Simha's *Samsara Nauka*, etc. Peer played leading roles with M. V. Rajamma and H. L. N. Simha supporting him. With the sudden demise of Peer in 1936, his Mandali also went out of existence.

Among the other prominent troupes of that time in Mysore, mention may be made of Sri Saraswati Suprasadika Nataka Sabha started in 1933 by M. V. Shivappa and his brother M. V. Madappa, who were called 'Gifted Actors'. They had also founded Sri Sharada Vilasa Othello Theatrical Union in 1914 and it staged Kannada as well as English plays. Asthana Vidwan Annavatty Rama Rao, Puttanna Shastry, Suryanarayana Shastry and Gamaki Ramakrishna Shastry wrote the plays for this troupe. Under the presidentship of Rao Saheb G. P. Mallappa, Sri Akkamahadevi Kripa-poshita Nataka Sabha, a troupe of child artistes, was started at Kollegal in 1946 by the Ladies Association (1943). Kirtana Vidwan M. S. Nagalingachar of the same place wrote for this troupe a Kannada play entitled *Vairagyanidhi Akkamahadevi*. G. V. Swamy's Bala Ratnakara Nataka Company

(1925) consisted of the renowned artists like Anavatty Rama Rao, Brahma-devaiah, etc. The Bharatamatru Nataka Mandali was managed by Byatamma. Lakshmasaani ran a company and staged the *Kabirdas*, *Lanka Dahana*, etc.

Mysore district is renowned for its generous patronage to stage. Drama companies from all over Karnataka camp in the mofussil centres in Mysore without fail as a result. The Mitra Kala Mandali of Saragur Ananta Rao, a veteran actor of the stage and cinema, came into existence about 40 years ago and is still active. The Yelandur Nataka Kala Mandali has been working for over one decade. This troupe staged the famous plays of the time like *Prabhavati*, *Sarangadhara*, *Draupadi Swayamvara*, *Harishchandra*, *Pandu Vijaya*, *Bakavali*, *Sadarame*, etc., and Hanumanta Rao, 'Rani-paartu' Shankarappa, 'Nakali' Subbanna, 'Draupadi' Rama Rao, Mallappa, etc. were artistes of the troupe. The Gowrishankara Nataka Sabha of Chamarajanagar, managed by Basavanna, survived for only 4 or 5 years. The Vijayalakshmi Mitra Mandali (1970-82), started by M. S. Murthy of Mukkadahalli at the same place, staged *Daana Shura Karna*, *Echchama Nayaka*, *Gowdara Gaddala* and other popular plays. The Hunsur Artists with which Dr. H. L. Timmegowda was associated survived for about 13 years with the talented artistes like Vittal Rao, H. K. Somashekhar, H. T. Timmajiah, etc. The Kiriya Kalavidaru troupe at the same place (Hunsur) has completed its 25 years of service under the able guidance of Krishna Prasad. Sri Chakreshwari Kala Sangha at Saligrama has already staged the *Chakreshwari Mahatme* and *Padmavati Mahatme* with the able assistance of S. A. Bharat Raj and S. V. Ratnakar. 'Kalaratna' L. Nagappa's Shesha-Kamala Kala Mandali at Nanjangud is remembered for staging *Bedara Kannappa* effectively. Besides these, Sri Giridhara Nataka Mandali, Sri Sahitya Samrajya Nataka Mandali (1932; of M. V. Subbayya Naidu from Madalapur), Sri Karnataka Nataka Sabha, the Associated Dramatic Company of Hullahalli (1935), etc. were also reputed troupes of the time.

#### Amateur Stage

A number of amateur troupes, which existed in Mysore maintained regular rolls of members, actors and patrons and toured in the State like professional troupes. The Literary and Dramatic Association (Sahitya Nataka Sangha) thrived between 1919 and 1938 and D. Lakshmanaiah was the soul of this Association. It was revived again in 1941 as the Mysore Nataka Sangha, guided by the noted playwright Nanjangud Srikantha Shastry, and staged many historical and social plays. It organised local dramatic competitions in Mysore in 1943-44. This effort brought together leading amateur troupes of the time like Sri Saraswati Sangha, Mayura Artistes, Vasanta Institute Amateurs, Students' Dramatic Association, K. R. Mills Amateurs, Karnataka Samaja Seva Sangha and the Ittigegudu Amateurs. The old Boys' Association of the Maharaja's

College of Mysore staged modern plays of the famous Kannada playwrights of the time, and Dr. N. S. Narayana Shastry, Dr. A. M. Natesh, A. C. Narasimha Murthy, T. M. Ameer, V. K. Srinivasan, C. B. Jaya Rao, B. Krishnamurthy, Sampat, Gururaja Rao and others were the senior members of this association. The impromptu play initiated by the staff of the college under the guidance of N. Kasturi and Narayana Shastry. Among the amateur dramatic associations of workers in factories in Mysore, the prominent was Sri Durgambika Krupaposhita Karnataka Nataka Sabha or the "K. R. Mills Amateurs" (1927) headed by R. Balaji Singh, Sri Pancharatnakara Nataka Sabha and Sri Susheela Hindi Samaja troupe (1945). The amateur troupes with fresh and modern ideas have also contributed to the theatre movement in the district. 'Kalaratna' M. Krishnappa's Sri Saraswati Union (1950) had conducted an all-Karnataka music, drama and dance competitions in 1961. The Kala Vilasi Kendra Sangha (1956) came into being with the assistance of the Matha Association (1952), Matha Artistes, Bharani Kalavidaru, etc. of Mysore. The Fine Arts Celebration was held for the first time in Mysore in 1965 under the auspices of the City Municipal Council. The 'Samatento' (Saraswathipura Madhyada Tengina Tota) founded by Dr. Sindhuvalli Anantamurthy has celebrated its silver jubilee and has staged more than 25 outstanding plays including the *Mrichacha Katika*, *Vigada Vikrama Raya* and *Raktakshi*. The *Muruga Smruti* (1968-83), a souvenir, speaks of the service to the field of drama by Sri Muruga Kalaniketana in Mysore. An all-Mysore Drama Competition was conducted by the Navodaya Yuvaka Sangha in 1969. Following amateur troupes of Mysore are notable : Kalapriya (1972) with which Umesh is associated has staged so far about 17 plays. Natana Kala Mela (Nakame ; 1973) behind which N. Nagaraj is the spirit, has a credit for having staged about 50 plays. C. G. Venkatesha Murthy connected with Yuva Ranga (1977) has staged several plays of V. R. Sampat Krishna. The Kala Sampada had conducted a State Level Childrens' Drama Competition in 1979 during the International Childrens' Year. The Dalit Kala Mandali of Mysore had organised in 1987 the Mysore District Drama Festival at Nanjangud and a stage workshop at Mysore. The Gejje-Hejje is a troupe of street play artistes. The Bharatamba Kannada Kala Sangha of Periyapatna conducts the district level drama competition every year. The Chitra Kalavidaru (1950-62) of K. R. Nagara had conducted All-Karnataka Music, Dance and Drama Competitions for six times. Among the other amateur troupes of the City mention may be made of the Kala Vedike (V.V. Mohalla) (1984), Nelalu-Belaku (1986), Samudaya (1987), Anche Tanti Kannada Balaga, Vishwa Vidyanyilayada Ranga Geelinavaru (Virangee), Amara Kala Sangha, Raja Rajeshwari Mitra Mandali, Cultural Committee (all N. R. Mohalla), Kannada Kala Mandira (Devaraja Mohalla), Ambedkar Yuvakara Sangha (Ashokpuram), Sri Shivaratrishwara Kala Sangha (Ramanuja Road), KSJDE Association (Law Court), Raj Kannada Kala Sangha (K. G. Koppal), Mahadevaswamy Mitra Mandali, Murthy Mitra Mandali (S. N.



Road), LBC Kannada Sangha (LIC Buildings) and Ranga Jyoti Kala Sangha, Amara Kala Sangha, Kamadhenu Nataka Vrinda (1972), Sri Gurujyoti Kala Niketana (1981) and Ranga Kalavidaru with which Rajashekhara Kadamba is connected (all of Krishnamurthypuram); Shvetadrisha Kala Mandali (1950) of Yelandur, Yuvaka Kala Sangha of Harohalli, Vinayaka Kala Niketana of Kytamaranahalli, C. Nataka Sangha of Kagalwadi and Mitra Vrinda of Saragur. The following troupes were also active in the district : the Pratibha Kala Sangha (1959), Chandra Artists (1960), Sri Surabhi Kalavidaru (1960), Southern Railway Employees Association (1960), Mitra Koota (1960), Navachetana Kalavidaru (1961), Sri Devi Kala Niketana (1961), Sri Renuka Kala Niketana (1962), Navarang Kalavidaru (1963), Bhavani Kalavidaru (1964), Kannada Kalavidara Sangha (1964), Bharati Kala Niketana, K.G.K. Mitra Mandali, Siddhappaji Nataka Mandali, Sitarama Manohari Nataka Sabha, Sharada Kala Mandira, Prabhuram Kalavidaru, Bharatiya Kala Kendra, Ashwini Kalavidaru, Hema Kala Niketana, Poonam Kala Sangha, Navodaya Kalavidaru, Kannada Kala Sangha, Shishu Sahitya Sangha, Srikantheshwara Nataka Mandali (1976) and M. D. Chandappa's Gayatri Nataka Kalashaale of Mysore ; Geleyara Balaga of Saligrama, N. Narahari's Narahari Mitra Mandali of Chamara-janagara and Srikantheshwara Kala Sangha, Vijaya Kala Sangha and Ravi Kala Niketana of Nanjangud and Shantala Havyasi Kalavidaru of Chama- rajanagara. G. Mahadevappa's *Ranga Vaani* is a monthly journal of Mysore devoted to histrionic activities. Among the notable artistes of the professional and amatenur stages, Singanallur Puttaswamaiah, a reputed artist of the stage of the time stands prominent. D. Basappaji, D. Siddhappaji and Rajashekhara Kadamba of Mysore, R. Dodda Ranga Naik, Puttarama Shetty and Venkataraya Naik of Yelandur, Ramaswamy Shastry (Rama Shastry), C. J. Lingaraju, N. Rangaswamy and Tailor Puttanna of Chamara-janagar, G. Narayana Rao, Kodandarama Shetty, Narayana Rai and Jayaram of Hunsur, M. S. Madhava Rao, M. Madhava Rao and Nagaratnamma are other notable figures.

Besides the stage activities, the impact of cinema industry in the district is also worth noting. The Movietone Studio of Narayan was started in Mysore in 1940. The Kannada film *Krishna Leela* (1947) was shot at the Navajyoti Studio (1946) under the banner Mahatma Pictures of Mysore. Fifteen Kannada films and four Tamil ones were later shot in the Studio after which it closed down in 1953. But a new studio sprang up in the same city, and this was the Premier Studios under the ownership of M. N. Basavarajaiah. The studio, which started its activity with Lokeshwari Pictures' social, *Stree Ratna*, is even to this day one of the busiest studios in the State. Among the artists of the Kannada filmland, the celebrated matinee idol of the Kannada screen and a renowned stage artist Dr. Mutturaj (Rajkumar), recipient of the Padmabhushana award, was born at Gajanur, and he has acted over 200 films. Hunsur Krishnamurthy, a

reputed producer and director of several Kannada films, also produced plays has won the Puttanna Kangalu award (1986-87) from the State Government. Outstanding Kannada film director Puttanna Kanagal and renowned stage and film director Kanagal Prabhakar Shastry, both brothers, hailing from Kanagal, D. Kemparaj Urs, Bhargava of Hunsur, Basavaraj Kestur, Dwarakish and Kampalapura Nagesh have made a name in the film world. M. R. Vittal is a noted director from Mysore. D. Shankara Singh, D. Narayana Singh and S. V. Rajendra Singh Babu are the best showmen of the Kannada film industry. G. V. Iyyer, a producer and director of the many outstanding films in Kannada and Sanskrit, is also worth noticing here. K. S. Ashwath, 'Dikki' Madhava Rao, Sampat, Leelavathi, M. P. Shankar, 'Sorat' Ashwath, Tugudeepa Srinivas, Ambarish, Chetana Rama Rao, Pratima Devi, Vijayalakshmi Singh and Mysore Lokesh of Mysore, Musuri Krishnamurthy of Bettadapura, T. Arati of Kanagal and Sundara Krishna Urs of Kolagala are some of the renowned cine-artistes. 'Elephant Boy' Mysore Sabu made a name in the Hollywood film world.

### ARTS AND CRAFTS

The Mysore Palace and the nobles and officers encouraged crafts and arts and this attracted artists from far and near. Tipu himself had patronised many artists at Srirangapatna. With the beginning of the 19th century, there emerged a new school of painters which is designated as the Mysore traditional school, represented by the traditional painters under the patronage of Krishnaraja III. He created a hall called Chitramantapa in many temples. He patronised painters like Sundarayya, Ellappa, Tanjavur Kondayya, Naranappa of Naguvanahalli, Alasingrayya, Durgada Krishnappa and others. The graphic arts received a whole-hearted support and patronage, and it is said Krishnaraja III was a great lover of this style. Several wall-paintings can be seen even today in the Nativity Hall of Chamarajeshwara temple at Chamarajanagara built by Krishnaraja III in memory of his father, Chamarajendra Wodeyar. The Divyalingeshwara temple at Haradanahalli in the same taluk has wonderful paintings of earlier times which are scenes from the Shaiva Puranas. The Mallikarjuna temple at Mudukutore has a picture gallery with the paintings of Shiva cult. Some outlines of murals can be seen at Thriyambakeshwara temple at Thriyambakapura. There are also some paintings in the ceiling of the Agasthyeshwara temple at T. Narasipura, on the ceiling of the lowest gateway of the Mallikarjunaswamy temple at Bettadapura, in the Parshwanatha Basadi at Saligrama, on the walls of a Chavadi at Kollegal and some recent paintings in the Matha at Kunthur, etc. The Basaweshwara temple at Kulaghana (Chamarajanagara taluk) and the Venugopalaswamy temple at Kotegere (Gundlupet) have fading paintings on their ceiling. In the Prasanna Venkataramanaswamy temple next to Jaganmohan Palace in Mysore are found a good number of pictures from the epics, nature studies and likenesses of some princes of that day, Purnaiah, Krishnaraja III,

Subbarāya Dasa and his brother Seenappa. The Varahaswamy and Prasanna Krishnaswamy temples inside the Mysore Palace compound have paintings with Bhagavata and Vaishnavite themes. It is interesting to note that among the rare Kannada works of art, a great classic entitled *Sritattava Nidhi*, a *magnum opus* on fine-arts with one thousand one hundred and sixty pages and thousands of beautifully coloured illustrations was the creation of the days of Krishnaraja III.

There are some excellent paintings, designs and decorations done by the Mysore artists in the palace. Krishnaraja Wodeyar IV extended encouragement to the development of graphic arts. Raja Ravivarma, executed some oil paintings on the rear walls of the Public Durbar in the Palace. He also drew many portraits of the members of the royal family. The native artist like Shilpa Siddhanti Siddhalingaswamy of Bendaravadi in Chamarajanagara taluk has also executed some colour paintings inside the ceiling of the Durbar hall and drawn some pictures for *Mana Saara*, a work on sculpture. The most notable artists like K. Venkatappa, K. Keshavaiah, Y. Nagaraju, Y. Subramanya Raju, S. Shanakara Raju, Abdul Azeez, S. R. Iyengar, S. Nanjundaswamy and others also received a liberal support from the noble king. The Kalyana Mantapa or the marriage pavilion in the ground floor of the main building of the palace is beautifully painted and it has a colourful stained-glass ceiling, said to have done by the artists of Mysore. The walls of this pavilion are covered with murals, depicting the famous Mysore Dasara, on canvas, in 26 panels. The central panel has a painting of the Mysore royal family, by a distinguished artist Y. Nagaraju, depicting four generations of Mysore kings (This artist had been deputed to Italy by the Durbar to enable him to study Italian Renaissance art). All these paintings are encased in delicately carved teak-wood frames, which are by themselves works of art. The Amba Vilasa in the palace is the most gorgeously decorated hall, with a harmonious composition in colour. It is said the beautification of the Amba Vilasa was entrusted to that celebrated artist of Karnataka, K. Venkatappa. The golden throne of the Mysore Palace is the traditional ceremonial one, and it is a work of art. Many temples and houses of well-to-do men in the district have framed traditional paintings of Mysore, adorning the walls.

Sri Jayachamarajendra Art Gallery or the Jagan Mohan Palace at Mysore has been constituted as a museum in the year 1915 through the munificence of Krishnaraja IV. Jayachamaraja Wodeyar was also the chief patron and promotor of the Art Gallery. The collections of the Gallery contain a wide variety of art objects belonging to various countries, portraits of Krishnaraja III, paintings of the portraits of the kings by Indian and Western artists, litho and etchings of Haidar Ali and Tipu Sultan's postures and fights, paintings by Nicholas Roerich, portraits of the Dewans, sandalwood and ivory carvings, selection of old Mysore paintings of Hindu Gods and Goddesses, old and rare Rajput and Mughal paintings, miniature

models, contemporary Indian paintings, recent paintings of Mysore artists, etc. The Gallery of Mysore artists has a rich and vivid variety of paintings presented by many artists who include M. Ramanarasaiah, B. H. Ramachandra, K. Venkatappa, S. Shankara Raju, K. Keshavaiah, N. S. Subba Krishna, Y. Nagaraju, M. Veerappa, F. M. Soofi and P. R. Thippeswamy. The Sri Chamarajendra Technical Institute at Mysore was started in 1913, which imparted training in drawing besides other subjects, and during 1932, a fine arts section was opened for teaching drawing, painting and modelling. Gopalakrishna Pawanje, noted artist was one of its principals. This art section had among its *alumni* many distinguished artists like S. Nanjundaswamy, K. Venkatappa, S. N. Swamy, K. K. Hebbar, etc. It is worth mentioning that the Karnataka Exhibition Authority, which is conducting the prestigious Mysore Dasara Exhibition over the years, is arranging the fine arts and crafts section as a part of it in order to recognize some outstanding works in the fields of fine arts, crafts and photography. This section had the opportunity of attracting the eminent artists from various parts of the country, and the Maharaja's Silver Cup and the Yuvaraja's Gold Medal have also attracted a large number of participants. Various art schools and institutions have been participating in this exhibition. Sri Kalaniketan School of Arts (1954) founded by S. Kalappa and Chitrakala Sangha (Rekha Chitra Ghoshti, 1964) founded by the art students of the Chamarajendra Technical Institute have also been conducting yearly art-shows, "on the spot" painting competitions, one-man art exhibitions, travelling exhibitions, amateur art exhibitions and organising workshop and other activities. The Central and State Lalitakala Academies have also worked in this direction in the district. The Chamarajendra Academy of Visual Art (CAVA), which is housed in Aloka at Elavala, 13 km from Mysore, was started with the intension of reviving the arts, in which the five departments, namely, painting, sculpture, photography, graphics, applied arts and history of art are started and they have eminent artists and authors conducting regular workshops for the students. Noted artist from Bombay, V. M. Sholapurkar, is its present Dean.

S. Narasimhaswamy (son of Singannacharya, a metallic artist of Mysore) is a portrait artist by pencil, and his reputation goes with the portraits of Ravindranatha Tagore, Mahatma Gandhi, Lord Mountbatten and other dignitaries. He won the KLKA award in 1965-66. N. Nanjundaswamy of Kollegal taught Art at the Jayachamarajendra Technical Institute and he has won the State award in 1968-69. M. J. Shuddhodana, a famous landscape artist of Mysore, won the KLKA award in 1970-71. His son Nirmal Kumar is also a landscape artist. Y. Nagaraju, a Palace artist for 35 years, was one of the senior artists, whose works are permanently displayed at the palaces of Mysore and Bharatpur (Rajasthan), on whom the KLKA bestowed the award in 1972. His brother 'Chitrakala Praveena' Y. Subramanya Raju, a master of traditional art, has won several awards which include the honour of Karnataka Chitrakala Parishat in 1971, followed

by the State Rajyotsava award in 1972, and the KLKA award in 1977. It is a matter of pride that his grandfather Sunadrayya (sculptor), father Yellappa (draughtsman), mother Krishnamma (modeller) and his uncle S. Shankara Raju also served in the palace. S. R. Iyengar, who won the KLKA awards in 1967-69, 1970 and 1972, was also an outstanding artist of the palace between 1932-48. His son R. S. Iyengar is also a renowned artist of landscapes and portraits. N. Hanumaiah, an expert artist in water and oil colours, has bagged more than 80 prizes for his works, has won the State as well as the KLKA awards in 1971 and 1980. N. S. Subba Krishna, winner of the State and the KLKA awards in 1964 and 1980, is also a portrait painter of world reputation. His paintings comprise the portraits of Mahatma Gandhi, Lal Bhadur Shastri and the Presidents of our Republic. M. T. V. Acharya of Mysore is also an artist and a sculptor of International fame, whose paintings based on *puranic* themes are worth noticing. He had led a cultural delegation to Russia in 1973, and was the Founder President of the Karnataka Chitrakalavidara Mahaparishat and he has been working as Secretary of the Acharya Chitrakala Bhavan in Bangalore. He won the KLKA award in 1980. M. S. Chandrashekar of Mysore worked for the Archaeological Survey of India and studied the cave paintings at Ajanta and had an opportunity of reproducing Ajanta murals and preparing a panel for Parliament House in Delhi. He has been awarded from the KLKA in 1982. B. H. Ramachandra, winner of the Kalaniketan award (1972), Chitrakala Parishat award (1974) and the KLKA award (1984), is an artist of landscapes and portraits of Mysore. J. V. Subhashini Devi of Mysore represents a school of traditional art and has set up the Lalitkala Parishat at Nanjangud, and has won the KLKA award in 1985. S. Kalappa, who founded the Kalaniketan School of Arts in Mysore, has worked as an Art Director at Navajyoti Studios, a designer for Russian Ballets, etc., and has won the KLKA award in 1986. S. G. Vasudeva winner of KLKA award in 1987-88 was born in Mysore. Cartoonist of world fame, R. K. Laxman hails from Mysore.

Among other notable men in the field, mention may be made of K. N. Appajiah of Kallahalli, well versed in the art of leather puppets and graphics, has specialised in traditional painting. L. Devanna of Mysore is skilled both in arts and crafts, and he is also a puppeteer. K. Devaraju has bagged several awards for his traditional paintings. B. N. Ganesh Rao is a landscape artist. B. G. S. Iyengar is experienced in commercial art. D. Jayaram is specialised both in photolithography and commercial arts. S. M. Jambukeshwar, Lalita Hoysala, Sarojamma Gurunath, Kamala Ankaiah, L. Shivalingappa, M. R. Srinivasa Murthy, Geeta Bharati, N. Lokesh, C. Lalita and Chandan Pawar of Mysore and V. Vallish of K. R. Nagar are also notable artists, who have won several prizes. Achchu Master was a famous artist at Yelandur. Kanaka Murthy of T. Narasipura is a modeller and has written many articles in Kannada and English on art. V. Krishnaiah

of Mysore has studied modelling, sculpting and painting and has experimented in rubber moulds. The eight-feet statue of Mahatma Gandhi installed in front of the Rural Education Society at Kanakapura is his work. Prabha Shankar of Nanjangud has learnt realistic and contemporary styles, and has trained in batic art. S. Krishnananda Raju, son of Y. Subramanya Raju, is specialised in traditional style. C. Rangaiah of Chilkunda was experienced in painting and design and served as an artist in Mysore Palace also. 'Chitrakala Nipuna' R. Sitaram is specialised in modelling and worked as the founder Secretary of Varalakshmi Academy of Fine Arts at Mysore. K. R. Sunder Raj, an artist, has also worked as photographer to Folklore museum of the Mysore University. K. V. Venkataramaiah, who set up a photo studio in Mysore in 1964, also prepared panels and paintings for Mysore palace. K.L. Venkatesh, who is specialised in commercial art, was an artist in *Tainadu* a defunct Kannada daily of Bangalore. R. Vishnudas, who studied mural painting and architecture, was selected by Parliament House Decoration Committee for preparing a 120 ft long panel to show Inter-Action of India with outside world, which now adorns the corridor wall. S. Vishweshwara Raju is an artist-photographer. Vasudha Govindan is qualified in art history. B. S. Nanjundaswamy of Bagali, an expert in landscapes, designs and drawings, has prepared a painting of Anjaneya for Rama Mandira at Gundlupet, which is having the traditional glass paintings and colour paintings. Artist N. R. Murthy is running Murthy Arts Advertising in Mysore. B. Vasudeva Rao is a textile designer in the K. R. Mills. C. Kuppachar is an expert artist in water colours. D. Ganesh Hinakal, a creative artist having studied designing and modelling, is spreading art education through audio-visual aids and puppet-shows. N. Vedamurthy ('Sathya Kaladhvani') is known for his peculiar and curious illustrated puzzles published in a number of journals. Besides these, B. N. Ganesh Rao, H. Huchiah, D. Umesh, Mirza Jahoor Raza, S. V. Somasundar, Anoop Kumar and Leslie Tyagarajan of Mysore, P. S. Krishna and Zahur Ali of Periyapatna, L. Krishnamurthy of K. R. Nagar and R. Francis of Kollegal are also worth noting here. Kumaraswamy Pandit of Hullahalli has been a traditional painter. P. Raju of Mysore has drawn more than 20 excellent 'Typictures' (with typewriter) of great national personalities, and has bagged awards for his portraits in the All-India fine arts competition in 1976-77, etc. Iqbal Ahmed Khan (Iqbal Fareed), an artist and a calligrapher, is also known for his typictures, which have won him prizes. Vijaya V. Murthy of Chamarajanagara and P. Vaidyanathan of Beechanahalli are noted glass painters. T. S. Sathyam of Mysore is a front-rank photographer, contributing feature articles as well as snapshots to some of the best known journals of the world. Allamaprabhu of Bettadur has won an International Award for his skill in photography. Many artists have come from other districts or states and settled down in Mysore city and have made a great name in arts and crafts. Of them, the following are the KLKA award winners: M. Veerappa (1965-66), S. G. Tankasale (1969-70), P. R. Thippeswamy (1981),

M. E. Guru (1982) and Madhugiri Ramu (1983). K. Ramakrishnan, M. A. Aziz, Gopalakrishna Pavanje, D. M. Shambu, Ramachandrappa, S. P. Manjunathappa, M. B. Basavaraj, Mariswamy, V. M. Sholapurkar, etc. are some artists of outstanding merit and reputation.

Inlay art, a speciality of Mysore, has a long history, and Madiah trained many in this craft at C. T. I. during the present century. It was National Award winner Shauka Ali who gave a new direction to the inlay art in Mysore and enriched this medium in a very effective manner. Some of his students have continued this art and contributed much to this field. N. Veerappa founded the Mysore Toys, a home industry in Mysore, and his son M. V. Shivanna, developed it under a new name "Wood Life", a unique industry under applied arts. F. M. Soofi, winner of the KLKA award in 1982, is an expert artist with a perfection in inlay technique, and founder of a school of art in Mysore. Some of the reputed artists have founded the handicrafts centres and shops in Mysore. M. Jalandar's "Sachi Arts", D. Gopal's "Srikanteshwara Fine Arts", "Arundati Fine Arts" of P. Gowraiah, S. Ramu's "Geetha Fine Arts", K. Subba Rao's "Geetha Fine Arts", "Sri Ravi Fine Arts" founded by H. Krishnappa, specialising in ivory designs and K. Ramaiah's "Sri Manjunatha Fine Arts" are notable. H.V. Jagadish who has developed art as a hobby with special interest in wood and ivory carving is a talented craftsman. Rafi Mirza and Nagaraj are also experienced in these arts. H. V. Sarojamma has won prizes for her art of paper cuttings. H. G. Basavannachar of Halepura is skilled in a rare type of magic art.

### **Sculptors**

A large number of families, well versed in engraving have settled in the Mysore district. The sculptors, who have great mastery over the medium of stone and wood are experts in metallic arts also. The Wodeyars also patronised this art. Among the reputed sculptors, who have made a mark both in religious and secular works, mention may be made of Shilpa Siddhanti Siddhalingaswamy, an outstanding artist as well as a sculptor of national repute, and rightly called as "Shilpasiddhanthi" and "Abhinava Jakana-charya." He used black stone as his medium, and the life-size black stone statue of Goddess Cauvery and the marble statue of Radha Krishna in the Brindavan gardens and images in the temples of Gayatri and Bhuvaneshwari in the Mysore palace are his works. Innumerable beautiful images wrought by him are being worshipped in temples spread over a wide region. His son S. Nagendra Sthapati, who was also proficient in the art, designed the lay-out of the Kamakameshwari temple. He is the founder of a school of sculpture in Mysore, and on whom the KLKA had conferred an award in 1965-66. Parameshwara Acharya of Mysore, being an ardent disciple of Shilpi Siddhalingaswamy, Nagendra Sthapati and Shankaraswamy, has specialised in portrait sculpture and invented new processes and improved chisels for

wood and decorative works. He has also won the national and the State awards. S. Narasimhachar of Mysore, an experienced sculptor, has got proficiency in stone, plaster, paper-pulp, ivory, metallic art, etc. and his father, Somacharya, was also an expert in gold and silver works. He is recipient of State award in 1972 and the national and the KLKA awards in 1980. "Shilpakala Bhushana" B. Basavanna Shilpi, who won the Rajyotsava (1983) and the KLKA (1984) awards, hailed from Muthalavadi and received his education in sculpture under Shilpi Siddhalingaswamy, and now runs the Bramharshi Kashyapa Shilpa Kalashala in Mysore. A. Nagalingaswamy, a disciple of Shilpi Siddhalingaswamy also worked with him in shaping the temples of Bhuvaneshwari and Kamakameshwari. He won the Rajyotsava awards in 1975 and 1981. "Silpa Ratna" D. Puttaswamy, skilled in modelling, engraving and painting and is presently running the "Evergreen Model Works" in Mysore. The "Shilpa Siddhanti Sri Siddhalingaswamy Shilpa Kala Kendra" is being run at Mysore by Shilpi N. Shivanand. "Swarnakala Nipuna" Singannacharya and his disciple Ankappachar, Suryanarayanachar and R. Sitaram (Mysore Brothers) of Mysore, Channappacharya of Bilikere (Hunsur) and Puttanna of Kirunelli have made their names in metallic sculpture. Among others, Puttaswamy, Krishnaiah, N. Basavaiah (modellers) and H. Venkappa (ivory sculptor), Shilpi Srinivasachar and Raju (moulders) of Mysore and Kalachar (wooden sculptor) of Doddattuppur are worth noticing. Pradhanaiah and his son Parameshwara are skilled in taxidermy, an art of stuffing animals and preserving them.

### MUSIC AND DANCE

Music and dance received great encouragement in the royal court of Mysore. The Wodeyars themselves were musicians of high calibre. Kanthirava Narasaraaja Wodeyar's court had a number of renowned *vainikas*, among whom Veena Krishnaiah was prominent. Chamaraja Wodeyar was a musician and Chikka Devaraya was the author of a musical treatise known as *Geetagopala*. Krishnaraja III's work *Sritattvanidhi* consists of a section devoted to music which contains beautiful paintings of *svara*, *raga* and *tala* also. There were eminent Veena players in his court. Among the eminent Vainikas in the royal court of Mysore mention may be made of Bakshi Venkatasubbaiah, Sambaiah, Bangaru Samaiah, etc. It is said Krishnaraja III presented Bakshi Venkatasubbaiah with a golden Veena in recognition of his great musical talents. He even granted him a village, namely, Shankhalli in H.D. Kote taluq (Hg 27). Venkatasubbaiah's father Ramanna, grandfather Shamanna, uncle Subrahmanya Iyer and his son Dodda Shamanna and grandson Subbanna were all great *Veena* players. Vainika Shikhamani Veene Sheshanna and Vainika Praveena Subbanna enjoyed all-India fame. Their *guru* Mysore Sadashiva Rao, the court musician of Krishnaraja III and the prolific composer both in Sanskrit and Telugu, adorned the royal



court of Mysore and composed some of the excellent *kritis*. It is said that it was he who started the Ramotsava celebration in Mysore. The veteran musician like Mugur Subbanna was one among the contemporaries of Sadashiva Rao. Patnam Subramanya Iyer, Tirukodikaval Krishna Iyer and Mahavaidyanatha Iyer also enjoyed the patronage of Mysore royalty. Bhairavi Kempegowda was encouraged by Chamaraja Wodeyar and for sometime trained by Patnam Subrahmanya Iyer. Muthaiah Bhagavatar's *keertanas* on Goddess Chamundeshwari entitled *Chamundeshwari Ashtottara* are in Kannada and he has composed them under the signature 'Harikesha'. Devottama Jois was also a renowned musician of the period. 'Sangita Vidya Kanthirava' Karigiri Rao also enjoyed the patronage of the Mysore palace and composed a number of *kirtanas* under the name 'Narasimha', and he is said to be the author of *Gaanavidya Rahasya Prakashini*. His disciples like 'Gana Vishrada' Bidaram Krishnappa and Chikka Rama Rao were distinguished musicians of the time. Krishnappa's disciple, T. Chowdaiah, made an innovation in violin by using seven strings. The great musicians like R. R. Keshavamurthy and R. Anantakrishna Sharma were also ardent disciples of Bidaram Krishnappa. Krishnappa's Rama Mandira was a notable centre of music recitals by renowned artistes.

Krishnaraja Wodeyar IV was also a great lover of music and his period is rightly called as a golden age for the revival and glory of Carnatic music. Innumerable outstanding Vidwans were patronised by him. He also honoured the great exponents of Carnatic music like Veene Danammal, Ariyakudi Ramanuja Iyengar, Tiger Varadachar and Hindusthani musicians like Fiaz Khan and Abdul Karim Khan, who belonged to Kirana Gharana. Veene Sheshanna composed *swarajatis*, *varnas* and *tillanas*, which are said to be monuments of his musical genius. Sambaiah also composed *swarajatis* during this period. Bidaram Krishnappa's name may also be mentioned in this connection. Veene Lakshminaranappa and V. Venkatagiriappa were also reputed Vainikas. Asthana Vidwan K. Vasudevachar, a scholar, poet and musician was a great *vaggeyakara* who composed in several rare *ragas*, which have been compiled in a book entitled *Vasudeva Keertana Manjari*. Music classes that were started in the palace had among its teachers, instrumentalists (Carnatic) like Veene Sheshanna, Veene Subbanna, Vidwan Subramanya Iyer, Vidwan Chikka Subba Rao, Shivaramaiah and Seturamaiah and Vocalists (Carnatic) like Vidwan Bidaram Krishnappa, Vasudevachar, Rachappa and Chikka Rama Rao. Among instrumentalists of Hindusthani style were Nanji Mohanji (harmonium), Karim Baksh (sarangi) and Gavai Afiz Khan (dilruba). Gavai Afiz Khan and Abdulla Khan were also teaching Hindusthani vocal. B. Srinivasa Iyengar (*veena*), Subramanaiah (*veena*), Appadore Iyengar (*jalatarang*), Gana Visharada B. Devendrappa (*jalatarang*), Venkataraman (fiddle), T. Krishna Iyengar (harmonium), Khande Dasi Chikka Ranga (*tabala*), Muttuswamy Tevar (*mridangam*) and other Vidwans were also

attached to the music classes in the palace. Among the other notable Vidwans of the palace mention may be made of Veene Padmanabhaiah, Veene Anantapadmanabha Rao, Vainika Praveena Shivaramaiah, Vainika Vidwan Ananthapadmanabha Rao, Nagavina Vidwan Doreswamy Iyengar, R. S. Keshavamurthy, A. S. Shivarudrappa, etc. Vainika Vidwan L. Raja Rao composed the *kirtans* like *Haridasa Kritigalu*, *Shivasharanara Kritigalu*, etc. Sri Jayachamarajendra Wodeyar was also a composer of distinction. Earlier, Krishnaraja III, Aliya Lingaraje Urs of Mysore and Ramanna of Hullahalli have composed some *javalis* also. Among the artists who attached to the Palace Orchestra may be mentioned Venkatasubbaiah of Saligrama (piston), Muddaiah (violin), M. V. Ramaiah (Band Master), M. V. Suryanarayana (flute), M. V. Nagendrappa (sello), etc. M. V. Lakshminarasimhaiah, on whom the Karnataka Gangakala Prishat bestowed the title 'Nada Kesari' in 1984, was said to be the first player of indigenous music on saxophone. 'Ganakala Visharada' Bangaluru Nagaratnamma, who hailed from Nanjangud, received her music and dance training from the renowned artiste of the palace like Jatti Tayamma and Puttarangamma was also patronised by the royal court. She won several awards including one from State Sangeeta and Nataka Academy in 1968. Noted stage artiste Malavalli Sundaramma was proficient in Carnatic music. Venkatasubbaiah of T. Narasipur was an expert violinist. Asthana Vidushi and the Mysore Sangita and Nataka Academy award winner Chandrakantamma also hailed from the same place.

Artists of Hindusthani style too were invited for Dasara and other festivals, and some of them settled for some time at Mysore. Abdul Karim Khan of Kirana Gharana visited Mysore and popularised the school. Nathan Khan stayed at Mysore for six months. Fayaz Hussain visited Mysore Dasara festival in 1906 and was honoured with gold medal. Gavai Kalam Khan and Gavai Abdulla Khan were among the reputed artists of the palace between 1911-12, and the harmonium experts Nanji Mahadev and Mohanji Mahadev hailed from Gujarat. Aftab Barkatulla Khan, the sitaria from Calcutta, was another visitor to Mysore of this period. Gauhar Jaan, an outstanding vocalist, stayed at Mysore between 1920 and 28 and finally died at Mysore in 1929. Faiyaz Khan, the legendry figure of Agra Gharana, was a favourite musician of the palace and was given the title *Aftab-E-Mausiqui*. Krishnaraja Wodeyar IV founded an European band too at the palace with a German conductor Otto Schmidt to train local artists and an electronic organ was imported from New York in 1909. The artists in the European Band were made to appear for examinations conducted by the Trinity College of Music, London, and the examiners came from London to Mysore for the purpose.

Mahamahopadhyaya Dr. R. Satyanarayan, who belongs to the family of reputed Sangita Vidwans of Mysore in Carnatic music like Pallavai Ramalingaiah, B. Ramaiah, Varalakshmi and R. Chandrashekharaiyah, is a

great musician and has written and edited works on music entitled *Veena Lakshana Vimarshe*, *Karnataka Sangita Sudha*, *Sangita Ratnakara*, *Karnataka Sangita Vahini*, etc. 'Ganakala Bhushana' Neelamma Kadambi of Mysore, the senior *vidushi* in *veena* and vocal, presided over the 18th Music Conference sponsored by the Bangalore Gayana Samaja in 1986, and *veena* exponent Prof. R. N. Doreswamy of Rudrapatna, who has now settled in Mysore, was elected the President of the 19th Music Conference (1987). He is the author of *Sangita Shastra Parichaya*. 'Sangita Kala Ratna' B. V. K. Shastry ('Murali') of Nanjangud, being an art critic, presided over the 14th Music Conference and the Karnataka Sangita Academy has bestowed an award on him in 1987. R. Chandrashekharaiiah, a reputed musician, was elected as the President of the Musical Conference held at Mysore in 1981, and his *Tripura Sundari Navavarna Kriti*, *Shringeri Panchavarna Kriti*, etc. are important contributions to the field of Carnatic music. Among other notable artistes of repute, 'Gana Kala Ratna' N. Nanjundaswamy, Prof. B. S. Raghavan, S. Somasundaram, S. G. Raghuram, Girija Narayan, Rekha Suresh, P. Rama, A. Subba Rao, S. Vidyarani Datt, P. Chanchala Kanth, Asha Sachidanand, Vilasa Kumari, H. S. Indira, N. Channakeshava, Dr. Rohini Nagaraj and D. Pushualatha Chandras are worth mentioning. The popular singers like Mysore Ananthaswamy, Kasturi Shankar, Ratnamala Prakash and others have made their names in light music (*Sugama Sangita*) and they have won several awards also. Y. K. Venugopal son of Kirtana Kesari Sangita Krishnachar of Yelandur has brought out cassettes on Male Mahadeshwara, Biligiri Rangaswamy and Chikkailur Siddappaji. Sangita Rangachar of the same place has inherited the talents of the family of renowned musicians to which he belongs. Manjula Sisters of Nanjangud are well versed in music. A. Rukmini, an expert of Carnatic music, hails from Saragur. C. Vishwanath of Chamarajanagar is a popular singer. G. S. Venkataswamy is well versed in Hindusthani music. P. R. Keshavamurthy and P. R. Narayanamurthy of Periyapatna are Vaggeyakars and Sukanya Prabhakar of the same place is a noted exponent of Carnatic style. Dr. Mohandas Bhat, Geetha Bhat, K. S. Gayatri, Nagalakshmi, Indiramma, Malati, Shanta Srinidhi of K. R. Nagar are noted musicians. The following are some of the outstanding instrumentalists of the district. T. Puttaswamaiah (Mugaiah) of Tagadur (*mridangam*), Kollegala Mahadevappa of Mysore (violin), N. Nanjundaswamy and M. K. Rajagopal of Mysore (*mridangam*), Chikunda Brothers in Hunsur taluk (flute), Gopalakrishna Bhat (*mridangam*) and R. Balashankar (*dolu*) of K. R. Nagar, etc. M. Nagaraj and Manjunath of Mysore have won the Kannada Rajyotsava Award for their proficiency in violin in 1987.

Among several music associations run by artists, mention may be made of Sri Tyagaraju Gana Kalamandir (Chamundipuram), Vanita Sadana

(Krishnamurthyapuram), Chandru and Party (Nadamela, K. R. Hospital Road), Vidwan Mariyappa and Party (Nadaswara, Nanjummalle), Kavindra-kumar and Party (Nadamela) and Nataraj and Party (Nadamela, Uma Talkies Road), Master M. S. Janakiram and Party (Instrumental Music, Fort Mohalla), S. K. Raghottama and Party (V. V. Mohalla), Sri Jagadguru Shivaratheshwara Sangita Sabha (Ramanuja Road), Sangita Kalabhividdhini Sangita Sabhe (Tyagaraja Road), Nadabrahma Sangita Sabhe (Soda Factory), Ganabharati Sangita Sabha (Kuvempu Nagar), Jayachamarajendra Cultural Academy (Jaganmohan Palace), etc. all in Mysore. The Saraswati Ganakala Mandira at Nanjangud and Sadguru Sangita Pathashale at K. R. Nagar are also noted institutions.

Mysore district had been a very notable centre of classical dance as almost all major temples were endowed with dancing girls and they nurtured classical dance with great fervour. But, some of the artists mostly rendering very cheap performances at late organised at the marriages in the families of the rich and certain sections of dancing girls attached to temples taking to immoral life resulted in a campaign against the late performances and even banning of dancing at temples. This was first banned by an order at the Nanjangud temple in 1899 and in the whole state in 1909. In a way this was a blow to the art. Still some artists nurtured classical dance with great perseverance.

Among the foremost exponents of the Mysore tradition in dancing mention may be made of 'Nitya Saraswati' Jetty Tayamma (Lakshmi-devamma, 1862-1947), who also had proficiency in Carnatic and Hindusthani style of music, with a rare talent. Some outstanding artists of International fame like Ramgopal, Udayashankar, N. Sundaramma and S. N. Swamy were her disciples. Among her contemporaries, Bangalur Chandrahadana, Putta-devasama and her daughter Chikka Devamma of Srirangapatna, Amrutappa (belonged to the family of Murgur Subbanna and his disciple Asthana Vidushi Murguru Jeamma were reputed dancers. Dr. Venkataratakshamma, a great exponent of Mysore School of Bharatanatyam, has served as Asthana Vidushi for 25 years in the court of the late Maharaja Krishnaraja Wodeyar and the late Sri Jayachamaraja Wodeyar. She has received the State and Central Sangita and Nataka Academy awards in 1962 and 1964 respectively, and the University of Mysore has bestowed on her the D. Litt. degree in 1977. It is said there were five dance troupes in the palace headed by Murguru Tayakka, Ballapurada Bhavanamma, Jayamma, Vyasamma and Lakshamma. The dance performances were usually held at Kannadi Tori and Ambavilasa Hall in the palace. The dances used to contain only

Sanskrit *shlokas* and *keertanas* on Sri Chamundeshwari and there was no presentation of Shringara Rasa at all.

The following are the dance artistes of Mysore district, who have attained distinction and enriched the tradition by their talents. P. G. S. Acharya, who is running Acharya Kala Niketan at Mysore, is a noted Bharatanatyam artiste. The Uma-Maheshwara Nritya Kala Mandira is being run by T. S. Somashekhar, an art critic and a dance artiste of Mysore. The Nrityalaya is being run by Tulasi Ramachandra, K. Muralidhara Rao, Nandini Keshava Iyengar, M. Vani Doreswamy, M. S. Bharati, Shashikala, R. Mohan, Pratibha Prahlad, K. Gayatri, G. Narendra, etc. of Mysore are among the noted names in the field. Roopa Shyamasundar of Hunsur, Sundari Machaiah of the same place and N. Shivamala of Nanjangud are also talented artistes in dance. Dwaraki Krishnaswamy (flute), R. Somanna of Kiragasur in T. Narasipur taluk (violin) have also assisted the dance performances with their instruments. Among the institutions which are imparting training in Bharatanatyam and other styles run by veterans in the art are the Bharata Kala Niketan (Ramanuja Road) in Mysore is being run by Dr. Venkatalakshamma. The Menaka Nritya Shikshana Shaala and Jain Natya Mandira (Saraswatipuram), Sri Nritya Samsthe (Ramavilasa Road), Sri Nritya Ganapati Nritya Kala Mandira (Kuvempu Nagara), Sri Saraswati Nritya Kala Mandira (Lakshmpuram), Kalakshetra (Uma-Maheshwara Nritya Kala Mandira (Basaveshwara Road), Acharya Kala Niketan (Sayyajirao Road), Bharatiya Nritya Kala Parishat and Vanita Sadana (Krishnamurthypuram), Shantala Nritya Niketan (Tilak Nagara), Natya Ranga (Sharada Vilas College Road), Mysore Bharatanaty Institute (Kalidasa Road), K. S. Rajgopal Nritya Kala Mandira (Gangotri Extension), etc. are worth mentioning. The University Department of Fine Arts has also been sponsoring public performances of music, dance and drama, rendered by the staff and the students.

The 3rd, 16th and 37th Kannada Literary Conferences were held at Mysore in 1917, 1930 and 1955 under the Presidentship of H. V. Nanjundaiah, Alur Venkata Rao and K. Shivarama Karanth respectively. The 1st district level literary conference was held at Kollegal in 1972 under the Presidentship of Prof. H. S. Krishnaswamy Iyengar (Echcheske) and the 2nd conference held at K. R. Nagar in 1985 and Subramanyaraja Urs (Chaduranga) was its President. The 3rd conference was held at Mysore in 1986 and Prof. S. Anantanarayana was the President. The annual Dasara Poets Meets are a notable feature. The World Kannada Conference a highly colourful programme was also held here in December 1985. The Mysore University with its Institute of Kannada Studies and other language departments and departments like History, Archaeology and Ancient History, Sociology, etc., have been publishing a large number of books in Kannada and English. The 14 volume *Vishwakosha* (Encyclopaedia) in Kannada is a notable publication.