

## CHAPTER 14

### LITERATURE AND CULTURE

The original Dakshina Kannada district, though bifurcated into Udupi and Dakshina Kannada comprises the same coastal belt. The rainfall-crops-natural environment is the same. So also is its Literature and Culture. These two Districts present a home like atmosphere to several temples and possess almost a uniform religio-historical background. Several castes, beliefs and religions coalesce here. People of all other parts of the state appreciate these people for their intelligence and cleanliness, probably because of their traditional culture which has understood mutually the intrinsic veracity of religions, Gods, and Gods of everybody, in leading socially a balanced life style. Among those two Districts, the contributions of Dakshina Kannada District, which has carried forward its own original name, to literature and culture of the state is noticed in this chapter.

Dakshina Kannada District is surrounded by the Arabian Sea on one side, and Sahyadri Mountains on the other side. Kerala's Kasaragodu and Coorg to the south and Udupi District on the north. Immigrant Saraswathas, and Catholics from Goa, Maratas from Maharashtra, Malayalee colonizers from Kerala, are here in considerable number. As a result, streams of Tulu, Kannada, Malayalam, Konkani, Byari, and Marati languages co-exist. Everyone is capable of carrying on their

transactions in many languages. There are more number of Tuluvas in the area. In the Bhootha-aradhane, Folk ways etc, of the area, Tuluvas play a dominant role. Tulu language happens to be more popular and prominent here. Tulu is widespread throughout the length and breadth of Dakshina Kannada District, generally as a spoken language and the language at home. Therefore this was known as Tulu-Nadu. For the people of the area Kannada is the language learnt at school, hence the language is more bookish in form. Havyaka and Kota Brahmanas speak their own rural Kannada language. Here, in education, administration, and literary works, Kannada is in use. The first newspaper in Kannada began in Dakshina Kannada District. Short stories in Kannada originated here. Modern Kannada literature dawned here. Fully developed form of 'Yakshagana' was contributed to the world of performing Arts by this District. Despite the fact that Tulu, Konkani etc, happen to be the mother tongue for majority of the population in the District, the contributions made by the poets, Literati and artists of Dakshina Kannada District, to Karnataka is substantialy.

## LITERATURE

### **Kannada Literature**

Although Kannada Inscriptions, from very early times, are available in the District, definite source of Kannada literature becomes available only from the "*Udbhata Kavya*" of Somaraja. He belonged to Moodabidare, and it is learnt that he had composed the work during 1222. He may be called as the only ancient Shaiva poet of the province. He was the son of Devaraya (Indushekhara), who ruled from Puttige. In the introduction to his book he had remembered Allamaprabhu as his *Guru*, and had offered prayer to various divinities Ambike, Ganapathi, Shanmukha, and Basaveswara. He had also named Harihara, Palkurike Somanatha, the earlier poets. It is understood that he had held titles such as *Paramajñani*, *Varavani*. The *Udbhata Kavya* in *Champu* style is in six prominent literary forms of Karnataka. more over he had used rare forms such as *Ragale*, *Tripadi*, *Dandaka* etc. Though the marriage of Sowndaryavathi with Sudharmaraya happens to be the main theme, the history of Ohila is also included. The book consists of several romantic incidents which seem to have influenced the author. Somaraja himself refers to his literary work as '*Sringara Saaram*' (Sara=essence, Sringara=beauty). But, Padekallu Vishnubhat, upholding the arguments of Govinda Pai, and others, has decided with certainty that Somaraja did not belong to Dakshina Kannada District. (Poli P-423).

Talangere (Kasaragodu) Kannada inscription of tenth century is in *Kavya* style. Umanatha Shenoy is of the opinion that it is attributable to *Leelashuka*, of tenth century, who probably belonged to Kokkada (Belthangady), and had collected about 300 *slokas* like '*Kasturi tilakam lalata phalake*' etc. The poet Vijayavarna, had written *Sringararnava Chandrika*, a scientific treatise on *Alankara*, during 1270, while he was in the court of Ramaraya-Banga, of Bangadi, and recently it has been published by The Indian *Jnanapeeta* Organization. The literature it has emerged there-afterwards, is certain inscriptions found carved in the *Basadis* of Moodabidare. An inscription dated 1430, on the top portion of the entrance into the thousand pillared *Basadi*, and another inscription on the northern part of the same *Basadi* (both of them written on the same date 29-1-1430) comprising sequentially 57 and 33 prose-poetry mixed lines, resemble a small *Champu*. Another inscription dated 1461, found at the same place, though in its prose format is saturated with the *Kavya* style, but unfortunately, the name of the poet responsible for the composition of all these inscriptions is not there. Poet Devarasa's inscription written in 1472, is found in the same *Basadi*, but at a different place. Although the works of Devarasa are not available, poetry composed in *Kanda vrutha* make it clear that he had the ability of writing *Kavyas*. A few palm leaf manuscripts containing the work of an anonymous poet who had offered prayer to a Jain saint called Vidyananda are found in Moodabidare. That anonymous poet, it is learnt on the basis of a different source, was the Vidyananda, the Jain saint who had composed '*Kavyasara*' around 1533. The work called *Kavyasara* can be said to be a collection of poems, vivid descriptions etc, written by the earlier poets, classified subject-wise and presented in the form of a compilation which may be conveniently called as a *Kavya sangraha*.

Rathnakaravarni, the author of '*Bharatesha Vaibhava*', one among the finest *Kavya* in the tradition of *Kavya* literature in Kannada, belonged to Moodabidare. Rathnakaravarni had written *Triloka Shathaka*, *Aparajiteswara Shathaka*, and some songs, all of which are published. Some scholars think that *Rathakaraadeeswara Shathaka*, should have been authored by him. *Triloka-Shathaka* contains in essence the Jain religious ideas pertaining to the creation and sustenance; while *Aparajiteswara-Shathaka* contains ethics, renunciation, details pertaining to the concept of the Self or Athma, and under the heading *Annana-Padagalu*, one can find his teachings on Ethics. *Bharatesavaibhava* is a huge *Kavya* comprising about 10,000 *Sangatyas* under eighty *Sandhis*. It was composed during AD 1557. The poet having called it as *Pancha-*

*Kalyana*, though he had dealt with five victories, the *Bhoga-Vijaya* and *Yoga-Vijaya* appear to have gained greater prominence according to several critics, as noticed in their recent publications. Though it happens to be the same story of *Bharatha-Bahubali*, the romantic life of Bharatha, while he was a sovereign is described. After his brother Bahubali attained the reason based renunciation (*Vairagyodaya*), the *Yoga* and *Moksha* as philosophical issues are dealt with equal emphasis may be noticed. In accordance with the Philosophical tenets of Jainism he had incorporated certain changes in to the *Kavya*. He had sported titles like *Sringara-Kavi-Hamsaraja*, *Niranjana-Siddha* etc. Devachandra a poet, who was with the ruling family of Mysore, referring to Ratnakaravarni's *Kavya* in his story '*Rajavali Kathe*' (1838), had stated that as a Jain he got himself converted in to Veerasaivism, and later returned to the Jainism again.

Nemivruthi, known by names like Nemanna, Nemivarni etc, was born in the family responsible for the renovation of Jain temples of Moodabidare, had in about 1560 written *Jnana Bhaskara Charitre* and *Suvichara Charitre* (R.Narasimhacharya in his work *Kavicharitre* has suggested as his 1650) period. These works describe Philosophical procedures, study of *Sastras*, *Dhyana* etc. Poet Chandrama of Aliyuru near Moodabidare lived during 1650 and had written two books viz., *Loka-Swarupa* and *Ganitha Vilasa*. The first one describes the details about the creation and sustenance of the universe according to the Jain religion. In the book pertaining to Arithmetic (*Ganitha*), complex issues pertaining to Arithmetic are made easy through poetry written in *Kanda* metre. Both the books are incomplete and remains unpublished. It is believed that the *BrahmaYaksha Sthotra* was written during 17-18<sup>th</sup> century using *Kanda* meter by poet Mahendra, after invoking *Gejje Brahma* of Aladangadi near Moodabidare. A poet known as Padmanabha, who had served as the President of the Treasury of Tirumalaraya, a feudatory at Mulki, is stated to have lived in about 1680, by the author of *Kavi-Charitre*. He had written *Jinadattaraya-Charite* or *Padmavati Charite* comprising 1671 poems in 12 *Sandhis*.

Poet Shanthikirthi of Moodabidare, also a Jain Saint of *Nirgrantha* sect, according to B.L. Rice, had lived in 1519. But later researches have proved that the poet himself as having stated that, he had begun writing his book in 1725. He had written *Chaturvimsati-Thirthankara Purana*, *Shanteeswara Charitre*, *Eppattnalku Thirthankarara Charite* *Parswanatha Charitre*, *Puradeva Charitre*, while he was at Moodabidare. Next, this poet Shanthinatha had shifted residence to Gokak in Belgaum District, and

later on to Kolhapur, wherein he had written *Shodasabhavana Charitre*, a Commentary on *Pattabhrutha*, and Commentaries on *Aradhanasara*, *Dwadasanupeksha*, and *Bhujabali Charitre*. Out of his ten works, the first six are in *Sangatya* meter, commentaries are in the form of *Kanda Padya* and the last two works are not available. The *Sangatyas* are in the range of one hundred to more than one thousand two hundred poems. As their name indicates they comprise the History of Jain *Thirthankaras* and contain the details about Jain religion. Among the works written during the early part of the 18<sup>th</sup> century '*Jirnoddhara Charite*' composed by an anonymous author (C.1725) is available. Similarly, at the palace of Bangadi, according to the desire of Lakshmana Banga, a poet named Chandrashekhara had begun a work entitled '*Ramachandra Charitre*' and compiled the first Sixteen *Sandhis* and 13 poems of the seventeenth *Sandhi* before AD 1750. Afterwards, a poet named Padmanabha, had included the next 20 *Sandhis* and completed the work. Totally that huge work now comprises 37 *Sandhis* and 5269 *Sangatyas*, but remains to be printed completely. Pattabhirama, son of Kodandarama the Minister in the court of Abbakka Devi the *Chouta Queen*, had written '*Rathnashekhara Charitre*' in about 1740. He was a follower of Jainism, perhaps after conversion as it is learnt. During the middle of the 19<sup>th</sup> century also, books were being written at Moodabidare in the traditional style and the poet known as Chandayya had written a book entitled '*Jainachara*' comprising about 3800 *Sangatyas* during 1828, but it remains unpublished.

Among the poets who wrote *Yaksha-gana*, are Madhvadasa of Dharmasthala. He wrote *Abhimanyu Kalaga* and *Chitrasena-Kalaga* in about 1800; during 1848 poet Nanjunda, wrote the story of *Bali-Chakravarthi*; Venkanna of Mulki during 1830 wrote *Manasa-Charitre*; a person known as Surala wrote *Padmavathi Charitre* during 1761. Parthisubba of Kumbale, who is believed to have lived some time during 1580-1620, had written eight *Prasangas*, beginning with *Putrakameshti* and *Seethakalyana* based on Ramayana; *Iravatha* based on Mahabharatha; and *Sree-Krishna Charite* based on Bhagavatha. The simplicity, the possibility of histrionic experiments on the stage, loaded with full of meaning as found in his writings, have undoubtedly inspired the succeeding generations of many *Yakshagana* authors. The book '*Sabhalakshana*', written with specific reference to *Yakshagana*, comprising the details regarding *Chowki-Pooje*, *Bhagavathas*, dress / make-up of the actors, Conversations etc, is like a reference work. Shivarama Karantha had thought about Parthisubba as having belonged

to Brahmavara near Udupi province. Some *Matas* of the Lingayats had either brought the palm-leaves temporarily or else provided the needy with necessary copies. One of the Lingayat *Matas* of Gurupura had even undertaken this type of work.

### **Tourists' Literature and *Kaifiyats***

From the literary point of view, the first reference to Dakshina Kannada district is found in *Egyptian Oxyrhynchus*, a drama in Greek language, written during AD second century found during 1897. The Department of Archaeology of the then Government of Mysore, in its 1926-27 report had published an English translation of this Drama. A few months later, S. Srikantaiah, had lectured on the topic and it was published as a paper in the *Quarterly Journal of the Mythic Society*. Some of the words in the above said drama were considered to be of Kannada Language of the west coast. M. Govinda Pai, had obtained a copy of the drama in original Greek, made an extensive study, and had drawn his conclusions that some characters in the drama spoke Kannada language, and that the temple referred to in that is the Someswara temple near Mangalore, and published his findings in *Prabhudda Karnataka* of 1929. Although the debate on the language used in the drama had continued, the area or the region described seems to have been agreed upon as Mangalore-Malpe region.

Pliny (AD 23) of Rome had left behind an account about a trading centre called '*Nethre*' on the west coast of India. Ptolemy, a Greek Geographer, who belonged probably to AD second century in his '*Hand book of Scientific Geography*' while writing about India had referred to '*Nithra*' as River Nethravathi and '*Malippala*' as probably Malpe; Arrian (AD 100) a Roman, in his book '*Indica*' has referred probably to Mangalore as '*Mandegora*'; the '*Mangtai*' of Cosmas, a sixth century traveller from Alexandria; Fhong-yalo and the Mong-keelin kiyalan referred to by the Chow-ju-ku-a, a Chinese, who had come during the 13<sup>th</sup> century, is believed to be the present day Mangalore. From Africa Ib-n-batuta had come to India in 1333. He had visited Mangalore, and had referred to the place as Manjaruru and its ruler as '*Ramadav*' (Ramadeva). He had written about his impressions, observations, and the daily life of the people which may be grouped under the following heads: the spices which were available there, especially pepper and ginger, and the demand that existed for them, the differences of opinion between the Muslims and the localities, the *Aliya-Santhana* custom, traditions and life styles, giving description of social and economic issues. Abdul Razak from Persia had come to India in 1437.

He had stayed in Mangalore for a few days and had left behind certain details pertaining to Rajarajeswari of Polali. Vasco-dagama a Portuguese traveller, who had come to Calicut during 1492, had sailed towards Udupi through Mangalore. Another traveller Duaret- Barbosa, had passed through Bankapura, Bhatkal, Basaruru, Barakuru, around 1500, also visited Mangalore, and had left behind an account of his observations pertaining to the Rivers Nethravathi and Gurupura, the beautiful nature of that area, Temples and Mosques, Spices, especially pepper that were being exported to countries out-side India. He had also given certain hints on the historical background of his times, that the area of his visit was under the jurisdiction of Narasingaraya of Vijayanagara, that the present day Kumbala in Kasaragod was the border place of the Tuluva kingdom. Caesar Frederic from Venice had come to India during 1563. His writings give certain information about the paddy varieties cultivated at Mangalore. Dom-durate-d-Menezes, who has come to India during 1584, had also left behind a description about the fort and the rice of Mangalore.

About the cultural life in and around the provinces of Dakshina Kannada District during the course of the sixteenth and seventeenth centuries the following authors have left behind their accounts: Varthema of Luduvico, Tom Pears, Liz Shadin, and Francis Pirazoa etc. Piatro Delle vele of Rome has given enough of information, by way of his description, about the province around Mangalore. He had arrived in Mangalore on 27<sup>th</sup> of November 1623. Before his arrival at Mangalore, he collected all available information about the Queen of Ullala, while in Persia; and he categorically states that the purpose of his coming to Mangalore was to meet her. After visiting River Nethravathi, Fort of Mangalore, the Mangalore Church and its clergy, the province of Boluru, the palace at that place, and the market places, he continued his journey to Ullala. There having met the Queen, pleasantries were exchanged mutually. On the third day of his stay at Ullala he enjoyed the guest of honour hosted by the prince. With his unfulfilled desire of meeting the Queen again, he undertook his return journey to Mangalore. Not only he had drawn the inspiration to compose a poem about the Queen of Ullala, but also had left behind a valuable account about the contemporary local history, culture, agriculture, commerce, and several other details. Succeeding generations of historians have made use of these writings. Among other foreign travellers the writings of Peter Mundy, Themnot, Frayer, Christian Missionary Josevas, and the reports and collections of Hamilton, Forbes, Pearson, Mackenzie, Buchanan etc, have all remained original literary source material or as reference works for writing about the political and

cultural life of the District. K.G. Vasantha Madhava has also identified the historical documents pertaining to the Portuguese possession of Mangalore for an unspecified period of time.

*Kaifiyats* are the other written literary reference/source materials available dealing with Dakshina Kannada District. Popularly known as Mackenzie collection, the following materials-*Kaifiyats*, Copies of inscriptions, Sketches and plans, pictures, coins etc, have survived as such. Among them 39 *Kaifiyats* belong to undivided Dakshina Kannada District. Six historical *Kaifiyats* like *Kaifiyat* of the Ajilas, Jamalabad *Kaifiyats* etc; Ten *Sthala-Puranas* like Moodabidare *Kaifiyat*, *Kaifiyat* of the Kapu temple etc, Seventeen *Kaifiyats* containing complex issues like Kadire Magani *Kaifiyat*, Hosangadi Magane *Kaifiyat* and the *Kaifiyat* pertaining to the *Ashtamatas* of Udupi, are collected by K. Kusalappa Gowda, and K. Chinnappa Gowda, and published with all relevant details. They also form part of literary works written in the District during the 18<sup>th</sup> century. They may be considered as Oral History and may be used for filling the gaps in the history, culture, and traditions of the District.

During the early part of the 19<sup>th</sup> century, to be more specific on 30-10-1834, Missionaries of the German Basel Mission had settled in Mangalore and began the printing activities. Several literary works were written and printed (For details about the News papers published at this stage refer the section on Journalism). G.H. Vaigal, of this Mission, had obtained the printing machine from Mumbai, and started the 'German Evangelical Mission Press'. Initially, Printing and publication began with the *Keerthanas* in Tulu language, later on small religious books, followed by voluminous books like Kumara Vyasa's *Bharatha*, *Basava Purana*, *Chennabasava Purana*, *Jaimini Bharatha* were published. All these were Intaglio prints. During 1851, machinery for letter press printing with raised metal types was imported from Basel. Apart from Kannada, printing was being done in other languages like Tamil, Malayalam, Devanagari, Roman and German. Apart from religious books, Text-Books and Almanacs were also being printed. During 1859, a very big size map of India, using multi-colours was published in Kannada. Rajendra nama and Bhootala Pandya were the other published books. Reforms in the script was also brought in with a view to avoid writing certain characters below the other, all characters came to be written in a line. But, that reform did not become popular.



At about the same time, the Roman Catholics at Mangalore had their own printing press and had printed the Prayer Books and Text-Books. They gave better patronage to Konkani language. Some books of procedures of the Mumbai Government were printed on a large scale. Ananthachari of Attavara had prepared very beautiful letter prints for them. As stated by Srinivasa Havanoor, the prints became famous under the trade name *Anantha Shades*.

### Modern Literature

Towards the end of the 19<sup>th</sup> century itself, Modern literature appeared in the District. Establishment of Christian Missionaries in the district, importation of modern (at that point of time) machineries and publication of News papers and Books, became an important factor in making it possible for the literatis in reaching larger section of the people. The foreigners identified the talented local elitist class and extended their patronage by accepting them as co-authors. For propagation of Christian religion, the Missionaries had taken to write in Kannada, resulting in publication of the following books: Herman Mogling's *Christa Geetegalu* (1848), J. Mak's Nursery Rhymes (1889), J. Vaigal's *Christa Geetegalu*, Prayers (1862), Kannada Prosody, specific occasion popular songs based on the teachings of the Haridasas. Imparting education had formed part of the social works undertaken by the Missionaries. In fact it was for that reason text-books were prepared and published. Mogling and Kaundinya wrote in 1875, a commentary on the Gospel for class-room study '*Shalagruha patanoddishya devavakya vyakyanavu*' Frederic Zeigler wrote Grammar for Kannada School '*kannada shala vyakarana*' in (1866), Laws of Arithmetic *Ganithanyaya* (1870), and Exercises in Arithmetic *Ganithabhyasa* (1877), Christanujavatsa's Almanac in Kannada (1870), Bharadwaja Shivarao's *Vyayama Deepika* (1896) etc. Rev. F. Kittal, who had stayed in Mangalore for some time; had written several religious songs and got his Kannada-Kannada-English Dictionary published from Basel Mission in 1894. He had also written some *Kavyas* in Old-Kannada, research articles, books and Kannada grammar in English. B. Luthi had translated some poems for the Basel Mission.

The foremost among the Navodaya poets of the present day Dakshina Kannada District, **Panje Mangesh Raya** (1874-1937) who pursued his studies locally and higher studies at Chennai, worked as a teacher in the schools and colleges of Mangalore, later got his appointment on promotion in the Department of education. Though he was writing poetry right from 1893, he began to publish, apart from his

poems, short essays, criticisms, discussions and deliberations, the social and historical incidents as stories, in the *Suvasini* paper which began in 1900. Basel Mission brought out the anthology of poems of Panje as 'The First Kannada Book (Book of poems), in 1912, The Second Kannada Book, in 1919. Panje has been identified as the first propagator of Children's literature. His '*Havina Hadu*', '*Huttari Hadu*', '*Tenkana Galiyata*', etc, poems '*Gudugudu Gummatadeva*', '*Mooru Karadigalu*', etc, stories, remain popular to this day. Exclusively for the publication and popularization of Children's literature, Panje established the *Bala Sahitya Mandala* in 1921, and provided very good literature for the children. Panje had been publishing under his pen names: *Kavi-Sishya*, *Harate Malla*, *Ra.Ma.Pam*, etc. Inscriptions of Moodabidare, Bilagi Arasara Vamsavali etc the research papers, were brought out collection under the title '*Pancha-Kajjaya*', in 1927. He was elected as the President of the 20th All India Kannada Sahitya Sammelana held at Raichur during 1934. Collections of Panje's writings are published by the Oriental Longmans in several volumes.

**Benagal Ramaraya** of Mangalore (1876-1943), who studied in Mysore, Chennai and Mumbai had obtained his Post-Graduate Degree and Degree in Law. He rendered service in the same locality working in different jobs. Finally, he settled down as Chief of the Translation Department, under the then Madras Government. Ramaraya was proficient in Telugu, Bengali, Marati and other Languages. In addition to the translation of *Kalaha Priya* the drama, Oriental Pilgrimages of *Satyarajana poorvadeshada yathregalu* a Novel, from Telugu; *Radha-Madhava*, a Novel from Marati; *Doothanga*, a drama from Sanskrit; *Krishnakumari*, a drama from Bengali etc, he had independently written *Iravathi*, *Chitrakathegalu*, *Mahaneeyara Charitre Malegalu* series, in Kannada. He had written *Tanjavore*, *Halebidu*, and *Holehonnuru Kaifyats*; and associated with Pyanam Sundarasastry, '*Purana Nama Choodamani*' was written. Ramaraya was the editor of '*Suvasini*' paper in the beginning, in addition to this, being a member of several committees in different Universities; he had also worked as president of '*Karnataka Ekikarana Sangha*'. He had been elected as president of the 11<sup>th</sup> All India Kannada Sahitya Sammelana held at Belgaum, during 1925.

**Muliya Thimmappaiah** (1888-1950) was born in Muliya of the Bantwal Taluk, studied Sanskrit locally and at Thiruvananthapuram, practiced Music in Mysore, entered service as a Kannada teacher, first at Canara High School, Mangalore, and later on as Professor of Kannada

at St. Aloysius College. Later joining hands with Pejawar Bhojaraya, he started "*Kannada Kogile*" a monthly Magazine (1914), and published his initial dramas and poetries. Later on, he published Novels like '*Premapasha*', '*Paschathapa*'; '*Sobaginaballi*' (*Shankharasura Vadhe-Kavya*), '*Nadoja Pampa*, a critical appreciation about Pampa and his two *Kavyas* and *Sisumayanana Tripura Samhara* prose translation, '*Parthi Subba*' critical appreciation in an independent book form; including '*Andayyana Kannada Menippa-Nadu*' a collection of several occasional articles entitled '*Kannada Sahitya mattu ithara Upanyasagalu*', '*Kannada Nadoo Desi Sahityavoo*' and his last novel *Veera-Bankeya* have been published. *Navaneetha Ramayana*, *Ravutha Rangappa*, *Kavya Samaya*, *Samskruthi*, *Kautilyana Arthasastra*, *Kavirajamarga Viveka* etc, are probably published. Muliya Thimmappaiah had been elected as President of the 17<sup>th</sup> All India Kannada Sahithya *Sammelana* held at Karwar during 1931.

**M. Govinda Pai** (1883-1963), was a versatile genius in literary research. His first poetic composition was published during 1900 in '*Suvasini*' paper under the same name. In a competition that had earned him a first prize (at that point of time Rupees Three). Panje Mangesh Raya had published the first collection of poems '*Gilivindu*' written by Pai, from his *Bala Sahitya Mandala*, in 1930. But, not many of his writings were published in the book form during the life time of Govinda Pai. After his death, '*Nandadeepa*' a collection of his poems was published, and putting the two collections *together* '*Hridayaranga*', appeared during 1969. Collection of many more poems '*Ingadalu*' had been brought out. '*Golgotha*', and '*Vaisaki*' the *Khanda Kavyas*, and *Hebberalu*, *Chitrabhanu*, or 1942, *Thayi*, the dramas have also come out in the form of books. under the Caption "*Kannadada More*", A translation from Bengali, '*Sri Krishna Charitre*', another translated work from Japanese language '*No Natakas*', a few Profiles, Autobiography, Lectures; under the caption '*Mooru Upanyasagalu*', the lectures he had delivered at Dharwar; '*Patragalu Chitrisida Govinda Pai*', comprising the collection of letters that Govinda Pai had written to others have been Published. '*Bhaktavani*', '*Parsvanatha Thirthankara Charitre*', '*Sree Bahubali Gomateswara Charita*', '*Kayay Comaji*' and other seven dramas are the other works of Pai. Govinda Pai may be identified as a full fledged researcher; indeed 185 of his writings have become available, still some more are available. Initially some collected writings '*Govinda Pai Vangmaya Darsana*', had been published in 1966; other available writings (like Foreword, Book Reviews, Research papers) were collected and published by Govinda Pai's Research Centre, MGM College, Udupi,

during 1995, in the form of 'Govinda Pai's research Volume'. Govinda Pai knew several languages like Pali, Greek, Latin, Persian and he had taken advantage of all these in his writings. Having got the honour of 'Rashtra Kavi' from the then Government of Madras, during 1949; Govinda Pai was elected as President of the 34<sup>th</sup> All India Kannada Sahitya *Sammelana* held at Mumbai during 1950.

**Hattiyangadi Narayana Rao** (1863-1921), was born in Mangalore, Graduated in Chennai, had also obtained a degree in Law, and there itself, he had set up practice as an Advocate, and settled in Mumbai during 1903. He was writing for papers like Indian Spectator, Times of India, and East West etc. Later on he began to write about the literary subjects for *Kannada Sahitya Parishth Patrike* and *Vagbhushana*. As if it were his first step, he began to publish isolated Kannada translations of English poetry. Later on under the title of '*Angla Kavithavali*' he had published them together during 1919. The same year, he had published '*Kannada Kathanaka*' and '*Konkani Cho Mooladarsu* in Konkani language in two parts. Not only had he written '*Gayathri*' (English-Kannada discourses about Gayathri Manthra), '*Kannada Kruthigalu*' (Bhajan songs of the Dasas), '*Brahma Geethe*' (songs for the followers of Brahma Samaja), but had also published several hand books in the series 'Tracks for Thinkers'. Writing about Narayana Rao, Srinivasa Havanoor had stated that none of the writings of Narayana Rao, are more than thirty pages. Apart from that, Narayana Rao's writings are not many. But, while identifying the origins of *Navodaya Kavya* and its treasured vocabulary, he leads like a sign-post.

**Kadengodlu Shankara Bhatta** (1904-1968), born in Vitla, was a Professor of Kannada at St. Agne's College, Mangalore. Additionally, he had worked as a News reporter of the weekly '*Navayuga*'; as editor of the weekly '*Rashtrabandhu*' (1928-53), and later on had started his own '*Rashtramatha*' paper and worked till the end. He had written seven anthologies of poems, like *Ghosha-yatre*, *Gandhi-sandesa* etc; Novels like *Dhumaketu*, *Devatha-manushya*, *Lokada-kannu*; collection of stories like *Gajina-Bale*, *Hindina-Kathegalu*, *Dudiyuwa-Makkalu*; seven dramas like *Ushe*, *Hidimbe*, etc; in addition to Literary criticism, collection of lecture. '*Vangmaya-Tapassu*', a translation of the speeches of Motilal Nehru to Kannada, 'Freedom-Struggle' *swarajya yudha*, are the published literary works from the pen of Shankara Bhatta. Apart from these a large number of his articles are published in News papers and Memoirs. Shankara Bhatt was elected as President of the 45<sup>th</sup> All India Kannada

Sahitya Sammelana held at Karwar during 1965. Recently, Kadengodlu Centenary Celebrations Committee has brought out a comprehensive work comprising all the works of Kadengodlu in six volumes.

**Sediyapu Krishna Bhatta** (1902-1996), was born in Sediyapu near Puttur. He completed 'Vidwan' examination conducted by the Government of Chennai, as an external candidate. Initially, he entered the service as a Kannada Pandit at St. Aloysius College, and later on worked as Tutor and Lecturer. Krishna Bhatt's published books were: certain short essays, *Chandrakhanda* (occasional poems) *Palamegalu* (story collections), *kelavu Desanamagalu* (research articles), *Chandogathi hagoo Kannada chandssu Thathya darshana galu* extensive research on the word 'Arya' manifested in 'Thathyadarsanagalu', published as 'Discovery of facts', after translation. Sediyapu's autobiography is 'Eswara Sankalpa' or 'Daivaleele'. M. Ramachandra had written an essay about Sediyapu Krishna Bhatta. In that connection Sediyapu wrote about 450 letters to Ramachandra. Out of them, about one hundred selected letters have been published under the title 'Patravali' by Ramachandra himself. Sediyapu's 'Thathyadarsana' was published in English version as 'Discovery of Facts' within a short time after his death (8-6-1996). Sediyapu's letters written to Yerya-Lakshminarayana Alva, with notes added, was published by Alva himself under the title 'Patragalu Chitrisida Sediyapu'. Sediyapu's collection of discursive essays 'Vichara Prapancha' earned him the coveted *Pampa award* posthumously.

**Pejawar Sadashivaraya** (1913-1939) was born near Kateel. He ran several programmes of educational Conferences under the aegis of the 'Mithramandali' about literature. Later on studied in Varanasi, and went to study Engineering in Italy. He maintained letter correspondence with a large number of friends, who had a flair for literature. He wrote poetry, which could have been styled as 'Navya' at that point of time, and sent it to Mangalore for publication in papers. Dramas like *Sarapali*, *Beedigilida - Nari*, short stories like *Jeevana Sangeetha*; *Andha-Shilpa*, *Sree-Gandha*, have been published in Triveni and other Kannada Newspapers. Due to serious illness, he died at a very young age of 27 years. Later on, his friend V.K. Gokak, while in Sangli, was running a weekly Literary discussion programme under the title "Varuna Kunja", drawn from one of the works of Pejawara. R.S. Mugali has brought out a collection of Pejawar's poems under the title 'Varuna'. Having put other stories, small dissertations 'Birusu', 'Badoorina-Sobagu?' 'Nanna-Lekhana' etc, together, N. Damodhara Shetty, has brought a compendium.

Karnataka Sangha, Mumbai, has instituted an annual award in the name of Pejawar, for the collection of poetry by the newcomers.

Kayyara Kienna Rai, born in 1915, in the border area of Kasaragodu, well established and still living there, pre-occupied with literary writings, is incessantly advocating for the merger of Kasaragod in Karnataka. Rai has brought out *Sree-Mukha*, *Ikyā-Gana*, *Punarnava*, *Chethana*, *Koraga*, *Gandhavathi*, etc. collection of poems; '*Parichaya*', and *Kumaran Ashan* a translation of poetic collections. His selected poems got published in 1986 under the title '*Sathamana-Gana*', and later on a comprehensive poetic collection, entitled '*Prathibha Payasvini*' was published during 1992. *Anna-Devaru* and other stories, *Viragini* (drama), *Rashtra Kavi Govinda Pai* (critical appraisal), *Rathna Rasi* (a Profile), *Padyamanjari* (School Rhymes), *Vyakarana mattu Prabhandha* (Four Parts), *Navodaya Patamale* (1-5), *Lakshmeesana Kathegalu*, A.B. Shetty (Profile), *Malayala Sahitya Charitre* (translation), etc. are the works of Rai. They have been translated in to several languages including *Malayalam*. Apart from his published works as collections, as a Press Reporter he has published hundreds of articles, Critics, Forewards, letters etc, which are yet to be collected. In addition to the award from the then Government of Madras (Tamil Nadu), Rai has received awards from Karnataka State Sahitya Academy, Rajyothsava Award, Unification Award during 2006. He has rendered service in several Organizations and Institutions, in different capacities including the work of a school teacher. He has participated in Literary and Cultural activities held locally and several others organized in Dakshina Kannada and Udupi Districts, at Taluk Level, District Level, as a Honorary President. Rai was elected as President of the 66<sup>th</sup> All India Kannada Sahitya *Sammelana* held at Mangalore during 1967.

**Manjeswara B. Shankara Bhatta** (1908-72) has written more than a hundred books for children, and in doing so he has kept in mind the child's age as a guiding factor, indeed they may be viewed as catering for different of age levels children. *Kadumeenu*, *Buddivanthara Burudegalu*, *Bhoodeviya Maduve*, *Nariya Natane*, etc. are listed as examples. He edited *Chelugannada Patamale*, *Chelugannada Padyamale*, and *Kavana-Kishora* etc.

**T. Chandraraja Shetty** (1908-1980), born in Todaru, has made an extensive collection of more than 2500 serialized introductions on various Kannada writers. He had written 20 books comprising Stories, Novels, Tourists' Literature, etc. His writings on "*Kannadadalli Makkala Sahitya*

*Sampattu*" is a Kannada Publication. It is an introductory writing concerning the authors of the Children's literature.

Somayaji Bantwala Padmanabha (born.1917), has published 'Chandrasahana Kathe', 'Pancha-Tantrada Kathegalu', 'Koti-Chennaiah' etc, for the Primary School children.

Mundajeya Ramachandra Bhatta (born.1914), has written '*Makkala-Geethe-Ramayana*' '*Thammana-Kavithhegalu*' '*Ramannana Ragalegalu*' etc, for the children.

Sulya K. Sachidanandiah (1930), was in the Department of education. He has written 25 books, like *Krantiya-kidi Kalyana swamy*, *Hadinentara Nentu*, *Geetha Natakagalu Karmajivi* etc, comprising education novels, plays, collection of Poems.

Vidvan Ramachandra Uchila (born 1920), has written *krishnarjuna-garva-Bhanga* (Yaksha-gana), *Kadalakareya chitragalu* (local life styles) independently; and in association with others specialists has to his credit Grammar made easy, Grammar and Prosody, Poet Muddanna, History of *Yakshagana* etc.

**Suryanarayana Chadaga** (1932-2006), wrote a book during 1967, under the title Writers of Dakshina Kannada, in which he has put all the literati of the present day Udupi and Kasaragodu together listing many names from the middle of the 19<sup>th</sup> century until the beginning of 20<sup>th</sup> century. A brief description about them follows. On the basis of the available records, having identified them as belonging to Dakshina Kannada District, the following names of those eminent men of letters is prepared.

Anantharama Kedilaya (1926), of Kasaragodu, has written Novels and Dramas; P. Appa Bhatta, a Press editor; Achyutha Gowda of Kinnigoli, wrote a historical poem, got an award from the then Government of Madras, for his book 'Kshatradarsana'. Achyutha Srinivasa Baliga (1918), of Bantwal; Anantha Rao of Manjeswara; Ananthaiah of Dharmasthala wrote Lyrics on the impact of English; Ananthaiah Upadyaya of D.Nogaru village (1933), Anandarama Kaundinya (1830), while in the service of German Mission, had written Teachings of Christianity etc, books pertaining to Religion; Ananda Rao of Baindur (1879); Ananda Talawara, Mangalore, Ibrahim.M, Kasaragodu, Iswara Kandaka of Mangalore, A.Iswaraiah (1940) of Kasaragodu, K.S. Upadyaya of Mangalore, editor, 'The Pravasi' a monthly Magazine, T. Ubbed of Kasaragodu, S. Krishna Bhatta (1923), who had edited the story 'Kiratharjuneeya', Krishnaprabhu (1882) of Bolenthuru, who wrote several

books in Kannada and Konkani, Kristanujavatsa (1840), who compiled the Kannada - English Dictionary, and Grammar, K.V. Krishna Bhatta of Kaverikana, who wrote the Dissertation and poems; K.R. Krishna Rao the poet of Puttur; Krishnaiah Holla, went to Shanthinikethan for higher studies, wrote about Village System, K. Kanthappa Shetty, who wrote several Dramas, K. Kantha Rai(1919), of Moodabidare, who wrote Grammar and Prosody; Krishna Anantha Pai of Kasaragodu; Kumar of Mangalore, who was editor of the Chitravani paper; Christian Arne wrote Biographies; Poet Keshava Bhatta of Muliya, who wrote under the pen name Sridhara, K. Keshavanayaka who wrote a book on Arithmetic; M. Ganapathi Aigala of Bantwal, who for the first wrote the History of Dakshina Kannada District; Paul Ganesh Rao (1835) who wrote historical books; Gopalakrishna Paleppadi (1912), who wrote stories and poetry; Govinda Bhatta Ambemoole(1935), the *Yakshgana* poet; Gopalakrishna Puninchathaya(1915), of Kasaragodu, a *Yakshgana* Artist and a writer of Dramas; P. Gopalakrishna (1928) of Bantwal, author of Radio plays; Govinda Bhatta (1927), of Venuru, author of *Gandhi Sathaka*; Govardhana Hosamani of Moodabidare who had brought out a collection of social stories; Gopalakrishna Mittal (1940), of Mancheswara, a press reporter; Ganappaiah Bhagavathar (1915), of Chokkadi, who wrote *Yakshgana Prasanga* and *Keerthanas*; K. Ganapathi Sharma of Kateel, who was the editor of a monthly Magazine viz 'Tarangini', at Bangalore; Govardhana Rao Malige, a Journalist at Dharwar; Gopalakrishna Pai of Puttur; K. Ganesh Malya (1939), who wrote in Kannada and English; Gregory Menezes (1903), who wrote descriptive books on Land; Poet Ganapathy Vishnu Holla of Belthangady; Gopalakrishna Bhatta (1910), of Thekkanje a critical analyst; G Bhatta K. a novelist; Gopalakrishna Bhatta (1935) of Hudanadu, who wrote children's poetry; M. Gangadhara Bhatta of Nirchali a poet; M. Govinda Rao (1909), author of *Jain Puranas*; Chandraraja Shetty T.Siddakatte who had leanings to Children's literature; Tejaschandra Shetty (1944) editor, a weekly Magazine of Kasaragodu; Tirumalesha A.G. of Vittla, a literati who wrote stories and poems; Damodar Baliga (1909) of Bantwala who wrote books about Science, History, Politics etc, Dasappa Shenoy of Basthi, who wrote about Vedic Religion; M.A. Devarao of Mulki who wrote books on Arithmetic; Poet Damodara Puninchathaya(1887) of Kasaragodu, who wrote *Yakshgana and Keerthanas*; Dayananda V. Shenoy, a Novelist; Domodara Baliga of Puttur; Narasimha Lakshmana Nayaka author of *Yakshgana* Dramas; Short story writer Narayana Bhatta Madiyala; P. K. Narayana who wrote *Geetha Natakas* for children; Journalist S.



Narayana Kalya; Naveenchandra pal writer of Political Reports; Narayanarao Baliga, author of text Books; N.S. Kille and Narayana Madhyastha ((1930), wrote dramas; Nagaraja Poovani (1938) short story writer; Literati K. Narayana Bhatta; Neelakanta Bhatt Paranjape (1924), author of Story, Poems and Dramas; Nagappa K of Puttur; Narayana Bhatta of Kasaragodu; Pottappalla (1941); Narayana Kekunnaya (1942) Narayana Ethadka the News Paper Literati; Narayana Bhatta H.M (1918), Sub-editor to Sudarshana a Monthly; Pinto H, (1938) who wrote poems for children; Puttannagowda Kolambe (1903) informative writings; Padmanabhaiah K.P. author of books on Geography; Pundalika Malya of Kinnigoli; D. Padmanabha Somayaji of Suratkal author of short stories and Novels; Puttaswamy D. of Dharmasthala.; Baburao Narasappa Bolara(1848), author of Devotional Literature; Babu. M, (1881), author of Dissertations and History; Babushetty V. of Puttur; V. R. Bhatta author of Medical Literature; V. Bhujangarao of Bellegrama; B. Manjunathaiah (1865) publisher of All Karnataka Maps; Brahmavadi Maben Christian; J. Mac (1800), wrote about Christian Religion; Mohanappa Tingalaya, wrote about idol worship; Madwadasa Kavi, the author of Abhimanyu's battle; Mahalinga Bhatta (1936) of Adyanadka; K.K. Madyastha of Kasaragodu; Y. Mahalinga Bhatta editor of Kasaragodu paper; M.V. Marakini, who had trained in England, and wrote about Modern Psychology; M. Raman Nambiar, who wrote about idol worship; Ramakrishniah Bolara, author of *Nanartha Sabdhavali*, *Sanjnarthagalu*, etc; Ramakrishnaiah Venkappaiah Sajeepa ((1843) of Bantwala, the author of Indian Ramayana stories; *Yakhsagana* poet Ramakrishna puninchattaya; M. Ramanandaghate (1919) author of Harate; Ramakrishna Bhatt Mena of kumbale; Ramachandrarao Belle (1900) author of Novels both in Kannada and English; B. Raghavarao ((1934) of *Navakalyana paper*; Ramananda Banari (1940) a professional Doctor who had served in the cause of literature; B. Ramachandra Bhatta, the author of Children's literature; Journalist Rangappaiah Hebbara; D. Ramachandraiah from *Vasantha Sahitya Prakasana* organization; M. Ramachandra (1939) who wrote Profiles; Ramanayak Bekala (1902) author of Historical Novels; Ramachandra Uchila (1921) a Journalist, and author of Halagannada, *Yakshagana*, drama, critical analysis; M. Ramakrishna Bhatta (1909) who wrote books on Astrology in Kannada, Sanskrit, English languages; Ramanna Sagrithaya of Puttur a *Yakshagana* poet; P. Ramakrishnaiah (1860) a scholar in *Ayurveda*; *Yakshgana* poet M. Ramakrishna of Mulki; Writer. Ramakrishna Sastry and Ramachandra Kamat of Bantwala; a fine Orator, author of several

Anthems, Lakshminarayana puninchattaya (1899); a Jain Scholar M.Lokanatha Sastry; Lakshmana Bhatta Dongre (1915) who wrote poems in Sanskrit; B. Lakshmanadeva Vidyarthi(1930) expert in multiple languages including Hindi and Gujarathi, most capable propagator of a series of books, an advocate of modernity; S.V. Lakshminarayana Sharma (1930) who translated the writings of Vinoba to Kannada; Literati J. Vamana Bhatta; M. Vittala Bhatta; V. Venkataraya; K. Vasudeva Bhatta, Vaigal G (1800), propagator of Christian religion; Venkatarao Alemane, the editor of *Halagannada Kavya*; Vinayaka Shenoy (1923), who wrote about the Hindu Religion; Literati Venkataramana Bhatta Arthikaje (1943); Jain poet Vardhamana Hegade Marnadu (1901); Vishnu Bhatta Kirikkadu (1913) the author of *Yakshagana*; *Sangatya* poet D. Vishnu-murthy Holla(1905) the author of *keerthans and bhajans*; The propagator of *Sanathana Dharma* Vasudeva Srinivasarao Sibrurkar (1916); Dramatist Vitala Kabaka (1939); Bantwala Vasudeva Baliga (1918) the author of *Kshetra-Darsana*; Vasudevarao Mairpadi, the author of *The Mineral Wealth, and Books for Modern education*; Kulayi Venkataraya Acharya (1919), the author of *Literature and Researches*; Detective Novelist U.Vasudevanayaka; Story writer and Publisher Mitturu Venkataramana Bhatta (1928); M. Visvambaranayaka (1907) who was proficient both in English and Konkani; Visveswara V. Padke, who had a keen interest in Art, and wrote with ease in Kannada and Hindi literature. A. Nayak (1922), who wrote the History of Karnad Sadasivaraya in *Bamini Shatpadi* (poetic metre), and editor of Sriguruvani paper; Venkataramana Bhatta Peradala, who wrote philosophical essays; Muliya Shankara Bhatta (1800);author of poems in *Halagannada*; Poet Shantayya (1890) known for his *Yakshagana Prasanga*; Shivarama Bharadwaja(1843) who had worked as an Assistant to Kittel and an author of books on *Ayurveda*; Srinivasa Bhagavatha of Mulki, who had written on *Yakshagana* and *Harikatha*; K. Srinivasa Kini (1893) the author of books on History and Geography; Sridhara Bhatta of Manjeswara; Srinivasarao Era of Kadri; M. Shankaranarayana Samaga a scholar of *Yakshagana* and *Harikatha*; Shankaranarayana Sastry of Polali; Sisupala Parswanatha Sastry, editor of Veeravani paper; Srinivasa Sharma of Kasaragodu; Shankaranarayana Bhatta of Puttur a Priest; Seshappachar of Attavara; K.G. Shetty (1931) who wrote on Morals and literature for children; Srikanta Puttur a Novelist; Shama Bhatta Kuluru author of Children's literature; M. Shankaranarayana Bhatta (1908) who had served as a Kannada *Pundit* at the Oriental Library, Chennai, and who had translated the works of Bhasa; B.M. Sharma (1931) author of drama and novels; Poet

Srinivasarao Suratkal; Srinivasa Bhatta Ithnadka who had written dramas; Shakaranarayana Rao (1914) editor of the Monthly paper Veena; T.S. Shankara Bhatta of Kurunadu village; Shankara Jois author of books on Astrology; *Yakshagana* author Subbanna Sastry; K. Sadasiva of Kudiyala Bailu, who worked for the Press; K.R. Sarangapani Shetty Co-editor to the Vikrama; paper Literati Sitarama Padi (1934); dramatist Subraya Anantapura (1933); Setharamaiah deraje (1914) *Yakshagana*, Drama, and State Award winner; Journalist S.G. Suresh (1947); Sitarama Kedilaya (1930) who wrote on Prosody and Linguistics; Subbarao Suratkal (1896) who wrote *Neetivallari*; scholar in multiple languages who wrote under his pen name 'Vichitrayethadka'; Politician Y.S. Harihara Bhatta (1926); C.K. Hussain, editor of 'Divyavani' paper; Critical analyst V.B. Hosmane (1930); M. Haridasaraya, the Novelist; M. Nagesh Rao, who wrote Novels under the pen name 'Nachiketha'; Rajarama Bhatt, the story writer; Ammembala Ananthaiah Navada(1918) had written *Sri Krishnana Adarsha Jeevana*, *Buddhana Kategalu* etc, short stories, poems for children, author of *Keerthanatharanga*, and he was also a *Keerthana* artist; Iswarajitti (1872) of the village Bayaru; K. Ithappa Nayaka of Kukkate (place name) author of *Gnanamritha Shatpadi*; M. Krishna Bhatt of Koliyuru; Krishnaiah Peradala (1893) author of *Yadwabhyudaya* etc, ; Keshava Pai of Ammembala; L.M. Kamat, of Haleyangadi in Puttur, author of short story collections; N. Ganapathi Kamat of Neeleswara, who had translated Malayalam stories; Paleppadi Gopalakrishna who wrote *Neeti-Muktaharaka*; Sujeeru Govinda Naika who had written the work *Arunodaya*; Banglekara Narayana Ramappa Kamat, who had written *Chandrasahsa*, *Draupadi Vastrapaharana* giving primary importance to Music; Thottathodi Narayana Bhatta, the editor of Triveni the Monthly, and writing under the pen name 'Padmanabha' ; T. Nagesh Raya of Talakaje village; Narayana Jogittaya (birth 1943) of Ballamanja village who had brought out a collection of short stories under the title *Ashankura*; K.S. Padmanabha Acharya of Kinnikambala, author of 'Geetha-Natakagalu' and certain other unpublished works; Badakabailu Parameswaraiyah (1875) author of *Bhajangovindam* in Kannada; Ramakrishna Udupa (1916-) of Kodathuru, had translated the stories and novels written by Premachand, in addition to his own works; Ramamoleyara (1927) had written *Abhayarani*, *Beneya balve*, etc, 14 novels, short stories, Children's literature under the pen name R.M. Viswamitra; Vamankuduva a well known Journalist, has got an award from the then Madras University for his work '*Motor Yantrada Vijnana*'; Dharmamrutha has written 'Japanina

Kathegalu, Greecina Kathegalu' etc, as part of Children's literature; B. Shankara Bhatta (1908) of Koliyuru who had made a collection of Dasakumara Charite; Machimale Shankaranarayan Rao, the author of *Nissahakaradwaja*, *Swarajya Chakra* etc, had published collection of popular writings for children; Palakala Sitarama Bhatta (b. 1932) for children he had written several books in prose and poetry form; Sitarama M. Shetty (b. 1940) had the expertise in Hindi, translated several stories and Navaprabhatha, Niyoga novels. All these men of letters had worked in the sphere of literature during the fag end of the 19<sup>th</sup> century and the early part of the 20<sup>th</sup> century, in the present day Dakshina Kannada District.

Names of several authors, who were born during the closing period of the 19<sup>th</sup> century and remained active during the mid-twentieth century, is also listed here. **Bolara Baburao** (1848-1919), has worked as Magistrate in Mangalore Town , written 'Vagdevi' (1905) one among the earliest Novels in Kannada, in addition to 'Shivaleelamrutha' dealing with the impact of Bhakti, and several other writings in English and Kannada languages. **Mangeshraya of Ullala** (1878-1942), an eminent educationalist, has wrote many books pertaining to education, a novel entitled 'Nishkama-Prema', in addition to the translated works like 'Sashikanthana Uyilu' and 'Samaja-Drohi'. **Ugrana Mangeshraya** (1892-1973) had settled in Mangalore, though he belonged to Coondapura. He wrote several works like 'Donquikot' a translation, Grammar for School children, 'Marcopolo' a biography, 'Shabdavichara' a book on linguistics, 'Ugrana Padyavali' a collection of poems, stories, Dramas, Conversations, Literary Criticisms, and edited Rathnakara Varni's Bharatesha Vaibhava, after a thorough revision, The Kannada Sangha of Puttur had collected the works of Mangeshraya and brought out a publication entitled "Ugrana" in two volumes during 1987.

Prominent littérateur of the Navodaya period, a press Reporter, **M.S. Kamath** (Mundkur Narasimha Kamath, 1883-1940), started writing from 1911, and later on published as a collection of stories under the title 'Andina-Avooru' *Hattarodane-Hannodu*. Apart from these, Kamath had written several One Act plays and poems. Leela Bhatt, had collected all the writings of Kamath, edited them and brought out a comprehensive set of four Volumes and published them from Kannada Sangha, Puttur. **Pandit Taranath** (1891-1942) a renowned Ayurvedic Physician, Musicologist, Littérateur, educationalist, and Journalist, was born in Mangalore, but later on made Raichur his work place. He wrote 'Dharma-Sambhava, or Basic Principles of Dharma' a book, pertaining to Social

reforms, several books on Medicine, and letters etc are his other published works. **B. Raghavendra Rao** (b.1893) of Puttur took Malladihalli in Chitradurga District, as his work place. He developed the village as a centre for Yoga, Philosophical discourses and educational excellence. Under his pen name '*Thiruka*' he has published more than 35 works like '*Karma-Yogi*' (Drama), '*Pooje*' (story), '*Udayastha*' (Poem), '*Rasarushi*' (Novel) etc. **Padukone Sadashivaraya** (1896-1983) was born in Mangalore had served out-side the state as a Professor of science. *Huchchu-Beladingalina-Hoobanagalu* '*Paschima-Ranarangadalli-Ellavu Shantha*', is his translations and he had also written books on humour and stories.

**Lokanatha Sastry** (1892-1952) of Moodabidare, worked as editor of 'Veeravani' paper, and had written '*Balabodhe Jaina Dharma*', '*Venurina gathavaibhava*' Philosophy of Creation, *Basadis of Tulunadu*, History of Moodabidare etc, in addition to these books he wrote several books in other languages pertaining to Jain Religion. K. Bhujabalisastya (b 1897) had made a study of several books pertaining to Jain Religion and edited many books. The necessity of idol worship, Jaina *Shatkarma*, contribution of the Jain poets to Sanskrit literature, *Veera-Bankeya* etc, books and several articles pertaining to Jain Religion are his other writings.

**Manjeswara Anantharao** (1889-1949) translated *Bhagavadgeetha*, apart from Kannada poetic songs; he had also written a poetic work entitled '*Kalasumelogara*' in Kannada. He had been a social worker and awarded 'Rao-Sahib' during 1926. **Punduru Lakshminarayana Puninchattaya** (1899-1951) a poet, had written a large number of Freedom songs and a freedom fighter as well. The following poetic collections are published: *Tilaka Kavyanjali*, *Balagangadharastava*, *Rashtra-geetha Rathnakara*, *Swarajya*, *Geethamrutha*, *Harijana Sandhana*, etc.

**Bekala Ramanayaka** (1902-1969) published more than 13 books on different subjects, such as *Koteya-Kathegalu*, *Towlava-Swatanthrya*, *Nada-Kathegalu*, and History of *Tenkanadu* etc. *Kadala Theerada Bhargava Shivarama Karantha* (1902-1997) by about 1930 came to Puttur and wrote the famous books of his life time. He had undertaken cultural activities and programmes like *Balavana*, carried out experiments in Cinema, Journalism, dramas, *Yakshagana* etc, and after 40 years had returned to Saligrama, and lived there till the end. He had published 417 works embracing all aspects of Literature like drama, novel, research works, Short story, *Harate*; Dictionary etc. Karanth has got several

awards like: *Sahitya Academy Award* from the Central and State Governments, *Rajyotsava Award*, *Pampa Award*, *Jnana-Peeta Award*, *Tulasi Samman Prasasthi*. Different Universities had awarded him eight honorary Doctorates. He had returned the *Padmabhushana Award* in protest against the declaration of Emergency, at that point of time.

**M. Mariyappa Bhatta (1909-1980)** Munglimane of Puttur, spent his entire life time in Chennai. To begin with, he was a Lecturer. Later on he was the Head of the Department of Kannada language and head of the Department of Dravidian Languages at the University of Madras. He had undertaken enough of Kannada works— '*Nalrudi-Nannudi*' pertaining to Linguistics, Collection of Poems in *Halagannada* and *Nadugannada*, written *Kavya-Sree* of *Hosagannada*, apart from *Khagendramanidarpana*, *Abhinava Mangaraja Nighantu*, Gunachandra's Essence of Prosody, *Vardhamana Purana*, *Parsvanatha Purana*, *Jathakatilaka*, *Vishnupurana* etc., he had edited about 15 works. He had revised completely Rev. F.A. Kittel's Kannada-English Dictionary, and the University of Madras had brought it out in four Volumes. Apart from these, Tulu-English Dictionary, *Havyaka Kannada Dictionary*, are his special contributions. During 1995 under the title '*Sarthaka*' a memorial volume was brought out for Mariyappa Bhatta. **Kolambe Puttanna Gowda (1903-1981)** wrote Poetry, *Muktaka*, *Yakshagana*, Children's literature, Palmistry, apart from *Achcha-Kannada Dictionary*. **Kadire Srinivasa Rao (1906-1971)** had published *Manavi*, *Kadire*, *Prathibe*, *Bhavada-Rasa* etc, and anthology of poetry. He also wrote Short Stories and Detective Novels.

From the beginning Moodabidare was a cultural centre. Several Literatis and Artists had lived in this area. Of-late Schools and Colleges have come up and several Literatis of the district have come and settled down here. Sisupala Parswanatha Sastry (1909), had worked as Head Master in a local Sanskrit *Patasala*, next he was in the service of the Maharaja of Mysore and had obtained the title '*Asthana-Vidvan*'. *Prohibition of Animal Sacrifice*, *Archana*, *Sumana Sanchaya*, *Thirthesha-Vaibhava*, *Gnanadarsha*, are his other works. Pandit K. Jinaraja Sastry who worked as Professor of Sanskrit at Shravanabelagola, Mysore and Gwalior; knew several languages including Prakrit and Gujarathi. *Ishtopadesa*, *Athmasiddi*, a collection of *Laghu-Pata* etc, are his works. **Jagatpalayya Jyothishi (1909)** was an expert not only in Jain Religion, but also in Classical Music and Dance. He had written *Balinabelaku*, Lyrical History of Karkala *Bhairava Pandya Arasa*, *Ganasudha*, *Sri-Bahubaliswamy Lyric* and several other *Devatha-Stothras*.

**Hosabettu Ranga Rao** (1913-1996), who was famous under his pen name *Navagirinanda*, wrote stories for children as an editor in the 'Chandamama' group. He also wrote stories in several other papers. He has written more than 40 novels, about 700 stories for children. Some of the stories have been published in the form of collection. While providing explanatory drawings to Chandamama, he also wrote several caricature and sarcastic drawings. Kumara Venkanna (Venkatarao Kailurkar (b. 1918) had written 12 story books for children, like *Kappemadida Kranti*, *Jaana-gelluttane*, and *Marayalarada Mahaveeraru* etc. Having settled in Bangalore, he had worked as editor to several papers including '*Papachi*' the children's paper. He had written Twelve Novels like *Haridagejje*, *Beediya Deepa* etc, translation of six works of Bocashio seven *Lavani*, (Ballads) and ten books on social and political themes. English poems written for the children have been published during 1930 under the title *Kite*. Manjayya Hegade, the *Dharmadhikari* of Dharmasthala, had ascended to that position during 1918, written some books in Tulu language, and seven books in Kannada like *Nanna council Membarike*, Bahubali charitre etc, and several other occasional papers. B.M. Idinabba (b. 1920), had written *Balina Chitragalu*, *Harida Kotu*, collection of short stories, *Hrudayageethegalu*, *Jenugudu*, Assorted poems, *Veerageethegalu*, and *Kidigalu*, Patriotic songs, anecdotes tit bits for children etc. He had worked for one term as President of Kannada Development Authority.

**Karyahalla Ramakrishna Shetty** (1921-1947) of Kasaragodu wrote a collection of stories called '*Jeevana mattu Avala Huchu*'. Basically an artist, he was bringing out a hand written paper called '*Kannadiga*'. **Kulukunda Shivaraya** (1924-1992) was very popular under his pen name '*Niranjana*' and a famous Kannada Literati. He has worked in several areas of Literature like: story, novels, poetry, critical analysis, Drama, editing literary translations encyclopedia etc. Writing several articles as a journalist, and as a columnist, he had brought out a new understanding among the youth at during his times. Inspired by socialism, he wrote revolutionary articles. Among the 25 novels he has written, '*Chirasmarane*' has been honoured with Nehru award by the Soviet Land. Many of his novels have been translated to other Indian languages, in addition to Russian language. After his demise, his stories, novels etc, have found publication in several volumes. **T. Keshava Bhatta** (1925-2005) from Bayaru village in Kasaragodu has worked in the areas of *Gamaka*, *Yakshagana*, *Ashtavadhana* and Music. He wrote

books on Literature, research, and critical analysis. He has written books like: *A Guide to Lessons in Literature*, *Introduction to Literature*, *Basha Baskara*; and edited Poet Devappa's '*Ramavijaya*'. Yerya Lakshminarayana Alva born in Yeryabeedu in Bantwal Taluk during 1926, is a good Literati, Organizer, and Social Worker. '*Ramaswamedha Tarangagalu*' which he wrote in 1959, has been published, and that was selected as Text-Book, by the then University of Mysore, and the University of Madras. He has also written several other works like: '*Snehasethu*', a novel in the form of letters of correspondence, '*Jeevanachitra*', a biography of Muliya Thimmappaiah, '*Modala-Male*' (first rain), *Sanchaya*, '*Oragege Olavina Osage*', Welcome song for Nagegowda, '*Mangala Thimaru*' about *Bhootharadhane*, '*Nooraranenapu*' an introduction to Family life, '*Ganakogile*' a Felicitation Volume to Yakshagana Bhagavatha Damodara Mandacha, was his editorial work, etc. He has served as President of several Organizations and Associations, and the Honorariums received from those organizations was pooled together and utilized to honour several Scholars. Literary Conventions held at Bantwal Taluk, Kasaragodu and Dakshina Kannada district have honoured him by way of taking him as their President. In his capacity as a President of several Awards giving Committees, he has identified persons with talent and honoured them with the coveted awards. Presenting a Felicitation Volume 'Yerya', to him as a token of respect, he has been honoured. During 2006, the Government of Karnataka has honoured him by conferring the Rajyothsava Award.

**Bagalodi Devaraya** (1927-1985) one among the most influential story writers of the *Navodaya* and *Navya* period, started writing stories right from his 20<sup>th</sup> year of age, has brought out '*Hucha Munsipha*' and other collection of stories during 49, had later on published the collected stories '*Anuradha*', and '*Rudrappa's Raudra*'. A comprehensive book of his collected stories was published during 2000. With the back ground of his higher education, having entered the Indian Administrative Service; he had served the Ministry of External Affairs, as an Ambassador at some Nations and very responsible positions in others. Bagalodi's stories, being different in their nature, have attracted the attention of several critics. Srikanta Putturu (1927) had written novels like '*Dhara* and other stories' '*Devara-Samrajya*' '*Hosa-Samaya*' dealing with social issues. Janardhana Gurkar (1932) was an officer in the Railway Department. He had written collection of stories like "*Kambada Huchu*' '*Belli Battalu*', 18 novels, and a collection of Philosophical discussions. **Muliya Krishna Bhatt** (1933-82) of Puttur has published a collection of stories



'*Pravahadalli Pratibimba*', and after his demise, his sister Ganga Padekal, has made a collection of the available stories written by Muliya and published them under the title '*Pratibimba*'.

**Nirpaje Bhima Bhatt** (1933-2005) belonged to Kanyana in Bantal Taluk. He was a scholar both in Kannada and Sanskrit. He has translated '*Malathimadhava*' *Mannina Bandi*, '*Mritchakatika*' etc. He had written '*Kashmira Sandhama Samudhyama*'. In his translation of Kalhana's *Rajatarangini*, his erudition is visible. Venkataraja Puninchattaya (b 1936) was proficient in Three Languages. He has written '*Bhakta Kuchela*' a drama in Sanskrit; '*Vibhishan-Ka-Gruhatyag*' in Hindi; and '*Nachiketha*' in Kannada; '*Bedana Magalu*' a drama; '*Geethagovinda*' a translation; '*Tenkana Nadina Yakshagana Kavigalu*' research dissertation; Biography of saint Srimad-Iswarananda Bharathi of Madhuru Temple; "*Daksha-Yajna*" part of the epic poetry. Amritha Someswara (b 1935) is a great name to reckon with in the sphere of Folk literature of the District. He had worked as a professor in a college. In Kannada he has written four short story collections, four compilations of poetry, one work in each of the following: Novel, Radio-Play, Drama; five Ballets; 16 *Prasangagalu*, six works pertaining Tulu Folk literature; and Biography; Compilation of Proverbs; *Kuchodya Kosha*- a volume on *Yakshagana*, in addition to editing certain other works he has published around a hundred articles in different papers. Someswara had been presented with a Felicitation Volume called '*Siri*'. Recently Mangalore University has honoured him by conferring a Honorary Doctorate.

**Subrhamanya Acharya**, who became famous under the pen name '*Rasikaputtige*', had written about 50 books. *Rashtrapurusha Guruji*, *Tulasidas*, *Kuriya Vittala Sastry* etc, were biographies; *Enannuthiri swamy*, *Avala Nenapu*, *Navaneetha*, *Voddolaga*, *Simha-nada* belonged to the category of children's literature; *Mukta*, *Vishada Sooji*, *Mantrika* were novels; Anecdotes, *Maruthi shale*, *Hudugaru*, *Gaviyappana Gudda*, etc, were small novels written by him. A small novel- *Kempu caru* had won him the National Award.

Kanharai has written Grammar for High School students, and the essence of Prosody; he had revised and published *Yashodhara Charitre* written by Poet Laurate Venkappa Shetty of Dharmasthala. T. Raghuchandra Shetty has written the essence of *Rayana*, *Savana Nudimuttu*, *Jnana Chandra Charitre* (written by Payanavarni) etc, combining Prose and Poetry. Devakumara shastry, has distinguished writings in Hindi language, and earned several titles, including the

National Award. He has written several Dramas, and History of Venuru in Hindi. He had translated 'Jain Religion in Hindi' a huge volume, the works of Yelacharya Vidyananda Muni, *Mruthyumahotsava* etc. From Sanskrit he had translated Jain ritual worship, *Rathnasanchaya*, *Samayasara*. He had brought out book-lets pertaining to observance of Jain ritual, and written a book about *Bhagavan Chandraprabha*. He has edited *Jeernodhara Charitre* written by an anonymous author, Bahubali Charitre written by Chikkanna Panditha, *Jaina Thatvagala Bhavyamritha*, *Rathnakara Shataka*. He had made a collection of works like *Jinalaya Basadi*, and *Naandi Mangala Pooja Vidhana* in the Kannada prose format.

Palakala Sitarama Bhatt has written more than 100 books. Most of them are meant for children. How the Children enjoy reading these following writings should be seen to be believed-*Kiriyara kinnari*, *Puttana Peepi*, *Kandana Kolalu*, *Bannada Bombe* etc are collections of poems; *Gadibidi Gunda*, *Mithayi Bombe*, *Kittana sahasa* etc are stories; *Bhakta Dhruwa*, *Nachiketa*, *Kulla Thamma*, *Heegonda Kathe* etc are dramas; and he has also written the Biography of Iswarachandra. In his children's literature written in Kannada 'The Bevu-Bella' is a collection of free flowing poetry, in addition to his hilarious small anecdotes. Iswara Bhatta of Puttige had written in *Bhamini-Shatpadi* metre 'Kateelu Kshetrada Sree Bhramaramba', *Puttige Kshetrada Sree Somanatheswara*'. The first part of 'Manigerad Patera', in Tulu Language has been published. The remaining 12 parts, comprising 6755 popems in *Shadpadi* metre, are yet to be published. The epic 'Sree Hari Bhakti Mahakavya'in 45,000 poems in *Bhamini-Shatpadi* metre, remains unpublished. According to an estimate he has written more than 24,000 poems in *Bhamini-Shatpadi* metre. For his credit there are more than 1300 Vachanas and about 800 written articles for amusement, in Shivalli Tulu language.

B.M. Ichalagod has made an indepth study in to the culture of the Byari. In English he has written Civilization of the Ancient World. Thematic translation of Quran in Kannada had brought him name. He has written several books in simple Kannada about the Principles of Islam, .Art of Oration, *Sreemanthikeya Sutragalu*, *Sirinidhi ets. adn also* Consumers' Problems and remedies, Consumers' Protection Act and the common man, what is Islam? *Kavihridaya* -a collection of poems, are among his other published works.

**Ammembala Shankara Narayana Navada** (b 1916) has written works like *Sara*, *Padidani*, *Belaku* (light), *Bala Sangathi* (Life Mate),

*Sriramashwamedhada Kathe* or Story of Sri Rama's *Aswamedha*, *Adbhutha Ramayana* or *The wonderful Ramayana*, *Upanishattina Kathegalu* or Stories from the Upanishads, which had won him an Award from the Central Government, *Kishora Ramayana* or Ramayana for Children, *Kannada Kumara Sambhava*, *Jenu Hani* or Drops of Honey, etc. **Puttur K.R. Krishnarao's** (1920-1980) collection of Poems entitled '*Cheluvu*' had been published posthumously. **Achyutha Gowda Kinnigoli** (1921-76) had written *Yogalahari*, which had won him an award instituted by the Government of Madras; the '*Shivalesya*' has won him an award instituted by the Government of Mysore; and '*Ksahatradarsana* a part of the epic poetry, novels like *Baddida Urulu*, *Dara Sangrama Simha*, *Vatsavijaya* etc., in addition to the translation of Nagavarma's novel in prose format. U.P. Kunikullaya, an advocate by profession, has written a collection of poems '*Evarelliyavaru*'. S. Shankaranarayana Bhatta of Puttur, has written *Hoodota*, *Ganga Salila*, *Nalku Kavanagalu*-a collection of poems, *Navodaya* Grammar, *Hosagannada Adbutha Ramayana*, translation of Kanakadasa's *Nalacharithre* in prose format, *Kumarana-janana-mattu Vijaya*. **Anantha Padmanabha Udupa** (1925-92) of Kodatturu, under the pen name Kamalanabha, has written *Samarpane*, *Sumasanchaya*, *Tumbida-Bindige*, *Jodi-Modi*, etc, collections of poetry; Collection of stories *Charuchayana*, and *Namana*, *Bindu-Sindu*, *Mangalanganeyaru*, *Mooladala*, *Kadambari*, *Kutilla-Kaala*, *Nataka*, *Deenamaana*, etc. Through his own publication viz *Ugapurusha*, he has published several articles. **Yarmunja Ramachandra** (1933-55) has a collection of his poems '*Vidaaya*', '*Chikitseya Huchu*', and other stories. D. Sadashiva Bhatta (b 1933) of Puttur had written collections of his poems- *Deevige*, *Sumahaara*, *Ajanamalike*, *Balavadi-geethike*. Raghuramarao Baikampadi (b 1934), of Suratkal, had written a collection of poetry- '*Nanna payana*', to his credit. Padi Seetharama Bhatt of Puttur (b 1934), has published his collections of poetry *Mumbelagu*, *Bannada Chitte*, *Ballet Prabhuयोगini*; epic poetry collection of dissertation; *Anvara*; work on *Yakshagana Chandasasana*; a Tragic drama *Kaurava*; and has translated work *Shabarimale Itihasa*.

Another person who made a name in the District as a Novelists is K.T. Gatti (b 1938) who worked as Lecturer in English, and has published 42 novels; 13 dramas; two poetry collections two works in Tulu language; and other works on practice of English language. **Vishukumar** of Mangalore (1935- 86), has wrote Stories, Drama, Novel, Poetry; and had made a good name in the field of Drama, and Cinema. Apart from

*Hegalige Hegalu*-a drama; *Kusuma-Keerthana*-a collection of poetry; thirteen novels- *Mother*, *Karavali*, *viplava Bhagavanthana Athmakathe* etc. K.V. Thirumalesh (b 1940) Kasaragodu, had served, out-side the state, as a Professor of English, and settled in Secunderabad in Andhra Pradesh. His story collections like, *Nayaka* and others, *Jagua* and others; poetry collections like *Mukhavadagalu*, *Vatara*; and four novels. Thirumalesh became more famous for his collected Philosophical works and literary criticisms. Subraya Chokkadi (b 1940) kept himself seriously occupied in the field of literary and cultural activities throughout the district; and is recognized primarily as a poet. *Tere*, *Bettaveridamele*, *Nimmavoo Irabahudu*, *Monne-Sikkavaru*, *Idaralli-adu*, *Hadinaloka*, is his poetic compositions. In addition to these he had written *Santhemane* (novel), *Kruthishoda* (literary criticism), and *Berugalu* (collection of stories). Associating himself with Muralidhara Upadhyaya, has edited an Anthology of poems under the title '*Dakshina Kannada Kavya-1901-1976*'. He Presided over the Sulya Taluk and the and the Dakshina Kannada District Kannada Sammenelana Indeed Chokkadi has rendered untiring yeoman service in the literary sphere of the District. In recognition of his meritorious service, he is the receipt of several awards like *Vardhamana Award*, *Muddanna Award* etc. M. Vyasa of Kasaragodu (b 1941), written most useful stories using his excellent skills. There are collection of poems like *Suli*, *Kshetra*; novels like *Digantha*, *Snana*; and several stories. Ramachandradeva (1948) is from Kalmadka in Sulya Taluk. During the period of *Navya* and *Navyothara* trends in Kannada literature, he emerged as a prominent litterateur and a great literary thinker. *Dangeya Prakarana*, *Moogela* and others are his story collections *Bommana Sathige Moogilla*, *Indraprastha*, etc, his poem collections *Ratha Musala*, a drama; *Muchchu mattu ithara lekanagalu* a literary critism; and other writings ; *Mathukathe*, Colmnist's reports; *Macbeth*, *Hamlet*, are the translated dramas; are all written by him. Shakespeare in two cultures, was his Ph.D. dissertation. The fantasy, found in his stories is infinitely marvelous.

Veerappa Moily, the former Chief Minister of Karnataka, born in Moodabidare during 1940, has given novels like *Thembare*, *Sagaradeepa*, *Suligali*; poems like *Halujenu*, *Matte nadiyali samara*, *Yakshaprasne*; dramas like *Milana*, *Parajitha*, *Prema Vedike*, and *The Musings of India*, a book in English; as his contributions to literature. *Sree Ramayana Mahanveshanam* an epic, in five parts happens to be at the top of all his works. Though it is Original Ramayana, Moily's resilience in the adaptation of comtemporary situations circumstantially has attracted the

attention and admiration of the literary critics and well wishers. Hindi translation of this epic has already been released. Moily has received Arya Bhata Award, and Goruru Prathistana award. N. Mogasale (b 1944) of Kolluru, in Kasaragodu, though a Physician by profession, has published *Varthamanada Mukhagalu*, *Mogasaleya nenapugalu*, *Prabhava*, *Swanthakke Swanthavathara*, *Nelada Neralu* (collection of poems), *Mannina Makkalu*, *Kanasina Balli*, *Anantha*, *Nannadalladdu*, *Pallata*, *Haddu*, *Prakruthi*, *Nela Mugilugala Naduve*, *Digantha*, *Srushti*, *Baduku*, *Thotti*, *Pantha* (novelas). Recently an autobiographical volume under the title 'Bayala-Betta' has come out. Mogasale has got several awards: State Sahitya Academy Award, Kadengodlu Kavya Prasasthy, B.H. Sreedhara Kavya Prasasthy, Ugrana Prasasthy, Dinakar Desai Prasasthy, Visvesvaraya Literary Award, Havanur Prathistana Award,. Mogasale is at present settled at Kanthavara near Karkala.

Krishna Bhatt Arthikaje, born in Puttur during 1945, for some time he worked as a Professor at Puttur College. Having been appointed in the Kannada Department of the Madras University, and having held several positions, he retired as Professor. He has written 'Sootha Bharatha, Havyaka Proverbs, Popular Tulu Sayings, Sahasrardha Tulu Gadegalu,' in addition to editing Felicitation volume - Saarthaka, for Mariyappa Bhatta. *Visha Kannike*, *Ayyappa*, *Ramaraja Bahadur*, *Samaja Vijnana*, *Periyar*, etc, are his translated works. *Shathaka Sahitya* in Kannada was his Ph.D. dissertation. He has edited several Memorial Volumes, including the editorship of *Lahari* paper. B. Prbhakara Sisila (1953), has written *Gaggara*, *Bettadamelondu*, poetry collections published *Tulu Kathegala Sankalana*, *Barani and Shikariya seelu nota*, *Desa Yavudadarenu*, etc. He has brought out more than 50 books about Economics, in both Kannada and English. H. Girishrao (Jogi, 1965), working on the editorial board of Kannada Prabha New Paper, has published 'Seelu-Naalige' a collection of stories; 'Urmila' a novel; 'Ravi-Kanaddu' and 'Bollywood Gossip' columnist writings. C. S. Ramachandran, one of the most popularly known writer among the Kannada literary critics, had stayed for some time in Dakshina Kannada District, had brought out dialectical writings like 'Shodha', 'Silpavinyasa', *Swaroopa*, *Literary Critism*, *Ashaya-Akruthi*, etc. He had also written Self conscious structure Five centuries of British and American Poetry (Ed); From Chaucer to Milton (Ed), Triveni, in English. Professor N. Damodara Shetty (1951), was born at Nyayapu (near Kumbale) in Kasaragodu. Shetty has written a Research work called *Muddannana shabdha Pratibhe*, Collections of poetry - *Odeda Muttugalu*, *England Kavanagalu*,

*Desa-Bhakti-Geethegalu*, drama- *Arpane*; a Novel *Sulivinolage*, Profiles such as- K.N. Tayler, *Muddanna-Baduku-Baraha*, Narayana Guru, *Pejavara Sadasivarayaru*; translations such as - *Bhattada-Kalugalu*, *Kariya Devara Huduki*, *Aswathama*, *Balyada-Nenapugalu*, *Devara Vikaragalu*, *Sakshathkara*, *Mahakavi G.Shankar Kurup*; edited books (independently and jointly) *Adbhutha Ramayana*, *Swathantrada Swarna Hejje*, *Sannidhya*, *Poli*, and *Siri*; own works such as *Ranga-Shodana*, *Tenkana Gali* (columnist literature), etc. Shetty had been awarded State Sahitya Academy Award, and Fellowship by the Nataka Academy.

Chandrasekhara Damle (b 1951) of Sulya, has written, *Videsiyara Deshadalli Pravasa Kathana*, *Jathregala Janapadeeya Adyayana*, *Samshodana-grantha*, *O'Lakshmana*, *Ekalavya*, *Banna*, *Yakshagana-Prasangagalu*, *Sikshana mattu Samaja*, etc. "Land Reforms and Changing Agrarian Relations", is the title of his Ph.D. Thesis. Boluvaru Mohammad Kuyyi (1951) of Puttur, was a Bank employee but he has made his contribution to Literature. *Attha Itthagala Sutta-mutta* is a collection of his writings *Devarugala Rajyadalli*. This had got him State Sahitya Academy Award.; *Anka*, had won him the best creative book award by the Indian Provincial Language Award, He had also written Novels like *Akasakke Neeli Parade* has won Sahitya Academy Award and *Ondu Thundu Gode*, *Jeehad*. *Thattu Chappale Putta Magu*, is an edited compendium of lullaby, had won him Aryabhata Award. *Santhammanna*, *Ponnappa Vayalar Samara*, *Papu Gandhi Bapu Ada Kathe* is story. 'Panditha Fakir' a gazal, Boluvaru had won the 1994 Story award, and Karnataka Sahitya Academy award during 1997.

B. Purandara Bhatt (b 1936) of Puttur, had written *Anadiya-Magu*, a collection of poems; *Dharma-Halayithu*, *Higobba-Charvaka*. Kutyala Nagappa Gowda (b 1940) of Sulya had written under the pen name Kirana, *Oladani*, *Paraspara*, *Labhya*, *Attadalli-Ondu-Rathri* a collection of poems. K. Ramananda Banari (1940) of Kasaragodu, has written *Yaleyara-Geleya* and *Thottilugalu*, for children; *Kavithegale-Barni*, etc a collection of poems; *Arave*, a collection of essays. N.G. Patwardhan of Ujire, has written *Premalahar*, *Akshaya*, *Chilume* etc. collections of poems; *Chandassara*, *Adbhutha-Ramayana*, a Hosa-Kannada translation; G.S Ubaradka (b 1944) of Sulya, *Q-nintha-Pashagalu*, *Aranya-Khanda* a collection of poems, *Chikkadonda Giliya Saki*, a story; *Sirigandha-Soosyave*, a collection of folk songs; A. Srishadev Pujitaya (b 1944) of Kasaragodu, has written the Muddanna Memorial Award winning work a collection of poems with the title '*Thappenu*', and a Symposium, *Idu-Varthamana*; Lakshmeesha Tolpadi (1947) of Putturu, had written a

treatise on *Kavigosti Mahayuddakke-Munna*, and some poems. Venugopala Kasaragodu (b 1947) has written *Garimurida-Hakkigalu*, *Guerilla*, *Bogase-meerida-Belaku*, a collection of poems; Translation of recent poems in Malayalam, *Banje-Nela* (the Waste Land of Elliot), *Ahuthi*, a novel; *Yurmunja-Ramachandra Baduku-Baraha*, a biography; *Mannina-Bombe* etc, and ten dramas. Sri Krishna Ananthapura (b 1948) of Kasaragodu, *Jeeva-Tantiya-Meeti*, a collection of poems; H. Ramesh Kedilaya (b 1950) of Mangalore, had written the Kadengodlu award winning '*Novina Ithihasa*', the Kilingaruru Kuyyigatti award winning '*Shatamanada-Ashva*'-a collection of poems; *Shodha*, *Anthararthana Arthashastra* books on Economics; Lakshmeesa Chokkadi (b 1951) of Sulya, '*Varthulada-Horage*, a collection of poems; Hariyappa Pejawara (b 1958) of Mangalore, the Kadengodlu award winning '*Vyakti mattu Vyaktha*', a collection of poems; *Maana* and other collection of stories; K. Radhakrishna Oliyathadka (b 1958) of Kasaragodu, *E-nanna-Shabdha*, simple songs; *Nova-Jinuguwa-Jeeva*, a collection of poems; *Guru-Kavi*, a Profile; *Sri Kshetra Madhuru*, and *Kutyala-Sampada*; V. Umesh Karantha (b 1960) of Mangalore, *Bhavayana*, a collection of poems; Srinivasa Jokatte (b 1964) of Bajape, had written Vardhamana Udayonmukha award winning '*Kshamisi-E-Chitrakke-Hesarilla*', and '*Paradata*' a collection of poems; and certain other stories; Vidwan Pushpananda Ullal (b 1966) '*Motte-yodeyuva-Modalu*', *Gaadhavada-Mudregalu*, *Nannolavina-chethana*, a collection of poems; *Gastdavada-Hanigalu*, etc books; U. Divakara Rai (b 1967) of Mangalore, has got the Kadengodlu award for his '*Chukki Chelluva Belaku*', and he had also written *Angalada-Neralu*, a collection of poems; Radhakrishna Belluru (b 1971) of Kasaragodu, has written '*Mugila-Neralina-Belaku*' *Agni-Jihva*' a collection of poems; '*Punduru*' a research work; in addition to it he has edited; Ravishankara Shetty Oddambettu (b 1972) of Bantwala, has written *Mouna-Muriyuva-Samaya*, a collection of poems; B.M. Basheer (b 1972) of Puttur, has written '*Pravadiya-Kanasu*, a collection of poems, which had won him the Muddanna award.

Kadambadi Jattappa Rai (b 1916) has written '*Beteya-Nenapugalu*' Yeedondu Huli-Eradu, etc, the profiles related to hunting. In addition to that, translations like *Kabuliwala*, etc, and *Sudre Ekalavye* etc works in Tulu language. He got the State Sahitya Academy award. K. Parameswara Bhatta Balila (b 1940) of Kasaragodu has written *Kittannana Preethi*, *Holapina-Hadi* etc, part of the selected epic poetry, *Dharmavijaya*, the epic. In addition to these, he has written more than 40 dramas, hundreds of poems, and had got them published in several papers.

K. Kushalappa Gowda (b 1931), though born in Coorg, has taken the Dakshina Kannada District as his work place. He has rendered service in different Universities of Tamil Nadu. He has written several books about Kannada language, Grammar, in English and Kannada. Including *Kaifiyats* of Dakshina Kannada District, collection of Treatises, translated works, he has written more than 50 research works and treatises, Poems, and literary criticisms. He has been awarded the annual Honorary award by State Sahitya Academy during 1987, and was selected as the President of the seventh District Kannada conference held at Sulya, during 1994.

B.A. Viveka Rai, Ex Vice-Chancellor of the Hampi Kannada University, specialized in Kannada Literature and Folk lore, has written eleven research works, and edited more than twenty books. He has received several awards like; Rajyothsava award, Sandesha Award, State Janapada, Yakshagana, and Tulu academy awards. For one Term he has worked as President of the Tulu Academy.

A.V. Navada has worked as the Director of Prasaranga, Hampi University and retired. He had keen interest in Folk Science, *Dasa* Literature, and has published more than 40 books like *Savira-Keerthanegalu*, *Janapada-Samalochane*, participated in the International Folklore work-Shop, got Arya Bhata Award, Karnataka Sahitya Academy, award Folklorist Award, and many more honours has come to him. In recognition of his work in the area of Folk studies, he has been conferred with the Membership of the International Folklore Fellowship.

Purushottama Bilimale (b 1955) Professor at the Delhi University, Director of the APPS, has written a treatise on '*The Gowda Community of the Sulya*' area,- A study', selected as a topic for his Ph.D. Thesis. *Karavali Janapada Sishta Parsishta*, *Koragaru*, *Janapada Karya-Kshetra*, *Komuvada*, and *janasmskruthi* (people's culture), Hampi Janapada Folklore, *Koodu-kattu*, *Huligemma*, *Kumara-Rama* etc, are his other works. He has also worked in English Literature. He has presented papers at the International level, On invitation, he has visited several Nations, along with the Folklorists, and he has invited the folklorists to India and has conducted several programmes, Bilimale has won Mallikarjuna Mansoor Award and several other awards.

Padekallu Vishnu Bhatta (1956) has written *Bhagavatha yakshagana prasanga*-his PhD thesis, three books about Sediyaipu Krishna Bhatta, Kannada translation of Tulu novel named '*Sati-Kamale*', and presently he is the assistant editor of Tulu Dictionary.



H.G. Sridhara is from Shimoga. He was a Professor at Vivekananda College, Puttur. His published works are '*Prachina Kannada-Sahityadalli Yudda-Kale*' or the art of war in ancient Kannada Literature-his Ph.D. thesis, the works of Kadava Shambhu Sharma, in three parts, etc. M. Ramachandra (1939) of Sulya Taluk has written more than ten books like '*Sediyapu Krishna Bhatta*', '*Panje Mangesh Rayaru*'. Including his Presidentship of the Taluk literary Convention, he had enjoyed several honours. Pundikay Ganapiah Bhatt had undertaken Archaeological research in Greece and England. He has written '*Europina Nenapugalu*', '*Taulava*'-comprising a collection of articles on the history and culture of Tulu-Nadu. Apart from these, Vidyakumara, B. Chandraiah K. Gunapala Kadamba, B.P. Kamath, Ajit Prasad Ramachandrappa, Ravindra Pai, Rajendrappa, Mahammad Irkar, Dhananjaya, S.U. Puttige and several others have written books in different aspects of Kannada Literature.

Abhinava Charukeerthi Bhattaraka, the priest of the Jain temple at Moodabidare, has written the book '*Jainism*'. His work on '*Architecture and Pyramid Technology*' is of great value for research. He has also written books based on scientific thinking-'*Jainakasi Moodabidare*' '*Samyak Vruthopadesa*' etc, and won awards like '*Jainarathna*' "Excellent Award" etc., Vasanthakumar Perla of Kasaragodu has obtained Ph.D. also for his '*Folk elements on the Stage*' '*Rangabhoomiya Janapada Amshagalu*' and has brought out three compilations of poems, and a compilation of stories. Taltaje Vasanthakumar of Kasaragodu (b 1948) had served as the Head of the Department of Kannada, Mumbai University, including the Buddhist culture in Karnataka his Ph.D. Thesis; he has brought out two books about Buddhist culture, a Novel, and several other research papers. Narendra Rai Derla of Puttur has published "*Kannadalli Bete Sahitya*" '*Tejasviyolagobba Kalavida, Lankesh Nenapu*, etc.

K. Chinnappa Gowda (b 1956) born in Koduru, near Vitla, has obtained his Ph.D. having worked on the topic "*Karavaliya Aradhana-Rangabhoomi*". He has brought out books on '*Some studies on Bhootharadhane, Jalata, Bhootharadhane-a Folk study, collected writings, Samskruthi Siri*'. He had edited several Felicitation volumes, helped Lowrihanko in his sphere of activities, in different ways, and under his direction he has made a study in to the Oral Epics: writing of Lessons, '*Liphyanthara*', and about the subject of Translation. He has presented several papers at National and International Conferences on Folk studies pertaining to Tulunadu. Vamana Nandavara (b 1944) of Bantwala has

obtained his Ph.D. Degree having worked on the topic "Koti Chennaiah-a Folk Study", *Tala-Mela*, *Singadana* etc in Kannada; Tuluvinna Sannakathe (Short Stories in Tulu), *Tuluvinna-Kunitha* etc, has written several works in Tulu language. Including the State Sahitya Academy Award, he has got several awards. His recent work is '*Janapada Samskruthi Rupisuwa Baduku-Kelavu Chintanegalu*'. apart from his active participation in the organizational activities of Literary and Cultural Associations etc, he has officially served many organizations and institutions in different capacities. He has presented his research articles at several Symposiums. He worked as president of Tulu Academy during 2001-04.

Janardhana-Erpakatte, settled in Sulya, has written *Thiraskrutharu*, *Prakriye*, etc,-collection of stories; *Dalitha Chinthane*-a collection of research articles and the works of S. Nagaraja Poovane, under his pen name 'N. Ujire', like '*Kanasugalu*' -a collection of poems, etc, and other writings in both Hindi and Kannada, have mutually been translated. Jayaprakasa Mavinakuli settled in Moodabidare has written *Aswathama*, *Sagaradalli sayankala*:collection of poems; *Anthara*- a novel; *Sephalika*, *Mahayatre* etc, dramas; in addition to stories, papers on Folk studies etc. Has brought out a book "*Karantha Ugantha*" comprising the editorials, articles, papers published about Shivarama Karantha, after his demise. Similarly, he has also brought out compilations about certain others of literary and artistic eminence. B. Samaga settled in Delhi. His the editor of 'Delhi Kannadiga' and 'Tuluver'. He has written *Tala-Maddale*, Archaeological Excavations, etc., in Kannada; '*Tulitha Kinya Katheklu*' etc in Tulu. By way of arranging annual kannada conventions in different parts of India, he on behalf of the convention has honoured several stalwarts of the land.

Several researchers on History, originally belonging to Dakshina Kannada District, have undertaken research works in and out of the District. P. Gururaja Bhatt has written books about *Tuluva Sahithya*, *Samskruthi*, *Shilpa*, *Vasthusilpa*, both in English and Kannada. His book on 'Studies in Tuluva History and Culture' is a monumental contribution to Tuluva culture.

B. Sitharama Shastry of Puttur has written a research work dealing with the history pertaining to Puttur and Goa in 'The Portuguese in Canara'. *Keladiya Arasarumattu Portuguesaru*, in Kannada; and Studies in Indo-Portuguese History, in English etc, are the other collections of his writings. In addition to these he has also edited some books. Suryanatha Upendra Kamath, basically from Belthangady, who served as the Chief

editor of the Karnataka State Gazetteer, for a over fourteen years. During his period District wise Gazetteers, State Gazetteers, Decennial' supplement to the State Gazetteer, volumes, Hand Book of Karnataka etc, were published, both Kannada and in English. He has also published *Swatanthra Sangrama Smrithigalu*, in three Volumes; a book on 'Quit India Movement', and a book pertaining to the History of Vokkaliga Community. Apart from these Kamath has also brought out books in different areas of Kannada literature like Stories, Novels, and Compilation of Poems. For his thesis relating to the History of Vijayanagara, he has been awarded the Ph.D. For the study of the History of Karnataka, an Institution named 'Ithihasa Academy' had being promoted by him along with other scholars since 25 years. Symposiums, and Work-Shops, are being organized regularly, and an Annual publication called 'Ithihasa Darshana' being brought out by the Ithihasa academy. Kamath has kept himself actively engaged in several cultural organizations, including The Mythic Society. Yet another researcher of Dakshina Kannada District, K.V. Ramesh, has occupied the highest position in the Department of Epigraphy, Mysore. K.V. Ramesh has written 'A History of South Canara', and the 'Tulunadina Ithihasa', in addition to compilation of the inscriptions of Tulunadu.

K.G. Vasantha Madhava another researcher has made a study of Indo-Portuguese Relations with its bearing on 'West Coast-Maldives', 'Cultural Sources of the Swadhi Kingdom in the background of Foreign accounts' 'Foreign source materials for the History of the Dakshina Kannada District' etc. On the basis of the locally available source material he has written and presented papers on 'Literature and Culture of the Coastal region. Y. Umanatha Shenoy of Ujire, has examined several inscriptions of the Coastal belt and presented his findings as research papers at several conferences. He has published a book entitled Contributions of Moodabidare writers to Kannada literature, and a collection of articles under the title 'Forgotten Kannada pages in History'.

'Karavali Samskruthika Prathistana' of Kasaragodu, with its aims of conducting Symposiums and Conferences pertaining to Literature and Culture, at the National level, and reward to the talented by way of Awards, Camps, Book releases, Programmes for saving Kannada in Border areas etc, is running a well organized Library, under the name and style ' K. Purushottama Master Library'. President Sivarama Kasaragodu, is an organizer, Press Reporter, a poetic literary anecdotes etc, has received several awards and honours, including the honour from the Dubai Kannada Sangha. I.K. Boluvaru of Puttur, along with his activities

connected with the stage, has to his credit '*Kappu-Kageya-Hadu*', '*Hakki mattu Bekku*', '*Kadendare Kadu*', '*Kempada Hoovu*, *Tungayana*, *Tirukana Kanasu*, *Biliyane* etc dramas; K.E. Radhakrishna of Peraje, Principal, Surana College, Bangalore; has written books like '*Avarthamana*, *Akasadalli Benki*, *Viswagrama*, *Jagathika-Chaduranga*" etc. Recently a symposium about Govinda Pai was organized at the Surana College. Peter Wilson Prabhakar, who has worked for his Ph.D., on 'Activities of the Basel Mission in Dakshina Kannada District, has written books and hundreds of research papers, both in Kannada and Tulu languages. Vigneswara Marmadi had taken Ph.D. for his studies in Agriculture. He has written hundreds of Columnist literature. Both Prabhakar and Vigneswara together have brought out '*Putturu Talukina Ithihasadarshana*' and in it they have referred to several Artists and literati.

Janardhana Gurkar, settled in Mysore, has written *Paravalambi*, *Hallada Hadi*, etc. 18 Novels; Short story collections; Books, Philosophical literature, and translations. There are many more writers in the District, and among them the following names may be mentioned: Sondakuru Thirumalesha Bhatt, C. Hosabettu, Kalmadka Ramachandrarao, M. Gangadhara Bhatt, Sri Krishna Chennangod, V.G. Nayaka, Udayakumar Habbu, Jithunidle, Narendra Rai Derla, Ramachandra Kuyyi, Uppangala Rama Bhatta, K. Chidananda Gowda, Balasubrahmanya Kanjarpane Satyan deraje, Pandit Ramakrishna Sashtry, Prabhakar Joshi, Visveswara Bhatt B. G, etc.

### **Women's Literature**

**Mookambika Amma** (1870-1942) may be considered as the first poetess of the District. She hailed from Malethadka in Bantwal Taluk. Muliya Thimmappaiah; Kadengodlu Shankara Bhatta etc were her relatives. Having become a widow at a very young age she then turned her attention to literature. She had written *Draupadi Vastrapaharana*, *Hari-Leelamrutha*, *Seetha Kalyana*, *Dhruva-Charitre*, *Putra Kameshti*, *Gajendra Moksha*, *Balaleele*, *Billa Habba*, in addition to the composition of *Mahishamardhini Sthutis*. At present, except the first two and the last work, others are not available, and remain unpublished. Apart from these, she had written several *Sobane* songs and as traditional lyrical songs they have remained in routine usage. **Nellikaru Radhamati** (1899-1970) of Guruvayanakere in Belthangady was writing and singing *Sobhane*, *Devatha Sthuti*, *Bhajans*, etc the devotional literature from her early age. After marriage she wrote poems and poetics and had sent them to press for publication. *Brahmadeva Stavana*, *Nanna Bhavane*

(Translation), *Lakshmibai* (poetry), *Ananthamathi* etc, she has published under her pen name '*Jaina Mahile*'. Along with Chandraiah Shastry she has written '*Sangeeta Poojashtaka*'. Apart from these, *Jayakumara Charite*, *Neeli Kumari Charite*, *Uddama Charite*, remain unpublished. Towards the end of her life she left '*Vardhamana Purana*' unfinished. Padmanabha Sharma of Bhuvanahalli has completed and got it published. **Seethadevi Padukone** (1903-69), wife of Padukone Ramanandaraya, has fluency in several languages, and made a name in various fields like discussions, Lectures, Light Music, Playback singer, Stage Actress, etc. Apart from translating A. Sitaramaiah's '*Sohrab Rustum*' in to Hindi, she has written '*Mere Gopal*' and in Konkani *Vadhu Pareeksha* '*Kuttumakkari Pajeeti*' '*Ladayimoola*' and also translated *Kailasam's* '*Homerule*' to Konkani, and written '*Heegagabeke?*' '*Katuka Rohini Samvatsaradalli*' and '*Venumava*'. in Kannada, Critically evaluating the negligence towards the short stories, she wrote a paper '*Chikka Kathagala Samrajya*' during 1929. Among the children of the Padukone couple, Chandrabhagadevi became a famous Danseuse, Santhi developed expertise in Art. Jayavanthi was an acclaimed Musician and Yasodhara Bhatt, had written and published in several languages.

Vasanthibai Padukone, basically from Baindur, but lived outside Karnataka, for a very long period, has a good command over not only in Kannada and Hindi, but also in Gujarati, Bangali etc, and has written by way of translation and independently, has translated M.K. Indira's *Nagaveene* to Hindi; and from other languages, *Mithuna Lagna*, *Aseyakannu*, *Karmachari* etc to Kannada. It is also learnt that she has done translation in Konkani. *Jeevanada Horata*, and *Nannamaga Gurudatta*, are her autobiographies, while she has also published several stories in news papers. **Belle Sitarathamma** (1910-95), born in Mangalore, associated with Literary personalities from a very young age showed keen interest in literary activities. She wrote stories, articles, books on Religion, but not all of them are published. The unpublished books are now available. *Bhagavadgite* in *Bhamini Shatpadi metre* is yet to be published. A collection of about a hundred songs on Bhakti, entitled '*Bhaktivahini*' is a published work. '*Misa*' (MISA) a lengthy story is available, but '*Milana*' a novel is unavailable. Leelabai Kamath (1911), born in Mangalore, but settled in Udupi, has translated more than a hundred stories from other languages, about seventy of them have been published. Certain stories, '*hari-hoda-Hakki*', '*Nammura-ShivaParvathi*' have come under the collection of stories. Apart from these she has written poems and dramas in Konkani.

Chandrabhagi K. Rai (b 1916) of Eryabeedu in Bantwal, has written several philosophical articles, Poems in Tulu, and lengthy poems. '*Harjanoddhara*' *Varadakshaneya parivara Bhoothagalu*' etc, philosophical literature; '*Mangala Avamangala*' a long poem etc, are published. Some poems have also been broadcast by Radio. Chandrabhagi K. Rai is incidentally the elder sister of the famous writer Erya Lakshminarayana Alva. Lalitha Rai (b 1928) is yet another writer from Mangalore. She found entry in to the literary activities through translations of articles to in '*Rashtrabandhu*' news paper which was being brought out by Kadengodlu Shankara Bhatta and Niranjana. She wrote stories and articles in several news papers. Most of her publications are not available and those available have made their reappearance in different collections and compilations.

**Kamaladevi Chattopadhyaya** (1903-1988) born in Mangalore, was a freedom fighter, connoisseur of Art, Social worker, etc. Inspired by the Gandhian Movement, she struggled for the revival and regeneration of Indigenous handicrafts which headed towards an abyss. As a result of that hundreds of handicrafts, throughout the nation, have progressed and have also created lively-hood for lakhs of artisans. In English, Kamaladevi wrote more than ten books like *Indian Handicraft Industries*, *Awareness of Indian Women*, *National Stage Dramatics* etc. She got several awards like *Padmabhushana*, *Wattumal Award*, *Magssey Award*, *Desikottama* etc.

Kayyakumari of Balakuncha village near Mangalore had written several stories. She has written extensively on the role of women in Kannada Literature. Geetha Kulkarni of Mangalore has written Novels like *Teli-hoda-Moda*, *Mouna-Sandana*, *Collection of short stories*, *Kishorana-Chikkamma*, *Yelu-Kannikeyaru*, and *Neleyilla-Niluwilla* etc., B. Nalini Rao (b 1943) of Kasaragodu has broughtout a collection of short stories viz '*Deena-Dalitha*'. B. Lalitha of Mangalore has translated the work *Revolutionaries of Chittogang*.

Padma Shenoy has to her credit the state award winning '*Rasavirasa*' apart from *Sandhikala*, *Koneya-Nirdhara*, *Jayasree*, *Anischita* etc novels; *Doorada-Ase*, etc three short story collections; two long stories; several books on Children's literature; and the *Anandopanishat* a work on Phylosophy, Biography of Shankaracharya, Indian women, Culture and Society-a subject oriented book, are all part of her writings. She has been the President of the second State level literary conference of the *Karnataka Lekhakiyara Sangha*. She has presided over taluk level

conference held at Kinnigoli. She is the recipient of several awards and honours. Anandi Sadashivarao has written the novel 'Snehasudha', four collection of stories like *Apakara*, *Kalavide*, etc; *Echos of Freedom*, *Voice of Silence*, *Magic of the Mind*, were his poem collections in English. She has translated the Lecture 'Nirlipta-Vani' delivered by Rajaji; Collected Speeches of Rajendra Prasad; and *The Unity of India*. She got Michael Madhusudana Datta Award, The Best women Award from the American Biographical Institute, Presidentship of Mangalore Taluk Literary Conference, and honours from several other Associations and Institutions. Another most famous woman writer of the District, Manorama M. Bhat, has written 'Swayamvara' a collection of stories; Subject centric books-*Hennigeke-e-Sikshe*, Collected Plays from the Radio broadcast, like *Bali*, *Hosahadi*, *Aayke*, *Nirdhara*. She has edited the first Women writers of Dakshina Kannada District, Sri Ramakrishna-Life and Achievements of a Cartoonist. Not only Manorama has presided over the Mangalore Taluk Literary Conference, but also a recipient of the Rajyotsava Award, Samskara Bharathi of Mangalore has honoured her, The preceding three litterateurs were not only the presidents of the Coastal Women writers and Readers Association at different points of time, but they continue to maintain their contacts down to the present day.

Sarah Abubaker (b 1936) of Kasaragodu is being identified prominently among the women writers as a writer of stories and Novels. Her 'Chandragriya Theeradalli' has won Awards from *Karnataka Sahitya Academy* and Award from *Kannada Sahitya Parishath*; 'Sahana' has won *Vardhamana Udayonmukha Award*; 'Suliyalli-Sikkidavaru' had won *Anupama Nirarjan Award* and *Rathnamma Heggade Mahila Sahitya Prasasthi*; 'Pravahasuli', has won *Savithramma Javaregowda award*; *Tala-Vodeda-Doniyalli*, has won *Shivananda Patil Award*; In addition to these she has written Novels like *Vajragalu*, *Kadanavirama*; collection of stories like *Chappaligalu*, *Payana mattu ithara kategalu* *Ardha-Rathriyalli-Huttida Kusu*, *khedda*; etc. translated Novels like *Manomi*, *Bale*, *Naninnu Nidrisuve*; collection of articles like *Anavarana etc*. Abubakar had got *Karnataka and kendra Sahitya Academy award of Honour*, *Rajyotsava Award*, *Nadoja* and *Attimabbe Awards*, *Alva's Nudisiri*, *Honour from Basha Bharathi*. For one term, she was the Member of *Hampi University Senate*.

B. Rathna G. Bhatt (b 1948) with her pen name *Ganga padekal*, has written Stories and Novels. Collection of stories like *Pulapedi* and other stories, *Hejje Moodada Hadiyalli*, *Hosa-Hejje* etc; Novels like

*Sereyinda Horage, Honnallyalli Omme, Mounaragagalu* etc. Apart from editing Collection of short stories for the Sahitya Academy, she has also edited Muliya Krishna Bhatt Felicitation Voulme. She presided over the Bantwal Taluk Kannada Literary Conference. Nagaveni H (b1962) has written a collection of short stories '*Nakane neeru Kadambari*, and Novels like *Gandhi Banda, Kadalu* Nagaveni had got several Awards including The Sahitya Academy Award. Sabiha Bhoomi Gowda basically from Gajendragad, is a Professor in the Mangalore University. She had written works of literary criticism like *Bage, Nilume*; collection of poems *Chittara*; an insight into women's non-conventional literature-*Nudigavala*. She has edited Saraswathi Bai Rajwade's selected stores, *Navu Mattu Namma parisara, Karawaliya Kathegalu*. '*Dakshina Kannada Jilleyalli Sannakathegala Huttu mattu Belavanige'-1843-1947*' is the Ph.D. Thesis of Sabiha. Dharani Devi Malagitti was born in a village called Manchi in Bantwal. She had taken her Ph.D. in Applied Science. She had written *Tulunada Siri, Streevada mattu Bharatiyate, Literature and Commerce, and Women's Awareness*. For her work '*Evurivadiva*' a collection of poems, Sahitya academy had awarded a prize. She is co-editor to '*What Gandhi say about Ambedkar?*' She has also translated Dr. Ambedkar on Women's Emancipation, Government Brahmana, in to English. Dharanidevi has got several awards. Indira Hegade (b 1949) of Elatturu Guttina has written short stories like *Mohiniya sedu, Purushare Nimage Nooru Namana*; Novels like *Amayaki, Odaluri, Manthana, Badi*; collection of poems like *Kavyagala putadinda neeneddu nillu*; apart from some casual books. She has made a Socio-Cultural study of *Bunts*. Including the Attimabbe Award, she has got some awards. Iswari K. Bhatt of Kasaragodu has written poems for children *Chilipili, Nalicali*, Handbooks for children. A K. Manimalini of Marakini has written the collection of stories like *Bajira, Kambada Olasuttu*; Criticisms like *Pralobhane*. Taking Draupadi's Predicament, as her subject she has written her Ph.D. thesis. Maheswari U from Kasaragodu has broughtout collection of poems like '*Mugilahakki*'. She has brought out a research work called '*Idu Maanushiya odu*'. Varada Srinivas 'of Kasaragodu is settled in Bangalore. '*Kanasu mattu Vasthavagala naduve*' '*Munjavada Kathegalu*' happen to be her collections. Apart from these, she has also several literary criticisms and research articles. She has edited Spatika Manjura and Rajathasiri. She has brought out a book comprising her occasional writings called '*Smarane Sogasu*'. Studies in to the writings of Panje Mangeshraya, is her PhD thesis. Shashikala Nayak of Kasaragodu has written Novels like *Tarangagalu, Henuu*; books like *Poorva Pashchima Samskruthi Milana*; Sharada R



Rao of Padubidri, has written Poetic works like *Prathiphalana*, *Kavyagucha*, *Kavyakara Veera*, *Sapthaswara*, and a few dramas in Tulu. Shalini Srinivasa of Badekkila has written a poetic composition '*Nijaveru Geleya aa Hasiru Thota*' in addition to biography. Suneethi of Udyavara has written novels like *Snehada Smaraka*, *Thangiya Kanike*, collection of poems and poems for children.

**Rathnamma Heggade** (1928-2006) of Dharmasthala was a writer, Social Worker, organizer etc, and she was writing articles on Religion in the paper '*Manjuvani*'. She inspired Veerendra Heggade during 1982, to establish Gommateswara in Dharmasthala. She was elected president of the Women's Literary Convention held at Dharmasthala. She has given grant-in-aid to several Associations and Institutions, including the Coastal Women Writers Association. During 2006, at the time of Maha-Masthkahisheka, Rathnamma Heggade was felicitated. Including the Rajya Prasasthi, she has got several awards from all over the State. An Award in her name has been instituted for the best Women Writers.

Leela Bhatt, a history researcher of the District, has written *Bhoothanagagala-Naduwe*, *Light of Asia*, *Ullalthiyamma*, *Leela-Karanthara-Nenapu*, *Martha-Avara Jeevana Charithre*. She has edited all the writings of M.N. Kamath, in five Volumes. M. Usha of Ullala has written Stories, Poems, and Essays, including the Black - white Encounter, and *Stree-Vada-Nelegalu-Niluwugalu*. K. Kishori Nayak of Mangalore has participated in International Conferences, presented papers and had got several honours and awards; Geetha Surathkal author of articles, Poems, actor in Cinema and TV; Gulabi Bilimale who has written articles on women studies, and at present, is the Secretary to KLV Association; Chandrakala Nandavara of Bantwala, a multi-linguist who had taken Degrees in Hindi, Kannada, Sanskrit and Yoga studies, has written The Profile of professor M. Mariyappa bhatta, Collection of Poems like '*Navu Pramanikare?*', '*Matte Chittara Bare Gelathi*', Literary criticism on the works of Kayyara, Kiennarai in addition to Translations, Short-Stories, Text-Books, won Awards from Tulu Sahitya Academy, District level Rajyotsava award, State award for her short stories, Andal Award, and presented paper at the State level; M. Jayanthi bai, who has written Jain Philosophy, Practiced the Prakrit language, translated "Bisilu" a Novel, Mahile-Mattu Kannada a work on literary criticism and scientific out-look, Biographies; Jyothi Chelyaru of Haleyangadi, has published a collection of poems entitled 'Bhavana' and won several awards; Although Judith Maschrenas of Mangalore, has kept herself engaged in Social work, she has edited

'Deepika' a Kannada fortnightly for over thirty years and 'Nagaradeepika' a Kannada monthly for the past fifteen years; 'Munjavige Kadavalu' a compilation of poems written by Tulasi Venugopal, had won her the Visveswaraya Sahitya prashasti and Moodabidare Vardhamana awards, and her other work 'Putagala Madhyadalli ondunavilagari' had won her the G.S. Shivarudrappa Award for Poetry; Nagarathna Chandrasekhar, who published 'Chitte-Bitte, Children's poems, 'Anku-Donku', a Columnist writer, a Sub-editor in papers, done topical writings for the *Akashavani* or Radio and the Secretary to KLV; Nagaveni Manchi of Bantwala, who made a special study on *Yakshagana and Mahile*, has got an award for the story and appreciation for the poem; Pramoda K. Suvarana who has written 'Poomale' in Tulu-a collection of poems, published as an audio casset, and 'Padarangitha- a lyric, Tati-Tembare-songs for children, apart from her Ballad, Symphonys, also member of the Tulu Sahitya Academy, has won awards for her books twice from Tulu Sahitya Academy, and the Rani Abbakkadevi Award; Bhuvanewari Hegade presently settled in Mangalore on office duty, has written eight incidents of fun in the form of collections like *Mugulunakku Haguragi, Enthadu Marayare etc*, her columnist writings in different news papers under the caption '*Mangaloru Mugulnage, Lagubhage*, having got Beechi Award four times, in addition to Rathnamma Heggade Award, Sahitya Academy Award, Padukone Ramananda award etc; A.P. Malathi who has written nearly nineteen Novels like *Ardhangi, Aghatha, Mandhara, Punyada Yanne*, etc, short stories like *Vasanthada-Hoogalu, Sarje-Bisilu*, seven subject specific books like *Grameena-Mahileyeru, Divyapatha etc*, got awards from State Sahitya Academy, Kannada Sahitya Parishath, Thammana Rao Amminabhavi memorial award, Rathnamma Heggade prize, Katharangam award, in addition to having won many prizes in competitions held by several papers, got *Mandara* the novel telecast as tele-serial, and wrote stories and novels for the 'Akashavani' (Radio), first president of the KLV Association, President of the Puttur Taluk Literary convention held at Kedambadi, with several other honours; Yajnavathi Keshav Kangen under her pen name 'Tulu-Bale' has written Novels-*Madhura Milana, Rangana Avathara*, Collection of stories-*Surabhi*, and books-'*Smaraneeya Pravasa Kathana, Samskruthika Tulunadu*, translation of Marati short stories to Kannada, has been felicitations from Tulu Sahitya Academy; Lalitha S.N. Bhatt of Kasaragodu has written Novel- *Aparajitha*, translations- *JenuMaavu, Devabhoomi*, and Medical books; M. Shahanaz of Mangalore, whose Collection of stories like-*Tiruvugalu, Mettalugalu, Avala-Dwani*, a collection of essays- *Antharangada-Matu*, won Attimabbe Award,

*Neelaganga*-the endowment prize, Mahakavi Shadakshari literary Award, Kitturu Rani Chennamma and Jijabai awards, District level and state Rajyothsava Awards, felicitated by the State level first literary convention held at Kasaragodu, the editor of '*Anupama*' -the Women's Monthly, Working-President to Muslim Women's Literary Association; Shakunthala Bhatt Haleyangadi, who has written eight novels like *Hanathe*, *Jathre*, etc, five collections of poems, thirty eight One Act Plays, twenty three Tulu-Dramas, seven collections of stories, nine Ballets, won Ambareesh Award, Mallika Award, G.P. Rajarathnam award, Jagajyothi Award, Kittur Rani Chennamma award; Shyamala Madhava, born in Mangalore, has translated '*Aalampana*' from Urdu, 'Gone with the Wind' and Ramayya Rai's 'My Days in Police' from English, a Ballad '*Sat-Sanchaya Parampare*', has got a prize for her book from Sahitya Academy; Sunitha M. Shetty, who has written collections of poems like *Pingara*, *Sankranthi*, *Nagasampige*, *Karijana* in Tulu, *Kalatapasvi*, K.K. Hebbar Profile, a collections of essays written in prose, *Ninaada*, *Gange*, *Payana*, *Akshya Sampada* -a collection of essays, in Kannada, 'Women in the Novels of Shivarama Karantha'-her Ph.D. thesis, travelogue-Pravasiya-Hejjegalu, edited some other books, Member of the Tulu Academy for one Term, Received on two occasions prize for her book, recipient of Pplali Seenappa Heggade award, N.S. Kille Award, Rani Abbakka Award, Rathnamma Heggade Award, and Attimabbe Award from the state Government, and honours from abroad ; the first Mulsim woman writer Mamta-Begum, who has written '*Avyaktha*- a collection of stories, *Varthula*, *Bandalike*, *Swargakke dari*-Novels, "*Sarvaruthugalu-Ninagagi*" -a collection of poems, *Chimpi*-a book for the children and hundreds of short stories; Sub-editor in Prajavani, recipient of Attimabbe Award, District level Rajyothsava Award, Rathnamma Heggade Award, Chenna-Sree and Chennamma Awards; Meenakshi Ramachandra has written a collection of poems like *Gududeepada-belakige*, *Oladani*, and stories, literary criticisms, has got awards like Mumbai Susheela Shetty Memorial Award; Subraya Ananthapur poetry award; Chanchala Srikantaiah of Suratkal; Mohini Manjunath; B.M. Rohini, Sharada R. Rao, K. Srikala Udupa, Sujatha Thekkemule, Sharada S. Rao, K. Leelavathi, Leelavathi Bai Kamath, Anu belle, Vatsala Talithaya, N. Fathima, Yashoda Jinni, Vasanthi Chandra, Lalitha S.N. Bhatt, etc can be identified as the women writers of the District. Some of them are working in the fields of Music, Drama, in addition to writing in Tulu and Konkani Languages.

Among others K.V.Jalajakshi has written in Tulu language, Literature, Tradition; Leelavathi S. Rao was given the G.P. Rajarathnam award for her work '*Kiriyarige Hiriyara Kathegalu*'; G.K. Shetty has written '*Veelu-Namey, Rathna Mattu Ithara Kathegalu*'; Ambika P.N has written poems in Kannada, English, and Hindi; Catherin Rodrigues, had written Dramas in Tulu and who had won Rathnavarma Heggade Award on several occasions; Devika Nagesh who had brought out collection of poems like '*Prathibe*' *Mussanje*' etc; Parameswari Lokesh who written '*Athmakathana and Pravasa-Kathana*'; Preethi Subha Chandra who had got Ph.D. for her Thesis '20<sup>th</sup> Century Literature' and a treatise on 'Philosophical bases of women studies and movements'; Mitravinda Gururaja Kulakarni who rendered translations in to Kannada from, English and Marati; Ranjani Shetty who has written a collection of stories '*Kadidalu A Hudugi*'; Ranjani Suresh who had published poems and collections of stories; Roopashree Nagaraj, who has brought out collection of stories '*Shakuntaleya Sanna Kathe*'; Vanamali Amma, who has written poems, One Act plays; Vani Gokhale with her stories for children; Vijayalakshmi Shanbag with her Radio Plays; Sharada Shetty with her collection of poems '*Malege banda Bisilu*'; Sashilekha .B the author of poems and collection of stories; Sharada Shastry who has written mythological dramas like '*Rukmimni Swayamvara*' etc; ; B.K. Srimathi Rao, with her '*Amrithavarshini*' collection of poems; Savitha Bhatt Advayi, who brought out a collection of poems '*Hoomale*' in Havyaka Language for the first time; Satyavathi Harikrishna with her humorous-writings; Sukanya Bhatt Urimajalu with her collection of poems '*Kanmani*'; Snehalatha Diwakar who wrote stories and poems for radio broadcast; D. Suvasini Heggade who has written auto-biography '*Guttina Maneyinda Jagattinangalakke*'; Kavitha Rai who had taken her Ph.D. on the 'Concept of Marriage and Family' in the novels of the 'Women novelists' ;and others like B.R. Rathna Kalegowda, Prameela Chokkadi Sandhyadevi, Nalini R. Hegade etc, can also be named.

### **Tulu Literature**

Tulu is a sub-Language, found largely on the coastal Karnataka. However, in Tulu language also variations are identified from place to place. That apart, language variations are noticed among different communities speaking the same language. Tulu language appears to have had an independent script of its own. That script, with some minor modifications, is being used as Malayalam script. It is said that migrating from Tulunadu the priestly class of people found spread throughout the

length and breadth of Kerala, have used the Tulu script to write the Malayalam language in Kerala till it came to be accepted as the script of Malayalam itself. Krishnaleela an epic poetry, discovered in Kasaragodu 25 years ago, was written in Tulu Script by Vishnu Kavi during 1695. Older than 200 years, written on Palm leaves in Grantha script; the '*Tulu Bhagavatho*' (written by Vishnu Tunga) '*Kaveri and Devi Mahathme*' have been discovered. In addition to these some Sanskrit works are written in Tulu Script. But, during the recent centuries Tulu language is written more in Kannada script. Books and News papers in Tulu language are being printed in Kannada script. In Dakshina Kannada (including Udupi), District, several folk events, religious observances are conducted in Tulu Language. Prominent among them *Paddanagalu, Sandhi, Kabitha, Ural, Madipu, Nruthya, Kabita, Gaade, Ogatu, Jogula, Ajjikathe* etc are cited as examples; in annual celebrations relating to *Bhootharadhane* like *Nema, Ayana, Kola, Bali, Tambila, Agelu* etc, Tulu prose and poetry are being used.

The land mass variously referred to as Tulu, Tuluva, Tulunadu, Tuludesha etc, starting from Uttara Kannada District, including the Ghat section, can be said to comprise the present day Udupi and Dakshina Kannada districts, along with the northern part of Kerala State. According to the traditional saying the coastal land mass between Sahyadri and Western Ghats, from River Chandragiri in the south to Kalyanapura in the north is Tulunadu. It is believed that, Tulunadu might be the '*Satiyaputa*' referred to in the Ashokan inscription; and '*Olokhoyra*' in the Geographical descriptions of Ptolemy might be the Alvakheda of Tulunadu. There are several inscriptions referring to Tulunadu from the period of the Pallavas, during eighth century, down to the period of the Hoysalas. Scholars are of the opinion that the ancestors of Krishnadevaraya, the king of Vijayanagara, who belonged to the Tuluva dynasty, were from Tulunadu. Several provincial ruling families administering the local areas under the protection and patronage of the Vijayanagara Empire have encouraged the development of Literature and culture.

Not only persons born in Tulunadu, but all those who have worked for Tulu Literature and Culture are being called as Tuluvas. Padekallu Vishnu Bhatta in his book '*Tuluwarivaru*' has identified the growth of Tulu literature and culture in four stages: (1) Books on Literature, culture, practices and such other books and writings including books on Christian Religion written in Tulu Language, collected and printed by the Christian Missionaries established in Mangalore, during the middle of the

19<sup>th</sup> century; (2). Starting with Indian National Movement and under its inspiration, propagation of Tulu language, publication of books and other writings by the patriots and language enthusiasts, establishment of Tulu Academy,, etc; (3). During the Sixties of the 20<sup>th</sup> century, the new experiments in Tulu Yakshagana dramas and production of Tulu Cinemas leading to the wide publicity and propagation of language and literature among the common people at large; (4). At this stage Tulu language, literature and culture got a definite form as a result of the Researches, Studies, publication of Tulu news papers, Tulu Dictionary and books on Tulu Grammar, Tulu conventions and conferences and the writings undertaken by the Tulu Sahitya Academy etc.

Printing works started in Dakshina Kannada with the advent of the Basel Mission. During the middle of the 19<sup>th</sup> century, John Viegall brought the printing machine (Kallachu) from Mumbai, and with that (in about 1841) brought out the publication of the first book "*Tulu Keerthanegalu*" As a result of the hard work of J.Amman, G. Kemarar and Brurar of the Basel Mission, *Mathayana Suwarthegalu* (1842), *Hosa Odambadike* (1847), *Tulu Basheya Samagra Bible* (1856), *Tulu Geethegala Sankalana* (1864), *Tulu Basheya Vyakarana* (1872) by Reverend Brigel, *Tulu-English Dictionary* (1888) by Reverend Manor, *Padhanolu* (1889), *Sahasardha Gadelu* (1874), *Tulu Geethole Pusthaka* (1878), *The Devil Worship of the Tuluvas* by A.C. Barwell, etc were brought out.

Next, a brief survey about the writers of Tulu Literature and Yakshagana may be undertaken. **Sankayya Bhagavatharu** (1820-1890) born in Bayaru in Kasaragodu, apart from writing works on Yakshagana in Kannada, had also written in Tulu- *Panchavati Ramayana-Vali Sugriwara Kalago*; Kemmturu Doddanna shetty's '*Angada Rajiparsango*'; Taltaje Krishna Bhatta's '*Ravana Charito*'; Talengala Ramakrishna Bhatta's '*Chennada Mani*', are the works on Yakshagana. Parkala **Marappa Shetty** (1894-1987) of Vitla has published his collection of poems '*Porlakan*' and '*Amal Deppade*'; Ganapathirao aigala (d 1944) of Manjeswara, apart from his reference work *Ancient History of Dakshina Kannada District*, had written in Tulu "*Athavara Dvevongulu*' ,and *Tulu Paddanolu*'; **Budakabylu Parameswaraiiah** (1881-1949) wrote '*Bhaja-govindam*' *Tulu Neeti Padyolu*, *Kitnarajiparsango*(Krishna Sandana) in Tulu; M. Mariyappa Bhatta wrote *Tulu-English Dictionary*; **Mulki Narasingarao** (1876-1945) who translated Sanskrit Bhagavadgeethe in to Tulu and published it under the title '*Geetha Mallige*' **Keshava Bhatta** (1918-1997) born in Mandara near Mangalore became famous as Tulu Mahakavi, wrote *Jagante*, *Kenatta Poonnu*, *Beerada Bolpu*, *Bharathana*

*Moke, Mayada Soorpanaki*; Above all his *Mandara Ramayana* was published as the most famous first great epic in Tulu language. The description of Tulu culture found in that work, the Tulu-ness, colloquial Tulu and its styles are the most noteworthy qualities of the work. Amritha Someshwara (b 1935) has not only written books and essays pertaining to Tulu folk culture in Kannada, but also wrote collections of poems like '*Tambila*' '*Rangitha*', translation of Dramas like *Kalewala* and *Jokumaraswamy*, five dramas like *Gondhulu* etc, a collection of Tulu proverbs, plays for the Radio and Ballets, a book for new-literates in Tulu language. He has brought out eight audio cassetts about Lyrics in Tulu, Devotional songs, drama etc. Writings in Kannada and English languages pertaining to the culture of Tulunadu, Essays, Ph.D. thesis, research articles, reports pertaining to field works have already come and continue to pour in considerable numbers. Panje Mangeshrao and Govinda Pai are in the fore-front among the scholars who have written research articles and books about Tulu language, and culture.

**Bhaskara Anandarao Saletore** (1900-2003) born in Saletore near Vitla, did his higher education in Mumbai, obtained his Ph.D. Degree from London, worked as Professor at Poona and Alahabad, and Director, Department of Archives, Government of India. After retirement he has continued to work in Karnataka University, Dharwad. All the books and research papers written by Saletore comprise the references from Tulunadu only. In addition to Social and Political life in Vijayanagara Empire, Ancient Karnataka-History of Tuluva, Medieval Jainism with reference to Vijayanagara, Sthanika and their historical importance, History of South Canara, Karnataka Trans-oceanic Contacts, Wild tribes in Indian History etc, he had also published books in German and Kannada languages also. Apart from these, several papers sent to Research Journals are yet to be collected. His brother R.N. Saletore wrote on 'Art of Vijayanagara', while another brother G.N. Saletore was a historian.

**Tekkanja Gopalakrishna Bhatta** (1916-80), who made a study of Tulu Literature, Place names etc, has given a definite shape to the Tulu Alphabets. The '*Tulu Desabasha Vichara* the work of Kadava **Shambusharma** (1895-1964) of Kabaka in Puttur was published posthumously but his another work *Padhanagalu* remains unpublished. Shankaranarayana Bhatta, a Physician of Panaje, has written articles and books about the Tulunadu System of Folk Medicine. L.V. Ramaswamy Iyer of Kochi, in Kerala has written 'The Tulu Verbs, Tulu Puder' Name, Tulu Initial Affricates and Sibilants, Tulu Prose Texts in two

dialects, Tulu Problem, Material for a sketch of Tulu Phonology; P.S. Subrahmanyam of Andhra Pradesh in his book entitled Studies in Dravidian Language has made a statement about Tulu Language in addition to having written about the place of Tulu in the Classification Dravidian language; and under his guidance K.V. Jalajashi had written her Ph.D. thesis on 'Tulu Grammer-Descriptive and Comparative'.

Reverend J. Amman who translated and published The New Testament into Tulu in 1859. Together with Amman, R.J. Kemarar published a book comprising 120 Tulu songs during 1864. Re August Maner who came to Mangalore in 1857, published several books like Tulu-English Dictionary, English-Tulu Dictionary, 500 Tulu Proverbs, *Tulu Geethole*, etc. R.K. Brigel who wrote a book on 'A Scientific Grammar for Tulu Language', in addition to Hymns in Tulu Language during 1834. Grainer who came to Mangalore in 1834, along with the local Eliser Pikarath, Tipoti Fertado, Gabriel, Premaya Karemius Sonna, Nahassan Meera, etc has written religious literature in Tulu.

A.C. Burnell has not only narrated several stories about the Devils, in his book 'The Devil Worship of the Tuluvas' (1897), but also given in Roman script the Tulu origin of certain *Paddhana* and translated to English a few others for the benefit of the English reading public. R.P. Temple has given a description about the Bhootharadhane of the Tuluvas in a book format with several costumes of boothas, colour pictures, and the list of the *Bhootas*, etc, with a systematic field work of management.

Apart from these, *Tulu Alphabet*, *Tulu Jokule geethegalu* or Lullabies in Tulu, Bible stories in Tulu, *Tulu Ratnamale* or Tulu diamond necklace, *Tuluvered nadapu bhootha seve*, etc, are the works of the foreigners who had come in towards the end of the 19<sup>th</sup> century. Several non-Tuluvas, especially Muslims and Christians have worked for Tulu Dramas and Tulu literature. M.S. Ibrahim (b 1932) of Mangalore who wrote more than 200 dramas in Tulu like 'Glass Inspector' 'Ponnu Samajada Kannu', 'Nanjidanalay' etc and directed enactment on to the stage. Ibrahim got several awards including World Tulu Convention award, Rajyotsava award etc. Abdul Jameed of Pakkaladka's 'Onethe Lunthele' has won an award from Tulukoota. Richard Castilino who directed Tulu Cinemas also has written dramas in Tulu. Catherine Rodrigues who has written dramas like 'Kedage Sirtuppa' etc, has got more than fifty dramas written in Tulu for her credit, and on many occasions she also got Rathnavarma Heggade Award. K. Mahalingam's novel 'Nanajjer Sudhe Tirgayer'; Jagan Pawar Bekal's dramas like *Annubaidana* etc; Hamid Kandan's dramas like



'*Enan namboola*' etc; Noor Mahammad Majeer's drama '*udaloji Kadalonji*' which had won him Rathnavarma Heggde Award are among others who can be named. P.S. Rao of Panambur had written about a hundred dramas in Tulu and among them '*E Preethi Badkoda*' '*Enkelamadme Avodu*' etc have become more famous. Rao had got several Awards including *Tulu Sahitya Sammelana* Award. Devidas Kapikad of Mangalore founded a drama company called '*Cha Pakka Kalavider*' who has experimentally staged more than 34 dramas in Tulu. The drama '*Punarditti-j'*' had made a record of having been staged 247 shows in a year.

As already been stated earlier, Tulu Language, Literature, and Culture developed so extensively in four stages, as to win international recognition, and several foreigners have started coming to Tulunad for specialized studies. Peter Jeklas of California, United States of America, is one among them. Took his Ph.D. around 1969, for his studies on "*Bhants and Nadavar of Dakshina Kannada District*". Thereafter, he wrote more than ten monographs on '*Pad-dhana of the District and Bhootaradhane songs*', '*Veeraru hagu Veeraramaniyaru*' (or Heros and Heroins) within the orbit of Tulu culture, '*Daivavesagalu* or Oracles in the oral tradition of Tulu, Oral tradition of the Tuluva, the future of Tulu culture etc., and selecting some among them, M.V. Navada and Subash Chandra have translated them in to Kannada and published them under the title '*Tulu Darsana*'. Lauri Honko (b 1932) of Finland, a specialist in Folk-lore who visited Udupi and Dakshina Kannada District several times during 1985-1994, having undertaken an extensive field study and had participated in well organized global level Symposiums and conferences conducted at Udupi, Dharmasthala, and Mangalore under the project-Oral Epics 1990-1996, almost annually he came to India, and made a comprehensive documentary pertaining to '*Siri*' in the custody of Gopala Naikar of Ujire, and rendered that into English. The original reading of the '*Siri*' *Pad-dana*, which runs to more than 15600 lines, has been recorded in international sound script, consisting of Original Tulu, in English script. Towards this end, modern media like-vedio-tapes, Audio-tapes, colour-vision, Photography, notes on interviews has been put to use comprehensively.

Hydroon Brukner, basically a scholar in Sanskrit and a director of Dance, has herself became a serious student and a researcher in the Folk Culture of Dakshina Kannada. She has made a collection of *Pad-danas* from persons belonging to *Nalike* and *Parava* communities, in the catogary of the Folk *Pad-dana* in Tulu language, with a bearing on the following divinities: *Kanallaya*, *Jumadi*, *Jarandaya*, *Koodamanittaya*,

*Balavandi* etc, and published several of her writings in English which were originally in German. These publications contain extensive discussions on the concept of *Pad-dana*, Collection, Theoretical approach to the methodological studies in to *Pad-danas*, Mode of studies, contextual as well as textual, adoration and imitation or fellowship, Nature and scope, etc. She has brought out a Tulu text comprising 25 *Pad-danas* in international sound script. This publication is illustrated with pictures and photographs, including a map indicating the Tulu-language as a sub-area. Presently she is working in the Hidelburg University in Germany and engaged in her specialized study about Tulu. She has also translated '*Abhimanyu Kalaga*' or the Battle of Abhimanyu in to German language.

The Tulu Academy which came into existence during 1994, is functioning with its headquarters at Mangalore. So far the Academy has been reconstituted four times. Serially, the following persons have held the Presidentship of the Academy: 1. B.A. Vivekarai (1995-98), 2. A. Balakrishna Shetty Polali (1998-2001), 3. Vamana Nandavara (2001-2004), and 4. M.K. Sitarama Kulal (from 2004-2008), Dr. Palthadi Ramakrishna Achar (2008) Under the aegis of the Tulu Academy the following activities and programmes are being carried out successfully: Annual award of Honours, Conventions, Symposiums, Discussions and deliberations, publication of Books, Grant-in-Aid, Tulu Script and language teachings etc. Short term course in Tulu-Teacher's Training is being conducted on scientific basis specially to those who have come from outside the District and stay on the west coast on official duty. It encourages studying and teaching of Tulu at the school level as an optional subject, in addition to publishing Text-Books. It is helping to lay a strong foundation to the Tulu language by way of adopting the ancient Tulu script on the lines that is being followed by the other language scripts.

Year-wise List of persons honoured by the Academy is as follows:

- 1995-96 ` Kedambadi Jathappa Rai, Mandara Keshava Bhatt.
- 1996-97 Ku. Shi. Haridasa Bhatt, Kelinja Sitarama Alva, Mijaru Annappa, B. Rama Kerodian.
- 1997-98 Sunitha M. Shetty, Suryanatha U. Kamath, K.N. Tayler, Malpe Shankranarayana Samaga.
- 1998-99 Amritha Someshwara, Venkataraja Puninchattaya, Mankude Sanjeeva Shetty, M. Leelavathi.
- 99-00 Kudkadi Viswanatha Rai, Sadananda Suvarna, U. P. Upadyaya, Kolyuru Ramachandra Rao.

- 2000-01 P.S. Rao, Pilincha Ramaiah Shetty, B.S. Rao, Susheela P. Upadyaya.
- 2001-02 K.V. Ramesh, B.A. Viveka Rai, Muchendranatha Pandeswara, Malpe Ramadasa Samaga.
- 2002-03 K. Vasantha Madhava, Yerya Lakshminarayana Alva, B. Seenappa Bhandari, P. Seenappa Dandekeri and Sahithya Balaga, Mumbai.
- 2003-04 M. Mukunda Prabhu, A.V. Navada, K. Anantharaya Bangadi, Vamana (Vaman Raj), Babu Parava
- 2004-05 K. Chinnappa Gowda, Smt. Jayaseela, Lokaya Pambada.
- 2005-06 Palthadi Ramakrishna Achar, V.G Paul, Ithappa Maru Pabanda Chippar.
- 2006-07 Vamana Nandavara, Ramadas Devadiga, Macharu Gopala Nayka.
- 2007-08 Shimunje Parari, B.N. Rao, Boluru, Sannakka Bungle Gudde.
- 2008-09 Bannanje Babu, Ameen, Sadashiva Salyan, Dasu Bangera.
- 2009-10 T. Ramakrishna Shetty, Bhoja Suvarna, Kanchana Sanjeeva Rai.

### **Konkani Literature**

After the occupation of Goa by the Portuguese during the 16<sup>th</sup> century, people speaking Konkani Language gradually migrated to settle down in the interior parts, especially in the north and Dakshina Kannada Districts. Towards the end of the 19<sup>th</sup> century and after the opening of colleges and the printing press writings in Konkani language started from Mangalore. *'The Spadtho Sangathi'* a book comprising daily prayers written by Fr. Polece, had become very popular. In addition to that, Fr. Polece had published a number of religious books like *'Novya Testhamenthachyo mukel sangi'* *'October maai nou'*, *Chechu Christachi dek kangevachyu vishanth'* etc. Father Mancignoir Mingle Plasic Colaso had made a collection of Konkani rhymes for prayer, like *'Chjucho Moog'*, *Konkli Bashechem pratham pusthak'* *'Balkamchim metam'* *'Khusram molim dhuki matha'* *'Gupith mlajjya deva thuka namaskar' utha utha praniya'* *'Papiya Nirbhagya'* *'Sargimthavna'* etc. and published them in Kannada script under the heading *'Sembar Kanthigo'*.

It is traditionally believed that during eighteenth century certain Ayyappana Gowndar from Uttara Karnataka got back his lost eyesight after praying God Manjunatha of the Dharmasthala, singing Bhajans in

Konkani, Kannada and Marati languages. The *Christian Purana* written by a Christian Missionary of Goa, Fr. Stevenson, towards the end of the 18<sup>th</sup> century had been transliterated in Kannada and published by Fr. Leo Saldhana. The prayer songs like '*Riglo Jesuwajana, Papiya Nirbhagya, Sorgadhana*' etc written by Fr. Joaquin Miranda was propagated among the Christian community. During 1882 printing press was established in Kodiyalbail, and for the first time religious books were published in Konkani language using Roman Script. **Father Raphael** (1771-1844) wrote in 1832, a Grammar book for Konkani language. At about the same time Father Anchyalo Francisco Saverio Mapped, who came from Italy to Mangalore, learnt the local language and wrote a book on Konkani Grammar in 1882, English-Konkani Dictionary in 1885, and also English Dictionary. At about the same time *Nove Testamentacho Mukhya sangathi, October Mayino, Jesuchristaji Dek Dharmika*, were published in 1878, and after the establishment of the St. Alosyus College at Mangalore, under its aegis Konkani Study Centre was established resulting in the progressive development of Konkani Language.

Among the Mangalore Konkani litterateurs of the beginning of the last century Swamy Supriya has published more than 25 books in Konkani language with Kannada script. Among them '*Anyakai Aasi itara kavanam*' has become very popular. Yet another collection of poems is Kaliz Murmurem. J.B. Moreas (b 1933,) '*Teerat Aaj Udgasetha, Vokalnathloroga, Novosuna, Novivokal*, etc. His collection of poems *Bhithorletoophana*, had won him Central Sahitya Academy Award. C.F. D'costa's *Achara Sosyachekana*'- a collection of poems has won him Central Sahitya Academy Award. Richard Lasardo had brought out a collection of poems '*Vov Animhysiam*' J.C. Vigas '*Maganchyo Katha, Kusedana Kellikuna Story* collections; C.J. Siquera's '*Panch Pakalyao, Mogani-uthar, Ulo-anizulo*' a story collections are published.

Jose Alvaris wrote *Ayanjal* the first Novel in Konkani Language with Kannada script. Later, he has written more than fifty novels like *Agnes maviya, Mathlabi Monika*, etc; Among the remaining other novelists the following may be named: V.J.P. Saldhana, A.T. Lobo, Edwin D'Souza, Stan Ejera, Gabriel D'Souza, etc. Dramas in Konkani literature appeared during the beginning of the 20<sup>th</sup> century in Mangalore, Molanthur Krishna Prabhu's '*Chandrasahsa*' '*Prahlada*'; Kumble Narasimha Lakshmana Nayaka's '*Savithri Satyavan*', have witnessed several experiments on stage at Mangalore, and Udupi District. Apart from them G.N. Lakshmana Pai, R.D. Kamath, Pedro John D'Souza-Pascal, Sectarria; Luis Mascrean wrote

Ballets; Karfred Fernandez wrote social dramas, V.J.P. Saldhana wrote several dramas; and P.F. Costa, can be named. J.B. Moraes who collected some treatises, and published them under the heading *Manglorchi Ujjwalrathna*.

Books written by Monsignor Raymond Maschrenas for learning Konkani as a home study course have become popular. They are: '*Playam pustak*', '*Deva dayal Kukulthichya*' containing religious devotional songs; *sayibnicholhan opis*' *Melyancho opis*, *Sayibnicham her gayanam*. Fr. Luis D'souza had collected Riddles, folk songs, and songs for auspicious occasions in Konkani language and published them. Fr. Gregory Kuvello had written religious songs like *Ya Moria*, *Tujem namva varnithamva*, *Moriya parthi amjer tuje dhoole*, *Moriyek Hoogolsiyam* etc, has brought it out as a collection of songs under the caption *Mori Maji Momyah*. The name of Fr. Bajil Ruzario's book is *Chejuchu Kurau*. Like these there are several books on Christian religious literature in Konkani language, published in Kannada script. These books enhance the Konkani-Kannada relationship in addition to Konkani finding its base. Cholayar Krishnaprabhu of Bantwal was the pioneer among the writers of Konkani dramas and poetry. For the women short story writers in Konkani, the following persons may be named: Nandini D'Crosta, Ronald Perera, Lio D'souza, Selvester D'souza, etc.

### **Kokani Journalism**

Along with religious writings literary writings also received encouragement, on account of Konkani Journalism. Luvis Maschrenhas of Baindur and Sardar Luvis Kannappa, have started in 1912, the first Konkani paper '*Konkni Dirvem*' in the District. Maschrenhas, the editor, was himself a litterateur. He had written a great epic '*Abramvecham Yajnadhan*' and came to be known as the Gifted Poet of Konkani. Apart from that, he wrote several stories, Novels, Dramas, and has also translated several books in English, including the works of Shakespeare, to Konkani language. Alex A. Paias, who settled in Mumbai during 1920-40, become the editor of '*Konkni Dirvem*', has also written several books in Konkani. Joan Joseph Rego, who was administering the paper locally, has also written a book '*Sing-a-song*'. Though the paper has celebrated its Silver Jubilee during 1937, it remained closed in 1940, due to financial reasons. Yet, impacted by the press more than 25 popular writers came to light and succeeded in making a name in Konkani literature. The news paper that was earlier a monthly later continued as a fortnightly.

Mangalore diocese began to publish 'Aanj' as a Religious paper during 1917, and Fr. Kaithan Gonzalves was its founder editor. Later on Fr. Manvel, Fr. Mathew Pinto, Fr. Joan Marian Menezes, succeeded one another as editors till the present Fr. Pavlou Pinto became the editor. During 1937, Joseph Basel Mazaduda of Baindur started the newspaper 'Samajicho-Divo' and having run it for some times he stopped its publication.

Among the Konkani newspapers of the District 'Rakno', The Weekly, has won a prominent place and is being brought out non-stop from 1938. Sylvester Manezes, the First editor, is a scholar in Konkani, has written more than fifty books in Konkani, including *Christacho Patlav*, *Konknirituval*, *Pasamvanchem Geeth*, and *English-Konkani Shabda Sangraha*. During 1955 Fr. Joan Manezes started working as the editor, who has written in Konkani, religious books like *Cheju Mariacho Pooth*, etc. The paper had come under the editorship of Fr. Alexander D'Souza during 1961. On account of his patronage several new writers came up and the number of subscribers to the paper also had increased. During 1963 the news paper celebrated its Silver Jubilee, and has brought out memorial volume. Fr. Mark Walder, who received training in Journalism, has taken up the responsibility of editorship during 1973, and when it completed 35 years of its regular publication he brought out 'Amar Konkani', and after the completion of 40 years he brought out a memorial volume 'Rakno 40', in addition to several special issues from time to time. During 1985, Fr. Vincent Victor Minezes, a popular writer becoma the editor, and in 1988 he published a supplementary volume 'Rakno 50'. During 1993, Fr. Samuel Sectera, the editor, modernised the design of the paper and observed the *Sashtyabdhi* or the completion of Sixtieth year of paper's publication during 1998. Next Fr. Eric Costa has become the editor. On the whole the paper, with its Ideology, politics, work, Science, Health etc has not only created a general awareness among the people at large but also offering special encouragement to literature. Beginning its appearance from Mangalore with B.V. Baliga, 'the Pancha-Kajja' as the foremost Kannada monthly has had its long run, and for being its editor, the paper has also won several honours to Baliga.

Other news papers that are being published in Konkani language with Kannada script are; *Amchinai*, *Mithra*, *Zulo*, *Jejurai*, *Konkani Dayja*, *Sevak*, *Amar Konkani*, *Amchoyuvak Kuroov*, *Umalu* etc can be given as examples. Some among them have stopped their publication. Apart from these, some Konkani papers using Kannada script are being brought out from Mumbai also. In addition to all the papers cited above as examples,

few papers having had their run in the district for some time have now been stopped and a list of such 24 more papers is now available.

Konkani Academy was established in Mangalore during 1994. The following persons have worked as presidents of the Academy: V.J.P Saldhana (1994-95), B.V. Baliga (1995-97), Basti Vamana Shenoy (1997-2001), Alexander F. D'Souza (2001-04) and Eric Ozurio (2004). From 1995-96, The Konkani Academy is systematically identifying the talented persons in the following sphere of activities -Literature, Journalism, Folklore, Music etc, and honouring them with Awards. Along with that, the Academy is also patronizing the publication of quality books in Konkani by way of awarding prizes for the best Books. When the Academy completed ten active years of its functioning during 2004, several programmes have were arranged and a commemoration volume was also brought out. Several programmes relating to the language were held in addition to the publication of the following books - '*Balapratibe*' (creative children), Literary Symposium, Drama Camp, Exhibition of Konkani Arts, Exhibition of Konkani *Yakshagana*, along with a Konkani Parallelism Dictionary, '*Konkanikalo*'.

**List of Karnataka Konkani Sahitya Academy Award winners from Dakshina Kannada District**

1. 1995 M.T. Lobo, Wilfi Rebimbus,
2. 1996 V.J.P. Saldhana, Alexander F. D'Souza,
3. 1997 Edwin J.F. D'Souza, J.B. Rasquin, Vasanthi R. Nayak,
4. 1998 Jerry Kulasekhara, Eric Ozurio, Jokhim Perera, BV Baliga, Rakno Weekly
5. 1999 William D Silva, M. Venkateshaprabhu, Dolphi F. Lobo,
6. 2000 Victor Rodrigues, Melpa Peres,
7. 2001 N.B. Kamath, Henry D'Souza,
8. 2002 Louvi Netto, Claude D'Souza, Leo John D'Souza,
9. 2003 Irwin Castellino, Saint Joseph Drama Association,
10. 2004 Gladius Riego, Felix Saldhana, K. Narayana Khadri,
11. 2005 Edwin Netto.
12. 2006 Melbin Rodrigues, Avithas Adalf Kutino (Dellah)
13. 2007 Dr. Gerald Pinto, Francis Fernondis, Manjajya Shivu Kumbri.
14. 2008 J.B. Molois, Basthi Vamana Shenoy, Vasudeva Nayak Valerian D'souza (Valli Vagga), Richerd Costillino.

## Byari Literature

The local Byari community people have their own Literature and Culture. From the past century not only writings in 'Byari' language, with Kannada script are being brought out in considerable numbers but also Litterateurs have become creative at the State level as well. There are written eulogies about Sadhuri Behari of Bantwal, who fought against the British during period Tipu Sultan's. P. Susheela Upadyaya, Bhaskarananda Saletore, B.M. Ichalagod etc, have taken up specialized studies on Byari Literature and Culture, and according to their studies it is understood that the Byari were different from the local Maplas, and that they maintained a high level relationship with the Tulu and Kannada speaking people. Ichalagod has identified the influence of Byari Language on the Mopla Tabis of Kerala, in the folk songs and stories of Kodagu. There is the background of Byari folklore in the folk songs written in the style of "O Bele" by Mogral Kunhi Pakki, in Tulu language. Byari literature in the form of books began to be published, and the following have already come out: collection of poems like 'Duniyavu', 'Melthiri', 'Kammane'; collection of stories like 'Kinavu', 'Fernal', 'Chelthonnu Chelonnu'; collection of proverbs like 'Ponchari'; Analitical books like 'Muthumale'. A. Wahab has brought out Byari-English-Kannada Dictionary. B.M. Ichalagod has cited the following names of persons among the Byari Litterateurs of the District: B.M. Idinabba, Aboo Raihan Noori, Ibrahim Tannirubhavi, B.A. Muhammadali, Abdul Rahim Teeke, M. Mohammad Maripalla, Maqsood Ahmad, Mahammad Baddhuru, U.A. Kassim, Ullala, Haji Abdul Khadar Goltamazal, Abdul Rehaman Kuttetturu, Abdul Khadar Kuttetturu, Sheriff Nirmanje, Khalid Tannirubhavi, P. Hussain Katipallai, M. Ataulla Jokatte, Rahim Uchil etc. M.S. Ibrahim has written 'Basmasura-Mohini Yakshagana' in Byari language.

Newspapers are being published in Byari language. Basheer Baikampadi is the editor of the news paper being published as *Byari Varthe*. In the paper *Byari Times* writings in English, Kannada and mixed Byari languages are being published together. Apart from these, it is understood that are several other papers. Important among them are named here: 'Sanmarga, Tavanidhi, Al-ansar, Moyilarji, Pavithra Sandesh, Al-ih-san, Kittale Nadu, Isha Pathrike, Payasvini, Islam ayand Science, Islamic Guidance. Central Byari Literary Parishat is registered in Mangalore, and Jenab Abdul Rahim teeke, happens to be the founder President. Under the aegies of the organization several books and audio



cassets in Byari language, are being brought out. The Organization has got its own Reading room and Information centre. There is a Byari Literary and Cultural association at Bykampadi. It has evinced considerable interest in Byari Folklore and Stage performances, by way of holding annual competitions, distribution of prizes, staging programmes in Dooradarshan etc. In addition to this there is a 'Muslim Women Writers association' and Muslim Writer's Association, in Mangalore. Persons from outside the District have also become members of these Associations. The dramas like 'Peres' 'Manjela', and audio cassetts of songs like "Sandola' 'Unjal' brought out by the Byari language Associations have become popular. During 1998 under the presidentship of B.M. Idinabba the first Byari Literary conference in Mangalore, and during 1999 under the Presidentship of Haji Abdul Khadir the second Byari Literary conference in Bantwal, was held very meaningfully. Hyder from the District had been writing right from 1919 in 'Antaranga' paper, and during 1937 for the first time started from Kumbale the paper named 'Jyothi'. There were other papers also like Abdul Rahim's *Hamdard* 1939; Wodeyar's *Udayachandra* 1947; C.K. Hussain's *Divyavani* ; Wahab's *Apsara*; Shahi's *Hilal*; A.M. Rahim's *Amanath*; M.G. Hussain's *Agni*; Mohisin Haji Kassim's *Navaneetha (Kapu)* etc, but most of them have ceased to function.

### **Kannada Literary Conferences**

So far, Five All India Kannada Literary Conferences have been held in Dakshina Kannada District. They were; the 13<sup>th</sup> Conference under the Presidentship of R. Tatachar, during 1927, at Mangalore; the 31<sup>st</sup> Conference under the Presidentship of Tirumale Tatacharya Sharma during 1948 at Kasaragodu; the 51 Conference under the Presidentship of Gopalakrishna Adiga, during 1979, at Dharmasthala; the 66<sup>th</sup> Conference under the Presidentship of Kayyara Kingyanna Rai during 1997, at Mangalore; and the 71 Conference under the Presidentship of Kamala Hampana, during 2003, at Moodabidare.

Kannada Sahitya Parishat has planned programmes at the District and Taluk levels, and beginning with 1971, Conferences are being held both at the District and Taluk levels. In the present Dakshina Kannada District, under the Presidentship of Kayyara Kieanna Rai, during 1985, in Mangalore Taluk; under the Presidentship of P.V. Acharya, during 1987 in Mulki; under the Presidentship of K.S. Haridas Bhatt, during 1992, in Puttur; under the Presidentship of K. Kushalappa Gowda during

1994, in Sulya, and under the Presidentship of Shivarama Karantha, during 1998, in Moodabidare; District level Conferences were held.

Taluk level conferences were held as follows (with place and president of conference) :

- 1992 Bantwal Taluk, Padaru at Bantwal in Narahari Mountain area  
Mahabaleswar Bhatt
- 1994 Bantwal, Erya Lakshminarayana Alva,
- 1994 Vitla, Shiramkallu Iswara Bhatt,
- 1995 Neer Paje Bheema bhat in same area
- 1997 Karanja, Ganapathi Diwana,
- 1993 Kinnigoli, Mangalore Taluk, Hosabettu Sitarama Acarya,
- 1994 Surathkal, C. Ramachandra Uchil
- 1995 Pavanje, R. M. Viswamithra
- 1996 Katipalya, Mandara Keshava Bhatt
- 1996 Penambur, Hosabettu Sitaramacharya
- 1994 Puttur, Puttur Taluk, Kedambadi Jathappa Rai
- 1995 Puttur, Talthaje Krishna Bhatt
- 1996 Paanaje, Bolenthakodi Iswara Bhatt
- 1997 Savanur, Leela Bhatt
- 1997 Kadaba, V.B. Moleyara
- 1992 Subramanya, Sulya Taluk, Subraya Chokkadi
- 1995 Sampaje, K. Satchidanandayya
- 1996 Chalsuru, Jayamma B. Chattemooda
- 1997 Aramkodu, T.G. Mooduru
- 1994 Ujire, Belthangady Taluk, K.T. Gatti,
- 1995 Belthangady, K.N. Bhatt Shiraadipal
- 1996 Belthangady, T. Raghuchandra Shetty
- 1997 Madyantharu, K.P. Sitarama Kedilaya Sisila
- 1990 Dakshina Kannada Sahitya Parishat celebrated its Amritha Mahotsava at Kateel.

At every conference commemoration volumes have been brought out comprising useful, special writeups. Several persons of the locality, engaged in literary and cultural activities have been identified and honoured. Dharmadarsi Harikrishna Punaruru of Mulki, became the

President of The State Kannada Sahitya Parishad for one term, and during his term of office several programmes were organized throughout the state, hundreds of low priced books, published and thereby published, bringing them within the reach of all lovers of literature. During the period of his office the financial condition of the Parishat has improved considerably.

There are several Organizations and Associations in Dakshina Kannada District to identify the achievers in Art and Literature, both at State and District levels, and reward them with Awards. A large number of literateurs, either by themselves or the members of their families, would have instituted Awards. Apart from the *Vardhamana Prasasthi* of Moodabidare, instituted for preaching of the Holy teachings, Awards for Regular litterateurs do exist. In the names of the following litterateurs like Erya Lakshminarayana Alva, Sediypu Krishna Bhatt, Muliya Thimmappaiah, Bekal Vasantha Nayka, Polali Seenappa Hegade Parameswara Bhatt, Niranjana, Kadengodlu, Kille, M.A. Inamdar, Mathoshree Rathnamma Hegade, etc, and in the name of Dharmasthala Rathnavarma Hegade, Tulu Dramas are also being given Awards. In addition to these, the Literary Conferences and Conventions held at Taluk, District and State levels and on Special occasions like the *Utsavas* scholars are being honoured. An award of Honour made by the Academies is an annual feature.

## FOLKLORE

### **Yakshagana**

*Yakshagana* has a special place as a stage art in the Karanataka State Folklore. Living examples of these are: *Kuchipudi* and Street play in Andhra Pradesh; *Terukothu* and *Bhagavathamela* in Tamil Nadu; *Krishnanatam*, *Koodiyattam*, and *Kathakkali* etc, in Kerala are similar to karnataka stage arts also like cousin stage Arts to *Yakshagana*, very popular in South India. In Karnataka's *Yakshagana* there are certain main sub-divisions *Moodalapaya* and *Paduwalapaya*, *Sannata-Doddata*, *Krishnaparijatha*, *Dasarata*, etc. The prevailing form of *Yakshagana* on the West Coast area has been identified as *Paduwalapaya*. In this also, there are sub-divisions like '*Tenkuthittu*' in Dakshina Kannada including Kasaragodu, and '*Baduguthittu*' in Udupi District. In both of these *Yakshagana* traditions, though there are some similarities, there are also considerable number of differences. However, each of them has got its own uniqueness.

In the epics like Nagavarma's *Mallinatha-purana*, and *Chandraprabha Purana* written by Aggala, there is a reference to a form of fine-arts called 'Yakkala-Gana'. Scholars are of the opinion that the word *Yakshagana* ought to have been derived from this word *Yakkala-Gana*'. It was also commonly known as *Dashavathara-ata*, and *Bayalata*, since they were being staged during the summer seasons, with selected Mythological episodes, on stages built for the occasion, usually in the open air of the harvested paddy fields. Apart from this there is also a type of play called as '*Tala-Maddale*', generally staged during the rainy seasons, with out prescribed dress code (costume) and Ballets; but only with back-ground music and a compere introducing and linking the performers thematically. Presenting *Yakshagana* with Dolls' in the play has also come in to use during the last century.

Although *Yakshagana* is primarily an art of entertainment, it has also got an element of devotion. In support of this argument it can be stated that, the art of *Yakshagana*, has developed more as a temple art. In the name of temples and serving the cause of the temple exclusively, they began as a sort of devotional or service plays, and then the *Yakshagana* artists went to stage their plays at different destinations with their team on the move. Towards the end, they return to their respective temples and repeat their service plays, and towards the end of that year the play is concluded ritually. In the name of service to God and as a token of discharging their vows the people request the artists to conduct the plays. Display of Mythological stories, God of the play team, worship of *Chowki* (*Chowki Puje*) in the tent erected for the play team, distribution of consecrated food (*Prasada*), Prayer to God on the stage prior to the commencement of the play, ending the play with (*Arathi*) ritual waving, and *Mangalarathi* in the *Chowki* etc, are indicative of the devotional element in the *Yakshagana*.

*Yakshagana* (dance-drama) is a complex art a combination of dance, histrionics, and description of emotion through facial expressions, dress and make up, conversations etc, contextually blended together with in their limitations. The essence of *Yakshagana* is the narration of an incident, based on mythological stories, with poems set to different kinds of melody (*raga*) and rhythm (*tala*). While displaying *Yakshagana* before the people, the artists on the stage are dressed for the occasion, suitably masked befitting their characteristic roles and take the episode along different scenes through performing dance, dialogue in accordance with the vocally recited songs and *Chande* (loud drums) *Maddale* (percussion instrument) played as background music. That means there is

harmonious music in *Yakshagana* set to melody (*raga*) rhythm (*tala*) and *laya*, *prosody* in literature, skilled artistic display of emotions through facial expressions, unique dress code; and its own all pervading dance protocol. Above all, it is loaded with meaning, which is generally lacking in all classical art types. That means the role playing artist can himself transcend his limitations and transform himself to the real, and mentally visualize the context and create a situation a sequence and a spontaneous dialogue (on the spot-instantly-and on the stage), and thus make it meaningful.

There are no definite evidences to prove that the origin of this artistic dance-drama called *Yakshagana*, being enacted all throughout the night. Not much discussion seems to have taken place as to whether it has initially been a short enactment of an incident but gradually extended the play till the day break. That means, from the known history of *Yakshagana*, if it began at about nine O' clock during the night it is described as having continued till day break. In general parlance, probably there is no other classical art form that is being staged for such a long duration. Although the display of *Kathakkali* in Kerala also lasts a whole night, it has got only dance performances but not the meaningfulness of *Yakshagana*. On *Yakshagana* stage following the song and narration of the *Bhagavatha*, lively conversations between the artists do take place. Thus the art has grown up as a satisfactory and successful media in effectively reaching the illiterate audience also.

In the process of staging *Yakshagana*, the combination of *Mummela* and *Himmela* are very important. The *Bhagavatha*, who sings poems befitting the situations pertaining to the play, in combination with the *Raga-Tala*, is the real controller and director of the entire display. He is also the Director of the stage. In the *Himmela*, along with him there are also his co-artists playing the musical instruments called *Chande*, *Maddale* and *chakra-tala*. To facilitate the *Bhagavatha* with *sruti* as its base, *Harmonium* players are also required. There are also *Bhagavathas*, in recent days, who are capable of using electronic *sruthi* musical box. In accordance with the song-and instrumental music of the *Himmela*, the *Mummela* artists perform the dance and carry on conversations displaying the thematic story.

All those performing artists dressed with special costumes who carry on the play, through conversations, dance, and emotional display with facial expressions are identified as artists in the *Mummela*. The episodes on display being mythological, the artists playing the role of mythological

characters creating an illusion through theatrical skills, do outshine. The resounding sound of *Chande* in *Tenkuthittu*, the jumpings of *Giriki*, complex facial expressions describing the role of Demons through *Raudra* (anger) *Bheekarathe* (the terrible), appear unique. But the clarity of *Maddale* sound in *Badaguthittu*, melodious *Chande*, and simple and plain facial expressions in dance performance of *Kase vesha* roles displaying dignity and decorum appear very attractive. For those audiences with moderate equanimity of attitudes towards (*Thittu- Bheda*) conformity-differences, all Yakshagana Programmes are enjoyable.

In the *Thenkuthittu Yakshagana*, there are several character roles like, *Kolu-Kireeta*, *Pakadi-Vesha*, *Hennu-Banna*, *Stree-Vesha*, *Turayi* bearing role, *Bitta-Mande* (or the demonic roles of non-crown wearing *Rakashasa* characters), Humorous roles. Based on artist's *Alanga*, dignity of speech, ability to dance gracefully, and performing experience on the stage, the *Bhagavatha* allocates the appropriate roles *Sri-Rama*, *Devendra*, *Arjuna*, *Karna*, *Athikaya*, *Indrajithu*, *karthaveerya* etc. roles on the stage are identified as the roles wearing *KoluKireeta*. *Abhimanyu*, *Sri Krishna*, *Babhruwahana*, Powers of the Gods etc, are classified as the roles of the young and *Pakadi Vesha* is worn by them. For the artists displaying *Ravana*, *Bakasura*, *Shumba-Nishumba*, *Narakasura*, *Hiranyakasipu*, *Vali*, *Kamsa*, etc kingly roles (*Khalapathragalu*), *Keshavari Thatti* or *Battalu Kireetada Bannada-vesha* is prescribed. There are many more demonic roles in *Yakshagana*. Wearing of the bald crown by female roles like *Surpanakhi*, *Lankini*, *Puthani*, etc is the order of the day. In respect of all these roles either long hand or short hand *Dagale*, *Balmundu*, *Sogevalli* etc, wearing of the hand stitched apparels with *Bhujakeerthi*, *Yedepadaka*, *Kaikattu*, *Tholkattu*, etc embroidered with imitation diamonds, is prescriptive. In case of Queen's roles such as *Kaike*, *Seetha*, *Draupathi*, *Mandodhari*, *Tara* etc are unique in *Yakshagana*. For roles of demons like *Chanda-Munda*, *Madhu-Kaitaba*, etc and *Kamsa* in dream etc, though a separate dress and jewellery code exists, yet they have got a distinct dress code without the crown, known as *Bitta-Munde-Vesha*. In humorous roles there is a large amount of distinctiveness. There is uniqueness in the facial expressions of emotions and the dress code of the messengers of Gods, and Kings of *Kshatriya* caste on the one hand, and the messengers of Demons, on the other. There is a special crown for the roles of *Devi* and *Dharmaraya*. Some scholars have argued that there are similarities in the dress worn by the *Thenkuthittu Yakshagana* and *Kathakali* of Kerala; but that is only external. A closer examination reveals that the dress code in *Thenkuthittu*

*Yakshagana* has got its own identity. The creative insight of the local artists had its impact in their design and drawing. Several redactions have taken place especially in the description of facial emotions. Later on innovations manifested in the method of forewording the Demonic *Chutti*.

The incidents in Ramayana compiled by the poet Parthisubba of Kumbale happened to be the primary sources for the study of *Yakshagana*. Krishna Bhatta of Kukkila has put together the copies of Parthisubba's *Yakshagana*, edited and published them as 'Parthisubbana *Yakshaganagalu*'. Later on different poets had written the *Yakshagana Prasangas* based on Mahabharatha and Bhagavatha. Poet Muddanna also had written the *Prasangas* called *Kumaravijaya* and *Rathnavathi Kalyana*. But, during the decades of 1970s and 1980s and thereafter, the place of Mythological *Prasangas* is occupied by the new *Prasangas* based on Tulu folklore. The coming of colloquial Tulu language as a literary medium on the *Yakshagana*-stage has become a new attraction to the local people. After 1970s staging of Tulu *Yakshagana prasangas* have indeed increased. As a result the staging of Mythological *Prasangas* in Kannada language is being side-tracked. Mythological *Prasangas* have remained confined to merely vow fulfilling open-air performances known locally as *Bayalata* in Kannada. It can be said that the art of traditional *Yakshagana* may be found only in the performances organized by the professional *Yakshagana* artists, and at the performances put up at Kateelu and Dharmasthala, on special occasions of religious festivities.

In the bygone days *Yakshagana* melas were being held in each of the villages with their sequential daily performances for a period ranging from eight to ten days. These open-air performances or *Bayalata*, which were being staged with financial support from the prominent men of the village, in the grim light of *poongamia* oil lamps, between the four pillars planted for the purpose at the centre of the paddy fields after they had been harvested. The *Bhagavatha*, and the instrumental musicians playing *Chande-Maddale*, used to complete the *Himmela*, standing throughout the night. Over a period of time tables were arranged for the artists performing the *Himmela*. As a result the *Bhagavatha*, the *Maddale* artists and the artist playing the *shruthi* used to sit, while the *Chande* performer continued the earlier practice of performing in the standing posture. The oil lamp was successively replaced by the petromax and now electric lights and along with sound systems taken in to use on the stage *Yakshagana* has found its new outfit.

Traditionally the *Himmela* artists go to the residence of their patron on the day of the Yakshagana show, sing the *sthuti* songs and receive the *veelya* (betel leaves along with arca-nut, symbolic of an agreement between the consenting parties). This was known as *Talamaddale hakuvudu* (arrangement). After that, reaching an elevated place of the village they would play their instruments. That was a kind of advertisement technique. Next, during the night, after adoration (*pooja*) of God at the Chowki, prasada was distributed to the patron of Yakshagana. Here, Chowki means a make-shift tent put up for the purpose of off stage needs of Yakshagana artists like green room. In that tent God is established, lamps are placed along with artists sitting on either sides for their make up and themselves painted their faces as required. While taking their seats the hierarchy protocol is observed- introductory role players, opposite role players,, the first colour division, second colour division etc. Last among them the artist for the role of humour, paints his face standing opposite of the God. After wearing the face paint the artists are helped in wearing their costume and jewellery.

The Yakshaganas which lasts the whole night begin with *Ganapathy Pooja*, next the *Kodangi Vesha* or monkey, *Balagopalas*, women role, Humour, *Kase Stree* roles etc, appear one after the other, as a rule a kind of introduction of the roles on stage, but before the play begins. This procedure requires approximately one hour. Next by sounding *Chande*, the main instrument of Yakshagana, the selected play begins, and lasts till the sun rise in dance-drama format. For these shows, generally being held at the centrally located villages, the audience remained present till the end. Those audiences after having spent the following entire day time in sleep would have during that evening engaged themselves in discussing about the performances of the actors. Such discussions, critical appreciations, and constructive suggestions had very beneficial impact on the progress of the artists.

Yakshgana celebrations (or *Melas*) in the Dakshina Kannada district invariably proceeded from the temples. The most prominent *Melas* are Kateel, Kudlu, Kundavu, Dharmasthala, Aduru, Khadri, Surathkal, Puttur, Bappanadu, Aruva, Kumbale, Sunkadakatte, Malla, Talakala, Ichalampadi, Ira Somanatheswara, Koorakodu (Kasaragodu), Markanja, Naravi, Nitte, Padre, Mulki, Polali, Venuru, Bhandihole, Adyaru, Bhagavathi, Yedaneeru, Subramanya melas etc. Among these, the melas of Keteel and Dharmasthala have continued since a very long time. The others, depending on the potentialities of the organizers concerned, have



existed and then disappeared. A few others are being revived. Similarly, several associations of professional *Yakshagana* artists have come in to existence here and there, and appear to be active. They are more than 200 in number.

Balipa Narayana Bhagavatha was responsible for having bringing on the mela *Himmela* the *Tenkuthittu* form of *Yakshagana*, on the threshold of classics through obsarval reforms in its staging. Puttige Bhagavatha, like Balipa Narayana Bhagavatha, was also popular. Agari Srinivasa Bhagavatha, Ira Gopalakrishna Bhagavatha, Damodara Mandecha, Kadathoka Manjunatha Bhagavatha (now retired), Kuriya Ganyapati Sastry etc, have laid scientific foundation to the *Himmela* in *Yakshagana*. Playing the instruments Chande-Maddale along with them, Kudrekudlu Rama Bhatt, Kasaragodu Venkataramana, Nedle Narasimha Bhatt, Diwana Bhima Bhatta, Chipparu Krishnaiah Ballala, Pundikai Krishna Bhatt, Mambadi Subrahmanya Bhatt, B. Gopala Krishna Kurup, Harinarayana Baipadithaya, M. Prabhakara Gore etc, have enhanced the beauty of *Himmela*. As famous role models several artists have made their best contribution to the staging of *Yakshagana*. Bannada Malinga, Koluli Subba, Votheekivi Subba, Garala Subba, Madavuru Thimmappa, Bannada Kutypu, Chandragiri Ambu, Kapu Kunhi, Kumbala Shankara, Bellara Subbaiah Shetty, Bolara Narayana Shetty, Putturu Narayana Hegade, Venuru Venkataramana Bhatt, Kateel Purushottama Bhatt, Kadri Vishnu, Puttur Krishna Bhatt, Alike Ramaiah Rai, Pulincha Ramaiah Rai, Yetla Gopalakrishna Joshi, Kedagadi Guddappa Gowda, Kalluguni Seenappa Rai, Renjala Ramakrishnarao, Padre Chandu, Kargal Subbanna Bhatt, K. Govinda Bhatt, Kolluru Ramachandra Rao, Patala Venkataramana Bhatt etc had acted on the stage brilliantly in different roles. Kuriya Vittala Sastry had tried special reforms in this performing art. He had put in more glamour and rhythem respectively in dress code (costume) dance performances. Malpe Shankaranarayana Samaga, himself a Haridasa, had made a name in the sphere of *Tala-Maddale*, and through the added meaningful management of *Yakshagana* stage Seni Gopalakrishna Bhatt, Ramadasa Samaga, Kumbale Sundara Rao etc, have enriched this art.

When the number of Patrons of *Yakshagana* and *Bayalata* decreased, the organizers themselves put up tents (*dere*), issued tickets and arranged the shows. By paying a fee, people began to find improved seating facility for viewing the play. Thus the tournaments of *Yakshagana* and *Bayalata* having not only got themselves, freed from the clutches of

their patrons, but also the Bayalata which was open to all became transformed into a play with in the closed tent. In a way this was the mode of response from this art form, for the gaps arising on account of the social-economic-political developments in independent India. The duration of the play at different villages witnessed a gradual decrease dependent upon the availability of lorry for the transport of tents from place to place. At last a new system came in to vogue, wherein after finishing a single show at one place, the very next day, the troupe moved on to their next destination. As a result of that the art of Yakshagana became highly commercialized. The mutual concern between the artists and the audience had suffered a set back. Yet another development that has come in at this stage is the arrangement of the use Tulu language the local spoken language of the District, in Yakshagana plays.

Plays in Tulu became popular, and it became an impediment in the process of preserving true nature of Tenkutittu Yakshagana. This change can be said to be a remarkable historical stage. When imaginary stories were brought to the stage for display, in the name of local folklore, the inclination of the people naturally leaned towards their locally spoken language plays. As a result the traditional Yakshagana roles had suffered a set back in favour of roles, make-ups; conversation centric histrionic Yakshagana becoming the order of the day. Indeed, that actually did not require specialized dramatic skills. With this kind of tent shows earning more revenue, the inclination towards these Tulu plays gained encouragement both among the artists and the audience. But, that attitude did not last long. By about 2004-05 the tent shows with Tulu language did not get their tent-full of audience. People did not buy tickets and enter the tent either. It was then the attention gradually turned towards the mythological plays carrying on conversations in Tulu language. Thus the symptoms of returning again to traditional Yakshagana art are gaining ground.

Dr. M. Prabhakara Joshi has identified, in detail, the changes that taken place in Yakshagana during the decades of 1960s and 1970s. According to him, the style of the show, administration, sequential movements, selection of site for stage erection, and discipline etc have witnessed changes. The following are among his identified details: for face paint ready mix paints available in the market have come into use instead the paints of plant origin; imitation jewellery instead of wooden ornaments; dress code, material and the make up appears to resemble the cheap calendar art; using the southern system (*Gayana*) in the Bhagavatha's style of recitation; display of Bharatha Natya and such

other dances prior to the commencement of the play; display of *jodi-ata* which had been forbidden for some time; facilities for instant change of scenes on the stage; and mixing of the two different play styles-the *Tenku and Badagu*; conducting the same play at different stages simultaneously; conducting one single play with two separate Himmelas; instead of the customary practice of conducting different plays at one camp, perpetually and repeatedly playing the same play; more emphasis upon conversations in the play; inclusion of *padyabhinaya* in *Tenkuthittu*; abolition of classification in the roles; completing certain portions of the Yakshagana sequence with dance alone; just as Tulu language had entered yakshagana, semi-mythological, portrayal of social incidents in the main theme; in staging new prasangas enhanced payment of remuneration to artists; organizing Yakshagana melas of young children etc.

Because of the fact that Yakshagana happens to be a complex art, its organization also is turning out to be full of difficulties. On account of this, there was no code of internal discipline to prevent mediocre Yakshagana plays that had come to be displayed especially after 1975. Under such circumstances, to prevent by way of protest, the display of mediocre Yakshagana plays, and to protect the genuine art of Yakshagana a new forum called *Tenkuthittu Yakshagana Hita-Rakshana Vedike* had come in to existence in Sulya, under the direction of Dr. Chandrasekhara Damle. This forum had arranged several programmes under the direction of Sheni Gopalakrishna Bhatta, like a camp to study Himmela of the Yakshagana, prior registrations, many Symposiums, honouring of the artists etc. During 2004-05 Ramayana Bayalata serial had been organized in the temple of God Chennakesava of Sulya and at the rate of one show per month 12 shows was successfully staged.

In the existing community of *Yakshgana* artists hundreds of agriculturists are working. In addition to this there are also thousands of artists in the district who have formed their associations and are engaged in performing *Yakshgana*. Today, there are also College Teachers, Physicians, Advocates and Engineers etc, in this field who had pursued higher and professional education having taken to role play in *Yakshagana* as a hobby. There are also artists who let out the dress and decoration materials for a consideration. Thus the history of *Yakshagana* presents a dynamic picture of its growth in the midst of constant changes.

There are two possibilities for the survival of *Yakshagana*. The first one is to arrange the plays with time limitation under good direction, and

secondly to establishment and cultivation of children's *Yakshagana* troupes. Chandrasekhara Damle himself had established Children's *Tenkuthittu Yakshagana* troupes and presented more than a hundred shows in different parts of the state. The gradual coming up of Children's *Yakshagana* troupes is indicative of the renaissance of *Yakshagana*. Similarly experiments are taking place in Women's *Yakshagana* and in the *Tala-Maddale*. If women learn to stage *Yakshagana*, they are bound to educate the society itself. Of course work is under progress to motivate the women and children to improve the *Yakshagana* performances in the years to come.

### **Tala-Maddale**

Part of the presentation of *Yakshagana*, since a very long time, became a distinct identity known as *Tala-Maddale*, in Dakshina Kannada District. This is also known as 'Koota'. With the exception of that part of Dance-Drama act in motion, by the professional artists dressed with specific role dress, all other ingredients of *Yakshagana* are found in *Tala-Maddale*. But, among these also conversational dialogues have developed acquiring very great significance. The development takes place as a result of the debate about the philosophical thinking of the roles and their presentation. The instant questions and answers which follow one another from responsive minds with a high philosophical level of conscience are more attractive. The *Tala-Maddales* took place more often within the precincts of domestic establishments, usually along with offerings of worship on special occasions. That used to be a fine entertainment programme for the friends and relatives who would have come as invitees to the respective homes. *Tala-Maddale* was also being arranged in the temples at the time of processions and festivities. Starting as a narration of the substance of the poems, over a period of time, it had attained a high level of philosophical discussions among the role playing artists, paving the way for *Tala-Maddale* itself to develop as a unique sequence in *Yakshagana*.

*Bagavatha* on the rear side of the stage, *Shruthi* and *Maddale* players on his right side, and the *Chande* artists on the left side, take their respective seats. In front of them, on either side, the role playing artists take their position facing one another. The *Himmela* artists begin with the recitation of an invocation to Lord Ganapathi and following that the poem pertaining to the play is recited. Next in the sequence is the turn of the vocal artists who begin their conversations. Then the artists with their assigned roles appear sequentially in accordance with the

poems of the show and take the story forward after describing their meaning. Traditionally *Tala-Maddale* was being conducted only during the nights and till day break. Nowadays, selecting the sequences, keeping time limitations in mind, *Tala-Maddale* is being arranged during day time as well.

In *Tala-Maddale*, there were artists who have been adjudged top performers and star rated, with skills such as the ability of mastery over articulation, sharp argumentative skills, sound knowledge of Mythology, and the art of carrying on the debate with a creative mind, etc. Even now there are such artists. Among them Kavibhushana K.P. Venkatappa Shetty, Narayana Kille, Polali Shankaranarayana Shastry, Balakrishnarao, Arkula Subbaraya Achrya, Keerikkadu Master, Vishnu Bhatt, Malpe Shankaranarayana Samaga, Deraje Sitaramaiah, Seni Gopalakrishna Bhatt, Sri Malpe Ramadasa Samaga, Kumbale Sundara Rao, D.M. Prabhakara Joshi, Prof. Shambu Sharma, Jabbar Samo, Moodumbailu Gopalakrishna Shastry, etc, have made a name in the west coast as excellent *Tala-Maddale* conversationalists.

### **Children's Yakshagana**

At several places arrangements have been made to impart training in the art of *Yakshagana* Dance-Drama practices to young children and also arrange performances by them. In such situations where teachers in Schools and Colleges are desirous of learning the *Yakshagana*, they will be trained in the art of *Yakshagana* dance-drama, and their performances would be arranged on the occasion of anniversaries. Matti Subbarao, Dr. Chandrasekhara Damle, Kodla Ganapathi Bhatt, Devakana Krishna Bhatt, Venkatesh Mayya, Yakshakoota Puttur, are the persons who had organized and worked for the development of *Yakshagana* teams of young children. In the Dharmasthala Manjunatheswara Law College at Mangalore, University level *Yakshagana* competitions are being held annually from a very long time.

*Jodata*, *Koodata*, *Gombeyata*, *Dwandwa-Yakshagana* etc are the concepts which exist in the art of *Yakshagana*. *Jodata* means-erection of stages in the neighbourhood and presenting the competing *Yakshagana* shows simultaneously. This was an event of once in a blue-moon. In *Koodata*, two teams present their play together, on the same stage with each of the artists facing his counterpart in the other team, and with their own Himmela. If one *Thittu* are *Pandavas*, the other one are *Kauravas*. Thus, it is a system where one show is jointly played by two teams of artists in this *Koodata* system. *Dwandwa* is related to the

role of *Bhagavatha*, in which two *Bhagavathas* recite the same poem, one after the other, but each with their own style. In the *Gombeyata* toys, ranging in their height from one and a half to two feet, are dressed and decorated in *Yakshagana* style are made to play the roles of the *Yakshagana* artists, with the *Bhagavatha* and the artists offering explanatory dialogues remaining in the back-ground on relatively a smaller stage. This is also known as *Sutrada-Gombeyata*. In the Dakshina Kannada District there are two organizations related to the *Tenkuthittu* type of *Yakshagana Gombeyata*. They are Gopalakrishna *Yakshagana Gombeyata* Association of Kasaragodu, and the *Mahamayi Gombeyata* troupe of Belthangady.

### **Folksong-Folk Dances**

The stage experimentations in the District, are visible in the performing folk arts like Dances, and instrumental Music. Palthadi Ramakrishna Achar, after having made a thorough study of the folk dance forms, has divided them, on the basis of the back-drop of each of them, in to the worshipful (*Aradhana-Kunitha*), Black magic related (*Manthrika Kunitha*), Agriculture based (*Krusha Sambhandi Kunitha*), Religious (*Matha Sambandhi Kunitha*) and Familial (*kutumba Sambandhi Kunitha*) types. Offering worship to God, both at the beginning and towards the end of all programmes, and contextually prior to the commencement and towards the end of both Dances and formal observances as a fulfillment of vows, is the prevailing custom. But, in *Bhootakola*, *Nagamandala*, *Panarata*, though offering worship is important, Folk-Dance (*Kunitha*) also are performed. 'Ati-Kalanja', is considered to be a Black magic related folk dance called *Manthrika Kunitha*. Artists after the application of colour to the face, wearing dress and decoratives made exclusively out of pith like substance covering the coconut kernel, the *Kalanja* artist jumping to the tunes of the sound of *Tambare* instrument playing *Paddna* melody, on his move from one home to another, receiving offerings of food material, blesses the homes with protection from *Mari*-disease. In the mode of make-up local variations do exist. The *Billava* community of people put up *Savu-Kola* with artists of *Koti-Chennaiah*, to help relax the frightened '*Bhayanaka Veshakola*', to cure the young children's diseases comes the *Koragathaniya*, to eradicate '*Kule*' of the mentally ill the '*Rahu-Guliga*', are the examples of *Manthrika Kunitha* or the Black magic related folk dances.

*Meraru* (a community of people), around Belthangady, to prevent the menace of wild animals played '*Pilipanji Kunitha*'. Artists playing that

folk-dance mask their face with animal face masks like Tiger, Wild-Boar, Deer etc, made out of leaf bark of the areca-nut, move like those animals, while another artist dressed like the hunter dramatizes the act of killing. This play's purpose-specifically developed to ward off the fear from the wild animals harming the crops of the province. The 'Karangol' folk-dance form, is a magical performance with four youngsters sporting their bodies with mud spots and line drawings, bangles etc forms, wearing a white ribbon around their head, sleigh bells tied a round the ankle, holding a bunch of Nekki/lakki leaves (*Vitex negundo* L.), in their hands, along with an actor playing the role of old aged man with a cane in hand moving forward as if swaying the body. Cultured Heros called as *Kadina Katada*, bring unique paddy seeds to the drought areas and reaping rich harvest with their magical powers is the aim of this folk-dance form. For curing the disease called *Mari-roga*, *Kangeelu* folk dance is put up.

In the Agriculture related folk-dance forms *Kola* is performed to Gods *Kambala*, *Bhootha*, and *Naga-Devatha*. For the protection of crops *Keddasa* festival used to be celebrated. In this form of folk dance the statements (Helike) and dancing (Kunitha) pertain to the wild life in the forest and their hunting. After harvesting the paddy crop, women of the *Nalke* community thrash paddy and carry it home singing and dancing. That folk dance form is called '*Polsodi Popini*'. There is mutual relationship between the *Nelki* community of people on one hand and the Agriculture related and *Bhootha* folk dance forms on the other.

The following folk dance forms-*Jogi purusha*, *Sonada Jogi*, *Kaveri purusha*, *Sidda Vesha* and *Bale-santu* are the examples of religion related folk dances. *Siddi Vesha* is performed by the Gowda Community, living around Sulya, along with other characters like *Sanyasi*, *Brahmana* and *Dasayya*. Youth wearing the local dress- *Panche*, *Mundasu*, *Niluwangi*, with a thread tied around the waist; *Sanyasi* having covered his body with a banana leaf and holding a cane, followed by a symbolic staged mutual alteration between the followers of *Nathapantha* and Vedic religion, after their exit the youth beat the drum (*Jagate*) and perform the folk-dance. The remaining folk-dances are being conducted around *Kasaragodu*, and *Vitla* areas, the actors being people of '*Nalike*' community. In remembrance of the coronation in *Jogi urs* family, '*Jogi Urs*' dance (*kunitha*) was being observed. Some folk-dance forms are identified as the family related ones. Some of them are named as examples: *Chennu-Kunitha* keeping the impatience and quarrels in a family as the subject matter; *Kanyapu-Kunitha* is opposed to the inter-

caste marriages; *Mayida-Purusher-Kunitha* is all about nieces and cousins; *Sonoda Madimal Kunitha* symbolizing the nature (*prakruthi*) and women (*Stree*). If this play is performed by the women, the remaining plays are performed by men wearing the dress of women.

As it is the case in the remaining District, in the Dakshina Kannada District also folk songs are colourful, as identified by T. Keshava Bhatta. A song sequence known as '*Pardhana*' or *Parthana* in Tulu language is differently named as *Paddhana*, *Paddhane*, and *Padene* etc. *Ayana* and *Nemakola* are the processions of rendering service to the *Bhootha*. In these Folk-dance forms the *Bhootha* role playing actor plays as possessed by the respective *Bhootha*. *Ayana* and *Nema* are the services annually rendered on the fixed days to *Bhootas*, in which certain groups play them in the form of a ballad through poems describing the origin, movement, place of establishment of the *Bhootha* concerned. Apart from this, that group of people having worked and exhausted, recited *Paddanas* at their leisure, especially during the nights or at the time of re-planting the seedlings. In this category the '*Koti Chennya*'s *Pardana* is famous in the District. These soldiers brothers who were under the patronage of King Ballala, pained at the conspiracies of the wicked minister, had chastised him and became victims of the king's anger, sought refuge under another king, in a war caused by the reason of hunting a wild boar, *Koti* suffered death as a result of a poisoned arrow which struck him. Prior to that incidence of his death the soldier had brought about a compromise between the enemy kings, enabled them to shake their hands and had exacted a promise from them to remain as friends. Unable to bear the separation from the brother, *Chennaiah* had committed suicide by way of striking his head against a rock. *Sindhu Ballala Urs*, at *Enmuru* has built temples for both brothers. This tradition is transferred from generation to generation. The story consists of the description of hunting poles, wrecking vengeance, the heroic nature of conducting oneself according to the statement made, devotion to God, sincerity to the master, brotherly affections, the tragedy is emotionally rich. Another famous *Paddana* is '*Siri*'. *Sandi*-a woman of the *Bunt* community, in the instant episode, lived a life of ecstatic tragedy in protest against her husband, over the injustice done to her. *Lary Hanco*, a Finnish national and a scholar in Folklore, has translated it in to English and published in three volumes. It consists of 15683 *charanas*, and according to *Hanco*, it can be rated along with the epics of the world. Apart from these, there are other folk dances-dramas like *Mahishanthaya's Bhootha*, *Panjurli Paddanas*, *Nalike* songs, *Neji's* (*Nati*)



songs, *Lavani* songs, *Maddina Hadugalu*, Description of Stars and trees etc.in Tulu.

The concept of *Bhootha* in Tulunadu is extraordinary. It is the folk belief of a community, but happens to be followed by all the people of the society. K. Channappa Gowda has made an indepth and extensive study on this subject. After an extensive study he has written a book consisting of various concepts such as origin of Bhootas, historicity, classification, cultural forms, artistry, cultural relations, extra-social concepts such as changes from time to time etc. According to Chinnappa Gowda, "People of Tulunadu believe in Bhoothas as Divine powers and offer worship at a fixed place, time and duration having built a spiritual enclosure, offer worship to the Bhoothas they believe in. This system is not confined to any region, caste or families. Hundreds of *Bhoothas*, their temples, weapons related to the worship, and masks of the *Bhoothas*, are looked after by the people with great respect and discipline. People belonging to socially and economically backward castes like *Nalike*, *Parava*, *Pambada* in Tulunadu, play a significant part in the cultured form of worship, using the stage artefacts like colour, dress, decorations, song, conversation etc, making the technical nature worship more refined and artistic in their presentation". Chinnappa Gowda points out that in this type of offering worship, people belonging to higher social orders also take part, the fear factor palpable in the process of worship and the psychological consolation attained in the panacea, belief in the reappearance of the dead ancestors through the *Bhootha* roles on the stage and a sense of reconciliation with reality, the co-existence with wild animals causing misery, the fear complex on account of them and the belief that they could be won over by way of worship resulting in the promotion of an attitude of self-surrender (*Bhakti*) which is explained contextually, have become source material for research works both vedic and non-vedic. The *Bhoothas* are classified on the basis of regional distribution. They are: *Seeme-Bhoothagalu*, *Nada-Bhoothagalu*, *Magani-Bhoothagalu*, *Grama- Bhoothagalu*, *Jagada- Bhoothagalu*, *Guttina-Bhoothagalu*, and *family- Bhoothagalu*. They are being worshipped in different modes like- *Kola*, *Nema*, *Bandi-Jathre*, *Maima*, *Dompada-bali*, *Kendaseve Mechi* (sycophancy), *Jalata* (Paddy field) etc.

Identification in the narration of folk songs is also available and are as follows: lullaby songs for children, songs on different articles, songs for the occasions like *Lalane-palane* (caring-disciplining), play-related songs, songs of Humor, stray and sequential *Yakshagana* songs for men, stray and sequential contextual yakshagana songs for women- to suit

work, narration of story, relationships, *Sobane* etc. Apart from these the *Dasara Padagalu* and *Anubhavamritha padagalu* are also put in this category. In the manuscript pertaining to the *Govinakathe* there are 237 poems (generally in others 100-140 poems are found), with the story having become more elaborate. In the Folk songs listed above there are more number of *Tripadis* (comprising three lines) and along with them most of the songs are set to *Tala, Laya* and prosody may be noted.

### **Festivals**

Several festivals, with grandeur, take place annually in the District. Most important of these is the Navarathri festival of Kadroli Gokarnanatha Temple. The Temple had been established during 1912, with wall paintings in saffron colour. Entire temple had been recently renovated, during 1991, and Dasara celebrations take place attractively, which also includes folk dance, Tableau, Torch-light (*Panju*-live fire) procession, etc. During *Krishna Jayanthi* festival, throughout the District, in most of the temples, competitions for children like sporting dress of Lord Krishna as, recitating Geetha etc would take place. District Administration observes *Karavali Utsav* annually by way of arranging literary, cultural meets including entertainment programmes, folk-dances, Dance-dramas, on the coast, along with several other competitions.

A private organization named 'Team Mangalore' established in 1966 has made the kite flying programme most popular. Participating in kite flying competitions which are being held in England and France, it has won prizes. In Mangalore also State, National and International level competitions are being held. Kites of different designs and very large sizes created using creative imagination are indeed exciting to see. *Yakshini* (magic) artists of the District observe *Yakshini* exhibitions like festivals in Mangalore and Udupi Districts. Not only on the stage, but also in open air, *Kankattu, Modi* etc, folk entertainment programmes are being encouraged and artists from all over India participate in these programmes.

'Alva's 'Nudisiri' and 'Virasat' organized by Mohan Alva of Moodabidare are gaining increasing popularity of late. *Nudisiri* through 'Kannadada Manassu' annually hosts programmes along with Symposiums on themes like *Sahityaka Savaalu, Bauddhika Swatantrya, Prachalitha Prasnegalu* etc, combined with Dance, Music, Art, *Kavisamaya*, Book Exhibition etc, several cultural and entertainment programmes. Along with these eminent persons in the field of Literature, Language, Organizations, Folklore, Research, Vocal Music etc, are invited

and honoured. 'Alva's Virasat' is being run since several years. "Virasat' means tradition, grandure, excitement etc, and as indicated in its very name National level programmes in Music and Dance are being held 3-4 days sequentially. Famous artists of the State have taken part in these Music programmes. National level Music-Dance artists, especially artists in local traditions, and Mohan Alva with the co-operation of the local people, without expecting any returns what so ever, is conducting the events. Since some years, one artist for the whole programme is being selected for the award and honoured.

From the very beginning, at Dharmasthala, along with religious programmes, cultural programmes, conference of all religions (*Sarva-Dharma-Sammelana*), conferences, workshops, Symposiums, Deliberations etc, concerned with literature and folk art, are being held; in addition to Masthakabhisheka (according to the pre-fixed time schedule), and other procedures. These are both entertaining and educative to the audience. They do provide opportunities for the emergence of new talents. There is a local Yakshagana team, and that had successfully exhibited the art at National and International levels. *Yakshgana* training centre imparts training systematically. *Yakshgana* Teams having come from outside, make presentations of their artistic performances at that place.

### **Journalism**

'*Mangaluru Samachara*', a Kannada newspaper, with Hermans Mögling as its editor, begun its publication in 1843, from Mangalore, and it is stated to be the first Kannada newspaper. Srinivasa Havanur has stated the details about the birth, growth and such other matters of the newspaper. Indeed he has also stated that the paper was coming to the Basel Mission press. According to that statement, Mogling having found that, the information which was being spread orally, from person to person, was getting mis-represented, hence he decided to brought out the news paper consisting of four pages, printed by using lithograph (*kallachchu mudrana*) comprising news of the town, Government Orders and laws, proverbs conveying morals, songs, stories and the decision to carry the news pertaining to the neighbouring states, in accordance with that of the local matters, educational measures, specially the punishments awarded by the courts, religious disturbances in the locality, marriage celebrations in the Mysore Palace, wars which were being waged in different states/countries, census of Hindustan based on the statistical reports received from different princely states, in addition

to locust menace in Sindh and Mumbai, short and lengthy stories, *Dasarapada* or Sanskrit hymns and their equivalent sayings from the Bible etc. On account of that three or four *Purandaradasara Padagalu* for the first time had come out in print from here. As there was demand for this fortnightly news paper from Mysore, Tumkur, Bellary, Shimoga, Hubli, Sirsi, Honavar, including Mangalore; in order to facilitate easy printing, it was transferred to Bellary. From March 1844, under the name and style '*Kannada Samachara*' by way of composing with single lettered metal print style, the paper was published from Bellary, but that was stopped towards the end of that year. Though it was the first initiative in the world of Kannada News Papers, Mogling had laid a strong foundation according to several rules and restrictions governing the present day news papers, and sixteen editions, in total, were published from Mangalore. In remembrance of First of July 1843, the day on which "*Mangalura Samachara*" was published, the Day is observed as 'The Newspaper's Day'.

'*Kannada Samachara*', which was being published earlier from Bellary ceased and also the news paper's sphere of activity remained silent, till Mogling restarted in 1857, from Mangalore the '*Canarese Messenger*' a fortnightly in Kannada language. By that time, printing machinery using single lettered metal print styles had come to be used at the Basel Mission and the paper though was being brought out very neatly, with in that year itself it had been stopped due to lack of patronage. During that period though Mogling was in Coorg, he was unable to maintain definite relationship with the paper. Sepoy Mutiny of 1857, is referred to in the '*Canarese Messenger*' (6<sup>th</sup> edition, 19-9-1857) and naturally it is a contemporary historical record. That had also contained news pertaining to the Basel Mission.

Again Illustrated *Canarese Journal* began to be published as a fortnightly from Mangalore, during 1862. Kittel and Mack were its editors. It was being published under the aegis of the Bombay Canarese Vernacular Society. Along with that, another paper called '*The Canarese Messenger*' was also under issue, and some of its copies, it is reported, are found in British Museum, London. Basel Mission itself was bringing out a periodical named '*Sabhapatna*' which had continued in circulation for about a few decades. In its first two issues (1868-69), an additional section known as '*Balapathra*' meant exclusively for children had been added. Though the main intention of the paper was religion, national and international news items were also printed. While informing that, just as the paper called '*Christa Sabhapatna*' (excluding '*Sabha Pathra*' of 1863),

came to be published by the News paper Academy during 1869, Srinivasa Havanur had pointed out that, those two papers were indeed one and the same. (P. Goplakrishna 1999). During the same year (1868), a paper reserved for the Acts 'Nyaya Sangraha', had been published fortnightly under the editorship of Goplakrishnaiah, for about a year. During 1871 a weekly paper called '*Subodhini*', and A Chronicle of General News, with a view to give special importance to the news, began from Mangalore. Apart from these, '*Kannada Kesari*' with Anantharao as its editor from Manjeswara in 1885; B. Narasingaraya's '*Sarvodaya Prakashika*' beginning as a daily, but later on a weekly in 1887, and '*Satya Deepika*' brought out by Frederick Jathanna in 1896, were the other papers being brought out from Mangalore during the 19<sup>th</sup> century. Next, after about 74 years, the Christian Missionaries themselves, it is understood, had tried again to begin '*Satya-Deepika*'.

By that time the local writings having begun, they were writing for several papers including '*Satya-Deepika*' of the Basel Mission. Among them, M.N. Kamath, in 1913; as editor of a monthly paper called '*Bodhini*' and Muliya Thimmappaiah, in 1916, as editor of a monthly paper called '*Kannada Kogile*' have brought out their publications. Bolara Vittalrao's '*Suvasini*' (1900); V.S. Kamath's weekly '*Swadeshabhimani*' (1907); F.H. Wodeyar's weekly '*Udayachandra*' (1907); Narendra Mendan's weekly '*Sangrama*' (1913) from Mangalore; and M.N. Kamath's fortnightly '*Ananda*' (1916) from Bantwal, were being brought out. In a way, Bolara Vittalrao's '*Suvasini*' was a paper devoted to literature, comprised of story, poems, Art-History, serial-stories, with editorial written by panje Mangeshrao. V.S. Kamath's '*Swadeshabhimani*' (1907), carried political news and befitting its title it had symbolised patriotism. In addition to that it, had also given encouragement to literature, and in fact the first rhymeless poem of Govinda Pai, was published in '*Swadeshabhimani*' (1912). '*Halliya Hattu Samastharu*', '*Nagarada Navanayakaru*' etc, by Karantha were also published as serials. Regular column, special issues, literary supplements appeared along with the News. During 1950 the paper was being priced at one anna, the annual subscription was Rupees three only. This paper was the first among those Kannada papers which had celebrated their Golden Jubilee.

Later on, those who had experience in journalism by writing articles, Literary writers and those who had their own printing press, either by way of working as editors or as owners brought out news papers. Important among them are '*Udayachandra*' (1907), '*Kannada-Kogile*' (1915), '*Ananda*' (1916) already referred, and additionally '*Tilaka-Sandesha*

(1918), *Kanteerava* (1919), *Navayuga* (1921), *Rashtrabandhu* (1928), *Prabhatha* (1935) etc, are cited as examples. But, none of them were daily's; they were either weekly's or monthly's.

Among the daily news papers, *Sarvodaya Prakasika* had tried during 1887 itself but, that happened to become a weekly. *Swatantrabharatha*, a daily news paper brought out by H. Ramaraya Mallya, during 1937, did not last for a long time. Next, Vamana Srinivasa Kudva, who had specialised in both Journalism and Printing Technology, for the first time has brought out a full fledged '*Navabharatha*' a daily, during 1941, initially with two pages in half-crown size and later on with four pages in demi size, which was run continuously untill 1984. The '*Navabharatha*' had all the so called modern facilities then available, like Rotary Printing Machine, Monotype Machine, Block making etc, instruments, all of its own, in addition to the Bus transportation to reach the whole District, collection of advertisements for revenue requirements, its own news reporters and contacts with organizations which supplied news were available systematically, all of them indicative of the industrious potential of Kudva. Added to that was Raghu (Ramakrishna), who became famous by his pseudonym '*Singanna*'s cartoons which had enhanced its grandeur. The paper was under the overlordship of News Papers' Publishers Ltd. Some time before the commencement of *Navabharatha*, a paper named '*Saraswatha*' had been brought out by the organization and is stated to have had its run for a period of about six years, and it was also bringing out a weekly known as *Navabharatha*. Kudva being the Chief editor, several persons in the editorial staff entered the portals of the press, from time to time, and had enhanced their experience. In addition to this a big group of writers had emerged. Since Kudva had entrusted the responsibility of editorship of the paper to his children (1970), due to his old age, it was easy for the paper to have continued the same tradition. This paper had brought out some special issues. (there are some differences between the details furnished here and the details furnished by P. Gopalakrishna in his History of Kannada News paper part-I). '*Kannadavani*' a daily began in 1961, and had its run for three years. During 1984, Vaddarse Raghurama Shetty had begun the daily news paper '*Mungaru*', it came out as a voice of the lower strata. But, unable to attain the targetted level, was entrusted to D.C. Chowta, and stopped publication during 1995. '*Hosadigantha*' paper began during 1979 under the editorship of K. Narayana Shetty, later on Dinakara Indaji became its editor. Bangalore edition of the said paper had begun in 1993 with Sharath Kumar as its editor; later on D.G. Lakshman

became the editor. During 1990s B.V. Sitaram had started '*Kannada Jana Antharanga*' a daily. B.P. Shivanand had brought out '*Suddi-Bidugade*' a daily from Sulya and puttur.

There were some papers in the District being brought out during the evening times. A new dimension to Journalism called "*Sanjeya Dainika Pathrikodyama*" was introduced as far back as 1954 by H.Manohar Kamath, by bringing out the evening paper called '*Sandhyadeepa*' and that continued in circulation for a period of sixteen years. Mallikarjunaiah's '*Mangaluru Mithra*'; B.A. Sitaram's '*Karavali Ale*' etc, are the other Evening News papers.

As it was noticed earlier, apart from *Navabharatha* several other papers witnessed their silver jubilee. Kudpi Vasudeva Shenoy's '*Prabhatha*' a weekly which was started in 1928, was run till 1975. The paper comprised of several items of information like riddles, Stories, Poems, National and international news, Women's achievements, Freedom struggle etc, in addition to Medical advise and Astrology, with a two page supplement written in Tulu language. U. Ramaraya who begun a weekly, *Rashtrabandhu*, during 1928, with Kadengodlu Shankara Bhatta as the editor at the beginning. Shankara Bhatta, himself being a littérateur and a poet, by his hard work the paper had made a name as a literary Publication and that had carried items like Story, Novels, Dramas, and Poems etc. Twenty five years after its commencement, there is a change of content in the paper. The paper had patronised several editors and very refined writers. During the course of the year 1969, the paper '*Rashtramatha*' was begun.

M. Gopalakrishna, who had made a name in Ayurveda and Medical Science, started a paper during 1936, called '*Kaliyuga*' devoted to Sexology in Dharwar, and twenty five years afterwards when he shifted his residence to Mangalore, the paper also was being published from Mangalore, till it was stopped in 1956. Gopalakrishna himself had begun '*Dheergayu*' a quarterly during 1954, two years afterwards he had come to Bangalore, and the paper continued to be in circulation down to 1989. Molahalli Shivarao who started '*Sahakari*' during 1919, but it was stopped several times but, continued to reappear under changed names like '*Kannada Sahakari*', '*Dakshina Kannada Sahakari*' etc. During 1957 a single copy of the paper was priced at six annas, while its annual subscription was Rs. Four. The paper contained columns dedicated to agriculturists and Students. During 1963 Narasingarao was its editor while in the editorial board there were Peraje Srinivasa Rao, Yerya Lakshminarayana Alva, G.S. Acharya etc.

In the Journalistic history of Dakshina Kannada, a special place is to be earmarked to 'Yugapurusha'. During 1947, the paper began from Udupi, and was transferred to Kinnigoli in Mangalore Taluk during 1949. In the beginning K.A. Udupa, Bannanje Ramacharya, and S.N. Narayana Bhatt were in the editorial board. Kodathur Anantha-padmanabha Udupa had become the editor and publisher during 1990. As a monthly from the beginning, giving importance to story and poems etc, special emphasis is being laid on literary contents. Annually two special issues are being brought out keeping any one of the following topic as its central focus: Story, Poems, Analysis, and Women etc. Artist R.K. Devadigar's art works are printed on the front page of the special issues. *Yugapurusha* was not merely a paper; it was also a publication office, and had brought out more than 200 books in print and publication. It distributed a certain number of its publications at the end of the year, including its subscribers. '*Yugapurusha Lekhakara Balaga*' an organization for the state wide writers for *Yugapurusha* has come in to existence.

**Benagal Shivarao** (1891-1975) born in Mangalore, was the co-editor of 'New India'. As a representative of Mahathma Gandhi's paper *Young India* he participated in the Round Table Conference held at London during 1931. Next as a representative of The Hindu paper worked at Delhi and several other European countries. Including the Constitution Drafting Assembly, in several other prestigious Assemblies he was a member and had represented several commissions. He was one among those who had given a representation about World Peace to Kennady and McMillan. After his retirement from Journalism he represented Mangalore both in Rajya Sabha and Lok Sabha. He wrote books like "The Industrial Workers in India", Indian Freedom Struggle-Some Notable Figures and edited the Letters of B.N. Rao in the name of 'India's Constitution in the Making'. He was the Chief editor of the voluminous book 'Framing of Indian Constitution' in Five Volumes. Government of India has awarded him the Padmabhushana award during 1967.

The speciality of the District, it can be said, lies in the fact that several news papers have come out keeping themselves away from literature, politics etc, and not being edited or published by professional journalists. Some of them are listed here: The *Pravasi* of Kasaragodu; the *Vinodabharatha* of Narasappa; the *Indradhanush* (a comedy paper), of Singanna (Kannepadi Ramakrishna); *Bhodhini* which dealt with education; *Sahakari* of the Co-operation Government Department; *Karmikara Hitharakshane* meant for the labourers; *Krishiloka*, and the *Adike Pathrike*



for the Agriculturists; *Ayurveda* and *Kaliyuga* in the sphere of Health; *Vijnanaloka* and *Sudarshana* in the area of Science; *Meenugara*, and *Matsyaloka* pertaining to Pisciculture; *Balajagat* and *Makkala Pathrike* for Children; *Chitra* pertaining to Cinema; *Nisargaloka* pertaining to Environment; *Chaitanya Kusumavali*, *Manjoorathi*, the religious papers from Dharmasthala; *Hindustan Scouts* for the Scouts; *Marine Information Bureau*, *Port News*, etc. pertaining to the sea.

News Papers had been a source of encouragement for the community of Muslim linguistic brethren in the District. Paneyadi's '*Antharanga*' paper had brought young writer Hyder to light as far back as 1919. Keshava Kamath's '*Swthantra Bharatha*' had extended encourage to the Muslim writers during 1934 itself. Hyder's *Jyothi* published in 1937, Rahim's *Mahazer* published in 1939, and they had edited *Hamdard*, were the pre-independence publications. Next, C.K. Hussain's *Divyavani*, Wahlab's *Apsara*, Shafi's *Hilal*, M.A. Rahim's *Amanath*, K.M.G. Hussain's *Agni*, Mahammad Yusuf's *Yugarasmi*, B.M. Ichlangod's *Tavanidhi*, Ibrahim Syed's *Sanmarga* etc, are among the various papers that had come out from the linguistic Muslims towards the end of the last century.

Politician George Fernandes (1930), was the editor of '*Konkani Yuvaka*' paper during 1949, *Raitavani* in 1950, *Deccan*, the English News paper for the Labourers during 1952-53, and during the 1970s he was the editor, (from Delhi) of Hindi Weekly *Prathipaksha*.

A brief survey about the English papers which have come out from the District may be undertaken. Under the editorship of Mogling, Kittel and Mack 'Illustrated Canarese Journal during 1862; F.H. Rowlander's 'India Magazine' during 1903; A.L. Pinto's Mangalore Sunday News during 1927; and F.H. Rowlander's 'B.M Press Magazine', Jarappa's 'The Friend of the Poor' during 1930; 'The Way of the Christ during 1939; The Babu's Magazine during 1949; J.M. Lobo Prabhu's The Karnataka Telegraph during 1961; etc. and Vision, educated India, Indian Cronical, and Human Affairs can be named.

About 20 years ago, State Information Directorate had furnished a list of News Papers emanating from the Dakshina Kannada District. According to that, the following is the list of papers coming out of Mangalore: *Hosadigantha*, Mangalore Reporter, Marine Information Bureau, *Ashavadi*, *Divyavani*, *Amritha*, *Racknow*, *Sanmarga*, *Mithra*, *Jagadarsi*, *Insight*, *Kanika*, *Mayangow*, *Mazdoor Vartha*, *Manjuvani* (Ujire), *Kaladarsana*, *Panchakadayi*, *D.K Sahakari*, *Mangaluru Masika*, *Zoolo*, *Yugarasmi*, *Kalakiran*, *Sevamrutha*, *Yugapurusha*, *Milath*, *Port News*,

*Bhooloka* Fortnightly (Belthangady), *Arakshakavani*, *Thingalabelaku*, *Karkotaka* (Puttur), *Suddi Bidugade* (Sulya), *Panchajanya* (Puttur), *Samshodaka* (Puttur), *Isha* (Puttur), *Sumasowrab* (Puttur). The 31<sup>st</sup> *Kannada Sahitya Sammelana* was held at Kasaragodu during 1947.' *Tenkanadu*' the memorial volume, issued on that occasion, contained the details of the News papers from the Dakshina Kannada District, which was given to Hurali Bheemaraya. '*Antharanga*' which was being published in book form, *Kannada Suvarthika*, *Karnataka Pathrike*, *Suvartha Prasarak*, *Suvarthadhootha*, *Satyavratha*, *Vidyabhivardhini*, *Varthaka Dhurina*, *Raja Bhakthi* etc, are some of the titles not found in the ensuing list, but included in the memorial volume. In all probability, there are not as many Book Publishing Institutions in other Districts as they are in Dakshina Kannada District. Starting with Basel Mission and Roman Catholic Organizations, next Litterateurs Panje Mangeshrao's '*Bala Sahitya Mandala*', Shivarama Karantha's *Harsha* publishing House, Vasudeva Shenoy's '*Ondane Maale*' etc; Journalist Kinnigoli's *Yugapurusha*, Kannada Associations in Puttur Ujire etc; Schools and Colleges like St.Alosyus College, St. Philomena College, Puttur, Vivekananda College etc; Religious centres like Dharmasthala, Kukke Subrahmanya temples; Mangalore University and Tulu, Konkani Academies, had undertaken the publication of Books, and many of them continue to be active even today. In every Taluk of this District there are tens of Publishing Houses. In addition to that, they have got their own marketing system. 'Athri Book Centre' of Mangalore, has got a well organised Kannada Books, including Kannada Books from the West Coast, marketing net-work throughout the state G.N. Ashokavardhana (1952), the organizer, had developed '*Sahasa Kreedde*, *Charana* camp groups, and had brought out collections of essays like *Tatar-Sikhararohana*, *Chakravarthigalu-Pravasa Kathana*; *Pusthaka Marata-Horata*; *Bettaguddagalu*. He has planned a forest area called '*Ashokavana*' near Mangalore. Govindaraya of Book Publication society, Hubli, belongs to Mangalore, had developed a keen interest for books among the public.

Several persons, who have maintained cordial relationship with News paper publishers, are both in and out of the District. Persons hailing from outside the District, but with their engagements in Dakshina Kannada District have settled here. Ganesha Amingad, a representative of *Prajavani*, who having settled here has written several Articles pertaining to local culture and published books. Manohar Prasad, Chief of the Information Department in the '*Udayavani*' paper, at Mangalore has published more than 2500 investigation reports, interviews, and

Videos. He has won several awards including The Rajyothsava Award of 2005. Balakrishna (BKN), who is bringing out 'Gandhibazar' paper from Bangalore; B.A. Hanis of *Prajavani*, Abdul Rashid of *Kannada Prabha*, Aravinda Navada of *Vijayakarnataka* etc, and several others are connected with the District.

Along with Journalism, Association of Press reporters has been established in 1950, and that had organized a Conference. During 1970s 'Mangalore press Club' was started and under its aegies certain programmes were held. District Working press reporters association having begun, it is functioning according to the rules and regulations of the Trade Union. At the Taluk level also there are press reporters' associations. After the separation of Udupi District, as recorded association also, having been divided, is functioning independently.

There is a list of News Papers in the District, in Karnataka State Gazetteer Part III (1986). Papers related to Dakshina Kannada District (excluding Udupi District), as listed therein, is reproduced here in alphabetical order

Name	Duration	Place	Year	Editor/Publisher
<i>Aruna</i>	M/W	Mangalore	1947	U.N.Srinivasa Bhat
<i>Ananda</i>	M/W	Bantwal	1916	M.N.Kamat, S.S.Iyengar
<i>Ashajyothi</i>	M	Mulki	1954	M.N. Kamat
<i>Badavarabandu</i>	M/W	Mangalore	1931	Jarappa
<i>Baktisandesha</i>	M	B'lore/M'lore	1906	D.K. Baradwaj
<i>Balachandra</i>	Fn/M	Mangalore/Udpi	1929-42	K.Subrahmanya
<i>Balapatra</i>	M	Mangalore	1866	Basel Mission (P)
<i>Bharati</i>	M	Mulki	1933-38	U.Vaman Shenoy
<i>Chaitanya Kusumavali</i>	M	Dharmasthala	1934	-
<i>Chitra</i>	M	Mangalore	1937-39	K.Venkanna
<i>Chitravani</i>	M/Fn	Mangalore	1952	Kumar Mangalore
<i>Christa Hitavadi</i>	M	Mangalore	1924-32	I.L.J. Jathanna
<i>Christa Sabapatra</i>	M	Mangalore	1867-1919	C. Stolza/J.J.Brigela, Vathsa
<i>Dasavani</i>	M	Mangalore	-	B.Kesavadasa
<i>Desabhakta</i>	M	Mangalore	1940	Jayadevaji
<i>Desaranjana</i>	Bi.M/M/Fn	Mangalore	1931	B.Raghavendra Rao
<i>Deergayu</i>	Qtly	Mangalore Bangalore	1954	M.R. Bhat B. Gopalakrishna Rao
<i>Hindu Samrakshane</i>	M	Mangalore	-	-
<i>Hindustan Scout</i>	M	Mangalore	1940-47	B. Srinivasa Rao
<i>Jainabandu</i>	M	Kokkarne	1911-14	S.A. Nabhirajaiah
<i>Janapada</i>	W	Mangalore	1950	Narayan Kalle
<i>Janapriya</i>	Bi.M	Mangalore	1954	Munipalaraju

Name	Duration	Place	Year	Editor/Publisher
<i>Janapriya</i>	W	Mangalore	1954-55	F.I. Alasia Das
<i>Janayuga</i>	Fn/W	Katapadi	1952-53	M.V. Hegde
<i>Jyoti</i>	Fn	Mangalore	1950-59	B.F. Bhaskar Rai M. Ramanatha
<i>Jyotisyā</i>	M	Dharmasthala	1957	K. S. Upadyaya
<i>Kala</i>	W	Mangalore	1947-49	Y. Umesh Rao
<i>Kalavida</i>	M	Mangalore	1947	M. S. Shetty
<i>Kaliyuga</i>	Qtly/M	Dharwar/Manglore	1936-56	M. Gopal Krishna Rao
<i>Kannada Sahakari</i>	M	Mangalore	1936-72	P. Narasimha Rao V. Prabhakar Rao
<i>Kannada Christa Bandhu</i>	biW/M	Mangalore	1932	M. Beez/K.R. Karunakar
<i>Kannada Kesari</i>	M	Manglore/Manjeswar	1885	Anantha Rao
<i>Kannada Kogile</i>	Fn/M	Mangalore	1916-19	P. Bojraj/M.Timmappiah
<i>Kannada Sahakari</i>	M	Puttur	1919	U. Manjeshha Rao/ M. Anantharayaru
<i>Kannada Varthika (K-E)</i>	Fn	Mangalore	1862	-
<i>Kantirava</i>	M	Mangalore	1919-36	BolaraVittal Rao
<i>Karnataka Kesari</i>	W	Mangalore	1928	M.Anantha Rao
<i>Karnataka Kesari</i>	M	Puttur	1929	M.Anantha Rao
<i>M'lore Samachar</i>	Fn	Mangalore	1843-44	Herman Mogling
<i>Mahaveera</i>	Qtly	Kapu	1939	B.S Padubidri
<i>Makkala Pustaka</i>	M	Mangalore	1949	K.S Sharma
<i>Makkala Patrike</i>	M	Mangalore	-	K.H Karantha
<i>Malenadu</i>	M	Mundaje	1947-49	M.V.Gurubasappa Shetty
<i>Nadanudi</i>	M	Mangalore	1938-39	P. Muraharirao
<i>Navabharatha</i>	D/W	Mangalore	1942	K.V. Shenoy/V.S.Kudva
<i>Navajeevana</i>	M/Qtly	Suratkal	1949-50	Pavanje M.Salyana
<i>Navashakti</i>	M	Udupi/M'lore	1938	P.B.N. Ramachar
<i>Navashakti</i>	Fn	Mangalore	1952	K.M.G Hussain
<i>Nyayadikarana</i>	M	Mangalore	1877	M.Subba Rao
<i>Nyayasangraha</i>	Fn	Mangalore	1868-69	U.Gopalakrishnaiah
<i>Prabhatha</i>	W/D	Mangalore	1935-78	K.V. Shenoy/H.M. Kamat
<i>Prakashini</i>	W/Fn	Suratkal	1942	T.Sripati/Rajgopalachar
<i>Prapancha</i>	M	Mangalore	1947	B. Narasappa
<i>Prasanga</i>	M	Bantwal	1916-18	-
<i>Pravaha</i>	W	Mangalore	1951	N.M.A Rao
<i>Pravasi</i>	W	Mangalore	1953-54	K.Sinivasa Upadyaya/ B.Eshwara Bhat
<i>Raitha Vani</i>	W	Mangalore	1948-50	N .Vitaladasa
<i>Rashtra Bandhu</i>	W/D	Mangalore	1928-67	B.Shesha Bhat/ K.Shankara Bhat
<i>Rashtrajyoti</i>	W	Mangalore	1951	K.K Shetty

Name	Duration	Place	Year	Editor/Publisher
Rashtramatha	W	Mangalore	1954-75	K. Shankara Bhat/ G. Jayalaxmi
Ratnamalike	M	Mangalore	1901	-
Saddarma Pracharaka (K/E)	M	Mangalore	1933-36	B. LaxmanadevaVidyarthi
Sahakari	M	Mangalore	-	M. Shiva Rao
Sahitya	Qtly	Peradala/Kasargod	1929	-
Samachara	M/W	Mangalore	1954-62	H.R. Mallya
Samadarsi	M/W	Mangalore	1939-47	S.N. Holla
Samajavadi	W	Mangalore	1956	Vasudev Kainthaje
Sandhya Deepa	D	Mangalore	1954-69	H.Manmohan Kamat
Sangathi	Fn	Mangalore	1949-62	M.Naveenchandrapala
Sannakathegalu	Fn	Mangalore	1935	-
Sarathy	M	Mangalore	1948-52	K. Krishnamacharya
Sarvodaya	W	Mangalore	1948-55	Narayana S. Kalle/ K.K. Shetty
Satya	D	Mangalore	1953	-
Satya Deepike	W	Mangalore	1896-1914	B. Luthi/Father Jattanna
Shanti Sandesha (K/E)	Fn	Mangalore	1953	M.Shahi/MA Moukvi
Shobha	Qtly	Mangalore	1950-55	S.P.Bhat/B.N Bhat
Subodhini	Fn	Mangalore	1871	-
Suvasini	M	Mangalore	1900-26	Bolara Vittala Rao/ Benagal Rama Rao
Suvasini	M	Mangalore	1949-51	K.Varijadevi/ B.Mohini Devi
Swadeshahimani	W/Fn	Mangalore	1907-50	V.Srinivasa Kamat
Swadeshi Pracharaka	M	Mangalore	1932-36	M. Baburao Prabhu
Swatantra Bharata	W/D	Udupi/M'lore	1937-47	H.R.Mallya/K.Hyder
Taruna	M	Mangalore	1951	K.Ramdas Naik, B.S.Patil
Tilaka Sandesha	W/M	Mangalore	1918	D.K Bharadwaj
Triveni	M	Mangalore	1933-37	T. Narayana Batt, M.Babu Rao Prabhu
Tunuku Minuku	M	Kodiyabylu	1928	M.P.Bhat, A.Sheshappaiah
Tutturi	M	Mangalore	1952	R.M. Vishvamitra
Udaya Bharata	Qtly/M/Fn	Udupi/Manglore	1927	A Seshappiah
Udayachandra	W	Mangalore	1907-50	S.S Wodeyar/ H.F.Wodeyar
Ugapurusha	M	Udupi/Kinnigoli	1947	K.Ananta
Vaidika Mitra	Qtly/Fn	Mangalore	1910-13	Padmanabha Udupa (P) Basel Mission Books and Trax Repositori
Vichitravartamana Sangraha	Fn	Mangalore	1862-65	J .Mack/Kittal
Vedasandesa	M	Magalore/Kengeri	1926-30	Dharmadeva
Vicharavani	W	Puttur	1947	M. B Marakini
Vicharavani	W	Mangalore	1950-55	M. Janardhana/ K. Shivarama Karant
Vidyodaya	M	Mangalore	1941	S.Mukunda Rao/ U. Srinivas Kini

Name	Duration	Place	Year	Editor/Publisher
Vikasa	M	Mangalore	1954	K.L.Suryanarayana
Vinoda Bharata	W	Mangalore	1934	M.Jarappa/B.Narasappa
Viswakarma	M	Mangalore	1954	B.Harischandrachar
Vivekabyudaya	M	Mangalore	1933	Shantaraja Shastry

K-Kannada, E-English, T-Tulu, KO-Konkani, Ta-Tamil, M-Malayalam, H-Hindi

D-Daily, W-Weekly, Fn-Biweekly, M-Monthly, BiM-Bi-Monthly, Qly-Quarterly, Bi-A-Bi-Annual, A-Annual.

In the list of papers published in the same State Gazetteer; History of Karnataka Papers Vol.1, published by Karnataka Media Academy, searched personally by (Late) P. Gopalakrishna, and on the basis of the writings P. Iswara Bhatt (Iswar Daithota), who made a special study on Journalism in Dakshina Kannada District, a list of 207 papers is given. (The list was published in 1999. But, the information was compiled at least five years earlier). Papers not found in the list of the Gazetteer cited above, but included in the list of Dakshina Kannada District papers prepared by P. Gopalakrishna, is appended with details, in the chronological order of publication.

Name	Duration	Place	Year	Editor/Publisher
Sabhapatra	-	Mangalore	1883	-
Bodhini	M	Mangalore	1913	M.N. Kamat
Sangrama	W	Mangalore	1913	Narendra Mendan
Satyagrahi*	W	Mangalore	1921	H.Ramarayamallya
Vasantha*	M	Mangalore	1923	Kota S Karant
Sadgurupadaseve*		Mangalore	1926	K.Venktesh Sharma
Karnataka Christa bandhu	Fn	Mangalore	1932	R. Karunakar
Ashavadi	W	Mangalore	1953	K.V. Bhat
Deshapremi	W	Mangalore	1954	M.Narayana kasaragodu
Samachara	W	Kasaragodu	1954	Y.Mahalinga Bhat
Sandesa	D	Mangalore	1955	V.N. Srinivas Bhat
Navachethana	M	Peradala	1955	K.Keshava Bhat
Bhavishya	M	Dharmasthala	1956	K.N.Upadyaya
Madhuvana	M	Mangalore	1957	P.Laxminarayana Rao
Janamatha	W	Mangalore	1959	Manjunatha Nayak
Bharatha	W	Puttur	1960	A.Venktramana Bhat
Divyavani	Fn	Mangalore	1961	C.K Hussain
Gramahitha	W	Mangalore	1961	S.Mukunda Rao
Kannadavani	Bi-M	Mangalore	1961	U.Narasimha Rao
Volanota	W	Mangalore	1961	J.M. Lobo Prabhu
Sriguruvani	-	Mangalore	1961	P.V.Nayak
Apsara	M	Mangalore	1962	A. Wahab

Name	Duration	Place	Year	Editor/Publisher
Indradanush	M	Puttur	1962	K.Ramakrishna
Samadarsi	W	Mangalore	1962	S.N. Holla
Navakirthi	W	Mangalore	1962	A.Jagannivasa shetty
Sevamrutha	M	Vitla	1962	Madiyala N Bhat
Ikyaranga	M	Mangalore	1964	M.M Shetty
Varthaloka	Bi-M	Mangalore	1964	P.Gopalakrishna
Bharatiya kelasagara	Fn	Mangalore	1965	P.D Bangera
Sudhenu	M	Mangalore	1965	M.P.Umesh Acharya
Athmamitra	M	Mangalore	1966	K.C.Baktanandaswamy
Vijnanaloka	M	Srinivasanagara	1966	Adyanadka K.Bhat
Agni	F	Mulki	1967	K.M.G Hussain
Pujari Bandhu	W	Mangalore	1967	Mangalore Jarappa
Hilal	W	Mangalore	1967	T.M.A Shafi
Varthavani	Bi-M	Mangalore	1967	M.Vasukumar
Deshapremi	W	Vitla	1969	Mulia Shankar Bhat
Mogavira	M	Surathkal	1969	Sanjeeva
Amanath	-	Mangalore	1970	M.A Rahim
Janadeepa	W	Mangalore	1970	D.S Kamath
Janadarsi	W	Mangalore	1971	V.Y.Rohidas pai
Kaladarshana	M	Mangalore	1971	V.B Hosamane
Vyavahara	M	Mangalore	1971	K.P.Hegde
Tulu Koota	M	Mangalore	1971	M. Rathnakumar
Divyavani	W	Mangalore	1973	Ragavendra M.Nagori
Mungaru	Qtly	Mangalore	1973	-
Chintamani	-	Mangalore	-	-
Chitra	M	Mangalore	-	Venkanna
Desharanjana	M	Mangalore	-	B .Raghavendra
Sadarmapracharaka	M	Mangalore	-	Laxmandeva Vidyarti
Dharmavira	M	Mangalore	-	Krishnagopal
Jayamala	F	Mangalore	-	M.K Babu
Jyothi	F	Mangalore	-	B.N Bhaskar Rao
Krupeya Swarthe	-	Mangalore	-	-
Matsyaloka	-	Suratkal	-	-
Nadanudi	-	Mangalore	-	-
Pancha	M	Mangalore	-	-
Roshini	-	Mangalore	-	Pri.Roshini Nilaya (P)
Sandarshana	-	Mangalore	-	-
Udaya Bharata	Qtly	Mangalore	-	S.Purushotam bhat
Vinoda bharatha	M	Mangalore	-	B. Narasappa
Viveka	M	Peradala	-	P.Venkataraaja
Priyadarsini	-	Mangalore	-	Puninchataya

\*Originated from Udupi, as stated in the gazetteer

A list of papers registered, as per rules, at the Office of the Deputy Commissioner, Dakshina Kannada District is appended below. Some papers, perhaps already under issue, appear to have been reregistered. State and National level Newspapers, under their original name, were being published simultaneously at different places, and some of them originated from Mangalore. They are separately registered in the District office. The place of publication is determined taking into consideration the editors, the proprietors, official address, place of printing etc.

**Details of News papers registered in the  
Deputy Commissioner's Office, Dakshina Kannada District**

Name	Lang.	Duration	Editor	Year/Reg.	Place
<i>Prajavani</i>	Kannada	daily	K.N.Shantha Kumar	1989	Mangalore
<i>Kannadaprabha</i>	Kannada	Daily	H.R.Ranganath	2001	Mangalore
<i>Hosadiganta</i>	Kannada	Daily	G.U. Laxman	2003	Mangalore
<i>Varthabharati</i>	Kannada	Daily	A.S. Puttige	2004-06	Mangalore
<i>Vijayakarnataka</i>	Kannada	Daily	U.K.Kumarnath	2003-05	Mangalore
<i>The Hindu</i>	English	Daily	N. Ram	2003-05	Mangalore
<i>Business line</i>	English	Daily	N .Ram	2003-05	Mangalore
<i>Indian Express</i>	English	Daily	Manoj Kumar	-	Mangalore
<i>Vijay Times</i>	English	Daily	L. Ramanand	2002	Mangalore
<i>Deccan Herald</i>	English	Daily	K.Ramachandra	-	Mangalore
<i>Madyaman</i>	Malayalam	Daily	P.A. Abdul	2003	Mangalore
<i>Helo Mangalore</i>	Kannada	Daily	Rahim Ujjil	1995	Mangalore
<i>CanaraTimes</i>	English	Daily	B.S.Shivaprasad	1989	Mangalore
<i>Mangaluru Mitra</i>	Kannada	Daily	S.K.Sunil	2003-05	Mangalore
<i>Karavali Ale</i>	Kannada	Daily	B.S.Shivaprasad	2003-05	Mangalore
<i>Vijayakiran</i>	Kannada	Daily	Hitendra Prasad	2003	Mangalore
<i>Karavallimitra</i>	Kannada	Daily	Sudesh Kumar	2001	Mangalore
<i>Sanjeevini</i>	Kannada	Evening	B.T.Amudan	2003-05	Mangalore
<i>Sanje Ale</i>	Kannada	Daily	B.S.Shivaprasad	2004-06	Mangalore
<i>Suddi Mahiti</i>	Kannada	Daily	U.P.Shivananda	2003	Puttur
<i>Suddi Bidugade</i>	Kannada	Daily	U.P.Shivananda	2003-05	Puttur
<i>John well martin Info.</i>	English	Daily	K. John	2003-05	Mangalore
<i>Balashali</i>	Kannada	Weekly	C.N. Srinivasarao	1993	Sulya
<i>Janabimba patrike</i>	Kannada	Weekly	S.Gopala Krishna	1998	Belthagady
<i>Sanmarga</i>	Kannada	Weekly	M.Sadilha	1994	Mangalore
<i>Krutika Brahma</i>	Kannada	Weekly	B.N.Ashok shetty	1990	Bantwal
<i>Ajeya Vahini</i>	Kannada	Weekly	K.P. Manjunath	1995	Mangalore
<i>Chethana</i>	English	Weekly	Venkat Dombikodi	1995	Mangalore
<i>Ashavadi</i>	Kannada	Weekly	K.V. Bhat	2003-05	Mangalore
<i>Rakno</i>	Konkani	Weekly	Rev.Fr.Eric Crosta	1958	Mangalore



Name	Lang.	Duration	Editor	Year/Reg.	Place
Manish Merchant (Reports)	K/E	Weekly	Veena K Murthy	1999	Mangalore
Al - Ansar	Kannada	Weekly	Ibrahim Musliar	2001	Bantwal
Abhiyana	Kannada	Weekly	Lata Kumari	2001	Mangalore
Anataprakasha varte	Kannada	Weekly	K.Sachidananda udupa	2001	Mangalore
Kadalatrada Crime	Kannada	Weekly	Bava padarangi	2001	Mangalore
Payasvini	Kannada	Weekly	Abdul Sattar	-	Sulya
Quiz Time	English	Weekly	Taranat copicad	2002	Mangalore
Idu Suddirajadani	Kannada	Weekly	Manoj Tokur	2002	Moodabidare
The Hindu	English	Weekly	N.Ravi	2003+05	Mangalore
Patlneews	Kannada	Weekly	Suprit patil	2002	Puttur
Suddi Digantha	Kannada	weekly	P.Shabir Ahmad	2002	Belthagady
Sunday vijaya times	English	Weekly	Suresh menes	2002	Mangalore
Kadala Nadu	Kannada	Weekly	Radhakrishna Anchan	2002	Mangalore
Nammaboomi	Kannada	Weekly	B.N.Asoka Shetty	2003	Mangalore
Suddisampada	Kannada	Weekly	Shivarama Iruvailu	2003	Mangalore
Suddibidugade	Kannada	Weekly	U.P.Shivananda	2003	Puttur
Lati charge	Kannada	Weekly	P. Ismail	2004	Mangalore
Sanatana Prabatha	Kannada	Weekly	Vivekananda prabhu	2003-05	Mangalore
Sulyasuddi bidugade	Kannada	Weekly	U.P. Shivananda	2004	Puttur
Jayadarshini	Kannada	Weekly	Sachinraj Shetty	2004	Sulya
Pirjara	Kannada	Weekly	Ramod Takkode	2004-06	Mangalore
Crime Counter	Kannada	Weekly	Satish Ameen	2004	Mangalore
Sunday times of India	English	Weekly	H.S.Balram	-	Mangalore
Vyavasteyapratibimba	Kannada	Weekly	S.Shankar Bhat	2002	Puttur
Kannadigarasangathi	Kannada	Fn	Nalinkumar Rai	1996	Mangalore
Helo Mangalore	Kannada	Fn	Rahim Uchil	1995	Mangalore
Jai Kannadamma Kusu	Kannada	Fn	DeviPrasad	1997	Mangalore
Berry Varte	Kannada	Fn	Basheer Baikampadi	-	Mangalore
Pattanga Patrike	Kannada	Fn	Andropal Puttur	2004	Mangalore
1 Special News	Kannada	Fn	M.A.Bava Padarangi	1997	Mangalore
Al Insan	Kannada	Fn	Mahmad Ullal	1998	Puttur
Kala Satya	Kannada	Fn	Suprashiva M	1999	Mudabidare
Alkamar	Kannada	Fn	M. Sharif	1999	Mudabidare
Sales Guide	E/K/T/M/H	Fn	Ibrahim Musliyar	2001	Mangalore
Kannik	Konkani	Fn	Madris Desa	1997	Mangalore
Issues & Concerence	English	Fn	Jayaram Shirriyan	1999	Mangalore
Al Ikhsa	Kannada	Fn	T.M Hanif	2001	Bantwal
Yuwa Darpan	Kannada	Fn	G.R.Kurup	2002	Mangalore
Encounter	Kannada	Fn	Iqbal Kuttar	2002	Mangalore
Tops Look Out	Kannada	Fn	Kum. Avina D'souza	2003	Mudabidare
Bis Mag	English	Fn	Satish Ameen	2003	Mangalore
Special News	Kannada	Fn	M.A.Bavapadarangi	2003	Mangalore

Name	Lang.	Duration	Editor	Year/Reg.	Place
<i>Hosachetana</i>	Kannada	Fn	WilfredGodfryLobo	2003	Mangalore
<i>Lokayukta Darshana</i>	Kannada	Fn	M.B.Shashikumar	2003	Mangalore
<i>Bantara Sangathi</i>	Kannada	Fn	Nalin Kumar Rai	2004	Mangalore
<i>Makkala Chitra -</i>					
<i>Chitrada Angala</i>	Kannada	Fn	T.S.Sudarshan	2003	Mangalore
<i>Adike Bharata</i>	Kannada	Monthly	P.K.S Bhat	1998	Puttur
<i>Yaksha Prabha</i>	Kannada	Monthly	Kubanur Sridar rao	1994	Belthangady
<i>Aunge</i>	Konkani	Monthly	K.Father Francis Xavier	1985	Mangalore
<i>Sujatha Sanchike</i>	Kannada	Monthly	G.K.Hebbar	1993	Mangalore
<i>Aseema</i>	K/E	Monthly	Narayan Sivire	2000	Mangalore
<i>Daivagna Sowrabha</i>	Kannada	Monthly	Prakash Sait	-	Mangalore
<i>Milnigras Buletin</i>	E/Konkni	Monthly	F.Artin Sirravo	1993	Mangalore
<i>Naringana</i>	Kannada	Monthly	K.Narayana Shetty	1998	Bantwal
<i>Kalasaabha</i>	Kannada	Monthly	G.K.Purushothama	1998	Mangalore
<i>Hridaya Vahini</i>	Kannada	Monthly	K.P.Manjunath	1996	Mangalore
<i>Hasiru Bhoomi</i>	Kannada	Monthly	Ibrahim Musliyar Madane	1998	Ullala
<i>HavyakaVarte</i>	Kannada	Monthly	K.Kesava Bhat	1995	Mangalore
<i>Moilnje</i>	Kannada	Monthly	S.P.Henja sakfi	2003-05	Mangalore
<i>Visva Sarasvatha</i>	Konkni/E	Monthly	Nagaraja Jawali	1999	Mangalore
<i>Berry</i>	Kannada	Monthly	Akbar Ullal	1995	Ullala
<i>MarjuVani</i>	Kannada	Monthly	S .Prabhakar	1989	Ujire
<i>Jesu Maka Apaïta</i>	Konkani	Monthly	Felix Thoras	1999	Mangalore
<i>Tulu Bolli</i>	Tulu	Monthly	P.S Rao	2003-05	Mangalore
<i>Amch Sandesh</i>	Konkni	Monthly	Leo D'souza	2003-05	Mangalore
<i>Bhuvana Vahini</i>	Kannada	Monthly	Dr.Vijayakumar Katodi	1999	Venuru
<i>Kajulo</i>	Konkani	Monthly	Rv.Fr. Eric Crosta	1999	Mangalore
<i>Datta Prakash</i>	Kannada	Monthly	M.S Bhat	2000	Odiyur
<i>Putturu Sthnika</i>					
<i>Samachar</i>	Kannada	Monthly	N.Shivanandarao	1993	Puttur
<i>Sanatana Sarati</i>	Kannada	Monthly	U.Gangadara Bhat	-	Alpek
<i>Samparka</i>	Kannada	Monthly	Srinatha Heggde	1998	Mangalore
<i>MangaloreToday</i>	English	Monthly	V.U. Jiyorgi	1994	Mangalore
<i>Officers Voice</i>	English	Monthly	T.Ramachandra Bhat	2004	Mangalore
<i>Samprabha</i>	Kannada	Monthly	Sumukananda Jalavalli	1996	Kinnigoli
<i>Minavali</i>	Kannada	Monthly	Yasvant Bocholara	1997	Mangalore
<i>Vaisya Gurumuka</i>	Kannada	Monthly	B.Vitoba Nagavekar	1994	Mangalore
<i>Nairiya News</i>	Kannada	Monthly	Radakrisna Hebbar	1995	Mangalore
<i>Islam &amp; Science</i>					
<i>Journal of Canara</i>	English	Monthly	S. Abdul Rahiman	1999	Mangalore
<i>Journal of Chamber of</i>					
<i>Com.Industries</i>	English	Monthly	Giridhara Prabhu	-	Mangalore
<i>Dakshina Kannada</i>					
<i>Sahakari</i>	Kannada	Monthly	Peraje Srinivasrao	2004-05	Peraje

Name	Lang.	Duration	Editor	Year/Reg.	Place
<i>Mangalore View</i>	Malayalam	Monthly	Nanu Mayyannur	1986	Mangalore
<i>Yugapurusha</i>	Kannada	Monthly	K.Bhuvanabirama	-	Kinnigoli
<i>Anantha Chaitanya</i>	Kannada	Monthly	Kiran Manjanabailu	2003-05	Mudabidare
<i>Jesu Rai</i>	Konkani	Monthly	Fr. Louis Fernandes	1990	Mangalore
<i>Amchi Mai</i>	Konkani	Monthly	Rev.Fr. francis D'souza	1982	Mangalore
<i>Kuthamaco Sevak</i>	Konkani	Monthly	John Henry D'souza	2001	Mangalore
<i>Amar Jyoti</i>	Kannada	Monthly	Rv.Fr.Hency Madatha	2003	Mangalore
<i>NirantharaPragati</i>	Kannada	Monthly	Dr L.H.Manjunath	2004	Belthangady
<i>Pirnal</i>	Kannada	Monthly	U.H. Udur	2003	Mangalore
<i>Guruvani</i>	Kannada	Monthly	Navinchandra D Suvarna	1986	Kadroli
<i>Nayaka Samvedana</i>	Kannada	Monthly	K.P.Manjunath	-	Mangalore
<i>Goldengate sucessline</i>	English	Monthly	V Venkataraman	1999	Mangalore
<i>Ajeya Solillada</i>					
<i>Saradara</i>	Kannada	Monthly	Paramananda Saliyan	2001	Mangalore
<i>Namma Bantwala</i>	Kannada	Monthly	Mahabaleshwara Hebbar	2002	Modenkapu
<i>Bilva Visvavani</i>	Kannada	Monthly	Paamananda Saliyan	2002	Mangalore
<i>Udaya Deepa</i>	K/E/M	Monthly	Fr. Kuriacosvettu vittu Vajhi	2002	Belthangady
<i>Okkoralu</i>	Kannada	Monthly	Chidananda bailadi	2002	Puttur
<i>Prajaranga</i>	Kannada	Monthly	Vittalagatti Uliya	2002	Vamanjur
<i>Sinchana</i>	Kannada	Monthly	Ramesha G.Amin	-	Kulayl
<i>Jnanaganga</i>	Kannada	Monthly	P.V. Krishnan	2002	Mangalore
<i>Je.suchi Suwartha</i>	Konkani	Monthly	Ronald Serro	2002	Mangalore
<i>Sanchaya</i>	Kannada	Monthly	Andopor Puttur	2002	Mangalore
<i>Anupama</i>	Kannada	Monthly	Sahnaj M	1999	Mangalore
<i>Biyari Varthe</i>	Kannada	Monthly	S.A. Abbas	1995	Uppinangadi
<i>Lions Mangala</i>	English	Monthly	Aravind Shenoy	2004	Mangalore
<i>Ruvari</i>	Kannada	Monthly	Bharat Raj	2003	Mangalore
<i>Property Times</i>	E/K	Monthly	Rohan Monterio	2004	Mangalore
<i>MaratiSamparka Vahini</i>	Kannada	Monthly	K.Sundar Naik	2000	Mangalore
<i>Jana Shakti</i>	Kannada	Monthly	M.S.Raghunathrao	2004	Puttur
<i>Athma Shakti</i>	Kannada	Monthly	S. Ramesh	2004	Mangalore
<i>Kolya Darshana</i>	Kannada	Monthly	C.H.Laxminarayana	2000	Mangalore
<i>Shikshana Mathukathe</i>	Kannada	Monthly	Gopala Peraje	2000	Sulya
<i>Datta Prakasha</i>	Kannada	Monthly	M Shankar Bhat	2000	Odiyur
<i>Amar Jyoti</i>	Kannada	Bi-M	Charls L. Rodrigues	2003	Kalladka
<i>Kashma</i>	Kannada	Qtly	B .Srinivas	2003	Mangalore
<i>Retirement &amp; Health</i>	English	Monthly	K.Achyuta Shenoy	2003	Mangalore
<i>Konkani Sirisampada</i>	Konkani	Qtly	Alexander F. D'Souza	2004	Mangalore
<i>M'lore University</i>					
<i>news letter</i>	English	Qtly	K.Janardhana	-	Manglagangotri
<i>Madipu</i>	Tulu	Qtly	Vaman Nandavara	2000	Mangalore

Name	Lang.	Duration	Editor	Year/Reg.	Place
Tulu Darshana	Kannada	Qtly	Balakrishna Shetty	2000	Mangalore
Shikshana Darshana	K/E	Qtly	S.Sukumara	2002	Darbe
Chass Kiran	English	Half yrly	Fr Victor Machado	2003	Mangalore
Banta Samaja	Kannada	Annual	B.N.Ashok Shetty	2003	Bantwala

### Art of Painting

There is not much of Pre-historic Art in the District. At several places, in the undivided Dakshina Kannada District, Archaeological excavations have been carried out and stone implements have also been discovered. Sculptural reliefs found at Gavali near Coondapura, and on a rock at Basaruru, are believed to have belonged to the Iron Age. Inside the cellular structures of the graves at Sulyapadavu in Puttur Taluk, Pots, large saucers, earthen oil lamps, tripod earthen jug have been unearthed and they are believed to have belonged to BC 1500-900. Rock-graves are found at Badaga kajekaru near Mangalore, and the Bir-hillocks at Puttur. In the recent excavations, more area in Udupi District has come under exploration. During the beginning of the Proto-historic period in the District, wall paintings have not been noticed. Towards the end of the 19<sup>th</sup> century such paintings are noticed at Bajagoli in Karkala. But, today they belong to the Udupi District. There are instances of this art at Moodabidare, but that will be described later on. In Uttara Kannada District unique examples of surface paintings, locally known as *kavikale*, are found in temples as well as residences, since a very long time. But today, in Dakshina Kannada District there are *Dashavathara* paintings in Gokarna Mata (*Sahar*) at Mangalore, and of late they are given a face lift with a coat of new colours. The old Gazetteer refers to the existence of surface paintings in Karnik (*Mukhyaprana*) temple, at Mangalore.

In the folk tradition of the District, Paintings and Art enjoy a special place in *Bhootharadhane* and Dramas. In the *Nagamandala* with 4, 8, or 16 corners / knots (*gantugalu*), the outer lines are drawn with yellow colours, as if they overlap one another coming from opposite directions to unite at the centre, as triangles. This format is symbolic of God Ganapathy. Next, a seven hooded serpent rolling takes a round passing through each of the sacred knots. First, the life line or base line is drawn and tradition that it should be by a single individual, from the start to finish. In the cervix of the life line snake form in line drawing is drawn using yellow colour. The eye of the snake is marked with red colour. The small passage like holes in the sacred knots is drawn using black

colours. In star shaped form, the line drawing of the snake is provided with its feet with a powder white in colour. At the centre of that form, snake's eggs are also drawn with the white powder. Beginning with green, sequentially followed by white, yellow, red, black, by using the coloured powders liberally (totally five colours) the figure of the snake is embossed. In doing so the God Vishnu's foot is placed below the hood, and outside the hood of the snake an arch (*Prabhavali*) is depicted with entwining vines having leaves drawn in black colour, the face of God Brahma. Using *Jangama Soppu* (powder of green leaves) a thick line is drawn with a Swastic mark. This design, 10-15 feet in diametre requires about six artists (*vaidyas*) working six hours, using the bark of banana plant as a unit of measurement (no other instruments) and complete the drawing systematically. Though its form, colouring and measurements are all fixed by tradition, artistic features do become visible.

Yet another important tradition is the *Dakke* sacrifice. In an approximately long format, *Brahma, Yakshi, Trishul, Naga and Ganapathi* figures are drawn in five colours. They have got explicit symbolic and religious meanings Triangles with opposite faces, as it is found in the *Nagamandala*, is also drawn here indicative of Lord Ganapathi. There is also the face of Brahma, understood as the creator God, or the four headed Vedic deity. A.V. Navada has stated that the figure resembling the hood of a serpent is '*Naga-Yakshi*', the figure of the cobra '*Naga-Yaksha*', *Trishula* as indicative of Shaivism. Ordinarily the five colours are prepared as follows: white (white mud or rice flour), red (mix of lime powder and turmeric powder), green (*'jangama soppu'* green leaves powder), yellow (turmeric powder) and black (roasted and powdered paddy husk). Other forms of preparations also exist.

Another prominent tradition of the district is *Bhootharadhane*. The person who performs the *Bhootharadhane* is traditionally prepared for the occasion by way of several decorations-smearing the face and certain other parts of his body with colours. The *Bhoothas* are considered to be indicative of disembodied souls of the bodies that were at some point of time had actually lived. They are also classified as *Rajasa* natured kings, women *Bhoothas*, *Bhoothas* of the *Dalit* class, historical or the *Bhoothas* which had emerged as great after death. In accordance with the class of the *Bhootha* concerned, different types of decorations and of applying of colours to the face are carried out. Since face and the facial expressions play a significant part, as an index, in the actual process of dramatization, it is referred to as the canvas of the artist. Using beads of

different colours, line drawings, size and the rows of stars, development of forms and designs etc, the artist exhibits his talents and creativity. Here also each of the *Bhootha* has got its own facial make-up using the five colours, as a matter of tradition. Generally, the role playing artists by way of self decoration apply the colours themselves to their own faces. As on date K. Chinnappa Gowda has identified more than 380 *Bhoothas*, with differences in their colourization. He has made an extensive study of the art of *Bhootharadhane*, and as an example *Panjurli* (Varaha-Boar-Sus *Scorfa*) *Bhootha's* face colouration may be cited. In applying colours to the face of the artist, the form and design of the boar face along with its fierce nature is attained by using more red colour. Red Tilak (caste mark on fore-head) with white dots all round, thick *Nanam* in Black-Red, a row of dots, eyes rounded with red, in the middle of the eye-brows depiction of Sun-Moon in Red-White colours, outgoing lines in black and red on the forehead with white dots in-between the lines, tip of the nose and lips with red, cheeks and neck etc, decorationless parts with the use of plain colour giving an overall appearance of the face of *Varaha*. But minor local variations could be there.

In several temples of Dakshina Kannada District, hermitages, and in 'Manjusha' the museum of Dharmasthala, casual artistic depiction in the traditional Mysore style can be seen. Towards the end of the 19<sup>th</sup> century itself, oil paintings, the so called modern at that point of time, had made their entry in to the District. Earlier to that, the Basel Mission were printing drawings and paintings etc, making use of the stone slab printing mode, later and then block printing mode, for their use in News papers, and books. Fr. Joseph Willy had built Saint Aloysius church in Mangalore during 1885. During 1899, Rev. Br. Antony Moscheni, who had come to Mangalore from Europe, had painted hundreds of pictures on the church walls and they can be seen today. He has painted directly on the nicely plastered walls and the walls by the side of pillars. Having painted on the canvas of the inside portico, it may be seen that they are pasted with the support of wooden structures. Apart from these, interior walls of the church and the dining hall below have wall paintings as well as casual paintings, as they can be seen today. All paintings are drawn from either the Old or the New Testament. Four paintings in the middle of the first floor are related to Saint Aloysius. Others depict Jesus consoling the poor and the sorrowful. There are the figures of the Twelve Apostles like Peter, Paul, James, John etc, in the cervices in about forty frames the lives of other saints are depicted. The area separated by the pillars on either side of transept, is like a long verandah at a little higher

level of the plinth. In the cervices walls are the paintings of the birth of Jesus, his stay in church, donning the miracles, consoling Arthur, preachings, Last supper, final inquiry, Crucification, resurrection etc. In the portico of the room inside the prayer hall, there are several stray paintings pertaining to Jesus and Mary, the 14 incidents in the last days of Jesus' life are separately painted on the canvas and displayed on the walls. In the wide dining hall, the picturesque theme of 'The Last Supper' has been painted and the complex set up resembles the 'The Last Supper' depicted by Leonardo-da-Vinci. Apart from these, there are depictions of land masses of different countries. Among them some are related to the nativity of European Churchmen. Stray paintings of his contemporaries along with painter's own portraits are kept at the entrance-door of the church. Moscheni the artist alone, single-handedly, had painted, during 1902-04, thousands of individual characters, including their individual specific signs, apparels and jewellery worn by them, with minute details, in accordance with the uniqueness of each of them, provides a fitting back-drop to the entire scene, and remains a standing witness to his artistic excellence. These minor paintings, using paints moderately, exhibit the modern naturalism of European paintings, expressing the light and shade in contrast. When observed from close quarters harshness in the depiction of characters is visible at some places. The wisdom of the artist can be easily grasped and identified in the total depiction of the theme. The ability of the artist in attracting the attention and keeping the concentration of the viewer on the prominent persons depicted in the theme, the technique of persuasion that takes the viewer from one scene to another most naturally, enabling the viewer to comprehend the entire incident while viewing each of the frames is itself a testimony to the artistic genius of the painter. Recently efforts have been made to restore the disfigured ones in their original perspective and protective measures have been strengthened. There are also panel paintings on the stain glass windows of the church.

In addition to these, there are also wall paintings in the Saint Holy Souvener Church on the hillock locally called Jakribettu in Bantwal Taluk near Mangalore. On the inner and outer walls of the prayer hall the contents of the Bible are painted. These paintings resemble the paintings of Saint Aloysias Church at Mangalore in style, the height of the forms, colourings, depiction of light and shadows, and in the compere of the painted subject matter etc. But, there are not as many numbers of paintings. This church was built in 1896, and it is believed that Rev. Br. Antony Moscheni, might have painted first in this church and next

at St. Aloysius Church at Mangalore. As a part of the Shahar of Mangalore, there are big size windows fitted with stained glass, and on the upper portion of the walls of the vast prayer hall of The Holy Cross Church, at Codrel area. Outside walls of the prayer hall and the walls on either side of the verandah there are Christian religious paintings. Sculptural representations of Mary, Christ etc in life size portaiture brought out in lime mortar are full of emotional meaning. Fr. Alexander Dubois, born in 1809 in France, came to Mangalore when he was 50 years old, undertook social reforms and humanitarian services. Though he began the costruction of *the Holy Cross Church* during 1873, he breathed his last four years later and the church was completed during 1913. The stained glasses in that church were imported at that time and fitted into the window panels. Similarly, there are two huge stained glasses in Carmel Convent at Kankanadi. There are also several paintings completed during the early part of the last century in Infant Mary Convent, near St. Joseph's Seminary in Jeppu; and the Infant Jesus Church in Modemkapu area at Bantwal. There are enough paintings in the church at Jeppu, and all of them were done on circular canvas and displayed on the circular window like walls, built exclusively for the purpose. They are indeed a speciality.

Some wall paintings are extant in Danashala Jain Monastery at Moodabidare. Though the entire Monastery has been removed, it is indeed praise-worthy that the renovators have carefully retained all those wall paintings. Along the top portion of the three walls in front of the inner sanctum-sanctorum, 24 Thirthankaras are painted in sitting postures. With the usage of different colours identification is made easy. On either side of the entrance to the sanctum-sanctorum, referred to above, there are the *Dwarapalakas*, below the paintings giving an impression that they were contemporary paintings. On either side of the entrance to the sanctuary there are two rooms with their openings facing the interior, and they do contain large sized paintings. Other walls also might have had paintings but, they are not extant. In the room to the right side of the entrance there is a scene of a local ruler standing face to face with another ruler in a confrontation stance. The picturesque scene depicts decorated elephants-horses platoons on either side in soldiers' stance, uniforms, with colourful turbans, techniques of painting, giving an overall impression of a glossy painting. In both the armies two soldiers are depicted as holding stethoscopes in their observation. In another painting two semi-divine women with wings or *Gandharvas*, are depicted as showering flowers on probably *Draupathi* along with her five husbands,



the pancha-Pandavas. In yet another chamber there is a scene depicting the coronated Rama-Sita his brothers along with Hanumantha. In the *Lappada Basadi* at Moodabidare also there are wall paintings.

While writing about the wall paintings it may be relevant to bring on record certain points with their bearing on stray paintings. Dr. Shivarama Karanth and Shivarama Murthy have already written the details concerning the art depictions found in the book called *Dhavala* now found in the hermitage (*Mata*) of Moodabidare. This is stated to be the book given as a gift to *Acharya* Shubhachandra, a resident of the *Chaityalaya* at Bannikere (place name) around 1120. On the basis of the script and the style of artistic depictions, Dr. H.R. Raghunatha Bhatt is of the opinion that the book should have been written during Hoysala Vishnuvardhana's (1113-20) regime. Shivarama Murthy thinks that, the royal couple, in their seated posture, depicted on the palm leaf, the top/head portion of which is broken, are Vishnuvardhana-Shanthaladevi. Dr. Shirur had written that Chavundaraya has built a *Basadi* at Sravanabelagola, known as *Siddantha-Basadi*, to a certain Nemichandra Siddhanthi and had kept that book (*Dhavala-Traya*), in that *Basadi*. Later on those books were shifted to Moodabidare. P.K. Bhogaji has informed about a story current in Kolhapur that, the *Dhavala* books were written during the period of Indranandi of Karhadina and remained in the Siddhanthi Basadi at Mangalvarpet, under the protection of Lakshmisena Bhattaraka Pattacharya of Kolhapur. Later on, during the period of Alauddin Khilji, with a view to protect them from the invading armies they were transferred to Moodabidare. Above all these, a hand-book which introduces Moodabidare, has a statement stated to have been made by a senior Jain of the place that, Gods from Bankapura in Dharwar District had brought those books in grandeur and installed them in the precincts of Parswanathaswamy. Nripatunga sported a title "*Atisaya-Dhavala*". It appears probable that the *Dhavala* books might have got trans-literated to Kannada, and the same generation might have written the book in the instant context and might have come from outside -through Uttara Kannada to Moodabidare. This is the lone example of painting on palm leaves, and these paintings were not followed up by the Jain painters.

The study of the Modern Art of the Dakshina Kannada can be commenced from the writings of **Pavanje Gopalakrishnaiah** (1866-1945). Born in Pavanje of the District, he developed keen interest in art while studying at the Basel Mission School itself, continued his studies at J.J. College, Mumbai and in the same college as Professor. Due to the

outbreak of plague during 1901, he gave up employment at Mumbai returned to Mangalore and got appointed as Arts Teacher in St. Anne's College. At that time, the system of teaching Art did not exist in the schools and colleges of the district. In fact the system actually began with him on a salary of rupees three per month. Within a period of one year he left his employment at St. Anne's College and entered in to the service of the Canara High School, Mangalore, with a salary of Rupees five per month. Side by side with his employment he started the Pavanje Arts Studio and created many art pieces. To this day his successors have continued to run the Studio and systematically maintained the art pieces. Among his works there are Gods with mythological back-ground, Still life frames, natural scenes, portraitures and art pieces made out of mud, all of which can be seen today. Apart from Pavanje Studios they can also be seen at Canara High School, Bhants Hostel and Canara Bank Head Office at Bangalore etc. Apart from these, he has worked on the life size portraiture of Raja Rana Panna of Madhya Pradesh and presented to the Raja. While traveling in Delhi, Agra etc, in North India, impressed by those scenes he has captured them in his line drawings. Similarly, there are also rough sketches of the people engaged in their day-to-day activities. Paintings and charts created for the Basel Mission are now available for the public view. He has worked out Insignias to some of the temples. In recognition of his services to Art the *Dharmadhikari* of Dharmasthala and the Siddharooda hermitage of Hubli, have honoured him. Students and Teachers of the Canara School and students of J J College have honoured him with presentations. N B S Association of Kolkatha has honoured him with a gold medal and the title '*Chitrakalanidhi*'. He had also got '*Chitrakalacharya and Chitrakala kovida*' titles. Pavanje has also written books like '*Acharadarpana*' and '*our past and present from a religious point of view*'. Among the children of Pavanje, **Narahari Pavanje** (1892-1965), having studied in J J College, Mumbai, and obtained higher training and Doctorate Degrees in Graphic Arts from Germany. He has worked as a Professor in Chamarajendra Technical College, Mysore, and has shouldered several other assignments. Another son, **Pavanje Bhujangaraya** (1904-85), has worked as Art Teacher in Mangalore. One of his art works has got him a silver medal and Lions Club of Mangalore has honoured him. It is learnt that Pavanje Gopalakrishnaiah developed acquaintance with Raja Ravi Varma (1854-1906) at Mumbai. Tolpadittaya of Puttur has worked with him as a co-artist at Mangalore.

Pachappa Shetty (*Bannada Pachu*) of Aggonde, (d 1917), having got the training in arts at Ananthasayanam (Tiruvananthapuram), worked for the *Krishnapura Mata* (hermitage) and *Moodabidare Jaina Mata* and several *Basadis*, in addition to the background scenes to the stage actings. There are paintings done by his student *Bannada Ramanna*, at the temple on Kunjarugiri Betta, Puttige, Padigaru, and *Krishnapura Mata*. Ramanna was signing as 'Ramasharma'. He has developed a original mother board out of the wax model for sculptural works, examples of these are in Udupi. **Laxman Kamat Sevagura** (1921-66) of Mangalore got his training in Arts and Commerce, at Chamarajendra College, Mysore. But, he had done some paintings in Bengal style. He had painted *Shivadarsana*, Krishna, Gandhi, Buddha etc, along with natural scenes skillfully combining the natural scenery with the depiction of individual, and had gained popularity. He had also painted the grandeur of the village and *Bhoothada Kola*. Presently, *Bhoothada Kola* is housed in Srimanthi Bai Memorial Collections at Mangalore. **Baburaya** of Vitla (1897-1972) had got personally trained in Modelling and Painting. He had prepared human Anatomy and Physiology model charts for schools, back-drop scenery for stage acting, and written dramas. He had done a number of paintings, like 'Jaina Para' for the *Parmaan Basadi* of the place called Nada in Belthangady taluk, Mahalingeswara of Puttur, and the temples of Harge, along with other paintings.

Litterateur Pejavar Sadashivaraya is also stated to have been an artist-painter. While he was in abroad, he had sent self-painted post-cards to his friends. Among the senior artists K.V. Nonda, was an Art teacher. Gopal Acharya of Kasaragodu during 1930s itself, got himself trained in arts at Mysore, and had done several wall paintings in the temples at Kasaragodu. Litterateur Visveswara V. Padake of Mundaje was also a painter of no mean order.

V.R. Rao is another artist born in Mangalore towards the end of the 20<sup>th</sup> century. He had gone abroad to London, to get himself trained in Law; but more attracted towards painting; he joined the Royal College of Arts, and was awarded FRFA diploma. He held, for some time, Art Exhibitions in London, then having returned to India, served a couple of years at the newly started *Kalamandir* of Dandavathi *Mata*, in Mumbai, but again went back to London and stayed there for several years engaged in painting and conducting Exhibitions, till he finally settled down in Bangalore. Though Rao has several paintings to his credit, only a couple of them in Chitrakala Parishath and less than a dozen of them in Government Museum are available for us to see. It is understood that

a solo exhibition of Rao's art works was held in Bangalore during 1963. In that exhibition there were portraits of an anonymous Violin player, Nijalingappa who was then the Chief Minister of Karnataka, an aged lady of Hallikeri village, now displayed in the Chitrakala Parishat at Bangalore. P.R. Thippeswamy commenting on the paintings of Rao expressed his opinion as follows: "Though they are oil paintings, they appear more like water colours. The skill with which the Portraits are portrayed with dominant facial virtues, the brightness of the eyes, lively features on the lips, shining stance on cheeks, true colours of the apparels worn holds the attention of the viewer spell bound'.

While Shivarama Karanth settled in Puttur, in around 1930, had spoken about his own understandings of the basics of painting with the artist **Purushottama Tolpadittaya** (1901-47), who got his training in Ravi Varma's Institute of Painting at Tiruvanantapuram and was engaged in filling colours to the black and white paintings. Manjappa Heggade, the *Dharmadhikari* of Dharmasthala, had himself learnt painting, and had painted pictures pertaining to the life of Mahaveera and his *samavasarana*, *karnavasan* (death of Karna) *Mahakavi* Pampa etc. The oil paintings like *Drishtiyudda*, *Jalayudda*, *Balayudda*, *Chakrayudda* etc, painted by Heggade, are preserved in the *Sree-Mata* at Sravanabelagola. Heggade's paintings *Kadegolu Krishna*, *Mahaveeraswamy*, *Ramakalyana* have been printed and have become the objects of worship. In addition to these he also painted the picture of *Mahakavi* Pampa for the book written by Muliya Thimmappaiah. Among his students the following names need to be mentioned: Krishnaswamy Naidu, Vitla Balurao, Thimmappa Shetty, Manjunathaiah, etc.

B.G. Mohammad, born during 1920, in Mangalore, was very active even today. While pursuing his studies at school in Udupi, he practiced the art of painting under the guidance of artist Mangesha Shirali and Narayana Padmasali. Next he practiced the art independently and opened the Art School called 'Karnataka Arts House'. During 1953, the school was transferred to Mangalore (Kadri), with a changed name 'B G M Fine Arts'. He also practiced playing flute. Bolara Gulam Mahammad worked on line-drawings and paintings in both water and oil paints. During 1980, he got the National Award, Lalithakala Academy Award and G.S. Shenoy Award.

**Lingappa Huvappa Anchan** (L.P. Anchan 1927-97), born in Mangalore, got his Diploma in J J College, Mumbai and returned to Bangalore. For some time he worked in the Department of Information

and Publicity, and later from 1964-1985, he worked as an artist in Visveswarayya Industrial Exhibition. He has given his Mono-Acting performances at Alliance, Francke in Bangalore during 1979; at Mumbai in 1989, participated in several organizational Exhibitions like Jahangir Art Gallery, State Lalitha Kala Academy, Mysore Dasara Art Exhibition, Wall Painting Art camp at Chennai, Sculptural camp Gulbarga, Camp Display at the time of the SAARC Conference in Bangalore, and at Jawaharlal Nehru Centenary celebrations camp etc. He has picked up the art of designing facial masks and sculptural pieces, using paper and paper like thin metal foils, cut differently. He has created several works of art by using that style. For one of his works he was awarded State level honour in 1984. In addition to that he has also won prizes from State Academy (1969-81), from Mysore Dasara (1981), and the 10<sup>th</sup> and 11<sup>th</sup> All India Exhibitions held at Bangalore. Anchan had got Rajyothsava Award during 1988 and honorary Award from the State Academy during 1993. Connoisseurs of Art in India and abroad have made a collection of his works including the Modern Art gallery, at New-Delhi.

L.G. Kamath born in 1930 at Katapadi, obtained Diploma in Painting from the New Kalamandir Mumbai. Next, he worked as a Lecturer at SSV Junior College, Katapadi. He has also worked as Organizer at the School of Painting at Katapadi. He participated in the Art Exhibition organized by Lalitha Kala Academy. Krishna Rao T. (T.K. Rao, b 1933) belonged to the "thada" of the District. He obtained a Diploma in Commercial Arts from Arts College, Chennai, and worked as Artist in several News Papers. His wife Sita Rao is also an artist. She has also displayed her artistic talents along with her husband at Hubli, and solo performance in Jahangir Art Gallery Mumbai, Academy of Fine Arts Kolkatha,. She has got Gold Medals in 1957 and 1964 from Kolkatha, Annual Award from State Lalitha Kala Academy, for her display etc. She was a member of the State Lalitha Kala Academy till 1977. She has designed cover pages for several books including 'Karnataka Kaipidi' brought out by the State Gazetteer Department.

Identified only by his pseudonym '*Singanna*', **Kannapadi Ramakrishna** (1925-2000) had learnt painting by self-efforts. He used his cartoon writing as a distinct media, first in Illustrated Weekly, Amrith Bazar Patrika, and later on joined 'Kalki' paper at Chennai. Not only he won the admiration by writing thousands of pictures in about a decade working for Kalki, but also he experienced certain unpleasant happenings due to his cartoons. He returned to Mangalore, worked for the 'Navabharatha' paper writing cartoons under the caption '*Singanna*', and

became a household name. Including the Prajavani group of papers, Malayalam, Hindi, English language papers also have published his cartoons. Cartoon Artists association News paper Media Academies honoured Ramakrishna. Along with his autobiography, hundreds of his selected cartoons were edited and published posthumously by his sister Manorama Bhatt and brother-in-law Muliya Mahabala Bhatt.

K.V. Acharya (b 19370) was born in Kasaragodu. He taught painting, started an organization after his retirement. He has also undertaken activities like arranging painting and sculpture camps for children; instituting 'Kalanidhi' award for Teachers; and publication of books on art. Having stayed in Moodabidare, recently settled in Mangalore, K.V. Achar has written several papers on painting and sculptures. He has also written a small book for the Sculptural Academy, on sculpter 'K. Shamarayacharya'. Apart from these, he has also worked in the areas of Drama and Music. Appannacharya, sculpter, Architect was his father.

D.K. Chowta was a honorary Secretary of the *Chitrakala Parishath*. He not only started an unique programme like '*Chitra Santhe*' and also undertaken many activities for the promotion of Art. He got Rajyothsava award and State *Lalithakala* Academy Award.

**Girija Yadav** (1934-2005) of Mangalore is one among the very few women who has taken her Diploma from the Chamarajendra Technical College of Mysore. She served for three decades as a teacher of Painting at Mangalore. After her retirement, she became the Director of Kamadhenu College at Mangalore and inspired several artists. Having become the member of the Dakshina Kannada District 'Artists Combine's she arranged an exhibition of Art works. She participated in several camps including the *Viswakannada Kala Shibira* held at Mysore and the *Hastha Shilpa Karyagara* at Manipal. Her works of art find a place in the collection of Government Museum, Bangalore and other places. Girija Yadav has got the honorary Award from the State Academy during 2001.

K.S. Rao born in 1936 at Mangalore, got his education at JJ College, Mumbai. Having got his appointment at Weavers' Service Centre, he served at several places throughout the State including Bangalore, and is settled at Chennai. He arranged several solo exhibitions at Chennai, Delhi, Mumbai and Bangalore. He participated in the prominent Exhibitions at the National and International Level, including the Texas Exhibition in the USA. He got awards from Central Lalithakala Academy, Lalithakala Academy of Chennai and Karnataka; and the well established

Fine Arts Societies of Mumbai, Hyderabad and Kolkata. During 1975-80, was deputed to Colombo, by the Government of India, as an expert Art Designer. K. Vittal Bhandari born in 1938 at Mangalore, obtained his Diploma from the Chamarajendra Technical College Mysore, and worked as an artist at the Regional Design Centre. Having had his art works exhibited at Mysore Dasara, and All India Exhibitions, he has won prizes. He arranged about ten Solo-Exhibitions. As a member of Chitrakala Parishad, he served in different capacities.

P. Purushottama Karanth is another prominent artist of the District. Born in 1940, near Panambur, practiced the basics of painting under B. Narasimharao, an Art Teacher at School. He practiced painting as an optional subject at the SSLC level and was appointed as an Art Teacher at the Board High School, in Belthangady. Within a few years he resigned the job and went for higher studies to J J College, Mumbai, and later returned to Mangalore, and worked as artist for few years at the Central School, then became the Principal of Mahalasa Art School. Not only he inspired several artists to shape up their careers as such, but also built up a conducive atmosphere for the progress of art. Predisposed to philosophical living from the very beginning, Purushottama Karanth has painted more than 300 works and donated them to The Ramakrishna Ashramas at Chennai, Hyderabad, Chengalpete and Mangalore and the Geetha Darshanam of Hyderabad. He has also published small books on Philosophy. He has carved out basic sculptural design for the renovated *Basadi* at Dharmasthala. In recognition of the services he rendered to art J J College Mumbai honoured him with a gold medal, Arts Society, Mumbai honoured him with its award, and State award from State Lalithakala Academy. He was also a member of the State Lalithakala Academy and has directed many Art camps.

P.S. Puninchittaya born in 1942, at Kasaragodu, while it was still a part of Dakshina Kannada District. After graduating from Mysore and New Kalamandir, Mumbai, he undergone higher training at J J College Mumbai. Apart from this he got the scholarship from the Arts Society of India to seek specialized training, travelled widely and practiced the art of Painting. Having gained specialized training in water colour paintings, he has depicted thousands of natural scenes. With a view to give more encouragement to water colour medium, throughout the coastal area, he organized Art training camps at more than fifty places and personally worked for the propagation of the said medium. At his residence, located in a garden, as if it were in the bosom of Mother Nature, he has established an institution called '*Kanchanaganga Artists Heaven*' for the

cultivation of Art by offering training to the desirous. Towards that end he is organizing training camps, competitions etc. He has received honours and prizes for the exhibitions he held at Mysore Dasara, Kolhapur, and Poona. He has given solo-exhibitions at several places including Jahangir Arts Gallery, Bombay. Puninchittaya was also a member of the Lalitha Kala Academy, and has got the Academy's State Award during 1996. Ganesh Somayaji born in 1942, at Bantwal, after having obtained his Diploma in Art, in first rank, from BGM College, Mangalore, he is engaged in teaching arts at Rozario High School, at the same place. He has presented, both inside and out side the state, solo-art exhibitions, and has participated in the exhibitions at the State and National levels. He has also participated in several art training camps, including the *Vishva Kannada Sammelana*, and has organized locally several training camps. He has got Mysore Dasara Award, Mangala Pex prize etc., in addition to this he as got titles also like 'The Best Painter', 'Beloved Teacher', '*Kalanidi*' etc. and Founder Secretary of 'The Artists Combines', Member of the 'SCAC' Art Group, and Member of the V.P. Chitrakala Society; Member of the Prasad Gallery, and as a Founder Member established Prasad group of Art Schools. He is actively engaged in painting art pieces and holding exhibitions. He has written a book on Purushottama Karanth and published several papers pertaining to Art.

Ramadasa Adyantaya born in 1947, at a village near Mangalore, obtained his Diploma from the Ken School of Art, Bangalore; and post Graduate Diploma from Viswabharathi University, Shanthinikethan; did several jobs and later on became a Lecturer and Dean at 'Kava' in Mysore. At Bangalore and Mysore he has undertaken solo exhibitions, as a Founder Member of the combined Art Group; he has participated in all its Art exhibitions, and prominent Art exhibitions like the State and Central Lalitha Kala Academy, second Asian finals, Dasara Exhibition, All India Graphic Exhibition, Jahangir Art Gallery Exhibition, etc. He has also participated in the *Viswa Kannada Sammelana* Art Camp, Chennai Graphics, Painting camps, and Lalitha Kala Academy Art Camp. He has participated in *Kalamela*, *Kalayatre*, and *Chitrayatre*. Recent paintings of Ramadas, not being a subject of analysis, will remain as visual media of experience of a private individual. He was a member of the State Lalitha Kala Academy for one term. The Academy has honoured him with the State Award during 2000, and he has won the annual Award of the Central Lalitha Kala Academy during 2001.

Chandranatha Acharya born in Puttur, obtained his Diploma from the Ken School of Art, Bangalore; and Post-Graduate Diploma in Graphic



Arts from the Viswabharathi University, Shanthinikethan, as worked as Artist with the Daily News paper Prajavani (including its sister concerns), Art Heritage Delhi, Sarala Arts Centre Chennai, Combined Artists Group of Bangalore, *Kalamela, Chitrayatre*, and along with associated artists has presented group exhibitions several times at Jahangir Art Gallery Mumbai. He has participated in Central Lalithakala Academy Delhi, Art show at India Habba in America, Bangladesh, Bynale Keledioscope Exhibition, etc. He has also participated in Infographics Camp of Singapore, SAARC art Camp' Henry Moore Art Camp, Srirangapattana art camp organized by State Lalithakala Academy, International book Fair at Delhi, State Graphic Exhibition at Chandigarh, and has won prizes at the State Lalithakala Academy Exhibition. Chandranatha can freely and with ease express himself in all medias and in different styles, including the art of graphic printing. He had worked as Art Director in the following movies: *Ghatashraddha, Pallavi, Geejaganagudu, Akramana*, etc. He was a member of State Lalithakala Academy for one term. The Academy has honoured him with its State Award during 1998. His brother Manohar is also a painter, presently working with the Prajavani group of artists. Sudhakar Darbe of Puttur works on graphic designs and occasional paintings and also an artist in 'Kannada Prabha' the daily News paper.

An institution called Artists Combine (Reg.) was established at Mangalore in 1981, with Ganesh Somayaji as its Secretary. It is very active with a number of programmes like: Art Exhibitions, training Camps, Presentations, Symposiums, conducting classes for understanding the quality of paintings, Painting competitions for children etc. There are a number of artists in the organization. Some prominent members are listed as examples: K. Pundalika Shenoy (b 1938) born in Kasaragodu, having learnt painting, all on his own, has presented 16 solo exhibitions at Chennai, Mangalore and Kerala. Inspired by Philosophy, traditional practices of the west coast, and spirituality he has depicted the sculptural pictures in several styles. He has won the award from the Lalithakala Academy of Kerala. Gopadkar (1958) of Mangalore, having got his training in painting, specialization in line-drawing with fingur nail, oil paintings etc, he has done thousands of portraits. J C Trust, K V Achar Student Trust etc have given him awards for his excellent works. Having established the Swarupa study centre, he has sorganized hundreds of Art Training camps to improve the creativity of children. He is engaged in several activities like the arrangement of Drama, Yoga, Artistic Stage, and modeling of toys etc. In 1955 Shabbir Ali, son of B. G Mohammad, having studied Art, is engaged in running

the B.G.M. Art School. Ali has keen interest in land-scaping. He has organized an exhibition in London and many of his works remain collected there. Another son of Mahammad, Samir Ali by name, is also an artist has given a solo art exhibition in London.

M R Pavanje (b 1942), son of Pavanje Bhujangaraya, having studied Arts and Commerce, had enrolled as a student of Distance education and studied in the London Institute of Arts and specialized in Portraitures. He has worked on several portraitures and got felicitations and awards. He has presented several solo exhibitions. He has also got a title '*Chitra Kalanidhi*'. As a stamp collector, and having become the President of the District stamp collectors association, he has served the organization for more than twenty years. Anu Pavanje (1971) of Mangalore, having been trained in painting by M R Pavanje her uncle, she is expressing herself in advanced forms of traditional paintings. She has participated in several exhibitions organized by the Artists Combine, National level Art *mela* held at Bangalore during 1985, and in the annual exhibitions conducted by State Academy. She has participated in the Women Artists Art camp, Dharwar; and *Varsha Vaibhava* Art camp, Mangalore. She got an award from Hubli, in 1994 for her water colour painting; got honoured at the Art exhibition in Pavanje; and "Talented Young Woman" award with felicitation from the J C Trust Mangalore.

Vishnu Shevagura, son of the artist Lakshmana Kamath Shevagura, has continued his father's Shevagur Fine Arts Institution, by offering training in Commerce and arts, has of late offering training like other schools of painting. As an Artist himself, he is engaged in working on art pieces, exhibitions etc. David Leo Rodrigues (Alangar, b 1958), having learnt painting, drawing, sculpture, by his own self-efforts has done paintings and sculptures for several churches. He has gained considerable experience in portraitures and works on vast banner paintings, cut outs for Drama and cinema etc. He has also exhibited his art works at literary conferences etc. Rathan Ruby, (b 1970), from Mangalore having studied at the B G Mahammad's school expressing himself in several mediums and styles. He had also given solo exhibitions of his art works. S. Janakirani (b 1961) originally from Hyderabad, now settled in Mangalore, has studied at B G Mahammads', and paints not only human forms but also animals, birds in their natural styles. Janakirani has also got interest in other handicrafts and having got herself trained in Interior Decoration and the art of Beautification at Mumbai, has returned. Under the name and style 'Bimba' she has presented in 2000, a solo exhibition. Permude Mohan Kumar (b 1960)

has obtained Diploma in painting from the Mahalasa Art School, Mangalore, and presented about ten solo exhibitions. He has participated in more than forty group presentations, which were presented throughout India, and for his individual art works got awards from Mysore Dasara Exhibition, Lalithakala Academy and competitions held by Camlin.

With the increase of activities in Art in the District, there was a need for art gallery to exhibit the works of art. Koti Prasad Alva, member of the Artists Combine, who undergone training at B G Mahammads', has established 'Prasad's Arts Gallery' during 1994, in Ballalbagh area at Mangalore. Local artists, as well as artists from outside the District have organized the solo and group exhibitions in that Gallery. Having stood by the gallery, the hobby Art School is offering training to all those who are desirous of getting trained in Arts. Art training camps, demonstrations, Symposiums, etc are being held in this gallery. There is more scope for getting trained in Terracota art and creation of Greeting Cards.

Throughout the state, though facilities are available for studying the art of painting at the University level, such a facility did not exist in Dakshina Kannada District. Some time ago, 'Anupama School of Painting' was started by Lakshmana Bhatt at Mangalore, but it was transferred to Katapadi (Udupi). Later on 'Mahalasa School of Art' started functioning but, there was shortage of basic infrastructure. Baburao, the Principal of the Ravindra Kala Niketan, Tumkur, and others formed the Mangalore Art Lovers Committee, and extended their help to build a well planned own building for the School of Art. The School has got teachers drawn from the local talent and from outside the District, the class and other rooms are well ventilated with appropriate facilities for lighting, Art Gallery, equipment and other machinery complementing the subject of study etc, and more than a hundred students are pursuing their studies. At present K. Purushothama Nayak is the Principal. He has obtained his Post-Graduation Degree in painting from the Hampi Kannada University. He has participated in Mysore Dasara, Kalamela and several other exhibitions, and camps. Among other teachers, N.S. Pathar is from Gadag District. He has obtained his Post-Graduation Degree from Gulbarga Arts School, and now settled in Mangalore. He has participated in about 20 group art exhibitions, 22 mass Art exhibitions and 16 workshops at several parts of the state, including his participation at New-Delhi, Nagpur, Hyderabad and Poona. Pathar is also a writer on Art and on invitation as a guest Lecturer he has given live demonstrations at several places. Syed Asif Ali, who obtained Diploma from the Art School Tumkur,

participated in several Art camps and group exhibitions, including Hariyana and Chennai. He has got awards many times at Mysore Dasara Exhibitions, and won prizes at All India Exhibition held at Hariyana. K T. Nagaraj from Tumkur, having obtained his Post-Graduation Degree from there, has given art exhibitions at Ambala, Mysore, Bidar and Bangalore; participated in ten Art camps, including Mysore Dasara exhibition, Vishakapatnam etc. B.P. Mohan Kumar of Hassan, having obtained Diploma in Arts, has acquired special skills in Graphic Arts. Though they have come from outside the District and settled in Mangalore, these teacher artists have arranged exhibitions of Art works and Art camps, locally.

There are some artists in the District, who have not yet come to lime light. A.P. Chandrasekhara of Puttur, having trained at KAVA in Mysore, obtained Post-Graduation Degree in painting from Sayajirao University, Baroda, is employed as an Art Lecturer at Mysore. With advanced training in Graphic Arts, he has participated not only in Tanjavure, New-Delhi, but in Mysore Dasara, Lalithakala Academy, Bangalore exhibitions also, and got awards from them. Sudhir Balepune of Bantwal, having obtained Diploma from 'Mahalasa' Art School, is expressing himself in several media. He has got advanced training in the traditional Art of Mysore. He had participated in several exhibitions held at Bangalore, Mysore, Chitradurga and Tumkur, in addition to the local participations. Central Lalithakala Academy, through State Academy had jointly given him the Award. He has kept his interest in handicrafts as his hobby. K. Muralikrishnarao Art Teacher of Bantwal, K. Viswanatha of Vitla, D.S. Sripathirao of Belthangady, M.G. Manjunatha of Sulya and M.S. Purushothama have all undergone training in painting and have presented their art works in the exhibitions held at Mysore Dasara and Lalithakala Academy, Bangalore. A couple of them have also received awards from Mysore Dasara and the Academy. Some artists are settled in Mangalore. Among them Akther Begum, having got her education at Chamarajendra Technical College, Mysore, is employed as teacher at B G M Art School. She has given several exhibitions locally. M.J. Kaje and Nalini Kaje have taken their Diploma in painting and are trained in Art education. They have participated in Art Camps and Art exhibitions both locally and at State level. Other than these, K. Muralikrishnarao of Bantwala, Sugunakumari of Sulya, Shaili Prabhakar, M. Venkataramana, Sharada Rai of Mangalore, Asha Shetty, Renuka etc, are also engaged in painting. Some among them are Art teachers, and the remaining have taken to this art as a hobby. K. Krishnappa of Bantwala, who got the

Lalithakala Academy award for 2004, is an expert in Traditional Art, Kinhal Art and the art of working on glass surfaces. He participated at the state and National level Art Exhibitions. Rafiq Uppinangadi, who expired recently, in his 38<sup>th</sup> year of age, was a painter Artist. Litterateur, a dramatist and had written a book on the art of Photography.

Other than in the art of painting, there are several others, throughout the District, who are actively engaged in designing, erection and decorating the stages for drama, and other handicraft works etc. Important among them are named here: D. Krishnaiah Acharya of Moodabidare, Harischandra of Sulya, Vitla Babu, N. Sadasiva Bhatt of Bantwala. Chandrashekhara Suvarna of Mulki, who got the Rajyothsava Award during 2005 in Lalithakala division, has made a name inside and out-side the state in stage art and design, *Yakshagana* and Dramatics.

Mohan Sona of Sonangeri, near Sulya, on Kukke Subrahmanya Road, and his Associates, most of them being artist painters, together have established '*Niratha Nirantha*' an art group, during 1990s and were engaged in giving several programmes on Street Play (*Beedi-Nataka*), Music, and painting. For purposes of exhibiting their paintings there were no suitable places. On account of that they ventured upon the un-usual plan and programme of converting the entire village called Sonangeri, Five k.m. in extent, in to an open air art Gallery. During May 1963, with the co-operation of the resident villagers, Lalithakala Academy, and the help of other Associations and Organizations, along with local artists, and more than 60 artists from other areas who have stayed in the village for one week, worked to create the art pieces, carvings and engravings. Apart from painting the walls-inside and outside of the houses, Basil plant containers (*Tulasi Katte*) wells, *Mantapa* (porch), etc they had brought up relief works, and drawings. If some of them has created art forms on wall surfaces, the others has painted separately on canvas and given them to the villagers. Some others had painted art forms to suit the expectations and dispositions of the villagers. Apart from Hiregowdar, Khanderao, Vijaya Hagaragundagi, artists of Bangalore and undivided Dakshina Kannada District like Puninchattaya, Nemiraja Shetty, Shivananda Bekal, Sudesh Mahan, Purushottam Karanth, P.N. Achar, K. Sanjeeva Shetty, Mohan Kumar, K.L. Bhatt, Dwarakanath, Ramdas Adyanthaya, Venkat Montadka, M.G. Kaje, Nalini Kaje, Mohan Sona, Gopadkar, Suresh Handadi, I.K. Boluvaru, Shankara Prasad Kunchinadka, phone Seenappa, S.V. Shoba, Balavana Chandra, Murthy Jairajayya and others have participated in this art camp. Along with that, there were also other programmes like staging of drama, recitation of poems, Dance, Music.

Including B.V. Karanth and other prominent personalities of the respective sphere of activities had participated in the event.

Apart from this the '*Niratha Nirantha*' group has painted 90 different portraits of Shivarama Karantha, when Karanth has completed 90 years of his age, and had them displayed throughout the District. Even after the 1993 camp at Sonangeri, several interested artists occasionally go to Sonangeri, do their art work and give that to the villagers as a matter of routine. Sudesh Mahan, Sashidar Adapa, have carved out sculptures in Children's play-ground. At the residence of Mohansona an art gallery is established. Probably Sonangeri happens to be lone village, in the whole nation, which is filled with art environment.

Sudesh Mahan of Mangalore, having learnt painting from his father J. Chandrasekhara, also an artist, and Mohansona, and participated in solo-exhibitions held at Chitrakala Parishath, Bangalore; Hermitage Art Gallery, Mumbai; Lakshman Art Gallery, Chennai;. In Group exhibitions at Kalamela and painting fare (Chitra-Santhe). Sudesh, having actively participated in wall paintings and stray paintings at the open air art ground in Sonangeri, joined the company of the Film Director Maniratnam, and Artist Usha Radhakrishnan at Mumbai. His works of art are found in the collections of many Art Galleries at the National level, and in France. He has successfully worked as art Director for several Cinemas.

Mohan Sona of Sonangeri had undergone training in art at Kalamandir Udupi, Ken School of Art Bangalore, Jayachamarajendra School of Art Mysore, and under the guidance of J. Chandra sekhar. Colour paintings, occasional paintings. Sona who has specialized in wood metal sculptures, had participated in the camps held at BharathBhavan Bhopal, and at Sonangeri painting camp. Almost annually he presents his solo-exhibition locally, and also took part in group exhibitions. He has participated in the exhibitions held at Delhi, Madhya Pradesh, West Bengal, Chennai, Andhra Pradesh etc. His works of art like Gandhi, Life in villages, and Gokula Exit have won him awards.

Another Caricature artist of Mangalore, Prakash Shetty was writing for the Kerala paper 'The Week'. He has made a collection of his works and published them under the titles- 'Vahrectore', 'Kittu', and 'Sorry, I am a born fool'.

'Picture of the Month' is a programme conducted by the State Lalithakala Academy. Harshitha K, who had participated in the programme is a painter in the traditional art of Mysore. Pandavarakallu K. Suresh, Anand Bhadrar, who had won an award at Ujjayini, and is engaged in running an institution of art at Puttur; and the following students from KAVA Mysore, P.N. Nagaraj, Ganesh Achar and the state level player Chetan Kumar, Monappa Gowda, M.P. Dinesh, Ronald Pinto, Prasad, Shobha, Purushothama, B. Jayashree and others were among the participants.

K. Sanjeeva Shetty (1945), born in Kanakavadi, near Mangalore, having studied at B.G. Mahammad's Art School, had given his solo performances at Bangalore, Mangalore and Coimbatore. Merlin R. Prabhu, a Mangalorean himself, having studied at B.G. Mahammad's and J J College of Arts, Mumbai, and having obtained his Diploma, had given his solo performance at Mumbai and Mangalore. K. Viswanath Rai, born in Uppinangadi during 1948, having obtained training at Acharya Chitrakala Bhavan, has presented solo-exhibitions at Mumbai, Bangalore and Mangalore. A.N. Acharya, born in 1950, at Puttur, having obtained Diploma in Art from the Kala Bharathi, is employed in Kasturba Medical College Hospital, Manipal. He has presented Solo exhibitions at several places including Udupi and Bangalore. He has also won several awards like All India Madical Conference, Manipal, Poster competition at Delhi, R.K.S. Sabha's Gold Medal, award from the Youth Association etc. He is a member of the South Canara Artist Council (SCAC) art group.

### **Architecture and Sculpture**

Studies pertaining to the Archtecture and Sculptures of the District have begun from the middle of the 19<sup>th</sup> century. Fergusson, while dealing with the Jain Architecture in the District, has stated that it is different from the Dravidian style of Architecture, and resembles the Architecture of Tibet and Nepal. Wall House has brought out considerable amount of information in the Fresher Magazine, dated May 1875, about the Jain Architecture in the district, and that is cited in the South Canara Manual by J. Storruk. Though there is more information about the icons of Gommata at Karkala and Venuru, while describing about carvings of several Basadis at Moodabidare, he has expressed curiosity at the usage of the Architectural styles of Egypt and China. He has called the animal with a long neck in the relief work at the Chandranatha Basadi a 'giraffe'. In the second part of 'Herald Stuart's South Canara Manual' (published during 1895), also there is much more information about Architecture.

By that time some inscriptions have been published, and he has made use of them. He has not only pointed out the existence of sculptural works and wall paintings in Chandranatha Basadi, at Moodabidare, but also the existence of a very old bridge in the village, and discussed about the construction work. Dealing with the Someswara temple at Ullala, he has pointed out that it is in Italian sculptural style, and thought that it was the result of the propagation of that style by the Florentine artists who had probably visited India during the 15<sup>th</sup> and 16<sup>th</sup> centuries. Dealing with the sculpture of Gommata at Venuru, he has stated that once in 60 years *Abhisheka* is performed and that such an event took place in 1887. But the reality is that, Mahamasthakabhisheka is conducted once in every twelve years.

Tourists from abroad, who have visited the south coast from time to time, have left behind considerable information about the temples of the District. Scholars like Govinda Pai, have published research papers about certain Kannada words, stated to have been used in the papyrus manuscript- containing a drama sequence, of the second century AD, discovered at Oxyrhynchus in Egypt, in about 1897. That contains a reference to Someswara temple, which is believed to be the Someswara temple near Mangalore. Abdul Razak, who had come during the 15<sup>th</sup> century, has left a description about the Devi sculptures, and Rajarajeswari temple at Polali, near Mangalore. If the temple appears like solid piece of moulded brass, the big idol in the form of a human being is made out of gold, and rubies are fixed as eyes, while the sculptural work gives the impression of the finest piece of art. But, that is not made out of gold, but it is made out of mud. Piyatro Dellavelle, who had come, towards the end of the 16<sup>th</sup> century, also dealing with the Someswara temple at Ullala, had stated that the temple is beautifully built and large number of devotees come. He has also stated that there were potters, jewellers using silver in gilt works and doll makers at Benghor (present Bolar).

P. Gururaja Bhatt, who made a deep study about the Architecture, Sculpture, Culture and History of the District, has identified the temples styles as: Badami Chalukya (AD 550-800), Kalyana Chalukya (950-1200), Hoysala (1100-1350), Vijayanagara (1350-1600), Palegars (1650-1800) and separately identified the Tamil Nadu Pallava-Chola style temples. In addition to that he has made the classification on the basis of the architectural style of the temple concerned. The distinct forms of the *sanctum sanctorum* of the temples are: Elephant-back form (*Gajaprushta*), Square form (*Chaturasya*) Rectangular form (*Deerga-*



*chaurasya*), Circular form (*Mandala*), and temples with Elephant-back form (*Gajaprushta*) of *sanctum sanctorum*s appear to be unique to the west coast. He has given the following temples as examples for the style: Mahadeva at Suratkal, Shivalaya at Kanjar, Mahalingeswara at Putturu, Karanjeswara at Karanje, Panchalingeswara at Panja, Shivalaya at Bantra, Mahisha Mardhini at Ajjavara, Gowri at Moodabidare, Panchalingeswara at Vitla, Durgaparameswari at Kateel, Shivalayas at Inavali and Punaruru, and the present temples at Kasaragodu, and in Kerala Aduru, Madhuru, Ambaru Shiva temples are put under this classification. This type of architectural pieces has been built during seventh to tenth centuries. These are reserved for the Sakthi and Shiva temples. The niches in these temples are in conch form when viewed from sides they look like equilateral triangles, with a *Kalasa* in the centre. Though the outer walls are plain, occasionally there could also be very few idols.

*Pushkarani* temples may be said as unique to the District. Temples which are part of the pond (*Pushkarani*) are in simple design and the examples are - Ananthapadmanabha of Anantapur, Srikanthaswamy temple of Kokkada in Belthangady taluk, Janardhana temple at Karnire near Mangalore. There are also cave temples in the District, the examples being-Guheswara of Gujjadi, Shiva temple at Nellithirtha, Durga temple at Kasipatna, Ganapathi temples at Guddethu and Siriyara. As it is found in other places, in this District also temples are built on the top of the hills. Shiva on the Narasimha Mountain, Shiva at Karanje, and Kote Vishnu near Kotekaru are some popular examples. On the western side of the District, seashore being very near, at some places temples have been built on the sea shore—the examples are Sadashiva temple at Suratkal, and Somanatheswara at Ullal. There are also temples on river banks-called as *Thirtha-kshetras* for example-Durga Bhagavathi at Neelavara, Jambukeswara at Japati, Durga at Aracholi, Vishnumurthy at Arur, Sadashiva of Shivapura, Suryanarayana at Naravi, Narasimha at Kadeswalya, Subrahmanya at Subrahmanya, Harihareswara at Harihara-kshetra, Sahasralinga at Uppinangadi, Shankaranarayana at Nandavara, Anantheswara at Maduru, Venkataramana at Bantwala, Neera temple at Mangalore. There are also some temples in the District with two vestibules (*Dwikutachala*) examples being Kalikamba-Ganesha at Mangalore, Bommeswara at Udyavara, Narasimha-Bhagavathi at Erode, and Umamaheswara at Saralebettu.

Generally, though temples are built with big bricks and lime mortar, wooden structures do appear inside and out-side of the temples.

Decoratively carved wooden windows, screens, idols have survived nature's ravages in the past several years. There are several folk Gods with Palaestra, *Gardi Brahmasthana*, temples and idols made out of wood.

Different types of stray and temple sculptures available in the District are classified and viewed as Bronze, Granite, wooden and lime mortar sculptures. The four huge bronze idols in the Manjunatha temple at Kadri are identified as Avalokiteswara, Lokeswara (two), and Meditative Buddha. On the basement of one of the sculptures there is an inscription dated AD 968. Two idols, five feet in height, are in sitting posture. With limited ornamentation, beautiful facial expression etc, they are the finest model sculptures. The icon of Chandraprabha Thirthankara, 225 centimetres in height, in the Tribhuvana Choodamani Basadi of 1429, is considered as the tallest metal sculpture. The Neminatha metal sculpture at Bangadi, which belongs to the Hoysala period, has a beautiful arch with Capricorns on either side. In *Karnika Mukhya Prana* temple at Mangalore, there are also some metal sculptural pieces. Generally, the idols in the temple, which are being used as procession deities, are made out of metal and can be seen in most of the temples. In the Government Museum of the Department of Archaeology at Mangalore, there are the sculptural pieces of Durga Parameswari and Mahishamardhini. The idols of Sun God at Kella-Puttige, Naravi, and at Kunjubettu are in the posture of the Sun standing with Horses (His Vehicle), such type of metal idols are considered to be rare.

Among the stone sculptures, the Venuru Gommata sculpture 35ft' tall, created in 1604, and the recent Dharmasthala Gommata sculpture 38ft' tall, built during 1982, by Ranjala Gopala Shenoy, are witnesses to the tradition of having this kind of huge sculptors in the District. The stone sculptures at Belmannu in Puttur Taluk and Mahishamardhini in Kunjuru are supposed to belong to eighth century. Stone sculptures of Mangaladevi at Bolar, and the Amma's idol in Manjunatha temple at Kadri, belong to very ancient times, and it is understood that they belonged to the seventh century. Durge at Kemmannu of Belthangady Taluk. Durga Parameswari at Chandakooru, Simhavahini Durga at Kateel, Gajalakshmi in Tirumale temple at Basaruru etc, are the Devi sculptures. As examples of God Vishnu's stone sculptures, Kodipadi in Puttur Taluk, Keshava at Kumbhakasi, and Sridhara sculptures at Siruru, it is gathered, belong to nineth century. Munnuru, Attavara in Mangalore Taluk, Manchi in Bantwal Taluk, Bilineli in Puttur Taluk,

Ananthapadmanabha in Kumble, Krishna in Mujungavi, are worthy of being cited. Ganapathi with two hands is in Attavara, and at Koteswara, Mannuru, Subrahmanya and Kirimanjeswara Ganapathy sculptures are in either standing or dancing postures.

Among the sculptures in lime mortar, Rajarajeswari sculpture at Polali is Eight ft' tall, stands along with sculptures of Bhadrakali and Skanda, is considered to be the best in this group. Chandranatha Thirthankara, Jwlamalini, Shyama-Yakshas in Leppada Basadi, at Moodabidare, and the Padmavathi sculpture in lime mortar, at the Mangalore Museum, though small in size, is beautiful. In the *Kasta* sculptures group Chowta's palace at Moodabidare, Madhwa Hermitage (*Mata*) at Kukke Subrahmanya and the sculptures at the Chandranatha Basadi are fine in their structure.

There are some sculptors in the District, and the information available about them is given here. B. Shankaranarayana Holla of Bantwal has taken his Diploma in Art and he is engaged in making the idols using mud, cement and fiber mediums. Having started the organization called 'Holla Arts' he is working on commercial arts and handicrafts. Lava Acharya of Sulya, having learnt sculpture at Payanur in Kerala, is engaged in making traditional sculptures in wood. K. Narayana of Sulya is a specialist in traditional sculptures. He makes wooden doors, cars for taking out gods in processions on festive occasions, locally called *teru*, and *mantapas* with plainy and shiny looks. He is also good at modern art. Baburaya Acharya of Moodabidare had learnt sculpture through traditional mode and has carved out many sculptures both in stone and wood. His works such as *Rathas* and *Pushpaka Vimanas* etc can be seen in several parts of the District, including Tamil Nadu. In recognizing his services to the art, he has received several honours. Krishnappa Kotekar of Mangalore is engaged in making supplements in the form of dress and decorations, using different mediums, for the performing folk arts like Yakshagana etc. He makes sculptures resembling Yakshgana facial masks in limited quantities. He has exhibited his works at the Mysore Dasara, Republic Day at Delhi and at Hampi *Utsav*. Vitala M. born in 1943 at Puttur, and having learnt sculpture, the traditional art of the family, from his father, is engaged in giving expression to his skills. His works have been collected at several places including Delhi, Mumbai and Kolkata. He represented Puttur Taluk in the Kannada Sahitya Parishath and has also written some books.

Ananthacharya of Attavara, basically a sculptor, has prepared a beautiful design for Kannada script popularly known as "Anantha Shades". It is also learnt that he has given beautiful form to both Hindi and Telugu script. His student Narayanacharya makes wooden blocks required in large sized printing. Nadathikallu Satish Achar of Venuru has become 'the Ratha Silpi' (sculptor of Rathas) of temples. Sumitracharya of Mangalore, proprietor of 'Kamala Arts,' has become popular in making idols with mud and Ganesha for the general public. Y.N. Ananthacharya is well known for making the idols of Goddess Sharada and Ganesha for the general public. Appannacharya of Kasaragodu has an expert hand in making artistic works in *Kastashilpa*, Architecture, and jewel containers. Upendra Acharya has made a name in relief work using metal sheets silver and niches (*Prabhavali*). Purohit Ganapathi Acharya makes silver *mantapa* niches. Besides these, there are also others like Rajasekhara B.G. of Puttur, who has made hundreds of sculptural works using cement and fiber glass; Ratha Silpi Vasudeva Acharya; Metal sculptor M.N. Divakar Acharya who had learnt the art in Bahrin for three years; Sadashiva Shetty of Bantwal etc.

### **Museums**

In remembrance of the visit of Gandhiji to Canara High School, Dongarakeri, seventy years ago, the Gandhi Museum was started and contains a collection of items for educational use, and historical artifacts like weapons and coins; from the literary interest the palm leaf manuscripts and several art material and sculptural objects. Mirajkal Bungalow Museum, Artist Pavanje Museum comprising his art works, and other exhibitions can be named. At 'Manjusha' Exhibition in Dharmasthala, apart from palmleaf with Tulu Script, there are ancient cameras, typewriters, and paintings in addition to thousands of curious articles collected and preserved. A collection of wooden cars (*Theru*) and cars are kept in the open air.

Throughout the district, there are individuals with their personal hobbies like collection of old news papers, coins, Archaeological artifacts, books, postal stamps, etc. They are capable of providing original reference material, in their respective fields, for the interested researchers. May be this type of private collections may not be easy to reach outside the world. Kumble Radhakrishna, Kanchinadka Shankar Prasad, Udaya vitla etc, are others who can be named in this context. Several stray sculptures can also be viewed at the Museum of the State Government Department of Archaeology, Mangalore.

### **Collection of Postal Stamps and Coins**

There is an Association of the collectors of Postal Stamps and coins in Dakshina Kannada, at Mangalore, within the jurisdiction of the National Congress of Postal Stamps and Coin collectors. As a result of the efforts of N.A. Shenoy, a retired officer from the Department of Posts, the organization started functioning from 1975. With a view to inculcate knowledge and create interest among the youth, through postal stamps and coins, the organization is desirous of spreading their activities through the District. Till 1902, they concentrated on the collection of Postal Stamps and there after, having extended their sphere of activity to include coin collection, they have got their nomenclature changed accordingly. There are more than 1500 ancient coins collected, in the organization and all the details are displayed on its own web-site.

### **Monuments Protected by National and state Archaeology Departments :**

The pillar in front of Kotakeri Jain Basadi, Bappanadu, Mangalore Taluk  
Sultan Batheri-Boluru,  
Mangaladevi Temple-Mangalore  
Jamalabad Fort-Nada and Lela, Belthangady Taluk

### **State Monuments**

Durga Parameswari (Trishulini) Temple, Kanaji, Sulya Taluk  
(Source- Department of Archaeology and Museums)

### **THEATRE\***

Theatrical activities, in the District, become visible towards the end of the nineteenth century. According to the records available, it is learnt that, an individual by name Sri Narayana Bhatta, together with his friends, has played during 1892, the two Marati dramas '*Datta-Janma*' and '*Santa-Tukaram*', in front of the Dattatreya temple at Mangalore. Next, Apu Indra had established a drama organization in 1902, and that came to be identified by his name only. Narayana Heggade was the organizer of the company, including himself, Manjunathaiah (student of Bidaram Krishnappa), Srinivasaraya, Rangaraya (father of Pandari Bai) and Ranganatha Bhatta worked as the actors. During 1910, Jenab Abdul Rahman Aghani Bahdur, popularly known as Shaboo Shaib, who

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\*This part is based on B.R.Nagesh's '*Nataka Chatuwatike*' published in Polivolume 2000.

established 'Alexandra Theatrical Company' and used to put up plays in the premises of the then Municipal School, near Mahamayi Temple, Mangalore. The play known as '*Dariya Indra Sabha*' an Urdu translation of '*Indara Sabha*' written by a poet called Amarnath, from Oundh. In displaying the Drama, the then so called modern facilities like gaslight etc, was put to use in creating an attractive Theatrical plat-form. During the period 1920-23, a Mangalorean called Nachipala (perhaps Narasimhapala), had been running 'Manmohan Drama Company' with Narayana Kamath of Bantwal, and other actors and actresses from Uttara Kannada District. The most popular drama that was being played by them was '*Mahanande*'.

Ramananda Churya, under the name 'Churya and Party' established a professional Drama organization in 1929 and till 1943 was playing the drama with out limitations. Ramananda Churya was indeed a person who kept himself engaged in Theatrical activities for a very long time in the District. During 1943-59, Ramananda himself, while displaying the dramas under the name '*Hamsaraja*', had established '*Karnataka Lalithakala Madhuwana*' organization in Bangalore, and had tried the dramas in Kerala and Mumbai. That organization was active till 1970, afterwards an organization called 'Academy of Indian Dramatics' began, offered training in Dramatics, and under took several Theatrical experimentations throughout the District. Narayana Kamti of Bantwal who breathed his life, during 1928-36, went in to the defunct drama companies with different names like '*Sree Venkataramana krupaposhitha Nataka Mandali*', '*Sree Venkataramanaswamy Theatricals*', '*Sree Venkataramana Prasaditha Nataka Sabha*', etc and displayed dramas throughout the present districts of Dakshina Kannada and Udupi. During 1930s some professional Drama Companies became active in Mangalore and enacted the plays. Next, Padmanabharao and Shivarama Karanth were engaged in running the Theatrical activities. During the same year, a person called Manjunatha Shaliyana had started a drama organization for entertainment known as '*Shivakala Nataka Sabha*' and had imparted training to many youngsters in Theatrical performances. Manjunatha had gained considerable amount of experience at Gubbi and other companies. During the same period the St. Aloiyus College, Mangalore, were enacting, either partly or fully, the dramas written by Shakespeare. Beginning on a very small scale in 1932, gaining a clear form during 1934, '*Sree Manjunatha Krupa Poshitha Nataka Sabha*' of Mangalore, is even now active as an organization for providing entertainment, and along with providing roles to play for the artists of the companies from

outside, invites and honours them. Chandrayyachar of Boluru, himself a violinist and dramatist, had started an organization for entertainment called *Sree Jagadamba Nataka Mandali* in 1935, at Mangalore, and was given in arranging the stage to appear natural, appeared to be special. Similarly, the materials for advertisement, which were being given out by him, like the boards etc, with the natural figures of the actors and actresses, were a rarity at that time. Talapadi family.s (T. Subbarao, T. Venkatarao, T. Ramarao), drama '*Rukmani Swayamvara*' etc, was being displayed during 1935, at Boluru near Mangalore. During the succeeding decades there were more number of drama companies for entertainment, in the present Udupi District.

*Geleyara Vrinda (1945), Jaihind Nataka Sabha, Polali Rajarajeswari Nataka Mandali, Aikya Karnataka natya Sabha, Bharath Kalanikethan, Prakasha association, Saraswathi Vilasi Natya Sangha, Janatha Kala Vrinda, Navodaya Kala Vrinda, Mallika KalaVrinda, etc* Drama organizations for entertainment began during the decades of 1940-50's, and continued to be active in Mangalore.

Several famous drama companies from the then Old Mysore and North Karnataka, along with Marati Drama companies from Maharashtra, had tried their experiments on Theatre throughout the district, during the first half of the last century, and have kept the Drama culture of the entire District alive.

M. Ranganatha Bhatta of Belthangady Taluk, who had taken titles like '*Abhinaya Vibhushana*' etc, through his "*Ambaprasadith a Nataka Mandali*" has given drama performances throughout the state for about twenty years. Somasundararao and S.M. Baburao, with the encouragement of Heggade, established a Drama Organization at Dharmasthala and enacted several dramas. Balakrishna Ambrudattaya who played the woman's role, Narayana Kedlaya, Subraya Nurittaya, Narayana Kudrenthaya, Balakrishna Rai, Gotu Bapanna etc, were there in their team. K. J. Kokradi wrote several dramas both in Tulu and Kannada and experimented them on the stage.

In the sphere of *Yakshagana*, '*Dharmasthala Manjunatheswara*' *Yakshagana Mandali* is considerably older and till this day continues to offer unreserved encouragement to the art of *Yakshagana*. During 1812, according to the directions of Kumarayya Hegade, the then Dharmadhikari, and being invited by Krishnaraja Wodeyar III, the King of Mysore, the team had enacted at the Mysore palace. Renowned personalities like Balipa Narayana Bhagavatha, Sheni Gopala Krishna

Bhatt, etc, and several others have served in the Mandali at Dharmasthala. Kokkada Subraya Acharya, Leela Byepadittaya, Raghavendra Tolvadittaya and several others had remained famous towards the end of the last century. Several Melas were active in Belthangady Taluk. Krishna Bhatt of the *Delampuri Mela*, Mandappa Shetty of *Mahammayi Ganapathy Mela*, Aruva Narayana of the *Sree Somanatheswara Mela* of Aladangadi, are cited here as examples only. B. Subraya's Lalithakala Sangha, established in 1932, has been organizing Yakshagana meets, for several years. Yakshagana Puppet' show was popularized by *Mahammayi Krupaposhita Sree Manjunatheswara Bombayata Mandali*, established by Mudappa Shetty, and Diwakar Patwardhan's *Sree Vinayaka Yakshagana Mandali*.

Veerendra Heggade of Dharmasthala who established 'Lalithakala Kendra' at Dharmasthala, during 1970 encouraged fine arts including Yakshagana. This organization has made a name at the National level, as a result of its itinerary. Fifteen years ago, Mambadi Narayana Bhagavatha, Padre Chandu Natyacharya had trained several artists. Padyana Ganapathi Bhatt, Puttige Raghuramaholla, etc who have become famous throughout the District, were trained in the art here. *Sarwa Dharma and Sahitya Sammelana*, established in Dharmasthala, before India got independence are active even now and continues to patronize literary and cultural activities. Well known artists from outside the District have exhibited their talents here and local artists also are being encouraged.

#### AMATEUR THEATRE\*

Amateur Theatres appeared in the District during 1970s. Drama groups like K.N. Mitra Mandali etc became more active. While viewing the bifurcated Dakshina Kannada District only, during 1976-77 Prasanna had organized a community group in Mangalore and had displayed a drama '*Mareechana Bandhugalu*'. Because of one of the scenes in the drama, he was targetted for protest by the actors and the audience. But, later on the '*Samudaya*' (the community), in Sulya and Puttur organized a group and presented the play. Fullfledged professional Theatre group called '*Bhoomika*' began and offered drama and training on stage to a limited extent. Apart from staging dramas like *Sayo Ata*, *Belli Bylu*, *Uttama Prabhutva Lola Lotte*, etc in Kannada; the '*Chakra Viewha*' drama in Tulu, was successfully staged. With the help of the Academy, they had

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\* This part is based on several papers pertaining to Drama activities of the District, written by N. Damodara Shetty.



got the so called modern, at that point of time, lighting facilities, and by way of letting out for lowest rent to others in need, it became possible for them to offer a footing for the emergence of professional theatre.

B.N. Srinivasa Bhatt, G.K. Rao, Lakshmana Kumar, Radhakrishna, Narasimha Murthy, Srikala Udupa and others conducted the activities of the organization for some decades. Yerya Lakshmi Narayana Alva and N. Damodara Shetty, were the founder president and Secretary of Bhoomika.

Forum for Cultural Activity came into existence in 1981, as a part of 'Seska'. 'Abhivyakta' the drama group, provided a forum for the exhibition of varied dramas from outside the district, and created an opportunity for the local audience to witness those dramas. In addition to that it had also displayed its own dramas like 'Ranahaddugalu' (Vultures), Kombinavaru, Beli (Fence) mattu Hola (Arable-land) etc. 'Abhivyakta' Art group, which had its own member-audience, was displaying about half a dozen dramas annually. Recently, they had experimented with the Tulu drama 'Beli bail. The originator of the group K. Sridhar, expired during 1995, and at present the activities are carried on by Rajasekhar, Luci Perera, and Mahabaleswar Rao.

At about the same time 'Ayana Artists Group' appeared in Mangalore displayed Julies Caesar, *Halli Hudugi* etc. and M.C. Ramu, Mohanchandra etc were in the group. Under the leadership of Jagan Pawar Bekal, an organization known as 'Sanketh artists' played *Nagamandala*, *Ondu lokakathe* and has experimented a drama called 'Urulu' under the Direction of Sadananda Suvarna. Best actors like Chandrahas Ullal, Lakshmanakumar Mallur and others were in the group. Along with these 'Abhiruchi' at Bantwal, 'Drushya' at Puttur, 'Abhinaya' at Sulya, got organized. During the same period of time some drama companies had remained active for decades.

*Abhinaya*, a team of artists from Sulya, which came into being during 1980, had carried on experiments, under the stewardship of Subraya Chokkadi, with memorial dramas like *Choma*, *Teregalu*, *Nale-Yarigu-Illa*, *Bankapurada-Bayalata*, *Madhu-Makki*, *Mannina-gode*, etc. The drama entitled '*Teregalu*' written by Lankesh was displayed, combining Yakshagana style, under the direction of Malathi Rao, was special indeed. 'Drushya' a team of Dramatists, which was started in Puttur, by Amritha Someswara, Purandara Bhatt etc, had put up some plays. While B.V. Karanth was engaged in the field of Theatricals at Bhopal, this troupe went there, performed a street play and returned. *Abhiruchi* a team of

Dramatists at Bantwal, which was started by Mahabaleswar Rao, Keshava Uchila etc, along with their drama performances like *Antigone*, *Nanna-Tangigonda-gandukodi*, *Uttama Prabhutva Lola-Lotte*, was engaged in the conduct of discourses pertaining to Art and Literature, arranging exhibitions, and with a spread its activities in the rural areas also. *Kalaji*, a Drama troupe of Suratkal, which began in 1983, along with its cultural activities, had put up drama performances like *Yayathi*, *Grahana* etc. Balakrishna, Hosabettu Sitarama Achar, Giridhar Hatwar, Leelavathi S. Rao etc were the members of the troupe.

At the Nisarga Theatre in Sampaje, the drama entitled '*Shiradi-Bhootha*' written by Deviprasad was experimentally directed by Iqbal Ahmad during 1994, and many other dramas were prepared from there. '*Niratha-Niranthara*' the Sampaje drama troupe, had undertaken the work of propagating drama and painting towards the end of 1990s, Mohansona, Gopadkar, I.K. Boluvaru, Suresh Handadi etc had carried out experiments on several dramas. Keeping Puttur as its head-quarters, at present the drama troupe is theatrical activities. Similarly, "*Ankada-Mane*' in Thenkabirthi, is also a theatrical troupe.

In the sphere of theatrical arts, the name of Babukodi Venkataramana Karanth (B.V. Karanth) of Puttur will remain distinct at the National level. Karanth was born in 1928 (1929, as per records) and even as a school going child, he had played roles in dramas. He had practiced music at Mahabala Bhatta's local 'Thyagaraja Music School', paying visits to Shivarama Karantha's *Balavana*, but gave up his village due to some reasons, and came to Mysore. He stayed there at Gubbi Company and entered the theatre as a child actor. Before that, he silently witnessed the dramas of the Gubbi Company at Mangalore. Due to the reading of Books, Practicing Sanskrit Language, Music, Painting, Yakshagana, and influence of the Bhagavathas, (at puttur, Karanth has maintained contact with Narayana Mayya, a teacher in Painting), etc, Karanth, at his very young age, himself shapped up as an artist. Next, he had taken his Post-Graduation Degree in Hindi, at Varanasi, worked for some time at Kolkatha for his Ph.d. Degree on Theatre, then got admitted to the National School, at Delhi. Even as a student, he directed several dramas. Then he entered service as Drama Master, at Patel School, Delhi, and by about 1970, came to Bangalore and directed the Dramas like Badal Sarkar's '*Evam Indrajit*' Girish's '*Hayavadana*', Lankesh's '*Sankranthi*' '*Edipus*' etc. During 1977-1981, he worked as Director of National School, Delhi; from 1982-86 at Rangamandala, Bhoopal; from 1989-1995 at Rangayana, Mysore wherein he had

undertaken new experimentations. He directed more than a hundred dramas in Kannada, English, Greek, Italian and Kannada besides the drama based on Japanese original, Hindi (translated), Sanskrit, Hindi and some based on original Indian Languages, some translations and Children's plays etc. Several of them re-played several times. The drama 'Sattavara Neralu' has seen more than 200 shows. Including 'Sattavara Neralu', the remaining dramas continued to witness theatrical experimentations, even after his death. Karanth also translated some Sanskrit and Kannada dramas to Hindi and wrote several research papers about Theatre. He organized Drama Conferences throughout the Nation. Karanth got several awards like- Padma-Sree, State Natak Academy award, and Kalidasa smman from Madhya Pradesh, State Government Gubbi Veeranna Award etc. Karanth expired in 2002. As a token of remembrance, at Bangalore recently a Museum called 'Karanthara Rangamane' has come up. All his collections pertaining to Drama like Books, audio tapes, posters, video tapes, CD, DVD, etc are preserved. Anybody interested in taking advantage of the collections may do so by enrolling as members.

Sharada Sastry (b 1925), born at Karanjewara near Bantwal, and settled in Mangalore, entered the field of Drama, rather late. Her father Krishna Yelachittaya, was playing roles in the renowned drama companies. Inspired by him, Sharada has written eighteen mythological dramas like *Rukmini-Swayamvara*, *Bedara-Kannappa* etc, and one social drama *Vikshiptha*. She directed all these dramas and the women's role was played by the women themselves. Since she wrote the dramas exclusively for theatre, she had clear vision about the stage and its management, dress and decorations, back-ground music and drama rehearsals. Recently, her drama '*Natyarani Shanthala*' has come out in print but, the others remain unpublished. For the sake of children, having established an organization called '*Balakala-Kalpa*', displayed her several dramas. As a founder President of a drama organization called '*Varnasree Kalaranga*,' she has successfully directed several dramas.

Street plays, in Dakshina Kannada district also, have taken up the task of creating awareness among the public. During 1976 itself, Community Group has experimented this programme successfully, throughout the undivided Dakshina Kannada District. In the name of '*Mandala Panchayat Kalajatha*' the *Ayana* troupe also enacted the street plays at several places. At Adisona in Kudupu, a street play troupe called '*Paryatana*' having become functional during 1996, as if it were in conformity with its name had performed '*Thirugata*' and played other

dramas. Mohanachandra and M.C. Ramu are the Secretaries of the troupe. Under their leadership a State level Conference concerning the street plays was held at Mangalore, and discussions were held regarding the exhibition of Dramas.

Some colleges in the District gave encouragement to theatrical experimentations, by organizing Drama exhibition competitions. Organizations like *Ranga-Thanda* of Saint Aloysius College Mangalore, the *Incident* of the Suratkal Engineering College, and *Rotrax* of Mangalore, were encouraging theatrical activities during 1980s. With the help of the Nataka Academy, the *Abhivyaktha* drama Troupe was conducting inter Collegiate Drama Competitions from 1988 but, ten years later with grants from the Academy having been discontinued, it became difficult for them to carry on the tradition. Yet, the *Abhivyaktha* group is conducting, occasionally, the drama competitions and training camps. *Kusuma Saranga Thanda* of Subrahmanya College with its own students is experimenting with good quality dramas.

With the emergence of Greater Karnataka, though Kasaragodu became a part of Kerala, several drama companies existing there were displaying dramas in Kannada and Tulu mostly within the bounds of the Dakshina Kannada District. *Yavanika* during 1979, *Gadinada Kalavidaru* and *Natana Ranga* groups being started during 1980s, gave several theatrical experimentations. Due to the efforts of Venugopala Kasaragodu, and Kasaragodu Chinna, the dramas witnessed their experimentations at the National level also under the leadership of Sukumara K. Kannan, The *Gadinada Kalavidaru* Troupe displayed 'Agni Mattu Male' (Fire and Rain), 'Andha Yuga' (Blind Era), and got State Award for their play 'Dhrushti'. Pradeep Kasaragodu and Murahari of the Natana troupe, having got trained in 'Ninasam' along with local theatre students put up their plays 'Karma-Chakra', 'Obba Deshapremiya Hasivu' etc. Kasaragodu Chinna and friends made several experiments in the preliminaries of the drama itself. Along with these experimentations during 1980s, they began the unique programme of presenting the 'Vatara' dramas through the *Yavanika* group.

Accordingly, by using suitable houses or their parts thereof, or by using the premises of the schools temporarily as theatres in the rural areas and enacting the dramas became popular. In this mode the dramas like 'Ganarajya' 'Praje', have been played several times. During 1990s, Chinna having joined Venugopala and under-took another experimentation called 'Lorry Nataka'. Along with the troupe of *Apoorva*

*Kalavidaru*, having kept the drama sets in a Lorry, and parked at the open spaces in the rural areas, Lorry itself was used as a stage for enacting the drama, the artists entering the stage wadding through the audience, with the theme and the mediun prepared to suit the occasion, Venugopal's drama '*Nayibala*' (dog's tail) was displayed thrice a day, moving from village to village on Sundays, had become more popular and effective.

For the development of dramas in the district certain incidents shaped up. During 1981, Richard Castalino's 'South Indian Artists Association' and Damodar R. Suvarna's Dakshina Kannada Drama Artists Association' had begun. Castalino had organised the celebration of South Indian Arts on a grand scale; and Artists of the District were brought together by Suvarna, who had several plans to promote their welfare. With a view to protect the interests of the artists of the Professional Theatre of the District, a Federation of all drama organizations, called "*Karavali Havyasi Nataka Samsthegala Okkuta*" began under the leadership of Yerya Lakshminarayana Alva, and annually all the member groups joined together and staged the dramas, and for some years, met and discussed their common problems to evolve solutions. Towards the end of 1980s, Sridhar from the *Abhivyaktha* troupe became the president of the Federation and carried out its activities. But during 1990s the Federation came to a stand still, and most of the drama troupes in the district became more inactive. Recently '*Sadananda Suvarna Samskruthika Prathistana*' has become more active in the District, and the '*Court Marshal*' drama put up by its group having witnessed more than thirty shows is still on its run. Jeevanram, who got the award of honour from the Nataka Academy, is engaged in the above programmes, and offering training in the fields of Drama, *Yakshagana Ranga-Geete* etc. Alva's *Virasat* organized annually by Dr. M. Mohan Alva at the Shobhavana in Moodabidare, is a crowning success to the grandeur of theatre in the district. There are a few papers pertaining to Theatre. Among them *Rangapathra* by I.K. Boluvaru, under the patronage of the *Chaduranga* Troupe from Moodabidare, and the *Sanketh*, from the *Sanketh* Artists were being published for some time.

### **Music**

History of modern Music, originating from the early decades of the 20<sup>th</sup> century, at a place called 'Kanchana' near Mangalore, has left behind a tradition which has grown, and still survive there. The family of Venkataramanayya belongs to the place called Kanchana. His second

wife, Ananda Lakshmi Ammal, of Palghat, Kerala, was a Vidushi in Karnatik Music, and a classmate of the famous Palghat Mani Ayyar. While playing instruments like *Veena* and *Leg Harmonium*, and vocal Music, she had begun Music classes also, at Kanchana. It is learnt that Lakshmi Ammal's brother Krishna Iyer, who played *Mridanga*, was also with her. **Venkata Subrahmanya Iyer** (1921-82) was the son of Venkataramanayya and Lakshmi Ammal. The then renowned Musicians Chambai Vaidyanatha Bhagavathar, Ariyakkudi Ramanuja Aiyangar, G.N. Balasubrahmanyam, Chowdaiah, Palghat Mani Iyer were invited to the programmes organized at Mangalore. In addition to the music school at Kanchana, they also started another Music school at Mangalore. Indeed, the Kanchana village is being called as the New Thiruvaiyyar. Venkata Subrahmanya Iyer, having practiced under the guidance of Balasubrahmanyam, continued his service in Music. Following the Gurukula System of education; Ayyar was offering free training in Music. Prominent among his students were Srinatha Marate, Kanchana Narayana Bhatt, Udupi Gopala Krishna, Vishnu Murthy Bhatt, Lalithamba, Hemavathi, and Ayyar's son Subbarathnam. Subbarathnam (1948) was running a Music school at Kanchana. Subbarathnam's wife Rohini Subbarathnam, (daughter of the famous scholar R. Satyanarayana) sisters Vasanthaprabha, Vijayalakshmi, and children also are Music artists.

In the beginning of the 20<sup>th</sup> century, Adappa, having learnt Music in Tamil Nadu, was running a Music school in Mangalore. One of his students has written a book called 'the system of teaching Harmonium'. During 1918, H. Krishna Udupa was teaching Music at Besant Girls' school and Canara Girls' school. During 1930, Krishna wrote a book on preliminary Lessons in Music, called '*Sangeetha Bala Patavali*'. At about the same time a Violinist called Somanathaiyah was engaged in offering training in playing Violin. **Fiddle Krishnaraya** (1886-1943), basically from Udupi, having learnt the art of playing the musical instrument fiddle at Thiruvananthapuram and Tanjavur, and having settled down in Mangalore, was offering education in Music, in his residential school, by following the *Gurukula* Model. He wrote some *Keerthanas*, and the manuscript of those *Keerthanas* is available with his son Fiddle Vasudevaraya. Vasudevaraya has made fame and name, as an instrumental Musician; while his brothers and sisters are serving the cause of Music in the State, as well as in other States. Fiddle Krishnaraya had also given programmes in Srilanka. He imparted training in Music to most of the famous Musicians of the present day.

He also invited the famous musicians, at that point of time, to participate in the programmes he organized at Mangalore. Krishna Udupa's son, Srinivasa Udupa (b 1923), has rendered invaluable services in the area of Music; as a teacher, a Musician, and a Musicologist. He has started a school called '*Kalaniketan*', offered training in Music at that school, while his brother Raja Iyer, and Gopalakrishna Iyer, who came from Mumbai, together served the *Kalaniketan*. This has indeed made a good contribution to the vast reservoir of students, and leaving behind a tradition. N.K. Sundaracharya has sacrificed every thing for the sake of Music and served its cause.

Sangeetha Vidwan Saroja Mohan Das (b 1932), has provided facilities and patronage to the Musicians. Having got educated at Bangalore, taught Music at Mangalore, she was a staff artist at the '*Akashavani*'. Among her children while Divakar Rao, plays Mridangam, his another son Harsha Samaga, having practiced under the guidance of Vasudevarao and Harishchandran has become an expert in Mridangam; while her daughter Pratibha Samaga is a dancer.

Srinatha Marate, a student of the 'Kanchana' Iyer, having pursued higher studies at Varanasi, became a staff artist at *Akashavani* Mangalore. Another staff artist at the same place, Harishchandra (b 1932) of Kunjur, having studied under Palghat Mani Iyer etc, has also served as *Asthan Vidwan* at Mysore. Another *Mridanga* artist is R. Sainath of Mysore. M. Narayana of Suratkal, together with Prarthana Rao, have trained several students. Prabhu, the Professor at KRECY, and Mayya, in the premises of the SICMEK at Delhi, are striving hard, with the help of invited groups of artists, to motivate the college students school children, in the Fine arts of Music and Dance.

The famous *Asthana Vidwan* (Court Litterateur) of Mysore, **Bidaram Krishnappa's** (1866-1931), predecessors were from Nandalike in the present day Udupi District. During Krishnarajendra Wodeyar III's period they came to Mysore and settled there. But, the recent researches reveal that they came from Bantwal, and it is also further learnt that Krishnappa along with his student Chowdaiah, were giving programmes at Mangalore.

The members of the family of Kuiennayara of Kudmaru in Puttur were scholars in Music. Kudmaru Vankataraman (b 1945), and his sisters Surathna and Kshama got their training under Kanchana Venkatasubrahmanya Iyer. Narmada, Lalithamba (Latha Tantri), Prabhavathi, Valli, Visveswara, Srikantha etc were from Kudmaru and the remaining were artists of *Akashavani*.

Venkatappa Dogra (b 1918) of Puttur practiced Saxophone instrumental Music under M.V. Lakshminarasimhaiah, at Mysore and for the first time adopted Saxophone into the Karnatak Music. K. Anantharam of Manglore, P.K. Ganesh of Puttur, Machendranatha, Haridasa, Obu Serigar etc, had learnt Saxophone from Dogra and used that in the place of Nagaswara instrument; as a result the new instrument became more popular. Harishchandra of Puttur, who learnt Clarinet from A.K.C. Natarajan, later specialized in what is known as western Suparno 'Ki' instrumental music.

**Chakrakodi Narayana Sastry** (1913-93), of Bantwal, having learnt Music from his father Shamasastri, worked at Palghat and Udupi 20 years as a staff artist. He not only adopted several *Vachanas* of the *shivasharanas* to classical Music, but also written his own compositions. He got several titles like *Ganasudhakara*, *Haridasa Sangeetha Sudhakara*, *Ganalankara*, *Karnataka Kalathilaka* etc. He has written a book entitled '*Karnataka Sangeetha Vaibhava*'. Srinivasa Rao of Vitla is at present engaged in playing on Fiddle at Bangalore. **Kukkila Krishna Bhatta** (1911-1988) having mastered Prosody, Yakshagana, Music, and Principles of Dance has written a book called 'The Indian Musical Science' (Indian Misicalogy). There are also a few chapters on Music in the *Chandogathi*, written by Sedyapu Krishna Bhatt.

Vidyabhushana Thirtha (b 1952), born at Subrahmanya, became a pontiff in a *Mata* and after some time having renounced the *mata*, is now engaged in offering programmes in Music, as he was doing before becoming a pontiff. He practiced Music under B.V. Narayana Ithal, and next under R.K. Srikantan, and T.V. Gopalakrishna. He has given programmes throughout the Nation, including Chennai, Mumbai and Kolkota. He has popularized the *Dasa-Sahitya*, and several audio cassetts of the songs sung by Vidyabhushana have been released. '*The Govinda Gana Sabha*' (1991) established by Vidyabhushana is like a centre of Musical activities. He has been awarded the title '*Sangeetha Vidyanidhi*' and has got the Rajyothsava award. In playing Saxophone today Khadri Gopalanatha's (1950) name is the most prominent one at the state level. He hails from the family of renowned Nagaswara players. He having learnt the basics in Music from his father Thaniyappa, and having undergone advanced training under N. Gopalakrishna Iyer and T.V. Gopalakrishna, he has given programmes at Chennai, Kerala, Delhi, Lucknow, Rishikesh, in addition to the programmes at International Carnivals held at Mumbai and France. He has being invited by foreigners, several times, to participate in Musical programmes at



different places. Many audio cassettes and CDs, of his songs have been published. He has got titles like *Sunadaprakasika*, *Saxophone Chakravarthi* etc. For one term he was a member of the state Dance and Drama Academy.

Valakunje Subbaiah Bhatta who born in Kasaragodu, towards the end of the 19<sup>th</sup> century, trained at Tanjore, was a famous Musician. His student Madhur Padmanabha Saralaya had returned after completing his training at Mysore and Tanjore. The most prominent among his students were Maheswara Saralaya, Prabhakara Saralaya, Kamalamma Keshava Murthy, Kolikajji Vishnu Bhatt, K. Babu Rai, Ambalapadi Venkatesha Shanubog, A.L Anantha-padmanabha, Mrunalini etc, who were experts not only in Vocal but also in Instrumental Music. Kunjaguttu Govinda Bhatta and Perlaya Ramachandra Adiga of Bailangadi were most prominent in the sphere of Music at Kasaragodu. Purushothama from the Punduru family is a Mrudangam artist. The organization known as "*Karnataka Sangeethabhiwardhaka Sangha*", was offering training in Music during 1944. K. Padmanabha Acharya started *Vani Sangeetha Nilaya* during 1956 at Kumbale Surambailu. At about the same time the *Kalanilaya* of U.P. Kunikullaya, Babu Rai etc, were busily engaged in musical activities. Born around 1975, Kudlu Subraya Shanubag has become specialized in *Yakshagana*, *Dakshinadi-Uttaradi Music*, player of different instruments, and expert in professional arts like painting, crafts etc.

The Music School, and the music sabhas are indeed giving more encouragement to Music in the District. *Lalithakala Sangha*, Mangalore; *Lalithakala Prasarakha Sangha*; *Sanathana Sangeetha Sabha* of Sundaracharya; *Tamil Samaja*; *Tarangini*; *Swamy Haridasa Sabha* etc, have been functioning from the beginning. Pejawar Nityanandarao's *Sangeetha Parishad* (1993) has recently taken up the programme of popularizing Music. Perodi Radhakrishnaraya's *Sangeetha Bharathi*, is encouraging Hindusthani Music. An organization known as '*Ragatharanga*' is working to instil interest in Music among children. Nityanandaraya's '*Niranjani Musicals*' which began in Mangalore during 1999, has remained very active. Srinivasa Udupa, a Musicologist, has written several articles. G.T. Narayanaraya, who lived for some time in Mangalore, continues to be writing about Music and Musicians. There are also shops selling the musical instruments, at Ratha-beedi, in the Mangalore city.

Subrahmanya Kolethaya, the player of *Mrudangam*, is continuing the work of the '*Kalaranga*', which was being done, earlier, by Nemiraja

of Puttur. The organization known as '*Ragasudha*' which was there is being continued by Kudmaru Vishveswara. Suryanarayana was running an organization known as '*Nadopasana*' during 1999, and today its activities have increased. N.V. Murthy of Puttur was a *Mrudangam* artist, was conducting classes. At present he is settled in Chennai. Veena Raghavendrara is running '*Gana Samskruthi Sangeetha Kalashale*'. In the 'Umamaheswara Music School, Kanchana Narayana Bhatt, U.S. Ramakrishna Bhatt, Shakunthala Bhatt etc, were imparting education in Music. B. Venkappaiah (Flute), Prasanna Bhatt (Mridangam), Srirama Bhatt (Vocal), Shailaja Srirama Bhatt etc, are the other prominent Musicians in Puttur.

*Nada-Nritya* organization in Sulya is imparting training both in Vocal and Instrumental Music. *Lalithakala Sangah* of Bellare; *Sruthi* Forums at Balila, are the other organizations working for Music. Jenumule Krishna Bhatta of Balila, has rendered service in the field of Music, and his daughter Shankari Murthy, a Vidushi in Music, is engaged in running a Music School.

### **Hindusthani Music**

Though it is natural to have a tradition of Patronage for Karnatic Music in the district, of late Hindusthani Music is also finding a place. Though it began in Udupi, *Saraswathi Sangeetha Shala* (School) was started by Madhava Bhatt during 1950, at Bantwal, and is being continued by Yogish Baliga, under the name '*Sangeetha Kalaprasaraka Sangeetha Shale* (School)'. Gulvadi Rathnakar Bhatt, and S.R. Bantwalkar, were the students of Madhava Bhatta. Bantwalkar was engaged in running a *Tabla* School at Puttur. K.G. Tulpule, and Hanagal B. Joshi, were running a *Sangeetha Sabha*.

In Mangalore, the head-quarters of the District, a musician named Lakadi Buva, is stated to have been running a school for Hindusthani Music, during 1920. Hoyge Narayanaraya, Rathnakararaya, Chidananda Nagarkar, Ithappa Devadiga, and Anandaraya and others were running '*Ananda Sangeetha Vidyalaya*' during the period of 1930-50 had struggled for the development of Hindusthani Music. A.G. Karnad Narahari (b 1925), the player of Bansuri instrument, has given his performances in Mumbai and Russia. Omkarnath Gulvadi was playing *Tabala Sathi*. The player of Fiddle, Narayana Pai and Ramananda Pai, were active in around 1950. A person called Nityananda Bolara was not only proficient in Music and Harikathas, but was also proficient in manufacturing the

musical instruments like Thrimukha Veene soor, Sarangi Soor, Fiddle with 12 strings etc. Harekala Ramachandra Pai (b 1908), beginning with Lakadi Buva, learnt Hindusthani Music from many and become famous at that time. Pai, both a scholar and a critic, had got the award from the State Music and Drama Academy during 1985. M.N. Adyanthaya, in the service of the then Government of Madras, learnt Hindusthani Music from the famous artists, starting with Karim Khan. He established an organization called '*Swami Haridasa Sangeetha sabha*' and offered training in Music free of cost. Adyanthaya who had the title '*Rao Bahadur*', has also written a book called '*Melody Music in India*'. Narayana Pai, Arkula Srinivasa Pai, as teachers in his *Sangeetha Sabha*, have trained several students in that school. Ramakrishna Rao Parodi is running an organization called '*Sangeetha Bharathi*'. C.R. Kamath, through the organization called '*Kalaprasaraka Sangha*' has given enough encouragement to Hindusthani Music.

Kamalakar sait was a teacher at the Bharathiya Vidya Bhavan College, Mangalore. Vatsala Thalittai was the most famous Hindusthani Musician at Mangalore. Devadas Joshi (1923-86) of Puttur had made a name at Mumbai. Puttur Sitaram Naik, M.S. Kamath, Shruthi Kamath (Sitar), Mohan Rao, Yogish Pai (Violin), Ramani, Shaila Bhandarkar, Upendra Bhatt who had migrated to Poona, etc, are the prospective artists from the district. Boluvaru Madhava Nayak of Puttur, is said to be an asylum for the Hindusthani Musicians.

In the environment of Kasaragodu, Ramarao, Bhaskar Rao, Devarao, A.K. Kumar, Sulaiman, Ramdas rao, Ramdas Kamath, Kudlu Subraya Shanbog and others can be named as Hindusthani Musicians.

### **Dance**

Though there is dance in Yakshgana, Janapada, Bhootharadhane of the District, the traditional *Shista Pada dance* appears to have gained momentum from the beginning of the 20<sup>th</sup> century. It is learnt that a person known as K.K. Shetter, in about 1900, seems to have brought dance into use. Later on, he went to Mumbai, directed dance in several films and has made a name. During 1940s Shivarama Karanth who made several experiments, and had taught Dance in Besant School. Rajan Iyer of Kerala, himself an expert in Bharathanatyam, Kathak, and Manipuri etc, came to Mangalore in 1948, and having settled, taught these fine arts in the District to those who were interested. His brother Gopalakrishna Iyer, being a Musician, they began to work in tandem with both disciplines. U.S. Krishnarao (b 1914, he is not the husband of

Chandrabhagadevi), who is active even today, K.K. Shetter, including Rajan Iyer, having received training from many, started a Dance School at Khadri, successfully conducted the school for more than fifty years, and shapped up the careers of hundreds of dance artists. His children-U.K. Arun, Nirmala Manjunath, Shailaja Madhusudan, and Sandhya Keshavarao, U.K. Praveen are all dancers and are offering training in dance at different places. Krishnaraya had got awards like '*Karnataka Kala Tilaka*' from State Academy of Dance and Music during 1981; *Rajya Prasasti* during 1992; *Natya Rani Shanthala* award during 1998. Muralidhar raya (1924) of Kasaragodu, having got trained under Rajan Iyer and others, was engaged in giving performances and later on had settled at Mysore.

Kudkadi Viswanatha Rai (1932) of Puttur who under gone training locally, then at Mysore and SriLanka, has become an expert in Dance, Natya-Sastra, and its experimentations. During 1947 he started '*Viswakala Nikethan* in Kudkadi itself. His wife Nayana, Children R. Swastik, V. Asthik, is continuing in the field of Dance. Viswanatha Rai has written a book called *Narthana Jagattu* during 1980; and has also brought out literary works in Tulu. He participated in several Tulu Conferences and has given programmes in *Akashavani*. He is dance artist, Actor, Linguist, Researcher and also a Member of the Tulu Dictionary Committee.

Mohan Kumar (1933), of Ullala in Someswara, is a honourable and popular Dance teacher. Having practiced under Rajan Iyer, Master Vittal, Rajarathnam Pillai, and having established an organization called '*Natya Nikethana*' during 1953 itself at Adka, near Kotekara, he is offering training in Dance. He got titles like *Karnataka Kalatilaka*, *Natya Mohana*. In certain Documentary Films the Government has used his Dances. Mohan Kumar's students are many and varied. Most of them having settled in and outside the Nation, have started Dance Schools, and are continuing the *Guruparampara* system of offering the training. Some important individuals and organizations with which they are associated are given as examples- daughter Rajasree Sreenatha Shenoy (*Natya Nikethana*, Bangalore), Chandrasekhara Navada (*Natyanjali* Suratkal), Shivarama Bhatt, Geetha Saralaya, Kamala Bhatt (*Natyasree* Mangalore), (*Natyalaya* Vitla), Shamasundar and Sujatha (gulf Country), Balakrishna, Manjeswara. (*Natya Nilaya*), Rekha Hegade (*Shanthala Natyalaya*, Goa), Sudha Krishna Murthy (*Nruthya Nikethana*, Chellakere), Mrudula Rai (Coimbatore), Jyothi Rao (Poona), Mohan Kumar had been honoured by

the State Music and Dance academy during 1984-85; and again during 1994 honoured him by investing 'Karnataka Kalatilaka'. *Nruthya Sidda yogi*, *Natya Kalarathna*', are the other titles awarded. A Felicitation volume entitled '*Natya Mohana*' had been presented to him.

Radhakrishna of Puttur has made a name in *Bharatha Natya*, *Kuchipudi*, and *Kathakali* etc. Sadhana Tolpadi was a student of Radhakrishna. Having started a dance centre at Mumbai, Ramakrishna Alva and his wife Jayalakshmi Alva, the then famous actors and actresses of the Hindi Cinema, and many more famous personalities have benefitted from the training which was offered here. The School was transferred from Mumbai to Mangalore during 1974, under a changed name '*Sreedevi Nruthya Kendra*'. With the help of local *Nruthya Kendras*' they had given *Nruthyotsava* Programme in Mangalore during 1973. There-afterwards, they went to other states and having obtained more training, returned to Mangalore and had opened a Dance School called '*Lalithakala Sadana*', and got appreciation of the dance lovers. Among their students Nirmal '*Swaruparani*' Senava, Shubharekha Shetty, Robert V. Jose, etc, can be named. State Music and Dance Academy honoured Jayalakshmi Alva with the title '*Karnataka Kalatilaka*' during 1985.

M. Janardhana, born in 1938, at Mijaru in Mangalore, was a performer in *Bharathanatya*, *Kathakkali*, and *Mohini Attam*, then an expert, and served as a teacher also. On Theatres, he had experimentally staged ballets. He had not only established schools like '*Surekha Nruthyalaya*' at Mercara, and *Kala Nikethan* in Mangalore, but in other districts also he had imparted training. His daughter Sujatha Janardhan, is a *Vidushi* in Music, and is offering training in dance. Several numbers of his students are settled in and outside the Nation.

**U.K. Chandrabhagadevi** (1921-1997), is one of the greatest contributors of Dakshina Kannada District to the sphere of art of Dance in the State. She belonged to Puttur. After her marriage with **U.S. Krishna Rao** (1912-2005), who belonged to Mallapura, in Uttara Kannada District, the couple had staged thousands of Dance performances throughout the world. Along with traditional Dances they combined the Ballet, and *Geetha Nataka*. In addition to running a school of dance, they have also written books about the art of dance. The couples have got several awards. *Bharathanatya* is being taught as an optional subject in the Degree level at '*Sandesh Lalithakala Mahavidyalaya*' in the Mangalore University Campus.

Madhyastha K.S (b 1926), of Kone village, having practiced dance in Kerala, is running the school of Art called '*Kalanikethana*' at Bangalore. He has written articles pertaining to the art of dance, and he is also good at painting. He has received honours and awards from the State Music and Dance Academy. His brother Ganapaiah Madhyastha is also a dance teacher. Umesh Heranjala (b 1926) of Baindoor, having learnt the art of Dance from Srinivasa Kulakarni, is engaged in running the school called '*Nruthyanikethana*' at Belgaum and Dharwar. He has also given performances in Japan and Malaysia. He has also taken a Diploma in Painting. Master Vitala Shetty, who has made a name at the International level, now engaged in running '*Nruthya Kausthubha*' at Kankanadi, is to be specially named. Having acted in a drama '*Silpiya Swapna*' along with the actress Kalpana, long time ago, he appreciation from many prominent persons. During 1964, he gave a dance performance in the presence of Pope Paul, at Mumbai. During 1980, at the invitation of Swedish organization, he visited Sweden for a period of three months, and imparted training to several persons, in addition to that also conducted several performances. He has given several programmes in Karnataka also, including the performances at the Sahitya Sammelana and the Congress Exhibition. From 1950 to the present day he has prepared about 20 ballets, including *Prithviraja Samyuktha*, *Madhura-Milana*, *Kitturu-Rani-Chennamma*, and *Maya-Mruga*. He had taught the art both to the local and foreign students. He has also got the title of honour like-*Natya-Chakravarthi*, *Natya-Kausthubha*, *Natya-Kalanidhi*, *Nruthyakala-Sindhu* etc. For his dance he had obtained a gold medal at the international level. M. Vishnudas (b 1927) of Kasaragodu, having practiced Bharathanatya and Music, established the '*Sree-Kalamandir*' at Mysore. He is teaching the art to the desirous. In addition to that, he has also established an organization called '*Natyakala Parishat*' and as its President, is conducting the activities. He has got the title '*Natyasasthra Gowthama*' and felicitations from the State Music and Dance Academy. Shantha Rao born in Mangalore, having scientifically learnt Bharatha-Natya, Mohini-Attam, Kathakkali dances etc, and having given performances at home and abroad, has won the admiration of the common man and the scholars. She had got awards from the State and Central Academies, in addition to the Rajyothsava award. Premanath B. (b 1956), having specialized in *Bharathanatyam* and *Kathakali*, has given several performances locally, at Mumbai and at Chennai. He had taught Dance at St. Alosyus High School, and after retirement has started a dance school called '*Lalithakala Sadana*' and continued his teaching.

Subrahmanya of Panambur having practiced *Bharathanaty* and *Kuchipudi*, and having composed, all by himself, '*Venkateswara Vaibhava, and Gange gowri*' had experimented on the stage. He directed Dance performances for some of the films of Puttanna Kanagal. He was a member of the State *Janapada Yakshagana* Academy, for a period of one term, and has been writing critical appraisals in the papers about dances.

P. Kamalaksha of Belthangady, having practiced *Bharathanaty* under many, including U.S. Krishnarao of khadri, has started '*Nruthya Nikethana* Art School and moulded several talented students. He has personally performed at different places locally. H.S. Venkatarao of Surathkal, having started *Ganesha Nruthyakala Kendra*, is offering instructions in the art. He has also composed some Dance-Dramas. Vasundhara Doreswamy was born in Mangalore, gave her *Rangapravesham* at the age of six years, and presently is engaged in offering training at an art school in Mysore. Having given her performances at Mumbai and Delhi, she has received *Darshana* award from Kerala, and *Singaramani* title from *Surasingara* of Mumbai. She was a member of the State Music and Dance Academy for two terms. Her '*Siva-Navarasa*' dance-drama has exhilarating the audience. Mahadeva Chipalunkar of Kalmanja, are dancers themselves and have taught the art to the desirous.

Uma Kalluraya of Mangalore, having learnt dance from Chitra Kasaragodu, and others has given more than 140 performances, both inside and outside the state. She has composed *Bhaktha-Kanakadasa, Gangavatharana* etc dance-dramas. Having started *Natyashree Nruthyalaya* at Mangalore, she taught dance to several students. By way of teaching the interested inmates of the Infant Jesus orphanage, she is engaged in Social service. Krupa of Belthangady has obtained a Degree in Dance, and an artist herself, has given several performances. Nirmala Manjunath, daughter of khadri U.S. Krishnarao, who practiced Kathakkali and given performances at several places including Mumbai, Chennai and Udakamandalam. She has also composed so many dance-dramas including *Rukmini-Swayamvara, and Bhagavadgeethe*. Having established '*Nirmala Art School*' in Bangalore, she is offering training in the school. S. Pooja Rao of Khadri, having obtained scholarship from the State Music and Dance Academy, got higher education/training in Bharathanatyam. She is employed as a 'B' grade artist in Bangalore *Dooradarshan*. Master Deepak Kumar of Puttur, has Vidvath in

Bharathanatyam, and practiced painting, established 'Mookambika Dance School' at Puttur, and is offering training in Dance. He got scholarship from the Central Government, Ministry of Human Resources Department. Deepak Kumar can with ease dramatically demonstrates 108 *karanas* of the art of dance. He has successfully integrated different postures and concepts of the *Yogasanas* into the art of Dance. Having given hundreds of performances throughout the Nation, he has won the admiration of the people, and obtained awards and trophies. Rajashree Kamath of Mangalore, having practiced at the Nupura organization of Lalitha Srinivas in Bangalore and has given performances along with the dance troupes at Mumbai, Delhi, Nagpore, Madhyapradesh, Andhra Pradesh, and abroad in England, Germany, Poland, Portugal, and Canada. Rajashree, an upcoming artist has settled in England for some years and had practiced contemporary dance and heroic dances. Sashikala (b 1952) of Kasaragodu has the expertise in *Bharathanatyam*, *Kathak*, *Mohiniattam*, *Kuchipudi* and *Yakshagana* and had given programmes throughout South India and in *Dooradarshan*. Having established an organization for art called 'Nruthyanikethan', she is offering training. She has received felicitations from Music and Dance Academies of both Karnataka and Kerala States.

Sharadamani Shekar (b 1964) of Mangalore, having practiced Bharathanatyam, Kuchipudi, etc from several experts, is engaged in running *Sree Sanathana Natyalaya*, in Mangalore. She adopted the poems of the prominent Litterateurs to the dance sequences, including the folk dances in Tulu language. Having brought all the artists of the District together, she had established 'Karavali Nruthyakala Parishad' (1999), and planned several programmes. Among her students, Shubha Rao, Shobitha Muralidhar, H.N. Bharathi, Srilatha Shetty, have made a name. Having identified the creativity among the orphans, the rural, and the disabled children also, she had trained them in dance and had instilled self-confidence among them. U. Shubha Rao (b 1976) of Mangalore has given hundreds of performances, and won several awards. Sahana Pradeep Bhatt of Mangalore, having practiced Bharathanatyam, and established 'Natyanjali Nruthyakala Kendra' at Bangalore, is teaching the art. She is giving programmes on her own behalf, and also participating in the dance programmes organized by the Department of Kannada and Culture at the Festivals (Utsavs). In recognition of her services to the Art, she has received several awards and letters of appreciation.. She has also planned some Art camps and won approbations. Sudha Murthy (b 1957) of Kasaragodu, having practiced Bharathanatyam and Yakshagana, is



engaged in running a Music and Dance School, called 'Nruthya-Nikethana' at Chellakere in Chitradurga District. She has given programmes at Delhi, Mumbai, Bhopal, Andhra Pradesh and Tamil Nadu. She is also working as Grade 'A' artist at the Bangalore Dooradarshan. Chitralkha Bolar of Kasaragodu is settled in England for the past 25 years. Having practiced dance under Rajarathnam Pillai, and having given several performances in and out side the Nation, is keeping in touch with the Centres of Art at Bermingham, is offering training in Dance. Not only her dance performances were telecast from Dooradarshans of that country, but she has also carried on experimentations in several areas of the art of dance.

### **Keerthane**

Excluding *Gamaka*, Some *Katha Keerthane* artists (*keerthanakars*) in the District have been identified. *Tupaki Venkataramanacharya*, a resident of Mangalore, in Dakshina Kannada District, had his work *Devaranamagalu* dedicated to the God of Tirupathi, published during 1874. It contains 378 *Keertahanas* (songs of praising God). Apart from being the compositions bound by metrical prosody, but resembling folk songs, there are also *Keerthanas*, which are easy to sing. Works of **Pavanje Lakshminarayanappaiah** (1854-1924), have been published in several anthologies. He was an instant composer (*Ashu-kavi*) and known for his *Keerthana* recitations. Srinivasaiah of Panambur, who lived during the early part of the preceeding century, had written about hundred Keertanas in Kannada and Tulu languages, which are now part of the 'Sadananda' recording; and his *khanda kavya* (Narrative Poetry) known as 'Mukthanada' have been published. He had been a role player in *Yakshagana* and *Bayalata*. Belli-Dasappaiah, Mulki Venkanna-Vasudevaiah, Ramakrishna, and Vasudeva Shanubog, were also the other composers of *Keerthanas* during the early part of the preceeding century. Vinayaka Shenoy (b 1923), who has established *Vyasasrama* at Guruvayanakere, and is engaged in popularising the art of *Keerthanas*, got his education at Poona, Goa, and preaches in Marati, Hindi, Konkani, in addition to Kannada. Having written several books, he is bestowed with titles like-*Keerthana-Kesari*, *Keerthana-Visharada*. K. Nityananda Bolar (b 1924) of Attavara, practiced Music in addition to *Keerthanas*, and he is proficient in playing several instruments. By his own efforts he has made *Granthi Veene*, Leather fiddle with 12 strings, *Yaksha-Veene* out of bamboo, etc. He has given programmes throughout the District in his individual capacity, as well as through *Akashavani* (Radio).

Lakshmanadas Velanakar (b 1939), who originally belonged to Hatyadka village in Belthangady, having got himself trained under Bhadrugiri Keshavadas and others, have given programmes throughout the state and in the neighbouring states as well. He occupies prominent positions, such as-Secretary, Karnataka Keerthana Parishad; editor, Dasavani Patrike; etc, and published several books. He has been honoured with the title 'Keerthana Chadura' in the Conference of the Keerthana singers, and 'Karnataka Kala Shree' by the State Music and Dance Academy.

B.S. Ananthpadmanabha Rao (b 1939), of Uppinangadi near Puttur, having obtained the Degree-*Harikatha Rathna*, from Kasi, he has given *Keerthana* programmes in the state and outside the state. Having established 'Purandara' *Keerthanakala prachara Kendra*', he has undertaken to popularise the art. Suryanarayana Bhatt (b 1967) of Kanyana near Bantwal, has got training in *Yakshagana*, he is engaged in giving programmes in *Keerthane* and *Harikathe*. Dasashrama of Dharmasthala had felicitated him. P. Mohan Rao of Uchila, having practiced under Bhadrugiri Kesavadas, he has given programmes in Dakshina Kannada, Mysore, Mandya and several other places, in addition to *Akashavani* (Radio), he has also got titles like-*Keerthana Bhaskara*, *Keerthanaalankara*, etc.

U.V. Nayak of Kedirudyavara, has written 25 works, and was a *Haridasa*, Preacher, *Yakshagana* artist. Shiradipal wrote 40 *Keerthanas*, and a book about the performers of Harikatha. Vasudevarao, the 'Bestower of Knowledge of Haridasa' (*Haridasa Gnanadani*), has made a name in *Keerthanas*, preachings, *Harikatha*. *Haridasa Sahityaseva Parishat* was established in 1974, at Belthangady, Narahari Joshi, Vasudeva Nayak, S.A. Ghokale, Sriranga Joshi, Balakrishna Atavale were the *Haridasas* of the organization.

### **Gamaka**

M. Ramabai (b 1901) of Manjeswara, the sister of Govinda Pai, who learnt the art of *Gamaka* from Krishnagiri Krishnaraya, and later on while she was sixty years old, she passed her examination. Ramabai was conversant in several languages, has written several comic tit-bits to exhilarate the audience at the dramas. Having also worked in the field of Music, she taught *Gamaka* to several students, and struggled to spread the art in the District. Muliya Timmappaiah was also a fine *Gamaka* artist. N. V. Krishnarao Kedila (b 1929) of Bantwala learnt the art from his mother and has given programmes throughout the District on *Puranas*, Preachings, Discourses along with *gamaka*. B. Chandraiah (b

1931) of Mudabidare, born at Kasaragodu, got training in vocal Music and Fiddle. He has given more than 500 programmes on recitation of poems, Discourses, and about Gamaka etc, including his programmes in Akashavani. Several people have patronized the art of Gamaka. He was felicitated by the Puttur Krishna Murthy Endowment, got Presidentship of the Dakshina Kannada District Gamaka Conference, and such other felicitations. Kainthaje Narasimha Bhatt (b 1935) has, by self efforts, learnt singing, Gamaka art, and has given several programmes. He was the first President of the Gamakakala. Conference, held during 1999, at Punaruru. He has also participated in *Opera (Geetanataka)*. V. Satyabhama (b 1938) basically from Kerala, having settled in Mangalore, learnt Kannada, passed the Gamaka examination, has given several Gamaka Programmes. Akashavani also had broadcast her recitation of poems. Undemane Ganapathi Bhatt of Kasaragodu, under the programme 'Gamaka Kaveri' in Dakshina Kannada District, has given programmes on recitation of Poems, and participated in Gamaka Conference. He is also engaged in the activity of propagating Gamaka throughout the District. B. Visveswara (b 1946) of Baindur, having learnt the art of *Gamaka* from Nagarathnamma, is performing continuously at local temples and nearby places. He is also an examiner in Gamaka, and has taken very great interest in teaching the art to his students and in guiding their development. P.C. Vasudevarao of Suratkal is giving programmes in Gamaka and recitation of poetry for the past 50 years. For some time locally, he was conducting *Gamaka* examination and prepared several students. He had been honoured at the first District *Gamaka* Conference held in 1997, and at other conferences. Shashiraja Neelangala (1968) of Kasaragodu, had served for some time in the art school which was being run by his Teacher, Gamaki B.K. Vanamala, and he had diligenced with Gamaka, Discourses, Yakshagana, and Music, and has taken up the vast propagation work. B. Subrahmanya Bhatt, who is presently at Belthangadi, is a member of the Karnataka *Gamakakala Parishath*. He has given programmes at several places including Delhi. He has got greater orientation towards Harikatha, Yakshagana, and discourses and has obtained his Doctorate Degree. Apart from them, Belthangady Varadaraja Seethamma, and Adyanadka Parvathi Ganesh Bhatt are also Gamaka artists. Other Gamaka artists are: T. Krishna Bhatt (b 1917), M. Krishna Bhatt (b 1949), N.V. Krishnarao (b 1929), T. Keshav Bhatt (1920), Ganapathy Padyana (b 1949), U. Ganapathy Bhatta (b 1932), Nirchalu Narayana Madyastha (b 1930), Nekraje Sitarama Bhatta (b 1933), Bare Keshava Bhatta (b 1941), Mohan Kolluraya (b

1955), K.V. Raman (b 1967), Sundari Kanyadi (b 1940), Suresh Rao Atturu (b 1942), Harsha Narayana Murthy (b 1951), H.N. Hebbar (b1951) and others. Among them, some have the expertise in Yakshagana, and have given hundreds of programmes in *Arthadhari*, *Harikathe*, and *Bhajane* etc, and received several titles. T. Keshava Bhatta has also made remarkable contribution in the sphere of literature as well.

### Light Music

In recent days light Music is gaining greater importance, and as such there are some famous artists in the district also. M.S. Kamath (b 1947) born in Mangalore and settled at Mumbai having practiced the art under his father M.N. Kamath Basavaraja Rajguru and others, are serving the cause of Kannada, as a *Horanada-Kannadiga*, in Maharashtra. As an *Akashavani* artist, he has brought out more than fifty audios. He has translated *Geetha Ramayana* from Marati to Kannada and performed in the form of song, and has made others to play in the style of *Dasarapada* and adapted to the changed musical note. He has played the poems of famous Kannada poets and the *Dasavanis* in '*Kavyanjali-Bhavanjali*', '*Dasa-Sowrabha*' programmes etc.,

Several famous artists from Bollywood were his students. Similarly, Padmaja Praksh (b 1950), born in Mangalore, settled at Belgaum, practiced Music, and is running a Music School, devoted to Light Music. Working as an artist in *Akashavani*, she has given programmes in many parts of North Karnataka. At present, Puttur Narasimha Nayak (b 1958) is a prominent name in the field of Light Music. By his own self-efforts, having entered the world of Music, Nayak has given thousands of programmes throughout India, and in America, Canada and Arab Countries, Nayak, who has worked in the areas of *Dasavani* and *Bhakti-Geethe*, is employed as 'A' Grade artist in *Akashavani* and *Dooradarshan*. He has played background music in more than thirty Cinemas. He has sung more than ten thousand titles of Light Music and Bhakti-geetha, in most of South Indian Languages including Marati, Hindi, Tulu, Konkani, etc, and many of them are available in the form of audio cassettes under the caption '*Nadalahari*'. He had got awards from the State Government and Konkani Academy.

P. Kalingarao is a very important person among those who have popularised Light Music throughout the State. The Lyrics he has sung have come out in the form of audio cassettes and remain popular to this day. Rathnamala Purandhar (b 1961) of Panambur, having learnt to sing from his father G. Obayya, has given programmes throughout the state,

beginning with 'Guru Orchestra' Group, and later on through their own 'Ratnamala vadya-Goshti'. Her songs, in about fifty audio cassettes, comprising Folk songs, Lyrics, Bhakti-Geethe etc. have been released. She has also acted in films, and she has received honours and felicitations from many organisations. Pushpamala Chandrahasa (1963), who is settled in Dharmasthala, having learnt Music from her father G.R. Dasappa, has given programmes at the *Rajyothsava*, *Dasara Sangeethotsava* etc, and *Akashavani*. Vrunda S. Rao, (b 1963) of Kasaragodu has been trained in Music by Sadashiva Acharya, and trained in Light Music by G.V. Athri, has given several performances both at Bangalore and Mangalore, in addition to the programmes in *Akashavani*. Having sung the Bhakti-Geethe 'Mandara Dharmasthala' of Karimkhan, she has brought out the audio cassettes. She has served as Manager in Adarsha Sugama Sangeetha Academy, and executive member of the Academy Sashidhar Kote (b 1965) of the District has given a popular programme called 'Sangeetha Sambhrama' on *Dooradarshan*; and has got several awards including the award from the *Aryabhata* Organization. Mukunda Pai (b 1969) of Bellare had given programmes on playing lyrics, including the *Rajyothsava*, and gained many awards. Rameshchandra, who became famous in Bangalore for his film songs, is engaged in imparting training in light Music to students at Mangalore and Moodabidare.

### **Cultural Festivals/Processions**

Several festivals and celebrations do take place in the District. At that time special encouragement was given to Literature, Culture and art. The nine-day festival (*Navarathri Mahotsava*) of the *Gokarnanatha* Temple at Kudhroli is very attractive, and popular. Processions are invariably arranged befitting the occasion include Folk dances and still pictures on display, in addition to Music, and dance programmes. At the time of celebrating the birth of Lord Krishna (*Krishna Jayanthi*), Competitions based on the theme of dressing in Lord Krishna's style, along with other competitions are held. An Organization known as "Team Mangalore" established during 1996, has won prizes from France and England in the Kite flying competitions. Locally, it is also organizing kite Flying Competitions at the State, National and International levels, and its activities like developing very wide and Picturesque Kites and flying them is really curious. From the past few years, the District Administration is organising the Festival of the West Coast (*Karavali Utsav*), and arranges

several programmes like Fine Arts, Dramas, Sand sculptures etc. There is a professional troupe of *Yakshini*, in the District, which occasionally arranges state level *Yakshini* and *Modi* display and thus patronizes the varied art of entertainment of the nation. At Dharmasthala, as it is with the religious festivities, so also the activities in such areas like Art, Literature which receive special encouragement. Literary Conferences, and All religions (Sarva-Dharma) conferences, Art and Drama workshops are being held from time to time. In order to save the art of Yakshagana, not only a training centre is established, but the Yakshagana troupes comprising hundreds of artists are giving performances throughout the Nation and abroad, regularly. The speciality of the place being the anointing of Gommata (*Mahamasthakabhisheka*) which is being held on time to time.

'*Alvas Nudisiri*' and '*Alvas Virasath*', near Moodabidare are set to gain more and more popularity from year to year. In the '*Alvas Nudisiri*' that has been started in the recent years, the programmes include Lectures Symposiums, Entertainments, the achievers in the various fields like-Literature, and Arts, including Social Service, and Science are felicitated. "*Virasat*" the cultural festival, is a programme conducted as their good will gesture by the Musicians, and dancers of the State and National level. The activities run for several weeks at a stretch displaying the different grandiose Music and dance styles of the nation. This festival is being conducted since twenty years, with a recent addition to the programme list being to felicitate one National level artist.

### **Movies**

Along with the beginning of the history of Movies in India, the foot prints of the Movies begin to appear from 1931 in the District. In the *Vasanthasena (Mrithchakatika)* movie, directed by M. Bhavanani, during 1931, Kamaladevi Chattopadyaya played the main role. By that time, Shivarama Karantha, who settled in Puttur, has written several lengthy articles about the art of Movies and has published them during 1930. The origin and development of the Movie in the western countries, reviews on national movies, in addition to providing the information on Cinematographic technology, has also given a scientific dictionary. Having taken keen interest in the art of Movies, Karanth himself obtained technical details from Germany and Russia, bought a Cine-Camera, composed a cine-story about the eradication of untouchability, and having shot the film with the help of those who have enacted the roles,

sent that to Mumbai for editing and printing. But, since the scenes lacked clarity, a second shooting was done, wherein he personally went to Mumbai, got himself trained in the technical details, and returned, only after giving final touches to the film. He named the Film 'Domingo', and made unsuccessful attempts to exhibit the film at the 'Makkalakoota' in Belthangady. Again, Karantha himself playing the artist, the Director, the cinematographer, all in one shot a film 'Bootha Rajya' based on the imagination of a super human, got that edited at Mumbai, and released it to be displayed at Mangalore. With its length running to 8000 feet, having enough of the best quality photography for the cinematic theme, the film was not a success, as it was not in conformity with the expectations of the audience, who were more favourably disposed towards the mythological themes. Later on, while one of the familiar artists was on the move along with the troupe, he arranged for them the display of the film. By that time voice movies having come into vogue, Karanth suffered loss in this industry, and gave it up. Again, during 1977, having joined hands with Kalpana, the artist from the Dakshina Kannada District, together with local artists brought to the screen a black and white film "Maleya Makkalu" based on *Kudiyara Koosu*, a novel.

As far back as 1930s, another talented person of the District, Venkatarao Koilurkar (Kumara Venkanna) of Koila, near Puttur, editor of 'Kantirava' paper, brought out a paper called 'Chitra' the second paper in the state related to movie theatres, and giving a four pages folder called 'Herald' along with English Pictures expanded that to 20 pages in Kannada and offered at the rate of one anna per paper. Due to the increasing costs of the paper, this monthly did not continued for long. He served, at Bangalore and Mysore, in both News paper and Cinema fields. When 'Navajyothi' paper started its circulation, he became its publicity officer, and also worked as the co-editor of 'Vishvakarnataka, and 'Thainadu'. Independently, he has published the paper called 'Papachi'. At about 1947, he has directed the dance and also acted as hero in the film called Bindu, B.A. During 1960s he had published a booklet 'Kannada Chitrodyama' pertaining to the film industry from 'Kataka' Publication.

Dakshina Kannada District has contributed several talented persons to the film field; like actors, actresses and Directors etc. Born in Mangalore, pursued higher studies and even as a student has acted in Dramas, and along with the dance artist Master Vitala Shetty, having performed in the drama 'Silpiya Swapna' the rising star Kalpana shot

to fame, continued her journey to the silver screen in Pantulu's '*Saku Magalu*'. A turning point in her starry life was on account of her acting in Puttanna Kanagal's '*Belli Moda*' film lateron Kalpana played main roles in *Mannina maga*, *Kappu Bilupu*, *Shara Panjara*, *Uyyale*, *Eradu Kanasu*, *Mukthi* etc, For her performance in the *Sharapanjara*, she got the best actress award thrice, from the state government.

B.V. Karanth comes from a place near Bantwal. He worked as a stage actor at Gubbi Drama Company. Having joined hands with Girish Karnad, and by way of directing the film '*Vamsha-Vriksha*' he made his entry in to the cinema field. He directed the Music in films like *Kadu*, *Hamsageethe*, and *Phaniyamma* etc. He directed Shivarama karanth's '*Chomana-Dudi*' and the film got the *Swarna-kamala* award from the Central Government.

Pandeshwara Kalingarao (1914-81) who entered the stage as an actor, became famous as a singer of lyrics, and he learnt Music scientifically. While acting on the stage, he not only directed music for the Hindi film '*Premasagar*', but also directed music for four songs in the film '*Vasanthasena*' produced during 1941. Together with this he also enacted the role of a Jain mendicant in the film. Lateron, he had directed music in the films like *Krishnaleela*, *Bhakta Ramadasa*, *Natasekhara*, *Abba-aa-Hudigi*' and he was a playback singer in several films.

Kishori Ballala of Mangalore who played various roles on the stage, entered the filmdome through G.V. Iyer's film '*Kudure Motte*', and has acted in Kannada films like '*Mysuru Mallige*' '*Muttina-Hara*', *Jeevanadi*' etc, and in some Tulu films, in addition to acting on the small screen. P. Ganapathi Bhatt was born in Kanyana; having worked on the Marati (language) stage, came to Chennai, and through the film '*Bhoo-Kailasa*' entered the filmdome, acted in films of five different languages, including Kannada films like '*Naladamayanti*' '*Premadaputhri*'. He also acted the role of a comedian in more than 120 films. Gurukiran of Mangalore was singing for the Orchestras. Having come into contact with Upendra, as the director of their 'A' film, he introduced a new wave in the field of Music He lent his voice to several of Upendra's films and has made his presence felt on the small screen as well. Jayamala, who has taken her Post-Graduate Degree in Political Science (she had P.hd. also) had entered the filmdome through K.N. Taylor's film in Tulu language- '*Kaasadaye Kandene*' and acted in more than 70 films. During 1998 Jayamala produced the film '*Rani-Sahib*'. It was directed by Girish Kasaravalli. This film had won the *Swarnakamala* award from the Central



Government, in addition to the special award for her acting. The same film also got five awards, including the Best Picture award from the State Government. This picture was selected to represent Indian Cinema at some International Film Festivals and that has been telecasted on foreign Dooradarshans. Before this, Jayamala had produced four films, acted in the new wave and commercial films and has become very popular. Children's film '*Tutturi*' produced by Jayamala, has won 'Art Vision' award at the World Environment Film Festival held at Tokyo; Audience award from Bangladesh; and the best Children's film award from the Karnataka state. This was the only one film from India selected for the International Children's Film Festival held at Hyderabad. Jayamala has served the Film Chamber of Commerce in different capacities, in addition to her being a social worker.

N.S. Deviprasad is from Sampaje. He is the producer of the film '*Muru Darigalu*'. This film has won the state award. Subrahmanya of Panambur, has directed music to Puttanna Kanagal's films- *Dharani Mandala*, *Ranganayaki*, and *Amritha Galige*, Jyothi of Puttur, has entered in to the film field through Puttanna Kanagal's '*Amritha Galige*', played supporting roles in films like '*Taiyya Ase*', '*Karunamayi*' etc, and has acted in the small screen as well.

S.S. David of Mangalore who entered the film field through the film '*Mahayuddha*' has acted in the films like '*Solillada saradara*', '*Om Namah Sivaya*' etc. He has written the story and the script for more than thirty films in addition to directing the film '*Jai Hind*'. Aruru Pattabhi, the famous Director, started with Malayalam films, has directed the Kannada film '*Bhakta Vijaya*' during 1956. Pattabhi, who has also directed several Tulu films, had directed 14 Kannada films, including '*Shukradese*', '*Sarvajnamurthy*', '*Nata Sarvabhowma*'. Impressed by the part played by, Kokila Mohan, he has joined the Benaka group of B.V. Karantha, and thus picked up contact with Theatre and cinema. Though the people were impressed with the first film '*Kokila*', it was in Malayalam, Tamil, Telugu; he became famous, acting as a hero. He has acted in the famous films like *Galimathu*, *Muniyana-madari*, *Haavaada-hoovu*, *Sakida-sarpa*, *Nammamana-sose*, *Hennina-sedu*, *Aparichita* etc. Rameshchandra, a singer by profession, is from Kasaragodu. Having obtained training in classical Music and light Music, he has given the background music to more than fifty cinemas like *Anuraga-Sangama*, *Indra-Danush*, *Tuvvi-Tuvvi*, *Munnudi*, *Chandrodaya*, etc His background for *Anuraga-Sangama* and *Munnudi*, have won him State award. Ramesh Rao of Puttur has entered the film field, by way of writing songs for the film 'Love Training'.

He has worked in different capacities, such as -Writing songs, dialogues, playing roles, Co-director etc. Ramesh Rao, who has composed songs for more than twenty films, has also played roles in films like-Marana-Mrudanga, O Mallige, Tutha-Mutha, A K 47,.

Leelakiran of Belthangdi, having played the heroine's role along with the famous actors like Rajkumar for several years, rose to fame in Kannada film dome, with her modified name Leelavathi. Having entered the stage through the film '*Naga-Kannika*' during 1949, and having become a heroine in '*Mangalya-yoga*', during 1958, later on having role played with Rajkumar in 49 films, like *Ranadhira-Kanteerava*, *Rani-Honnamma*, became a popular star and won the admiration of the people. After 1970s, entering the stage, playing the supportive roles, settled with the Gubbi Company. Having acted in B.V. Karanth's *Chomanadudi*, during 1975, has got awards from the State and Central Government for her acting. Apart from these *Maithri*, *Dangeyedda Makkalu*, *Kalasapurada Hudugaru*, etc, films, she has also acted on the small screen. Vinod Alva of Mangalore, having worked as model at Mumbai, has acted in Abbayya Naidu's films like *Nammura Devathe*, *Tavaru Mane* etc, went to Telugu film dome under the name Vinod Kumar, and has returned to Kannada films. Recently, under the leadership of Vinod, Leelavathi has produced the Kannada film '*Kannadada Kanda*'.

Vishukumar, who has made a name in the field of literature and Co-operation, has directed a film pertaining to Koti Chennaiah, the traditional hero of Tulunadu, the first film in Tulu language. He had acted, directed, written the story and the script for the Kannada films *Karavali*, *Akanda Brahmacharigalu*, and *Mother*. The film *Koti Chennaiah* bagged in 1973-74, the fourth, state award in the best films category. While directing his last film "*Prajegalu mattu Prabhugalu*" Vishukumar breathed his last. Later on the film was completed by Bhima Nagaraj and Vijayalakshmi Vishukumar.

Shashidhara Adapa of Mangalore, the Director of Film-Art, who directed the art films-*Nagamandala*, *Kanuru Heggadathi Stone Boys* etc., and the TV serial of Nagabharana, that two French and two Hindi films. Adapa, who has received the State Nataka Academy award for his direction in *Nagamandala*, *Kanuru Heggadathi* films, the State Government has given awards. Shyamasundar Shetty of Heralakatte, while as a student had learnt Fencing and Horse-riding, initially worked as a dupe artist later acted as a hero in one of the Tamil film. By way

of directing the stunts in the films including the Kannada movies, he gained entry in to the field. He has successfully directed the stunt actions in films: *'Ranadheera Kanteerava, Kitturu Rani Chennamma, Vijayanagarada Veeraputra, Nagarahavu, etc.*

Sadananda Suvarna who was engaged in film field at Mumbai for over four decades, produced *'Ghata shraddha'* the first film directed by Girish Kasaravalli, during 1977-78. It received State, National and International awards. Subsequently he became the executive director to the film *'Tabarana Kathe'*, and later he directed the film *'Kubi mattu Iyala'* at his own cost. That Movie not only won the State award but also selected for the International Panorama. Sundaranatha Suvarna of Mangalore was a cinematographer, who began his career as an still photographer in the Cinema field later became an independent Cine Photographer beginning with the film *'Aparupada Athithigalu'* Having Directed and produced the film *'Arambha'*, he has also directed other films like *'Agniparva, Kiladi Tata'* and produced the film *'Halliyadarenu Shiva'*. He has working in the area of Yakshagana, Sunil of Mangalore who entered the Cine field through Aroor Pattabhi's film *'Nada Surabhi'* has acted in several films like *Sruthi, Belli Kalungara, Kaliyuga seethe, Malashree - Mamashree, etc.* Baliga Brothers have produced *'Mayura, Sididedda Sodararu, Sedina Sanchu.* There were also Cinema Clubs at Ujire and Konaje.

The following actors have acted in the films indicated against their names: Radhika of Mangalore in *'Neelamegha Shyama, Tavarige ba Thangi, Anna Thangi'*; Durga Shetty in *'Chiguridaga Meese, Suklam Bharadharam;* Sangeetha Shetty in *Ninage naanu Nanage Neenu;* Sakshi Sivananda in *Sainika, Jodi Simhagalu;* Pradeep Nayak of Puttur in *Photographer;* Ila Vitla in *O priyathama, Shambhu Maye;* Prakash Rai in *Preethi, Prema, Pranaya;* Bhavya Sree Rai in *Kumkuma Bhagya;* Ashitha in *Green Signal, Heart Beats;* Rekha Chandrasekhar in *Janumadatha, Tuvvi Tuvvi;* Shivadwaja in *Hello Sambhu.*

Santhosh Rai of Puttur was a Photographer for *Mata, Amrutha Dhare* etc; and has directed *'7 O Clock.* Nandaraja Shetty has directed the film *'Shubham,* while Praveen Nayak had directed two films, Raghunatha rai of Sulya has produced the film *'Suklam Bharadharam.* Pradeep of Puttur had produced *'Chakra, and Ardha-Sathya.*

Mahammad Kunhi of Bolawaru not only got the award from the Central Government for his story based film *'Munnudi'*, but also got the award from the State Government for the story itself. Chinna of

Kasaragod, got himself trained at the Adarsha Film Institute, Poona, won the Gold medal, and acted in the films like *Praya Praya Praya*, *Kendadamale*, etc. Artist Sudesh Mahan was the director of Art for several films, and for the direction of the Dooradarshan Serial *Tenalirama* in Hindi, he got the Aptone award.

Several novels written by the litterateurs of the District have been transformed in to films. Thus Vishukumar's *Karavali*, *Mother*, *Hamsa-ksheera*; K.T. Ghatti's *Araginamane*, *Ashruthagana*, *Mruthyorma Amruthangamaya*, etc; Padma Shenoy's *Anischitha*; Sara Abubakkar's *Chandragiriya Theeradalli*; Ganga Padekal's *Sereyinda Horage*; A.P. Malathi's *Ashoka* etc; 15 novels, including Shivarama Karantha's *Chomanadudi*, *Kudiyara Koosu (Children of the Hill)*, *Chigurida Kanasu*, have all been made in to films.

Sara Abubakkar's *Chandragiriya Theeradalli*, Shivarama Karantha's *Chomanadudi*, and *Chigurida Kanasu* have gained awards. Balakrishna Yadaneeru has directed Dooradarshan Serials like *edurumane Meena*, *Anthargami*, *Preethi emba Maye* etc.

Several people who have migrated, due to official work, from Dakshina Kannada District and have settled in Mumbai and made a name for themselves. Such emigrants are also found in considerable number, in the film dome as well. Gurudutt originally from this district, (Son of welknown writer Vasanthi padukone) had not only acted in Hindi films, but also directed and produced the films. *Chowdinika Chand*, *Sahib Bibi aur Gulam* etc., have brought him name and fame. Aishwarya Rai, was born in Mangalore, went to Mumbai, studied Engineering, but participated in beauty competitions and won the title Miss World. Next, entering filmdom through Tamil films *Wor Pyar Hogaya*, *Ham Dil de Chuke*, *Taal*, *Devadas*, *Umarajan* etc and acted in somany in Hindi, English, Telugu and Bengali languages. She got the Best Actress Filmfare Award twice, IIFA Award, Star Screen Award, Zee Cine Award, and Rajiv Gandhi Awards. Shilpa Shetty has acted in *Yug*, *Aag*, *Bajigar* etc about 35 Hindi films, Ravichandra's *Preetisodu Tappa* etc Kannada films, and has got Filmfare award for her acting. Shamita Shetty *Mahabat Hogaya Tumse* etc about ten films; Sneha Ullala in *Lucky*, *Aryans*; Sunil Shetty son of Rama Shetty, the Director of *Saahasa*; in Balban, in *Warder*, *Hal Chal*, *Dus Umarajan* etc about 90 films. Sandhya Shetty in *Meenakshi*; Amrutharao in *Ishq*; Ganesh Hegade of Surathkal was a composer of dance for *Lagan*, *Pyar tune kya kiya*, *Dus* etc. Harish Shetty of Parangipet is a stunt director and directed valorous scenes in *Dayira*,

*Chandini Baath* Hindi films; and *Nirbhanda* Kannada film. Suresh Pai of Kasaragodu has got National award for composing his *Hip Hip Hurray*, *Sea Hoks*, *Omkar Beats* etc

### **Konkani Movies**

Konkani is an important spoken language, from Mumbai to Kasaragodu District, extending over three states on the west coast. Therefore, for the purpose of writing the Konkani, Kannada and Marati scripts, in addition to English and Devanagari scripts are being used. But, viewed from the angle of a spoken language there is no remarkable difference. Since the language extends beyond the political boundaries of the state, right from the beginning of the film industry, ie earlier than 1950, films in Konkani language had appeared. According to one source, it is understood that, about twenty films were produced during 1949-2000. But, most of them were produced in Mumbai. "*Jivith Amche Ashem*", "*Bhanya Rathlo Manis*", produced in Bangalore were not screened only in the state but, even outside the state. "*Bhoglant*" produced in Mangalore, is the tenth film produced in Konkani. "*Sujanna*" the Konkani film has been dubbed in Kannada. K.G. Nayak, the producer of the Colour Film "*Tapasvini*" (1979) in Konkani, The film has been shot in the surroundings of Mangalore. Rekha Mavinakurve, B.P. Baliga, S.R. Balagopal had played the roles in the film. Richard Castlino, who was a Tulu film producer, has himself directed the Konkani movie "*Boksane*" during 1996, and the film has been shot out of the state and Andaman area. With Music by Wilser Bimbus; Cinematography by Ashok Kasyap; while Nandini Singh, Pramod Chakravarthy have played the roles in the film. The Film producer had got an award in the category of the Regional Films. This film was telecast on the National Channel of the Dooradarshan. The film "*Jeevanancho Khel*" released during 2000, had been directed by A.S. Mahadevaraj, while Navakumar, Chandresh and Mala and others has played the roles. T. Raviraj has directed Music, Narasimha Nayak of Puttur, Sunitha, K. Sadashiva Shenoy, have lent their voice to the lyrics

### **Tulu Movies**

Tulu being the spoken language of Udupi, Dakshina Kannada and Kasaragodu districts, Tulu films are largely confined to these areas. The first Tulu film "*Ennathangadi*" came to the screen during 1971, and thirty films have been screened by 2000. In addition to the producer, director and actor Rajan of "*Ennatangadi*", Pandaribai, Anandasekhar, Lokaiah

Shetty and others have played the roles in the film. Having begun his career earlier than the film *Ennatangadi*, Though the film *'Dareda Budedi'*, directed by K.S. Taylor, has already become famous on the Tulu stage, but was released later. Directed by Aroor Pattabhi. Leelavathi, Somashekhar, Narayanaputhran, Ramachandra Kolkooru have played the roles. Based on the novel of Suryanarayana Chadaga of Udupi, the film *'Pagetha Puge'* (1972), was directed by Aroor Pattabhi himself, wherein Taylor, Ananda Ganiga, Leelavathi, and others have played the roles. During the same year *'Bisatti Babu'* based on Ramanandacharya's drama, directed by Aroor Pattabhi; while dialogues, screen story, writing songs and acting were done by Taylor, Leelavathi and others, the film bagged third prize from the State Government. During 1973, the film, *'udalda Tudar'* based on M. Sitaramakulal's drama, directed by Vasudevan, was released.

Another new chapter in the cinema field began during 1973, with the release of *'Koti Chennaiah'* directed by litterateur Vishukumar. Muddu Suvarna the producer, Subash, Vaman, Bhojaraj, Kalpana, Lokaiiah Shetty, Ananda Ganiga, Kudyadi Vishvanatha Rai, B.T.S. Kulal, Manjunatha and others have played different roles. Stant Director of the films, Fighter Shetty, was popular even in Hindi films. Amrutha Someswara, Viveka Rai, Vishukumar, have composed songs; famous singers have sung the songs. The film saw 125 days run created a record and won fourth award from the State Government. During that period K.N. Taylor had produced *Kasdaye Kandene'*, *Yan Sanyasi Ape'*. Jayamala, who belonged to the District, entered the cine field through this film. During the next year (1974), the film *'Yer malthina Tappu'* the first one to be directed by Tailor; and Sanjeeva Dandakeri's drama *'Bayya Mallige'* directed by Aroor Pattabhi were released.

During the first four years, ten Tulu films were screened and after a gap of two years, *'saviradodathi savithri'* and *Inquilab Jindabad'*, *Tulunadina siri*, a folk story directed by Taylor, *'bolliduta'* directed by Aroor Pattabhi; *Sangama sakshigalu* directed by Sundara Krishna Urs were screened. The first Tulu film in colour *'Karimani Kattandi Kandane'* directed by Aroor Pattabhi was released during 1978. Later on *'Nyayogad Yannabatk'*, directed by Chandrashekhar Kukikatte was released. while *'Bagyavanthedi'* directed by Aroor Pattabhi got a special award from the Government, *'Badkare Budle'* (1983), *'Satya Olundu'* (1990), were released. These films, one way or the other, received assistance from Taylor, T.V. Srinivas, Sadashiva Saliyan, Ramanna Rai, Devadas

Kapikad, S.S. Putran etc. In the meanwhile, the film '*Dareda Seere*', was directed and produced during 1984 by director of stunts, Ramesh Shetty, while dialogues and songs were written by Machendranath Pandeshwar. During 1987 '*Pattayi Pili*' was produced by Sadashiva Salyan, while the film was directed by Ravi Anchan. During the following year '*Badkonji Kabithe*', produced by Sreekanth, while Damodar Bangera not only directed, but also seen the screen, with actors like Gurukiran, Kumuda Barkuru. During 1991, the film '*Rathri Pagal*' directed by Kodlu Ramakrishna, with Achyutha Kallavu's dialogues was released.

Richard Castilino, director and producer of Tulu and Konkani films, has brought out, after a huge expenditure, the film '*Bangar Patler*' during 1993. This film has got the State and National awards, and displayed at the International Film Festival held at Kolkata. On the basis of Narayana Shetty's drama '*Satyada Bettale*', Ramanna Rai's dialogues, Sundaranatha Suvarna's Photography, the film had at its core the actors like Sudharani, Vamanraj, Sarojini Shetty, Kasaragodu Chinna, Ramanna Rai, and Rohidas Khadri. Because of its success, Richard Castilino, with a view to create a special record, produced the entire film "*September 8*" within a 24 hours, having shot that at different places independently. Including Shivarama Karanth, Shruthi, Sunil, Umashree, Geetha, Ramesh Bhatt, Rohidas Khadri, and Ananda Bolara as actors. The films which followed these were: *Badkada Bile*, Producer T.V. Srinivas, and Ganeshpriya Director; *Kala* Producer A.R. Aswathnarayana, Director Raj Ballal; Award winning film *Mari Bale*, producer Raghunath Rai, Director-Krishnappa Uppur; '*Onethe adjustmalpi*' Producer Premnath Rai, Director Prabakara Bhrhmavara was adjudged as the best language film of the year 1998-99, winning the State movie award etc. In the meanwhile, in the film '*Sarpa Sankale*' directed and produced by P. Gopalakrishna, Raghu, Balakrishna Khadri, Rohidas Khadri, have acted. During the new millennium, the film '*Tudar*' directed by Kodlu Ramakrishna, had been released and had won the the best regional film award from the State Government.

Pavan Shetty, Mohan Ullal, and Gagan Shetty, the producers of Tulu movies, have produced '*Yunchino, Avasthe*, etc., Recent colour film from Prarthana Creations '*Koti Chennaiah*' was produced by Dhanaraj and Directed by Anand P. Raju, with Balakrishna Shekara Kotyan, Vinaya Prasad, Neethu Bharadwaj, Prakash Padubidri, Chethana Rai, Guna Suvarna as actors.

Tulu film 'Sudda, directed by P.S. Ramachandra, was selected, for America's Austin Asia Film Festival during 2006. The same film, in digital form, was adjudged the best film, for award. by Ocean Cinefan Film Festival, in Asia Division.

Kodiyalbail Vijayakumar has produced the film 'Baruvada Bandasale' T.V. Srinivas had organized Tulu Film Festival at Mangalore, by undertaking to display selected films which have already seen the screen.

Tulu and Konkani films, with limited market and regional audience, have successfully established their credibility, identity and quality at the State and National levels. Locally, the audience whose spoken language is neither Tulu nor Konkani have evinced keen interest in the production of these films at different stages and made their contribution to the cause. Persons like Arooru Pattabhi have made their contribution to the Kannada film Field also. Several local actors and actresses have made a mark in other languages also, in addition to Kannada language. In the Krishna Theatre, Mangalore, for the first time the film 'Bilva Mangala' was displayed during 1932.

#### Film theatres in the District

Taluk	Permanent	Semi-permanent	Temporary
Bantwal	-	1	1
Belthangady	-	2	—
Mangalore	11	1	—
Puttur	2	2	—
Sulya	1	—	—

There is no Touring Talkies in this District

In this chapter, several litterateurs and artists of the Dakshina Kannada District have been listed. There are many more who have also made contributions in their respective fields. This compilation was subject to certain constraints like time schedule and availability of documents etc. There is scope for further improvement.

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