

CHAPTER XIV
LITERATURE AND CULTURE

Mandya district is known in the Puranas to have been a part of Dandakaranya forest. It is said there that sages such as Mandavya, Mytreya, Kadamba, Koundliya, Kanva, Agasthya, Gautama and others did penance in this area. Likewise, literature and cultural heritage also come down here since times immemorial.

The district of Mandya is dotted with scenic spots like Kunthibetta, Karighatta, Narayanadurga, Gajarajagiri, Adicunchanagiri and other hills; rivers such as Kaveri, Hemavathi, Lokapavani, Shimsha and Viravaishnavi; waterfalls like Gaganachukki, Bharachukki and Shimha; and bird sanctuaries like Ranganathittu, Kokkare Bellur and Gendehosalli, which are sure to have influenced the development of literature and culture of this area. Places like Srirangapattana, Nagamangala, Malavalli, Melukote, Tonnur, Kambadahalli, Bhindiganavile, Govindanahalli, Bellur, Belakavadi, Maddur, Arethippur, Vydyanathapura, Agrahara Bachahalli, Varahnatha Kallahalli, Aghalaya, Hosaholalu, Kikkeri, Basaralu, Dhanaguru, Haravu, Hosabudanuru, Marehalli and others were centers of rich cultural activities in the past. In some places dissemination of knowledge and development of education, arts and spiritual pursuits were carried out by using temples as workshops.

Religious places such as Tonnur and Melukote from where Ramanujacharya, who propounded Srivaishanva philosophy; Arethippur,

Kambadahalli and Basthikote, the centers of Jainism; the temples of Sriranganatha and Gangadharanatha of Srirangapattana, Nambinarayana of Tonnur, Cheluvanarayana of Melukote, Sri Soumyakeshava of Nagmangala, Kanneswara Gopal Krishna and Veerabhadraswamy of Kannambadi, Panchalingeswara of Govindanahalli, Lakshmivarahaswamy of Varahanahalli, Mallikarjuna of Basaralu, Ugranarasimhaswamy of Maddur, Kalabhyrava and Gangadhareswara of Adichunchangiri, Sangameswara of Sindaghatta are symbolic of the rich and pluralistic cultural heritage of the district.

Chikadevaraja Wodeyar, himself a poet and administrator par excellence, was a patron of rejuvenation of all types of literature; Govinda Vydyya the royal physician, Thirumalarya the minister, Chikupadhyaya, Bharathinanja, Thimmakavi, Panditha Singararya, Sanchi Honnama, Sringamma, the court scholars and court poets; Shadaksharadeva, Mallarasa, Bhaskara of the 'Behara Ganitha' fame, the anonymous poet of the 'Govinahadu'; R. Narsimhacharya and M.L. Srikanteshagowda, the doyens of modern Kannada literature; B.M. Srikantiah, the forerunner of the renaissance in literature; Devashikhamani Alasingracharya; Pu.Thi. Narasimhachar, the poet, Bhindiganavile Venkatacharya; M.R. Srinivasa Murthy, the developer of Kannada Sahithya Parishath; G. Venakatayya, the Dalith Writer K.V. Shankaregowda, Kuppenaswamy, Alwarswamy, big names in the filed of education; Archaka Rangaswamy Bhatta, the first ever collector of folk literature; H.L. Nagegowda of the 'Janapada Loka' fame and folklorists G.S. Paramasivayya, K.R. Krishanswamy and Nalkundi Srirangamma; G. Venkatasubbaiah, the lexicographer; G. Narayana a service-minded personality in various fields; all these luminaries hailing from this district have done yeoman service to their respective field of work. Apart from these, geologist M.B. Ramachandrarao; great artistes A.N. Subbarao, S.R. Iyengar and M.T.V. Acharya; the famous danseuses and film artistes Vyjayanthi Bali and Jayalalitha; musician Belakawadi Srinivasa Iyengar also belong originally to the district of Mandya. M.C. Alasinga Perumal (1865-1909), the journalist hailed by Swami Vivekananda also comes from Mandya. The centenarian littérateur A.N. Murthy Rao, K.S. Narasimhaswamy the poet of 'Mysore Mallige' fame and Pu.Thi. Narasimhachar, the writer in the tradition of Bhagavathas is the recipient of the prestigious Pampa award. Let us first have a glimpse of the literary tradition of the district as documented in the inscriptions.

The poets of the inscriptions

The inscriptions found across the district, which provide source material for the study of the language, literary tradition and cultural heritage, make

more use of verse forms such as *kanda* and *sloka*. Some inscriptions contain more of *slokas* than other verse forms. A Jaina inscription of the eleventh or the twelfth century found in Elekoppa of Nagamangala taluk is composed entirely in *kandas*, except the portion mentioning the poet's name. A hero-stone originally belonging to Athakur of Maddur taluk (found near the temple of Challeswara and presently in the Government Museum at Bangalore) dated 950 A.D., narrates in a very memorable style how certain Manalara of the Sagara lineage and an officer under Immadi Buthuga of Ganga dynasty, got a hound named Kali from the Rastrakuta king Mummadi Krishna. But the inscription does not have the name of the composer of the inscription.

An inscription dated 1138 A.D. of Lalanakere in Nagamangala taluk cites that one Satkavi Santhamahanthasa, a dear one to Somiyakka, composed its text. Another inscription found here and dated 1165 A.D. contains a line citing that Shanthakavi, the composer of its text was the grandson of Dakshina Hemma. The edict has 13 stanzas in *Kanda* metre and seven stanzas in various *Vrithas*. The same poet is also the author of an inscription of Arasikere (no.48).

An inscription near Vydyanatheswara temple at Vydyananathapura of Maddur taluk makes a mention of an endowment to deity Swayambhu Vyjanathadeva at Kalalenadu made by Hoysala Kethaya Dandanayaka in 1183 A.D. But the edict does not contain the name of its composer. Another Jaina inscription at Arethippur belonging to the during the reign of Hoysala Viraballala II (1220-1238 A.D.) gives a poetic account of one Balachandradeva, a follower of Jaina faith and a poet, making partition of his property among his sons. This edict is laid in memory of his father Kandarpadeva and mother Sonnadevi; and from this we could surmise that poet Balachandradeva belonged to this village. This poet is the author of two poems as per mention made by Janna and Parswanata in their respective works namely, 'Ananthanathapurana' and 'Parswanatahapurana' An inscription of Basaralu dated 1234 A.D. laid during the reign of Hoysala Immadi Narasimha and another one dated 1247 A.D. of the time of Hoysala Someswara contains a verse which means that "the eminent poet Chidananda, the son of Paramaprakasha Yogiswara composed the text to the appreciation of the whole world". This makes it sure that poet Chidananda was the son of Paramaprakasha Yogiswara. A stanza of this edict is found in 'Suktisudharnava' and hence the scholars are of the opinion that this edict is a major source to decide its date.

Nrisimha authored an inscription in 1381 A.D. found at Aruvanahalli of Maddur taluk during the period of Harihara, the ruler of Vijayanagar. The edict contains verses in metres such as *Sloka*, *Mattebhavikriditha*, *Malini* and *Uthpalmale*. A copper plate (dated 1473) found in Sujjalur of Malavalli taluk and prepared during the reign of Virupaksha was composed by Dugnapa, the son of Madhavaradhya; and Rayasa Swamyvallabha the son of Aithaparya, did the engraving,

One Swayambhu Sabhapathi, a court poet of Krishnadevaraya is the composer of the text of as many as five copper plates issued during the reign of Krishnadevaraya and his successors. They are the one each of Dodda Jataka of Nagamangala taluk (1512 A.D.), Mandya ((1516 A.D.), Byaladakere of Krishnarajapet ((1532 A.D.), Huragalawadi of Maddur taluk (1533 A.D.) and Honnenahalli of Nagamangala taluk (1545A.D.). All of them are in Sanskrit.

A copper plate of Honnalagere dated 1623 A.D. is composed in Kannada as well as Sanskrit and is written in Nagari script. It indicates that its text was prepared by Nrisimhakavi, son of Nrisimha and a disciple of Nanjinatha Gajaranya (Talakadu). The plate prepared during the reign of Vira Ramadevaraya of Aravidu dynasty was engraved by one Thimmappa, son of Singari. The plate contains seventy two lines and has verses in *Malini vritta*, *Sloka* and *kanda*. A poet by name Narasimha Suri, son of Srinivasa of Koushika lineage is the composer of a copperplate dated 1647 A.D. of Melukote. This poet Narasimhasuri is described I the plate as being sell-versed in Vedas and Shastras and a head jewel of Koushika lineage.

A copper plate in Tonnur temple at Pandavapura (1722 A.D.), two of Kanchimatha of Melukote (1724 A.D. and 1125 A.D.) are in both Kannada and Sanskrit, all of them composed by Ramayanam Thirumaleyacharya. He is lauded in these plates as a refined poet in Kannada, Telugu and Sanskrit languages; and a reciter of epics, the Ramayana and the Mahabharatha. A rare metrical composition by name '*talagrahi vritta*' known in prosodic works as a variety in the category of *malavrittis* is found in a copper plate dated 1724 A.D. of Pandavapura. The plate contains sixteen sheets and has 733 long lines; and this is supposed to be a treatise on prosody. The verses in this work are examples of good composition; and a few of them are incorporated by Singararya in his play "Mitravinda Govinda'. A few of the verses from this plate are found in 'Aprathimaviracharitha' as well. He is the author of inscriptions found in places such as Devanagara, Thondanur, Kalale and Kanchi.

An inscription found in Gumbaz at Srirangapattana contains the description of the death of Tipu in a heart rending style and the edict is engraved by Abdul Khader.

Ancient Literature

Ramanujacharya spent some twelve years in Melukote and Tonnur propagating the philosophy of Vishistadwaitha. He stayed at Tonnur in Pandavapura taluk and is said to have converted king Bittideva of Hoysala dynasty from Jainism to Srivaishnavism and later settled at Melukote. He has expounded the philosophy of Vishistadwaitha in simple style in his works 'Vedanthasara' and 'Vedanthadipa'. He has written a commentary by name 'Sribhashya' on Badarayana's 'Vedanthasutra'. His 'GeethaBhashya' a commentary on the 'Bhagvadgitha' is an important work. The stay and lectures of Ramanujacharya made a mark on the development and dissemination of literature and culture of the district.

The first ever work in Sangathya 'Sobagina Sone' and 'Amaruka' (1410 A.D.) were written by Devaraja, who is said to belong to Mandya district. 'Amaruka' is in *vardhaka shatpadi* and is a translation of the Sanskrit works 'Amaruka Shathaka'. Siddhalingeswara, a *vachankara*, hails from Kapanahalli near Hosaholalu of Krishanrajapet taluk. He is the author of "Mukthyanganamale' and 'Jangama Ragale' apart from several *vachanas*.

Nanjundaradhya (circa 1550 A.D.) of Kikkeri has written 'Bhyraveswarakavya'. This poem narrates the stories of various Shivasharanas, with the main story of Bhyravaraja at the center. Scholars are of the opinion that many later poets have written their works: Siddhalinga Shivayogi has authored 'Bhyraveswarapurana', Basavalingadeva has written 'Bhyraveswarapurana Kathasagara', Channabasava his 'Sale Bhyraveswaracharithhe' and Shantahlingadeshika 'Bhyraveswarakataha Manisuthra.

'Rathnakara'. 'Karasthala Nagalinga Charithe' was written by Rudrakavi in 1672 A.D., and he belonged to Bommur near Srirangapattana. But R. Narasimhachar assigns 1650 A.D. as his date. This work is in *Sangathya* metre. Most scholars think that Govinda Vydy wrote 'Kantheerava Narasarajavvijaya'; but a few are of the opinion that Bharathinanja is the author of this work. Bharathinanja was a classmate of Kantheerava Narasaraja, and the latter when became king appointed his friends to various posts including making the former as his court poet. This Bharathinanja hailed from Talakadu and was an adept at reciting poems, especially the *Bharatha*. 'Kantheerava Narasarajavvijaya

is a work in *Sangathya* metre and narrates the story of the king of that name. The work gives an account of how Narasaraja vanquished Ranadullakhan when he attacked Srirangapattana and his clashes with the Sulthan of Bijapur. Various scholars describe this work variously as a 'charanakavya', a 'yuddhakavya' and a 'veerakavya'.

After the decline of the Vijayanagar empire and the demise of many kings, literature got warm patronage under the rulers of Mysore. Srirangapattana a town in Mysore district was the capital of the kingdom from 1610 A.D. to 1799 A.D. After the downfall of Vijayanagar, Srirangapattana was its zonal headquarters, and Srirangaraya was administering from there. Thirumaleeyarya (1625) was successful in getting the transfer of power of Srirangapattana from Srirangaraya to Raja Wodeyar. In return Raja Wodeyar appointed him as his minister-in-chief. He was an erudite scholar in Sanskrit and wrote a *Sangathya* work entitled 'Karnavrittanta Kathe'. The author of 'Kannada Kavicharithhe' calls him Pradhani Thirumaleeyarya.

Chikadevaraja Wodeyar (1672-1704) was himself a poet and patronized many men of letters. Scholars and poets such as Thirumalarya, Singararya, Thimmarasa, Mallikarjuna, Chidananda, Mallarasa and women writers such as Honnamma and Singaramma were in the court of Raja Wodeyar. Among these the ministers Thirumalarya and Chikupadhyaya not only authored many good works themselves, but also encouraged others to do so. The works of Chikupadhyaya center round Melukote, Tirupathi and Srirangapattana and herald the greatness of Srivyshnavism. His works include histories, commentaries, expositions and *mahathmes*.

Chikadevaraja Wodeyar was a scholar both in Kannada and Sanskrit and is the author of 'Chikadevarayabinnapa' and 'Geetagopala'. While the former work gives an account of Srivyshanva philosophy in thirty Vinnapas (Prayers) of dedication to Lord Cheluvanaryanaswamy of Melukote, the latter contains songs eulogizing lord Krishna after Srivyshnava tradition. His 'Bhagavatha', 'Bharatha' and 'Seshadharmha' are Kannada commentaries on the respective Sanskrit works. 'Chikadevaraja Sukthivailasa' is a work written in the 'bhagavatha' tradition.

Thirumalarya (1645-1709) is a well known poet of the period of Chikadevaraja. Considering the self-esteem of the poet expressed in 'Chikadevarayabinnapa' and 'Geetagopala', many think that they were the works of Thirumalarya. Thirumalarya wrote 'Chikadevarajavijaya', 'Chikadevaraja Vamshavali' and 'Aprathimaviracharithhe', which give an

account of the life of Wodeyar including his childhood, education, knowledge of music and others. But the works differ in their style of narration. While the one is in champu form, the other is in prose and the third is a treatise.

Chikupadhyaya was not merely the minister-in-chief and a court poet, but was teacher of the king, which fact is supposed by many to be the reason for his name. He was as able a poet as Thirumalarya. His works total to nearly thirty, which include expositions of Srivyshanvism, narrations of place-myths, mythological account, didacticism, eulogies, stories, philosophical account and others; and they employ champu, sangathya, prose, song and other forms for narration. He is considered to be a very prolific writer of that period. Among his works, 'Hasthigir Mahathme' (1679), 'Kamalachala Mahathme' (1680), 'Rukamangada Charithe' (1681), 'Vishnupurana', (1691), 'Divyasuri Charithe' 'Sathwikabrhamavidyavilasa' are considered to be of great merit. They respectively contain the theme of mythological account of Rukmangada, Vishnu and lives of Alwars. All these works are known for the poet's love for Srivyshanvism and traditionalism. His works are wellknown for their spiritual eroticism. Sigararya, a brother of Thirumalarya rendered 'Rathnavali' a play in Sanskrit into Kannada by the name 'Mithravinda Govinda'. Krishna and Mithravinde are respectively the hero and heroine of the play, which, incidentally, is the first ever Kannada play.

Honnamma, whose lines "why do the people decry women...is not the person who begot us a woman?" are oft-quoted by feminists, was a personal attendant carrying betel nut-leaf wallet for Chikkadevaraja Wodeyar. She is the author of '*Hadibadeya Dharma*'. Educated with the encouragement of Wodyar, Devarjammanni and Singaraya, Honnamma could ultimately write this acclaimed work. The poem written in *Sangathya* metre gives an account of the social values and morals much respected at her time. Another poetess at the court of Wodeyar was Singaramma wrote '*Padmni Kalyana*' a narrative again in *Sangathya* metre depicting the marriage between Lord Srinivasa and Padmavathi.

While with the encouragement of Wodeyar and his ministers Thimmakavi composed '*Yadavagiri Mahathme*' (1677), '*Pashimaranga Mahathme*' and '*Venkatarama Mahathme*' as champus; Mallarasa wrote '*Dasavathara Charithe*', and Mallikarjuna, '*Sriranga Mahathme*' (1678). The high-styled works, namely '*Rajasekhara Vilasa*' (1650), '*Vrishabhedra Vijaya*' (1677) and '*Shabarashankara Vilasa*' were the works of Shadaksharadeva, who belongs to Dhangur of Malavalli taluk. He was a poet writing both in Kannada and Sanskrit. He makes respectful

mention of Renukacharya, Rudramunindra, Uddana Charapungava, Annadaneesha, Revanasiddhadeshika and Chikkaviradeshika as his teacher-lineage. All these excepting Uddana Charapungava are said to belong to Dhanagur, as per the book 'Mahakavi Shadaksharadeva' by the late B. Shivanurthysastry. Shadaksharadeva was the author of 'Shivasthavamanjari', which is a bunch of songs eulogizing Anadi Siddhalinga, Virabhadra, Basaveswara and Nilambike. Other two works of Shadaksharadeva, namely 'Rajasekhara Vilasa' and 'Vrishabhebdra Vijaya' are epics written to satisfy the scholars. He has claimed that he was endowed with the talent to write poetry at the age of eleven in the stanza meaning, "at the tender age of eleven, the damsel named Poesy wooed Shadaksharadeva being blessed by the Lord, which fact got all scholars with wonder". His works are known for punning, hyperboles, metaphors, similes, drishtanthas, yathi, word-pictures, rhyming, appropriate wording and other qualities. A great scholar of Virashaivism, he was a pontiff of the matha at Dhanagur; and though an ascetic, he was keenly interested in writing poetry. During a period when most poets wrote in the native metres such as Shatpadi, Ragale and Sangathya, Shadaksharadeva engaged old Kannada when its use was seldom. Thus he is a rejuvenator of Champus and became a role model to other poets of his time. He was fondly addressed with epithets such as 'Sarasajanmanitha', 'Ubhayabhashavusharada', 'Yogijanamandana' and 'Shatsthalas astradarshanaka'

Shanubhogue Venkataramanyya (1790) of Srirangapattana is the author of 'Mysorurajara Charithre'. Though it is meant to be a literary work, it is replete with material to reconstruct the history of that period. 'Govina Hadu' written with the theme found in the Sanskrit 'Bahulopakhyana' is supposed to be the composition of someone who was a native of Vydyanathapura and a devotee of Narasimhaswamy of Maddur. But some others opine that he belonged to Maddur basing their assumption on the lines meaning "O Padmanbha Paradhama, Narasimha of Maddur, I venerate you who profusely bestows favours on devotees'. Another poet of this district, Chinmayakavi (1750) is the author of 'Tharakaniranjana', a compilation of songs. Katcheri Krishanppa, who was in the service of Hyderali for eighteen long years and knew him closely is the author of 'Hydername', an account of Hyderali's political career. This is the opinion of B. Nanjundaswamy, based on an inscription found in the Narasimha temple of Shibi, a village in Tumkur district. 'Hydername' was completed in 1784, eighteen months after the demise of Hyderali. This work was earlier considered to be the writing of Krishnappa's son Nallappa.

One Leonardo Cinnami, a Christian missionary who belonged to Palermo, a town near the city of Naples in Italy, came to Srirangapattana in 1649 A.D. when Kanteerava Narasaraja Wodeyar was ruling. He stayed there for some time and wrote Kannada grammar and compiled a dictionary, apart from writing some material for the propagation of Christianity; but none of these is extant. These works are supposed to contain expositions on the tenets of Christianity, preaching, history of Christian religion, defence of its tenets and condemnation of the superstitions purported by other religions prevalent in the region. All these works are in Kannada. When in 1691 he initiated a marriage between a cowherd boy converted to Christianity and a Hindu cowherd girl, and someone complained against Cinnami this at the royal court, his works were ordered to be screened. It is said that Chikadevaraja Wodeyar was furious about some of Cinnami's writing and the former if said to have burnt a few books. The chances are that his works on grammar and the dictionary he compiled were also reduced to ashes.

Sanskrit Literature

We have already noted that Sanskrit language and *slokas* were also used in some of the inscriptions found in the district of Mandya. By the time Ramanujacharya came here in the first part of the eleventh century, there were many *agraharas* and *brahmapuris* that had facilities to teach Sanskrit and thus both Sanskrit language and its literature were quite familiar among the people here. Ganga kings gave a lot of encouragement to Sanskrit language, and as by the eleventh century, a portion of the district was under the rule of Gangas and hence quite a sizeable literature in Sanskrit was produced during that period. The renowned Sanskrit poet Bharavi (600 A.D.) is said to have visited the court of Durvinitha, a Ganga king, and we have epigraphic evidences to argue that Durvinitha had written a commentary on the fifteenth canto of Bharavi's famous work 'Kiratharjuniya'. He is also said to have rendered Gunadhya's 'Brihathkatha' into Sanskrit from the Paishachi language, and written a commentary entitled 'Sabdavathara' on the 'Astadhyayi', a treatise on Sanskrit grammar by Panini. However none of these is extant now. Some scholars are of the opinion that these works of Durvunitha were in Kannada.

Anandalwar (1054-1154) of Kiranguru near Mandya undertook a pilgrimage to Titupathi at the instance of Ramanujacharya and one Appayyengar of his lineage has composed book of psalms entitled "Ananthadsaha'. His son (Chikka) Govindaraja was honoured by Krishandevarya in 1516 A.D. with a few villages as gift for being victorious in a debate held in the royal court.

The contribution of scholars of Melukote to the culture and literature of Mandya district is enormous. The Sanskrit poets and scholars such as Anandalwar, Thirumalarya, Sigararya, Yoganandabhatta, Alasingabhatta, Akakrakakni Mahabhashyam Annangaracharya, Jaggu Singararya, Devasikhamani Thirumalaiyyangarya, Ananthacharya, Kuppannaiyyan garswamy, Alwarswamy, Pu.Thi. Narasimhachar and others originally belonged to Melukote. The Sanskrit College at Melukote is functioning since 1850 A.D., and its contribution to the propagation of Sanskrit is memorable.

Thirumalaiyyangarya (1645-1706) the son of Alasingarya and Singamma was a minister of Chikkadevaraja and one of his court poets. He was an erudite scholar in Sanskrit and Prakrit and was the author of 'Yadugiri Narayanasthava', 'Yadugiri Nayakisthava', 'Laksminarasimhasthava', 'Manjula Keshavasthava', 'Rajagopasthava', 'Paravasudevasthava', 'Paschimaranga rajasthava', 'Ekadashanirnaya' and other works in Sanskrit in a palatable style. Shadaksharadeva of Dhanagur in Malavalli taluk was a poet in Sanskrit apart from being a reputed writer in Kannada. His works in Sanskrit include 'Siddhalingasthava' an eulogy in honour of Edeyur Siddhalingayathi and other songs.

Singararya (1680) was a brother of Thirumalarya; he was a recognized scholar in the court of Chikkadevaraja. He is said to have authored two works, namely, 'Raghavabhyudaya' and 'Geetharnageswaram'; but these are not available now. Singararya has written commentaries on 'Yadugiri Narayanasthava' and 'Srishaila Dinacharya', both being works by his brother. Yoganandabhatta (1735-1810), father of scholar Alasingabhatta has written 'Easwarasamhitha', 'Kathyayana Grihyasutraprayoga' and a detailed commentary entitled 'Satwatamritham' on Parashara Grihyasuthras. Some persons that were in the service of the Wodeyars of Mysore and Hyderali as ministers or poets also wrote a few works though they are not of high literary merit. Shalyada Krishnaraja (1748-17750) has a few works to his credit in Kannada, Telugu and Sanskrit, which include 'Aksharadi Nighantu', 'Anubhavarasayana', 'Aprastutha prashamsa' or 'Praneswarasathaka', 'Bekina Kirthisasthra', 'Nalanataka', 'Nijadipakarathna', 'Bahatakatike' and 'Sadasivashathaka'. Venkamathya who lived during the eighteenth century (1771) was a minister of Hyderali. A great scholar in the six system of philosophy, he has written many dramatic works and other works in prose and poetry in Sanskrit. He is the author of Bhana and Prahassana, both forms of drama, and 'Kukshimbharabhyksahva', a farce on social mores is one among them. His

'Alankaramanidarpana', a treatise on poetics, dealing in detail mainly with the concepts of the forms of *dhwani* and *rasa*, is his *magnum opus*. Alasingabhatta (1795-1860), author of a dozen literary works, was the son of Yoganandabhatta. He originally belonged to this district and was a close associate of Mummadi Krishnaraja Wodeyar. His 'Vajramukutivilasa' a champu work, gives details about the tradition of the *vyramudi* festival and a few historical incidents pertaining to Ramanujacharya. His other works include 'Ramanuja Niyamanappadi', 'Pancharatra Prayoga Sampradaya Dipika', 'Satwathamrithasara' with 'Easwara Tantrabhashya', 'Satwatha Tantrabhashya' and 'Yathirajashathaka'.

Annangaracharya (1800-1884) was capable of repeating the entire text of the 'Mahabhashya' by rote and speak elaborately about it. He is the author of 'Dashakotirathnamala' that is supposed to be a rejoinder to Kunigal Ramaswamy's 'Navakoti'. He is also said to have vanquished other scholars in an open debate arranged by Mummadi Krishnaraja Wodeyar.

Jaggu Singararya I (1820-1886) is the author of 'Vrathamuktasaravali', 'Yadugiri Nayikasthavam' and 'Yathirajasthava'. He bore the title 'Sahithyasaraswathi'. His son Ananthacharya (1823-1863) was also known as Anandalwar, as he was believed to have been born with the blessings of Lord Adishesha. He learnt the Vedas and Vedantha, Mahabhashya, Sribhashya and the Bhagavadgitha at the foot of his father; was tutored by Gulibalacharya in Nyaya and Mimamsa; and studied Jaina and Bouddha philosophies also at Sravanabelugola. While at Melukote, he wrote works on poetics such as 'Rasamuralidhara', 'Kupalayanandamukura' and 'Krishnaraja Kaloddhara'. Anandalwar who vanquished great scholars in intellectual debates in Dharwad, Pune and other places, was appointed a court scholar at the age of twenty-seven. The king of Mysore recognized the merit of his scholarly work entitled 'Tridandataphakanchana' and honoured him with the title 'Vidwanmandali Sarvabhoma' on the occasion of his sixtieth birth anniversary. Other works by Anandalwar include works of denunciation such as 'Chathussahathakoti', 'Nyayabhaskara', a commentary on Sribhashya and 'Natwatatwavubhushana', 'Siddhantha Siddhanjana' and "Krishnaraja Yashodimdima". Kuppannayangar swamy, who was Principal of the Sanskrit College at Melukote (1840-1920), was an eminent authority on Nyaya, Vysheshika, Sankhya, Yoga, Mimamsa and Vedantha and has written notes on some works of Anandalwar. Tarkatirtha Mahavidwan Lakshmitatacharyaswamy and Mahavidwan Yathirajaswamy and many other wellknown scholars were

students of Kuppannayyanganar. Both the above cited scholars came out successful together in the Mahavidwan examination that was conducted only once by the palace.

Alwarswamy (1850-1924) who had the title 'Dashavidyachakravarthi' was the son of Lakshmitatacharya Swamy. He was capable of delivering learned lectures in ten languages on Ubhayavedantha, Tarka and Alankara. He was one of those responsible for the establishment of the Sankrit College at Melukote.

An eminent authority on Sahithyalamkara and Agamas, Yadugiri Yathirja Sampathkumara Ramanuja Jeeyarswamy (Asuri Anandlawar, 1859-1943) was also a poet of eminence in Sanskrit. 'Kavyamanjari', 'SriPoushara Samhitha', 'Ashtashloki', 'Srisadvidyavijayam', 'Adwaitha Vidyavijayam', 'Tapasavathsaraja Nataka', 'Kavyaprakara', 'Vedanthavijaya Mangaladipika' and other works were written by him. S.G.Narsimhachar (1862-1907), S.G. Govindaraja Ayyanganar (1875-1946) and Pu.Thi. Narsimhachar (1905-1998) were also eminent writers in Sanskrit and they translated some Sanskrit literary works into Kannada (see, the sub-chapter on 'Arunodaya'). M.T. Narsimhacharya (1867-1935) who wrote works under the pseudonym 'Kalki Bhagavathsimha' was the son of Singlacharya and Singaramma of Melukote. He knew Kannada, English, Tamil and Sanskrit and could write good poetry in these languages. Apart from writing works such as 'Kathamala', 'Gitarthasaramritha', 'Anantharya Saccharihamritham', 'Jnanamrithatarangini', he translated Anantharya Saccharithamritham' as 'Ananthrayvybhava' into Kannada and incorporated it in 'Parivarithya Rathnamala'. He has a few original works in Kannada as well.

T.A. Emberumar (1874-1946), who was the author of 'Nanjaraja Yashobhushana' and who induced several writers to write plays in Sanskrit, also belonged to Melukote. He was honoured with the title 'Vedanthavidyavisharada' by the Maharaja of Baroda and 'Panditharathnam' and 'Mahavidwan' by the Maharaja of Mysore.

Many scholars who were wellknown for their learned disposition in Vedas, Vedantha, Vyakarana, Nyaya, Alamkara and other branches of ancient knowledge served in the Sanskrit College at Melukote either as members of the faculty or its Principals. Their service to the cause of continuing the rich cultural heritage of the district by is by no means small.

Devashikahamani Tirumalayyanganarya (1820-1920), Purohitha Hitunarayana Ayyanganar(1850-1941), Ealapulli Varadachar (1860-1936),

Baladhwani Jaggu Venkatacharya (1874-1960), Lakshmintatacharya Swamy (1874-1926), Kainkaryam Shelvanrayana Ayyangar (1999-1968), H. Srinivasachar (1890-1964), Srirangam Sampathkumarachar (1895-1983), A.G. Thirunarayana Ayyangar (1895-1965), Venatanarasimhachar (1895-1993), Sthanikam Sampathkumarachar (1898-1962), Panditharaja Alwar Thirumalaiyyangar (1906-1873), Chakravarthi Srinivasa Varadachar (1910), B.V. Narasimhachar (1926), Srirangam Narasimhacharya (1828-1923), Mudumbai Narasimhacharya (1931), N.S. Krishanmachar (1934). M.A. Lakshmitatachar (1938) and others are the Sanskrit scholars who served this college on its faculty. The present Principal of the college, Vidwan Araiyyar Sriramasharma (1934) is the author of 'Sampathkumar Charitham', a *champu* work and the translator of 'Mukumndamala' into Kannada. Lakshmitatacharya Swamy, who passed the 'Tarkathirha' examination conducted by the government of West Bengal, has successfully countered the adverse criticism on the works of Anandalwar. Baladhwani Jaggu Venkatacharya has authored many poems and plays. Among these, a play by name "Rinavimochana" that gives a vivid account of incidents in ten acts is the most important. His other work, 'Kualayanandachandrika', a treatise on poetics is highly useful to students. 'Yamakinkara Samvada', 'Rasagangadharamarma prakasha Marmodghatanam' and 'Divyasuricharitham' that gives an account of the life of Anandalwar, are works of high merit. Jaggu Venkatacharya has written nine poetic works including 'Yadugiri Mahatmyasangraha', 'Kaveri Mahimadarsha', 'Krishanraja Sethubandhana' and 'Vyaghratataka'; many prose-writings including 'Yathindrapravana Prabhava', 'Vedanthavicharamala' and "Geetarthasangraha Vakya"; and two unpublished plays namely 'Yuvacharitha' and 'Mukthakam'. He has won laurels such as 'Sankhyatirtha', 'Sastrakavirathna' and 'Sahityarathna' from the Maharaja of Kolkota.

Devashikhamani Alasingracharya who started writing poems since his student days, has written 'Sri Cheluvanarayana Shathakam' and 'Parthasarathi Sathakam', while Jaggu Singarayana has authored 'Yadushyla Champu' and 'Krishnakatharahasyam'. A.G. Thirunarayana Ayyangar is the author of several works on poetry and Vedantha. Sthanikam Sampathkumarachar an authority on Ayurveda, Jyothishya, Agama, manthra and Tanthra has penned 'Eashavasyabhashyaparishakara Khandana', "Kualayanandachandrika Mandana", 'Sathathabhayashani Khandanam' and other works. Srirangam Narasimhacharya is the author of 'Athimanasasthava' and other works, while Mudumbai Narsimhachar has rendered 'Bhagavadvishaya', a Tamil work on Vedantha into Kannada.

M.S. Srinivasa Ayyagarya (1990-1940) of Narayanapura studied in the college at Melukote. He has translated 'Sankalpa Suryodaya', 'Vedanthadeshika' and Kshemendra's 'Sevyasevakopadesha' into Kannada. He has brought out a collection of his lectures and critical essays and 'Samskrita Kavicharithhe' in three volumes. He is the author of many poems and essays in Sanskrit as well. Govinda Ramanuja Jeeyarswamy (1880-1953), who established 'Sri Yadushyla Proudhashale' at Melukote, has written commentaries on Jaggu Vakulabhushana's 'Bhavabodhini' or 'Prasanna Kashyapa'. He has edited and published many works through 'Srivaishnava Grantha Mudrapaka Sangha' of Chennai.

Ayayanayayngarswamy (19987-1970) who became an ascetic and a Jeeyar of Sri Yadugiri Yathiraja Matha in 1954, belonged to Ramanujapura of Maddur taluk. He was an erudite scholar in sahithya, tarka, vedantha and mimamsa and gave lectures on the Sribhashya, Suthraprakashika, Vedantha Vadavali and Vishishtadwaitha. He has rendered 'Upanishad' and 'Acharyahridayam' into Kannada. R.A. Krishnamacharya (1899-1974), author of several essays and forewords to Sanskrit works, was the secretary of the board of Sanskrit scholars that convened a Sanskrit convention at Melukote.

Jaggu Alwar Ayyangar (1902-1994) is among the most important poets of the twentieth century. His works on Sanskrit literature have won appreciation both from the general reader and the scholar alike. He rejuvenated the age old traditional way of writing poetry in its depth and expanse. 'Jayanthika' (prose), four Champu works such as 'Yathiraja Champu', 'Hayavadana Stothram' and twentyfour other stothras, seven works in Kannada, several stories, plays and pen sketches are among his works. He was honoured by both the state and central governments with awards. An eminent authority on vishishtadwaitha, nyaya, and ancient jurisprudence, Akkarakkani Sampathkumaracharya (1906-1983), is the author of 'Sharanagathisastra', 'Ramayana' and other works. He has rendered the works of Prathiwadibhayankara Annangaracharya into Sanskrit, Hindi, Gujarathi and English languages. Srimathi Yaggammal (1915-1995), a recipient of a title called 'Varavarnini' was the wife of Jaggu Alwar Ayyangar. She has written introductory works on many religious celebrities at the behest of the public. We find many details of such works in her autobiographical writing 'Sriloka Gadyam'. While Krishnamachari (1830) of Srirangapattana has written 'Shabdamanjari', 'Dhathumanjari' and 'Hosagannada Nudigannadi', G. Thimmannayya has penned 'Shivapurana' and 'Vishnupurana'.

Arayyar Srinivasa Iyyangar (1917) has written two works titled 'Swanubhuthi Triveni' and 'Jnanadevachintanika'. Jaggu Sudarshanacharya, a poet has edited many works penned by his father, Venjatacharya and Embar Jeeyar. He has won awards from both central and state governments.

M.A. Lakshmi Tatachar (1930), the Director of Sanskrit Research Institute at Melukote, who is in charge of getting for publication the critical works of Ramanujacharya, the Upanishads and other rare works in Sanskrit, is an erudite scholar of Nyaya and Vedantha (Purva Mimamsa and Sankhya) and a great exponent of grammar and rhetorics. A writer in many languages, he has rendered the 'Apasyhambha Dharmasutra' into Kannada and 'Srithava' of Kuresha into English. Earlier he worked as professor of Sanskrit in Bangalore University.

Arayyar Srirama Sharma (1943), an important poet, is the editor of 'Lokacharya Panchashat', 'Narasimha Sahasranama' and other works and has written original works such as 'Asmaka Champu', 'Vishnu Sahasranama Bhashyavarthikam', 'Vathsayayani Varthikam', 'Arthasastropanishadvivaraanm' and others. He has also published over 500 monographs on various topics pertaining to drama, *psalms*, grammar and others .

Manvala Jeeyar Belathur Gopalachar (1890-1965) of Kanchi Alahi; Ubhayamimamsa Visharada Devashikhamani Ramanujacharya (1873-1937); Nilattampalli Vengkatanarasimhachar (1891-1991), who served as the professor of Dharmasastras in the Sanskrit College at Mysore and a writer of many works such as 'Yadushyilasathakam' and 'Eashavasyopanishadsara'; Embar Narasimhacharswamy (1895-1983), an exponent of Dharmasastras and an erudite scholar of the Vedas; Embar Varadacharya (1932), the author of "Sashirekhaparinaya' in Sanskrit, 'Pranayaparaga' in Kannada and 'Amarakosha' in Hindi; his brother Embar Rangacharya (1935) who was awarded doctorate degree for his thesis on 'Nyaya Siddhanjana'; and K. Rajagopalachar, who served as professor of Sanskrit in and later as the principal of Vijaya College, Bangalore are originally from Melukote.

The Institute of Sanskrit Research, Melukote

The government of Karnataka constituted a high-level committee in 1976 to recommend means to encourage Sanskrit studies and research. On the recommendation of the committee the government established an Institute of Sanskrit Research at Melukote in 1978. The institute is doing commendable work to promote the study of Sanskrit, development of the language, research

and publication of books. M.A. Lakshmitatachar is presently its director. The achievement of the institute has been editing and publication in ten volumes about 200 works written between the eleventh and the eighteenth centuries pertaining to Vishistadwaitha; re-edition and publication of important works such as Ramanujacharya's 'Sribhashya', 'Vedanthasamgraha' in nine volumes; publication of 'Rangaramnuja Bhashya' and expositions from the Vishistadwaitha angle on the Upanishads; a compendium of works on Vedantha, Dwaitha, Adwatha, and Vishistadwaitha and others. In order to rejuvenate the traditional way of holding debates and seminars, the institute conducted workshops between 1980 and 1997, pertaining to the Vedas, Vedangas, the Upanishads and other subjects. The institute has modern documentation facilities and it brings out its annual reports and research reports and reports on various seminars and workshops in the form of books. It is bringing out a quarterly journal in Sanskrit, English and Kannada. The journal has a membership of nearly 5500. The half-yearly journal 'Tatwadeepa' contains papers written by different scholars on topics pertaining to religion, philosophy, fine arts, literature, and general science. Apart from bringing out many books in Kannada and Sanskrit, the Institute has the distinction of publishing a six-volume encyclopaedia on Vishastadwaitha, Sribhashya in four volumes, the Brihadarnyakaopanishad and others. The Institute has a well-stacked library with more than 23000 volumes in it. (Also see, the chapter on 'education').

The Persian Literature

The state gave encouragement to Urdu during the rule of Hyderali and Tipu Sultan. But during the last years of Tipu's rule, Persian language occupied the prime place instead of Urdu; and it became the language of the royal court also. The same situation continued for quite some time even after the demise of Tipu. Tipu, who could speak chaste Persian held his letter correspondence mostly through that language. There were a number of Urdu and Persian scholars in his court. Jeeababi Ul Abdeen Shustr, brother of Amir Alam, the minister of the Nizam of Hyderabad, has written a Persian book entitled 'Sultha-e-Tarique' based on the information provided by Tipu Sultan. Amir Hussain Ali Kirmani who was Mir Munshi at the courts of Hyderali and Tipu, also wrote 'Hydera Shah' or 'Hyderanama' basing on his diaries, also gives an account of the life during the life of Hyder and Tipu. Kirmani also wrote the history of the Nawabs of Savanur and 'Taj ki rat ul Bilada ul Akham'; and poetic verses on the tomb of Tipu at Srirangapattana are said to be his compositions. The second son of Tipu, Gulam Muhammad's (1784) 'Kar

Nama-e-Hyderi' bases for its information on many many works of Indian and European origin and narrates Hyder's Persian lifestyle. Moulvi Mohammad Habibullah, the secretary of Tipu has compiled in Persian language the Mohammedan laws pertaining to the partition of property. He has used Khatte script in writing this work. Moulvi Syed Shabuddin Khadri was a great scholar in Arabic, Persian and Urdu languages. Munshi Ghulam Hussain Munazzam, the court poet of Tipu was later patronized by Mumtaz Ali Khan Wodeyar also. His works on Persian grammar, astrology and medicine were popular even during the first part of the twentieth century. A famous Hakim and a good writer that he was made him well known in Constantinople and many towns in other Muslim countries. His disciple Diwan Syed Amir Ahammad of Hassan has written many treatises on astronomy and geometry in Persian language. He drew attention as an innovator of many instruments used in studying astronomy. He died in 1974.

Mir Hayatsab of Mysore has authored many works in Urdu and Persian pertaining to Islam. Muhammad Abdul Khalam Saheb of Srirangapatana was an authority in Persian language and wrote the famous five stanzas on the doorway of Gumbaz. Muhammad Khasim Saheb, a grandson of Menji Nawab is well known for his gazals in Urdu. Likewise, he was said to be capable of writing gazals in Persian as well. Muhammad Hanif Moulvi of Bangalore has written 'Mansur-e-Muhammad' in Urdu, in which he has come down heavily upon the criticism of Islam by Christian missionaries. Abdul Hi Saheb's 'Kutba Hil Hanifia' in Urdu was very popular during his days. An erudite scholar, he did yeoman service for the development of Urdu which was known as Dakkhani during that time. He was instrumental in the government opening Arabic classes in Teacher Training Institutes.

Persian calligraphy was considered a form of art and Hazi Khalandar Khan Saheb, Ghulam Jeelan Saheb, Sukhan Saheb, Karimuddin and Sujjad Saheb of Mysore were well known calligraphers in Nasta Liq during the nineteenth century. The fact that especially, the calligraphy of Karimuddin caught the appreciation the people of the distant country of Turkey, has been mentioned by Hayavadanarao in his Mysore Gazetteer.

Anglican Literature

Due to the antagonism shown for the British by Hyder, many English writers were attracted towards the state of Mysore. Tipu also continued the same policy. Many English works written during this period reflect the relationship between the British and Hyder and Tipu. Sir Walter Scott's novel, 'The

Surgeon's daughter' depicts the style of administration of Hyderali and gives an account of many important events. Likewise, Colonel Medoz Taylor has written a novel 'Tipu Sultan' basing on his life. Dr. John Laden in his poem entitled 'Dirge of Tippoo Sultan' mentions the names of Srirangapattana and many noblemen. Francis Buchanan, John Laden, Hamilton and others have written travelogues which give vivid account of the life in the state after 1800. The French missionary Abbedube who lived in Srirangapattana during 1800-1823 has written in French a work entitled 'Hindu Manners, Customs and Ceremonies' which documents many cultural details of that period. Later many English writers also have written about Tipu and Srirangapattana. The noted art critic G. Venkatachal of Pandavapura has published more than twenty books that include 'Modern Indian Artist', 'The Mirror of Indian Art', 'The Travel Diary of an art Student', 'Shanta and Her Art', 'Contemporary Indian Artists' and 'The Dance in India'; and he had published innumerable articles on the subject. Another artist, the famous sculptor Na. Bha. Chandrasekharacharya of Nagamangala wrote seventyfour articles in Kannada and a few books such as 'Viswakarma Culture and Other Articles'. While 'Essentials of Karnataka Folklore' is by H.L. Nagegowda, M.S. Nagaraja Rao has written 'Kiratarjuniya in Indian Art'. Bellur Ramarao, a geologist, has many books including 'Rabbling Rhymes', 'Legend of the lost Ring and Other Poems' and 'Recollections of An Indian Geologist' to his credit.

The Renaissance

The latter half of the nineteenth century saw the rejuvenation of Kannada literature. B. Venkatacharya (1845-1814), M.L. Srikanteshagowda (1852-1826), S.G. Narasimhacharya (1862-1907), R. Narasimhacharya (1860-1936), M.A. Ramanujayyengar (1862-1937), Devasikhamani Alasingaracharya (1860-1940), B.M. Srikantiah (1884-1946), M.R. Srinivasamurthy (1892-1953), all these early modern Kannada writers hail from the district of Mandya. Their pioneering work to uplift Kannada language and its literature was highly commendable. M.L. Srikanteshagowda, B.M. Srikantiah, B. Venkatacharya and S.G. Narasimhacharya noted that the variety of literary forms that were available in English was absent in Kannada and tried their best to fill the gap. All these writers started their literary career by bringing out translations of literary works of other languages into Kannada. This period could well be called an age of translations when several translations from English, Bengali and other languages were published during this time. M.L. Srikanteshagowda, B.M. Srikantiah, A.N. Murthy Rao and later, H.L. Nagegowda, A.R. Mitra. G.

Venkatasubbayya and others, though settled down in various places outside the district, are recognized as belonging to the district. And hence their names are enlisted here.

B. Venkatachar (1845-1914), whose native village was Bhindiganavile of Nagamangala taluk, introduced the literary genre of novel to Kannada through his translations. He learnt the Bengali language with the help of Eswarachandra Vidyasagar and translated into Kannada his novel 'Rameshchandra' first, and later the historical and social novels of Bankimchandra, Rameshchandradatta, Hariprasad Sastry and others. He rendered 'Vishavriksha' (1900), 'Rajani', 'Krishnakanthana Uyilu', 'Madhavalatha' (1901), 'Yugalanguliya' and other social novels; 'Durgeshanandini', 'Kapalakundala', 'Seetharamu' and other historical novels into Kannada and caused fresh wind to blow in the firmament of Kannada literary circle. Acharya has to his credit more than eighty works including translations. Among his translated novels, 'Indire' (1897), 'Anandamatha' (1901), 'Venice Nagarada Vanika', 'Devi Chowdhurani' and others are his important contributions. He edited and published a literary journal by name 'Avakashatoshini' also for quite some time. After a long and chequered career in many places, he finally settled at Mysore.

Another don of modern Kannada literature was M.L. Srikantheshagowda of Deshahalli in Maddur taluk was an advocate, to become later a judge by profession, but did yeoman service as a litterateur, journalist and founder of a drama troupe. He would write judgments in Kannada while he worked as a judge. It is said that the judgments he wrote while serving at Hassan are still preserved. When suitable text books were not available in Kannada, he translated some of them into Kannada that include 'Sharada Bhugola' and 'Dakshina Bharathada Vyavasaya Paddhathi'. He founded 'Graduate's Trading Association' (GTA) while at Mysore and published his own translations of several English works in Kannada in the series 'English Classics for Canarese Readers'. (see the write up on dramatic literature). 'Bhavani Balu', 'Chamanrupa', 'Chandraprabhe', 'Buddhiya Balave Bala' and other his original works, whose prose still has the remnants of the style of description and texture of old Kannada prose. When the people of the upper castes dominated literature, he wrote to become the pioneer of a writer of lower social wrung. Rajakaryapraveena N.S. Subbarao, who was the vice-chancellor of the Mysore Universty belonged to Srirangapattana. He was an economist, administrator and a man of letters too. He presided over the Annual Kannada Meet of the Kannada Sahitya Parishat held Bombay in 1935.

R. Narasimhacharya (1860-1936) who toured the erstwhile state of Mysore and collected and edited about five thousand inscriptions was born at Mandya Koppal near Arakere. He enlisted chronologically for the first time hundreds of poets who wrote in Kannada between the eighth century and nineteenth century in the three volumes of 'Karnataka Kavicharithhe'. He also published 'Nithimanjari', 'Shasanapadyamanjari' and other works; and has also written 'The History of Kannada Language' and 'The History of Kannada Literature' in English. It is noteworthy that he published a widely acclaimed book of humour entitled 'Gampara Gumpu'. He had published many articles on archaeology while he was the director of the Mysore Archaeological Department during 1906-1922. He worked with Louis Rice and studied the architecture of thousands of Hindu, Muslim and Jaina temples and he had a collection of over four thousand old coins. His monumental work is collection and copying of more than one hundred ancient literary works in Kannada and Sanskrit which preserved in the Oriental Library. He collected Roman and Chinese coins that were found during the excavation of archaeological sites at Talakadu, Halebidu and Chandravalli. He was honoured with the honorary fellowship of the Royal Asiatic Society in 1907. In 1903, he was conferred 'Prakthana Vimarshavichakshana' by the Maharaja of Mysore. He got the title 'Rao Bahadur' by the British government in 1919. The Government of India conferred on him the title of 'Mahamahopadhyaya' in 1914. All India Literary Council of Calcutta gave him the title of 'Prachyavidyavybhava' in 1924. His monographs on Belur and Somanathpur have been acclaimed internationally. He also helped C. Hayavadanarao in accomplishing his new responsibility of compiling the new series of gazetteers. He chaired the 4th All India Kannada Literary Conference held at Dharwad.

S.G. Narasimhachar (1862-1907) was born at Srirangapattana, and was an erudite scholar in Sanskrit, Tamil and English apart from Kannada. He was a translator par excellence. His translations from English in blank verse and poems like "Ittare Saganiyade" and "Kaveriya Mahime" are very popular. His other important works include 'Hindudeshada Charithre', 'Allauddinana Adbhutha Dipa', 'Aesopana Neethikathegalu', 'Gullivarana Deshasanchara' and 'Bharatha Veeracharithhe'. He presided over the first conference of Kannada writers held at Dharwad in 1907. M.A. Ramanujaayyengar (1862-1937) who is well known for his serializing for the first time the old Kannada classics in his journal came from Mandya. 'Kavikarya Prashamse', 'Kavisamaya' are some of his original writings. 'Pamapa Shathaka', 'Panchatantra', 'Bhavachintarathna',

'Hadibadeya Dharma' and a host of other old Kannada classics saw the light of day as they were edited and published by him. H.R. Rangaswamy Ayyangar' (1899) who hails from Mandya was a great scholar of old Kannada. D.H. Hanuma belonged to Dadamudike village in Nagamangala taluk; and he has written many poetical works. 'Gowdana Magalu' (historical novel, 1926), 'Hanumana Kavithe', (1938) and 'Gandhi Gopura' (1850) are among his better-known works. An unparalleled scholar in Kannada and Sanskrit, Devasikhamani Alasingacharya (1877-1940) hailed from Melukote. He taught in many schools and colleges. An adept writer, his translations in simple prose of the Ramayana, the Mahabharatha and the Bhagavata were household names. 'Ghora Europu Yuddhada Charithre', 'Pouraneethi', 'Panchabhashaprahasana' are among his original works.

The Navodaya Period

The period between the publication of B.M.Sri's 'English Gettagalu' and the onset of the literature of the progressive movement is usually known as the Navodaya period. The 'English Gettagalu' set a new trend in Kannada literature and paved the way for lyrics. His work makes appropriate use in its diction the words from the ancient, the old Kannada and the modern Kannada as also the slang and the borrowed words. His translations employ new versification and metrical compositions. Not only the later poets from this district such as Pu.Thi. Na. and Ke.Es.Na., but eminent poets of other regions like Bendre, Kuvempu and Rajarathnam emulated the style and diction employed by B.M.Sri.

During the Navodaya period apart from poetry getting a facelift, fresh genres like novel, short story, criticism, travelogue, essay, drama saw a boom. Along with lyrics which came in plenty, other forms of poems like elegy, epic-poems, fragment-epics, sonnets, ballads also were the poets' favorites. Not only did the number of books increase, but also a host of new generation of poets emerged into the forefront. Though they tried their pen in other genres too, B.M.Sri. came to be better known for his 'English geetaganu, while Pu.Thi. Na. and Ke.Es.Na. were readers' choice for their lyrics, and Thi.Nam.Sri. and A.N. Murthy Rao were hot favorites for their essays. But, Pu.Thi.Na. excelled in operas and essay forms also.

B.M.Sri. (Bellur Mylarayya Srikantaiah, 1884-1946), though was born at Sampige in Tumkur district, spent his childhood days at Bellur in Nagamangala taluk of Mandya district. He got his primary education at Srirangapattana. His

'Aswaththaman' opened a new era in Kannada play-writing. His 'Bhashangalu, Lekhanagalu' and other prose works have helped Kannadigas awake with regard to the glory of their past and importance of their language. Though his literary works are few in number, the impact they have had on the later literary development of Kannada is quite enormous. His studies on Kannada linguistics, prosody, grammar, textual edition of classics and literary history are valuable. B.M.Sri presided over the the Annual Kannda Meet held at Kalburgi in 1928. He was the vice-president of the Kannada Sahithya Parishat between 1938 and 1942. He started the women wing of the Parishath, established a printing press, founded the 'Kannada Nudi' and started the Kannada Anuga, Kannada Kava, Kannada Jana examinations. Now the press has been named after him. He developed a new alphabet to be adopted in typewriting. The Maharaja of Mysore conferred on him the title of 'Rajasevasaktha' in 1942. The felicitation volume entitled 'Sambhavane' presented to him by his students and well wishers established a new tradition of presenting such volumes to luminaries. Now a foundation named B.M.Sri. Pratishtana' has been established in his honour in Bangalore which has a branch in Bellur. The foundation conducts various literary and cultural programmes regularly.

A.N. Subbarao (1891-1981) who has many 'firsts' and a well known artist belongs to Akkihebbal of Krishanrajapet taluk. He founded the Kalamandira at Bangalore in 1919. He has the distinction of holding the first art show and music competition. He is the author of seventeen literary works including 'Pushparachane' (1819), "Bannda Gadige", 'Onde Ondu' and 'Drugdarshana'. (see under, 'art').

M.R. Srinivasa Murthy (M.R.Sri., 1892-1953) belonged to Mandya. 'Savithri', 'Mahathyaga', "Rangannana Kanasina Dinagalu", 'Vachandharmasara', 'Bhaktibhandari Basavanna' and 'Prabhuibgalileya Sangraha' are some of his works. He was a deep scholar in old Kannada literature and a fine writer of modern Kannada. He was a model scout and has translated 'Scout Mastarana Salahegalu', a manual on scouting into Kannada. He is one of the builders of Kannada Sahithya Paishath and served as its vice-president between 1950 and 1953. He presided over the Annual Kannada Meet held at Sollapur in 1950. Veerakesari Seetharamasastry (1893-1971) who appended the name of the paper he edited to his name was a journalist and writer of historical and social novels. While 'Lakshmiya Samsara', 'Chitrakuta' and a few others are social novels, 'Bidanur Rani', "Rajapanjara", 'Golkonda', "Chand Sulthani", and others deal with historical theme. His most popular work 'Doulath' has seen six editions in print. 'Shivaji' another of his historical

novel is a long work running into one thousand pages. His father Nagesh Jois was an impromptu poet.

H.K.Veerannagowda (1899-1876) who was better known as Maddur Veerannagowda, though made a name as a politician, served the areas of journalism and literature also. 'Russiadolage Inukunota' are his books. He founded an educational institution that gives education from nursery classes to the graduate level and named it after his father-in-law, M.H. Channagowda. The people of the district cherish his service as the leader of a movement known as 'Irwin Nala Rythara Jatha' which resulted in providing irrigation facilities to the district.

A.N. Murthy Rao, (Akkihebbalu Narasimha Murthy Rao, (1900-2003), a renowned essayist, critic and a translator was a native of Akkihebbalu village. 'Aparavayaskana America Yatre', 'Sahithya mattu Sathya', 'Sanjegannina Hinnota' (autobiography) and others are his famous writing, while he did great work as an essayist, playwright, translator and is known for his adaptations. He is considered one among the pioneers of the Navodaya movement. He is best known as a writer of light essays, which are included in collections entitled 'Hagaluganasugalu', 'Aleyuva man', 'Minugu Minchu', and others. He was a secretary and vice-president of the Kannada Sahithya Parishath between 1954 and 1956. He was conferred with the honorary doctorate (D.Litt., honouris causa) by the University of Mysore in 1973. He chaired the 1984 All India Kannada Literary Meet held at Kaivara. He published his travelogue 'Aparavayaskana America Yatre' in 1978; and 'Chandamarutha' (a recreation of Shakespeare's 'Tempest) in 1981 and was chosen for the award of Karnataka Sahithya Academy for the respective years. He was honoured with the state award in 1984 and won the Central Sahithya Academy honour in 1979 for his work entitled 'Chitragalu-Patragalu'. He lived for one hundred and three years and died in 2003.

Among the doyens of modern Kannada literature was M.M. Dharanendraiah who was a freedom fighter also. He ran a printing press and published many works in Kannada. His elder brother, Mandiyada Subbanna wrote a novel entitled 'Jinadattaraya Padmavathidevi' which has the distinction of being the first novel with a Jaina theme.

Pu.Thi.Na (Purohitha Thirunarayana Ayyangarya Narasimhacharya, 1905-1998) was born at Melukote. He is well known for his operas, lyrics, essays, plays and an epic. While 'Hanathe', 'Mandaliru' were some of his collections of lyrics, 'Ramachariya Nenapu', 'Echalamarada Kelage' and

'Yadugiriya Geleyaru' were collections of very fine essays. The state government has established a public trust in his name; and his house at Melukote was taken over by the department of archaeology in the year 2000 and since then has preserved it as a 'cultural monument'. A literary award has been instituted in his name by the trust to be given to a work of poetry each year. His Hamsa Damayanthi Matthu Ithara Rupakagalu', a collection of operas won the award from the National Academy of letters in 1965. The University of Mysore conferred on him an honorary doctorate. He presided over the annual Kannada Literary Meet held at Chikkamagalur in 1981. He was admitted as an honorary fellow by Kannada Sahithya Parishath in 1993. His monumental epic 'Sriharicharithe' written in a new metre called 'Brihath Chandas' won the prestigious Pampa Prashasthi. The same work was selected as the best creative literary work of the year by the state Sahithya Academy.

Among those who contributed uniquely to the Navodaya poetry K.S. Narasimhaswamy (1915-2003) was one. He was born at Kikkeri in KR. Pet taluk. His debutant publication 'Mysoora Mallige' that came out in 1943 was itself a smash hit and won Devarja Bahadur prize as the best publication of the year. Later, it saw reprints eighteen times and was brought out in audio tape form in 1982 and was made into a movie in 1991. This work was awarded the prestigious Kumaran Ashan Prashasthi in 1987. This poet wrote and published several collections of poems both in the Navodaya and modern styles and his other works include translations such as 'Mayashankha and other stories', 'Raniya Gili and Rajana Manga'. He has brought out a few works for children as well. His collection of poems, 'Silalathe' was awarded a prize by the state department of Culture in 1957; and his 'Thereda Bagilu' won the Central Sahithya Akademy award in 1972. Again in 1972, he was honoured with Karnataka Rajya Prashasthi, and Sahithya Akademy Prashasthi in 1973. He served as the editor of 'Yuva Karnatakka' for some time. He presided over the 60th Annual All India Kannada Literary Meet held at Mysore in 1990.

Another important writer of the Navodaya period was Aswatha (Aswathanarayana Rao, 1912-1994). He was born at Keregodu in Mandya taluk. 'Agnisakshi', 'Jayanthi', 'Novu Nalivu' are some of his works. He is considered a prominent Navodaya story teller in terms of writing stories in large number with considerable substance. Among the stories that were made into movies include popular ones such as 'Muniyana Madari', and 'Ranganyaki'. He was honoured with the Karnataka Sahithya Akademy Award in 1982. 'Sujana' is the pen name of S. Narayana Setty of Hosaholalu, who is also a poet

and a critic in the Navodaya tradition. 'Mangalarathi' (1956), Nanya Yathre (1964) are a few of his sixteen works. He is better known as a critic of new perceptions. His 'Hridaya Samvada', a collection of critical appraisals, won the Karnataka Sahitha Akademy Prize for the year 1962-63. In 1989, he was honoured with Karnataka Sahithya Akademy Award in 1989, Rajyothsava Prashasthi in 1994, Devaraja Arus Award in 1997, and Viswamanava Award in 1998. His magnum opus 'Yugasandhya', an epic poem got the Cenrtal Sahithya Akademy award in the year 2002.

Ji.Sham.Pa (Jirahalli Shankaragowda Paramashivayya, (1933-2000) belongs to Jirahalli in Nagamangala taluk. He has done commendable work both in the fields of literature and folklore. While 'Dibbadaache', 'Jivanageeta' are his collections of poems, 'Kaavalugara', 'Mabbu Jaarida Kaniveyalli' and others are collections of short stories. He has written many other works including plays, essays, biographies, and other literary genres. His published works are about fifty in number. After a stint in creative literary career, he devoted most of his time and energy to the study of folklore. Though he started writing at a time when the trend was changing from Navodaya to Navya, his literary works are in the Navodaya style. (see also the write up on Folklore). He won the Kannada Sahithya Parishath Golden Jubilee Award. Kyathanahalli Shamanna and his wife Nagarathna, who were creative during the middle of the twentieth century, were poets of considerable merit. They were both writing in old Kannada though they lived when Navodaya trend was in full bloom.

Post-Navodaya Literature

The Progressive Movement in Kannada literature started in about 1945. The writers of this movement had more rational views than those of the Navodaya tradition. The progressive movement opposed the capitalist tendency and laid more stress on bringing about social equality and realism in literature. The next way of writing after the Progressive Movement was named the Modernist Movement. The writers of this movement on contemporary problems used several new images and symbols in their works. Rationalism was given high priority. Triveni (see under 'women writers') and Besgarahalli Ramanna may be cited as representing the progressive writers, while B.C. Ramachandra Sharma as representative of the Navya movement. Ramesh Hullakere wrote in the Navya style. Navya was followed by the Dalitha-Bandaya movement; about which details are covered later. Many writers drew inspiration from the Navodaya movement tried many literary genres for their

expression like the short story, the novel, poetry, travelogue, play and others besides writing about religious subjects. We have henceforth enumerated the contribution of such important writers in chronological order.

Kacchigere Subbegowda (1990) who bore the pen name 'Seethasutha', wrote many works based on Valmiki's Ramayana. He has written critical essays on various male characters, female characters and Rakshasa characters. He published about twenty five works including 'Urmila Darshan', 'Shileyallivee Gudiyu', 'Baragala Barigaili Baralilla' and other writings. He has followed the way of making the writing interesting by creating innovative situations and chiseled the characters in a novel way. 'Seethasutha' like A.N. Murthy Rao is another centenarian writer from this district. D.R. Ramayya of Srirangapura in Nagamangala taluk published collections of poems with titles 'Kogile' and 'Kaleda Balu' and biographies such as 'Moovaru Deshabhusanaru', 'Jagadishchandra Bose' and others and a novel entitled 'Karthavya'.

'Srivathsa' was the pseudonym of Dudda Krishanyyengar of Dudda village. He wrote several books on problems pertaining to the farmers. His book 'Vedantha Deshikaru' won the Devaraja Bahadur prize in 1967, and Sahithya Academy prize in 1972 was given for 'Sharanagathi Tattwa'. He has rendered 'Sankalpa Suryodaya' of Vedantha Deshika into Kannada. Jade Madappa Shivasankarappa (1910) of Halagur is the author of books such as 'Panchavimshathilila', 'Padodaka', and 'Thaya Harake' and a few works in English. Na.Bha. Chandrasekharacharya (1910) was born at Nagamangala. Apart from being a sculptor of renown, he is the author of many scholarly writings. His 'Dharmika Pathana sangraha' in three volumes, 'Tharabalasuchi' and other writing have been of immense use to the people following the profession of priesthood. He did some writing in Telugu also. He was honoured with many titles including 'Vidyalankara', 'Vedabhushana', 'Adhvaryu Shiromani', 'Vidwan Viswakarma' and 'Jnanadhurina'

Bardaiah Nadlegowda ('Nabha', 1912-1988) wrote more than twenty works. His writings are more about mountaineering, health, astronomy and travel. He has, of course, written a few books including biographies and adventure. 'Cameroon Bangalodane' introduces a cannibal tribe that lives in Africa. He edited a monthly called 'Gramaseva' from 1935 to 1939. As the chairman of the Adult Education Council, he toured Indonesia, America, Iran, Kenya and other countries between the years 1955 and 1962. His work, 'Akashada Ashcarya', a book on astronomy won him the Karnataka Sahithya Academy award.

Niranjananda (1907-1980), who was initiated to ascetic order by Swamy Shivananda of Hrishikesh, came to Mandya in 1939 and founded 'Niranjana Kuteera' at Ummadahalli near Mandya. He then settled down at Srirangapattana and wrote 'Ravi Rasayana' and 'Dhyana Minchu' collections of 127 vachanas. G. Venkatasubbaiah who served the cause of kananda language in more than one form (b.1913) belongs to Ganjam of Srirangapattana taluk. He is a lexicographer with unique works 'Igo Kannada' and 'Muddana Padaprayoga Kosha' and having worked with the comprehensive Kannada lexicon work, has been awakening the popular knowledge about words. His other works include 'Robinson Crusoe', 'Nayasena', 'Anukalpane', and a host of others. He served as the president of the Kannada Sahithya Parishath from 1964 to 1969. He headed editorial board of the Comprehensive Kannada Lexicon project from 1973 to 1991. He was presented with a felicitation volume entitled 'Sahithyajivi' on his sixtieth birthday. His 'Muddana Bhandara' won the award from Karnataka Sahithya Academy in 1997.

M. Raghavendra Rao, a renowned Gamaki and a poet was born at Pandavapura. He is the author of several devotional works. He was honoured with Karnataka Sahithya Academy award in 1974 and Rajyothsava award in 1994. He was conferred with a title 'Gamaka Rathnakara'. K.V. Shankaragowda of Keelara was an education minister and a very popular politician of the district who has made a name as a writer also. He is known as the 'Maker of Modern Mandya' and has several plays and translations such as 'Mahatma', 'Anthimahantha' to his credit. (see, chapter on theatre). He was chairman of the Karnataka Sahithya Academy between 1969 and 1970.

H. L. Nagegowda (1916-2004) with his works such as 'Pravasi Kanda India' and 'Doddammae' is known as a fine prose writer. He hails from Heraganahalli. He has done yeoman work in the field of folklore also. (see the write-up on folk literature). He has penned several stories and novels and translated Sir Walter Scott's 'Kenilworth' into Kannada. 'Sonneyinda Sonnege', 'Bhumige Banda Bhagawantha' (novels), 'Sarojinidevi' and others are his other meritorious works. He joined the Indian Administrative Service and has won the acclaim of both the public and the government. He presided over the All India Kannada Annual Meet held at Mudhol in 1995. His 'Na Kanda Prapamcha' a travelogue won the Karnataka Sahithya Academy award in 1986. He headed the Karnataka Public Service Commission and was a member of the legislative council for a term.

Akkihebbal Aswatha Lakshminarasimhayya (b.1917) has written many works on Ayurveda including 'Ashtangahridaya Samhithe' and 'Sushruta Samhithe'. Samethanahalli Ramaraya (b.1917) served the department of public health and wrote several works during the period he was working at Mandya. Abdul Khadeer (1928-1963) is the author of 'Gosamrakshana lavani', 'Govugala Prarthane', 'bhulokada Kanneeru' and other books. While N.N. Murthy (1931) has written 'Matrimonial', 'Hendthipooje' and other works, Ramamohan (1936) and Arakere D. Krishnappa have brought out a book each. Karimiddin of Ganjam has rendered the Quoran into Kannada and has a number of original works to his credit. 'Jnanopasaka' is the penname of M. Mallappa (1920) of Halagur village in Malavalli taluk. He was popularly known as 'Panditha' and is the author of several collections of Vachanas, plays for children, novels, and a few works on grammar and linguistics. His other works include 'Maddur Mahithi' and 'Malavalli Taluk Darshana'. He has more than fifty publications to his credit. He has the distinction of recognizing the merit of youngsters and publishing their works under his publication 'Jnanakirana'.

M. Ramamurthy (1918-1971) who was very popular as the writer of detective novels during his lifetime, was the son of Veerakesari Seetaramasastry. He enriched the genre of detective fiction with his novels. He was influenced by Vinayaka Damodar Savarkar's 'The First War Of Independence' and wrote his novel 'Viplava'. Apart from writing more than two hundred and fifty detective fictions including the super hit ones, 'Lakumiya hena', 'Kaikotta Premapatra', Ramamrthy wrote social novels, poetry and travelogues. His 'Kaluve Mane', a novel was a smash hit selling ten thousand copies; and broke the record in book sales by selling 12000 copies of his 'Sagari' in just eighteen days. He is only next to A.N. Krishanrao in spearheading Kannada movement.

Lingayya Puttamadayya (1921) of Shivapura has authored 'Sarvajnana Sandesha', 'Navaneetha' and others works. He served as the Secretary of Mandya Karnataka Sangha for many years. G. Narayana (1923) did commendable work as the Mayor of Bangalore City Corporation in 1964, the President of Kannada Sahithay Parishath between 1969 and 1978, and the Chairman of the Kannada Development Authority between 1992 and 1995. He belongs to Deshahalli of Maddur taluk. His work in the literary field is noteworthy and initiated naming public places in Bangalore such as roads, extensions and parks after the great litterateurs on the Rajyothsava day when he was the Mayor. He gave new dimension to the working of Kannada Sahithay Parishath as its president. He led a book movement and collected

books to be presented to the libraries of the Kannada associations in Delhi, Bhopal, Madras, England, America, and other foreign countries. He was responsible for the publication of books specially written by various authors of promise. He made the publication of 23 books possible written by ladies of several fields in the International Women's Year in 1975. He was honoured with the Karnataka Rajyothsava award in 1972 (also, see chapters on folklore and journalism).

Adihalli Muniswamy (1924) is the author of several books such as 'Raja Manthri' and 'Hasyagara'. Ho. Srinivasayya (1925) has brought out travelogues such as 'Na Kanda Germany' and 'Srilankadalli Sashi'. He hails from Chowdhary Koppal of the district. His 'Na Kanda Germany' won the Karnataka Sahithya Academy award in 1975. A pioneer in the Navya tradition of poetry B.C. Ramachandra Sarma (1925- 2005) was born in Bogadi village in Nagamangala taluk. He abandoned stanzaic pattern and wrote in blank verse employing images, He has penned many collections of poems, plays and short stories. His 'Neralu', a play, won the state award, while 'Seragina kenda', another play, won the National Government award, and 'Prathibha Sandarshana' the Karnataka Sahithya Academy award in 1975. He was honoured with an award from the Karnataka Sahithya Academy in 1985 and Rajyothsava Prasasthi in 1997.

H.K. Yoganarasimha (1927-2002) of Halebidu village in Pandavapura taluk is well known as a film writer. He is the author of 'Olavina Bali', 'Bhagya nowke' and several other works. (see, also chapter on theatre). Kru. Na. Murthy (1928) of Akkihebbalu is the author of more than twenty works in various genres including 'Chinnada Jinke' and 'Sarvodaya'. H. Nanjgowda (1928) of Harohalli in Pandavapura taluk brought out four volumes of 'Nudigannada' with financial assistance from the UNICEF. He laso edited some volumes in 'Kannada Bharathi' series and 'Shabdamanidarpana' of Keshiraja and 'Shabdanushasana'. Abdul Sattar (1929) of Puttasomehalli in Pandavapura taluk founded 'Kannada Sahithya Sangha' first in collaboration with a few friends and later organized 'Ranaga Mantapa'. He is the author of 'Nishyanka Malla' 'Hyder Ali' and other historical novels and has tried in the literary foms as well. Giriyayya Gopal (G. Gopal, 1931) of Hemmanhalli has authored 'Vydyana Videsha Pravasa' and Mysorininda Mexicoge', travelogues; while Rangappa Seshagiri (1931) of Krishnarajapete has edited Rudrakavi's 'Karasthala Naglingacharithhe', 'Kumaravyasa's 'Adiparva' and other works. B.N. Garudachar (Bindiganavile Narayana Garudachar, 1931), who adorned

the highest position in the police department of the state and has written many articles about the police service and authored a Police Manual was honoured with Rajyothsava award in 1994. H.A. Ramakrishana (1932) of Kyathanahalli has rendered many works into Kannada from English, and vice versa. He has translated eleven selected portions of the Mahabharata, one hundred one vachanas of Basavanna and one hundred one slokas of Kalabhyrava into English. 'Baralilla Eke?', 'Kanasu nanasu' and 'gulabi' are his other works.

M.S. Nagarajarao (1932), a renowned playwright and son of Srinivasa Rao Mirle was born in Mandya. He was in high positions of several departments and headed the department of Archaeology and Museums. He is the author of several scholarly writings.

T.V. Venkataramanyya (1933) belongs to Tonnur village in Pandavapura taluk and is the author of 'Kannada Padanudi Kosha', 'Hasyarasayana', 'Bapu Helida Kathegalu' and other books; while Mysore Venkatappa Chitralingayya (1933) who also hails from this district has authored 'Khayyam Kavanamanjari' and 'Inneninnenu'; and Keelara Thammegowda Veerappa (1936) has written 'Loka Kaveri', 'Yadugiri', 'kajana' and other works. Sadyojatha Murthy (1936) is the author of 'kavyagana Prabha', 'Shubhashobha' and other works and has published them with pen names 'Margadarshi' and 'Savithritanaya'. A.R. Mitra (1935) has the distinction of mixing humour with serious thoughts. A renowned orator, he belongs to Akkihebbalu of K.R. Pet taluk. He has put across many new ideas regarding Kannada language, its grammar, and literature while working as a professor. His works include seventeen collections of essays including 'Arathakshathe', 'Balconiya Bandhugalu' and 'Manthraivdye', a collection of light skits and many others.

K.S. Gopal Srivathsa (1936) hails from Kadukotthanahalli in Maddur taluk. He has written many works to develop the mental faculties of children and has been hailed as an eminent writer of children's literature of the district. 'Prithvisimhana Sahasa' (1973) 'Entha Prathikara' (1978), 'Belliya Hara' (1980) and 'Chankya and Other Stories' are some of his works. He has won many laurels from various organizations. He has collected as a hobby, a huge number of photographs of eminent people and exhibits them in different places.

Besagarahalli Ramanna (1938-1998), though started writing short stories when the Navya tradition was in high profile, did not follow that tradition but followed the Navodaya and the progressive ideals. He wrote about the rural life and culture since 1958 when he began his literary career. He was afterwards recognized as a representative writer of the Dalitha-bandaya movement.

'Harakeya Hana', 'Ondu Hudugange Bigdda Kanasu', 'Garjane' and others are his collections of stories. He was awarded Karnataka Sahithya Academy prizes in 1972 and 1976 for his 'Garjane' and 'Nelada Odalu' respectively, both collections of short stories.

H.K. Rajegowda (1938), hailing from Hanumanhalli of Nagamangala taluk, is the writer of about fifty books covering criticism, literary research, folklore, critical edition of classics and other genres. While he was service in Kannada Adhyayana Samsthe, he undertook the work of critically editing the old Kannada classics and published 'Sripalacharithhe', 'Kalle Lingeswaracharitra' and 'Kodugada Marayyana Charithe' among others. He unearthed the unavailable works of M.L. Srikanthesagowda, a doyen of the renaissance.. He has written 'Yalahanka Prabhu', a play, and it has been successfully staged several times. He has won awards from non-government organizations. His 'Kuvempu Sahithya Loka' has won the Kuvempu Literary Award in 1984, while he was selected for the honorary fellowship of the Kannada Sahitha Academy in 1990. D. Lingayya (1939) has to his credit several works including poetry, novels, essays, folkloristic studies and others. 'Dinakara' is his pen name. He has brought out several collections of poetry, critical appraisals, essays and short stories. He has done considerable work in the area of folklore as well (see, chapter on folklore).

Heraganahalli L. Keshavamurthy (1939) is another writer with many works to his credit. 'Engara Ticket Kodi' is his travelogue. His collection of light essays entitled 'Neenyako Ninna Hangyako' won the Karnataka Sahithya Academy prize in 1972 (see under journalism). Thi. Na. Achyutharao (Thippuru Narayanarao Achyutharao, 1939) is the author of 'Bhumandala Parichaya', 'Sarala Prakruthika Bhugola', "Bharata' and other books; while Muddagowda Ramakrishna (1940) of Marnavamidoddi has written many works of poems, stories, essays and others. Dundanahalli Doddaswamy (1941) has written many works of expositions and critical appraisals. Ramegowda (1942) of Eeregowdanadoddi who writes under the pseudonym 'Ragow' has done commendable work in the fields of literary research and folklore. Besides this, he has published 'Yatre' and 'Theppa' (collections of poems), 'Avagahana' and 'Kavyanusheelana' (collections of critical articles) and many works for children. His books have won laurels from many institutions including the one awarded by Kuvempu Vidyavardhaka Trust. While a critical edition of 'Sahasabhimavijayam' (a collaborative work with B.S. Sannayya) won the Karnataka Sahithya Acadely prize in 1985, his other work 'Ajitha

Tirthankarapurana' won the same award in 1988, and for 'Jaimini Bharhata of Lakshmisha' in 1993. He was honoured with fellowship of the Academy for the year 2001. Sadashiva Ennehole (1943) of Pandavapura has published besides limericks, collections of light essays and books for children.

M.A. Jayachandra's (1944) forte is the field of folklore studies. While his 'Rashtrakavi Kanda Gommateswara and Other Essays', 'Vaddaradhaneyalli Stthree' and others are critical works, 'Jainamuni', "Acharyara Jeevanacharithre' are biographies. He has published many poems and modern vachanas as well. He has to his credit a few edited works pertaining to Jaina literature too. His 'Bhavapooje' has won Swasthisri Devendrakirthis award from Kannada Sahithya Parishath, and his collection of 105 folk short stories has bagged a prize from Vidyavardhaka Sangha of Dharwad (see under folklore).

G.V. Dasegowda (1944) of Guttalu village who writes under the pen name G.V.D. started writing in 1966 with a play entitled 'Adarsha Hambala'. He has brought out many works of poetry, plays, novels and stories including 'Nanju Badiyithu' (1968), 'Mugila Magalu' (1975). His 'Bharathiya Kavyamimase Ondu Sameekshe' (1992) succinctly summarizes the important aspects of Indian poetics. G.V.D. has done considerable work in the field of folklore as well (see under folklore).

K. Bhairavamurthy (1945) belongs to Kasalagere village in Kotthatthi hobli. While 'Chitrngini' (1964), 'Mahathma' (1971) are his collections of poems, 'Tunthuru', 'More' and others are collections of Vachanas, and 'Prathiphalana' 'Samajadharma' are critical studies. 'Ikshusachaya', 'Samskruthi deepamale' and 'Bellibelaku' are some of his edited works. He has won many prizes. A.R. Mithra's brother A.R. Ananda (1946) belongs to Akkihebbalu and has published many books including the major ones such as 'Bitugali', "Ananda Nota' and 'Hima Karagithu'. M.A. Shubhachandra (1946), who has brought out 'Jaina Sahithya Matthu Samskruthi: Kelavu Adhyayanagalu', belongs to Mandya. H. M. Nagaraju ((1946) of Hetthagonahalli (of Nagamangala Taluk) is the author of 'Gangaprabhu Durvinitha' (1973), 'Vijayanagara Matthu Mysoru Ithihasa' (1982), 'Karnataka Ithihasa' and other works. His doctoral dissertation has the title 'Immadi Devarya Matthu Avana Kala'. Ramewh Hullukere (1947) of Mandya tauk first published 'Tende', a novel, and later brought out 'Sakshi', a collection of short stories. His other publications include 'Puthli' (novel) and 'Kuguthide Kallu' (play). Uppinakere Ramalingayya (1948) edits a monthly entitled 'Arogyanidhi' and is the writer of a few works on health and hygiene.

Arjunapuri Appajigowda (1948) of Sadolalu village in Maddur taluk has published 'Vimarshasudhe' (1979), 'Dourbalya', 'Nisargada Kare', 'Kuvemu Sahithya Parichaya' and other works, and is the author of the thesis 'Nanjanagudu Thirumalamba: A Study'. Another writer from this district Ambigarahalli Somasekharagowda (1948) has published 'Bhashavijnana Vivakshe' a work on linguistics and and many articles on the subject.

Thyluru Venkatakrisha (H. Venkatakrishnegowda, 1948) of Maddur taluk has published 'Agnikunda', 'Sammilana' and 'Rakthabhisekha' (novels), and 'Mandya Jilleya Samsritika Parampare' giving an account of the cultural heritage of the district. He is the author of many essays also. He has provided information regarding the village gods and rural arts of Mandya district to Kannada University at Hampi. Narahalli Balasubrahmanya belongs to Narahalli of Pandavapura taluk. A critic of high merit, he has to his credit critical works such as 'Anusandhana', 'Navyathe'; and his other publications include 'Synger's Stories', 'Kadidada Hadi' and his doctoral thesis 'Thada Parimalada Hadi'. Kyathanahalli Ramanna (1942), though better known for his collection and editing of folk literature, he has 'Tilijala', 'Vajravarthula' (collection of short stories), 'Bhagathsingh', 'Badukubangara', and other children's literature. M.Jayakumar of Shivanhalli in Nagamangala taluk has authored 'Dante', 'Kadiru', 'Nademadi' and other books besides some translations and edited works.

Nagathihalli Chandrasekhar who is a name to reckon with in the fields of literature, television serials and cinema, hails from Nagathihalli of Nagamangala taluk. While 'Haddugalu', 'Malenadina Hudugi', 'Sannidhi' are collections of short stories, 'Chukkichandramara Nadinalli' and "Ba Nalle Madhuchandrake' are his novels. He has published 'Ayana', a travelogue and a cassette entitled 'Nanu Hadedavva' (see also, the write up on (inema). Chikkamarali Boregowda is a storywriter, novelist and rural rhyme composer. K.R. Seshagiri (1931) of Krishanrajapete has edited old classics such as 'Adiparva' of Kumaravyasa and 'Gurubhaktacharitra' of Virupendra. Madahalli Ramakrishan who writes under the penname 'Mara' has published poetry collections such as 'Gangothri Geethegalu'; while V.M. Mutthayya of Valagerehalli writing under the pseudonym 'Nisarga' has published many collections of poems. Javaranahalli Siddappahas published many collections short stories, poems, translations and plays. N. Prabhakara (1949) is the author of 'Chavundaraya' (1967), 'Shunyageethe' and other works, while H.S. Muddegowda has published 'Julius Caesar', 'Kavikrithi; Ondu Vivechane' and

other works. Alur Chandrasekhar (1945) of Maddur taluk has authored a few collections of essays and songs; Narayana Kikkeri (1950) has published many novels and treatises on linguistics and ethnic studies. Kurubara Bettahalli Mahadevegowda's (1950) works include 'Sandhyaguru' and 'Kolu'; while Saraguru Sudarshana Raghottthamarao (1952) has written 'Badalaguttiruva Bhumi', 'Benkibetta', 'Nadiya Baduku' and others, while girigowda, a teacher from Pandavapura has to his credit many works on criticism, grammar, prosody and folklore.

A.N. Srinivasa Ayyangar's Bhukampagalu Matthu Agniparvathagalu' has won a prize from the department of education. An author of several detective novels and science fiction, 'Manu' P. Narasimharao) belongs to Melukote of this district. K.C. Veeregowda has written 'Bhajagovinda Stotra' and has translated 'Kulapathi's Letters' into Kannada. Somasekharachar (1953), who hails from Gantegowdanahalli near Keregodu, is engaged in writing books and theatre activities. He is the author of several plays and collections of poems. Kashi Puttasomaradhya, a professor in the institute of Kannada Studies at Dharwad, belongs to Talagawadi in Malavalli taluk; he has done meritorious work in the field of sarana literature. His works include 'Sharanara Nudimutthugalu', 'Veerasaiva Mahapurana' and many others. N.Sudarshan of Mandya is a playwright and has authored many works including 'Ayyappaswamy Charithe'. He is an accomplished stage actor and plays on the mridanga. He has received many titles for his excellence in playing on the percussion instrument. K.M. Mallaiah of Keelghatta has written many stories and poems; while Virupaksha Rajayogi (Rajaguru) of K.R. Pet taluk is the author of about fifteen works. H.V.R. Ayyangar hailing from Haravu village in Pandavapura taluk is an environmentalist and a renowned economist. While his works are about economics, B. Narayanagowda has written 'Kaveripuradalli Kyate Meshtru', and G. Thimmannayya (1963) of Ganjam has written many religious works. Hariharapriya (Sathavalli Venkataviswanath) who spent more than twenty years in the vicinity of Kikkeri has written many books including thirty novels such as 'Baduku Kodada Jana', 'Samskruthika Dakhalegalu', 'Kuvempu Darshana' and 'Rasaarekhe'. His other works are stories, poems, pen portraits, criticism, editing and other genres. He is the recipient of many awards including Rajyothsava Prashasthi. Ma.Sham. Krishnayya of Madapura in K.R. Pet taluk served as the president of the district Limerick Writers' Association and is the author of several books, while Jagadeesha Koppa of Maddur taluk has authored many poems and a few books concerning the district. Devegowda of Haravu in Pandavapura taluk has brought out a

collection of poems, while V. Mutthayya of Valagerehalli, Javaranahalli Siddappa and others also are writers of the district. Linganna Bandukara has published 'Huli Tanda Male', 'Adibanana Kanda', 'eдея Dani', 'Annana Mathu' and other collections of poems. Bindiganavile Narayanaswamy and Pa.Sha. Srinivasa have also contributed many works to the field of Kannada literature. Their works include 'Anarkali-Salim', 'Chinya' and other collections of limerick. Dr. Pradipkumar Hebri and M.K. Narayana Bhatta who have domiciled to Mandya from the coastal region and have authored many works.

Religious institutions in the district like Swatantra Siddhalingeswaramatha, Dhanagurumatha and others have contributed much to the development of literature. Others such as Cheluvanarayanaswamy temple at Melukote, and Adichunchangirimata are doing immense work for the propagation of culture. They are engaged in conducting programmes of cultural importance and have also brought out many works related to religion and literature. Many pontiffs also are writers of books. Chandrasekharanathaswamy who was the head of Adichunchangirimatha wrote eighteen books pertaining to spiritualism; Swamy Krishananda Bharathi of Dasaraguppe in Pandavapura taluk has written 'Yogavijnana Prakashike', 'Jnanaeswari Geethamritha' and others; Swamy JnanaghanandaPuri of Shivaragudda has authored 'Bharathada Honganasu', 'Grihasthasrama', 'Sanmargadalli' and others; Sankarananda Bharathi of Kunthibetta has written 'Geetarthabodhini'. Sampathkumara Ramnuja Jeeyar (1908), the present pontiff of Yadugiri Yathiraja Matha of Melukote, is an erudite scholar in the subjects like science, mathematics, sculpture and architecture and has written about the temple architecture of Melukote, Sriranga, Tirupathi and other places besides writing about idol worship. Srivathsakalbalgal has written many articles of Vishishtadwaitha philosophy. Thirunarayana (thiru) the founder of Adarsha Educational Institution is both a writer and an orator of eminence. M.R. Narasimhan also from Melukote is the author of over fifty books including poetry collections, plays and translation.

There are many institutions in the district that have encouraged development of Kannada literature and culture. They have propagated culture and disseminated knowledge by conducting literary programmes, festivals, lectures and competitions. Mandya Karnataka Sangha founded in 1936 had a library with a collection of over 2000 books by 1965-66 and a reading room both housed in own building. The municipality of Mandya town was giving an annual grant of Rs. 2000. Melukote Kannada Sangha was started in 1935, while Kirana Sahithya Sangha of Mandya was founded in 1950. Both the

associations were meant to hold seminars and conferences. Ubhayavedantha Pravarthana Sabha of Melukote was established in 1902 with the aim of imparting religious education; and it had about 600 members including 86 donors by 1966. Associations like Mandya Karnataka Sangha, Nagamangala Karnataka Sangha and Melukote Vedantha Pravarthanasabha are doing commendable work even today. C. Balakrishna Sangapura has started 'Adithya Prakashana' and 'kalavedike' with the help of friends.

Dalitha-Bandaya Literature

Dalitha-Bandaya literary movement has the life and strifes of Daliths at the center of writing, and being sympathetic with their miseries, without bothering about the community from which a writer comes. It was in 1979 that the Dalitha consciousness sprouted in Mandya district. When in the same year, the state level conference of Dalitha writers took place in Bangalore, each district of the state had a convenor. It was Shivalli Kempegowda who was in charge of Mandya district. In November 1979, just a few months after the conference took place, a district level conference was held at Mandya under his stewardship. This has the distinction of being the first ever district level Dalitha conference in the whole state. The Dalit writers who had gathered for the conference deliberated elaborately and decided to give a start to the Bandaya organization. Accordingly, the organization took shape in 1979. The organization has hitherto held many struggles under the banner of Dalitha Sangharsha Samithi and also workshops and seminars on relevant topics. The Daliths sing their pain and remorse, without considering written word alone as sacrosanct. The movement spearheaded writing their own experiences, ideas and expressing their own anger and joy in the decade of the 1980s. Shivalli Kempegowda led the Bandaya Literary Organization initially for eleven years and condemned superstitions and suppression by the writing about lifestyle of the clergy. He held many conferences and seminars and debates under its banner. Besagarahalli Ramanna later succeeded him as its convenor.

Even before the slogans like Dalitha consciousness and Dalitha literature were raised, there were a few writers who wrote about the Dalitha experiences in their writings. We must make mention of Bommarasegowda and G. Venkatayya who did this job enormously in their works. A recipient of Rajyothsava Award in 1998, Bommarasegowda belongs to Arakere in Srirangapattana taluk. He is a known freedomfighter as well. He has composed about 3500 verses about Mahathma Gandhi (1960) and has written a long poem comprising the entire life of Shivaji in Bhamini Shatpadi. Later, he turned

to Dalitha literature and is the author of 'Govinabalu', 'Harijanarabalu', which depict the exploitation of the downtrodden by the people of the upper crust. He has also written the lives of Shivaji, Ibrahim, Gandhi and others and compiled them under the title 'Mahapurusharu'. He undertook to give new expositions with nuances suggesting the need to inculcate the spirit of freedom in to old classics such as Torave Ramayana and Mahabharatha. G. Vankatayya of Hemmanahalli in Maddur taluk started writing Dalitha literature in as early 1945. Having been influenced by the life, works and messages of B.R. Ambedkar, Venkatayya is the author of twentythree books. 'Chandanada Koradu', 'Nondajeeva' and other novels, 'Sharadamani', 'Buddhadeva' and other biographies, 'Chinnada Giriyatre', 'Banada Seragu' and other travelogues are the result of his labour. He was honoured with the Karnataka Sahithya Academy award in 1979 and also the Karnataka Rajyothsava Prasasthi. He was sanctioned monthly pension meant for a writer.

Shivalli Kempegowda of Mandya district is considered a Dalitha-Bandaya writer without being a Dalitha by birth. 'Bennumuleya Hadu', 'Hathabhagini Thangige' and other collections of poems, 'Chammavuge', 'Kagepuradalli Muru Makkala Savu' and other collections of stories testify to his credentials as a progressive writer. All these writings depict the heartrending theme of Dalitha life and their exploitation. A story from his collection 'Chammavuge' has been translated into Marathi. K.N. Shivatirthan, who has brought out two collections of poems entitled 'Bestha' and 'Geregalu', brings out subtly the life of the oppressed effectively in his pieces such as 'Madi', 'Kompeya baba' and 'Thudiva Jeevagalu'. Somanna Hongalli (1966) has published 'Tamate' (1993) collection of stories, 'Kattalu' (1993, novel) and Lambani stories and others. His dissertation is entitled 'Konthipuje: Ondu Adhyayana'. He is considered good in the field of folklore as well.

Women Writers

Based upon the evidences available prior to seventeenth century, it could be said that women writers were not in considerable number. But after Chikadevaraja Wodeyar, quite a number of women writers came to the fore. Of them a few wrote about mythological themes, but the majority was bent upon creating fiction and poetry.

Shringamma and Sanchi Honnamma, who had a prime of place in the court of Chikadevaraja Wodeyar, started writing with their respective works- 'Padminikalyana' and 'Hadibadeya Dharma'. The latter poems succinctly and vividly narrate the path to be followed by a housewife, which include her

demeanour, talk, duties and so forth. Rajamma of Melukote (Nelkundi Srirangamma) wrote 'Durvasa Charithre', Ananthapadmanbhana Charithre and others. The Kannada literature has now passed through the stages of Navodaya, pragahiseela, navya, dalitha-bandatya and feminism. Even before feminism was wide spread Thriveni and others wrote exclusively with feminine sensibilities.

Vani (1917-1988) was the pen name of B.N. Subbamma of Srirangapattana, who wrote many books of stories, vachanas, plays and novels. Among her works, 'Eradu Kanasu' (1960), 'Shubhamangala' (1962) and 'Hosabelaku' (1969) were made into extremely successful movies. Her novel 'Manemagalu' won Karnataka Government prize in 1962, while she was conferred Karnataka Sahitya Academy award in 1972. Singaramma (Sridevi, 1923) of Mandya did not have formal schooling, but learnt five languages -Kannada, Sanskrit, Telugu, Tamil and Hindi - on her own, She is the author of many religious works including 'Gopurada Mahime', "Sribhshya Mahime", "Bhakthisiddhanjana' and 'Pancharathra'. She did yeoman service as the secretary of Mahila Samaja of Mandya for more than twenty five years. Her short story in Hindi bagged the Jannalal Bajaj prize in 1964, and she was honoured with a prize for her essay on 'Sculpture and the Glory of the Idol of Vishnu' at the Haridasa Conference held at Bangalore in 1994.

Anasuya Shankar (1928-1963), a major novelist who wrote with the pseudonym Triveni, belonged to Mandya. She was the pioneering woman writer who chose the theme of women's, problems for her novels when women writers were scarce. Though she began writing under the influence of the Navodaya movement, she followed the simple style of the progressives. She is surely a follower of the feminist path. She wrote fortyone short stories and as many as twenty novels, all published between 1953 and 1963. 'Eradu Manassu', 'Huvu Hannu', 'Keelugombe', 'Vasanthagana' and others made her immensely popular among readers. Some of her novels such as 'Hannele Chiguridaga', 'Huvu Hannu', 'Apaswara', 'Sharapanjara' and 'Bekkina Kannu' (made in Maayalam language also) swept the box office and influenced the cine-going public. She has the distinction of being the first woman writer from the district to raise her voice, after the Navodaya period, in favour of women liberation, social reforms and against social injustice. She won the Devarja Bahadur Prize for her collection of stories entitled 'Samasyaya Magu' in 1950 and the State government prize for the novel 'Avala Mane' in 1960. Her younger sister Aryamba Pattabhi (1936), also a novelist was also born at Mandya. She started her career with 'Honganasu' (1961) and 'Aradhane (1962) and has about thirty

novels to her credit, apart from writing short stories, plays, children literature, biographies and in other genres. She has founded in and running the 'Mahila Dhyana Vidyapeetha' since 1975. Her 'Tennis' won the Mallika award sponsored by Kannada Sahithya Parihath in 1988.

Jaggu Priyadarshini (1927), the author of 'Lambani Lakki' (1977, made into a film also), 'Antharangada Ale' 1987, both novels, has written many volumes of children literature under the titles 'Nagasaki' 'Parivarthane', 'Kandara Kamadhenu' and others, was born at Nagamangala. Sushela Honnegowda Marashi, (1949) hailing from Maddur has published 'Janapada Atagalu' (1979), 'Janapada Adigegalu' (1980) works on folklore and a few novels; while Seethapura Jayalakshmi (Vishala, 1952) is the author of 'Nota', 'Aidu Janapada Krithiglu', 'Seethapurada Eluramma' and other works. Padmasekhar (1953) of Ambigarahalli has brought out 'Hakkiya Hareya' (collection of poems), 'Samavesha', 'Janapada Manranjakaru' and other works. Naguvanahalli P. Rathna ((1954-1999) published 'Chaturarya Prabhanda' (1989), 'Vikrama Vilas' and few works of poetry and children literature; while Padma Kempegowda of Mandya has brought out a few novels, poems and children literature. Latha Rajasekhar (1954), born at Ambigarahalli in K.R. Pet taluk, has published 'Kogile Kugidanthe', 'Shephalika' (and other collections of poems), 'Huvarali Nakkaga' 'Manassu Manssugala Naduve' (and other novels). She is the recipient of amny awards. R.S. Vijayalakshmi of Mandya has written 'Dwadashanuprekshe' 'Kannada Sangathya Prakara' and other works; N.G. Lalitha of Hanumanahalli in Nagamangala taluk has published two biographies; D.L. Vijayakumari (Santhekasalagere) has brought out novels such as 'Bandhanada Hakki' and 'Agnidharini', and a few collections of poems; Jaya Kalbagal (1928-2000) of Melukote started writing at the age of sixtyfive and published many essays and travelogues. Her daughter Vasantha Kalbagal and Geetha Seetharam also are poets. Vasantha Kalbagal has published poems collections such as 'Pramade' and 'Suddikavya'. Padma Srinivas who is continuing her writings at Mandya writes with the penname 'Lakshmi'; she is particularly known for her poems in Hindi though she writes in Kannada too. She has rendered 'Kusumanjali' into Kannda from Hindi under the title 'Kavyadhara'. The government of Bihar hs conferred the title of 'Vidyavachaspathi' on Padma. Prabha Besgarahalli also writes occasionally.

The language of the people

People speaking Kannada outnumber those of other languages. The Kannada spoken in the district is almost free from influence of other languages.

The dialect is those of the rural folk; even the written words get converted to the spoken form; for example, amma-avva, svalpa-osi, baayiteredu- baayikisidu, iddare-avre, idu-madagu, chennaythu-besaythu etc. Many words take 'i' sound for 'v' sound such as visha-isa, vidhi-idi, vichara-ichara, vidyde-idya, hoo-ooo, idfdene-ivni; some words are reverse in change like ole- vale, onagu-vanagu, tota-tvata, kote-kvate, kona-kvana, gode-gvade etc. Many words drop their initial 'h' sound such as hannu-annu, haalu-aalu, huli-uli, halli-alli, hakki-akki etc.

Language Mutation

Hyderali and Tipu gave equal encouragement to Kannada and Urdu. During the regime of Tipu correspondence would take place in Kannada, Urdu and Marathi. Hence many Urdu words crept into Kannada vocabulary. This urged Chandrasagaravarni to write Mulla code in Bhamini Shatpadi in Kannada. 'Kanthirava Narasarajavijaya, has quite a number of Urdu words in it. Urdu mixed Kannada continued to be used during the rule of Mysore Wodeyars too. In the Sannads of the rule of MummadiKrishnaraja Wodeyar, Urdu and Persian words are in ample number. Words in both Kannada and Persian would be inscribed. In the coins.

Kannada Pandiths were training Tipu Sulthan as Urdu Moulvis. The Kiranguru (Wellesley) bridge, built after the death of Tipu, we find writing both in Kannada and Persian. The inscription on the cenotaph at Kudinirukatte in Malavalli taluk has English wrting at the beginning followed by Kannada and Persian. The government orders were being issued in both Kannada and Urdu during the time of Nalvadi Krishnaraja Wodeyar. Radio would broadcast Urdu news bulletins also. Words such as *amin, hakikath, japhthi, khushki, darbar, darakhasth, niyath, halwa, karma, ilakha, gheroa, daskhath* and many more have enriched the Kannada vocabulary. Likewise Kannada words such as *nati, seegekai, seethaphal, ramaphal, suggi, palegara, yatha, kamala, bhuthale* and scores of others have become part of Urdu language; and these words are so freely used as if these have no equivalents in that language. There are many examples of ballads and songs being written in a mixed style. A ballad about Tipu Sulthan begins with the lines runs "ajab tamasha, Hyder nishana Tipu Sulthanna birudaythu; masalth madida Mir Sadaque nige deshadrohi end hesaraythu" and runs to say "haramkhorana karamatthanithanu Tipu Sulthannanu nimishadali, are hamare nammakharama kareso kammenda manasinali" ('Karnataka Samskrithi': Devudu). The entire ballad has free mix of Urdu and Kannada words. On the tenth day of the Muharram festivities, while returning with Babayya the elegy sung by the Mujavars is composed in a mix of Kannada

and Urdu. While "Alvida shahe, shahidan alvida.." is the burden of the song, the next lines run thus: "Hasan Husan annathammandiru bibi phathimadanke makkalu. Jagathke ella gurugalu dekhin chalo daidar ku."

FOLK LITERATURE

A treatise explaining the rituals of a Yakshagana named 'Teeka Sambhavane', is said to be written before 1880. The author of this work, Kikkeri Puttaswamachar is believed to belong to Kikkeri of K.R. Pet taluk by scholars. The Yakshagana has the ancient theme of the battle of Karibanta, but it has the descriptions of river Lokapavani, places surrounding Karighatta, and contains the names of places such as Malliganuru and Thondanuru in Pandavapura taluk. The author of this work Kempannagowda is said to be from Pandavaura or Srirangapattana, according to Thyluru Venkatakrishna.

Collection and Publication of Folk Literature

During the first half of the twentieth century, collection and publication of folk literature began by Halasangi friends, L. Gundappa and others in the first phase. In the second phase, along with this work surveying also was done by stalwarts of the district such as Ka.Ra.Kru., Ji.Sham.Pa, H.L. Nagegowda and others. It has come to our notice that M.L. Srikanthesagowda of Deshahalli in Maddur taluk started collection of folk literature since 1931. While Archaka B. Rangaswamy of Bandihole gave vivid description of the life of an entire village, Ka.Ra.Kru. founded an academy for folk literature in 1958, and H.L. Nagegowda established 'Janapadaloka' at Ramanagara. Later research and critical studies were carried out in this area. At this stage scholars like M.A.Jayachandra, H.K. Rajegowda and others not only continued collection, research and publication of folk literature, but also were successful in making several universities adopt folk studies as part of academic work. Many from the district have done research for doctoral degrees and were successful in obtaining Ph.D in folk art and literature.

Mandya district may be considered a repository of folk literature and arts. Religious activities of various sects such as fairs, urus and other traditional festivals are held without hindrance, as the district is known for communal harmony. During these festivities performance of folk arts are held in abundance. Even ballads composed during the period of Tipu Sulthan are still popular.

As for folk literature, collection of material has been carried out enormously. The district has a variety of village deities and the customs, festivals

and the legends on the deities comprise the theme of folk literature. Adichunchangiri and Alathigiri are considered centres of folk literature (see, about conferences). Archaka B. Rangaswamy Bhatta (1900) of Bandihole in K.R. Pet taluk has not only collected all details with regard to the folk traditions followed in his village, but has made a deep study of them and published the findings in his book 'Huttida HalliHalliya Hadu' (1933). This work established that folklore is not merely collection and publication of folk literature like stories and songs, but the study and understanding of the entire gamut of life activities, thus paving foundation for scientific folk studies. Archaka B. Rangaswamy Bhatta was naturally among the first batch of scholars to be honoured with fellowship by Karnataka Janapada and Yakshagana Academy in 1980. B.N. Rangaswamy then followed him by collecting and publishing folk songs under the title 'Halli Hadugalu' in 1940.

H.L. Nagegowda (1916) born at Heraganahalli in Nagamangala taluk has done yeoman service to folklore studies. He has not only collected literature pertaining to folk arts, festivals, faires, shandies, marriage, and rituals during his extensive tour all over Karnataka, but has videoed and audiographed them thereby helping researchers. 'Karnataka Janapada Parishat' (1979) that he established in Bangalore and Ramanagra is doing the work of a university. He was the first president of Karnataka Janapada and Yakshagana Academy between 1980 and 1986 when it was founded in 1980. His distinction has been organizing Kala Melas all over the state thereby recognizing the talents of folk artists and honouring them with momentos and monthly pension. He is editing 'Janapada Jagatthu' a monthly magazine. 'Arambhadetthu Ainuru', 'Ane Banthondane', 'Karnatakada Janapada Kathegalu' and others constitute his major works. He won Karnataka Sahithya Academy award for his 'Nannuru' in 1955, for 'Werrior Elwinnana Girijana Prapancha' in 1966, for 'Sobane Chikkamma padagalu' in 1972 and for 'Padavave Namma Edeyalli' in 1976. Karnataka Janapada and Yakshagana Academy honoured him with a title 'Janapadatajna' in 1989. Panditha G. Mallappa (1920) has also authored a few works pertaining to folklore. He has propounded that the Shivabhaktas known as Gundabrahmayyas who went to gallows for protecting those who surrendered belong to Mandya district and that they were antives of Vrishabhadri region of Mandya district and further that Orugallu of Basavababetta here might be Orangallu of Gundabrahmayyas, basing his thesis on the folk narrative tale 'Oragallu Soore' he has himself edited.

Jee.Sham. Paramasivayya of Ambaljeerahalli in Nagamangala taluk is a big name in the area of folk studies. When folkloristic studies did not enjoy

much prominence, Jee.Sham. Pa. made beginnings and has done memorable achievements. He collected details about the heritage and customs of nomadic tribes who were considered mendicants and published them and brought them a respectable nomenclature called professional singers. 'His 'Dakshina Karnatakada Janapada Kavyagalu' is thus a pioneering work of this genre. His efforts in establishing folk studies as a faculty not only in Mysore University but also in other universities of the country is by no means mean. The part he played in establishing folk museums is also enormous. Jee.Sham. Pa. who served as the first professor of folklore in Mysore University is also instrumental in the founding of 'Mudalapaya Yakshagana Kendra'. 'Janapada Sahithya Sameekshe', 'Hengasara Janapada Geethegalu', 'Kinnarijogigalu' and over sixty other works are testimony to the astounding work he has done in the field. He served the Karnataka Janpada and Yakshagana Academy as member between 1980 and 1986 and as its president during 1989-1992. He has won the prestigious 'Folklore fellow' from Finland and Karnataka Rajyothsava Prasasthi. While his 'Kannada Janapada Kathhegalu' won the Karnataka Sahithya academy prize in 1969-70, his 'Nalku Janapada Melagalu' got it in 1974.

Ka.Ra. Krishnaswamy (1940) of Kambadahalli in Nagamangala taluk is unique in that he founded an academy for folk literature in 1958 and started collection and editing of folk literature through it. While he was at Mysore for studies he started 'Kavyodayamale', a publishing house, and published 'Jeevangeetha', collection of folk love songs. Later, at the age of sixteen he collected and brought out another collection of popular folk love songs with the title 'Jenuhanigalu'. He did field work in many districts during 1956-57 and later brought them out in the form of audio-cassettes. He changed 'Kavyodayamale' into Janpada Sahithya Academy in 1958 and published as many as thirtyfive collections of folk songs. 'Janapada Premageethegalu' (usual songs), 'Mallige Naguthave' (songs of love and devotion and sung with cane-playing), 'Sampige Aralave', 'Hadinalli Nadakathegalu', 'Ayda Mutthugalu' (collection of triplets), 'Ambigara Ganga', 'Chenniga Cheluvayya', 'Girikane Giri Mudalagiri', 'Gudgadina Hadgathegalu', 'Nada Hadugalu' and many other works comprise his publications. These collections have illustrations by renowned artists. The Janapada and Yakshagana Academy honoured him with an award in 1982. He won the Rajyothsava Prasasthi also in 1998.

Deshahalli G. Narayana (1923) has not only done multifaceted service for the development of Kannada literature, but has also done notable work in the field of folk studies. He was a member of Karnataka Janapada and Yakshagana Academy. He organized state level folk art congregations and has produced

documentary films on various folk arts. He won the Janapadatajna honour by Karnataka Janapada and Yakshagana Academy in 1994. Ha.Ka. Rajegowda (1938) has collected Yakshaganas of Kempannagowda and another volume comprising 'Karirayachatitre', 'Nalacharitre' and 'Shanimahatma'. He has made studies on the agricultural systems in Karnataka, customs and traditions of Vokkaliga community, and historical folklore. He edited eight of the issues of 'Janapada gangothri', a journal of Karnataka Janapada and Yakshagana Academy. He has co-authored with Va.Nam. Shivaramu, treatise on the contributions of Srikantheshagowda to folklore and has brought out the fact that Srikantheshagowda was the first to translate plays of Shakespeare into Kannada. He caused establishment of folklore as a subject for undergraduate course in 1955 in PES College at Mandya. Incidentally, this is the second institution to include folklore as a regular subject of study after Manasa Gangothri. He served as a member of Karnataka Janapada and Yakshagana Academy for two tenures. He presented research papers at the Indian National Folk Congress held in Rabindra University at Calcutta and The World Translation Conference held at Delhi, both in 1955.

D. Lingaiah (1939) of Peehalli in Sriragapattana taluk started his studies in folklore by collecting the songs sung by Siddamma of Kalagalahatti in Peehalli. He collected the songs pertaining to Konthipuje that Peehalli was known for in 1964. He did research on the scientific methodology of collection and studies of folklore in Mysore University. 'Mannina Miditha', 'Karnataka Janpada Kavyagalu', 'Boredevaru', 'Janapada Kathasangama', 'Gramadevathe' and many other works are to his credit. 'Bayaluseemeya Jaanapada Kathegalu' got him Karnataka Sahithya Academy prize in 1973. His 'Karnataka Janpada Kavyagalu' won him Devaraja Bahaddur award; Ra. Gow. (1942) of Earegowdanadi in Maddur Taluk is a name to reckon with as a scholar of folklore. He has published 'Namma Gadegalu', 'Namma Oगतugalu', 'Janapada Samshodhane' 'Janapada Ramayana', 'Karnataka JanapdaKathegalu', 'Janapada Sahithyaroopagalu' and many more books. His 'Namma Oगतugalu', a collected work won him Karnataka Sahithya Academy award during 1969-70 and the same institution conferred the award for his collection of critical essays 'Janapada Sankeerna' in 1974. Karnataka Janapada and Yakshagana Academy conferred on him the title of 'Janapadatajna' in 1995. M.A. Jayachandra (1944) of Mandya undertook fieldwork to study the folklore among the people of Jaina faith and has made a scientific study of the life of that community. Two volumes of folk stories that he collected were chosen text books for the students of folklore for two terms during 1967 and 1968 when folkloristic

studies were introduced in Mysore University. His 'Folklore, Folk-lore' (1977) initiated new discussion in scholarly circles. Karnataka Sahithya Academy gave him a prize for his '115 Janapada Kirugathegalu' in 1981.

G.V. Dasegowda (1944) has been writing on folklore with books on other genres under the penname 'GVD'. He has studied folk beliefs in his book 'Janapada Nambikegalu' (1973), folk legends in 'Janapada Aithiyagalu', and folk customs and traditions in 'Janapada Kalpane Matthu Ithara Lekhanagalu'. He has collected proverbs in his book 'Nanu Yaaru' (1982), and he has made a study of marriage customs and cultures of Eediga and Kuruba communities and published his findings in his 'Eedigara Vivahapaddhati' (1983) and 'Janpada Chinthana' (1984). He has collected about 600 proverbs under the title 'Kannada Gadegalu' (1991). He also brought out 'Havagi Harida Annayya' (1972) 'Janapada Vivaranathmaka Kathhegalu' and other works. Karnataka Janapada and Yakshagana Academy awarded a prize for his 'Nanu Yaaru'.

Kyathanahalli Ramanna (1942) who entered the field of folklore studies with in around 1970 by bringing out 'Ayda Janapada Kathhegalu', later collected folk material from all over the state and published 'Janapada Nighantu', 'Gondaligara Kathhegalu', 'Shivamogga Jilleya Gondaligara Kathhegalu', 'Bidar Jilleya Janapada Kathhegalu', 'Nanjundeswarakavya', 'Doddata', 'Konthipuje', 'Janapadavihara' in two volumes and others. It was Kyathanahalli Subbakka who sang 'Ayda Janapada Kathhegalu' and 'Nanjundeswarakavya' for his collection. He has published separately two of the works from the collections of 'Indian Antiquary' done by John Fleet. Ramanna has written works in genres other than folk form. His 'halagaliya Bedaru', a play won Karnataka Sahithya Academy prize in 1988. Karnataka Janapada and Yakshagana Academy honoured him with 'janapadatajna' title in 1998. He has won prizes from Karnataka Janapada and Yakshagana Academy for 'Gondaligaru; Ondu Adhyayana' 'Janpada Nighantu' and 'Kshetrakaryada Hadiyalli' in various years. Especially, the last mentioned work also bagged an endowment prize from Kannada Sahithya Parishath in 1977. V.N. Shivaramu, a lecturer from Maddur has authored 'Budavondu Kavaleraadu', 'Dakshina Karnatakada Odapugalu'm 'Arambhada Hejje' (a collection of stories) and other works. These books are written in the dialect of the concerned region. He has done special studies on folk museums; and has worked as an editor of 'Janapada Jagatthu'.

Naguvanahalli Rathna (1954-1999) wrote 'Namma Halliya Janapada Kathhegalu', 'Janapada Vivechane' 'Janapada Sopana' and other books; while

Narasimhegowda Naranapura has collected 'Bhumitookada Mathu', a compendium of proverbs, with P.K. Rajasekhar and has brought out 'Melukote Sutthina Janapada Kathegalu' on his own. Alathagiri and Adichunchangiri are considered to be the centers of folk literature in this district. Enormous amount of folk literature has been collected from Sri Adichunchangiri Kshetra and since 1979 a congregation of nearly three thousand folk artists is being held there every year. There are songs on the matha, pond, Gavisiddha, Katthala Somesha, Bagilu Bhyrava, Malavva, Kambadamma, and the chariot and they are being collected systematically. Sri Chandrasekharanathaswamy of Adichunchangiri, Ta.Chi. Chaluvegowda, Susheela Honnegowda, Na. Bhadrappa, B. Ningamma, K.T. Veerappa, Ramadewvanahalli Ramayya, Kashi Puttasomaradhya, K. Narayana, Boregowda Chikkamarali, Sadashiva Ennehole, G.A. Subbalakshmi, Jayalakshmi Seethapura, Tyluru Venkatakrishna, B.T. Srinivasagowda, H.L. Keshavamurthy, D. Krishnappagpuda and others also have evinced interest in folklore.

There are numerous village deities such as Maramma, Pataladamma, Kamma, Kariyamma, Chikkamma, Chowdamma, Masthamma, Masanikamma, Hulikereyamma, Hombalamma, Hattilakkamma and Kabbalamma in the district the lores and festivities concerning them have been the theme of a number of songs; and songs on deities like Eerobi, Balanagamma, Balagarasetty, Varanandi, Eroamma and others as also on \Marikunitha, Patakunitha, Somanakunitha and other folk plays are there.

There have been many folk congregations in the district. Important among them are the ones held at Nagamangala and at Mandya in 1985, Maddur (1986), Koppa (1992) and the one at Kalamuddanadoddi (1999). Commemoration volumes such as 'Chunchangiri', 'Baduku', 'Janapada Mandya' and 'Hagevu Tumbide Hadinaru' have been brought out on these occasions. Folk Art exhibition is held every year at Adichunchangiri on the occasion of the anniversary of the coronation of the Swamiji.

The District Sahithya Parishath

The late Mokshagundam Viswesvarayya, who was responsible for the development of the district, was instrumental in founding Karnataka Sahithya Parishath (later came to be known as Kannada Sahithya Parishath) in 1915. Later, As its vice-president, B.M.Sri formulated its activities having the unification of Karnataka in mind.

G. Venkatasubbaiah who belongs to Ganjam in this district became the president of the Parishath and during his tenure (1964-69) the bye laws

pertaining to district units were passed. When G. Narayana of Maddur held the office of its president (1969-78), these bye laws were implemented. In 1970, all the districts came to have district units. Thereto, the district presidents used to be nominated as district representatives. Samethanhalli Ramarao, K.T. Chandu, M.V. Dharanendrayya, N.H. Raju, G.T. Veerappa, Thyluru Venkatakrishan, D.P. Swamy and B. Jayaprakash have held the office of district president.

Sahithya Sammelanas (Literary Conferences)

When in 1974 the fortyeighth All India Conference of Kannada Sahithya Parishath was held at Mandya, Jayadevithayi Ligade had presided over the session as the first ever woman president. In 1994, the 63rd session was held under the presidentship of Chaduranga. 'Siriyodalalu' a commemoration volume was published on the occasion. During the tenure of Samethanahalli Ramarao as the president of Mandya district unit, with the help of K.T. Chandu, the first ever district level session of the Parishath was held at Mandya with T.T. Sharma in the chair. The second session was held under the presidentship of K.S. Narasimhaswamy in the auditorium of the Farmers' Union, while the the third session was held in Kuvempu Auditorium with Si.Pi.Ke. in the chair; and the fourth session that took place was held at Maddur in 1995 with Ramegowda in the chair. The fifth was held at Pandavapura in 1997 under the chairmanship of Sujana; the sixth one at Srirangapattana with D. Lingaiah in the chair in 2002. Commemoration volumes with titles 'Ikshuganga', 'Ikshusanchaya', 'Savisakkare', 'Punyakoti', 'Mutthinakere', and 'Pashimavahini' were published respectively during the said sessions. While G.T. Veerappa was the district president, a Sahithya Bhavana was built in the name of Poet Kuvempu; and as many as 13 books were published during his tenure. Thyluru Venkatakrishna was instrumental for the establishment of District Museum at Srirangapattana and renovation of of several ancient temples in the district, under the scheme 'Save monuments, restore culture'. D.P. Swamy started organizing literary sessions at the taluk level and published through the Parishath 'Arambhada Hejje' (a collection of stories), an introductory monograph on M.L. Srikanteshagowda and 'Bhattada Siri'. Since 1970 the taluk level units also are functioning along with the district unit.

The Theatre

Singararya, a court poet of Chikadevaraja Wodeyar (1672-1704) wrote 'Mitravinda Govinda' that happens to be the first ever dramatic work available upto 1880 A.D. M.L. Srikanteshagowda of Deshahalli in Maddur taluk ren-

dered Shakespeare's 'Macbeth' into Kannada as 'Prathaparudradeva' in 1865; 'A Midsummer Night's Dream' as 'Pramilarjuniya' in 1896; and 'Romeo Juliet' as 'Ramavarma Leelavathi'. Though Srikanteshagowda had immense capability to pen own plays, he chose to translate Shakespeare's plays and Sanskrit plays into Kannada, which were staged by Srikanteshwara Nataka Sabha founded by him at Bangalore. B.M.Sri.(1884-1946) who is known as the Acharya of modernism introduced the western plays to the Kannada audience. He rendered Aeschylus's 'Perse' into Kannada as 'Paarasikaru'; turned the old classic 'Gadayuddha' of Ranna into a dramatic form as 'Gadayuddhanataka'; and adopted Sophocles's 'Ajax' to Indian milieu as 'Aswatthaman'. He was much impressed by the concept of tragedy as evinced in the works of Shakespeare and other western playwrights; and this in turn influenced the Kannada mind. PuThiNa, who incidentally hails from Mandya district, also followed this. B.M.Sri. left his mark on the later Kannada plays in terms of plot, technique and use of language. A.N. Subbarao (1991-1981) of Akkihebbalu in Krishanrajapete taluk has written 'Halliya Baduku' and a few other plays. He established the first art school at Bangalore and held the first ever Drama conference in 1932. The curious aspect of it is that Shakunthaldevi, the mathematical wizard, had taken a role in 'Halliya Baduku'. When professional troupes started staging historical plays, M.R. Srinivasamurthy (1892-1953) took to writing historical plays too. He authored 'nagarika', 'Kantheeravavijaya' (1923), 'Dharmadurantha' and other plays; while Veerakesari Seetharamasastry (1893-1971), a renowned journalist, wrote 'parasurama' and 'Laksmiya Samsara' apart from other works. H.K. Veerannagowda of Maddur (1899-1976) wrote 'Shivajiya Vijaya' and 'Buddhadeva', both plays.

'Ashadhabhuthi' by A.N. Murthy Rao (1900) was a mega hit as a play, and later it was made into a film also. 'Two Plays of Moliere' and 'Socratesana Koneya Dingalu' are two other works he has adopted into Kannada. PuthiNa (1905-1998) who was born at Melukote is known for his operas. 'Ahalya', 'Gokula Nirgamana', 'Hamsa-Damayanthi' and many others have equal weightage for literary and musical values; they created new wave in the theatre circles all round the state. 'Shabari', 'Vikatakavivijaya', 'Sathyayana Harischandra' are his other operas. As such works are more exacting in terms of musical acumen and rhythm, not many took to opera writing excepting Karanth; and to put operas on the stage too expect much from the director. (See write-up on Literature). M. Mallappa of Malavalli (1920) wrote 'Rajara Habba' and other children's plays; while Vani (B.N. Subbamma, 1917-1988) and Aryambha Pattabhi (1936) too have written a few plays.

H.K. Yoganarasimha (1927-2001) of Pandavapura made a big name as an actor, dramatist, songwriter, music composer and a dialogue-writer. 'Chiranjeevi', 'Kallabatti', 'Bikanasi', 'Ramavathara', 'Nadamane', 'Bhukailasa' and so on are his plays. All his plays have been staged many times. He has worked as a music director, stage-director, script and dialogue writer and lyricist too. His songs have been used by Karnataka Rangayana, a theatre reperterie of Mysore.

Kru.Na. Murthy of Akkihebbalu (Krishnappa Narsimhamurthy, 1928) has written over twenty works including 'Chinnada Jinke', 'Sarvodaya', 'Kallangara kandare', 'Muvara Kathegalu' and 'Gurukanike'. He was a member of Kannada Sahithya Parishath and Sangitha Nataka Academy. His 'Sarvodaya' has won an award from the Music and Drama division of the central government.

K. Gundanna (1928-1987) who became a permanent resident of Mandya in 1952, has written many social plays that are easy to put up on the stage. He is one among those who introduced one-act plays to Kannada. His works gave a phillip to writing plays with simple themes by other writers in the district. Apart from the ones mentioned, D. Lingayya, C.P. Nagaraju, Ramesh Hullukere, Ramalingayya Hulivana, R.D. Easwarachar, P. Abdul Sattar, Hanambadi Raju, Gantegowdanahalli Somasekharachar and many others came to light because of Gundanna. His plays are still being staged on occasions such as school and college anniversary functions, festivities and so on. 'Kannige Mannu', 'Haridrakunkuma', 'Bakapakshi', 'Gandsalve Gandsu', 'Shankhavadya', 'Brahamgantu' 'Aswamedha' and others are his plays. He was a regular contributor of thought provoking articles to 'Pouravani' and the readers would wait eagerly to read them. Musuri Krishnamurthy made Gundanna's 'Panchabhutha' into a film entitled 'Number Aidu Ekka'. 'Panchabhutha' has been screened on the TV as well. His 'Haridrakunkuma' won the state award in 1961.

Abdul Sattar (1929) from Pattasomanahali in Pandavapura taluk has authored four plays. H.A. Ramakrishna (1932) hailing from Honaganhalli translated George Bernard Shaw's 'Art and the Man' as 'Chocolate Sepoy' in 1973; and John Galsworthy's 'The Siver Box' as 'Belli Bharani' and Henric Ibsen's 'A Doll's House' as 'Nora' into Kannada.

Ji.Sham.Pa. (1933) a big name in the field of folkore studies is the author of some plays with considerable merit such as 'Solu Thanda Swayamvara', 'Nadina Kare' and 'Babar'. S. Narayanasetty (1930) who writes under the

penname 'Sujana' has translated Sophocle's 'Ajax' into Kannada. Hullekere Ramesh, as a means of bringing about reformation in dialogue delivery in the professional theatre, has written dramas such as 'Manthare' and 'Dore Lankeswara' with more stress on literary value. D. Lingayya (1939) of Peehalli has written 'Daddashikhamani', 'Badathanada Balu', 'Brahmagantu' and other plays. Kyathanahalli Ramanna has attempted a play 'Halagali Bedaru' in the folk style, which has won the Karnataka Sahithya Academy prize in 1990.

Javaranahalli Siddappa is the author of 'Kalla Hididoru'; N. Sudarshan, an actor, playwright and a player on Mridanga, has written mythological plays such as 'Tirthayathre', 'Jarasandha', 'Sisupala' and 'Antharangada Mridanga' and an historical play entitled 'Chavundaraya'; while Somasekharachar of Gantagowanahalli near Keregodu (1953) has authored plays entitled 'Baduku Badithu', 'Huvu Aralithu', 'Chennidoddi Charithre' and 'Kollidevva'. His 'Ashadadalli Aliya' has been screened on Tv as a teleplay. C.P. Nagaraju is the author of social plays like 'Angibatte', 'Ondu Rupayee' and 'Havu' and historical and folk plays such as 'Ambe' and 'Bhageerathi'. Ramalinyya Hulivana has written plays entitled 'Baduku' and others; while Hanambadi Raju is the writer of 'Hebbettu' and other plays, many of whom have been staged several times over. R.D. Easwarachar (1952) has penned 'Kuridoddi Kurukshetra', 'Rangidoddi Ramayana', 'Herebedle Na Horalare' and other plays and has successfully employed Mandya dialect in these. His 'Kuridoddi Kurukshetra' is a successful play in that it has been staged many times all over the state and made into a film. Dr. Arjunapuri Appajigowda has written 'Nisargada Kare'; while Bhindiganavile Bhagavan is the author of 'Kai Meeriddu'; K.R. Sathyananda has penned 'Keelara' and 'Idu Ure'; while Ba.Ma. Basvaraju is the author of 'Ondu Premada Kathe' and 'Premadurantha'. Anasosalu Shankar has written 'Jath Bari Bhranthi'; while b. Gangadhar has written 'Gurgapurada Danavaru'. K.T. Raju (Bukka) has written 'Baddi Bhadregowda'; Hallegere Shankar, 'Konkubalada Nayakaru'; S.M. Jayaprakash, 'Bhulokave Yamaloka' and 'Sakappa Saku', D.R. Narayana, 'Shunya'; M. Narayanaswamy 'Sakshi'; Maragowdanahalli Channegowda, 'Vidhisankalpa'; Doddarasinakere Thotasetty, 'Balina Anthya' and 'Mareyalarada Kanasu'; and Kuntanahalli Ramakrishna, 'Jana Marulo Jathre Marulo'.

Theatre Tradition

Three trends have been recognized as being prominent in the theatre tradition of Karnataka. They are: the folk theatre, the professional theatre and the amateur theatre. Of these, the folk tradition that has come down ages

through oral communication happens to be the oldest one and it provides a background for the remaining two.

The folk theatre

Bayalata, Yakshagana; Puja Kunitha and a host other performing forms have been disseminating the spirit of the people with regard to religion, culture, festivities, customs etc. through entertainment.

As found in the folk arts of any other district, in this region too upholding the customs and rituals is the main motif. Without going deep into the question of relevance of the age-old tradition, the folk art believes in the greatness of it. Sutrada Gombeyata, Thogalu Gombeyata, Yakshagana Bayalata and other forms of performance adopt time and again the theme found in the Ramayana, the Mahabharatha and the mythology. Though regional variations in performance occur, the expression seems to be universal in all districts. Compared to the northern districts, Doddata and Sannata are scant here. But the forms such as Mudalapaya Yakshagana, Pata Kunitha, Puja Kunitha, Nandidhwaja Kunitha, Suthrada Bombeyata, Thogalu Bombeyata, Somana Kunitha, Beesu Kamsale, Chowdike Mela, Kolata, Khargada Kunitha, Veeramakkala Kunitha, Hanneradu Seragina Kunitha and Panjina Kunitha are the folk performing arts found here in abundance. Even today the tradition continues.

The people of the district have much interest in folk performing art forms. The PES College at Mandya has adopted it as one of the subjects of study for undergraduate courses and the students opting it are trained in Veeragase, Kamsale Nrithya, Nandidhwaja Kunitha, and other art forms. And the college invites professionals from various villages of the district to offer training.

Folk Artistes and Folk Troupes

There were a large number of folk troupes performing some fifty years ago, and now also quite a number of them continue their performance due to the interest evinced by some artistes.

Yakshagana : Hanumegowda alias Bodagegowda (1902) of Kirugavali hobli in Malavalli taluk is a renowned Yakshagana artiste. He not only participates in Yakshagana, but is an adept performer of Puja Kunitha, Pata Kunitha, , Hanneradu Seragina Kunitha and others. He was honoured with an award by Karnataka Janapada and Yakshagana Academy in 1987.

Hosaholalu and Kikkeri of Krishnarajapet taluk were very important Yakshagana centres before. The Yakshagana form of Mandya district belongs

to the Mudalapaya or the south tradition. Yakshagana and Bayalata that were existing in Maddur and Srirangapattana are now extinct. It is said that a senior artist of Keelara would come on the stage with fireflies pasted to his crown. It is also said that at Hemmige in Malavalli taluk there exists the old performing tradition of 'Panchavati Ramayana; and the oldest forms of 'Karibantana kalaga' was available at Pandavapura and Srirangapattana, but now is extinct. Thippona Hosahalli, Gudenahalli and Naragalu in Nagamangala taluk have kept Talamaddale still alive; and at Bellur, Ambalajeerahalli, Nelligere, Karijeerahalli, Tavarekere, Agasahalli and other places Yakshagana and Bayalata are still alive. 'Sri Kalabhyraveswara Yakshagana Mandali' of Ambalajeerahalli has done much to the promotion of Mudalapaya Yakshagana tradition by holding performances and seminars.

Mukhaveena : This is a short pipelike instrument in the shape of *olaga* that produces deep sonorous sound. The Yakshagana music, which employs thirty-two ragas, mainly depends on this instrument. Mayanna (1892) of Naranganhalli in Nagamangala taluk was a master player of Mukhaveena. He was a renowned artist performing as Bhagavanthike role in Yakshaganas. He performed not only at Nagamangala, Krishanrajapete and Srirangapattana, but went to Delhi also. He was honoured with an award Karnataka Janapada and Yakshagana Academy in 1982.

Bhagavanthike : It is supposed that Bhagavanthike took its origin at Melukote as a means of dissemination of Srivaishnava cult. This form has songs pertaining to Ramayana, Mahabharatha and Bhagavatha, but songs of Shiva tradition also are sung. Many times the story is so elaborated as to perform throughout night. The songs are sung at different villages, which is known as 'ooraduvudu' or 'bhagavanthike hoguvudu' or 'deevalige dandu'. This is found widely at Nallur, Bhyrasandra, Elekoppa, Bettadakote, Karijeerahalli, Kannenahalli, Chinna and other places in Nagamangala taluk and sparsely at Melukote and a few other places in Pandavapura taluk even today.

At Kadalagere, which is at the foot of the hillock in Melukote, the Bahgavanthike has been alive coming down ages; Rajegowda, and later his son Singegowda have kept the light of Bhagavanthike burning. Both these artists are expert singers of songs on episodes from Ramayana, on Cheluvanarayana, Narasimha and Anjaneya; and they have won awards from Karnataka Janapada and Yakshagana Academy in 1993. R. Shivannagowda of Kadalagere and Basavegowda of Elekoppa are great artistes of Patakunitha and Bhagavanthike.

Thogalu Gombeyata : Those playing *thogalu bombe* are known as *gomberamas*. These *gomberamas* are originally Marathis; and they came with the Maratha soldiers who attacked Mysore. Their language is Marathi-mixed Kannada. These artist's perform Mudalapaya Yakshagana. These were previously nomadics, and after the government provided them with land, they have settled in villages cultivating land. The long instrument these artists use is known as 'uppanga'. Those who perform *killekyatha* dance are called 'Killekyathas'. A few *gombe* artist from Nagamangala have performed even in foreign countries. An artist of this type, Hombayya, from this taluk has given performances in Delhi and several foreign places. He was awarded by Karnataka Janapada and Yakshagana Academy in 1980, and received Rajyothsava award in 1989. Kalasayya and Doddahanumanthayya perform on themes of Veera Abhimanyu, Babhruvahana, Bhaktha Sudhanva and others. Kalasayya has got award from Karnataka Janapada and Yakshagana Academy in 1986.

Suthrada Gombeyata : In this genre, it is not the live artist's who perform, but the decorated dolls and the person who weilds the string attached to the dolls holds key to the performance. This genre of art has a long history and is found mainly as a reformed art. Belluru and Nellekere in Nagamangala taluk are known centers of this art, and 'Putthali Mela' from Belluru is very famous. Puttaramachar of Belluru in Nagamangala taluk makes dolls made out of an alloy of five metals (panchaloha) and wood; and he is a renowned artist's of Yakshagna, bhagavanthike and suthrada gombeyata. He has retained the oldest style of yakshagana performance. The troupe he has founded at Ambalajeerahalli has given performances at many places. Puttashamachar worked for some time as a folk model maker at the folk Museum in the University of Mysore. He has won the award from Karnataka Janapada and Yakshagana Academy in 1981. His father, Hucchannachar also was a *suthrada gombe* artiste.

Thimmappacharya of Nagamangala has founded 'Sri Kalikamba Prasanna Putthaligombe Matthu Yakshagana Sangha'; and he has introduced *kolata* in *suthrada gombeyata*. He has made dolls with own hands to send to America. He has taught *suthrada gombeyata* to the students of Mysore University. Papanna of Kalenahalli in Melukote hobli, H. Ramayya of Doddenahalli and others are some of the living artist's of this genre.

Janapada Singer troupes : Neelagaras found around Pandavapura, Maddur and Malavalli are prominent professional singers. They are also known by names such as Mantedararu, Mantedayya, Manteswamy, Dharege

Doddavaru etc. Boppagowdanapura near Belakawadi is their main center. Though 'Manteswamy Kavya' is Neelagara's religious poem, they sing, apart from it, poems like Biligiri Rangayya, Mudukuthore Mallayya, Basavanna, Akkanagamma, Gunda Brahmayya, Myduna Ramanna, Madiwala Machayya and others.

Rachayya of Malavalli is an artist who sings apart from 'Manteswamy Kavya', many other long poems. His disciple Gurubasavayya of Boppagowdanapura has participated in many folk conferences including the first Karnataka Janapada Sammelana held at Tharekere in 1967. The songs he sings including Arjuna Jogi, Myduna Ramanna, Mudukuthore Mallayya and Piriypattanada Kalga are collected and published by JeeShamPa. Gurubasavayya has been honoured by Karnataka Janapada and Yakshagana Academy.

Kyathanahalli Subbakka who has made a name for singing Nanjundeswara Kavya was born at Seethapura village in Pandavapura taluk in 1920. She developed interest in singing folk songs at the instance of Lakshamma, a singer from Yamalli, and has been a singer of many types of folk poems. She learnt Sose Sannathayi, Chikkathayamma and other songs from Subbakka. Many songs she sings including 'Subbakka Hadida Nanjundeswara Kavya' have been collected and published. She won the Karnataka Janapada and Yakshagana Academy award in 1983.

Folk Song : Helavara Lakkayya who sings many types of songs including stories, triplet and narrative poem, belongs to Helavanakatte village of Nagamangala taluk in Mandya district. She has performed at places like Mysore, Nagamangala, Chunchangiri and others. She was honoured by Karnataka Janapada and Yakshagana Academy in 1988.

Dombidasara Venkatappa of Chimmanahalli in Srirangapattana taluk, Popularly known as Bale Venkatappa goes places and composes ballads on the spot regarding current matters; he has hitherto composed more than twentyfive long ballads and besides sings folk songs on Magadi Kempegowda, Balanagamma, Gange-Gowri and others. Karnataka Janapada and Yakshagana Academy honoured him in 1989. Folk Singer Nanjamma of Shiranguru Bekkalale village in Maddur taluk is an adept singer of Sobane Pada, Beeso Pada, Osage Pada, and songs on village deities like Maramma, Chikkamma, Thopinappa, Arethimmappa, Chunchangiri Bhyrappa, Melukote Cheluvarayya, Vardappa, Deveeramma, Nandi, Balegara, Uttaradevi, Sangathi, Annathangi, and other narrative poems. She has won the Karnataka Janapada and Yakshagana

Academy award in 1992. Krishnegowda who has acquired the special name of Mudukana maduve krishnegowda by singing the Sobane songs of the marriage scene in the play of the same name sings Devarapada, Sobanepada, Doori Hadu, Lali Hadu, Beegarapada, Thingalamamanapada, and others on occasions such as staging of dramas, fairs, festivals and marriages. He has taught *kolata* to the youths of many villages. He has won the award from Karnataka Janapada and Yakshagana Academy in 1994. Hanumamma of Lakshmisagara is known as an expert singer of folk and Sobane songs. Having broadcast many programmes on AIR of Bangalore and Mysore, she has won the Karnataka Janapada and Yakshagana Academy award during 2000.

Hemmige Basavaraju, K. Suresha, .M. Homala, Neelagara Mahadevaswamy, K.S. Mahadeva, M. Mahadeva, Shivamahadeva, M. Ravigowda and others are other renowned singers of folk songs. Manchamma, Subbamma, kalyanamma, Narasamma and troupe, Kempamma, Swamy and troupe and Narasamma are enthusiastic singers of Sobane Padas. Gollara Sidlamma and Yachenahalli Subbamma are also eminent singers.

Burrakatha : *Burra* (burude) *katha*, which is popular in Telugu country, has spread to Karnataka through the border areas. This is quite a popular form of singing here also. Jayamma of Hucchegowdanadoddi in Malavalli taluk is a famous singer of this form; even her father Venkataswamydasa and grandfather Tholasi Ramadasa were also great singers. Tholasi Ramadasa had been honoured with a *jaripeta* by the Maharaja of Mysore for singing *burrakatha*. Jayamma sings the stories of Balanagamma, Dhanlakshmi Desingana Kathe, Kambodhirajana Kathe and others in *burrakatha* style for hours at a stretch. She was honoured by Karnataka Janapada and Yakshagana Academy in 1995.

Veera Makkalakunitha : This form is unique for Mandya district. This consists of dance accompanied by songs eulogizing the valour of those who laid their lives fighting for the country. This is performed on festivities and especially at Santhekasalagere and other places. The ritual is still alive and those who do this mainly belong to the scheduled castes. Yajaman Siddayya of Kotthathi village in Mandya taluk is known for singing songs for veerakunitha. There used to be performance of this form of dance at coconut miracle show during Dasara in the premises of the palace and in places like Nagamangala, Mysore, Mandya, Maddur and other places. He won an award from Karnataka Janapada and Yakshagana Academy in 1996.

Chowdike : This is form of song is sung to the accompaniment of a wired instrument by the devotees of Yallamma of Savadatthi. Naturally this form has

migrated from the northern part of Karnataka and is prevalent in some parts of erstwhile Mysore state. It has come to Mandya with Yallayya of Hariharapura in Krishnarajapete taluk. He used to sing songs on Sathyasarane Sankamma, Male Madeswara, Nanjundeswara, Utthanahalli Maramma, Chunchangiri Bhyrava, Piriypattanada kalaga, Thodara Thamashe, and others apart from the song on Yallamma, to the background support of his wife Kodiyamma. After his demise, his disciple Channamma sings with Kodiyamma and Halgamma to the accompaniment of Chowdike, thus keeping the tradition alive.

Patadakunitha : The 'pata' is referred to the bronze or silver umbrella fixed at the top of a long bamboo covered with colourful silken cloth. This is held in the right hand while performing the dance. B.K. Ramanna, B.T. Hanumegowda, Motegowda, Chairman Ningappa, A. Gangadhara (he does *kolata nad veeramakkalkunitha* performances as well) and a few others take part in this form of dance.

Somanakunitha : The deity protecting the village is known as 'Soma', meaning the protector. Haladisoma, Kempusoma (Kemparaya) are the two protectors, as per the tradition. The dance performed with masks representing these deities is known as Somanakunitha. This form is prevalent in places like Santhebachahalli, Mudagundur, Kanchinakote, Lakshmisagara and others in the district.

Poojakunitha : This is a prominent form of dance performed in the district on occasions such as faires, festival days and annual celebratons. The representation of the deity fixed to a heavy wooden frame and profusely decorated is held on the head while dancing is known as poojakunitha. J. Shankar, Borayya, K.P. Devaraju, H.N. Nagendra, Siddayya and his troupe, B.C. Chandrasekhar, K.G. Krishna, Channessa and a few others have kept the tradition going by their performances. Many dancers perform *donnevarae, katthivarase, benkibharate, bijalivarase, kolata, sobanepada, and hanneraduseraginakunitha* also with *poojakunitha*. Cherkunnayya of Thalagudi is a much acclaimed artiste of this genre; he has performed as a representative of the state on many national celebrations.

Kolata : Kadugollas, more seen in the districts of Tumkur and Chitradurga, live in certain parts of this district also. Gejjekolata performed by them is an ancient and a very popular art. They sing narrative songs on the deities of cowherd tribe and other stray songs. Kolata prevalent in Thappalinahatti at Chunchanagiri and Gollaradoddi in Maddur taluk is very attractive; and

Hattiya Chikkeerayya is known as a genius and a master performer. Kolata in many varied forms is prevalent in various parts of the district.

Krishnegowda, Rachappa (he performs *Maragaalu Kunita* and Benkibharate and Katthivarase also), Sobane Krishnegowda (a performer of garudibombe and singer of too), A.S. Ramegowda (does *panjinakunitha* and *harigekunitha* also), Mahesh, Shivanna, B.M. Ramakrishna, Bekari kala, (also does *koravanji kolata*) Ramesh Atagalli (does *kodada kolata* also) are adept in playing kolata. Ambarish, Thamburi Javarayya, Thamburi Siddhayya, Mantelingayya, Puttegowda, K.L. Rajanna, B.M. Raju, G.R. Chandresekhar, Sakamma, B.M. Mahesh have troupes singing *tatwapadas*. Among these, Sobane Krishnegowda has been honoured with Rajyothsava Prasasthi and honour from Karnataka Janapada and Yakshagana Academy.

Thamate : This Percussion instrument made of leather is widely in use in rural areas. No annual fair or festivity can take place without the beating of Thamate. And hence there are artists playing on Thamate in all villages.

Nandidhwaja : This is 15-20 feet long pillarlike staff covered with a metallic sheet, and at the top a small idol of Nandi made of panchaloha a flag before it. Though very heavy, a single individual holds it aloft and paces to the rhythmic beat of the drum and shakes the *dhwaja* often. This dance is performed on special occasions such as annual faires and the tradition is still alive all through the district. Among those who weild it- Subbegowda of Acchappana Koppalu, Lokesh of Somavarapete, J. Srinivas of Kyathanahalli, Basavayya of Ingalaguppe and Boregowda of Keelara are very prominent. Gejjelagere, Alkere, Sadolallu villages are especially known for artist's who play with *nandidhwaja*.

Veeragase : The troupe performing this dance would consist of two to twenty artist's, each one wearing a string with Veerabhadra *halage* round the neck and dances to the rhythmic beating of drum and brandish sword held in hand narrating the life of 63 Purathanas, Veerabhadra, Basavanna and other a Shivite saints. This is a special art performed by Lingayaths. Sadashivamurthy and H.N. Parashivamurthy of Halebudanuru, N. Rudresh of Nagamangala, H.D. Ananda of Hullenahalli and S. Thammegowda of Margonahalli are the prominent artists who have kept the art going.

The Professional Theatre

When *harikathe*, *puranasravana* and poem recitation were the main media of entertainment, being influenced by the Marathi plays which were again

under the influence of Parsi theatre c.1870), Kannada dramas were on show in the palace under royal patronage which gave rise to the emergence of the professional theatrical companies. There is every likelihood of some enthusiasts of this district too founding companies, but people from this district established influential companies first at Mysore only. Rangacharya of Mandya (Rajadhani Nataka Mandali), and Vysarao of Srirangapattana entered into contract with the palace administration at Mysore and founded professional companies there. Mandya was a part of Mysore district as a taluk at that time. And it was natural for the people of Mandya to have very close contact with Mysore. The renowned musician Malavalli Subbanna established 'Sri Samrajya Lakshmi Nataka Sabha'; A.N. Seshacharya founded 'Seshakamala Kalamandali' and M.L. Srikanteshagowda started 'Karnataka Natakasabha' only outside Mandya. And they got more encouragement and grew popular only in places like Mysore and Bangalore. H.L.N. Simha, M.R. Srinivasamurthy, Malavalli Subbanna, Garudanagiri Nageshrao, A.na.Su.and others were originally from Mandya district and hence they are cited here as artistes of the district.

Lakshmayya and brothers of Kodiyala were putting up gorgeous stages comparable with the modern cinema sets even during the eighteenth century. 'Kodiyala' was known for supplying sceneries to the theatres at Mysore, Mandya and other places. Narasayya was an expert hand in designing sceneries.

C. Maridevaru established 'Sri Vijayalakshmi Natakasabha, Alahalli (Ksheerapuri) Nataka Mandali' in 1920. It has performed several historical, mythological and social plays at Mudukuthore, Malavalli, Kollegala, and Mysore for over fifteen years. The most popular play it staged was 'Ramanjaneya Yuddha' written by Rajaraya. Tukur Lakshminarayanappa, Hirode Raghavayya, Mirle Srinivasaraya, Tavarekera Puttananjappa, Rani part (this was his nickname) G. Muniswamayya of Bangalore, Lakshmanarao, Thimmoji, Bafoon Raghavendrarao, Mysore Jayamma, Nagrathamma and others were taking main roles in its performances. Maniraya of Mandya was running his own company 'Lakshminarayana Kripaposhitha Nataka Mandali' with his wife Shankamma. Their daughter Asha Patil was a popular singer-actress and she married Chennappa Patil of Hubli in 1982 and is continuing her acting profession with her husband. Professional theatrical company of Sankighatta Gopalayya, Narasappa Company at Harohalli, Vyasraya Company, Chinnappa Company at Mandya and others were the professional companies running till recent years. It is almost a norm that the audience prefer to watch companies

from outside the district performing new plays. Obaleswara and Hutcheswara companies from north Karnataka, Gubbi Veranna Company, the local Aghalaya Seshachar's 'Seshakamala Nataka Company' and others have performed here. This way, among those companies that came from outside and left indelible mark on the audience, Gubbi Company and Sri Chamundeswari Nataka Company were prominent. Gubbi Veeranna Company camped at Mandya between 1950 and 1960 and performed 'Sadarama', 'Sahukara', 'Premalela' and other social hits. A.V. Vardachar's 'Rathnavali Theatrical Company' camped at Mandya and staged 'Shakunthala', 'Rathnavali', 'Manmathavijaya', 'Virataparva', 'Ramavarma Leelavathi', 'Nirupama' and other popular plays. The only auditorium available for staging dramas then was 'Si Lakshmiyanardana Rangamandira' at Mandya. M.V. Subbayya Naidu's 'Sree Sahithya Samrajya Nataka Mandali' camped at Mandya in 1962, when Naidu breathed his last due to heart attack. There are a large number of professional female artists staying at Hosahalli in Mandya who pursue their acting avocation on invitation by various companies or the public. In 1998, these artists numbering fortytwo have floated 'Sthree Nataka Mandali'. Nagarathna of Pandavapura is its chairperson and Bhagyasree is the secretary. All the members of the company are women, and they perform male roles as well. The company undertakes presentation of a play anywhere on invitation. The company gets large number of invitations between the months of January and May each year. The company has established an emergency fund to help the needy artist's and the aid is extended for marriages, obsequy, treatment, operation and other exigencies.

The Professional Theatre Artistes

Though there are no considerably big professional theatre companies in the district, Mandya has gifted many stage artist's to the state. Mandya Rangachar (1856-1896) came from Koppalu of Arakere hobli in Srirangapattana taluk. He was more interested in stage activities than formal education even during childhood days. Having lived at Mandya till 1978, he then migrated to Mysore and performed before the king and won his acclaim. Though Chamraja Wodeyar invited him to join the company founded under the aegis of the palace, he preferred to found his own 'Rajadhani Nataka Mandali'. He staged plays such as 'Sathyavarmacharitre' and "Rathnavali' through his company. The company was renamed as 'Metropolitan Operate Troup' in 1883. U.K. Vyasarao was an artistes who was doing female roles in Gubbi Company, later went to Mandya and is said to have run a professional company at Maddur,

and Srirangapattana. Maddur Shamarao went to Mysore to represent the school in staging plays and won the acclaim of the audience for his female roles. This attracted the notice of Lakshminarasimharao nad Hanumanthegowda and the playwright Thorangal Rajaraya towards him and made him join 'Sahithya Nataka Mandali' in 1921. He successfully staged 'Ramadas', 'Vidyaranya', 'Lava-Kusha', "England Rani" and other plays and he later specialized in modern techniques of make-up art.

Garudanagiri Nagesharao, who was a frontline singer-actor and had received the title 'Abhinayavisharada' from the pontiff of Vyasaraaja Mutt, was born at Srirangapattana. He did his primary schooling in this district. When Rathanvali Theatrical company was camping at Mandya, he watched all the dramas of Varadachar and was immensely influenced. He then discarded education and took to acting. His singing had won the appreciation of stalwarts like Chambai Vaidyanatha Bhagavathar, Padmasri Sthanam Narasimharao and Ustad Karim Khan. 'Odion', the renowned recording company of Madras, brought out the recordings of songs "abhishana tapo mahagni" (Manmatha Vijaya), "eke kopipe" and "hoguve ellige" (Virataparva) sung by Nagesharao, which became hits throughout Karnataka. H.L.N. Simha (1904-1972), who was significant as an actor, director and writer, was born at Malavalli. He showed new vistas for the development of Kannada theatre and cinema. He introduced new talents to theatre and film field. He acted for several theatrical companies and wrote plays such as 'Abba a Hudugi' and adoption of Shakespeare's plays entitled 'Bangarada bara' and 'Dandaraj'. 'Samsara Naukae' penned by him in 1931 was extremely popular and was later made into a film. His service to the film field is also exceptionally great. Vajrakantam Sringaiyyangar of Melukote started as an actor and later floated his own theatrical company under the banner 'Manimalini Nataka Company'.

H.R. Sastry (H. Ramachandrasastry, 1905) is originally from this district being born at Halebidu near Melukote. He joined 'Bharatha Janamanollasini Nataka Sabha' in 1920 and later worked for several other companies too, and has acted in as many as 205 films. He ran 'Sri Manjunatheswara Nataka Company' in 1942 at Kodiyala and put up shows all over the state. But it stopped operation due to financial loss. R.G. Honnanjachar, who has the distinction of working for forty different professional companies, spent his younger days in this district. Having started his career at the age of eleven in Sankeeghatta Gopalayya and Harohalli Narasappa companies, he won the title of 'Gayana Gandharva' in later years. A.N. Seshachar (AghalayamNarasimha

Ayyangar, 1915) went to Mysore at the age of eleven and made a name as an actor. He established his own company in 1971 and won the award from Sangeeta Nataka Academy. U.R. Naryanappa (1918), born at Kodiyala village made a name as a stage artist and founded a drama company in his native place in 1933. He did female roles in several plays. People would throng in large number to watch him play the roles of Narada and Krishna and to listen to his mellifluous singing. He worked for several companies including Gubbi Company. He has trained many including Natasarvabhowma Rajakumar in singing. He was a radio artist too and ran a music school. He had the title of 'Sangitha Kalakesari' and won the award from Karnataka Sangeeta Nataka Academy in 1966. 'Lakshmisani Company' of Kodiyala is a troupe of young artists. Belluru Nanjundayya, known as Anjaneya of Karnataka, excelled in the role of Anjaneya. He rendered service in many companies. Many companies suffering from financial distress would invite Belluru Nanjundayya to act in plays like Sampoorana Ramayana or Lankadahana or Ramanjaneya Yuddha and increase their gate collections. Companies making a collection of just twenty-twentyfive rupees a day would increase their earning to eight hundred, as per H.K. Ranganath in his book 'Banna Belaku'. Whatever the company he would uniformly charge thirty rupees to take part in Sampoorana Ramayana and twentyfive for Ramanjaneya Yuddha and twenty for Lankadahana.

M.N. Puttama of Melukote started her career as a child artiste in 'Sri Yadugiri Chelavanaraya Theatrical Company' and did the role of Radhe in 'Krishnaleela'; she later grew into a professional artiste to continue at Mandya. She earned good name for her role of Leelu in 'Bhaktha Ambarisha' and as Kalakantha in 'Sathya Harischandra. She would take important roles in the plays put up by 'Jayalakshmi Nataka Mandali', 'Mitramandali' of Lalithamma and 'Minuguthare Nataka Mandali' of the renowned film artist's Kalpana. All this won her name and acclamation.

H.K. Yoganarasimha (1927-2002) of Halebidu in Pandavapura taluk had multifaceted talents and was an actor, singer, harmonium master, poet, playwright, music director and proprietor of a theatrical company. He was prepared to do any work; but started his career as an actor in Nanjunatheswara Nataka Mandali at Chamarajanagara run by his uncle H. Ramachandrasastry. He stayed in rural areas and taught stagecraft to villagers and earned the name of drama master. He was directing plays in an amateur troupe and putting up drama shows in the annual Vyramudi festivity at Melukote. He worked for other troupes also. He founded his own 'Sarvodaya Nataka Mandali' and ran

it for 12 years touring the state. The company ceased functioning when it collapsed due to storm while camping at Kalburgi. He rendered service to the film field as well. Karnataka Nataka Academy honoured him with Gubbi Veeranna Award in 1998. K.L. Nagarajasastry (1926) of Kundur in Mandya taluk has served the cause of art by being a flute player in various professional drama companies since 1942. He presided over the first literary and music conference of Mandya taluk, He won the Karnataka Nataka Academy award in 1998. H.R. Ranagaswamy (1933) popularly known as Ranga belongs to Holalu village of this district. He entered the stage playing Ghatodgaja at the instance of Rolle Venkatachalaiah of Mandya. He is known for his role of Shyamasundara in 'Bhrastachara', Gumaste Rajanna in 'Lanchavathara' and Bangale Bhimayya in 'Anachara'.

B.N. Murthy of Kodiyala is a good artist's. Sathyan of Mandya has done maximum number of touring stage settings. Puttarisastry was taking roles in Vyasaraya Nataka Mandali at Srirangapattana. He was an expert in playing comic roles. When it was believed that if women took roles, the gate collection would increase, Malavalli Sundaramma (1905) was an artist's much in demand. She organized Sharada Nataka Mandali at Bangalore and ran it for a short period. V.M. Guruswamy won acclaim as a Tabla player working for various drama companies. He came to Mandya through Clarinet player Muniswamappa. He played in the performance of 'Amara Prema' put up by the art group of Sugar Factory in the presence of Jayachamaraja Wodeyar and won much acclaim. Karnataka Nataka Academy honoured him with its award in 1997.

B.S. Lakshminarasimhamurthy (1945) started as a scenery maker and took to acting also along with make-up and lighting since 1964. He was expert in putting up stage with attractive sceneries transported in lorries. He earned a name as a stage setting expert. Karnataka Nataka Academy awarded him with 'Paddanna Prasasthi' in 1998.

Ankanhalli Puttaiah (1945) joined Karnataka Nataka Academy in 1970 as a technical assistant, but later worked for various troupes doing lighting for dramas such as Thughlaque, Odalala, Poli Kitti, Kakanakote, Othello and others. He was honoured by Karnataka Nataka Academy with 'Paddanna Prasasthi' in 1998.

V.M. Dhanapal, a Tabla artist from Mandya performs exclusively for drama troupes. 'Sthree Nataka Mandali', 'Chamundeswari Company', Seshachar, Subbayya Naidu, Yoganarasimha, Master Hirannayya and many

other amateur troupes have made use of his services. The entire family of his is involved in theatre activities.

There are many professional drama trainers in the district. By them and the professional companies performing here and the professional female artist's, and he theatre activities are going on in the district, even to this day.

Amateur Theatre

The district is primarily agricultural and hence regular amateur troupes are rare. But there are professionals training the amateur artistes and amateur trainers. A list of such trainers is given here under :-

Mandya taluk : Parappa, Microwave Hosahalli; C.K. Gangadharappa, Beeragowdanahalli, Dudda Mariveerasetty; Surappa, Holalu; Holalu Chandrasekhar; Krishanchar, Kasalagere; Veerabhadrachar, Uppurakanahalli; Sanjeevachar, Gantagowdanahalli; Ganesappa. Harmonium master; Kariyachar, Chikkaballi; Cheluvaiah, Gopalapura; Bhyrappadasa of Mandya; D.M. lakshmaiah and Shivaramu; Lingappa, Elechakanhalli; Siddaramaiah, Hosaganahalli; K.Kempaiah, Kadukotthanahalli; Ramayya, Taggahalli; Shambhulingachar, Thubinakere; Madhuraa, Indavalu; Papannachar, Panakanahalli; Chikkanna, Ganadalu; Govindachar, Thubinakere; Kalegowda, Kalenahalli; Dodda Ankachar (thagadachar); Chikka Ankachar, Belukundagere; Muniyappa and Devarju, Garudanahalli; Shivanna, Hampapura; Ramakrishanappa, Dhanaykanapura; Shivananjappa, Keregodu; Gamaki Seshagirirao, Harikathe borappadasaru; Hosahalli Anukumari, M.S; danseuse Kannika; M.S. Gunamdhukumar; K. Gayathri, Jayamma; Jyothikala Stree Nataka Mandali president A. Nagarathna; Geetha of Mandya city, S. Gayathri, M.S. Nagarathna, M.S. Bhanumathi; Manjula and Kamamma. **Maddur taluk:** Mariveerasettaru, Gurudevanahalli; Company S.M. Nagarajachar, Koppa; M. Basavaraju, Chandupura; Nagaraju, Sabbanahalli; Nagaraju, Hanumanthnagara; Borappa, Kadavagilu; Sachidanandamurthy, Ambalavadi; Venkatesh, Koppa; A. Kumar, Kesthur; Gopal, Hemmanahalli. **Pandavapura Taluk:** Padmanabha Panditharu, Anuvanahalli; Dasaraguppe Raghavan; Sridhar, Bellale; Garudachar, Neelanahalli; Nagaraju, Jakkannahalli; Subbayya, Seetapura. **Srirangapattana taluk:** Holalu Chandrasekharayya; Vykunthaiah, Gananguru B.N. Swamygowda and Nagaraju, Belagola; Rangappa, Srirangapattana; Ramanna, Naguvanahalli; Puttaswamy, Neralakere. **Malavalli taluk:** N. Lingachar and Veerachar of Kandegala; Siddaiah, Kalyani; Rajasekharachar, Malavalli. **Krishanrajapete Taluk:** Thammaiah, Krishanrajapete and others.

'Rangamantapa', an associate of Kannada Sahithya Parishath and established with the sole purpose of staging plays, was active for ten years with P. Abdul Sathar, T.V. Viswanath, M. Ramalingaiah and others. The troupe had the purpose of presenting a social play every month and two company plays each year. This was realized by the efforts of A.N. Suryanarayana Rao and D.R. Murugendrappa. As the members of the troupe scattered due to various reasons, it ceased to function in 1962.

Workers of Mandya Sugar Company founded 'Sugar Town Amateur Nataka Sangha' in 1952 started its activity with putting up of a new play, 'Vidhi Athava Madonmattha Jagadeesha'. While S.G. Kalbagal was its president, C.V. Krishanarao was vice-president, E.V. Ramachandra Ayyar and S. Dhanraj were secretaries and Y.N. Rao was its treasurer. The troupe presented many plays such as A.N. Murthyrao's 'Ashadahbhuthi', Parvathavani's 'Viparyasa' and 'Undadi Gunda' and A.R. Subbarao's adaptation into play form of Veerakesari Seetharamasastry's novel 'Daulath'. The troupe gave inspiration to other workers' unions for being more active. Though the programmes of the troupe and staging of plays became less, it is none the less active. It presents plays on occasions such as Rajyotsava.

'Mandya Natakakala Sadana' was established at Mandya in 1954. The aim of the association was to stage plays and dance programmes and to give assistance to social work. The troupe would present plays on national festivities and holidays. 'Sri Yadugiri Chelvanarayana Theatrical Company' sponsored by Vokkaligara Sangha of Melukote was putting up drama shows on Vyramudi fair. It was K.V. Shankaregowda, former minister, who boosted up interest in theatre activities among artists. Besides him, many other politicians of the district also were associated with theatre activities in one way or the other. M.H. Borayya and Athmananda, both MLAs and Sivananjappa and Sachidananda, MLCs are such politicians evincing interest in theatre activities.

K.V. Shankaregowda has written 'Kudi Balona', 'Paduka Kireeta', 'Shistachara', 'Aparanji', 'Dani' and other plays and founded his own drama troupe and put up plays with social relevance shedding light on burning problems of society. He built a modern auditorium in the campus of PES College of Science and in his native place Keelara village without taking aid from the government. He was the first to introduce pipe light and sure mike to the district stage. He was honoured with an award by Karnataka Nataka Academy in 1989. His family members and admirers established

'K.V. Shankaregowda Samskrithika Prathisthana' in 1989, which presents each year an award of Rs. 15000/- to a person who has done admirable service to the cause of theatre or social work. Presently a legislator H. Honnappa is its president and J.T. Veerappa, Narasimhamurthy, Shankaregowda and others are its members. The award for 2000 was presented to Enagi Balappa, a theatre person and V.M. Guruswamy, a Tabla maestro. As a result of the efforts of K. Gunadanna, Mandya Dramatic Association (MDA) came into existence in 1959 and it has put up many dramatic shows as well as shaped a number of amateur artist's.

P. Venkataramaiah of Mandya founded an amateur dramatic troupe in the name 'Prakash Kalasangha' in 1969, which has given many performances of social, historical and mythological plays and a few innovative performances also. This association has been holding K. Hirannaiah memorial All Karnataka Drama competition since 2000 and thus has been honouring upcoming artist's, music directors and others. H.V. Jayaram is its president and P.V. Venkataramaiah is the secretary, Ramalingaiah, principal of PES Engineering College, H.S. Subhashchandra and others are its members. H.B. Thyagaraj also worked as the secretary of 'Prakash Kalasangha'. When in about 1975, Malavalli Karnataka Sangha was formed under the leadership of Ma. Mallappa, Chaluvegowda, D. Doddalingegowda and others would put up dramatic performances. With an aim of holding meaningful activities, the teachers of PES College at Mandya and some other art-lovers of the district started 'Geleyara Balaga' in 1979. They first invited Samudaya and Rangasampada troupes from Bangalore and put up shows of 'Kattala Daari Doora', 'Kuri', 'Sangya-Balya', 'Kadadida Neeru' and other plays. Later, it held seminars on K.V. Shankaregowda, organized theatre workshops, staged new plays. 'Dani Illadavaru', 'Sayo Ata', 'Jatre', 'Kariya Devara Huduki', 'Kuridoddi Kurukshaetra' are some of the plays it has put up, thus causing emergence of new artist's. Mandya Ramesh, an actor and Lakshminarasimhasastry, a singer are the products of this troupe. Mohanraj, Shivaramu, Balakrishna, C.S. Ramakrishna, Kantharaju, G.R. Gangadhar, G.M. Shivanna, Vijajashankar, Linganna Bandhukar and others also came to light through this troupe. K.V. Shankaregowda, and later his son, K.S. Sachidananda and H. Honnappa patronized this troupe. B. Jayaprakashgowda, Shivaramu, K.S. Chandrasekhar, S. B. Shankaregowda, Ramegowda, C. Padmanabha, K.R. Shivananda, R.A. Kumar and others are active members of 'Geleyara Balaga', and in recognition of their creativity, Karnataka Nataka Academy co-opted them as its members. K. Shivaramu has made a name in the district for his acting in plays like

'Andhayuga', 'Sankranthi', 'Sayo Ata' and 'Dani Illadavaru'. K.S. Sachidananda son of K.V. Shankaregowda is an amateur theatre artist's and has founded 'Rangasamuha' and 'Manka' (Mandya Kalavida), thus giving a thrust to theatre activity in the district. He is a patron of 'Geleyara Balaga' too. Having played the roles of Dasaratha 'Paduka Kireeta', Charudatta in 'Mricchakatika', Arjuna in 'Beralge Koral' and the farmer in 'Jalagara', he has made a mark as an actor. He has produced films also. He is a member of Vidhana Parishath and many other organizations and is an advisor to K.V. Shankaregowda Samskruthika Prathishana. Karnataka Nataka Academy gave him its award in 1999.

C.G. Krishanswamy, (CGK) who was president of Karnatka Nataka Academy is originally from Mandya. He not only acted in dramas but has encouraged other forms of theatre activities. He was a member of the South Zone Cultural Centre. He is the founder-secretary of the famous drama troupe 'Samudaya' and Theatre Guild (Rangakriya Samithi). He was awarded Karnataka Nataka Academy award in 1990 and Karnataka Rajyothsava Prasasthi during 1995-96. He worked as an assistant director of the film 'Bhujangayyana Dasavathara'. He wrote dialogues for 'Sangliana' and provided story, screenplay and dialogues for the film 'Veerappan'. 'Bhyravaeswara Kalasangha' of Aralaguppe has been inviting renowned troupes to stage dramas, being patronized by A.Si. Siddegowda. 'Hasiru Kalavidaru' of Kyathanahalli performs plays with progressive themes pertaining to rural life. A drama troupe of Desahavalli of Pandavapura taluk has traditionally oriented expert artistes. Among those alive who train for staging mythological plays are the grand old woman of Araluguppa Borabai and Narasimhasetty and Bettahalli Dasachari of Bettahalli. Haravu, Chikkade and Pattasomanahalli have many amateur artist's who can organize and perform social plays.

Hotel Manchegowda of Bhimanabetta who has composed ballad narrating the folk tale about Bhimanabetta (Kanakapura taluk) has founded 'Udaya Kalamandali' and enacted plays through it. Actor Aqbal Pasha, who has also worked as art director for stage and films, was born in 1961 at Nagamangala. Maddur Taluk Stage Artist's association, whose president is Kodihalli Srinivasu; Rangarathna Kalavidaru of Mandya; Vanisri Nataka Mandali of Hosahalli Badavane; Mithra Kalasangha of Guttalu; Kuvempu Havyasi Kalasangha; and Pandavapura Geleyara Balaga of Pandavapura, which was founded in 1999 under the presidentship of K.Y. Srinivas; Baharatha Vikasa Parishathu of Pandavapura and Maddur; Jai Hind Yuvakara Sangha and Kannada Sangha

of Nagamangala; and others are amateur troupes engaged in theatre activities. Somasekharachar (1953) of Gantegowdanahalli near Keregodu has put on stage plays such as 'Samsyeya Suliyalli', 'Prema Aliyithu', 'Sisuhathye', 'Pathiye Paradaiva' and an opera 'Brahmarshi Viswamithra'. Besides this, he is active in acting, direction, makeup, playing on harmonium and classical singing also. He has acted in more than a hundred plays. His 'Ashadhadalli Aliya' has been screened on the TV as a short film. He has founded 'Sahithya Kalavedike' and organized persons with interest in literature and arts and has engaged himself in varied activities. K.G. Narayana of Kikkeri, in collaboration with Devaraj, Gangadhar and others, has founded 'Kannada Kalasangha' at Kikkeri. Its activities include staging of dramas among others. Gangadhar has put up plays such as 'Papada Phala' and 'Vadhu Mecchida Vara'. He is the author of a play entitled 'Hanumantha Paschathapa'. M.G. Lakshmikanth of Sri Thandaveswara College of Music at Mandya has founded 'Rajalakshmi Sanchari Nataka Mandali' and performed many plays thus keeping the theatre activities of Mandya going.

Sashidhara Bharighat (1960), secretary of Bangalore unit of 'Samudaya Samsruthika Sanghatane', is originally from Mandya district, hailing from Akkihebbalu. He has acted in and directed many plays and TV serials. 'Sayuvavane Chiranjeevi', 'Madevi', 'Kadegolu', 'Gombe helida Kathe', 'Manthrada Kolu' are his own compositions, while 'Eswara Allah', 'Devarugalu' and others are adaptations. He is busy producing documentaries, stage craft and writing.

Bharath Vikas Parishath, Nagamangala Kannada Sangha, Kuvempu Havyasi Kalasangha of Pandavapura, Maddur TalukRangabhumi Kalavidara Sangha at Shivapura and many other associations and organizations have been organizing drama performances and other Kannada programmes. 'Janadani' of Mandya, whose president is B. Jayaprakash Gowda and secretary H.S. Muddegowda, conducts two or three theatre workshops every year.

Many plays of Ramalinga of Hulivana village in Mandya taluk have been staged many times. Raju of Mandya taluk is another actor and playwright to be noted. His 'Hebbettu', a play has been put on stage many times. Raju acts in the main role. G.D. Chandrasekhar of Gejjalagere is interested in acting and staging of plays, and he visits villages and trains the local people to perform mythological plays on the stage. Maddur Vasu takes part in plays as well as television shows. Cha. Narayanaswamy of Pandavapura has acted in many plays and directed plays for children such as 'Kisagouthami', 'Kattebala

Kudurejuttu', bettakke Xchaliyadare', 'Heddayana', 'Mookana Makkalu', 'Siddappaji' and 'Ogatina Rani.' Parthegowda, Purushotham, Ananda, Srinivasa, L. Hanumanthappa, B.K. Siddegowda, C. Sunitha, Premanand, Lakkegowda, Lakshminarayanaiah, Dhanyakumar, B. Krishna, B.S. Jayaramu, Chikkasiddegowda, K.P. Chandrasekharaiah, Puttaswamy, Shobha, Thimmegowda Chikkamarali, Madhu, Aswathanarayana, Ramesh, Sridhar, H.D. Supreeth, C. Anitha, Divyagowda, Swathi Krishna, S. Vijayalakshmi and others are also stage artist's.

Theatres

More than thirty auditoria have been in use in the district for staging plays since even before 1986. 'Lakshmiyanardana Nataka Mandira' is said to be the oldest theatre in the district. Swami Vivekananda Vidyanthi Sabhabhavana in PES College, Shankaregowda Rangamandira run by Shankaregowda trust Keelara, are built on the model of proscenium and have a seating capacity of 1000 each. Carmel and St. Joseph auditorium and Sakkare Karkhane Rangamandira are two other old auditoria of Mandya. Nalvadi Krishnaraja Wodeyar Kalamandira (Vyakhyana Mantapa) built recently by the Department of Kannada and Culture has a very attractive stage.

Rytha Sabhangana and D.C.C. Bank Silve Jubilee the Auditorium, Auditorium in Gandhibhavana at Nagamangala and Purasbhahavana at Maddur are the other auditoria in the district. Kuvempu Open Air Theatre in Mandya is a noteworthy one and there are several other Open Air theatres in the district.

JOURNALISM

Though 'Mangalore Samachara' edited by Herman Mogling is known to be the oldest Kannada newspaper in the state, according to Nadiga Krishnamurthy, 'Fouzi Aquebar', a Urdu paper, being published in 1774 from Sriraganapattana, the then capital of Mysore would have to be considered the first paper published in the state.

Journalistic activity in the district started at Melukote in Pandavapura taluk. A.Ji. Ramanuja Ayyangar was editing 'Hindumatha Prakashika', a monthly, between 1882 and 1900 under the aegis of 'Pandithyavardhini Sabha'. Ramaswamy Selaviyyangar edited 'Aryavidya Sanjeevini', a monthly, in 1887 under the patronage of Sadanandavardhini Sabha'. Later, between 1936 and 1952 A.L. Selvapille edited a quarterly by name 'Yadugiri'.

S.V. Venkataramayya has the distinction of editing a renowned monthly 'Vivekodaya' in 1905 itself from the taluk headquarter, Mandya; he thus took part in the development of modern Kannada language at the beginning of the century. He was the father-in-law of M.C. Lingegowda, a prominent public leader and member of the Representative Council and responsible for creation of Mandya district. Venkataramayya was a scholar in Kannada, Sanskrit, English and Bengali languages. Renowned scholars of the time, Kavirathna H. Chidambaraiah, B. Venkatacharya, R. Srinivasarao and others were contributing to the journal. He worked as editor of 'Vokkaligara Patrike', published from Bangalore after the publication of 'Vivekodaya' ceased. He then joined as a clerk in the department of translation, a wing of general and revenue administration, and worked as a translator. D.Kru. Bharadwaj, who had worked with Venkataramayya as an assistant editor in 'Vokkaligara Patrike', remarks in his article in 'Kannada Nudi' of 11-8-1939 that "Sri Venkataramaiah was keen to see science books being published in Kannada language". Subedar Venkataramanaiah of Srirangapattana, author of 'Swami Vivekanandara Jeevitha Charitre' (1904) and other works, died in August 1935. H.H. Veeranagowda, born at Avverahalli and settled at Maddur when Kannada journalism was fast developing, started 'Chitraguptha' and Seetharamasastry of Maddur edited 'Veerakesari' from Bangalore; and both of these were prominent papers of the then Mysore state.

The influence that H.K. Veerannagowda of 'Thotada Mane' in Maddur left on the people through his 'Chitraguptha' and 'Okkaligara Patrike' was not confined to Mandya district but was statewide. He was born at chaluvaligara and was a sub-editor of a bi-monthly by name 'Karnataka Vidyaarthi' even during student days. Later he started 'Chitraguptha' in 1928 at Bangalore, which changed the headquarter to Mysore afterwards and was alive till 1931. It was a of 'Prajavani' size and had four pages; the front page contained the title 'Chitraguptha' in very bold fonts at the top, and had the motto 'Nirbhaya, Nishpakshapatha, Nirdakshinya Patrike'. It was priced at three *kasu* a copy. He ran the paper in tune with its motto. When in 1929, it reported the communal conflict that flared up at Davanagere, it attracted the notice of the entire country. In 1928, he also started 'Patelara Patrike'.

During the high days of national movement, Veerakesari Seetaramasastry (1893-1971), being influenced by the national spirit of Thilak, started 'Arya Mahila', a monthly, and later in 1928 started another paper 'Veerakesaari'. He gave new dimension to Kannada journalism by his unique style of writing.

Though he was jailed for violating government restrictions in 1929, he revoked the paper in 1933. He then went on converting it into a fortnightly, weekly and daily in order to evade the strictures from the government; and he also shifted the place of publication to Madras, Mumbai and other cities. Seetaramasastry was later identified by the name of his paper. The paper had a circulation of fifteen thousand. (See, chapter on 'Literature')

M.S. Srinivasarao of Mandya, who had before him the ideals of independence and self-reliance, started a monthly, 'Prabha' in 1940 with the ambition of spreading the spirit of freedom and nationalism. This was the only paper started as a part of national movement before independence. The content of the paper used to be news pertaining to the freedom struggle, national movement and gist of the speeches made by Gandhi, Nehru, Thilak and other national leaders. The paper gave prominence to Congress news. He stopped publication of 'Prathibha' in 1942 and started 'Udaya', a weekly and ran it for some time. He was popularly known as 'Udaya Srinivasarao' later. Before he ventured his paper publication from here, he was the Mandya agent and correspondent for 'The Mail', an evening paper published from Madras. Srinivasarao was running a publication 'Udaya Prakashana' and published two books authored by Gorur Ramaswami Ayyangar. After the country obtained freedom, as a sequel of the development of the state with regard to social and educational fields, the district saw much improvement in the field of journalism as well. 'Kirana Sahitya Sangha' started at Mandya in 1950 published 'Janmabhumi', a manuscript magazine, in order to encourage budding writers. The association having published a collection of essays 'Pushpanjali', also held programmes like Sahityothsava, art-shows and other cultural events to infuse interest among the youth in matters such as literature and culture. It was Araiyaar of Melukote who started publishing a weekly by name 'Sthaliya Patrike' in 1951 with the motto, *Uddharedaatmanaatmaanam* (one should develop oneself). The paper would publish local news and give vent to the grievances of the people. Araiyaar would get the paper handwritten by students. It had features such as Shanthi, Uthsava, Swatantrya Dinacharane, Geetharthasangraha, Mukkatte Chavadi and others. He brought out this four-page paper for three years; it had a subscriber strength of seventy. A.C. Madegowda of Arakere in Srirangapattana taluk started 'Janajivana' in 1956 with the size of 'Prajavani' priced at three *kasu*. As the sugar factory at Mandya developed, the paper increased its subscribers and Madegowda established a printing unit of his own. Later he started a paper at the behest of his friends. The print-order of the paper was for 2000 copies. Though it would publish the news soon after the event, it did

not survive longer than fifteen months. The cylinder and the printing machine used in the unit were of the most sophisticated make. K.V. Shankaregowda started a paper 'Janamana', a weekly in 1956 to include articles on literature, culture apart from publishing news. 'The ultimate aim of all efforts is to nullify the self' was the motto of the paper. Renowned writers like G.P. Rajarathnam, N. Kasthuri and U.K. Subbarayacar were among the contributors. The paper had a print-order of three thousand copies and it had readers in other places such as Bangalore, Chitradurga and Mysore. Shankaregowda became well known as a good journalist too because of this paper. But due to self-imposed restrictions, the paper stopped publication after one year.

Through Mysore Sugar Factory, 'Mysuru Sakkare', a commercial monthly was started in 1957 to educate the farmers regarding sugar production and sugarcane cultivation. Nagappa and K.N. Narasimhegowda were the founder-members of the paper at the beginning. The paper was attractively produced and it was of immense use to the farmers. It would highlight the problems of farmers, and publish queries from them and remedial answers for them. When it became inevitable for the factory to stop its publication, it handed over the entire responsibility including its ownership to the then editor K.N. Narasimhegowda. He was president of the Working Journalists' Association and was working as the Mandya district correspondent for 'The Times of India' and PTI; and was editing 'Mysuru Patrike' and 'Sanjevani Varte', a daily evening paper for some time. He had held workshops and seminars for the benefit of journalists from rural areas. As a member of the study team of the Indian Union of Working Journalists, he toured foreign countries three times. He was honoured with an award by Karnataka Patrika Academy in 1997.

After experimenting with bringing out journals with a flavour of spiritualism, literary and cultural bias and news items, Mallaiah of Huligerepura started 'Jagrutha Kesari' at Maddur in 1960 with the aim of enlightening the intellect and educating the minds of its readers.

By this time people had realized the profit and use of wielding journal as a medium of communication. Many papers were founded in order to disseminate ideas, publicise news pertaining to their areas of work and communicating about their activities. It is the opinion of some experts that quite a number of persons started publication of papers without a definite purpose and without taking journalism as a serious avocation and hence could not run them for long.

Jnanasindhu, Chamundi Vani, Chavati, Janajivana, Vanasuma, Samajakalyana, Parijatha - all these were started in the year 1960. Some of

them ran tentatively and stopped publication. Gowdagere Sitharamasastry, famous priest and writer of religious books, established a printing unit started Jnanasindhu with gusto in collaboration with C.S. Sambasivarn, Mandya correspondent for Prajavani. But the journal did not survive for long. In recognition of the services rendered by C.S. Sambasivan as a journalist, Karnataka Patrika Academy honoured him with an award for the year 2000. M.S. Siddappa founded a weekly 'Dalithvani' in 1964 with the aim of giving vent to the problems of Dalits and ran it for more than a decade. He converted it as a daily for some duration. He started a printing press for it in the industrial estate. But a few months later it ceased its publication due to financial stringency. 'Adichunchangiri' was started by Adichunchangiri Mutt in 1964 under the editorship of Ho. Srinivasaiah and still very popular throughout the state. Its success is also due to its subsequent editor H.K. Siddagangaiiah. Articles pertaining to religious and spiritual matters and reports of happenings at Adichunchangiri Mutt are published in the journal.

R.L. Vasudevarao, who was striving for the conservation of forests and development of minority communities founded 'Voice of Minorities' with social concern in 1965; the Kannada version of it is named 'Vanasuma'. Though the title is 'Voice of Minorities', the journal contains articles concerning conservation of forests. The motto of the paper is stated to be to strive for the conservation of forest. As Vasudevarao is concerned about the welfare of minorities, he has founded many organizations for their upliftment.

K. Gundanna, who domiciled to Mandya from Bangalore, started 'Pouravani', a weekly in 1967. As Gundanna was experienced in the field of journalism, he gave importance to political news in his paper and made it popular. On the charge of publishing news without subjecting to censorship during emergency, Gundanna was jailed for eighteen days. After his demise, his son-in-law M.R. Prasannakumar, has been successfully editing the paper. Now it is being published as a daily. Gundanna was popular playwright too. 'Pouravani' has celebrated its silver jubilee and is flourishing well.

D. Manchaiah established a weekly by name 'Harijanabandhu'. To educate the public about legal matters, one Balasundaram founded a weekly 'Jai Bhim' in 1969; but it ceased to exist some time later. 'Chigurele' a monthly was started by Pandith Mallappa in 1969. The journal would be in 1/8 crown octavo size with 80-120 pages and would publish articles, poems, stories, analysis and serialization of novels. After fifteen issues, the journal came to a halt due to financial stringency.

During the seventh decade Mandya's journalistic activity developed. Ramesh Hullukere's 'Veekshaka' being published since 1973 and Kowdle Channappa's 'Deshahitha' have emerged as powerful mediums. These papers successfully braved the suppressive tendency during the emergency period. 'Veekshaka' started with 16 pages became a daily in 1991. 'Abhiruchi', a column for venting readers' opinions, 'Mathukathe', with readers' letters, 'Abhinaya jagatthu', an exclusive column for art reviews, 'Minikathe' and 'Pusthaka Vimarshe' constitute its content. Thyluru Venjatakrisna's 'One Minute Please', editor's 'Kachaguli' and Besagarahalli Ramanna's 'Oregallu' were popular columns. The paper became a strong forum for the movement against Varuna Nala construction. Ramesh Hullukere has worked both as the president and secretary of the District Small Paper Editors' Association. He was president of the association of district writers. He is still the president of the district unit of All India Small and Medium Papers Confederation at Delhi. A paper with quite a large readership, it has readers outside the district also. The motto of 'Janahitha', a paper published since 1973 is, "If telling truth is rebellion, I am a rebel". The paper would contain the views of Jayaprakash Narayan and Lohia in the beginning. Since its aim was to eradicate the corrupt practices in politics, naturally the paper contained more information pertaining to political and day-to-day ongoings. Channappa, an active person in politics, is active in the activities of several organizations, first published 'Deshahitha' as a daily and later made it a weekly. He is the author of 'Devamanava', a book on Mahathma Gandhi. K.Lakshman's 'Harikara', which attracted the attention of readers in the district, was simultaneously being published from Mandya and Mysore. He started another paper 'Honnaru' in 1981 later left it under the supervision of his brother.

Some papers were started during the eighties in order to boost activities in the fields of theatre, agriculture, youth activities and child welfare. P.V. Venkataramanayya, an amateur actor and director, started 'P.V.R. Patrike' a weekly in 1980 with the exclusive purpose of throwing light on theatre activities. Shivalli Kempegowda edited 'Rythajyothi' and 'Kelu Janmejaya' since 1982 and ran them for some time. 'Kolalu' started in 1984 gives importance to youth and child welfare. 'No matter you live for three days, but be a lion' was the dictum of 'Darideepa' and 'Mandya Varthegalu', both popular papers edited since 1983 by S. Puttaramu. R.J. Padmarathna's 'Sanjemallige', a weekly was started in 1982; J. Honnegowda started 'Poornima' a weekly in 1983; Javaregowda's 'Prajavarthe', a weekly was started in 1984; and G. Patel started 'Patel Patrike' another weekly in 1984. In order to educate

the public about the benefits of the programmes and plans of the government, the department of information and publicity has been bringing out a fortnightly 'Karnataka Varthe' at the district level since 1984. During this period, K. Mallesh's 'Mandyavani; artist's Siddaramu's 'Hithyshi', K. Madugowda's 'NegilaYogi' were in circulation for some time. G. Puttaswamayya's 'J.B. Patrike' from Srirangapattana; D.R. Narayana's 'Nalabayalu' both weeklies are published since 1986. C.P. Murthy, a correspondent of The Hindu and Udayavani started 'Mandya Suddi'; M.S. Prasanna 'Manasakirana', a weekly; R. Tara's 'Bayalunadu' a weekly; Vishukumar's 'Kannambadi' another weekly are other papers. Of these four, 'Mandya Suddi' was started in 1988, and the others in 1989. N. Vishukumar's 'Kannambadi', a daily with a different outlook giving impetus to intellectual activity had attracted the attention of the educated readers through its various columns. But it ceased to exist after sometime.

Though many journalists could not continue their papers for long, some papers started after 1990 stand testimony to the fact that some of the most enthusiastic could not desist from undertaking the venture again. M.S. Kempegowda's 'Prachalitha Vidyamana' was started in 1993; while Rosa Sanathkuar's 'Janajivan', "Hemavathi bayalu' edited by Gurubasavayya of Krishnarajapete; D.P. Swamy's 'Thayinudi' (1995) brought out by district Kannada Sahithya Parishath; Chandrasekhara Alur, a reporter for Bangalore's 'Hai Bangalore' who started 'E Vara karnataka' (1994) started with his friends; Nurulla Shariff's 'Leader' an Urdu paper and 'Jaffer' a Kannada paper are a few examples. These papers give importance to politics, religion and literature and were in circulation for some time. K.S. Chandrasekharayya's 'Ganvahi', D. Narasimharaju's 'Hakkurakshaka', 'Trishula' of M.C. Lingegowda of Maddur, Udupi Devaraj's 'Vedodbhava', Mandya Subbegowda's 'Thaluku', 'Jeevajal' of Basaralu Mangaladayya are some of other papers started in the district but stopped publication later. D.B. Mallikarjunaswamy of Devalapura has not only worked as editor of papers such as 'Mardani', 'Anveshane' and 'Beedi', but has done considerable service to the fields of literature and theatre.

Here is a list of persons who originally belong to this district but domiciled elsewhere and did noteworthy service in the field of journalism: H.L. Nagged who brought out 'Jacaranda Jagatthu' a quarterly through Janapada Parishath; Jee.Sham. Paramasivayya editor of 'Thavare' and 'Prasada' published from Mysore; Ha.Ka. Rajegowda who edited 'Janapada' and 'Parampare'; Kru.Na. Murthy who edited 'Janamithra' a daily from Hassan. 'Janamithra' is

being published from Mandya also. G. Narayana who edited 'Varthapatrike' and was manager of the press and 'Chitraguptha', and having established a press has been editing a monthly 'Vinoda' devoted for humourous writings for more than fifty years is a big name; he was President of Karnataka Pathrika Academy also.

M.L. Srikanteshagowda founded 'The Graduates' Association' at Bangalore and through it published 'Vidyadayini' a journal; and he later started his own paper 'Surabhi'. He hailed from Maddur in Mandya district. M. Ramamutrhy, who continued with journalism, a legacy from his father 'Veerakesari' Seetharamasastry who was editing 'Vartha', 'Balavana', 'Kannada Yuvajana' and journals with literary bias such as 'Vidini', 'Kathavani' and 'Vinodavahini', thus disseminating the spirit of nationalism, is originally from Maddur.

Ho. Srinivasayya (Honnappa) from Chowdhary Koppalu in Nagamangala taluk in his younge days was distributing underground material to the people of surrounding villages, thus propagating national spirit. After the 1942 movement, he was editor of 'Viswakarnataka' and would carry its copies when he came to Mandya to distribute them. He established 'Prakrithi Jeevanakendra' in Bangalore and edited 'Prakruthi Jeevana' a quarterly. Recognizing his services the government of Karnataka has honoured him with 'Patanjali' pendent and Rajyothsava award. P. Ramayya of 'The Hindu' and Siddalingaiah of 'Prajavani' have earned very good name as journalists. Uppinakere Ramalingaiah's 'Arogyanidhi' monthly, K. Shivayya's 'Vipramithra', Nilakantha Thammannagowa's 'Navanirmana' were popular journals.

Khadri Shamanna hailing from Melukote in this district is a senior journalist of the state and he served in papers such as 'Prajavani', and 'Kannada Prabha' and gave his best to improve them. He was the editor of 'Kannada Prabha' for a very long period. K.N. Ramachandra worked as district reporter for 'The Hindu', K.T. Krishanswamy for PTI, Matthikere Jayaram for 'Ee Sanje', Jayakumar for 'Samyuktha Karnataka' and Balakrishna Putthige for 'Pajavani', thus serving the cause of journalism in the district. Khadri Achuthan of Melukote has been working in the news division of Akashavani and Dooradarshan. Khadri Achuthan and Narayana, brothers of Khadri Shamanna have founded a trust in his name at Melukote. G. Venkatasubbaiah of Ganjam edited 'Patrika Padakosha' and has been regularly contributing for 'Igo Kannada' column of 'Prajavani'. Venkatasubbaiah was honoured with a special award for the year 2000 by Karnataka Pathrika

Academy. Malavalli S. Ganesh, chief reporter of 'Prajavani' also was honoured with a special award for the year 2000 by Karnataka Pathrika Academy

PAINTING

No remnants of prehistoric cave paintings or open rock paintings are discovered in Mandya district hitherto. In the crevices of Kunthibetta at Pandavapura are said to be remains of a few strokes of painting. But, off the range of hills at Melukote, on top of a cave temple known as Hogarigudi, there is the relic of a human figure chipped from out of the rock. This is a male figure five feet long in a sleeping posture with stretched limbs. The chipping makes his rib bones clearly visible. Scholars are of the opinion that such chipping belongs to the beginning of the historical period. This means that the edict is about 2500 to 3000 years old.

There have been many excavations conducted in various sites of the district and many old relics are discovered. Among them are parts of earthen pots having line designs. Thirumakudlu Narsipura, at the south of the district there are relics of parts of earthen pots with deliberately stroked lines on them belonging to pre-historic period. Historian A. Sundara is of the opinion that these strokes represent the original characters of Brahmi script. Recently, on a rock of a hillock in Vedic Nagara near Thoobinakere in Mandya district, open rock edicts are discovered. A design on the model of *chakravyuha*, this is supposed to be of stone age period.

Though relics of sculpture and architecture belong to the Ganga and Hoysala dynasties of the historical period, no specimens of painting are available. In an inscription of Nagamangala of 776 A.D. the inscriber is described as "*sarvakaladharabhuta chitrakalabhijnana viswakarmacharyenedam shasanam likhitam*", and this indicates his capabilities in painting as well (EC 7 Nagamangala, 149, p:147, new edition). His name (title) is mentioned in the Mudigere edict of 749 A.D., and Nelamangala edict of 797 A.D. as well (EC[^], Mudigere 36; EC 9, Nelamangala 60, old edition). Likewise, an inscription of Malaganda of Santhebachahali hobli in Krishnarajapete dated 1116 A.D. mentions one Gavaracharya, who had the skill of "*hemakarma*", "*lohakarma*", "*shilakarma*", "*rathnakarma*", "*kashtakarma*", "*chitrakarma*", "*patrakarma*" "*prathimalakshana*" and was like Viswakarmachari. His equally able son, one Hoysalachari built Kukkuteswara temple in that village (EC 6, K.R. Pete 68). Apart from Hoysalachari's father, his son and brothers were also craftsmen and his lineage is described as "*kulanvaya kottala*" (their dynasty itself was like

a guild or an association). Such instances make sure of the existence of artists and painters in the district. Though we find many temples of Ganga and Hoysala periods, we do not come across any instance of painting. There is a mortar relief commemorating Ramanujacharya, which is embellished with painting in Narasimha temple at Thonnur. It is believed to be of that period only and we find remnants of painting work done in other places in the same temple. C.A. Parson wrote in 1930 that some Jaina and Vaishanava paintings in good condition were available; not now.

The specimen of paintings of later period we find are at Srirangapattana in the Dariyadaulath palace built by Tipu in 1784. There are huge frescoes in four panels depicting the second battle of Mysore with Tipu and Hyder against the British in 1780. Many eminent men have made mention of these time and again in their writings. It is said that when Cornwallis came upon Srirangapattana in 1791, he found huge paintings in lifesize derisive of the British believed to have been done at the behest of Tipu; one of them depicted a tiger splitting a man and a horse-rider cuttin in stroke, the heads of two British soldiers. It is further said when the British attacked Tipu himself ordered to be obliterated; and while doing so, some of the paintings at the Dariyadaulath were also partly damaged. This is said to be the opinion of Colonel Wilks according to Parson. But after the war was over, Colonel Wellesley still staying here stayed obliteration of paintings in Dariyadaulath. Francis Buchanan toured the state a year after the demise of Tipu, that is in 1800 and made a deep study of the life of the people here and their culture, avocations etc. and submitted his findings in a report which includes detailed account of the paintings at Dariyadaulath too. Tipu was believed to stay here for leisure. He says the the frescos here depict Tipu and Hyder arriving in processions, the defeat of Colonel Bailey and people of varied tribes found in the state of Mysore engaged in their crafts and their dress and embellishments. Though the figures here are like caricatures, the mannerisms and moods of people therein are realistic, according to Buchanan. And he has included in his book the line drawings of man, woman and a boy drawn by a local artist and he gives the explanation that "however graphically the frescoes are described they do not represent them and hence I have got the drawings done by a local artist and included it in my book." With this, the line drawings of Mummadi Krishanaraja Wodeyar as a boy (when coronated), Nandiraja, and the children of Tipu done by the British artist C. Cart are included in his book. (They look like impressions in wooden blocks). Apart from these, while Dariyadaulath was being repaired at the instance of Colonal Close, Buchanan had asked the main workers about

the golden false gilding done to frescos and has given details regarding that work. In the letter written by Colonel Wellesley on 30-12-1800, it is mentioned that Colonel Wellesley was to tour Mysore state and that he would stay at Dariyadaulath while at Srirangapattana, and hence there was a need to go there and to take care of the frescos. After the war Colonel Wellesley had made Dariyadaulath, a place for his stay. Lord Valentia who was touring India at that time and wrote a book in 1803, mentions that he saw "an illustration of a soldier hated by Tipu stabbing the lady he was dancing with". These frescos get muffed time and again there are chances of many details being obliterated when redone. Colnel Wilks in his book 'The History of Mysore' written in 1810, while giving details about the battle at Polaiyur, draws the attention of his readers to the frescos at Dariyadaulath that one of them depicts Colonel Bailey watching with awe and wonder the burning of the arms carrier.

Colonel Waltair Campbell visited the place in 1833 and comments that these frescos represent the victory of Tipu against the British and these though look like outline drawings, are not good and appears as if experimentation is made with painting. Gray elephants, sky blue horses with yellow legs and deep red tails and such things are crammed in a heap and create confusion. And Campbell says that interprets the frescos as representing the British fighting the local soldiers mounted on horsebacks and trampled under them. The artist draws figures of local people (servants in the entire range. He explains that to make clear that these are not participants in the battle the artist shows them holding tumbler in one hand and bottle of spirit in the other. These drawings are not there now. He says that an old personal attendent of Tipu himself explained the motif of the frescos to him; and that he drew his attention with enthusiasm to the one which was three times bigger depicting truly Tipu seated in the Howdah on an red elephant with golden legs and silver ivories and the entire war.

Later, Dalhousie the Governor-general, while staying in Dariyadaulath, gives certain instructions to the local authorities on 2-11-1855. He pays tributes to Hyder and Tipu and mentions about Colonel Wellesley's stay here, attempts made by by Tipu in his last days to destroy them and how Wellesley restored them. He also says there were depictions of the defeat of the British under Colonel Bailey, and are getting muffed and to the need to protect the remaining ones to commemorate Tipu, the great man, and the relationship he had had with the British. He gives instructions regarding the expenses for the work. Though the frescos depict their defeat, considering its historical importance, he undertakes to protect them, which is commendable.

Kirman, a contemporary of Tipu wrote the latter's biography, and Colonel W. Mills translated and published it in 1964. Mills is of the opinion that though Tipu had made Dariyadaulath his home, he would not stay there during nights but would go to his abode inside the fort in town. He also speaks about the frescos there. "There are a few paintings in the traditional Indian style, on one side is the depiction of Tipu and Hyder's victory over Colonel Bailey in 1780; and on the other are portraits of eminent Musalman personalities of high calibre. The entire house is decorated with artificial golden sheets." One Reese who toured Persia and India extensively at this time, commenting on the frescos here, says "The walls are decorated completely from top to bottom and left to right reminding a royal court." L.B. Bowring wrote in 1872 his experiences of the tour of eastern countries he undertook also describes the depiction of battle between the British and Tipu as grotesque, and gives account of pictures depicting Bailey's helplessness, Tipu in a gay mood smelling the fragrance of a flower in hand, soldiers with guns engaged in fight and heaps of heads and bodies separated. He observes an interesting point that while the French soldiers that came to the help of Tipu were depicted as having whiskers, the British are represented as having cleanly shaven. Besides, the instructions given by dignitaries such as Wellesley and Dalhousie for the protection of the palace and its frescos, and expenses incurred for it are also mentioned, but comments that the atmosphere of the garden house was unhealthy.

After the capital was shifted to Mysore, Wodeyars also took interest in the Dariyadaulath paintings. A portrait there believed to be that of Mummadi Krishnaraja Wodeyar might have been added while repairing that perhaps took place in his time; or, it might have been put on there when Chamaraja Wodeyar ordered the repair of the palace.

One hundred years after the fall of Srirangapattana, it has been made into a spot of tourist attraction and started attracting foreign visitors; delineations of the monuments were prepared. Rev. E.W. Thompson toured this area in 1907 and wrote a guide entitled "The last Moments of Srirangapattana", which contains a brief account of the efforts to rejuvenate the paintings in the palace. But C.E. Parson made an extensive tour of the region in 1931, and after making a thorough study, wrote a book by name 'Srirangapatam'. Even though this book is also a guide, it gives detailed account of some historical facts and happenings. He gives a detailed account of Polaiyur battle while explaining the frescos and makes a comparison of pictures. While explaining

portraits of Tipu's contemporaries in the eastern part, he mentions the portrait of Mummadi Krishnaraja Wodeyar also. He surmises that in the palace the portrait might have been the portrait of Dewan Poornaiah, and mentions of the opinion that later when P.N. Krishnamurthy of his lineage became the Dewan, he ordered the placement of the portrait of Mummadi Krishnaraja Wodeyar there.

The report of the state department of archaeology (M.A.R.) for 1935 contains details about the paintings in Dariyadaulath. According to that, on the wide wall on the west, by the side of the door and its upper and lower sides, are four panels containing the battle of Tipu and Hyder with the British. It is considered to be of the first phase of the second Mysore war (1780-1781). Hyder is seated in the Howdah on an elephant followed by a regiment of horses. The horseriders are donned with headgear, long coat, trousers and boots. In this depiction, Tipu and Mir Sadique are seated on horsebacks, Lali the French general leading a regiment of soldiers is holding a flag aloft. This might represent rushing for the battle.

The next wide panel, represents Hyder and Tipu leading the famous Polaiyur war fought on 10th September 1780 the entire Mysore army is ambushed by the British and the French troops wearing red caps and uniform and the British wearing brown coats. Though both are foreigners, their uniforms are realistically represented. At the center of the panel a British arms carrier is exploding with fire. Nearby the British general Bailey is sitting in a litter and is looking at it with astonishment. Though this incident is not documented anywhere in contemporary writings, it is understood that due to such reasons, the British faced defeat and Bailey was prisoner of war and was kept captive at Srirangapattana. In another panel at the top, miniatures of a cow and a pig are painted under a soldier, said to represent the Nizam of Hyderabad, who sided with the British and hence he is derisively illustrated. At the beginning of the Mysore war Hyder had formed a front with the Marathas and the Nizam of Hyderabad; but later, by 1788, the Nizam had favoured the British, which is said to be the reason for for this painting.

On the eastern wall of the Dariyadaulath, there are paintings representing kings, Nawabs and Palegars. The queen of Chittor, Mohamada Ali, Balaji and his queen, king of Tanjavur, Viraraja of Kodagu, of Oudh and Sidh, Nawabs of and Arcot, Nawab of Kadapa, Balaji Peswe II, Madakarinarayaka of Chitradurga, Kittur Chennamma and others are recognized to be among them. As seen earlier, there is a portrait of Mummadi Krishnaraja Wodeyar

also. Therefore, we can surmise that the entire panel was not done at one Ztime.

There are evidences to show that after Tipu and Dalhousie, Dariyadaulath and the paintings therein were subjected to renovation from time to time. Later, the central archaeological department repaired the palace and paintings, covered them with new curtains, and redoing of paintings between 1955 and 1964, which is also recorded. Because of all this, it is not surprising if the paintings have lost their originality. If one sees the painitings without being aware of all these developments, one may get the feeling that the painitings looked as they are today, two hundred years ago also.

Commenting on these paintings, Shivarama Karantha says, "one gets the doubt that while writing these, the painters, without using the old native colour powders, might have imported them from the French whom they were acquainted with. One finds the influence of European model of colouring. Many colours seem to have come from outside. We find here the indiscriminate use of Persian blue which is to be used carefully". Commenting on the perspective he says, "There is no effort here to represent the distance. There is no difference between the objects near and far. And in many places the size and symmetry between the horses and their riders and elephants and the *mahouts* is also not proper."

To sum up, we may say that in the whole of Karnataka, a panel of such a size (the western wall is more than a thousand square feet) is to be found only here. Especially, we have the depiction of contemporary war and this is very important from the point of view of studying the native art. The details regarding various royal dynasties, different cadres of the army, and their places, their dress and the system of defence, representation of motion makes it an important document. Even from the point of view of style, it is a mixture of tradition and folk, and as its theme is war, it was inevitable to cram details.

Veena Sekhar who has made a special study of the paintings at Dariyadaulath is of the opinion that the painting depicting a British soldier brandishing sword against a woman and the one with local servant men holding tea cup in one hand and brandy bottle in another do not remain here now. She comments on these thus: "Different artists had their hand in them; first, local artists painted them under the supervision of Tipu. Later he ordered some changes for them. Perhaps the changes were made by the French artists that were under his patronage. When the British took over Srirangapattana, some details in them seem to have been obliterated which might have been

done by the British artists. When paintings became hazy, the central archaeological department got some of them repainted. Hence these paintings are bereft of the originality of the artists of Srirangapattana and lost antique value. Because of this, the symmetry and perspective are lost."

Abbe Dubae a missionary at Srirangapattana gives some details about other paintings at Srirangapattana. He opines that the avocation of art was followed by the people of the cobbler tribe. The wind instruments have found much advancement because of the meager encouragement given to the barber community. But in painting we see nothing more than just splashing of colours. The artist finds satisfaction in drawing attractive designs and filling them with colours. He comments that the colour-filled carvings, attractive *chikani* paintings, landscape which are assets of our land are of no value (in the eyes of the local artists). But the cobblers do not seem to do painting work, as he says. 'Raju' community that had made painting its avocation had settled down here. The well known Mysore traditional painting was the continuation of the Vijayanagar tradition that was done by this 'Raju' community. There were many renowned artists from this community in the Mysore palace and we find thousands of paintings made by them even today (after the fall of Tipu, they domiciled to Mysore from Srirangapattana).

By the close of the eighteenth century, many artists from European countries came here and undertook the work of doing landscapes and graphic art. Quite a number of them had visited the Tipu kingdom and did art work. Of them Robert Home came here with Cornwallis in 1790 and was touring the region even at the beginning of the nineteenth century and visited temples, forts, hills, and others at Mysore, Bangalore and Srirangapattana. He made several paintings of them and published a compilation of these in 1794 under the title 'Select View of Mysore'. Lieutenant R.H. Colebrooke published a book of paintings under the title 'Twelve Views of the Palace of Mysore Kings' in 1793; captain A. Allan published 'Scenery from Mysore State' in 1794; and lieutenant James Hunter brought out 'Landscapes of Mysore Region' in 1804. These volumes contain graphic arts of Tipu also along with the scenery of Srirangapattana. They were originally unicoloured (black and white) but some of them were coloured later. Besides these, Captain Gold who toured all over India during Tipu's regime made drawing of scenes of Srirangapattana, and those of *chaparasi*, *sepoy*, snake-charmer, rope-player and such other commoners. He included them in his book of drawings entitled 'Oriental Drawings' published in 1799. The well known artists, Daniel brothers who toured the East

during 1786-94, also did some drawings of the state. Usually the artists drew forts and palaces, and these, though artists were holding high positions in the army. They might have these in order to help the administration. These artists also have done maps of important towns of the state. Apart from these, they made the portraits in oil and line drawings of dignitaries such as kings, Dewans and Rajapramukhs, including those of Hyder and Tipu. Some of them are displayed in the Dariyadaulath. These are realistic and can be called to be in the Victorian tradition, and the portraits are different. Though that was the only style entering Mysore, it did not come to lime light perhaps due to lack of practice. And, the later kings of Mysore gave more encouragement to the traditional art forms. We come across frescos and individual paintings of this style later.

Manteswamy Matha at Boppegowdanapura near Belakawadi in Malavalli taluk is a famous religious center and there is a Mantapa near the 'gadduge'. This is popularly known as Chitramantapa, which contains several frescos done in the nineteenth century, depicting episodes from the Ramayana and Shivapurana . By about 1945, these were whitewashed. But there are individual figures in a row representing Basavanna, Channabasavanna, Akkamahadevi and other Veerashaiva religious personalities and many other traditional figures of different deities.

Though of recent origin, some paintings in the traditional Mysore style are to be seen in Yathiraja Matha at Melukote. Among these are four deities of Divyadesha, Parthasarathi of Thiruvallikeni at Madras, Srirama Pattabhisekha, various Acharyas, Vatapatrasayi Krishna, Ramanuja, Sampathkumar and others. These are said to have been done in 1914 at the instance of the then pontiff Sri Damodara Kutti Tambi Alasinga Jeeyarswamy spending huge amount of money. Apart from the ones listed above, figures of Andal, Hayagreeva, Lakshmi, Varahashitha lakshmi, Narasimha, Garudarudha Vishnu, Narayana wearing a Saligramamale, Cheluvanarayana in Vyramudi service, Srinivasa, Ranganatha and other deities as also those of Jaya-Vijaya and devotees doing obeisance, and Shankhachakra with Thripundra. The paintings are made with deep red, blue, yellow, green and black. The ornaments are made by cutting golden coloured paper into several shapes and are pasted on them. Some portions of some paintings are spoiled because of water spilling on them. In 1988, there was an attempt to redo them under the supervision of Subrahmanyaraju, the famous artist from the palace. These paintings can be termed as the last in the series of frescos in the traditional Mysore style. We find only paintings pertaining to Srivaishnava tradition here.

There are a few frescos in the Matha on the main road at Melukote depicting devotees, Jaya-Vijaya and others, but they are faded. Some persons in the town have individual traditional paintings, they usually represent Kalyanothsava of various deities, Sarswathi, Radhakrishna and others. These are about fifty in number and are in different sizes, but important from the point of view of painting tradition. And some of them are said to have been done by Javvaji Kelavar (an old man) a local resident artist some fifty sixty years ago.

We may find some frescos of almost the same period in the Sowmyakesava temple at Nagamangala. Jaya-Vijaya, some Vaishnava devotees and others can be recognized among these. But they are in a faded state today. A temple at Naguvanahalli in Srirangapattana taluk is said to have had a fresco depicting Tipu fighting with a tiger.

We could find till recently a fresco, though in the folk style but of much importance, in Lakshmi temple at Yalladahalli near Bellur Cross. A small temple of a village deity on three walls of the hall in front of the *sanctum sanctorum* there are miniatures, which are said to have been done by one artist Puttaiah, a friend of the priest Pujari Upparara Ramaiah in about 1906. The miniatures have scenes of heaven with Vykuntha, some deities, Seshashayi Vishnu, Kamadhenu, Brahmins and others; while in the scenes of hell there are depictions of stabbing a person with iron rod, skeletons, Chitraguptha writing account in a ledger and others; and in the scenes depicting acrobats, there are scenes of various feats, elephant, deer, pig and other animals, and scenes of forest; in the section on the fair, there are scenes of sweet vending, and figures of Gopalakrishna, Gopikes, Vasthrapaharana, Kalingamardana, Nandi, Shiva, Lakshmi, Seethe, Ggaruda, Hanumantha, and other gods are depicted. In the section on historical events, there are potraits of Krishnaraja Wodeyar, Hyder and Tipu and depictons of a warrior on horseback and others. In the section on contemporary life, there are depictons of dual, foreign soldiers, hearing of person tied to a tree, meeting of the members of the village panchayati (the names of these amembers are inscribed below and their descendents still live in the village), and others. There is also the figure of artist Puttanna with his son. Green and blue are prominent colours on the white wall and the figures do not follow any norms of symmetry and are line drawn in folk style; but the entire range is rarely found elsewhere in the state. As they were faded, it is said that they were whitewashed recently.

As in other parts of South India, in the villages in Mandya district also, after whitewashing the houses, the tradition of figure drawings on them was

being followed till about fifty years ago. The American economist T. Scarlet made a special study of two villages in Mandya district during 1954 for her Ph.D. and she reports that on the walls of a newly built house episodes of the Mahabharata and figures of Shiva-Parvathi were drawn in colour.

The Mysore kings who gave encouragement to traditional art also gave same sort of encouragement to the realistic art influenced by the European tradition. Ravivarma of Kerala had done many colour paintings for the Mysore palace. When his relative Raja Rajavarma visited Mysore, he visited Srirangapattana also and they together did some landscapes there. As the area of the present Mandya district was part of Mysore district in 1939, many artists from this district learnt art in Chamarajendra Art School at Mysore. Among them, important one happens to be Srinivasa Iyengar (S.R. Iyengar, 1889-1985), born at Srirangapattana, and evincing interest in painting art joined Chamarajendra Technical Institute at Mysore for higher education. His elder brother Krisnaiyengar too belongs to Mandya and had art teacher's training and was a teacher in Banumaiah School. He was source of inspiration for S.R. Iyengar and first art teacher, having himself done many paintings. S.R. Iyengar went to Mumbai in 1924 to join J.J. School of Arts, perhaps the first from erstwhile Mysore state (He was in the final year graduate class that year). He got scholarship from the palace. After completing art training, he did portraits of more than sixty individuals of the royal family. He is the artist of a few pieces in the series depicting the famous Dasara procession that is adorning the Kalyanamantapa of the palace. Iyengar has won many laurels and awards. During the period between 1930 and 70, he won gold and silver medals, first and second prizes more than twenty times in Dasara art exhibition. During 1966-71, he won prizes continuously for his portraits from state Lalithakala Academy. Apart from these, he was awarded prizes at art shows held at Mumbai and Kolkata. Many institutions including the well known Chitrakala Parishath, Ken School of Art, Rajajinagara Nadahabba Samithi, state Lalithakala Academy have honoured him. Iyengar was a master portrait artist and had done hundreds of them. We can recognize his unique style in the selection of individual, posture and colouring.

Another artist from Mandya to learn from J.J. School of Art at Mumbai was Ramasastry of Melukote. Born in 1911, Sastry got his initial training from Chamarajendra Art School at Mysore. Later in 1940 he went to Mumbai and had training from J.J. School of Art there. He had won many prizes even while at Mumbai. We can see many of his line drawings and portraits done having clay models before him. After his return, he also designed curtains for stages.

Having won the Rajyothsava Prasasthi, Sastry served as Municipal President for three terms and did social welfare work, which itself was a hinderance to his pursuance of art practice. He died in 1997. When he got Rajyothsava Prasasthi, there was a function arranged by townsmen to honour him. M.A. Krishnaswamy of Melukote was artist in Porceline Factory at Bangalore he has done many landscapes.

A.N. Subbarao (1891-1981), born at Akkihebbalu in K.R. Pete taluk has done many firsts in the filed of art in Karnataka. While having his schooling at Nagamangala, he was impressed by the surroundings there, later had training privately at Mysore and served at Chikkamagalur as an art teacher; later he had higher training in art in Chamarajendra Art School at Mysore and Madras School of Art. In the meanwhile, he worked as an art teacher in Sthree Samaja School. He was impressed by the words of advice by Visveswaraiah that if creative art is blended with craftsmanship, making a living also would be possible. He founded the first Art School at Bangalore in 1919. The students of this school would take examination of Madras Art school in the beginning and later that of Chamrajendra Art School at Mysore. 'Kala Mandira' is functioning even today and it offers diploma and Art Teacher courses. It is flourishing under the guidance A.S. Murthy, son of A.N. Subbarao, who is an accomplished actor, playwright and artist.

One of the two other achievements of A.N. Subbarao are organizing All India Art Shows in 1921, 1927 and 1929 without any help from the government, which would attract art works from all over India and people ranging from commenors to Dewanas would visit and buy art pieces. It had won the appreciation of art critics as well. Later in 1930, he started 'Kala', a journal incorporating articles on all subjects. Though there are not many art works of Subbarao available for us for perusal, we find hundreds of art works done by him and published in his journal. Another achievement of him was to author many textbooks addressing art students including 'Pushparachane', 'Makkala Thidduvike' amd 'Drigdarshana'. He also published many articles pertaining to art in 'Kala'. A. Na. Su. won Silver medal in Mysore Art Exhibition in 1916, State Lalithakala Academy award in 1968. He served as the president of Karnataka Chitrakalavidara Mahaparishath during 1973.

Originally from this district, Mandyam Thonnur Venkatacharya (MTV Acharya, 1920-90), had his early art training from Chamarajendra Technical Institute at Mysore and joined 'Chandamama' at Madras to do casual pictures and title page art work. He was for some time editor of the monthy's Kannada

edition also. He was very popular for his art work depicting mythological episodes. Acharya was known for his selection of theme, figure drawing, light and shade concept and colouring; he was known for his realistic style. Likewise, he did many pieces with fruit vendor, village teacher, children playing and other social themes as his subjects. Also, he has a captured Cheluvanarayana of Melukote and many landscapes of the place in his painting. He opened Kalabhavana at Bangalore and was training interested students in painting and began giving postal art training also, which was a new concept. The courses are continuing even after his demise. Acharya had toured Soviet Union, and had won many awards including honour from Lalithakala Academy. He has published 'Kale matthu Nanu', an autobiographical work.

The famous Ganjeefa artist Raghupathibhat belongs to Nagamangala. The town known for sculpture is known for Ganjeefa art and Raghupathibhat has an invaluable collection of them. He and his brothers found making Ganjeefa art pieces to be their way. (Ganjeefa is set of definite number of cards each having an art work on one side and these were used to play a game similar to the modern game of cards, They used to have figures pertaining to the episodes of Dasavathara and of other deities; the game was of much interest to the king of Mysore. In Maharashtra and especially in Savanthawadi, Ganjeefa artwork is in vogue, and perhaps being influenced by them the play might have gained popularity among Mysore kings. Even during the tenure of Mummadi Krishnaraja Wodeyar, there was stonepress book on this art and play in Marathi language.) Initially Raghupathbhat was imitating the previous pieces, but later developed his own figures to decorate cards. This rejuvenation of old art became wellknown far and wide and became much talked about. Though Bhat follows the old model in the design and background of the old art, he started having other objects individually in place of deities or may depict social themes as a series. Because of this, Ganjeefa art works that were previously playthings became art works. Bhat has done art not only on cards, but also on plain paper, and on palm leaves as well; he has used this art to do cover page of many periodicals and books. Bhat has visited foreign countries many times to take part in festivals including the wellknown 'Art in Action' show at London. In that way he has acted as a cultural ambassador of Karnataka to those countries. He has won the award given to craftsmanship in the name of Kamaladevi Chattopadhyaya (1989), J.C. Rajya Prasasthi (1996), National award given by Handicrafts Board (1993) and others. He has also served as a member of the state Lalithakala Academy during 1992-94. His

works have found place in various Art Galleries all over the world; and he has made a deep study of a collection 400 Ganjeefa art pieces worth several lakh rupees, which came down to him from generations from his predecessors. He converted the birth commemoration building at Srirangapattana into an Art Gallery in 1990 and held an art show of Ganjeeffa and other types, with the help of the state archaeological department. Due to lack of facilities for their preservation and lack of funds, the gallery was later shifted to Mysore. While Raghupathibhat was staying at Srirangapattana he trained many interested youth in this art form, thus helping its perpetuation.

The information brochure of the state Lalithakala Academy has details with regard to some artists of the district. Agaram Krishnamurthy was born at Kannambadi in 1920, learnt painting in Chamarajendra Technical School at Mysore, and at Bangalore he founded a commercial art institution. He participated in many art shows and won prizes many times. These include the one instituted in the name of Venkatappa to be awarded to an artist of Mysore region, and got titles such as 'Chitrakalapraveena' and 'Kalpanachathura'. He did cartoons for some papers, and did serial pictures depicting episodes from the Ramayana and the Mahabharhatha, and portraits of some musicians. S.N.S. Iyengar, born at Nagamangala in 1912 had his art training from Chamarajendra Technical School at Mysore and won many prizes at Dasara Art exhibitions for his paintings of mythological episodes; and had won the titles 'Chitrakalarathna', 'Chitrakashiromani' and others. His huge art pice a depicting Srinivasa Kalyana has been much acclaimed. He served as an active member of Chitrakala Mahaparishath.

S.S. Pradeepkumar was born at Nidaghatta in Maddur taluk and had art training at Bangalore and Baroda and presently is working as an art teacher at Cawa in Mysore. He has participated in more than fifteen art shows and ten art workshops. He was honoured with annual award by Shilpakala Academy; there are many other awards also to his credit. M.Narasimhamurthy, born in 1905 at Manapanahalli near Melukote did his art educaion in Chamarajendra Technical School at Mysore and had specialized in portraits. He did several portraits for the palace at Mysore. Narasimhamurthy was an expert in traditional paintings and won prizes consecutively at Dasara exhibitions for his works of that genre. Kalanikethana honoured him in 1973. M.B. Pasupathi, a doctor by profession and an artist by temperament, was born at Mandya in 1938 and has participated in more than thirty art showsa and has won many prizes. He has authored 'Jala mattu Thylavarna Vinyasa' a work on art.

Art Schools : There was no Art school till recently at Mandya. Jaibharath Chitrakala Mahavidyalaya was founded in 1994 under the chairmanship of Alahar Swamy. It has now been shifted to a spacious building. The school presently offers training for art teaching (D.M.C.) and diploma in art courses. Apart from having facilities to do water and oil paintings, the school has facility to do graphic prints in lino and wood. The school frequently arranges demonstration and lectures by visiting artists. It also celebrates many cultural events. There are three art teachers apart from the principal. Artist U.Ra. Nagesh taught here for some period. Nagesh and three other artists held a twentyfour hour long painting feat at Mandya, in order to enthuse the public towards art. In collaboration with Jaibharath Chitrakala Mahavidyalaya, the state Lalithakala Academy held a state level art workshop in March 2000. Shivakumar of Maddur, who has had his art training from Kalanikethana at Mysore, has achieved heights in landscape painting. In March 2000, Shivakumar and his two associates held an art show at Mysore.

Srirangapattana and Melukote are two scenic spots, and the state Lalithakala Academy held All India Workshops on painting in 1984 and 1994 at Srirangapattana. The Academy had organized a unique programme of doing painting work on bullock-drawn carts at Keelara village in May 2002 and was attended by eminent artists. Likewise, P.R. Thippeswamy, M.S. Chandrasekhar, S.R. Iyengar. S.R. Swamy. S.N. Swamy M.T.V. Acharya, U.S. Venkataram and other renowned artists have done landscapes of Melukote.

ARCHITECTURE AND SCULPTURE

The royal dynasties under whose administration Mandya was included, gave enough encouragement to architecture and sculpture in the district. The inscriptions in various temples speak of the endowments made by them; but quite a number of the buildings do not exist now. But we can make a list of structures of architectural importance on the basis of these inscriptions. (They are discussed in detail in the chapter - Places of Interest). We do not find any architectural relics among those belonging to prehistoric period. There have been excavations in Srirangapattana, Belakawadi, Mutthatthi, Pandavapura and many other places, and some pieces of earthen pots with colour lines drawn on them are found there. These are available in plenty in the taluk of Tirumakudlu Narasipura.

The district was under the administration of the most important among the dynasties of the south, Gangas and Cholas. There are many structures,

sculptures and names of sculptor-guilds of those times. The first dated inscription of the district is the copper plate of Ganga Shivamara at Hallegere in Mandya taluk, dated 713 A.D. (Mandya, 35). The plate mentions about the bridge built across the river Kilani and the author of the text is described as "*viswakarmasamanena viswakarmacharyen idam shasanam likhitham*". We find in this description that *viswakarmis* of that period were experts not only in *vasthu* but also in sculpture. One Kundacchi is mentioned to have built a Jaina Basadi in the northern part of Sripura according to a record of the period of Ganga Sripurusha, dated 776 A.D., of Devarahalli in Nagamangala taluk; it also contains details about the endowments made by the king. An inscription dated 796 A.D. at Ganjam of Ereyappa the son of Ganga Shivamara II, makes mention of the endowment as Brahmadeya a village by name Thipparuru to the Ponnadi at Arpole village. From this we may surmise the existence of at least a small temple there.

We find another mention about the temple in an inscription of Nolamba Mahendra found at Thyluru in Maddur taluk. The record contain details regarding the endowments made by Rachamalla II to the temple built by Gavundaswamy (Mandya, 57). In an inscription found in the palace, known today as 'Basthigade', of the time of Ganga Ereyappa of the ninth century, Chagi Permanadi is mentioned as having built a stone Basathi (Pandavapura, p.16). The same king is mentioned in the Siva temple there, of having made 'balgalchu' (Krishnarajapete, 20); this may be assigned to ninth century A.D. Ganga Rachamalla II had made an endowment in 904 A.D. to build a barricade across Kaveri at Thelenere in Gauthamakshetra (Srirangapattana, 85); A Ganga copperplate dated 916 A.D. of Kulagere makes mention of an endowment made to a basad; (Parswanatha basadi of today) (Mandya. 100). The inscription at Athakur of 950 A.D. is very important for it mentions about the direct participation of Krishna III, the Rashtrakuta king, and details about the battle he fought against the Cholas. It also makes mention of the existence of Challeswara temple there, and perhaps it may be the one standing repaired today. Kanneswara temple, inundated in the backwaters of Kannambadi dam now, is believed to have an inscription of the time of Rashtrakutas (that is tenth century), and on the basis of this fact, it is surmised that this temple also was built by Rashtrakutas or their feudatory Gangas. Some of the sculptures taken out of the backwaters are kept in the 'North Bank', and scholars are of the opinion that some of them have features of tenth century sculptures. An inscription at Kadukotthanahalli of 986 A.D. mentions of Rashtrakuta Karka about the Easwara temple there (Mandya, 116). An inscription of the ninth-

tenth century makes mention of an endowment of rice made by a Ganga king to Rama temple at Nelamane (Srirangapattana, 94). The Arkeswara temple of tenth-eleventh century at Guttalu has details of a endowment, and from this fact it is surmised that the temple is older than that period.

The district was under Chola rule for some time, there are inscriptions of Rajendrachola I making endowments to various temples, and naturally these temples are older than that period. He gave an endowment to Agasthyeswara temple at Balamuri in 1012 A.D. (Srirangapattana, 78), and to Rajendrachola temple at Halebudanuru in 1024 A.D. (Mandya, 53). The Narasimhaswamy temple at Marehalli is widely known even today, and in 1014 A.D. This place was known as 'Rajashraya Vinnagara' and many endowments are made to it (Mandya, 60). There are few more inscriptions to indicate that its extension work was going on as late as seventeenth century and there are 26 inscription, referring to endowments made to it. Rajarajachola was coronated in 985 A.D. and in the battle fought by him he conquered these areas, and it is the opinion of some that the temple in question at Marehalli also was constructed during that period ('Sakkareya Seme', p.48). Kulotthungachola I got a two hundred year old tank repaired in 1102 A.D. at Bommuru Agrahara (Krishanarajapete, 67), and is believed to have constructed two temples ("degulaveradum") at Kannambadi in 1114 A.D. (Pandavapura, 44)

Dated Hoysala inscriptions are available from the middle of eleventh century, and Hoysala Vinayaditya made gifts to the then existing Anakara temple at Thonachi in 1048 A.D (Krishanarajapete, 50). There are many inscriptions making mention of Vishnuvardhana, and the one at Kikkeri mentions of the endowment he made to Mulasthana Brahmeswara temple there (Krishanarajapete, 37). Poysaladeva constructed the Parswanatha Thrikuta temple at Hosaholalu in 1118 A.D. Hoysaladeva made a endowment to Jaina Basadi at Koppa near Maddur. He also made repairs to the Mulasthana Mallikarjuna temple at Lalankere in 1138 A.D. (Nagamangala, 61-62). One Chikkasetty built a Basadi at Sukadere during his time (twelfth century) (Nagamangala, 14). Vishnuvardhana gave a endowment to Swayambhu Anakara temple at Hirikalale in twelfth century (Krishanarajapete, 73-76). Punisamayya a minister of Vishnuvardhana built Hoysala Jinalaya (Jinnedevuru today) Basti in the twelfth century (Krishanarajapete, 106-107). Bammaladevi who became the Pattadarani of Vishnuvardhana, after the demise of Shanthala got Shankaranarayana temple at Nagamangala repaired in 1134 A.D. (Nagamangala 7). Bhadrakoppalu inscription documents endowment made by Vishnuvardhana to Karidevaru (of today) of Tonachi in the twelfth century

(Krishanarajapete, 56). During the same period, Heggade built Mallinatha Jaina Basadi at Abalawadi (Mandya, 29). During the reign of Hoysala Narasimha, some temples were freshly built in the first part of the twelfth century. Hoysaleswara temple at Govindanahalli in 1117; a basati by Chikkasetty at Puradakatte (Bechirak) near Sukadere in 1139 A.D.; Madiraja basadi at Bogadi in 1144 A.D; and Trikutra basadi at Yalladihalli by Devaraja in 1145 A.D. may be cited as examples. Apart from the 'nisadi' erected earlier at Dodda Arasinakere and Chokka jinalaya at Valathsandra, temples and basadis at Kambadahalli and Malehalli were presented with endowments. During the rule of Hoysala Veeraballala II Hemmeswara temple at Doddajataka was built in 1179 A.D; in 1199 A.D. Mandalswamy (Gowraleswara today) temple at Belluru; Chandramouleswara (Someswara now) at Antharavalli; a temple (of today's Hombalamma) at Channappanadoddi were also built and the already existing Madhukeswara temple at Lalanakere in 1165 A.D. and Kumbheswara temple at Halebidu (Pandavapura) were given endowments. The basadi at Chakenahalli near Alisandra seems to have been built in the beginning of the eleventh century, and there inscriptional evidence, indicate that the same was repaired in the years 1048, 1103 and 1182 and was given endowment again in 1183 A.D. (Nagamangala, 72). This inscription by recapitulating the repairs done, during the past 130 years with interesting details.

Besides these, Narasimha II built temples for Sindeswara Lakshminarayana and Gopala in 1223 A.D. Veerasomeswara consecrated the idol of Surya at Honnenahalli in 1224 A.D. Veeranasimha made an endowment to Nishkameswaradevaru at Hosakote (Pandavapura taluk) in 1291 A.D. Kachenahalli Malleswara temple was also given endowments during 12th and 13th centuries. Though we donot know when the Varahanatha temple at Kallahalli was built, we have the evidence to show that Ballala III gave endowment to it and converted the village into an agrahara in 1334 A.D. Though there is proof to say that Rajendrachola I made an endowment to a temple Balamuri, Agasthyeswara temple there was built only in 1403 A.D. Jainism was flourishing in the district even during 15th century, which is testified by the fact that a basadi was built in 1422 A.D. at Basthipura.

During the Vijayanagara period, we may find that restoraton of old temples was undertaken more than building new ones. We can find Vijayanagara architecture in the temples at Haravu, Bindiganavile, Nagamangala, Melukote, Thonnur, Srirangapattana and other palces. We have evidence of Veera Prathaparaya consecrating the idol of Basavarajadeva in 1440 A.D.

There is a special place for *veera* (Hero) and *masthi kallus* (Sati) and individual sculpture. The text of those herostones having writing is already published in the volumes of inscriptions. They may have sculpture with text. But there are innumerable herostones having only sculpture, and quite a number of them are yet to be identified. We may make mention here of the veearagallus with text available in Mandya district. While Nolambaraja was ruling during the eighth century, the herostone installed in honour of VadiChola is available at Hebbalu, and this is said to be the oldest herostone in the district (Mandya, 36). The one at Karabayalu made during the ninth century during the war of Rashtrakuta Ganga, and the Thurugolkallu at Chinakurali of 906 A.D. installed at the time of Sathyavakya Permani are the old ones. The famous Athakuru Herostone was installed in 905 A.D, though pertaining to a dog, besides giving details about the relationship between Rashtrakutas and Cholas, contains details of his victory over Cholas, the valour of one Manlera, the heroic deeds of the dog 'Kali', received as a gift directly from Krishan III, and ultimately its death in a fight with the boar. The herostone has the figure of the dog fighting with the boar is carved at its top. (this herostone is presently displayed in the Government museum at Bangalore). There is a veearagallu with a similar carving available at Adaganahalli near Kesthuru also. Of the others, the Buthuga herostone of 960 at Dhanagur, a thurugolukallu Catturaid of 963 of the time of Marasimha II at Nagamangala, the nisadikallu of 975 at Bindiganavile, a penbuyyal herostone at Kambadahalli of 979 of the period of Ganga-Pallava (Nolamba) at Kottatti, the herostone at Ingalaguppe quoting the words of Alenhalli and others belong to the ninth and tenth centuries. The veearagallu of ninth century at Bevinakuppe gives the interesting information of the death (by "talegaliyisi") of Erekalanga, the son of world-bewitching concubine Beerakka. The herostones at Kyathagatta and Olagerehalli (8-9 centuries), Chinakurali (Chola Rajaraja, 1011), Basthihalli, Mavinakere, Madike Hosur and the nisadigallu at Kodihalli belong to tenth century. The herostones at Sunkathondanuru, Kalkuni, Honnenahalli, Manchibeedu and Halebudanuru belong to tenth and eleventh centuries. There are many other type of memorial stones to honour those who laid down their lives for some lofty cause. Of these, the memorial stones put in memory of 'garuda's are exquisite. When a king dies, his devoted servants would also lay down their lives and such people belonged to various types such as lenkavali, velevalli and garuda. The present one at Agrahara Bachahalli records a lineage having been devoted to various kings of Hoysala dynasty of seven generations spanning over two hundred years (between 1179 and 1291 A.D.), and that more than eighty

lenkas and lenkithis died following this tradition. This is a memorial of three pillars, each fifteen feet tall containing the figures of airavatha and the heroes mounted on it. The height of the pillars and the sculptures therein and the text of the inscription make this a rare and invaluable specimen. Apart from these, there are many herostones including the one done in 1179 A.D. in memory of mahasamnth Obbeyanayaka, which are important from the point of view of their sculptures.

In later years also, we find many memorial stones in honour of those dying for different ideals. The stones in memory of the dead in thurugol can be found at Mellahalli (1114), Honnenahalli (1180), Kadlavagilu (1192) and Maduvina Kodi (1200); while herostones are found at Bethamangala (11-12th centuries), Hosaholalu and Krishnarajapete (12th century), Banduru (1214), Thibbanahalli (1314), Bannally (1379), Sunkathondanuru (five stones, 12-13th ecenturies), and Hagalahalli; stones for Uralivu at Maraganahalli (1218), Kiraganuru (1285), Maduvinakodi (1346) and Aruvanahalli (1380); in memory of dying in the fight with animals at Belluru (1264) and Kasalagere (1142); Rakthakodige (1763), for divya (divine ordeal) at Garudanahalli (1275) and Guttalu (copperplate of 1654); and three masthi stones are found at Pura (Hadleyapura, 1417). These have inscriptions also and we can find the uniqueness of writing of the concerned period. On the big herostones on a hillock at Athakur we can find sculptures of Vijayanagara period.

There was a custom of putting memorial stones similar to herostones in honour of the dead elders, cover with a small temple-like structures. These cluster-structures are known as 'Veeragara' temples and are found at Pura, Maraganahalli, Devarayapattana, Sunkathondanuru and other places in the district. The recently discovered exquisite sculptures at Neelakanthanahalli in Maddur taluk include many resembling herostones and masthistones apart from those of gods. We may cite here some of the individual sculptures and temple sculptures. Though we do not come across inscriptions or sculptures with signs of Buddhism in the district, Buddha is represented as one in the series of dasavathara. In the dasavathara sculpture at Kannambadi we can find the sculpture of Buddha done this way. This and some others found in the backwaters of the dam are kept in the collection in what is known as 'North Bank'. Besides the kings of Ganga and Hoysala dynasties, Vijayanagara kings also encouraged Jainism, which is amply testified by the existence of basadis at Arethippur, Kambadahalli, Hosaholalu, Basthihalli and Bellur. An inscription of 776 at Kyathanahalli mentions a stone 'basathi'. Thippuru and Arethippur can be termed as repository of Jaina sculptures. Near these palces are Kanakagiri

and Savanappanabetta and the sculptures found there, is important from the point of view of art. The ten-feet tall statue of Gommata is said to be older than the very well known one at Sravanabelagola (Thyluru, 23). At Kambadahalli, we find many sculptures apart from the fifty feet high Pillar of Brahmadeva, which is a good specimen of Jaina sculpture. There are tall Jaina statues at Basthidibba at Belugola and Basthihalli, which belong to the Hoysala period. But the basadi at Bellur is a seventeenth century structure.

An inscription of 894 A.D. makes mention of Ranganatha temple at Srirangapattana and though the present temple might be of a later period, the scholars opine that the idol is the original one. Holamma temple at Holalu is a Ganga structure rejuvenated by Cholas, while the figures of saptamatrikas on coarse stone are of more ancient period (Thyluru-Mutthinakere, 298). Apart from big temples at Hosaholalu, Basaralu, Kikkeri, Govindanahalli, Aghalaya, Hosabudanuru and other places, in places such as Sindaghatta, Madapura, Hariharapura and Thonachi we find temples of Hoysala architecture. The madanika figures of Kikkeri are attractive. The reliefs on the outer sides of Hoysala temples represent the ornamentation of those periods ('Hoysala Vasthushilapa': Ed: Srikanthasastry). The statue of Varadaraja or Allalanatha at Maddur has carvings on all sides and the dexterity of the sculptor is much acclaimed. The huge statue of Ganapa has Hoysala characteristics. Likewise, Varahanatha of Kallahallis famous for its hugeness. The district has a large number of Narasimha idols (temples), for which it is apt to call it "Narasimhakshetra". We may mention many places like Maddur, Marehalli, Melukote, Thonnuru, Nagamangala, Dadaga, Hosaholalu, Srirangapattana and Garudanahalli to illustrate this. Narasimha idols in these places either in yogic or peaceful posture may represent the contemporary style.

The district is having exclusive small temples at many villages dedicated to Ravanaeswara. Mutthathi, Kalkuni, Saraguru and other places have such temples. In some places we find a number of temples.

There are many places where the individual sculptures and herostones are collected and displayed as if in open museums. There is a collection by the department of archaeology at Srirangapattana. Among others, mention may be made of the ones at Kirugavalu, Hosabudanuru, North Bank (near Kannambadi), Kambadahalli, Keregodu, Sindaghatta and Vydyanathapura.

Another type of individual sculptures is the idols of devotees. The Mysore kings would keep idols of their own and their consorts in temples either built by them or of which they were devotees. So, we find the idols of Chikadevaraja,

Kantheerava Narasaraja and others and the figures of hundreds of devotees' carved on the granite floor of the temples at Melukote, Srirangapattana, Nagamangala and other places. The tradition of displaying decorated doors even today continues to exist in Mysore palace; this might have originated at Srirangapattana the previous capital city. Tipu also had some playthings; the one four feet tall and depicting a tiger catching a British soldier, which is now in the collection of London's Victoria and Albert Museum, might have been done at Srirangapattana. The one that moves and makes sound on keying is in good order even today (Deccan Herald, 15-02-1997). Beside these, sword and many other objects were shifted to museum at Kolkatta and the British Museum on the downfall of Srirangapattana.

In a district with such a background of architecture, we get a long list of architects of the past and many are still active. A copper plate of 713 of Hallegere in Mandya taluk mentions of an architect, comparable to Viswakarma (the creator) ["viswakarma samaana viswakarmacharya"]. But the inscription of 776 A.D. of Devarahalli in Nagamangala taluk describes the author as "sarvakaladharabhuta chitrakalbhijnana viswakarmacharyenam shasanam likhitham". But we are not sure whether these refer to a single person or different ones. K.S. Kumarswamy says that we get more than twelve inscriptions in the Mysore area including Mandya district having been authored by Viswakarmacharya ('Prachina Karnatakada Chilpacharyaru, p: 13).

An inscription dated 1061 of Puradakatte in Nagamangala taluk mentions Karedevaru and states that, it was carved by Puradachari, the son of sculptor Bamoja ("roovari Bamojana magma puradachari kandarisida"); another inscription of 11th century of Vydyanthapura in Maddur taluk eulogizing Rajendra Chola, mentions one sculptor Bayiroja; and yet another one of 1108 of Udayadithya Pallvaraya at Arakere makes mention of one stone engraver by name Lakkoja.

An inscription dated 1117 of Malagunda gives very interesting information that there was a lineage ("kula") of sculptors, which was like a guild ("kotthali"). "Swasthi samasthaprasasthi sahitharappa sri manu, Maya, Rathnakarma, kashthakarma, chitrakarma, pathrakarma, prathimalakshana, samastha hastha kushalathayolu hemakarma, lohakarma, shilakarma, rathnakarmakashotakcharyarappa samastha hastha kushalathayulla viswakarma nirmithamappa gavaracharya athana puthra kulodbhavanappa Hoysalacharya Athanaputhram bshulanvaya gothra..thranappa suryacharyan avara pariyamma Kalabhoja, manikachari matthu surojanam kiriyayya galu

Jayagondachari siragundada mariyanegalu kethoja mahachari naikhachari malloja annu kulanvaya kotthalisahitham madisida dharmam.." (EC IV, K.R. Pete 66). These words give details of a big family of one Hoysalachari. It gives a list of achiaries, father, son, and brother - all of them being experts in various aspects of sculpting. This was like a guild of an undivided family. According to Kumaraswamy, such kulanvaya kotthalis (guild of generations) had expertise in all branches of architecture and various crafts and they would impart training to members of next generation ('Prachina Karnatakada Chilpacharyaru, p: 123). That the statue of Keshava done by Dasoja, which is presently in the Metropolitan Museum at New York originally belonged to Vishnu temple (now in dilapidated condition) at Kikkeri, quotes Kumaraswamy. Commenting on the temples constructed between 1068 and 1152 A.D. by 'Dasoja', he further that "'Dasoja' was a workshop, which means that 'Dasoja was running his own workshop of architecture; and that workshop was running with his name" (Ibid, p.31). Temples at Thonnur constructed during this period were done during Hoysala period, but they are in Chola style, and there are evidences to show that the architects were brought from Chola land ('Siriyodalu', M.S. Krishnamurthy, p.36).

Boppa, the son of Gangaraja built Shanthinatha Basadi in 1130 at Kambadahalli and it has these words inscribed on it: "Ruvvari drohagharattachari kannevasadiyam madida". (Nagamangala). The term "kannevasadi" means the first basadi, and the same Boppa built another basadi at Haleysabidu in 1133. And it seems that he built Adinatha basadi also there. (S. Srikantasastry, 'Hoysala Vastushilpa', p: 101-2). But the term "drohagharatta" was a title of Gangaraja and not the proper name of the architect. There is a variant to this opinion that though it was the title of the king, he in turn had honoured the architect by giving it to the architect (K.S. Kumaraswamy, p: 41). This act may be considered an honour made by the king to an architect of this district. In the structures of the later Hoysala period the names of architects Roovari kalukutika Kethoja (Mudigere, 1139 A.D.), Balagoja son of Kanchigoja (Hullegala, 1177 A.D.), Ramojana Jannanoja (Sindaghatta, 1190 A.D.), Nanjiya Kethoja (Honnenahalli, 1180 A.D.), Mandalikachari son of Shilpi Puradachari (Kadlavagilu, 1192 A.D.), Vychoja brother of Hoysalachari (Belagola, 12th century) and Kavojja (Hirikalale, 12th century), Akkasale Nagachari (Nagaraghatta, 12th century), Dudoja (Mandya, kasaba, 1209 A.D.), Balloja (ballegowda) Kuthoja (Agrahara Bachahalli, 1224 A.D.) are mentioned.

It is notable that Mallithamma, a renowned architect of the Hoysala period was active in Mandya district also. We get a number of pieces with his

signature and titles in old Mysore area between 1196 and 1268 A.D. He had perhaps a school of his own. We find his signatures at the bottom of two dvarapalaka figures in Panchalingeswara temple at Govindanahalli in K.R. Pete taluk. Though the signature is said to be of thirteenth century basing upon the strokes of the letters, and we have a n inscription of 1236 A.D. is a danasasana and belongs to the period of Hoysala Someswara, and by this time the temple was already constructed and perhaps the dvarapalka icons were also installed there. If this is correct, then these sculptures are of the beginnig of Mallithamma's career.

In later centuries, we find many more sculptures. Mamariyanchitamma son of Akkasale Bandiyoja (Hampapura, 1242), Haroja son of Honnacharya (Honnenahalli, 1244), Somayya and Ramayya sons of Akkasale Malloja (Rayasettipura, 1251), Akkasale Kalaji (Marehalli, 1259), Achari Masanoja (Hosabudanuru, 1276), Roovari Machoja Kalukuninada Acharya kaliyuga viswakarma (Kasalagere, 12th century), Akkasalga Bittiyachari (Kachenahalli, 12-13th centuries), Ojayitha lakhoja , Akkasale Sabeyoja, Manchi, Hiriya Kamoja Olagada Panchalaru (Bhyrapura, 1312), Kammara Ramoja (Melukote, 1369), Belatthura Maliyoja (Aruvanahalli, 1380), Banally Malligaroja (Banalli, 1379), Dayoja son of Dayoja (Kadlavagilu, 13th century), Chikkabachaya son of Pattanoja (Kannambadi, 13-14th century) Siddojas son of Ekoja (Chunchanahalli, 13-14th century), Devoja, Bommoja (Dasanadoddi, 1463) and other names are there but obliterated. We may also mention the names of Ojakavana who did a mantapa (Srirangapattana, 15th century), Veerachari (Nagamangala, 1511), Keyhana son of Mayivoja (Basavanapura, 1513), Hollida Holliga son of Holliganda (Keregodu, 1520) and others.

During the Vijayanagara period, between 1386 and 1645, one Veeracharya and his descendents engraved many copperplates, and some copper plates carved by them are available in Mandya district also. One Muddanacharya is considered to be the most ancient person of the lineage and we get copperplates engraved by his son Veerana in 1487 (Srirangapattana), and his son Mallana in 1473 (Sujjaluru), 1512 (Doddajataka) and 1516 (Mandya), this Mallanarya's son Veeranarya in 1532 (Byaladakere), and 1533 (Hurugalawadi) and this Veerana's son Veeranacharya in 1545 (Honnenahali). Kumarswamy has reconstructed a pedigree of this lineage with the help of these and some other inscriptions (P: 60), and there are possibilities of improving it with the help of the ones available in Madya district. Considerable among others are Kallukutiga Devarasa son of Binukoji (Marehalli, 15th century), Pandithoja 9hagalhalli, 1700), Biloja (Bindiganavile, 17th century), Chikkannayya of

Kammagara kula, Jakkanayya's descendents Chinnayya, Venkatapathayya and Thimmappayya (Nagamangala, 1845).

During the reign of Mysore Wodeyars, Rangachari son of Lingachari and Venkataramanachari's son Krishnamachari sculpted the idols of Shivakamini for Kamma temple at Srirangapattana in 1852. A new doll chariot for Mahalakshmi temple at Kannambadi was done in 1859. Akkasale Chikkachari did a wooden shutter for Tapasiraya temple at Devarahalli in the nineteenth century. Though Lakshminarayana temple at Hosaholalu was constructed in the thirteenth century, the idol in the sanctum is recorded to have been done in 1853. One Jaffer Akthar Allabhaksh did the Nagarkhana in Narasimha temple at Melukote in 1786.

Though the architectural models and sculptures of the district are not different in style from the ones of the corresponding periods available elsewhere, we can assign the date to the undated ones on the basis of their style. To exemplify, let us examine an instance. There are two incomplete cave temples in Nayanakshetra a Melukote. As the tradition of carving cave temples was more prevalent during the periods of Chlukyas of Badami and Rashtrakutas, these are considered to be deeds of the period between 6th and 9th centuries (Thyluru/Mutthinakere, 298). From the point of view of architecture, the temple of Holamma in dilapidated condition in the paddy field beside the tank at Holalu village in Mandya taluk can be considered to be the oldest one in Mandya district. Thyluru Venkatakrishna, who opines that "though we do not get any evidence, we come across low roofed simple temples built according to the rules of temple architecture started by the Gangas were done by the Cholas." He further says, "the hazy figures of saphmathrikes on the coarse granite slab in the temple and a stone in the shape of a club or bottle-gourd attract our attention" (Ibid, p: 298). The low roofed simple temples of Ganga period are found at Alenahalli, hallegere, Keregodu, Beluru, Kalkuni, Chikkabagilu and other places as well. Some brick structures of the Ganga period are also recognized.

The specimens of architecture of the Chola period are characterized by vastness, projected foundations with plain walls without sculptures, Kapothas and the tower narrowing while it goes up in the Dravida style and panels and niches, the cupola or amalaka or kalasa at the top. Some structures have compound walls built at the time of the temples or later, the outer temples, and the surrounding ground and outside them tall walls resembling forts are also their features. Such structures can be found at Marehalli and Thonnur.

Hoysala architecture has its own beauty. In places such as Hosaholalu, Govindanahalli, Basaralu, Aghalaya, Nagamangala and Kikkeri have small and big temples in Hoysala style. On the pillar near the temple of Brahmeswara at Kikkeri there are more than ten madanika figure in relief resembling the attractive ones at Belur depicting female instrumentalists dancers and singers.

In the temples of Vijayanagar style, we find tall rayagopuras, mantapas, and ponds and pillars with big relief. On the pillars of many temples and mantapas at Melukote, we may find carvings of various designs and the social and mythological elements in them are study-worthy. On the pillars numbering more than thirty, before the sanctum of 'amman' in the temple of Cheluvanarayana, there are very attractive carvings of gods, and episodes like Kiratharjuniya. Small sculptures like miniature paintings they are vibrant and important from the art point of view. Apart from these, hundreds of sculptures in mortar, in and outside of the outer temples, though belonging to the period of Wodeyars of Mysore, differ from the contemporary ones in style and designing. The big mortar sculptures are inside niches and their postures, ornamentation, expression and decorations are extremely attractive.

Muslim and Christian architecture : We can find some examples of Muslim and Christian architecture in the district. At Sindaghatta in Krishnarajapete taluk there is a Masjid built in stone by Rangai Nayka and Babusetty in as early as 1537, there is a donative grant attached to it. The structure is intact even today. There are relief of lotuses and elephants and it is aptly called "the temple of stone Masjid" in the inscription. Many Masjids, Dargahs and other Muslim structures were built at Srirangapattana and places near it during the reign of Tipu and Hyder. Jamia Masjid at Srirangapattana is huge having many Minars. The tomb (Gumbaz) of Hyder and Tipu is small but it is a beautiful structure in polished black granite. Apart from these, we can find Muslim architecture at Shivasamudra, Thonnuru, Nidaghatta and Nagamangala also. Among palaces, Dariyadaulath at Srirangapattana is in good shape today also and is famous for the paintings in it. Tall doors, wooden pillars and carvings of creepers and flower designs on them make it a good example of Muslim architecture.

The existence of Christian community can be traced in the beginning of the period of Wodeyar of Mysore. During Mysore war as many as twenty churches are said have been destroyed. By 1690 there were seven churches remaining intact. During the reign of Krishnaraja Wodeyar II one Leonardo is said to have learnt Kannada and written many books and he died in 1676 in

the premises of the church dedicated to Nirmala Mata at Srirangapattana. As Tipu was an enemy of the British he caused destruction of churches at Kiranguru and other places, but the ones built by Christians of French origin are intact. Among these is the one built by Abbe Dubai, a missionary who came to India in 1792 and settled down at Srirangapattana. Besides them, we can find specimens of Catholic Christian architecture in churches built at Mandya, Maddur, Malavalli, Palalli, Pandavapura, Chikkarasinaker, Shivasamudra and other places. Their features are vast prayer halls, individual idols of Jesus and Mary statues depicting the life of Jesus and façade with a Cross. The Protestants too have their own church at Mandya since 1937. Though 'the Sathyagraha Soudha' at Shivapura near Maddur is a recent construction, its architecture is unique for its oval-shaped and pointed tower.

Sculptors : Till recently there were many sculptors living in the district and a large number of sculptures were being made. At the beginning of the twentieth century, Venkatacharya, Srikanthacharya, Venkacharya, Chikkacharya and other sculptors were living in the vicinity of Nagamangala. Venkatacharya was running a company of sculpting and was casting huge metal icons. A bronze icon made by his father had won a prize at the World Exhibition held at London in 1840. At the time of founding Chamarajendra Technical Institute at Mysore (1901), Venkatacharya had made the metal casket required for 'vasthupuje', for which the Prince of Wales honoured him. Later also he gave the required help to the institute. Yajaman Kasthuracharya and Dharmadhikari Neelakanthacharya, renowned sculptors of Nagamangala had won prizes at the 'Colonial and Indian Exhibition' held at London in 1889.

Chinnacharya (1893-1977) was born at Nagamangala and had sculpting training from his elders and toured and stayed at Mumbai, Secunderabad and Hyderabad making sculptures. He did a sculpture for Edward VII and statue of Salar Jung, and bust of one Muthyala Ramana. He later joined Chamarajendra Art School as a teacher for the department of metal sculpting. He was honoured with the title 'Viswakarma Shilpakalanidhi' from the Governor of Madras for making the icons of Nataraja and Govindaraja for Annamalai. The life-size statue of Nalwadi Krishnaraja Wodeyar made for Belur temple, the icon of Sri Chamundambike for Bharathpur palace, and a silver palanquin to Kudali Sringeri Matha and many icons of Natya Saraswathi, Ambegala Krishna, Nataraja, Srinivasa, Thandaveswara and others may be cited as examples of his talent. Chinnacharya, who was with the Design Centre at Bangalore for some time had won prizes at the Dasara exhibitions held at

Mysore. He won the state award in 1969. His brother Shamachar, Suryanarayanachar and Viswarupachar were also sculptors and served at Chmarajendra Technical Institute at Mysore.

Another renowned sculptor from the district is Nagamangala Puttacharya Srinivasacharya (1913-92). Not only his father Puttacharya, his grandfathers Neelakanthacharya and Venkatacharya and uncles were also sculptors and have done many artefacts. He learnt sculpting under the supervision of the grand old man of the town Srikanthacharya and has done the icons of Navagrhashiplpa, gods and goddesses, Prabhavali, Nandikamba, Dhvajasthambha, doorframes and others for his fellowmen at the town. He did the icon of Bhuvanewari and two handles with *chamara*-bearers for the sides of the flight of steps of the throne for the palace, and for Parakala Matha he did a silver icon of Hayagrivamurthy, and for Dharmasthala he did Saraswathi, Dwarapalaka (doorkeepers) for temple at Badari, a huge golden icon of Ambegala Krishna for the Maharaja of Bharathpur and others. He was working at the Design Centre at Bangalore for some time and took the challenge of making icons in Hoysala style and did them as against making sculpture only in Chola style prevalent there. The statue of Natya Saraswathi done in this style is still at the design centre. He won the national award for his sculpture of Channakeshava, which is now in the National Gallery at Delhi. Another contribution of this master for the sculpting tradition of Mysore is fusion of two metals. For instance, in the Ardhanareeswara icon, the Eswara portion is made of bronze, while the Parvathi portion is made of copper. The melting temperatures of these two metals are different and hence this kind of fusion is very difficult to achieve. He participated in the exhibition held at Delhi in 1973 to commemorate the Silver Jubilee of our independence with this kind of Ardhanareeswara icon and he was he received the National award for it from the Prime Minister. Another icon of this type is Harihara. Apart from these, Acharya has fused two metals in making icons of Cholarani, Madanike, Kapata Bhyravi, Twashta Brahma and others. Besides national awards, he won awards from Young Writers' and Artists' Guild (1982), Shilpakala Prathishtana (1989), state Lalithakala Academy (1991) also. His sons Govindaraja, Nataraja, Nageswara also are engaged in sculpting work.

N.G. Neelakamthacharya (1924), born into a family of traditional sculptors, learnt sculpting from his father Ganeshachar and uncle Srikanthachar and had his advanced training from Chamarajendra Technical Institute at Mysore and ran his own school of sculpting at Nagamangala for some time.

Now he is staying at Bangalore. Well known for filigree work and delicate carvings, he has made sculptures for Gurumanes at Gubbi, Kalasa and other places, apart from Mysore palace. His dance of Shiva-Leela sculpter has won much acclaim. He has done the icons of Nataraja, Parvathi, Madanike and others for the famous art critic Kamaladevi Chattopadhyaya. When a 'Bronze Centre' came into existence at Nagamangala in 1956, he took over as its head and was doing waxing, drawing, and sculptures of stone, bronze and copper and filigree work. Later the center was converted into an Industrial Institute and Neelakanthacharya went back to his own school. His brothers and other sculptors started together 'Shilpakala Sahodarara Sangha' in 1956, and did their bit to promote the art of sculpting. He won prizes at Mysore Dasara exhibitions, in 1956 for his Madanike, in 1960 for Buddha, 1985 for Krishna, and in 1986 for Nrithya Saraswathi. In 1974, he got the state award for his sculpture of Channakesava and received the National award from the President Neelam Sanjeevareddy in 1978 for Venugopala sculpture, honour from the state Handicrafts Board in 1994 and Jakkanacharya Prasasthi in 1996, apart from the first prize obtained at the All India Handicrafts Exhibition. He is presently the chairman of Shilpakala Academy. Among his other well known works are the icon in five-metal alloy of Rama-Lakshmana-Seethe-Anjaneya done for a Ramamandira at Bangalore, the golden Prabhavali for Manjunatha at Dharmasthala, a three feet tall icon of Subrahmanya, Ambabhavani, Ganapathi for Siddhalingaswamy at Mysore, and icons of Lakshmi, Parvathi, Kannika Parameswari and huge sculptures of Lakshmi, Nataraja, Channakesava, Buddha, Shivasankara and replicas of Belur dancing *belles* for 'Art Product of India' at Madanapalli. His works are in collections of art connoiseurs at Mumbai, Kolkota, Neelagiri, Patna, Chennai and other places. His 'Shivasankari Leelanrithya is also a huge piece, the dancing posture of Shiva and Shive, their lean figures, *prabhavali*, *samyojane* and *bhavapurnike* are exquisite having won critics' acclaim. Neelakantacharya's sons, running a school of sculpture at Bangalore, are also promising sculptors.

Shilpachar (1919-91) of Nagamangala is a talented sculptor and has won gold medals for ten consecutive years at the Mysore Dasara Exhibition. Suryachar of Pandavapura, his son Thimmachar and his son Chinnachar are also bronze idol makers. Apart from these, Govindaraju of Nagamangala, Chikkavaradachar, Doddavaradachar, Papachar, Chikkannachar, Mayachar, Kalachar, Mrithyunjayachar, Adithyachar, Venkatachar, Venkatapathachar, Muniswamachar, Lakshminarayanachar, Jnanendrachar, and others are wellknown culptors in the district. K.H. Rajasekharachar (1922) of Kadavali

in Nagamangala taluk learnt sculpting in traditional way and is now running 'Supanarsu Shilpa Matthu Kalashale' at Tumkur. A "Viswakarma Kushalakala Sangha' was organized with R.D. Easwarachar as its secretary. Thimmappachar, a puppet maker from Nelligere also does sculpting work. Na.Bha. Chandrasekharachar (1910) of Nagamangala has written many books and articles explaining the intricacies of sculpting, different theories on sculpting, and uniqueness of the Viswakarma community, vedic concepts and other subjects. He has also done a lot for the unity of the community and propagated the greatness of sculpting art by organizing various associations. He ran a journal also for sometime.

A centre to improve bronze making was started at Nagamangala in 1956 and later it was named 'Kaigarika Kushalakala Tarabethi Samsthe'. The institute functions even today and offers two-year training in woodcarving and smithy and one-year certificate course in cotton and wool weaving and two separate certificate courses in non-metal carving work. About fifteen to twenty students get training every year and some five students among them are offered a stipend of three hundred Rupees per month and an equal number of trainees are provided with accommodation and boarding facilities. The institute gets an annual grant of fifteen to twenty thousand rupees towards raw materials. And there is a marketing arrangement for the products done by the trainees. K.S. Venkatachar is presently the institute's head. (The post was previously called 'superintendent', but now it is renamed 'promoter'). Apart from him, there are five faculties, each one with an assisatant. Those engaged in sculpting may get guidance from the institute. The school has many schemes to improve production and distribution and deserves more support and encouragement.

MUSIC AND DANCE

Mandya district has made considerable contribution of musicians and dancers to the field of art in its own way. There are references of 'angabhoga' and 'rangabhoga' in a number of inscriptions in the district and they referred to the programmes of music and dance on such occasions. An inscription about Hoysala Vinayadithya describes all his three wives as learned in music and dance. Likewise, we come across hundreds of sculptures of Madanikas engaged in singing, playing on musical instruments and dancing in the temples at Basaralu and Hosaholalu known for their exquisite sculptures in Hoysala style. The Madanika sculptures in temple at Kikkeri compare well with those at Belur in their beauty; their dancing postures, instruments and the way they are played on

are worth studying in detail. In the temples of later period at Melukote, Maddur (Vydyanathpura) and Srirangapattana and other places have figures of men and women engaged in music and dance on the outer walls and pillars. These exemplify the way tradition of music developed in the district.

Kanakadsa visited Srirangapattana on pilgrimage and composed the famous song "Yakilli neenilli pavadiside Hariye, Jagadeka Vikhyata Paschima Ranganatha". After the fall of Vijayanagara, Srirangapattana, which was apart of the empire, continued as capital of a province and the Dasara festivities were rejuvenated as before. During the festivities music and dance performances are said to have gained old prominence. Later when this region came under the rule of the Mysore kings, the old grandeur of music and dance was revived, say books on Mysore history. After the tenure of Thirumalaraya, the representative of Vijayanagara, Raja Wodeyar (1578-1617) and Chamaraja Wodeyar VI (1617-1632) were lovers of music and were themselves musicians. Chamaraja was a player on the Veena and there would be programmes of dance and Veena-playing in his court frequently. Kantheerava Narasaraja Wodeyar (1638-59) was a patron of arts and enjoyed titles such as 'veenavanada sarasa', 'vidyavisharada', 'sangithasahithyashastra visharada' and the like. There were many dancers and musicians in his court apart from Veena Vitthala Narasayya. Later, Chikadevaraja Wodeyar (1673-1704) was a great patron of arts and an expert Veena-player himself. Musicians, Veena-players and actors adorned his royal court. Singing, instrument-playing, dancing and acting feats were important part of court proceedings. There were 'Paduva gayakar' and 'Sangeethasarajnar' in the royal court. Art Critics are of the opinion that 'Chikadevaraja Sapthapadi' composed during his period written exclusively for singing and the other well-known work of the period and 'Geeta Gopala' are great contributions of Karnataka made during the seventeenth century to Indian music and literature. Subsequently, the court scholar Kathachuri Nanjarajayya of Immadi Krishnaraja Wodeyar (1734-66), wrote 'Sangeetha Gangadhara' on the model of 'Geethagovinda' by Jayadevakavi. The work contains 24 *ashtapadis*, and 72 *slokas*. It is said that Adi Appayya, an important court poet of Hyderali, composed the much acclaimed *varna* 'veeraboni' set to Bhyravi *raga* and that, due to political conditions, went to and settled in Sharabhoji's court at Thanjavur and later, his descendents such as Veena Seshanna, Veena Subbanna and Veena Venkatasubbayya came back to the court of Mummadi Krishnaraja Wodeyar. There are mentions of music and dance programmes being held in the courts of Hyderali and Tipu for entertainment (Michaud, 'History of Mysore', 1800, p: 79-80).

After Mummadi shifted the capital from Srirangapattana to Mysore, some artists of the district also settled down there. Karigiriraya (1853-1927) of Srirangapattana, belonging to the Madhwa sect, was one such. He was a court scholar of Mummadi and Chamarajendra, with the title 'Sangeethavidyakantheerava' and was honoured at Gadwal, Kahi and other places also. He had authored two books on musicology titled 'Sangeetha Subodhini' and 'Ganavidya Rhasya Prakahini' and had published with the help of the palace administration. When by 1900 when gramophone was invented, he recorded his own as well as others' singing. N. Channakesavayya (1895-1986) of Natanahalli in Krishnarajapete taluk was the son of Sangeetha Sannappa and had his early education in music from his father and later had advanced training from Mysore Vasudevacharya. He was appointed court musician in 1944; and later he was honoured by the state Sangeetha Nritha Academy as well as the central Lalithkala Academy. He had titles like 'Ganakalasindhu', 'Sangeetha Vidyavaridhi', and 'Sangeetharathna'. He has published 'Haridasa Kirthan Sudhasagara' in three volumes and a book on Pallavi, besides many articles. He presided over the music conference held at Mysore in 1963. Among the musicians of the district, S.S. Mariyappa (1914-86) of Sasalu village in Krishnarajapete taluk was perhaps the last of court musicians. He learnt Bharathanatya initially from *Natch* Ramaraya and later learnt music from Melukote Narasimhayya and became court laureate in 1846. He was decorated with 'Ganarathna', 'Ganasudhakara', 'Ganarathnakara' and other titles. He founded a music school by name 'Saraswathi Ganakala Mandira'. He has composed *kjathis*, *krithis*, *padas* and *thillans* with the signature 'Brahmapuri'. He was the president of Sangeetha Kalabhivardhini conference. There was a lineage of dancers in the palace tradition and Puttadevamma of Srirangapattana may be mentioned among them. She was living in the beginning of the last century and ladies of her lineage were dancers at least three generations before her. Her daughter Puttadevamma was also a court dancer.

Belakawadi in Malavalli taluk is also a cultural center and Belakawadi Srinivasa Iyengar (1888-1936) had his early training in music from his father Srinivasarangacharya, also a musician and his uncle, a Veena-player and later had advanced training at Mysore ; He was appointed a court musician. By that time he had earned good name by performing at Gadwal and Warangal. Iyengar who also composed some *varnas* and *krithis* was honoured with prizes and laurels not only by the royal court but other public gatherings as well. He was running a drama company also in his hometown. Among his children,

Belakawadi Srinivas Iyengar (b.1920) first was trained by his father and later had advance training at Madras. He was a teacher of music in a school and gave several performances over radio. He was president of Gankala Parishath and was decorated with the title 'Gankalabhushana'. He has written books on Mutthayya Bhagavathar, Tiger Varadachar and other stalwarts. His brother Belakawadi Varadaraja Iyengar (b.1912) learnt music from Harikesha nallur and Mutthayya Bhagavathar and has given public performances in many places within and outside the state. His younger brother Belakawadi Rangaswamy Iyengar (b.1923) learnt music from his elder brother and served as a music teacher in schools at Pandavapura and other places; and he gave performances at Mumbai, Salem, Ahmedabad, and Hyderabad and other places. (These three are identified as 'Belakawadi Brothers').

Melukote is another cultural center in the district and we may mention the names of Narasimhayya, V. Srinivasa Iyengar, Venkatacharya and others. Manthri Sampthkumaracharya's son Selwapillay Iyengar was another musician who had his early training from his father and had advanced training at Mysore and Thanjavur. He has given performances over the Radio and many places. He retired as a staff artist of All India Radio and was decorated with the title 'Sangeetha Bhushana' and many other honours. Singing of Divayaprabhandhas is one of the rituals performed at Melukote. Divayaprabhandhas, compositions of many saints including Nathamuni of the ninth century and singing in classical *ragas* and *thalas* of the Sanskrit *slokas* (lines expressing emotions like devotion) therein is a part of the ritual. Presently the Arayyar family performs the ritual. M.A. Narasimhachar of Melukote was honoured with the title 'Sangeetha Vidwan' in 1999.

Among the women artists of the district, Malavalli Sundaramma is widely known. Her father Krishnappa, a violinist and her predecessors were the natives of Malavalli. Sundaramma learnt music in the traditional way and gave performance before the king at the age of 18 and later performed in various places. She was practicing music along with acting in dramas and cinemas. The Odion Company of Madras had brought out recorded music as early as 1924. The state government honoured her in 1962. Shachidevi (1940) and Sharada (1939) together known as 'Thirumale Sisters' also belonged to Malavalli and graduated in music. They learnt music from Belakawadi Varadaraja Iyengar and others and have performed at many places. Having won many laurels, they have authored 'Karnataka Sangeetha Darpana' in four volumes and 'Shobhan Shathaka' and other books and have edited rare Varnas. Likewise, the 'Belluru Sisters' Radha Thandaveswara (1951) and Rama

Sadasiva (1952) had their training in music at Bellur and Madras and have performed in many places in the state. More than ten cassettes containing their singing are brought out. They have been decorated with titles 'Kala Saraswathi' and 'Sangeetarathna'. Usha Mythili of Melukote also is a musician and has performed widely. Sarvamangala Shankar (1954), who has written 'Namma Sangeetha Kalavidarru' for Sangeetha Nrithya Academy belongs to Srirangapattana, and plays on Veena and Mridanga apart from singing. Sarvamangala got the third rank in the post graduate examination in music and has performed under the aegis of Karnataka Ganakala Parishath, Thyagaraja Sabha, Delhi Kannada Sangha Seshadripuram Ramothsava Samithi and J.S.S. Sangeetha Sabha as well as at places in Andhra, Bhali, Raichur and Bhadravathi. Her music has been aired over Dooradarshan and Akashvani also. A lecturer in music in the Maharani College at Bangalore she was a member of the state Sangeetha Nrithya Academy also for some time. She is decorated with the title 'Ganaganga'.

It is usual that vocal singers have knowledge of playing on one or more instruments. But there are quite a number of musicians in the district who play only on instruments. Some inscriptions of the middle age in the district make mention of many instruments and the way they were played on. The Hoysala temples have sculptures depicting male and females playing on various instruments. Tala, Mridanga, and Flute are more frequently cited. The books written during later periods of kings of Srirangapattana make mention of instruments such as *veena, tamburi, maddale, mukhaveena, shankha, bheri, tala, jambaka, dindima, muruju, dhakke, tambata and kahale*. It is said that Baluswamy introduced the most popular instrument of today Violin in performance during the beginning of the nineteenth century. But a fresco done earlier in the last years of eighteenth century in Dariyadaulath depicts a dancing scene, in which a female percussionist is playing on a Violin keeping it on her lap (in the same way it is done today). Likewise a chariot at Srirangapattana made in 1850. such a carving on it has. All this goes to prove that violin was in use in Karnataka as a percussion instrument, especially to support a dancer since long ('Sangeetha Kalege Mysoru Wodeyara Prothsahaa Koduge, V.S. Sampathkumaracharya, 1996, p:8).

Among the instrumentalists of the modern times of the district, K.S. Narayana Iyengar (1903-59) was an expert Gotuvadya player and was a court artist and was decorated with the title 'Gotuvadyagana Shikhamani'. He had toured all over India and Burma and Ceylon as well and had settled down at Srirangapattana during his last years. Among his many disciples is V. Srinivasa

Iyengar. Neelamma Kadambi of Melukote was a daughter of the veena-maestro Venkatacharya who got her advanced training at Mysore and later toured all over India giving performances. Scholars are of the opinion that her singing would blend Karnataka and Hindusthani styles perfectly. She had the opportunity of singing on the inaugural ceremony of formation of Karnataka in 1956. She had won the Karnataka Sangeetha Nataka Academy award also in 1972. The Vyramudi Cultural Association was started at Melukote in 1986 and it conducts programmes of dance, music and other cultural events on the occasion of Vyramudi festivity. The unparalleled player of Gotuvadya who served in All India Radio stations at Mysore and Bangalore-Varagaswamy Iyengar, was originally from Melukote.

N.L. Cheluvraj (1928) of Kodiyala was the son of Tabla player Nittur Lakshmayya and had his training from B.V. Venkataramana and has performed all over India. He has performed on Bangalore Radio and is running an art school. Thirumale Sisters of Malavalli are also expert Veena-players. Sridhar, the son of Belakawadi Ramaswamy Iyengar, is a Mridanga player. K.L. Nagaraja Sastry of Kundur in Mandya taluk has written songs and composed music for stage, and has got systematic training in classical music. He learnt music from his mother and later was trained by Mridanga Vidwan Subbayya Bhagavathru and is a player of Flute, Violin and Harmonium. He presided over the session on music in the first district level Sahithya Sammelana. He was honoured by Nataka Academy in 1988. Nanjappa and Vidwan Nagaraju and his sons Melukote are players of Violin and Nadaswara respectively. Sudarshan, a practitioner of law from Mandya learnt Mridanga from T.V.S. Mani and has given accompaniment to the singing of many famous vocalists. He was acclaimed for his playing on Mridanga from connoisseurs in America, England, Canada, Switzerland, Scotland and Australia. Sudarshan, who is also an accomplished stage actor and a writer, was honoured with a title 'Mridangavadana Chatura' by Shanthala Nritya Mandira of Mandya in 1985, and 'Mridanga kalobhushana' by Akhila Karnataka Haridasa Tatwajnana Pratishtana. Revathy Murthy of Mandya (1949) had her initial training in playing on Veena from V. Srinivasa Iyengar and later had advanced training at Mysore and graduated in music. She has given performances at Ganakala Parishath and Academy of Music at Bangalore and in Delhi, Ahmedabad, K.G.F and Tumkur and over Radio. S. Puttaraju (1958) of Melukote is a player on Dolu and had his initial training from his father Siddaveerappa and had higher training at Mysore. He is an accomplished Khanjira player as well and has played on Dolu as percussion in Thiruvananthapuram, Mumbai, Thiruchur, Hyderabad, Vijayawada and Kadapa

and in many places in our state. He has given a few performances outside the country also. His performances have been broadcast over Akashvani and Dooradarshan and he has brought out cassettes of his performances. Bangalore Gayana Samaja has honoured him with the Best Junior Percussionist award. V. Rajagopal (1947) of Hemagiri is an accomplished player on Nadaswara and has given performances in many places in and outside of the state. He has been rendering service at Malay Mahadeswara temple for the last few years. He has performed in Dasara concerts at Mysore. He was decorated with the title 'Nadaswarachathura' on the occasion of the silver jubilee celebrations of Sri Saneswara Mandira. There are many artists training enthusiasts in stage music and playing on Harmonium and they are getting ample support from the public; there are sixty seven such masters in the district. There are players on Clarinet, Rascio, Mridanga and Flute players in large number in the district and a comprehensive list of such artists is available in 'Mandya Directory' ('Papu Creations', Gandhinagara, Mandya, p: 334-5). Apart from these, there are many makers and repairers of musical instruments in the district. Veena Rudrappachar of a family of sculptors has been a designer of different kinds of Veena and is said to have designed some two thousand instruments so far. Having had his early training in Veena playing from artist K. Venkatappa and others, he made a special type of Veena for K. Venkatappa (it is now in the collection at Venkatappa Art gallery at Bangalore). Bangalore Gayana Samaja honoured Rudrappachar in 1982 for his service to the field of art.

There has been a relationship between the poets and artists of music and dance in the district. K.S. Narayana Iyengar, a musician was good at oil painting also. S. Channakesavayya was an arts teacher for some time in Sharadavilas College at Mysore. Likewise, artist C. Seetharam, one among the Mysore Brothers has given many music concerts and presently settled down at Srirangapattana. Ramaswamy Iyengar, a renowned portrait artist is himself a musician and has given initial training in music to his sons also. He has composed many songs with musical notes. Pu.Thi. Narasimhachar, a poet has composed similar ones in large number and many operas suited to classical singing. The poems of K.S. Narsaimhaswamy have been used to light music and bringing out cassettes by many composers. The painting schools were giving training earlier in music and dance also. Kalamandira of A.Na. Subbarao had continued with tradition till recently. Radhakrishna, the Director of Gurudeva Lalithakala Academy (a school of music and dance) at Mandya, is an artist too and his portrait of the master danseuse Venkatalakshamma has

got a prize in Dasara Art Exhibition and there is provision to train students in painting also in the Academy.

Till recently there were no separate schools for music and dance, but students were trained in the Gurukula tradition in or more arts. K.S. Chandrasekharayya (Terakota), an expert in musicology, made Mandya the center of his activities and propagated music as a teacher, a patron and popularizer. He was running for sometime a paper titled 'Ganavahini' dedicated to music and publishing news concerning that art.

We may cite here the examples of a few well-run schools of music and dance in the district. Vidwan Thandaveswara founded the present Thandaveswara Vidyamandira College of Music and Dance in the name 'Sri Thandaveswara Vidyasamsthe' in 1958. Thandaveswara (1936-99), the musician was born at Holalu in Mandya taluk and lost his sight due to mistreatment and later learnt music and Violin along with formal education. He had his advanced training under the stalwarts Shivappa, Chowdayya and others and received gold medal from the Maharaja at the first ever state special music convocation in 1956. He relinquished the post of lecturership in music he was holding then in Maharani College at Mysore and started a school for music at Mandya on 22-10-1958. The school was imparting training in playing on Violin, Veena and Mridanga, apart from singing. In order to create interest in music among the general public, he founded 'Mandya Gayana Samaja' and monthly musical and other programmes were arranged, and he thus created a congenial atmosphere for music in the district. He was appointed an evaluator for Vidvath examination and a member of the examination board by the state government. Thandaveswara had given music concerts at Mysore palace and various other palces in the state and won many laurels. Among them are the titles 'Sangeetha Visharada' conferred by Mandya District feicitation Committee, 'Sangeetha Kalashiromani' by the state level Association of Visually-impaired Artists. The honorary Fellowship of the state Sangeetha Nrithya Academy, and 'Karnataka Kalsri' were also conferred on him during 1988-89. His wife, K.S. Nagarthamma is also a *sangeetha vidushi*. Their daughter H.T. Vijayakumari has passed the Vidvath examination in vocal music and is presently running the school with her mother and brother Sathish Kumar.

H.T. Sathish Kumar had higher training in vocal singing, Veena and percussive instruments and has given concerts in palces like Kodagu, Bangalore, Mysore and Dharmasthala. He has participated in the workshop on voice culture and technicalities and usage of percussive instruments conducted by

Sangeetha Nrithya Academy. Thandaveswara Vidyamandira College of Music and Dance is now functioning under his stewardship and it trains for the junior, senior and Vidwath examinations. During 2001-02 there were altogether sixty students. Among the students, Vijayakumar and Bhargavi have excelled and are already offering concerts.

Another art school at Mandya is Nataraja Kalnikethana, founded by Manishankara Iyer forty years ago. Iyer hails from Kerala and had his training in music and dance at Mysore and having run an art school at Madikeri for some time he migrated to Mandya. Iyer has had training in playing on Veena and Mridanga and had married Bharathi (1953-99) also from a family of music and both had shaped the career of many aspirants. During India's war with China in 1962 Iyer held cultural programmes with his students and donated the proceeds of four thousand Rupees to the National Defence Fund. Bharathiya Kala Parishath of Mysore decorated him with a title 'Narthanamani', and the state Sangeetha Nrithya Academy with another title 'Karnataka Kalasri'. During 2001-02, the school had thirtyfive students for dance and ten each for Veena and vocal classes. Besides this, Manishankara Iyer is imparting training in dance for the interested ones at Mahila Samaja also at Mandya. M. Veena and Dhanlakshmi, students of Nataraja Kalnikethana have earned good name at the state level, while Swetha and Jayasri have gained acclamation in America. One Mis Donna from Denmark has had training in dance from Iyer.

S. Shankar, son of Manishankara Iyer had his early dance training from his parents and his further training from Srimathi Sridhar, Padmini Ravi and Kiran Subrahmanyam and Sandhyakiran. He has given instrument support to many dancers. For this accomplishment, he was honoured with a title 'Natuvanga Vidwan' at the dance festival during Dasara held at Mysore. He was decorated with another title 'Sangeeta Biradari' at a function held at Bangalore. Presently, he is running dance centers at Mandya and Bangalore training students.

Yet another important music and dance school in Mandya is 'Gurudeva Lalithakala Academy'. Chethana Radhakrishna (1972), its director has achieved rare heights at young age. Apart from obtaining higher education in music and dance she is a post graduate in Sanskrit. Besides Bharathanatya, she has had training in various dance forms of Odissy, Manipuri and Mohini Attam from experts in the concerned art and places of their origin. Chethana made her debut in dancing on stage in the presence of danseuse Venkatalakshamma in 1992 and subsequently has given performance at Bangalore, Mysore, Kodagu,

Dakshina Kannada, Udupi apart from Mandya. She is recognized as 'B' grade artiste by Bangalore Doordarshan. In 1998, she was honoured by the district administration with Rajyothsava Prasasthi. She and won laurels and prizes from many organizations including Lions' Club and Rotary Club. As Director of Gurudeva Lalithakala Academy, Chethan a has been doing research in dance and dreams of achieving still greater heights. She has choreographed many episodes such as. Bedara Kannappa', 'Dasaru Kanda Srikrishna' and 'Bandasura Vadhe'. The Academy organizes anniversary every year and honours talented music and dance artistes of the district and elsewhere on the occasion the students of the school would present dance programmes on the day. A branch of the Academy is functioning at Puttur by the name 'Suprabha Kuteera' wherein dance classes are running since last year. The branch offers training for junior and senior examinations. The Mandya center had one hundred students and the one at Puttur had four trainees and Navodaya School at Maddur had forty students learning dance. The school has facility to learn painting also. A workshop on painting is organized in the school every year. Besides all this, disciples of Chethan also give training in dance. Among them are Megha Kakkillaya, H.P. Swetha and Radhika Iyengar have already earned good name.

Megha Kakkillaya (1988) has just completed her high school education but has already passed senior examination in dance. She has participated in many competitions conducted by Rotary Club and has won many prizes. She has successfully given dance performances at Manthralaya in Andhra, the Navars festivities at Bijapur, and places such as Hassan, Mysore, Virajapete and Sullya. She has participated in Dasara festivities at Mysore. She had her formal debut performance of dance in 2001 is pursuing higher training in dance. Mahadevanna C of Belakawadi has completed senior grade examination in instrumental music and has offered percussive support to maestros like U.S. Krishnarao and H.R. Kesavamurthy in dance performances. He has given instrumental support for the singers in films and light music practitioners. He has won prizes in music competitions conducted by industrial organizations.

Gamaka and Keerthane

Gamaka is an ancient art form of which there are a number of mentions of it in inscriptions. The Mysore kings ruling from Srirangapattana had Gamakis also in their royal courts and have honoured them. There were female Gamakis in the court of Kantheerava Narasaraja Wodyar, and one of them is

said to recite Bharatha using thirty two *ragas*. An inscription at Melukote of the period of Chikadevaraja Wodeyar cites the instance of Alasinga Iyengar of Srirangapattana reciting the episode of Yudhisthira Pattabhiseka Bharatha in Gamaka style in 1680, and the king making a gift of several villages to him. One Thirumalarya in the royal court of Chikadevaraja Wodeyar was known as 'Ramayanam Thirumalarya'. Sanchiya Honnamma is said to have recited her poem 'Hadibadeya Dharma' in full before the king and was honoured by him for it.

We may trace the continuance of this tradition. B.S. Kuashik, the president of the second conference of Gamaka Kala Prishath held in 1988, was born at Kuppalli near Hemagiri in Mandya taluk in 1916. He was working as a librarian in a college and had made Gamaka his art of expression. He had founded Valmiki Gamaka Pathashale as far back as 1954 and shaped many artists. He is the author of many Gamaka features and has given Gamaka recitation and exposition performances in many places within and outside the state. He won the award from the Sahithya Academy and has been conferred with the title 'Gamaka Kalarathna' by Gamaka Kala Parishath. M. Raghavendrarao (1914), the president of the third annual conference of the Parishath, was born at Pandavapura and developed keen interest in music and Gamaka while at Mysore. With the help of Kannada Sahithya Parishath at Bangalore he has attempted to give Gamaka the structure of a discipline through his books and articles, apart from authoring many literary works. He was honoured by the state Sahithya Academy and was conferred with the title 'Gamaka Rathnakara' by Gamaka Kala Parishath. Jayalakshmi Ganeshamurthy, who was one of those honoured in the same third conference of Gamaka Kala Parishath held in 1992, was born at Hemagiri in K.R. Pete taluk in 1912 and had obtained mastery in Gamaka recitation on her own. She was a staff artist in the Akashavani for over thirty years. She was decorated with titles 'Gamaka Saraswathi' and 'Gamaka Kalakovide' by different organizations.

The fourth conference of Gamaka Kala Parishath was held in 1997, and H. Seshagirirao was among those honoured in the conference. He was born at Mandya in 1913. He had achieved excellence in Gamaka and Harikathe performances on his own and has been popularizing the art of Gamaka for the past four-five decades. He founded Sri Vidyaganapathi Gamaka Shikshanalaya in 1954 and is working as its principal and conducts many programmes. He has been shaping the careers of many budding artists in Gamaka, Keerthane and light music. He has composed 25 Harikathes. He chaired the session of the district level Gamaka conference and has been decorated with titles 'Gamaka

Kalarathna', 'Harikatha Vichakshana', 'Karnataka Kalathilaka' and 'Kala Vichakshana', apart from winning the Alasinga Prasasthi.

Srimathi Vijayamma, honoured by Gurudeva Lalithakala Academy of Mandya in 1996 learnt music and Gamaka on her own and was a freelance performer and has given performances over AIR also. Apart from these there are many other artists in the genre in the district. One such is Gamaka Narayanagowda who belongs to Arakere. G. Narayana, the founder president of Gamaka Kala Parishath belongs to Deshahalli and has been giving encouragement to popularize the art. Thyluru Venkatakrishna was a representative of Mandya district on the executive committee of Gamaka Kala Parishath.

Keerthana Artists

Harikathe or Keerthane is an ancient art. The performers of Keerthanas should have sweet voice, knowledge of music, and deep knowledge of the Puranas, Vedas, Gamaka and a spiritual mindset. The Keerthankaras shed light on the social, political ongoings in the land in an artistic way and bring about social change. There are many such artistes in the district. C.S. Aswathanarayana (1908) of Mandya gave his debut performance in 1927 and has been giving performances all over the state and was decorated with title 'Keerthana Kesari'. S.T. Easwarachara (1927) of Maddur learnt music from Kitti Bhagavathar and Harikathe from Dankanacharya and has given Harikathe performances in every village in Maddur taluk. Maddur Dankannachar (1929) who has had music training from Belakawadi Rangaswamy Iyengar has performed in many places in the state. He has been decorated with the title 'Keerthna Sudhamshu' by a local organization. A.L. Grurajadas (1941) who has been giving Harikathe performances for many years belongs to Srirangapattana. He has been decorated with titles such as 'Haridasa Chiranjeevi', 'Haridasa Chudamani' and 'Keerthana Kalachathura'. Gamaki H. Seshagirao and S.R. Lakshminarasimhan (1966) who is continuing giving performances with the stipend from Karnataka Sangeeta Nrithya Academy hails from Mandya city.

CINEMA

The cinema world of Kannada language has been having relationship with the district since the beginning of the former. 'Mricchakatilka' a silent movie that happens to be the first production in the state (1929) was shot in the outdoor locations near Srirangapattana. The art director of this movie was the wellknown art critic G. Venkatachala who hails from Pandavapura.

During the same period another short film was produced by Desai and its shooting was done in the vicinity of Srirangapattana. H.L.N. Simha, who hails from this district, did the outdoor shooting for his film 'His Love Affair' produced in 1930. As the district is replete with rivers and forests, hillocks and valleys, temples and forts and the vast expanse of paddy fields and the rustic culture, it has attracted hundreds of film-makers in Hindi and English and all South Indian languages also to shoot locations in the district. Perhaps no other place in India has been chosen for shooting on as many occasions as Krishnarajasagara. The dancing jets of water in fountains, colourful decoration with lighting, trees and herbs are ever ready sets for shooting at any time. Likewise the water-falls at Shivansamudra, the thick forests of Mutthatthi, Ganjam near Srirangapattana, Ranganathittu, Kokkare Belluru, the historical monuments, the Thonnur lake and others attract film makers and shooting takes place as a routine in these locations. Mahadevapura near Mandya is nicknamed 'cinema village'. All the facilities to shoot villages scenes for a film are available in the village and hence many films in various languages are shot entirely here. Most well known is Melukote. The Kalyanis, hillocks and valleys, temples, mantapas, roads and row houses and beautiful scenery and people's cooperation have facilitated shooting of many films here. As such shootings are increasing in number, the administration has started levying fee for shooting in ordinary areas and more for shootings in prohibited areas. Thyluru Venkatakrishna has given a press statement, demanding banning of film shooting in these areas as it would spoil the atmosphere around.

There have been many cine artists and directors hailing from the district. The renowned danseuse and actress Vyjayanthimala and Sandhya and her daughter Jayaalitha belong originally to Mandya. 'Premada Puthri' a Kannada film featuring Sandhya had won the best regional film award in 1947. Garudangiri Nagesharao had acted in and sung songs for 'Bhaktha Dhruva' produced in 1933 by Varadachar. Chaluvayyambar, better known as 'Sampathu' through films, hails from Mandya. Among the artists of older generations, Malavalli Sundaramma had had given palyback singing for films such as 'Gulebakavali', 'Kalidasa', 'Manmatha Vijaya', 'Subhadra', 'Shakumthala' and 'Kabir' and had acted in 'Chiranjeevi' produced in 1937.

H.Ramachandra Shastry of Halebidu village in Pandavapura taluk entered the film field in 1930 and acted in the role of Narada in a Tamil film 'Bhaktha Ambarisha' produced by Subbayya Naidu. He stayed at Pune for six months to shoot 'Subhadra' produced by Gubbi Veeranna. He returned to the stage for some time, again started acting in films in 1946 through the film

'Mahathma Kabir' and did in more than one hundred films in Kannada, Hindi, Tamil, and Telugu. His younger brother Vijaya Narasimha (1927) also is from Halebidu and was a scriptwriter. Their half brother Yoganarasimha (1927-2002) was initially acting in dramas of his uncle, later scored dialogue, songs and music for more than fifteen films including 'shubahmangala', 'Kalejuranga', 'Phalithamsha', 'Ranganayaki' and 'Hemavayhi'. He has acted in a few films as well; and has directed 'Sangrama' and 'Gajagowri'. He has produced serials such as 'Sakshi Helida Seese', 'Doctor Andare Heegirabeku' and others for the television. Yoganarasimha got Nataka Academy award (1983), Rajyothsava Prasasthi (1996), Honnappa Bhagavathar Prasasthi (1998), and was honoured in a session of scholars by Ganakala Prasasthi. He was honoured by Dooradarshan Kendra in 1998 and won the prestigious Gubbi Veeranna award in 1999. He was a member of Nataka Academy for one term between 1987 and 1990.

H.L.N. Simha of Malavalli (1904-1972) was influenced by the dramas of Varadachar, Malavalli Sundaramma and others; he wrote a play while studying in high school and had acted with Mohammad Peer. He worked as an assistant to the director R.G.A. Anglo for the film, Gubbi Veeranna's 'His Love Affair'. His most successful play 'Samsaranauke' became the first social film in Kannada, and shot him to fame. Later he directed 'Gunasagari' and 'Bedara Kannappa'. He gets the credit for introducing stalwarts like Rajakumar, Pandaribai, Narasimharaju and G.V. Iyer to the film industry through this film. Later he directed 'Abba Aa Hudugi', 'Thejaswini' and 'Anugraha' and during his last days was giving final touches to making 'Rathnahara'. B.S. Ranga, another big name in films belongs to Bindiganavile in Nagamangala taluk. Initially a cinematographer, he went to Mumbai and participated in the editing of films, and worked as direction assistant for seventeen Hindi films. Later he came to Chennai and worked as cinematographer for many Tamil films. And finally he founded a studio by name 'Vikram Productions' and produced and directed many films under its banner. The films in Kannada he produced include 'Bhaktha Markandeya', 'Mahishasura Mardini' and 'Dasavathara'. He produced the first ever full-length Kannada film in colour 'Amarashilpi Jakkanachari'. As colour film production was very expensive during those days, no body ventured to undertake it; and this is testified by the fact that he produced the next full-length Kannada film 'Bhale Basava' only after five years; and later he produced 'Sri Krishnadevaraya' also in colour. During nineties he produced films such as 'Bhagyavantharu' and 'Bangarada Baduku'. Many of his films including 'Amarashilpi Jakkanachari' have won awards.

K.V. Shankaregowda who was a source of inspiration for the cultural activities of Mandya has produced a film by name 'Koodi Balona'. His son Sachidananda has produced films of value like 'Ondu Mutthu', 'Mareyada hadu', 'Hosa Neeru' and 'Sankranthi' and has won state award. Jayaram of Nagamangala has directed many films since 1979, and has won state awards for his films 'Swetha Gulabi', 'Badada Hoo', 'Hosa Neeru' and 'Aruna Raaga'. His other films include 'Maralu Saraoani', 'Betthaleseve', 'Ibbani karagithu', 'Mududida Thavare Aralithu', 'Sharavegada Saradara', 'Madhuri' and 'Mathsara'. His brother K.V. Raju has directed the films 'Koogu', 'Bandhamuktha', 'Sangrama', 'Yuddhkanda' and others. Joe Simon who has directed 'Ondu Premada Kathe', 'Rajasimha', 'Nanna Rosha Noou Varusha' and 'Sahasa Simha' also hails from Mandya. Kodihalli Shivaram of 'Grahana' and 'Bellibelaku' fame; Gaudagere Shivaram; D.H. Gowda who produced 'Phoenix', 'Mammura Basvi', 'Bus Conductor'; and N.R. Keshavamurthy also come from Mandya.

In recent years Nagathihalli Chandrasekhar who has directed films and TV serials has become well known. He is a novelist and has directed 'Ba Nalle Madhumanchake', 'Undoo Hoda Kondoo Hoda' and 'Kotresi Kanasu' and other films. He has won awards for screenplay and direction of the films 'Kadina Benki' and 'Prathama Ushakirana'. His recent film 'America America' has won an award.

Among film actors Ambarish and Mandya Ramesh have are well known. Ramesh started film acting in Nagabharana's 'Janumada Jodi' and has been much in demand. He has acted in 'Manethana', 'Janani', 'Neelikudure', 'Ithihasa' and others films and many TV serials. He is Vice-Principal of Keerthi Film Training Institut at Mysore.

A Member of Parliament, Ambarish (1952) was born at Doddarasikere in Maddur taluk. He is decorated with many titles such as 'Kalabhimanyu', 'Rebel Star' and 'Kaliyuga Karna'. His fans presented him with a golden crown. Ambarish (Amaranath) was introduced to film field by Puttanna Kanagal. His acting in films such as 'Nagarahavu', 'Shubhamangala', 'Devara Kannu', 'Antha' and 'Chakravyuha' shot him to fame. The films he has acted in make a long list, and it includes 'Amarajyothi', 'Hridayavantha', 'New Delhi', 'Thayigobba maga', 'Hongkongnalli Agent Amar' and 'Karnana Sampatthu'. He has earned the affection of millions of fans for his acting and pleasant manners. There have been many Fans associations in his name and many awards also have been instituted in his name.

The works of several writers of the district have been made into films. They include M.R. Srinivasamurthy's 'Mahathyaga'; A.N. Murthyrao's 'Asadhabhuthi'; Aswath's 'Ranganayaki', 'Muniyana Madari' and 'Maryade Mahalu'; Triveni's 'Bellimoda', 'Hannele Chiguridaga', 'Sharapanjara', 'Huvu Hannu', 'Kankana' (in Malayalam also); Vani's 'Eradu Kanasu', 'Shubhamangala' and 'Hosabelaku'; Aryambha Pattabhi's 'Kappu Bilipu', 'Eradu Mukha', 'Savathi Naralu' and 'Marali Goodige'; Easwarachar's 'Kuridodi Kurukshetra' and the list continues. Many poems of PuThiNa and KSNa have been included in various films. KSNa's 'Musora Mallige' is a rare experimental film weaving the storyline based on poems and using some of them as songs. Chandrasekhara Alur has written a book 'Geetha Sangeetha', a study of cinema literature and songs.

The first movie theatre in the district, 'Mandya Talkies', was started around the year 1947 and it was renovated and renamed as 'Sanjaya' in 1975. During the year 2002, there were thirtyfive permanent cinema houses and forty fouring ones. The film award function for the year 1998-99 was held at Mandya in 2000.
