# MYSORE

N. S. RAMACHANDRIAH

MYSORE



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*INDIA—THE LAND AND PEOPLE*

# MYSORE

N. S. RAMACHANDRIAH

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## FOREWORD

THE MYSORE REGION evokes memories of its rich past with its historical, cultural, social and religious traditions that almost go back into antiquity.

The Kannadigas trace their origin to very old times and are believed to be the oldest inhabitants of the earth. Names like Agastya and Anjaneya come to mind and revive the glory that they brought to the land. The rolling plains of Karnataka offer "the most beautiful habitation that Nature has to offer to mankind upon the earth", to quote a French historian.

The achievements of the Vijayanagar emperors, the Satavahanas, the Chalukyas of Badami, the Rashtrakutas and the Nayaks of Keladi, sacred spots like Sravanabelgola, Sringeri and the famous temples make Mysore interesting in many ways. It was here that one of the great exponents of Hinduism, Madhvacharya, was born and it was from this holy land that he preached and spread his immortal message of religious tolerance; for did not Buddhism, Jainism, Islam and Christianity find welcome shelter here?

This multiplicity of religions made for a composite culture, a harmonious blend of the best in each.

Scores of dynasties have ruled over the land of Mysore. Their members had distinguished themselves in the arts of war and peace. The Kannadigas made steady progress under them all.

Shri N. S. Ramachandriah has produced an excellent and handy book on the composite culture of the Kannadigas and projected a bright and balanced image of an important State of the Indian Union. I am sure it will make this region better known and familiarise readers with its living cultural tradition and multifaceted achievements in many spheres of human endeavour.

B. V. KESKAR

NEW DELHI
*September 15, 1971*

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# I. THE LAND

## HISTORICAL RETROSPECT

INDIA BECAME a free nation on August 15, 1947. The Indian Constitution came into force on January 26, 1950. The first linguistic State to be created by the new Republic was the State of Andhra Pradesh (1953). The States Reorganisation Commission (also called the Fazal Ali Commission or S.R.C.) was appointed on December 29, 1953. It recommended the formation of a United Karnataka. The Bill incorporating the S.R.C. recommendations was passed and it got the President's assent on August 31, 1956. In accordance with this Act of Parliament, the new State of Mysore (Karnataka) was formally inaugurated by the President of India on November 1, 1956.

Mysore has nineteen districts as follows:

(i) Old Mysore districts (9)—Mysore, Bangalore, Kolar, Tumkur, Chitradurga, Shimoga, Hassan, Chikmagalur and Mandya. (Part 'B' State)

(ii) Madras districts (2)—Bellary and South Kanara.

(iii) Bombay districts (4)—Belgaum, Dharwar, Bijapur and North Kanara.

(iv) Hyderabad districts (3)—Bidar, Gulbarga and Raichur.

(v) Coorg (Part 'C' State)

## GEOGRAPHICAL SITUATION

Mysore occupies a central position in the south-western part of the peninsula. It lies between longitudes 74° and 78° East, and

latitudes 11° and 18° North. The area of Mysore is 1,92,204 sq. km and its population 2,35,86,772 (1961 Census).[1] The boundaries of the State are: Kerala, the Arabian Sea and Goa to the west; Maharashtra to the north; Andhra Pradesh and Tamil Nadu to the east; and Tamil Nadu to the south.

## PHYSIOGRAPHY

The people speaking a Proto-Dravidian language are said to be among the oldest inhabitants of the earth. Our dreams go back to Agastya and Anjaneya. Geographically, Mysore occupies three natural regions: the coastal strip, the Sahyadris and the Deccan Plateau. They are known in Kannada as Paschima Karavali, Malnad and Maidan, respectively.

The topography of Mysore is largely a reflection of the geology of the State. The Sahyadris are covered with evergreen forests. These hills rise up to 1,800 metres. They drop abruptly towards the Arabian Sea, thus forming a natural barrier between the plateau and the coastal regions. Four passes provide access to the coast: the Subrahmanya Ghat, the Charmadi Ghat, the Shiradi Ghat, and the famous Agumbe Ghat. The Western Ghats slope gently towards the Bay of Bengal. This is the plateau region drained by the two principal rivers, the Krishna and the Kaveri. The average elevation of the plateau is approximately 600 metres above sea-level.

Mysore forms part of the Indian peninsula which is an ancient plateau. It has been subjected to the action of wind and water since time immemorial. These erosive forces have carved out its hills and valleys. The erosive action of the rivers, often accompanied by changes in the elevation of their drainage basins, has given rise to many magnificent waterfalls like the Sivasamudram and the Jog (260 metres). They posed a challenge to man's mastery over nature; the Kannadigas met this by constructing hydro-electric power stations.

[1] According to the provisional population figures of the 1971 census, the population of the State is 2,92,63,334.

The Kaveri has given rise to three famous islands, known as the three abodes of Lord Sriranga: Srirangapattana is Adiranga; Sivasamudram is Madhyaranga; and the third, namely, Sriranga, is in Tamil Nadu. The two branches of the Kaveri—the Gagana Chukki and the Bhara Chukki—descend some 80 metres in rapid and broken cascades at Sivasamudram. These falls were the first to be utilised in India for generating electric power.

Geologically, Mysore is a stable area, being composed of very old, hard, crystalline rocks. The State is almost free from the fear of natural calamities like earthquakes and landslides.

## GEOLOGICAL HISTORY

Mysore is proud of having the oldest State Department of Geology and Mining in the country. The geology of the State, particularly of the economically important regions, has been studied in detail. Nearly three-fourths of Mysore is made up of ancient rocks (Archaeans) which are estimated to be more than 2,000 million years old. These rocks are so old and have suffered such drastic chemical and physical changes that they have lost much of their original character. One-fourth of the State is covered with the relatively younger sedimentary rocks, about 1,500 million years old. These belong to the Cuddapah and Kurnool systems. There are also horizontal flows of volcanic rocks called Deccan Traps, 125 to 135 million years old, which have not changed much since their formation. Some recent alluvium and beach sands, less than one million years old, are found along the coastal strip.

### Summary of Geological Events

The geological evolution of the Karnataka region takes us back to the "dark backward abyss of time". The existence of the shield area dates back to the origin of the earth's crust. Our oldest rocks probably resulted from the solidification of the primordial magma. The Peninsular Gneisses were derived from these primary igneous

rocks by various metamorphic processes. Then the shield area was submerged in the sea about 3,000 million years ago and the thick Dharwar sediments were deposited over these rocks. Ideas regarding the source of these sediments are still nebulous. They might have come from the adjoining land masses which have since become ocean floors. The deposition of Dharwar sediments continued for about 500 million years. They were then folded and thrown up above the surface of water in three successive cycles.

The next chapter in the history of geological evolution started about 2,400 million years ago with the intrusion of the Closepet granites. This was followed by a long period when no major geological activity occurred. Then, about 1,400 million years ago, parts of northern Mysore went once more under the sea; and the sediments belonging to the Kaladgi and Bhima series were deposited. After these pre-Cambrian sediments had been deposited, everything was once again quiet for about 700 million years during which the Peninsular Gneisses and the Dharwars were continuously eroded. Then followed the minor igneous intrusion of the Chamundi granite some 720 million years ago. The last major geological event occurred about 130 million years ago, when the Deccan Trap lava flows were exuded from large fissures from the earth's crust. These flows merely covered the older rocks in the northern districts, and with this the geological evolution of Mysore was complete. For the last 120 million years, the only changes that have been taking place are the weathering and the erosion of rocks by wind and water which have been working incessantly to destroy the characteristic topography and make it monotonously the same and tame.

"Nothing is so plentiful as time."

## CLIMATE AND RAINFALL

The climate of Mysore is equable on the whole, the local variations being determined by geographical factors, such as nearness to sea, height above sea-level and nature of rainfall. The coastal

region has warm winters, hot and moist summers, and receives very heavy rainfall from the south-west monsoon from June to September. The average rainfall is as much as 300 cm.

Rainfall in the plateau region is inversely proportionate to the distance from the Sahyadris. Rainfall at Agumbe is so heavy as to establish a world record at times. Chikmagalur receives about 200 cm on an average, whereas Chitradurga, which is at a distance of about 120 km to the east, records less than 60 cm.

If one travels from east to west, the rainfall increases at a tremendous rate. Thus Shimoga town receives about 200 cm on an average; for Thirthahally, about 65 km to the west, it is four times as much; and for Agumbe, about 100 km to the west, it is ten times as much.

There are places in Mysore which attract summer residents from less favoured States. The hill stations of Nandi and Kemmangundi have become very popular. Mention must be made in this connection of Mercara and Belgaum. The former rulers of neighbouring States have built summer palaces at Belgaum. Hassan is known as the poor man's Ooty.

The pride of place goes to Bangalore. It may be said that climate is the chief attraction of the capital. It is known as "the air-conditioned city". When the leader of the American delegation to the Asian Seminar proposed a vote of thanks, he said, "Thank you, Mr. Mayor, for controlling the weather." Bangalore receives its quota of rainfall from both the winter and summer monsoons. Sometimes its share of winter rain, from October to January, may be greater. Thus, the dust is laid and the atmosphere is kept invigoratingly cool or agreeably warm. The climate is pleasant throughout the year.

The fame of Banavasi Desa goes back to the days of the earliest Kannada dynasty. Adi Pampa has immortalised it:

"Arankusavittodam Nenevudenna manam
banavasidesamam."

In spite of temptations to belong to other nations, the poet longs for his native land. When he is away from the homeland, he cannot help remembering the sights, scents, and sounds of Banavasi. For, there he found the quintessence of all that appeals to a refined sensibility. It is the very climax of earthly felicity: "Samsara Sara Sarvasva Phalam"!

One must acquire special merit to be a native of Banavasi. Others can only pray for being born there even as a cuckoo or as a bee! A modern French historian has underscored the truth of the poet's eulogy: "The Plains of Karnataka afford the most beautiful habitation that nature has to offer to mankind upon the earth."

## Rainfall Zones

From the point of view of rainfall, the districts may be grouped as follows:

(i) *Heavy Rainfall Zone* (above 200 cm)

North and South Kanara, Coorg, Shimoga, Chikmagalur and the western parts of Hassan and Mysore districts.

(ii) *Moderate Rainfall Zone* (above 60 cm and less than 200 cm)

Bangalore, Belgaum, Bidar and Dharwar.

(iii) *Dry Zone* (less than 60 cm)

Bijapur, Bellary, Gulbarga, Chitradurga, Raichur, Tumkur and Kolar districts.

Thus, it is clear that more than half the State is dependent on some kind of irrigation for its agriculture.

The area of irrigated lands in Mysore at the end of the Third Plan was about 30 lakh acres. This is only 10 per cent of the land available for cultivation. It is hoped that by 1980 some 80 lakh acres of land will be irrigated, thus reaching the national target of 25%.

The former State of Mysore came to be known as Ramarajya on account of its many achievements, notably in the fields of public works, education and administration. Everyone has heard of Krishnaraja Sagara. The Mandya Sugar Factory is one of its many end-products, hydel-power being one of its by-products.

## PLANT AND ANIMAL LIFE

R. Narasimhachar has described the various ways in which the word *Karnataka* could have been derived. One of them is: *Kammitu Nadu*. *Kannada* thus means the language of the fragrant country. "This epithet is appropriate to the country abounding as it does in sandal forests and lotus ponds, famous in song and story."

Hanuman explored Chandra Drona Parvata (Baba Budan Hills) in search of Sanjivani to bring Lakshmana back to life. The flora of Mysore includes the white Mallika, the golden Champaka, the red rose, and the purple Padari. Mysore has always been famous for its mangoes—Mangai, a Dravidian word. The Alphonso variety was perhaps introduced by the Portuguese, who had trade relations with the Vijayanagar emperors. The native varieties are both juicy and delicious. According to Pampa, the land that could boast of Mallika, the mango, and the song of the cuckoo could be said to have God's own plenty. To complete the picture, we must add the evergreen forests, the emerald plains and the sunlit shores.

The fauna of Mysore is no less distinctive. Its forests are the habitat of the elephant and the bison—Mahisha Mandala! It also used to abound in a variety of small game—sambar, deer, wild pig, bear and hare. The evening sky would be filled with a chorus of bird-song. This included the peacock, having the most gorgeous plumage among all the birds. Lest the herbivora multiply and destroy the crops, nature evolved a number of carnivora also—the tiger, the panther, and the leopard.

Man's progressive civilisation always tends to upset the balance of nature. There are people who say that the recent lack of rains or unseasonal rains may be traced to man's wanton destruction of forest wealth. "The poor are always with us." But, alas, the flora and fauna once destroyed can never be revived!

The statistics published by the Government support the above view. While 20% of the total geographical area of India is under forests, the proportion for Mysore is 18%. According to the National Forest Policy, the forest cover should not be less than one-third of the total area.

That our forest wealth is inexhaustible is an exploded theory. The growth of industries based on forest produce, the submersion of vast areas of forest owing to construction of dams for irrigation, and the ever-increasing demand for fuel and timber are some of the factors accounting for the depletion of our forests. The wanton destruction of forest wealth during World War II was beyond the control of the local government. The State Government is well aware of the fact that the ecology of the place requires to be preserved and not corrupted. Hence a number of afforestation schemes have been sanctioned and several animal sanctuaries have been established.

## DISTRIBUTION OF FORESTS

The region in the neighbourhood of the Sahyadris could be expected to have thick forests. Scrubs and sandalwood trees are to be found on the margin of the evergreen forests. As we go further east and reach the Deccan drought area, we find only bare hills or dry plains.

### Wet and Dry Forests

The two types of forest occurring in Mysore correspond to the two natural regions. Wet forests occur in the Malnad area and dry forests in the Maidan area. The topography of the place

also controls the growth of different species of plants in different areas.

The wet forests occur on both sides of the Sahyadris. Evergreen forests are to be found in areas 900 to 2,000 metres above sea-level. Important patches of this type occur in Coorg, Hassan, Chikmagalur, Shimoga, Mysore, North Kanara and South Kanara. These forests are the repositories of important timber-yielding trees. The prolific growth of these and other less important trees is due to the very abundant rainfall together with the hot and moist climate. During the major part of the year, the atmosphere is saturated with water vapour, the sunlight hardly reaching the ground because of the dense vegetation.

A very distinctive feature of these forests is storeyed vegetation. Species that need the sun attain considerable height up to 45 metres, so that their crowns are exposed to the sun. The smaller trees under the canopy of the larger ones can grow in darkness. There are large bushes at the ground level.

The tree trunks are covered with moss and fern and orchids. The Ghat rain-forests are exposed to strong winds. The Ghats stand across the main direction of the south-west monsoon, and a strong wind blows for nearly seven months in the year. When the cloud-laden winds come into contact with the vertical wall of the Ghats, they rise up to the crest and then rush down with a considerable velocity. This violent impact is responsible for the stunted growth of trees, the diminution of leaf size, and the placing of leaves on short branchy boles. The afternoon sun, especially in the dry months, has a desiccating effect on the growth of trees. In such areas, the insolation and wind set a limit to tree growth.

The hill-tops of Baba Budan Giri and the Biligiri Rangan range have a peculiar type of forest. Forests here occur above 1,100 metres, and the general aspect of these is similar to the forests described already, with this difference that the species growing in the temperate climate are mixed with those thriving in the tropical forests. The tree growth here is confined to the valleys

in which perennial streams flow. Away from the streams and higher up, there are grassy hill-tops.

On the eastern side of the Ghats occur forests where evergreen and deciduous species of plants are sometimes mixed with teak and bamboo. This is an important area for exploitation of forest wealth as it is easier of access than the former.

The dry forests are confined to areas of scanty rainfall. These sometimes degenerate into mere scrub jungles, and are distinguished by the smaller size of the few mostly gregarious constituent trees, and their more open distribution. The struggle is not between the constituent plants, but against the inhospitable physical environment. Owing to the dry climate, on a soil exposed for most part of the year to a hot sun, the trees are stunted and seldom attain large dimensions. A number of distinct, drought-resisting, prickly and spiny species are found. Forest fires effectively prevent the stems of the trees from growing very tall. These forests occur particularly in the Chitradurga, Bellary and Gulbarga districts. In these areas there is very little natural vegetation left at the present day. The forests that do occur are confined to chains of hillocks, and are open inasmuch as they allow plenty of scope for invasion by fresh entrants. They also present a bleak and dreary aspect and are devoid of foliage during the hot months of the year. The rounded tors (Durga) break the monotony of these featureless plains.

### Timber

Wild and plantation teak can be seen in the thick forests of North and South Kanara, Shimoga, Chikmagalur and Mysore. Kakanakote teak is the finest of its kind. The heart of the tree contains an oil with a keen scent which repels white ants. This sets a premium on teak as building material. The wood is light, strong and soft. When polished, it acquires a very pleasing golden colour. No wonder that Mysore teak was so much in demand in olden days for ship-building.

Teak takes about a hundred years to grow to its optimum size for use as timber. There is provision to regulate the cutting down of trees to be carried by bullock-cart or with the help of elephants to the timber-yards.

Rosewood comes next in order of importance. The name indicates its attractive grain; but it is too heavy to be used as building material. It is very useful for making furniture. In this connection, a point of interest to the social historian may be considered. There was a time when most houses in the State could not boast of the luxury of dinner-tables and sofa-sets. Now these have become bare necessaries, though even now carpenters have to be imported from Kerala and Tamil Nadu.

Sandalwood has a different story to tell. Mysore has had a monopoly of sandalwood oil. There are two factories, one at Mysore and the other in Shimoga, to extract oil from sandalwood. This, like the cashew, is a very valuable item for earning foreign exchange. The sale of sandal oil contributes one-tenth to the forest revenues of the State.

Not all the wood is crushed to extract oil. Some of it is used by the Arts and Crafts Department at Mysore and Bangalore and by the artisans of Soraba and Sagar for carving from it all kinds of curios. Thus, there is a continuity of traditional skill regarding sandalwood-carving and ivory in-laying.

The growth of population and the increasing tempo of industrialisation make tremendous demands on forest resources such as charcoal and pulp. Thus, eucalyptus has become a prominent feature of afforestation because its soft wood makes excellent pulp for the manufacture of rayon. Bamboo pulp is consumed in large quantities at Bhadravati and Dandeli to make paper. Wood charcoal is used both for domestic and industrial purposes.

The knotty Dindiga and the heavy Matti are two varieties of trees which serve a number of useful purposes. Dindiga yields excellent charcoal and is much valued as fuel. Matti planks are

used in building bridges across culverts. These can also be used in making electric poles, railway sleepers, etc.

The Devarayana Durga forest in the Tumkur district has a tree known as Devadaru or cedar. This combines a fine fragrance with an attractive grain, but is too brittle to be used as timber. It makes good fuel.

These are the more useful trees to be found in the forests of Mysore. The forests serve several invisible purposes as well, such as binding the soil, controlling the climate, and preserving moisture in the soil.

A number of spices and plantation crops are to be found on the slopes of the Sahyadris and in the valleys. Coffee, tea, pepper, cardamom, arecanut and coconut are the more important of these. Mention must be made in this connection of the various enterprises undertaken by the State and Central Government agencies—such as rubber and cashew plantations, and the State Indigenous Medical Plantation (SIMPO).

Among the minor forest produce may be included honey, lac, gum, and barks. The tusks of elephants, the skins of tigers, the horns of bisons and deer, and the hides of crocodiles and other reptiles also earn foreign exchange.

## WILD LIFE PRESERVATION

The State has recently sanctioned several schemes for the rehabilitation of the species of animals which seem to be on the verge of extinction. The famous Bandipur Game Sanctuary extends over an area of 57 sq. km. The Muthodi Game Sanctuary covers an area of 158 sq. km. The Rangana Thittu Bird Sanctuary is located on an island in the Kaveri near Srirangapattana. The Dandeli Game Sanctuary has an area of 187 sq. km. The Nagarahole Game Sanctuary in Coorg occupies 13 sq. km. Tourists are encouraged to admire rather than destroy the wealth of flora and fauna. New legislative measures are contemplated to protect rare species of wild animals.

## RIVERS AND HILLS

The three natural regions have their own distinctive features. The narrow coastal strip is separated from the rolling plains by the Sahyadris extending from north to south. This acts as a watershed. The rivers flowing east to the Bay of Bengal are naturally longer than those reaching the Arabian Sea.

The coastal region is about 320 km long. It is 13 to 32 km broad in North Kanara and 48 to 64 km wide in South Kanara. The Kalinadi, the Gangavathi-Bedti, the Tadri and the Sharavati are prominent rivers of North Kanara. Though the Sharavati is the shortest river, it is famous for the mighty Jog Falls, the site of the hydel projects. The red laterite soil of the hills acts as a foil to the green foliage of the palm, the areca and the plantain. The valleys have fragrant paddy-fields which, with the sea glistening at a distance and providing gorgeous sunsets, form a charming panorama. Dharmasthala on the Netravati in South Kanara has been a centre of pilgrimage from ancient times.

The coast has several ports of call. It is possible to travel from Bombay to Mangalore by a coastal steamer. But this service is not available during the monsoon months, from June to September. Karwar, Bhatkal, Ankola, Honnavar, Coondapur, Malpe and Mangalore are important ports even today. The rapid development of Bombay and Marmugao harbours to accommodate modern steamships reduced the importance of the ports on the coast of Mysore. But from very early times up to the fall of Vijayanagar, these ports were able to provide docking facilities for the biggest sailing ships of the time carrying on trade with far-off countries like Arabia, Iran, Egypt, Greece and Rome.

The Mangalore harbour project is nearing completion. With the growth of national highways and the construction of the Hassan-Mangalore railway, we may expect a revival of the ancient glory of these districts.

The Sahyadris run from Belgaum in the north to Mysore in the

south. They form a triangular area in conjunction with the Eastern Ghats. Dodda Betta (Big Hill) in the Nilgiris rises to a height of 2.5 km. Within the State, Mulliana Giri, Baba Budan Hill, and Kudre Mukha are prominent peaks more than 1.8 km high. This region is the habitat of the elephant, the tiger and the bison. The virgin forests of this area have a variety of very tall trees which are yet to be exploited. Teak and sandalwood trees are to be found on the eastern slopes for a distance of about 32 km.

The plateau slopes towards the east. The major rivers have their origin on the crest of the Sahyadris and flow towards the Bay of Bengal. Thus, the Kaveri has its origin on Brahma Giri (Tala Kaveri) in Coorg. The Tunga and the Bhadra begin in the Chikmagalur district. Their confluence, called Kudali, is in the Shimoga district. Eventually, the Tungabhadra joins the Krishna near Kurnool in Andhra Pradesh. The Mala Prabha and the Ghata Prabha are important tributaries of the Krishna. All these have an immense irrigation potential. The Tungabhadra Dam near Hospet is an excellent instance of inter-State co-operation.

The northern plains have a peculiar soil and produce characteristic crops. They have the famous black cotton soil favourable for cotton, wheat, jowar and pulses. The southern half of the Maidan area has a brown soil suitable for ragi, paddy and oil-seeds.

Historically, the area north of the Tungabhadra was the scene of imperial glory during the time of the Chalukya, Rashtrakuta and Vijayanagar emperors. Only the Hoysalas had their capital south of this holy river. It was only after the fall of Vijayanagar that the Saraswati shifted her headquarters to the south.

The Kaveri, with its tributaries, the Kapila (Kabini), the Hemavati, and the Lakshmana Tirtha, drains the southern part of the Maidan. Some rivers like the Arkavati and the Pinakini have only a local interest.

The Kaveri is, perhaps, the most dammed river in India. Its origin is in Mysore, but it joins the sea in Tamil Nadu. Both

the States see to it that not a drop of this holy river is wasted!

Paddy and sugarcane-fields require irrigation. But ragi (the staple food in this area) is rain-fed. The southern part of the Maidan also produces a good quantity of groundnut and other oil-seeds. The soil is also suitable for growing pulses of a wilder variety such as horsegram and green gram.

When we refer to the soil of Mysore, we may as well remember the variety of dialects spoken on it—Tulu and Konkani on the Konkan Coast, Kodagu in Coorg, Kannada mixed with words of Aryan origin in the north, and Kannada mixed with words of Dravidian origin in the south, the diction and intonation changing every fifty miles, just as the soil changes its colour.

# II. THE PEOPLE AND LANGUAGES OF MYSORE

## TRIBES AND CASTES

"To the student of raciology and evolution of culture, Mysore unfolds a region of extraordinary and absorbing interest. Nowhere else has so much oriental civilisation been preserved as in South India... All racial inroads made into India penetrated also as far as Mysore, which, on account of its geographical situation, possesses a special anthropological importance... The racial history of Mysore can only have been determined from the north. Thus it becomes united with the racial history of the great Indian sub-continent. Only a knowledge of the history of India as a whole can enable us to understand the special conditions in Mysore... From Asoka and Chandragupta down to the Marathas, the Bijapuris, the Mughals and the British, each had a practical interest in the goodwill of Mysore, and each added his quota to the sum-total of Mysore culture." (L. K. A. Iyer, 1903)

Mysore is a composite State. Kannada is the language of the region. But the people speaking the minor languages are by no means negligible. According to the 1961 census, people speaking Telugu, Urdu, Tamil and Hindi were approximately half the number of those whose mother-tongue is Kannada. Here we find a fine mixture of the Aryan and Dravidian tongues!

The number speaking English, Persian, Tibetan and other "alien" languages is constantly on the increase. Mysore welcomes with open arms all those who seek her hospitality. It is well known that Mysore has established two colonies for the rehabilitation of Tibetan

refugees. It was ascertained recently that thirty-five families of East-African repatriates have settled down in Bangalore. Mysore is now getting ready to welcome a contingent of repatriates from Ceylon.

## Aborigines

The result of the ding-dong fighting between the princes of the south, and the waves of invasion from the north is that no one group of people can stand up and say, "This land is mine." At one time it was thought that the Todas of the Nilgiris were aborigines in this part of the country, for they speak a dialect of Kannada. But they have distinctive Aryan features.

The Kurubas (Jenu Kuruba and Bettada Kuruba, and not Kuri Kuruba) inhabiting the forests of the Mysore and Coorg districts have negroid features. They are primitive in every respect. They are even today gatherers of food, hunters and nomads. If they build thatched huts, it is only to set fire to them and go in search of a new habitation the following year.

They practise agriculture as a subsidiary occupation. Instead of ploughing the field (Takkal), they scratch the surface with a sort of bamboo spear. They reap the ears of corn and allow the neighbouring villagers to collect the hay. They have no use for fodder, for they have no cattle.

Till recently, their dress and food were of the simplest kind. The women did not know of the existence of an upper garment. The men were content with a loin cloth. Their principal meal consisted of a ball of cooked ragi-flour together with a crystal of salt. This was supplemented with roots and fruits gathered by the women, and the flesh of birds and small game hunted by the men. The Government allowed them to wander freely all over the forest area in return for planting a few teak saplings annually in the plots occupied by them.

"In the past, the Jenu Kurubas were mostly dependent upon

shifting cultivation and collection of honey, etc. But now most of them have given up their traditional occupation and they earn their livelihood by working in forests on daily wages. Relatively, the Bettada Kurubas have been more successful in implementing Government schemes. Their economic position has also considerably improved."

The Social Welfare Department has now taken the matter in hand. They have several schemes to civilise these primitive tribes. It should be remembered that the vices of civilisation are easier to imbibe than its virtues. The Kurubas may soon demand Uppittu (Uppuma) and coffee for their breakfast, use their literacy to write anonymous petitions, and spend their leisure hours in picture palaces. They may learn to smoke cigarettes instead of *beedis* made of tree leaves. But there is the danger that their manual skills may be atrophied long before they acquire the intellectual skills of a fiercely competitive and fast-changing world. Thirty years ago, these tribes had a number of manual skills, such as planing timber with a primitive implement (*Malu*), weaving baskets, carving canes, etc.

## The Coorgs

The Coorgs form a distinctive group in India. Their geographical situation encouraged them to cling to old-world customs and manners. They are warlike and lovers of freedom. The Arms Act prevented the ordinary citizen from carrying firearms under the British raj. But the Coorgs were allowed this special privilege in return for their loyalty during the Mysore War. They excel in hunting and soldiering. This accounts for the fact that two Coorgs rose to the highest position in the Indian Army soon after India became free, viz., Gen. Cariappa and Gen. Thimayya.

On ceremonial occasions, the Coorgs wear a traditional dress. Their rituals require the use of both Kodagu and Sanskrit. Their customs have been undergoing Sanskritisation for thousands of

years. More recently, they have come under the influence of Westernisation. Thus in speech, dress and food habits, the Coorgs show a fine blend of East and West. They worship Ketrappa and Ayyappa, local variants of Aryan gods. They go on pilgrimages, bathe in sacred rivers and worship ancestors. The source of the Kaveri is the most sacred place for them. It is called Dakshina Ganga. Coorg had its associations with the heroes and sages of ancient legends and the Puranas. The *Kaveri Mahatme* is part of the *Skanda Purana*. The Lakshmana Tirtha, a tributary of the Kaveri, has its origin in Coorg. The Brahma Giri is sacred to the Seven Sages.

### Miscellaneous Groups

In spite of the ever-changing political scene, the people of Mysore have been living in intimate and mutually beneficial contact with all their immediate neighbours, namely, the Marathas, the Andhras, the Tamilians and the Malayalis. Thus, Adi Shankara established one of his principal monasteries at Sringeri. Sri Ramanuja made a sojourn of several years at Melukote. He brought the families of several Srivaishnava devotees along with him. There is a group known as Sanketis speaking a Tamil dialect. They migrated into Mysore from Tamil Nadu from a place called Shencottah. Similarly, the names of other groups indicate the place of their origin. Thus Badaga Nadu means people who came from the north.

The Okkaligas (also called in poetry "sons of the soil" or Negila Yogis) have maintained their identity for over a thousand years. They have existed as a separate class from the time of the Gangas of Talkad.

There is historical evidence to prove that the Voddas (masons), once classed as a criminal tribe, came originally from Orissa; that the Lambanis were camp followers of the invading Maratha armies in the 17th century; and that Hyder Ali encouraged gardeners

called Tigalas to migrate from Tamil Nadu to Bangalore and thus help in the laying-out of Lal Bagh.

Owing to the pressure of population on the Wynad border, a large number of Malayali families have migrated into the Mysore district. Tradesmen (Byaris), priests, and plantation labourers from Kerala have always found lucrative jobs in Coorg and South Kanara. The Kannada spoken in this area is influenced considerably by the speech habits of the southern neighbours. The public sector industries established in Bangalore also attract thousands of skilled workers from Kerala. It may be safely predicted that the next census will show a definite increase in the number of Malayali-speaking people having migrated to this State.

## POPULATION TRENDS

The area of Mysore State is 192,204 sq. km. The population according to the provisional figures of the 1971 Census is 29,263,334. There has thus been an increase of 5,676,562 persons over the decade 1961-71; 24.31% of the people live in cities, the corresponding figure for 1961 being 22.33. This is an index of the impulse towards urbanisation.

Six new cities having a population of over a lakh have been enumerated. This brings the total to eleven : Bangalore, Hubli-Dharwar, Mysore, Mangalore, Belgaum, Gulbarga, Bellary, Davangere, Bijapur, Shimoga and Bhadravati.

The population of Mysore State is 5.34% of the total for the country. The State holds the eighth rank in this respect. But regarding density of population it occupies the fifteenth place. It is the least densely populated among the four southern States: Kerala (548), Tamil Nadu (316), Andhra Pradesh (157), and Mysore (153). Mysore has the sixth rank in area. It is the second largest among the southern States, Andhra Pradesh being the largest and Kerala the smallest.

The growth rate varies from district to district. The density of population is 418 in Bangalore district, while North Kanara has a density of 83. The increase of 33.62 %, which is nearly double the figure for the previous decade, is explained by the industrial growth of Bangalore. North Kanara is largely a forest area. Hence the low density of population. The improvement in growth rate in Gulbarga is explained by the improvement in communications and other developmental activities. The establishment of a new university campus with a number of educational institutions administered by the Centre has added to the population of Mysore City. Raichur district has been an area of intensive agricultural development since the completion of the Tungabhadra Dam. The influx of agricultural labour and the improvement in communications and marketing explain the jump from about 15% to about 28% in one decade. In Mandya district the intensive agricultural development programme has attracted labour. The Mangalore Harbour Project and the Hassan-Mangalore Railway Project would account for the increase in South Kanara.

Mandya district has some special features. Mandya town doubled its population in the course of a single decade and achieved the status of a city. The percentage of literacy in Mandya district is about half that of Coorg (44.35). The State average is 31.54%, which is an advance of about 6% over the figure for the previous decade. Coorg, South Kanara and Bangalore district occupy the first three places in point of literacy. Mandya, Raichur, Bidar and Gulbarga come last. There are reasons for the backwardness of the Hyderabad-Karnataka area. It is surprising that Mandya should come towards the tail-end of the series.

Another statement in the Census Report requires careful consideration by our educationists : "Mysore State has the fourteenth rank among the States and Union Territories of India with reference to literacy rates." This is rather strange since the "Model State" was a pioneer in regard to both higher education and adult edu-

cation. There seems to be no correlation between economic prosperity and cultural progress.

Other interesting facts noted by the Director of Census Operations are : South Kanara has the highest sex ratio (1061). Bangalore district has the lowest (912). Bangalore is the seventh largest city in India.

# III. POLITICAL HISTORY

RECENT EXCAVATIONS of ancient sites have proved that the New Stone Age man lived in parts of the Deccan peninsula. The carbon-14 test applied to the implements and artefacts discovered at Maski and Brahmagiri indicates 3000 B.C. as their probable date. But further research is necessary to give a clearer picture of pre-history.

When we come to historic times, the material for the reconstruction of ancient history grows in volume and variety. That Mysore has played no mean part on the national scene and that it has contributed largely to the national culture are well-known facts. Though the kings and conquerors departed long ago, they have left behind them enduring monuments. There is a reference to this country in the Old Testament of the Bible. Solomon is said to have imported sandalwood from Karnataka to build his famous temple. Karnataka is mentioned by name in the *Mahabharata*. It is to be regretted that our ancestors have left no clear record of their achievements though Mysore is one of the richest States so far as inscriptions on stone are concerned. Evidence to reconstruct history is of various kinds : excavating ancient monuments; discovering and deciphering inscriptions on stone and copper plates; studying implements, pottery and other artefacts; and evidence provided by ancient coins unearthed from time to time. All these branches of knowledge have now acquired the status of scientific disciplines.

There is semi-historic evidence to connect Sravanabelgola with Chandragupta Maurya, the grandfather of Ashoka (3rd century

B.C.). The recent discoveries of Ashokan edicts in several parts of northern Mysore prove beyond doubt that those regions were a part of the Ashokan empire. He is also reported to have sent cultural ambassadors to Karnataka for Dharma Vijaya. The Kannada script is evolved out of the Brahmi script. The language of the inscriptions is Prakrit. There is linguistic evidence to prove the mutual influence of Kannada and Prakrit.

Ptolemy, the Greek geographer (2nd century A.D.), mentions several places in Mysore : Badami, Malpe, and Indi. Much light has been thrown on the character of pre-Kannada by the oldest Kannada inscription known as the Halmidi Sasana of 450 A.D. By the time of the Rashtrakuta king, Nrupatunga, the language had undergone a change and become Old Kannada. The *Kavirajamarga*, a work on poetics, written under the patronage of Nrupatunga, is the earliest extant literary work in Kannada (9th century A.D.). Thenceforward till the advent of the British, there was a succession of Kannada dynasties who distinguished themselves in all fields of human activity and spread their fame far beyond the three seas. Kannadigas have not always been an easy-going, stay-at-home, and do-nothing type of people. Their kings had a right to the titles of Jagadeka Malla, Irivabedanga, Chakravarti and Parameswara. At one time they were supreme rulers of the land south of the Vindhyas. There are instances of emperors crossing the Vindhyas and defeating the emperors of the north.

On account of the frequent civil wars, the ever-recurring turmoil of foreign invasion, and the absence of regular histories, the historical scene even in historic times is bound to be rather bewildering. Confusion becomes worse confounded when both sides claim a decisive victory in the same battle. It only shows that bands of scholars should devote themselves to an objective study of the vast material relating to the growth, decline and fall of at least half-a-dozen empires holding sway over Karnataka in the last 1500 years or so.

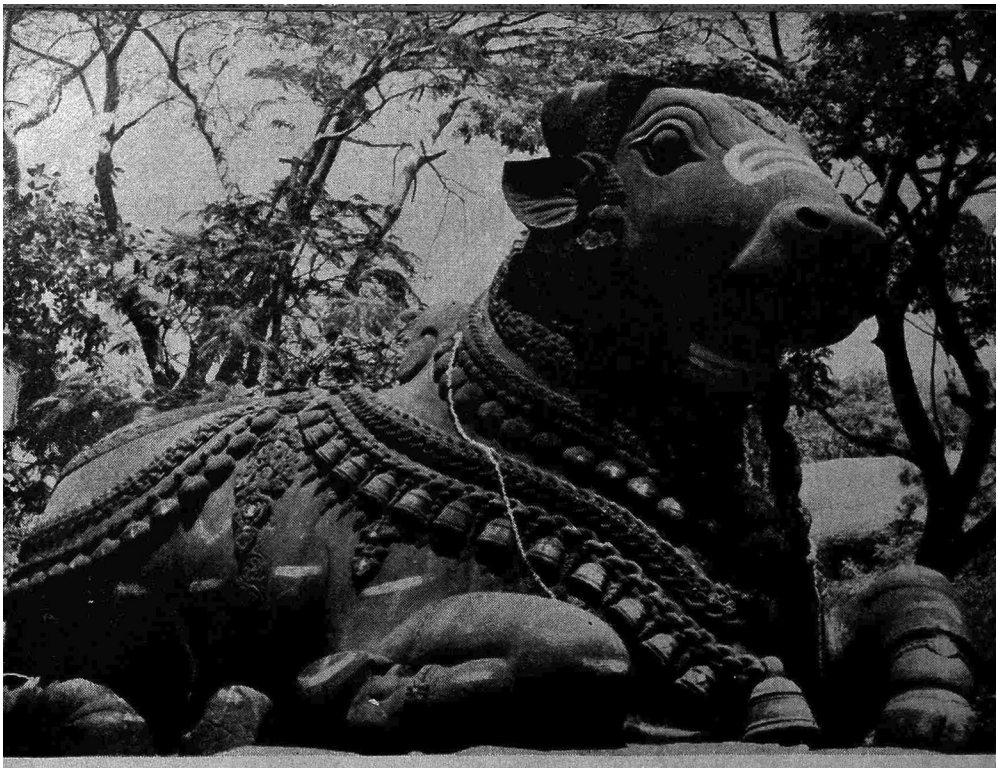

*Plate 1*—The gigantic single-rock-cut Nandi on the Chamundi Hills, Mysore

23 MAR 1972

*Plate 2—Dariya Daulat.* Replica of Tipu's Palace at Srirangapattana



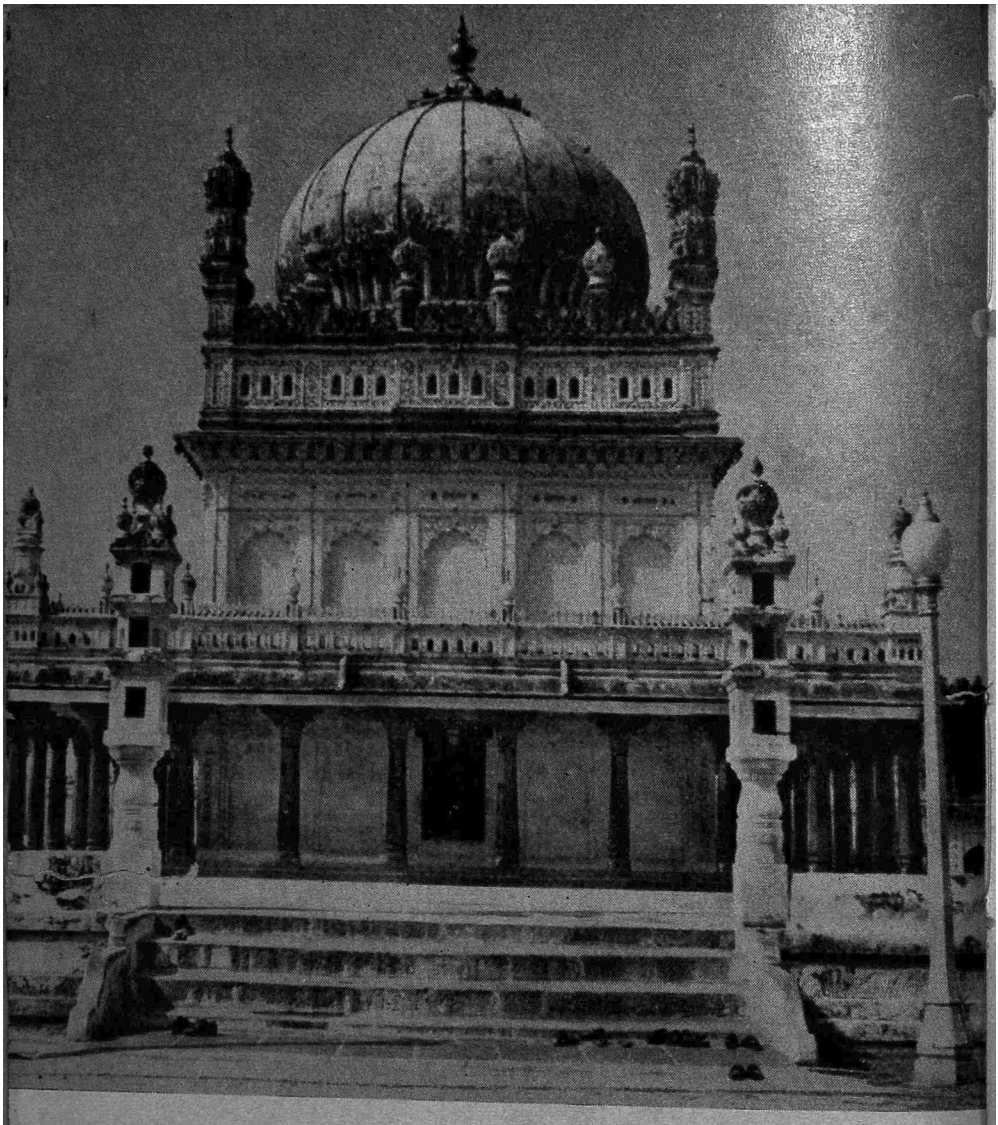

*Plate 3—Gumbaz:* The mausoleum of Hyder Ali and Tipu Sultan at Srirangapattana

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*Plate 4—Lal Bagh*, the beautiful garden at Bangalore



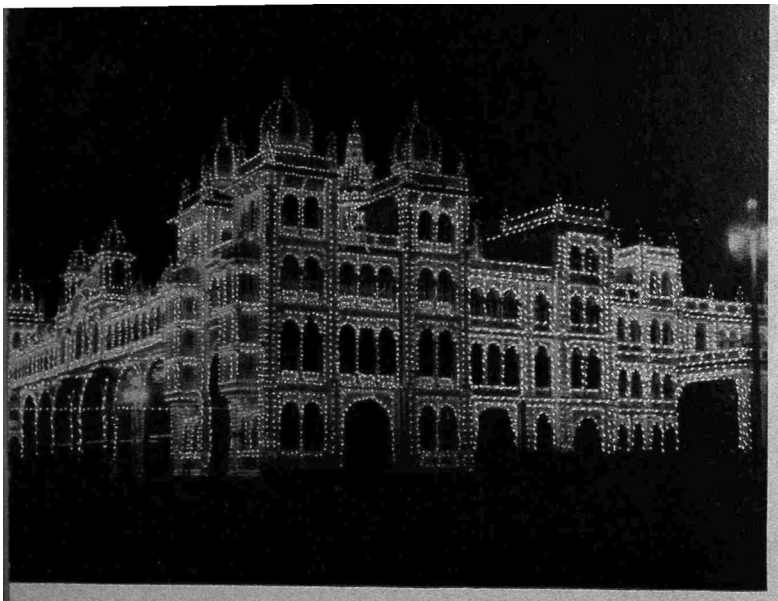
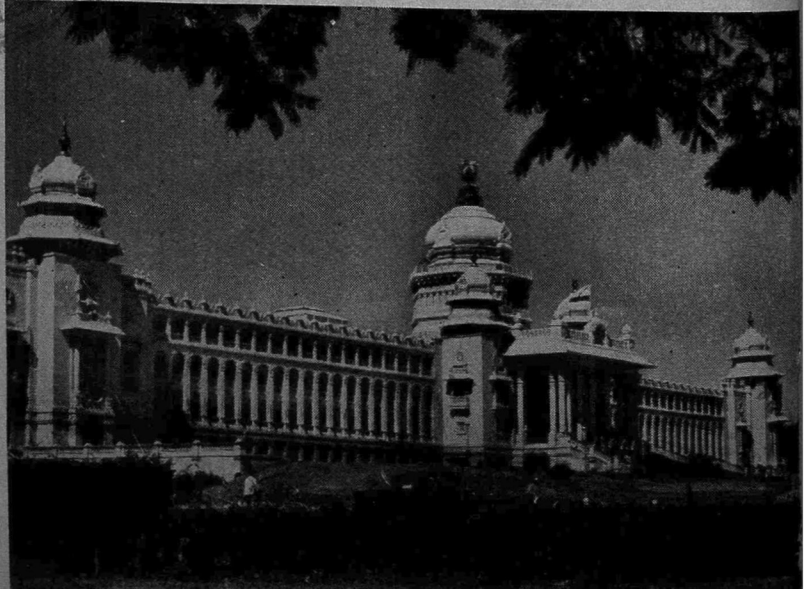


*Plate 5*—The palace at Mysore: Residence of the former Maharaja of Mysore, illuminated

23 MAR 1972

*Plate 6*—*Vidhana Saudha*, Secretariat of the Mysore State at Bangalore



An attempt can now be made to state the main events of political history taking care to stress the cultural factors. For, the ancient kings of Mysore considered themselves duty-bound to punish the wicked, to protect the good and to uphold Dharma at all times. They ruled at a time when religious faith was much stronger than it now is. Thus, it is not easy to separate secular factors from religious factors. Mysore gave shelter to various faiths — Buddhism, Jainism, Islam and Christianity. Karnataka was the birth-place of one of the three great Acharyas of Hinduism — Madhva. The other two, Shankara and Ramanuja, hailing from Kerala and Tamil Nadu, made Mysore the headquarters for their Dharma Vijaya. The multiplicity of religions prevailing in the land gave rise to peculiar problems. How the people solved them by religious tolerance or Sarva Dharma Samanvaya is a story of absorbing interest. Temple-building and empire-building went hand in hand. The temple became the centre of cultural life. This and other unique features of our culture will be narrated in the following pages.

## CHRONOLOGY (1ST CENTURY A.D. TO 1956)

Mysore has had a continuous history of over two thousand years. No wonder its political history witnessed several ups and downs. A change in the dynasty meant a corresponding change in the geographical boundaries of the kingdom. The capitals of the successive rulers came to be located at different places all over South India: Banavasi, Talkad, Badami, Malkhed, Kalyan, Halebid, Keladi, Srirangapattana, Mysore and Bangalore. Different parts of the State, such as Kuntala, Punnata, Mahishamandala and Konkana, became famous in song and story. These parts got closely knit together for the first time under the imperial ruler of the Chalukyas of Badami who proclaimed themselves as Samrats of Karnataka. Linguistic loyalty is a thoroughly modern concept. Mysore has always been a composite State. Its rulers were proud

of being Ashta Bhasha Visaradas and protectors of Chatus Samayas; that is to say, their subjects spoke several languages and followed many faiths.

Scores of dynasties have ruled over different parts of this extensive territory over the ages. These include petty princes, kings and emperors. It would be a tedious tale to narrate fully their history. The chronology of the dynasties that ruled over Mysore can briefly be stated as follows:

| | |
|---|---|
| First century A.D. to the third | The Satavahanas. |
| Fourth century A.D. to the sixth | The Kadambas and the Gangas of Talkad. |
| Sixth century A.D. to the eighth | The Chalukyas of Badami. |
| Eighth century A.D. to the tenth | The Rashtrakutas. |
| Tenth century A.D. to the twelfth | The Chalukyas of Kalyan (with a Kalachurya interregnum). |
| Twelfth century A.D. to the fourteenth | The Yadavas (north of the Tungabhadra).<br>The Hoysalas (south of the Tungabhadra). |
| Fourteenth century A.D. to the sixteenth | Vijayanagar.<br>Bahamani Sultans beyond the Tungabhadra during the early days of Vijayanagar and, later, Bijapur Sultans. |

| | |
|---|---|
| Seventeenth century A.D. to the eighteenth | (South of the Tungabhadra) The Wodeyars of Mysore and the Nayaks of Keladi. The Hyder Ali and Tipu Sultan episode — 1761 to 1799 A.D. (north of the Tungabhadra). The Marathas held sway over parts of Mysore. |
| 1800 A.D. to 1947 | The British raj. |

THE SATAVAHANAS

These rulers held sway over countries lying both south and north of the Vindhyas. Evidence from inscriptions and coins proves that the Satavahanas had settlements in Mysore. The Chandravalli excavation and the Talagunda inscription have thrown much light on this dynasty. Recently, Dr. M. Seshadri discovered another Satavahana site near Gulbarga. We may quote a few sentences from his preliminary report: "Within the Durga temple were found a number of relief slabs which had once covered the domes of the Buddhist stupas. The reliefs which are typically Satavahana open up a new chapter in the art history of Mysore. They range from the first century B.C. to the third century A.D. A study of the Prakrit language of the inscriptions on some of the slabs corroborates the dates assigned to these reliefs... There are two huge mounds near the village. They may contain Buddhist stupas within their bowels. The excavation of the mounds may throw much light on the architecture of the buildings and also on the history of Buddhism in Karnataka."

The Satavahanas ruled over the major parts of Mysore during the early years of the Christian era. The next major dynasties to rule over

these parts were the Kadambas of Vyjayanti (Banavasi) in the north and the Gangas of Talkad in the south. The rise of the Chalukyas of Badami (Vatapi) eclipsed the Kadambas, and the Gangas became the feudatories of the Chalukyas. The Chalukyas were succeeded by the Rashtrakutas, and they in their turn were dethroned by the Later Chalukyas of Kalyan. The Gangas continued as feudatories of both these powers, and ruled in Gangavadi till the 10th century A.D.

The Kalachuri interregnum of 25 years followed in Kalyan, replacing the Chalukyas from 1168 A.D. Though the Chalukyas won their kingdom back, their empire soon came to an end. The end of the 12th century saw the rise of the Yadavas in the north and the Hoysalas in the south. Islamic invasion destroyed both these kingdoms causing the rise of Vijayanagar in 1336 A.D. These monarchs held sovereign sway south of the Tungabhadra. To the north were the Bahamani kingdoms.

After the fall of the mighty Vijayanagar empire, the Keladi and Mysore rulers became prominent. In northern Mysore, the Marathas and the Bijapur Sultans held sway. With the fall of Tipu (whose father had extended the territories of Mysore with Srirangapattana as his capital), the British came to have control over Karnataka. Old Mysore being restored to the Wodeyars, and the Nizam being allowed to rule over some districts in the north-eastern region. North Karnataka came under the British after 1818.

The Aryans loved to trace their descent in the male line back to some god or legendary hero. Their *gotras* extol the seven great rishis. But the Satavahanas had a peculiar custom. The names of the kings are associated with the names of their mothers: Goutamiputra, Vishishtiputra, Haritiputra, etc.

The Chandravalli excavations have yielded many Satavahana coins. They were made of lead and potin (a mixture of silver and copper). Roman and Chinese coins were also found at the same site. This shows the extent of foreign trade in those days. Ships

are embossed on the Satavahana coins. The discovery of the monsoon by Hippalus (45 A.D.) gave a fillip to foreign trade. Apes, ivory, and peacocks formed part of the exports. This confirms the ancient reports that Ophir (Sopara) and Karwar were important ports on the west coast.

King Hala of the Satavahanas was the author of the famous Prakrit work, the *Gatha Sapta Sati*. There is linguistic evidence to prove the mutual influence of Prakrit and Kannada in the early years of the Christian era. What is more important in the history of Karnataka is Hala's affirmation that he ruled over Kuntala, Kuntala Janapadeswara. There is ample evidence to show that some at least of the Satavahana rulers were Kannadigas.

## The Kadambas of Banavasi (c. 300 to c. 500 A.D.)

Banavasi, the capital of the first Kannada dynasty to win all-India fame, is a name to conjure with. Our poets are never tired of singing its praises. It is situated in the lovely Malnad region of Karnataka. The dramatic rise to power of the founder of the dynasty (Mayura Varma, 345 to 360 A.D.) reads like a thrilling romance. He declared himself independent of the Pallavas of Kanchi. His descendants ruled over Karnataka for two centuries. The author of the Talgunda Pillar inscription in Sanskrit was the poet Kubja at the court of Shanti Varma, the son of the famous Kakuthsa Varma. It gives details of the kings of this dynasty who were orthodox Brahmins but who patronised Jainism and Buddhism. R. S. Panchamukhi says, "The Kadambas contracted matrimonial alliances with the then first-rate political powers of India, the Guptas of Pataliputra and the Gangas of Talkad. With the rise of the Kadambas, Mayura Varma begins the political career of Karnataka which in the course of centuries developed into a strong power to be reckoned with and which became eventually the meeting-ground of all nations and races."

The Kadambas took keen interest in the study of the Vedas, in performing Vedic sacrifices and in constructing tanks. In short, the Kadambas were benevolent monarchs who built up healthy traditions in the art of government by example, and in the fine arts by precept.

## The Gangas of Talkad (c. 350 to 999 A.D.)

Wedged between powerful contending princes, the Gangas had to be content to remain as feudatories of the Pallavas or the Karnataka kings, whoever happened to be the solely sovereign monarch at a particular time. But their political wisdom never forsook them, through an unusually long period of history crowded with events, that is, from 350 A.D. to 999 A.D. Though they had no scope for sky-line operations, they did much good work at the ground level. They have won immortal fame by their contributions to art, literature and religious life. Nripatunga mentions the name of a Ganga king as the author of a prose work. Unfortunately, this work is not extant. The names of another king and his general have become as everlasting as a stone monument, to paraphrase a Kannada proverb. Their fame is precisely due to a poem in stone : the Sravanabelgola colossus. King Rachamalla and his general Chavundaraya were great patrons of learning. Chavundaraya has claims to be considered as an author in his own right, for he was the author of a work in Kannada prose, the *Chavundaraya-purana*. But his fame is mainly due to the work of sculpture already referred to (983 A.D.).

Gommata Vigraha perpetuates the memory of a mythic prince, Bahubali. He was a world-conquering hero. But his greatest conquest was conquest of self. V. Sitaramiah says, "This colossus of virtue through self-conquest (a conqueror turned hermit) is a standing message in stone which the world has heard again and again in many climes through many tongues, but which it has failed to profit by."

THE CHALUKYAS (c. 500 to 757)

The Chalukyas were great conquerors and great patrons of the fine arts. Some of them became famous for their *Dig Vijaya*. The Chalukyan army came to be known as the Karnataka army. Here we notice a peculiar feature of the Karnataka culture. The Chalukyas belonged to the same stock as the Kadambas. They started as the feudatories of the Kadambas. As the wheel of empire rolls down the corridors of time, dramatic changes occur in the power and prestige of the rulers. Feudatories become emperors and vice-versa. Things human are always subject to the whirligig of time: *Kalaya Tasmai Namah!* Another aspect of the cultural tradition is also worth noting. Dynasties come and go, but the cultural tradition goes on for ever.

Pulikesi I chose Badami as his capital because of its strategic importance. He fortified the town. He was a follower of the Vedic faith and performed several sacrifices to show that he was an independent monarch. His name is significant because it combines the Kannada "puli" with the Sanskrit "kesi". As the language of culture, Sanskrit has always enjoyed the patronage of the princes and peoples of Karnataka. But the Chalukyan period is important because of the recognition of Kannada as an official language of Karnataka. Several inscriptions of this period are very valuable from the point of view of political and linguistic history.

Pulikesi (or Pulakesin) II was the most famous monarch of the Western Chalukyas. His empire included major parts of the country south of the Vindhyas. His conquests extended up to Latadesa in the north. It is interesting to note that both Latadesa and Andhradesa were under the kings of Karnataka for nearly 500 years, from the 7th century A.D. to 1200 A.D. Pulikesi II earned great distinction by defeating the emperor of the north, Harsha of Kanauj.

Pulikesi II was not only a great conqueror but also an able administrator. He was lord of the three Maharashtrakas consisting of

99,000 villages. His reign is commemorated by a wall painting at Ajanta. The travelogue of Hieun Tsang gives an account of his reign. Hearing the fame of this emperor of South India, the Persian king sent an ambassador. Pulikesi II receiving the foreign dignitary was the theme of one of the murals adorning the Ajanta cave-temple.

Hieun Tsang was a cultural ambassador. He has given a vivid description of one of the capitals of Pulikesi. The people in Pulikesi's empire, according to the traveller, were amiable to friends and formidable to foes. Elephants formed an important wing of their invincible army. Many great Agraharas[1] were found in several parts of the country. In the later period many Hindu temples were added to attract countless pilgrims from all over India. They were dedicated to Brahma, Vishnu and Siva. So we find one more example of religious tolerance for which Karnataka has always been famous. The Chinese traveller has given a detailed picture of the food, dress, customs and manners of the Kannadigas. But this will be dealt with separately in the chapter on the culture of the Kannadigas.

The reign of Vikramaditya II is important on account of the repulsion of the formidable Arab invasion of Gujarat, which was a part of the Chalukyan empire.

Then Rajyasri deserted the Chalukyas and the Rashtrakutas came to power. There was an interval of two centuries before the Chalukyas regained their empire. But it is better to ignore chronology and give due consideration to the logical sequence of events in the cultural field. Let us deal with the Later Chalukyas before we take up the story of the Rashtrakutas. Thus the contributions to culture of the Early and Later Chalukyas can be studied together.

The Chalukyas of Badami were eclipsed but not completely

[1]A campus for the residence of learned Brahmins

annihilated. A few Chalukyan chieftains continued to live as feudatories. Some of them have made a contribution to culture out of all proportion to their political importance. For example, Pampa, our first great poet, lived at the court of a petty prince of the Chalukyan dynasty called Arikesari. He failed to win the coveted title of Kavichakravarti because his own patron was not an emperor.

Vikramaditya VI was the most famous king among the Chalukyas of Kalyan. His empire extended from the Narmada in the north to Kaveri in the south. Major parts of western Andhra were also included in his empire.

He established a new era in his own name, the Vikrama Saka. This was in use for about a hundred years from 1076 A.D. Vikramaditya VI is famous for his many achievements in the arts of war and peace. His court attracted learned men from far and near. The famous Bilhana of Kashmir wandered all over Hindustan in search of a worthy patron. At last he became the court-poet of Vikramaditya VI. His *Vikramankadeva Charita* has a double claim to fame. It is both poetry and history. We know that historical works are very rare in Indian literature. To be considered a hero by a poet of the calibre of Bilhana is indeed no mean achievement.

Vignaneswar wrote his *Mitakshara* during Vikramaditya's reign. It is an authoritative Sanskrit work on Hindu Law accepted all over India, except Bengal.

The patronage of the Chalukyan princes produced enduring monuments, particularly in the field of the fine arts: painting, architecture and sculpture. Members of the royal family vied with one another in building temples and making gifts of land for their proper maintenance. Temples built during the Early Chalukyan period include those at Badami, Pattadkal and Aihole. Those of the later period are to be found at Lakkundi, Dambal, Gadag and Kuruvatta. There is sufficient evidence to prove that the fine arts, including dancing and music, flourished greatly under the

Chalukyas. Two names of "Mute Miltons" have come down to us—a modern Viswakarma called Gunda and Achala, an innovator in the art of dancing (of the Early Chalukyan period). The Later Chalukyan style of architecture culminated in the wonderfully elaborate and ornamental Hoysala style.

Ranna was a court-poet of Satyashraya, the Later Chalukyan ruler.

There is epigraphic evidence to prove that Kannada had been cultivated for a sufficiently long time to become a fit vehicle for great poetry. There is an inscription assigned to the 7th century A.D. wherein a metre native to Kannada called Tripadi has been used in a masterly manner. Thus the Chalukyans made a significant contribution to the advancement of learning. The flowering of poetry and other fine arts owed much to their generous and discriminating patronage.

## The Kalachuryas of Kalyan (1156 to 1183 A.D.)

This was a brief episode in the long history of the Kalyani Chalukyas. But it saw the birth of a protestant movement in Hinduism which had far-reaching consequences. Taila III was a weak ruler. His general, Bijjala of the Kalachuris, took advantage of the situation and became the virtual ruler of the kingdom. After Taila's death, he became king in name also. It was during his reign that Basava started the religious movement known as Veerasaivism. This religious revival meant the waning of the influence of Jainism in Karnataka. Veerasaivism became a popular religion and continues to be so in several parts of South India. So far as its political significance is concerned, the advent of the Kalachuri rule contributed to the fall of the mighty Chalukyan empire. It was divided into two parts, the Tungabhadra forming the dividing line. The Yadavas of Devagiri became independent rulers in the north; and the Hoysalas of Dorasamudra came to power in the south.

## The Rashtrakutas (757 to 973 A.D.)

The 8th century A.D. saw the decline of Early Chalukyan power. Dantidurga became the founder of the new dynasty known as the Rashtrakutas. This dynasty is noted for its many successful expeditions to extend the territory of Karnataka. These kings were the first to rule over Greater Karnataka. Their power was felt all over India, from Rameswar to the Himalayas. Dantidurga's successor Krishna I constructed the famous rock-cut Kailas temple at Ellora, one of the wonders of the world. Govinda III ascended the throne in 798 A.D. He led campaigns to conquer kingdoms both north and south of the Vindhyas. He defeated the Pratihara and Pala kings. His armies proceeded as far as the Himalayas. He subjugated the Pallava king. The Eastern Chalukya kings of Vengi were his feudatories. The famous Amoghavarsha Nripatunga ruled for 65 years (814 to 878). He was a devout Jain averse to wars of conquest. He patronised poets and philosophers. The earliest extant Kannada work, *Kavirajamarga*, was written by his court-poet, Sri Vijaya. We learn much about the ancient Kannadigas and their culture from this classic of Old Kannada. This is the poem which defines the Godavari in the north and the Kaveri in the south as boundaries of ancient Karnataka. (Kaveri Yindam Ā Godavari Varam). The Rashtrakuta empire extended from Gujarat to Andhra Pradesh. Pure Kannada was spoken in the districts of Belgaum, Dharwar, Raichur and Bijapur. Local variations were bound to occur in such a vast country. The poet refers to the northern and southern dialects and speaks of Kannadas in the plural.

Krishna III was another powerful monarch. An inscription discovered in Jura in Madhya Pradesh describes Krishna's exploits in pure Kannada language and alphabet. His reign is marked by outstanding events, both in enlarging territory and in the advancement of the fine arts. He secured the support of the Gangas by means of a dynastic marriage, Krishna's sister being given in

marriage to Butuga II. Krishna defeated the Cholas and went as far as Rameswaram. The rulers of the Rashtrakuta dynasty were able to maintain law and order over this vast territory on account of their heroic virtues, political wisdom, and religious tolerance. Though they had leanings towards Jainism, they encouraged the popular forms of worship by building temples dedicated to both Siva and Vishnu.

The Rashtrakuta period witnessed an all-round progress of the Kannadigas. Nripatunga was not only a patron of letters but also an author in his own right. The 10th century was the golden age of Kannada literature. It was the age of the greatest of our poets, Adi Pampa. Another Kannada poet, Ponna, was patronised by Krishna III. The achievements of the Rashtrakutas in the realm of the fine arts are equally noteworthy. They inherited the fine tradition of the Early Chalukyas and gave it a new dimension. Thus they achieved world fame. Their temples at Ellora and Elephanta depict their contribution to architecture and sculpture. Krishna I showed his devotion to Siva by the creation of the Kailasa temple at Ellora. It is the most magnificent example of rock-cut architecture in India. "Some idea of its magnitude may be conceived when we realise that the area covered by the Kailasa temple is about as large as that of the Pantheon at Athens, but its height is almost one-and-a-half times that of the Greek masterpiece. It is something more than a record of artistic form; it is a great spiritual achievement. The Kailas is an illustration of one of those rare occasions when men's minds, hearts and hands work in unison towards the consummation of a supreme ideal." (Percy Brown)

The reliefs illustrating scenes from the Puranas and classics have won admiration for their grace of form and truth to nature. Elephanta depicts the finest achievement of the Rashtrakuta style of sculpture. The figure of Maheshamurti, often misnamed Trimurti, is of stupendous proportions. It is 23 feet tall and 20 feet broad. "The three countenances of the One Being are here

harmonised without a trace of effort. There are few material representations of the divine principle at once as powerful and as well-balanced as this in the art of the whole world." (Rene Grossart)

## The Hoysalas (1006 to 1345)

The story of a king killing a tiger with a short sword is more fictional than factual. That the tiger obligingly waited till the prince received the permission of his Jain Guru (Fight, Sala or Hoy, Sala) takes it to the realm of myth. But it is a very significant myth. For the royal insignia carved on all the numerous temples built by the rulers of this distinguished dynasty is a very fine symbol of their valour. The decline and fall of the Chalukyas gave much scope for their feudatories to carve out kingdoms for themselves. The Hoysalas were ambitious and energetic enough to extend their territories and become eventually the supreme rulers south of the Tungabhadra. The great Chalukya empire was divided between the Yadavas of Devagiri and the Hoysalas of Dorasamudra. These two Hindu powers were perpetually at war with each other. So the time was very favourable for the incursion of Muslim power into the south. The expedition of Malik Kafur was first meant to plunder the wealth of the Hindu kingdoms. Later on they thought of establishing Muslim dynasties. Yadava rule came to an end in 1307.

The Muslims failed to subjugate the Hoysalas completely. These Hindu princes were both valiant and wise. They saw the political necessity of presenting a united front to the common enemy. But time was not ripe for such heroic action. The credit for stemming the tide of Muslim conquest of South India goes to the Vijayanagar emperors.

Thus we see that the horizontal division of Karnataka into two distinct groups, north and south of the Tungabhadra, began as early as the 12th century. The Vijayanagar empire was successful

in uniting Karnataka for a period of three centuries. The Wodeyars held sway over much of Old Mysore territory after the fall of Vijayanagar. This ancient kingdom passed through many vicissitudes even before the advent of the British. They thought it was a wise policy to restore the Wodeyars. But the British policy led to the dismemberment of Karnataka. At the same time, we should remember that the cultural tradition of Karnataka has a continuous history. Just as the Hoysalas were the cultural heirs of the Chalukyas, so also the Wodeyars inherited the cultural tradition of the Vijayanagar emperors.

Let us now consider the achievements of the more famous among the Hoysalas (1022 to 1342).

The Hoysalas attained prominence as the champions of the Gangas against the Cholas. Eventually the Hoysalas became masters of Gangavadi, the core of Old Mysore State. The fact that Kannanur was one of the capitals of the Hoysalas throws much light on the political scene in the 12th century. It was in the time of Ballala I (1162) that the capital was shifted from Sosevuru to Beluru (Velapura). Dorasamudra (Halebid) was the alternative capital. These frequent changes of the capital indicate the changing fortunes of war. On the whole, the Hoysalas were victorious on the battle-field and were able to assume resounding titles like Thalkadukonda.

Vishnuvardhana was the founder of Hoysala greatness. His reign was noted for the advent of the great Srivaishnava saint, Ramanuja. Ramanuja met Vishnuvardhana (Bittideva) at Tonnur in 1116 A.D. and won him over to Srivaishnavism. His illustrious queen was a devout Jain, and her father was a Saiva. Here again is an excellent illustration of the cultural tradition of the Kannadigas, *Sarva Dharma Samanvaya*. This fact is proclaimed by the *sloka* inscribed on the wall of the Kesava temple at Belur. There is other evidence to show that the Hoysalas were noted for their religious tolerance, both in theory and in practice.

Ballala II was a great ruler. It was during his reign that the

struggle for sovereign sway came to a head between the Yadavas and the Hoysalas. He advanced to the north and camped at Lokkigundi in the Dharwar district. Thus the Malaprabha became the northern boundary of the Hoysalas. This was indeed a period of great achievements. The Hoysalas shone as arbiters of South Indian politics.

The Hoysalas were able to hold neither the northern districts nor the Tamil and Telugu districts for any length of time. During the reign of Ballala II (1292 to 1340) a new threat was felt by the contending powers: the Muslim incursion into South India. ("For the first time [1310] in the history of South India, the Muslims invaded the south and carried on their ravages, far and wide.") There were none to check their iconoclastic fury. Dorasamudra was sacked twice, in 1311 and in 1327. Thus the imperial ambitions of the Hoysalas ended not with a bang but with a whimper. Ballala III died bravely on the battle-field. The cause for which he died was upheld gloriously by the emperors of Vijayanagar.

In spite of the frequent wars of aggression, succession and invasion, the Hoysalas found time to patronise learning and the fine arts. Vishnuvardhana's queen was an accomplished singer and dancer. There is evidence to prove that equal attention was paid to the education of princes and princesses. Some queens are reported to have held the reins of government during the absence of the kings from the capital. The great poet Janna was a poet-laureate. He is one of the few poets who have enriched the literature carved on rocks. But the lasting glory of the Hoysalas is to be found in the department of temple architecture and sculpture. There are some fifty Hoysala temples in various stages of preservation in different parts of Mysore. Of these, those at Belur, Halebid and Somanathapur continue to attract pilgrims and art-lovers. Chalukyan architecture was carried to perfection by the Hoysalas. They reached the crown and glory of this style of building. The endless procession of elephants and the stories

from the epics carved on the outer walls are a joy for ever. These writings on the walls are a means of education for the masses. The elite can admire the life-like Madanika idols inside the temple.

It was an age of intense religious faith. The Government took care to satisfy the people's spiritual hunger and also to promote their material prosperity. The rulers were brave fighters and wise administrators. They built numerous Agraharas for Vedic scholars and Basadis for Jain Sravanas, *Sarve Janah Sukhino Bhavantu.*

## The Vijayanagar Empire (1336 to 1565)

We have seen how the kingdoms of South India crumbled one after another, and the Muslims had almost succeeded in wiping out our ancient civilisation. A quotation from *The Cultural Heritage of India* published by the Ramakrishna Mission some thirty years ago gives the correct perspective. Otherwise, the common reader fails to see the wood for the trees: "The founding of the Vijayanagar empire marked the grand climacteric of Hindu organisation that prevented the onrush of the alien civilisation of the Muslims. This empire maintained its position as guardian of the south for more than three centuries and conserved Hindu civilisation in its normal natural growth." (S. K. Iyengar)

The Vijayanagar empire not only stemmed the tide of Muslim invasion but also promoted the study of sacred literature, thus creating a respect for traditional values. Hindu Dharma is said to be Sanatana—the same yesterday, today and forever. Rabindranath Tagore has given this definition of an Indian patriot: "I love India not because I cultivate the idolatry of geography, but because she has saved through tumultuous ages the living words that have issued from the illuminated consciousness of her great sons." Scriptures, like secular knowledge, require to be preserved, propagated and commented upon. Otherwise, we shall be in danger of losing sight of our glorious heritage. But for the work of great commentators like Sayana and Madhva, the scriptures

would have lost their significance to the modern world. The Vijayanagar emperors saw to it that *Dig Vijaya* went hand in hand with *Dharma Vijaya*. But they were by no means bigoted Hindus. Religious tolerance was carried far beyond the dictates of political expediency. In spite of the chronic wars between the rulers of the plains and those of the plateau, the inevitable wars of succession, and the new threat that was posed by the rise of the Bahamani kingdom, it is very creditable on the part of the Vijayanagar rulers to have achieved so much. Some of them attained world stature and have left behind them immortal monuments in stone, in powerful rhyme and in cultural traditions.

The emperors belonged to four dynasties, Sangama, Saluva, Tuluva and Aravidu. Saluva rule was both short and insignificant. The Sangama Devaraya II (1422-46), and the Tuluva Krishnadevaraya (1509–29) are worthy of being remembered by posterity. It was during the reign of Aravidu Ramaraya that the combined army of the Muslim powers inflicted a terrible defeat on the Vijayanagar army (1565).

The rulers of the world loved to trace back their descent to the sun and the moon, the suckling wolf, and a prince fighting single-handed with a boar, tiger or elephant. These legends contain an element of truth. The world-conquering heroes are generally men who are larger than life. Their heroic achievement is never in doubt. If the halo of legendary glory surrounds their crowned heads, it does not detract from their real merits.

The Sangama brothers were five in number, like the Pandavas. But in a heroic age a premium is placed on Arjuna and Bhima. So we learn that Harihara carved out a kingdom for himself and Bukka consolidated it. The period of the decline of the Hoysalas was very favourable for sky-line operations. There was no need to change much either the administrative machinery or the modes of worship. For Harihara had been an officer of the Hoysalas and was related to them by marriage. Thus the tutelary deities of

the Hoysalas—Chennakesava and Virupaksha—continued to be venerated. The boar crest was symbolic of the task undertaken by the founders of Vijayanagar: maintaining law and order in a country torn by dissensions of various kinds. After the rulers of Vijayanagar gained sovereign sway over the whole of South India, the Rajagurus of Sringeri came to be known as Jagadgurus. There is a legend connecting the name of Vidyaranya with that of Vidyanagar; for this was one of the names by which the capital was designated. There is epigraphic evidence to prove that the pontiffs of Sringeri, Sosale and Melkote were held in high esteem by the rulers of Vijayanagar. This is one more example of their religious tolerance. The emperors were proud to bear the titles of Kannadarajya Ramaramana and Vaidikamarga Pravartaka. Their sign-manual "Virupaksha" inscribed in Kannada characters proves that they were sons of the soil and that they shared the intense religious faith of their subjects.

One of the achievements of Harihara II was to defeat the Sultan of Madhura and extend the territory as far as Ceylon. He had a powerful navy and could rightly lay claim to be the ruler of the three oceans. It was in his reign that the famous Vedic scholars, Sayana and Madhva, began their commentary on the *srutis*. The catholic outlook of the rulers is proved by the historic incident of the Jain-Ramanuja award. The Jains were losing ground and the Srivaishnavas were gaining the upper hand ever since the conversion of Bitti Deva into Srivaishnavism. During the reign of one of the emperors, a dispute arose regarding the rights and privileges of the majority and the minority communities. P. B. Desai says that the king's award constituted a charter of rights. The minority communities, including Muslims and Christians, were free to follow their respective faiths. Devaraya II was so solicitous about the welfare of all his subjects that he would not wound the religious sentiments of any section of his subjects. Accordingly, he had a copy of the Holy Koran placed by his throne so that the

Muslim subjects might do obeisance to the throne and be true to their own faith at the same time. The kings saw to it that mosques as well as temples were built to facilitate the worship of God, each according to his faith.

During the time of Devaraya II, the empire saw all-round progress and prosperity. He strengthened the eastern frontier by posting his viceroys to guard strategic points. He extended the empire up to Ceylon with the help of his general Lakkanna Dandanayaka. He exacted tributes from the kings of Quilon and the chiefs of Kerala. In the words of Abdul Razzak, the Persian envoy, the empire extended from "Ceylon to Gulbarga and from Orissa to Malabar".

The arts of peace also flourished during the period. Devaraya was himself a scholar and a great patron of learning. Several great Kannada and Telugu poets adorned his court. We may mention Kumara Vyasa and Chamarasa among Kannada poets, and Srinatha the Telugu poet. Catholicity of taste and outlook marked everything he did. Thus his patronage extended to all the languages spoken in his vast empire: Kannada, Telugu, Tamil, etc.

During the reign of Krishnadevaraya (1509–1529), the empire reached the zenith of its glory. He was a mighty conqueror and a great administrator. He had a fine taste in literature and the fine arts. His courtesy to foreigners showed him to be every inch a king.

Krishnadevaraya had to undertake several military expeditions to subjugate his enemies and to consolidate his empire. He was always victorious on account of his skill in strategy, efficiency in organisation, and brilliance in military tactics. He gained a decisive victory over the Sultan of Bijapur in the battle of Raichur (1520). His political tact in reinstating the Bahamani Sultan of Gulbarga earned for him the title of Yavanarajya Pratisthapanacharya. He was equally successful against the rulers of Orissa and the petty princes of southern Karnataka.

The Tower at the entrance to the Virupaksha temple was built by him. The Assembly Hall was one of the mansions built during his reign. He founded the town of Nagalapura in honour of his mother. This continues to be a flourishing town (Hospet), soon to become a steel town. "The twenty years of the reign of Krishnadevaraya mark a memorable epoch in the history of South India. He affords a shining example of a king who set before him the ideal of a Hindu king whose chief concern was the safety and welfare of his subjects." (*Karnataka Through the Ages*)

We shall now proceed to write the epitaph of this great empire in the words of one of the many travellers who visited the capital at the height of its prosperity. Several of them were Portuguese. Krishnadevaraya cannot be admired for his policy in conniving at the Portuguese conquest of Goa. This had been part of the Karnataka empire for centuries. The Sultan of Bijapur had made it part of his kingdom. Albuquerque wrested Goa from the Bijapuris in 1510. The emperor followed a policy of non-alignment for two reasons: one, it was good to maintain friendly relations with the Portuguese who had ousted the Arabs and the Persians from maritime trade. In particular, the emperor was in need of war horses which the Portuguese were in a position to supply; two, he felt that what was Bijapur's loss was Vijayanagar's gain. Subsequent events proved that it was a short-sighted policy.

Our Nadahabba or Navaratri festival is described by a traveller of the time of Krishnadevaraya. "The spectacle of the grand Durbar, the wrestlers' matches, the dancing of women, the mock-battles on horseback, the colourful fireworks, the march-past of the triumphal cars belonging to the governors of the provinces, the procession of elephants trained to make obeisance to the king—all these added to the gaiety of the occasion. The close of the festival was marked by a grand military review which was evidently the most imposing spectacle of the season." (Domingo Paes)

Aliya Ramaraya was the son-in-law of Krishnadevaraya. He

assumed supreme power. Ramaraya was a brave general and an able administrator. He was a shrewd diplomat of the modern type, no worse than his modern counterparts. He employed a large number of Muslims in the army and promoted them to high positions with a view to strengthening the army. This gave the Muslim commanders a chance to play a decisive part in the battle of Talikota. Ramaraya succeeded for a time in playing off one Muslim power against another. The Muslims soon saw through the game and closed their ranks. At the momentous battle, two Muslim commanders defected to the enemy and thus brought about the sudden downfall of the empire. The most prosperous city of the period was converted into a heap of ruins. The ruins of Hampi remind us of the ancient glory and greatness of the Vijayanagar empire.

## The Founder of Bangalore

Out of the bewildering number of rulers who held sway over different parts of Mysore, from the fall of Vijayanagar to the fall of Srirangapattana, we shall deal with a few who have left behind them enduring monuments in the shape of temples, mosques and churches or otherwise enriched the cultural tradition of Karnataka.

The Yelahanka Prabhus deserve special mention because they were the founders of modern Bangalore. They began as feudatories of the Vijayanagar empire and ruled over the territories adjoining Yelahanka, Magadi and Bangalore, from the fifteenth to the seventeenth century. They had to accept the overlordship of the Marathas or the Bijapuris in accordance with the changing fortunes of those medieval kingdoms. Bangalore became part of Mysore State in 1687. The history of Bangalore goes back to the 10th century. The Roman coins recently unearthed show that Bangalore might have been a flourishing trade centre in the early centuries of the Christian era. But modern Bangalore was founded by Kempegowda I. He expanded the ancient Gavi Gangadhareswara temple.

Three monoliths around this cave-temple continue to attract tourists: a drum, an umbrella and a trident. Kempegowda constructed a tank, Kempambudhi, named after his family deity. He installed a beautiful Nandi eleven feet high in front of the Basaveswara temple. A cluster of temples in this locality bears witness to the religious tolerance of Kempegowda: Anjaneya, Ganapati, Nandiswara and Mallikarjuna.

Kempegowda erected four watch-towers to indicate the future growth of the city. The city is found to have endless scope for expansion. But the location of the towers shows that Kempegowda was a man of vision. Wherever he went, Kempegowda took special interest in building temples, constructing tanks and endowing Agraharas. The temples at Sivaganga and Ulsoor owe their existence to this family.

The history of Bangalore is an epitome of the tumultuous history of Mysore during the two centuries preceding the advent of the British. It came under the rule of Shahji and his successors (1639–87) who held a fief under the Sultan of Bijapur. Shivaji stayed in Bangalore during his boyhood for some time. In 1687 Chikkadevaraja Wodeyar acquired Bangalore which had been under Mughal occupation for a few days. Later, Tipu Sultan built a palace here. The famous Lalbagh Gardens were laid out more than two hundred years ago for the Sultan's delectation. Part of Bangalore was restored to the Wodeyars after the fall of Srirangapattana (1799). The Cantonment was under the direct rule of the British till 1947. It was during this period that Winston Churchill, after graduating from Sandhurst, spent some time in Bangalore studying military history and dreaming of becoming a historian of the British Empire.

The numerous temples, mosques, churches and statues all over the Bangalore Corporation area are historical monuments. Our City Fathers who have a passion for renaming streets will do well to consider this aspect of the subject and refrain from covering up the

traces of history, however unpalatable it might be. So far as history is concerned, the saying "You cannot put the clock back" is literally true. Bangalore is a veritable museum providing visual education to those who wish to have a peep into the past. The various styles of building in Bangalore cover a period of more than five hundred years. These require to be preserved and studied.

## The Wodeyars of Mysore

The founder of the Wodeyar dynasty was Yaduraja (1399). For nearly two centuries the Wodeyars had to remain petty chieftains. The fall of Vijayanagar gave them a chance to ascend the viceregal throne and assume titles befitting royalty—Birudantembara Ganda (Lord of title-holders) and Karnataka Chakravarti.

Still, the Wodeyars continued to acknowledge the overlordship of the Vijayanagar emperors till the time of Ranadheera Kanthirava Narasaraja Wodeyar (1636–59). He was the first to assert the virtual independence of the Mysore rulers. He was able to keep in check the over-vaulting ambition of the Dalavoys. He was also victorious against his enemies who had surrounded him on all sides. In addition to the Hindu rulers of Madura, Ikkeri, Periyapatna and Nagamangala, he had to contend against the Sultans of Bijapur. It took all his military skill and administrative ability to maintain the territorial integrity of Mysore. He established a mint and issued coins bearing his name (Kanthirava Varaha).

Devaraja Wodeyar (1659–73), who succeeded Kanthirava, is to be remembered for constructing the 1,000 steps to the top of the Chamundi Hills. He also installed the majestic Nandi carved out of local granite, half-way up the hill. Then came Chikkadevaraja, the most illustrious ruler of Mysore (1673–1704). He had to restrain the aggressive intentions of his neighbours, including the Sultan of Bijapur. Then came the expedition led by the redoubtable Shivaji himself (1677). The Marathas invaded Mysore for the second time in 1682. Both these attacks were repelled.

By 1687 Chikkadevaraya had consolidated his position and greatly extended his territory. He acquired Bangalore. He sent an embassy to Aurangzeb under the leadership of Karnik Lingappiah. This had a spectacular effect. The ruler of Mysore was considered to be an ally of the Mughal Emperor, secure on his throne and free from the fear of aggression. His domestic policy was no less spectacular. He was ably assisted by a Council of Ministers. A postal system was established throughout the State. Land and other taxes were codified. The administration was divided into eighteen departments (Athara Cuchery). By careful husbandry, the ruler accumulated nine crores of pagodas in the State treasury. He was acclaimed as Navakoti Narayana.

Industries and agriculture flourished under royal patronage. The King settled 12,000 weavers in Bangalore and arranged for the export of manufactured goods. He constructed dams and canals, thus increasing the land under irrigation. He built several temples and patronised men of letters.

For nearly a century after Chikkadevaraya, the Wodeyars reigned but did not rule. The Dalavoys and Generals became *de facto* rulers. Tipu Sultan went to the extent of trying to establish a new dynasty. It was a period when the French and the English were at war on the continent of Europe. British diplomacy brought the Nizam and the Marathas on their side. This confederacy was too formidable for Tipu Sultan. He fell back on Srirangapattana. The British had to take it by storm. Their policy required the division of Karnataka into numerous administrative units, without considering the linguistic or cultural homogeneity. Thus they kept the coastal strip under their direct control. Raichur, Bidar and Gulbarga went to the Nizam's share. The Marathas were allowed to administer the north Karnataka districts which they had already overrun. Thus the Kannada-speaking area of Belgaum, Bijapur and Dharwar came to be known as southern Maharashtra. When the British were acknowledged as unrivalled rulers of India,

they distributed the Kannada-speaking areas, except Old Mysore, among the two Presidencies and several "native states".

Now we come to the reign of Krishnaraja Wodeyar IV (1902–40), the last illustrious ruler of Mysore. He was ably assisted by a galaxy of great Dewans: C. Rangacharlu, K. Seshadri Iyer, M. Visweswaraya, and Mirza Md. Ismail. This prince followed the British policy of allowing freedom to develop from precedent to precedent. The Representative Assembly was started in 1881 and consisted of nominated members. In 1891 the system of election was introduced. Later on a Legislative Council was added.

In 1923 the Representative Assembly was placed on a statutory basis. The Maharaja formally inaugurated the joint session of the Representative Assembly and the Legislative Council on March 17, 1924. Thus the people of Old Mysore were familiar with the forms of democratic government long before the British tried the experiment of dyarchy in the provinces.

The "native state" of Mysore has set up several firsts in her attempt to promote the welfare of the people: the first to have a University (1916), the first to undertake public sector industries on a large scale (iron, cement, paper, sugar, porcelain, soap, silk, etc.), the first to think of economic planning, the first to give a vocational bias to education, and the first to start hydel-projects, etc. The Maharaja and Sir Mirza had a flair for town-planning. Their fine taste is shown in the noble pile of new buildings seen in several parts of Old Mysore—Bangalore, Tumkur, Mandya, Shimoga and Mysore city. To Sir Mirza we owe the ideal of "the city beautiful". Sir M. Visveswaraya built the Krishnaraja Sagar Dam, and Sir Mirza achieved crowning glory by laying out the Brindavan Gardens.

### Mysore during the 17th and 18th Centuries

Nripatunga's famous demarcation of the Kannada country held good for about five hundred years. Thenceforward Kannadigas

often found it difficult to maintain their territorial integrity. We have seen how the country was divided horizontally between the Yadavas and the Hoysalas in the 13th century. There was a reunion of the two parts of the Karnataka empire during the Vijayanagar period. Even then the Krishna-Tungabhadra Doab changed hands frequently. The fall of Vijayanagar meant the dismemberment of Karnataka. After 1565 the Bijapuris and later the Marathas came to occupy much of the territory north of the Tungabhadra. During the 17th and 18th centuries, the political scene all over India was in a chaotic condition. The division of the spoils after the Fourth Mysore War (1799) set the seal of British Raj on the fragmentation of Karnataka for a period of a hundred and fifty years. "Kannadigas in some parts of the Bombay State had to learn Marathi, in the Madras State they had to learn Tamil or Telugu, in Hyderabad they had to learn Urdu. For these were recognised as official languages in those States. It seemed as though the Kannada-speaking people had no language, literature or culture worth fostering." (Prof. M. V. Krishna Rao)

Karnataka came to be parcelled out among various Nawabs, Palegars and Rajas. In the midst of the political scene undergoing a kaleidoscopic change, two facts have to be recorded with pride: before the last king of the Aravidu dynasty passed away, Hindu nationalism had found a new champion in Shivaji who was crowned in 1672. Secondly, the Wodeyars of Mysore and the Nayaks of Keladi did their best to maintain the cultural traditions of Vijayanagar. Then came British raj. The subsequent political events are too well known to be recapitulated here. So far as cultural events are concerned, we may quote Sardar Panikkar's opinion: "The history of South India has certain special characteristics which clearly differentiate it from the story of the rest of India—the continuity and stability of its social organisation and the unity of its culture."

THE NAYAKS OF KELADI (c. 1550 to 1763)

After the fall of Vijayanagar, the empire entered upon a period of slow decline. The feudalistic type of government encouraged the growth of many principalities. Several Palegars became kings. Of these, the fortunes of the Wodeyars of Mysore and the Nayaks of Keladi have to be narrated at some length. For these two Kannada dynasties inherited the cultural tradition of Vijayanagar. On account of their valour and vigilance, Kannada language and culture could flourish on both sides of the Tungabhadra and in the whole of the coastal region. The attempts made by the Mughals and the Bijapuris to overrun Karnataka were thwarted. The continuity of our cultural tradition was maintained.

In addition to these local troubles, the rulers of South India had to face for the first time troubles of a foreign origin, namely, the imperialistic ambitions of the sea-faring nations—the Portuguese, the French and the British. Keladi succeeded in putting a limit to the aggressive intentions of the Portuguese. The Nayaks held sway over the entire West Coast, from Karwar to Kasaragod. The English and other merchants had to obtain the consent of the Nayaks to carry on a profitable trade in rice and pepper and other commodities produced in the coastal plain and its rich hinterland. It is in this connection that we come across the names of harbours like Mangalore, Bhatkal and Karwar. Bidanur, the capital, had the reputation of being one of the richest towns in the East. Their earlier capital, Keladi, was known as the granary of South India. The Nayaks did not choose to build a navy. But they maintained the territorial integrity of the West Coast. It was only after the British raj was established that this region was divided into two districts.

The name chosen to designate this part of Karnataka betrays the ignorance of the rulers. Canara is an obvious mis-spelling of Kannada. Actually, the mother-tongue of the people of these districts is Konkani in North Kanara and Tulu in South Kanara.

The form "Canarese" is a vulgarism which should not be encouraged. It is pertinent here to quote a passage from the *Mysore Gazetteer* (1927):

"Out of eleven million speaking Kannada all over India, nearly a half are to be found in Mysore. The name has suffered several distortions: Canarese of English writers and Karnataka of Sanskrit Pandits. The derivation 'Karu-Nadu' shows that it is properly applicable to the highland or plateau part of the State. It was ignorantly applied to the coastal region. Hence the misnomers—Canara and Canarese." (R. Narasimhachar)

An epic poem produced under the patronage of the Nayaks deserves to be studied by historians for the flood of light it throws on social history. This Kannada work, *Keladinripa Vijayam* of Linganna, has more historical value than literary merit. Written between 1763 and 1804, it gives an interesting picture of the Indian political scene.

For nearly 250 years, from 1550 to 1763, this Hindu State was an acknowledged power in South India. The kingdom at its zenith extended from Goa to Cannanore. It comprised the present Karwar, Shimoga and Mangalore districts. Parts of the Hassan, Chikmagalur, Chitradurga and Dharwar districts belonged to the Keladi kingdom. It included a bit of Kerala also. The founders of Keladi were contemporaries and vassals of Krishnadevaraya and Aliya Rama Raya. The relations between the paramount power and the feudatories were cordial. The first two Nayaks distinguished themselves by fighting against the enemies of the empire.

There are several points of similarity between the Wodeyars and the Nayaks. We know that the Wodeyars had to shift their capital twice: from Srirangapattana to Mysore and from Mysore to Bangalore. The Nayaks also changed their capital from Keladi to Ikkeri, and from Ikkeri to Bidanur. This should be Bidarur, for the capital was also known as Venupura. The insignia of both

the Nayaks and the Wodeyars was the same—Gandabherunda. Both were Veera Kannadigas and Hindu kings. But they could not help being at war with each other.

There were altogether eighteen Nayaks who ruled over Keladi, which reached the zenith of its glory during the reign of Sivappa Nayak, the eighth king. He has become famous for his revenue code known as Sivappa Nayak's Sist. Another example of sound economy was the fact that they issued a gold coin called Ikkeri Varaha. But the person who played a heroic part on the Indian political stage was not a king but a queen. At a critical period in the history of the Marathas, Rajaram was obliged to seek political asylum at the court of Queen Chennammaji (1671-96). She was not only an able administrator but also a brave woman. She saw to it that Rajaram did not fall into the hands of the Mughals. This provoked the wrath of Aurangzeb. He despatched a huge army to conquer Keladi. But Chennammaji was able to defend her territory. The Mughal soldiers were not acquainted with jungle warfare. Therefore, the mighty Emperor had to acknowledge defeat.

But when Hyder Ali attacked Bidanur, his army was better equipped and he had a well-organised system of spies. So Keladi became part of the Mysore kingdom. The conqueror changed the name of the capital from Bidanur to Hyder Nagar. Later it came to be known as Nagar. It was a rebellion in the Nagar Division in 1830 that was primarily responsible for the Commissioner's rule (1831–81) in Old Mysore.

The rulers of Keladi were Veerasaivas. But true to the ancient tradition of Karnataka, they were famous for their religious tolerance. At a religious festival, Rani Chennammaji is reported to have entertained 196,000 Jangamas.[1] At the same time, she was equally generous in building Agraharas for the promotion of

[1]Wandering Veerasaiva monks

Brahminical learning and in making gifts of land to Sringeri. Men of all faiths enjoyed freedom of worship. Accordingly, mosques, churches and temples sprang up all over the kingdom. The temples built during the period are permanent monuments not only to the glory of God but also to human skill in the fine arts.

## MYSORE BEFORE 1799

Enough has been written to show that the historical evolution of Mysore through the ages is a tangled web of many colours and textures. Let us take a brief look at some of these faded pictures before considering the enduring monuments. Dr. G. S. Dixit has remarked that the numerous Nawabs, Nayaks and Palegars are so many links which together constitute the lengthy chain of the history of Mysore. But want of space forbids us from mentioning all of them. Further, there is no organic connection giving a meaning to the accidents of history. In the absence of a historical pattern, these numerous names would read like a telephone directory, having no logical connection with one another. However, a few remarks must be made about the Sultans of Bijapur and Bidar, and the Peshwas of Poona. For these diverse powers have contributed not a little to the making of modern Mysore.

"The historical importance of the Bahamani kingdom lies in the fact that (like the Chalukyas of old) it held the central position which bridged the north and the south. Though religiously devout, the Bahamani kings were not oppressive or intolerant towards their Hindu subjects. Great works of irrigation were undertaken, art and letters were encouraged and endowments for education were common. Mohammed Gawan, their great minister, even founded a great college (at Bidar) with a library containing over three thousand volumes." (Sardar Panikkar)

The disruption of the Bahamani kingdom gave rise to five sultanates. Of these two are intimately connected with Karnataka history: Bijapur and Bidar. Shahji was a Commander of the Sultan

of Bijapur. It was ostensibly to recover his patrimony that Shivaji undertook an expedition against Mysore. He tried at various times to annex Bangalore, Bellary, Kolar, Belgaum and Dharwar. It was a ding-dong fight. The Peshwas as successors to the Mughal emperors tried to collect Chouth from the people of Mysore. Hyder and Tipu resisted their claims. By 1799 the feuds between Mysore and the Marathas had reached such a pitch that the Marathas gladly helped the British to take Srirangapattana by storm. This was fraught with disastrous consquences for the Marathas in the long run. But the short-range result was favourable to the Marathas. They gained possession of the four districts of north Karnataka which came to be designated as southern Maharashtra.

Bijapur had already lost its independence. For the conquest of Bijapur was one of the achievements of Aurangzeb during his Deccan campaign (1686). But Shivaji had been recognised as an independent ruler by Bijapur in 1662. Shivaji's policy of empire-building was continued by the Peshwas. The Battle of Panipat (1761) put an end to the Maratha dream of stepping into the shoes of the Mughal emperors. In spite of their thwarted ambition in the north, the Peshwas continued their aggressive policy in the south. The British policy of divide and rule succeeded in the end and the Marathas were subjugated.

The fruits of the meeting and mingling of Islam with Hinduism will be considered separately. No doubt the Muslims took pride in breaking idols and destroying temples. But they were great builders as well. Their mosques and mausoleums, palaces and domes bear witness to their piety and artistic sense. The ruins of Bijapur remind us of a forgotten chapter of Karnataka history. The din of war is heard no more, but the beauty of art remains:

"They say the lion and the lizard keep
The courts where Jamshyd gloried and drank deep."

"Art is long, but life is short."

## Conclusion

With the introduction of the new Constitution of India on January 26, 1950, Mysore was classed as a 'B' State. The Maharaja H. H. Jayachamaraja Wodeyar became its first Rajpramukh. He was called the Governor when all the Kannada-speaking areas were brought under one administrative unit on November 1, 1956. Now he is merely a private citizen. It is contemplated to introduce legislation to deprive the princes of their special privileges. The point to be noted is that all these revolutionary changes, from a benevolent monarchy to the socialistic pattern of society, have been effected following the path of Ahimsa.

## Freedom Fighters and Campaigners for Mysore

This chronicle of political events will be incomplete without a reference to the freedom fighters and the campaigners for Mysore. Often the two activities were combined in one and the same person. Notable examples are S. Nijalingappa, R. R. Diwakar and K. Hanumanthaiya. Long before the Congress came into existence (1906), the people of Mysore had made sporadic attempts to win swaraj. Mention may be made of Rani Chennamma of Kittur, Belgaum district, who as early as 1824 had raised the standard of revolt against the British raj. Her martyrdom has remained green to this day in the minds of the people of Mysore. The part played by Kannada newspapers in awakening the political consciousness of the masses and in educating our masters will be narrated in the next chapter. The publication by Alur Venkatarao of *Karnataka Gatavaibhava* in 1917 marked a milestone. Orators and writers like Alur Venkatarao roused the patriotic fervour of the masses. Thus they were ready to profit by the *swadeshi manthram* preached by Gandhi. He came on the Indian political scene soon after the passing away of Lokamanya Tilak. His great achievement was to establish contact with the masses. The people of Karnataka discarded their colourful caps and began sporting the

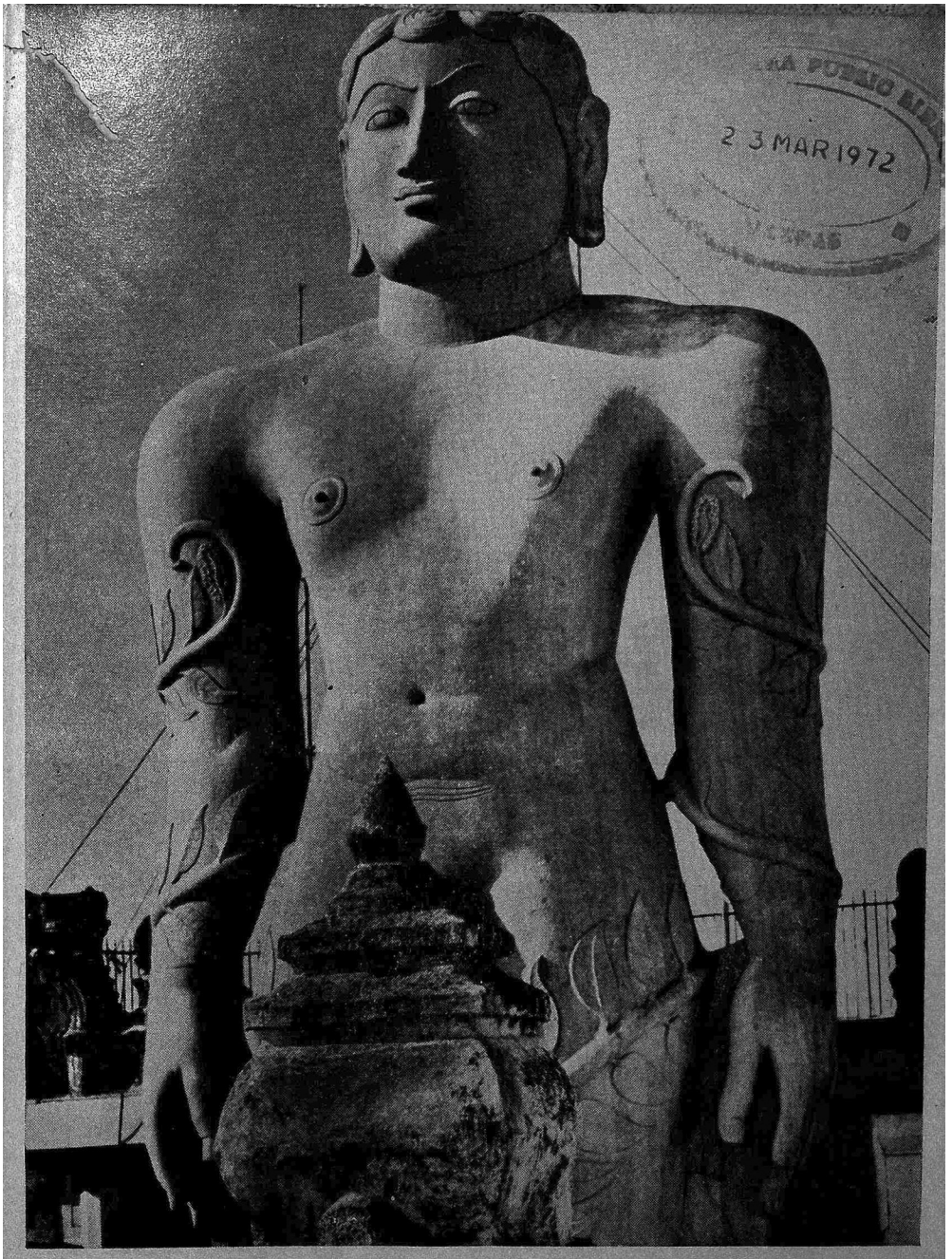



*Plate 7*—The huge statue of Gomateshwara at Sravanabelgola, Hassan district

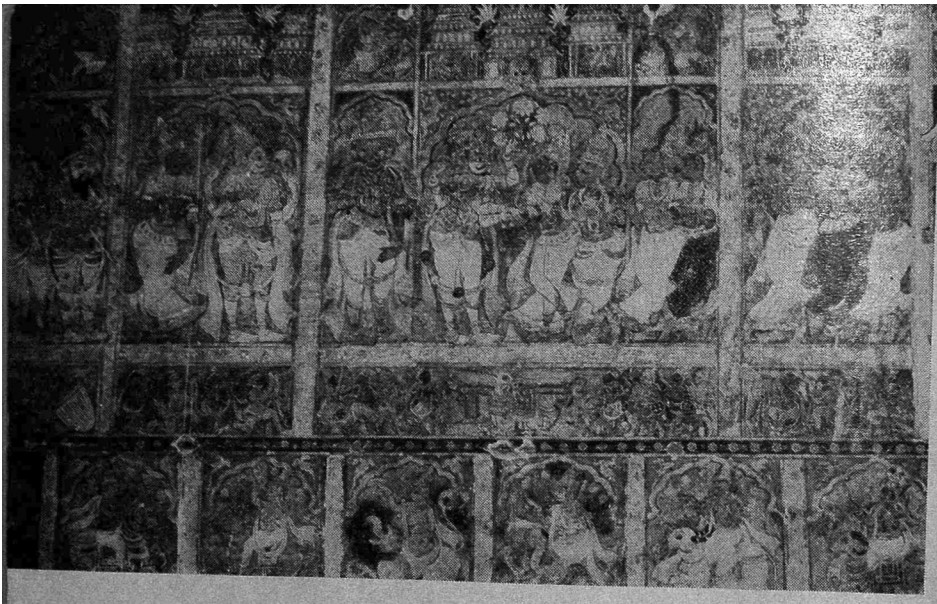


*Plate 8*—Paintings inside the Virupaksha Temple at Hampe (Hospet, Bellary district)

*Plate 9*—The famous Stonechariot at Hampe





*Plate 10*—Sculpture on the outer walls of the Temple at Belur

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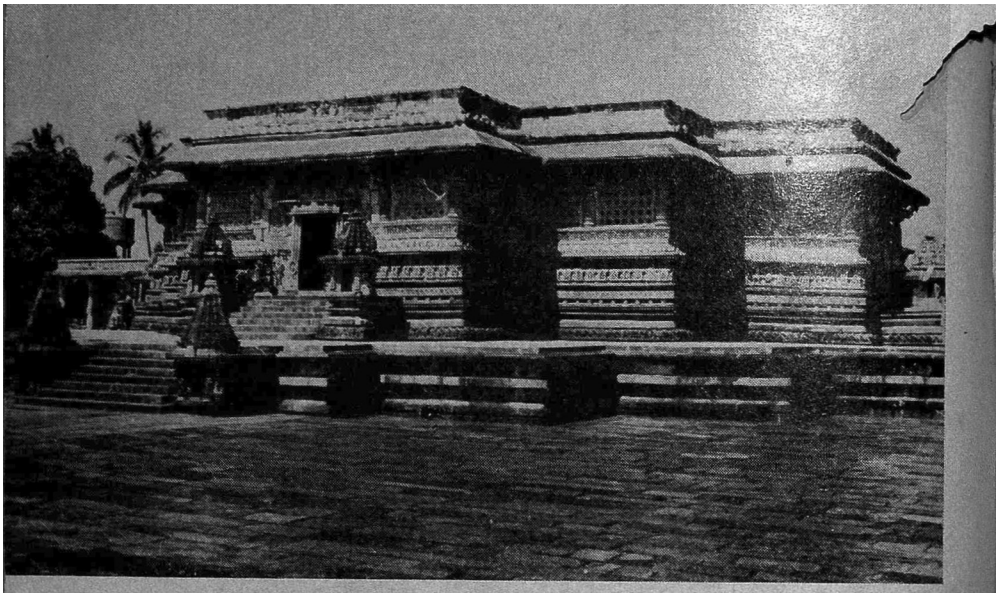
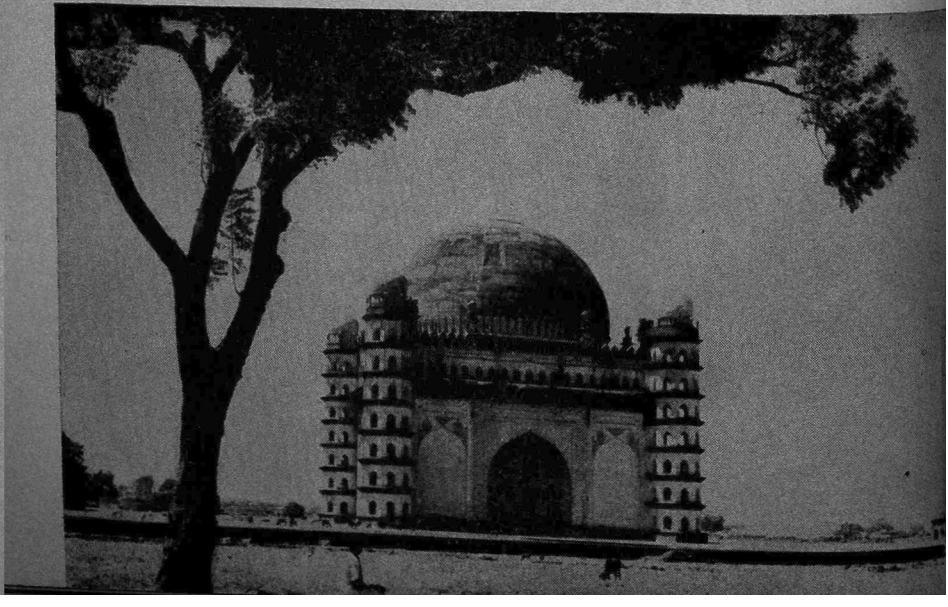


*Plate 11*—The Chennakeshava Temple at Belur, a masterpiece of Hoysala architecture

*Plate 12—The Gol Gumbaz* at Bijapur, the unique whispering gallery, acme of the builder's art



white cap. The *charkha* became a symbol of purity, simplicity and hard work. Gandhi poured new wine into old bottles. He indicated the way of realising the age-old truths such as *Kayakave Kailasa.* Heaven is within reach of the honest worker. Kannadigas took a prominent part in the salt satyagraha of 1930, when Ankola achieved a place on the political map of India, comparable to Bardoli and Champaran. The founding of the Vidyavardhaka Sangha at Dharwar in 1890 gave a fillip to the cultural renaissance. The establishment of the Kannada Literary Akademi in 1915 helped to give shape to the aspirations of the Kannadigas. Its chief executives[1]—D.V.G., Sree, Masti, and B. Sivamurthy Sastry —may be described as freedom fighters also. They campaigned much for a cultural renaissance, for proper recognition of our glorious heritage and for standardising our language. The all-round progress of the Kannadigas could not be achieved without rectifying regional imbalances. This was one of the reasons why they wanted to establish a United Karnataka. The Belgaum Congress of 1924 recognised the claims of the Kannadigas for a separate State. How their dreams came true has been narrated already. Karnataka is fortunate in enjoying a stable government ever since the inauguration of the new State of Mysore. Peace has victories no less glorious than those of war. The last chapter gives an account of the problems facing the country and the measure of success achieved by the Government of the people, by the people, for the people.

[1]D. V. Gundappa, B. M. Sreekantiah, Masti Venkatesha Iyengar

# IV. LITERARY HISTORY

## LANGUAGE

KANNADA BELONGS to the Dravidian group of languages. It is second only to Tamil in point of antiquity. When exactly Kannada separated itself from the Proto-Dravidian language cannot be ascertained. Like other Indian scripts, Kannada script is also derived from the Asoka script. The Kannada script is almost identical with that of Telugu. And in vocabulary and grammatical structure Kannada and Tamil have even closer affinities. The farther back we go, the closer is the resemblance between Tamil and Kannada. The Kannada script is adequate to denote all the sounds contained in the spoken language. Historians have noticed a peculiarity of our people. The speech habits show some difficulty in pronouncing aspirates or Mahapranas. Inaccuracy in speaking words containing those sounds is branded as a sign of vulgarity. But the people as a whole have discarded the use of three out of five possible sounds in pronouncing "r" and "l". These sounds were very vital in Old Kannada, both in metrical composition and in denoting distinctions in meaning. Modern Tamil retains these values. If we wish to know the exact meaning and spelling of words containing these sounds, we shall do well to study Tamil cognates.

Tamil differs from Telugu, Kannada and Malayalam in word formation. Tamilians are chary of borrowing words from Sanskrit. They make do with native roots. The percentage of Tatsama and Tadbhava words in Kannada, Telugu and Malayalam is much

higher. Very often Sanskrit terms have been borrowed unnecessarily. This has given rise to protests from poets from time to time. At the present time, Desi is favoured more than Marga. The use of speech rhythm and native idiom has brought into common currency many rich locutions that had disappeared from the language of poetry.

Kannada has always welcomed loan words expressive of trade and commerce, including the commerce of ideas. By means of a careful examination of vogue words, a linguist can make a shrewd guess about the history of our contacts with foreign tongues: Sanskrit, Prakrit, Portuguese, Marathi, Hindustani and English. The modern emphasis on science and technology has meant the addition of a host of words from English. Just as it was once fashionable to drag in Sanskrit tags, similarly in the pre-Gandhian era it had become a status symbol to mix English with Kannada in the same sentence. This ridiculous habit is satirized by T. P. Kailasam in his comedies.

Gone are the days of purists and pundits. The present attitude to language is quite sensible. Nothing should be done to violate its genius. Our Adi Kavi defined it in three words: Hita, Mita, Mrudu vachana. So far as prose is concerned, the quality of precision is to be added to euphony, brevity and refinement. The resources of the Kannada language are quite adequate to express the whole range of human thoughts, feelings and aspirations.

### Pre-old Kannada

"Not marble nor all the monuments of princes
Shall outlive my powerful rhyme."

This may be true of English poets. It is the other way round about Mysore. Very often the works have perished but the inscriptions on stone remain to bear eloquent testimony to the ancient culture of the Kannadigas.

The Halmidi inscription (c. 450 A.D.) establishes the antiquity

of Kannada. This describes a grant made by a Ganga ruler. Linguistically it is a valuable document. The proto-Dravidian initial 'V' is retained in primitive Old Kannada—"Vittidalli Veleyade Keduge." (May the sown seed perish). The words have not changed much in meaning, but the changes in the vowels and consonants are of great interest to historians of the language.

The Sravanabelgola inscription (700 A.D.) stands comparison with the best in world literature. The transitoriness of worldly things is not a novel idea. But the perfection of phrasing and the beauty of rhythm are notable achievements:

"Surachapambol Vidyullategala Teravol Manjuvol Toribegam
Parigum Srirupaliladhanavibhava Rasigal Nillavargam."

This reminds one of Shakespeare:

"Swift as a shadow, short as any dream,
Brief as the lightning... ?
So quick bright things come to confusion."

And of Burns:

"Pleasures are like poppies spread,
You seize the flower—the bloom is fled."

Characteristically, the Jain poet points a moral:

"Store up treasures in heaven by renouncing earthly pleasures."

## "KAVIRAJAMARGA"

This is the earliest extant work in Kannada literature. This poem describing the royal path of poets was written by Sri Vijaya living at the court of Nripatunga (814–878 A.D.). Being a Kannada rendering of Dandi's *Kavyadarsa*, it does not lay claim to originality. But it sheds much light on the political, social and literary life of the Kannadigas a thousand years ago. This is the poem in which we find Karnataka demarcated—"Kaveri Yindam Ā Godavarivaram." He mentions four towns in north Karnataka as the region where the purest Kannada was spoken.

Nripatunga was a poet in his own right. It is clear that Sri

Vijaya was giving expression to the opinions held by his royal patron. Three points made by him are worth considering. They refer to the geographical extension of Kannada, the culture of the Kannadigas and the changes in the language owing to several causes. Kannada is no longer the mother-tongue of people living in the Godavari valley. At the time of Nripatunga, the country north of the Tungabhadra was the heart of Karnataka. When R. Narasimhachar came to consider the state of Kannada in the modern period, he had to note that Old Mysore had become the home of Kannada language and literature.

Nripatunga lived at a time when primitive Old Kannada was giving place to Old Kannada. In such a vast empire as ancient as Karnataka, dialectical variations were bound to occur. So Nripatunga felt the need for standardisation.

What the poet says about the mute inglorious Miltons and village Hampdens gives a thrill of patriotic pride. He has paid a handsome tribute to the mother wit and refined taste of the Kannadigas. They are naturally cultured and set much store by poetry and piety.

"Leading the transition from the primitive Old Kannada to Old Kannada, the *Kavirajamarga* reflects the changing literary scene of the day and emerges as the harbinger of the golden age of Kannada literature." (*Karnataka Through the Ages*)

## EPOCHS OF KANNADA LITERATURE

Kannada literature has a glorious tradition of over 1500 years. But most of the works before Pampa (b. 902 A.D.) are not extant. The period after the world-shaking events—salt satyagraha and world depression—have seen several literary movements. We are too close to them to see them in the proper perspective. An objective view of our literature for about a thousand years is quite possible. There is no dearth of histories of literature. Literally, history used to be divided into epochs corresponding to the sects

dominating the literary scene: Jain, Veerasaiva, and Brahmana. These periods may also be designated after the great poets who have made history: Pampa, Harihara, Kumara Vyasa and Sree. Then again there are histories giving importance to the several forms perfected by our poets: Champu, Ragale, Shatpadi and modern metres. Out of hundreds of poets seeking entry into the House of Fame in every epoch, a few representatives deserve special mention. The selective survival of poets is a fact of history. Secondly, a selection has to be made for want of space to give a fuller account. No apology is needed to include Sree, since his intrinsic merit and historical importance have been recognised for over half a century.

This scheme enables the writer to give a somewhat detailed account of a dozen major poets: Pampa, Ranna, Janna and Ratnakara; Harihara, Raghavanka; Kumara Vyasa, Laxmisa; Sree, Bendre, Kuvempu and Pu Thi Na. Basava and Sarvagna are also major figures in our literary history. But their contribution to our literature will be considered under the head of religious literature or literature of knowledge.

What is said above refers only to poetry. Prose was not cultivated much by our writers till we came to the modern period. We have very fine precepts: *Gadyam Kavinam Nihasham Vadanti; Kavyeshu Natakam Ramyam;* and *Padyam Vadhyam, Hridyam Gadyam.* But as in all other areas of human activity, in literature also there falls a shadow between precept and practice. We have examples of poets attempting prose in the grand style *a la* Milton. But none achieved the other harmony of prose like Dryden. Such prose is not without fine effects; but it is a creature too bright and too good for human nature's daily food. It was left to a minor poet at the beginning of the present century to show that the vocabulary of Old Kannada was quite adequate to achieve success in a modern art-form like the novel. Even today there is magic in the name of Kavi. Much of the talent that could have been

better employed in writing histories, essays and biographies is wasted on the production of mediocre poetry. There is a great deal of truth in the ancient saying that a poet is born. On the other hand, a prose writer can achieve eminence by playing the sedulous ape. It is to be remembered that our universities are making splendid efforts to train scholars in every branch of knowledge. People no longer write books on medicine or astronomy in verse. The part played by the universities, the popular novelists and the popular Press in fashioning a good prose style will be considered separately.

## PAMPA

Pampa was born in 902 A.D. His father was a Brahmin by birth. But he had become a convert to Jainism. Pampa says with fine irony that the Ahimsa Marga was the best path to follow for a high-born Brahmin! When Pampa was young, circumstances obliged the family to migrate from Vengimandala to Banavasi Desa. Hence Pampa's life-long love of Banavasi.

The 10th century A.D. was the golden age of ancient Karnataka. The Rashtrakuta and Chalukya emperors held sovereign sway over most part of South India. It was a heroic age. Pampa could not have chosen a better age to be born in. For he was both *Kavi* and *Kali* (poet and hero). He had to seek the patronage of a Chalukya prince called Arikesari. But no emperor ever had such a faithful follower and fervent admirer as Pampa. Pampa equated his royal patron with the hero of the *Mahabharata* war, namely, Arjuna. This helped him to eulogise the Chalukyan prince. Pampa had first-hand knowledge of what he described: peace and war, palace and cottage, country and town. His was an integrated personality. His proud boast was that he had equal respect for Kavya Dharma and Dharma. He could be true to the kindred claims of heaven and home. Accordingly, he wrote two epics: the *Adipurana* to describe Jain Dharma; and the *Vikramarjuna Vijaya* to describe things of the world. Thus he set the

fashion of writing two epics in the form of Champu Kavya, being a judicious mingling of prose with verse. This was in vogue for two centuries. Both Ranna and Ponna followed Pampa, writing an epic to describe the life of a saint and another to narrate the story of a world-conquering hero.

Pampa was not sicklied with the pale cast of thought, nor was he a voluptuary ignoring the life of the spirit. His writings reflect the diversity of his pursuits: renunciation and sensuous love of beauty; gaiety of social pleasures and the austerity of the life of a soldier; and a keen appreciation of the colour and symphony of life. He had himself known how to harmonise these, very often rival, claims. So he could describe felicitously his own profound experience of life.

We have already referred to Pampa's memorable description of the lovely Malnad district known in song and story as Banavasi Desa. Here, the poet does not stand in isolation from the people whose ways of life he is describing. We catch an echo of the cadence of consenting feet. The delicious mango and the fragrant jasmine are both to be found in abundance in Karnataka. The cuckoo loves to sit on the tops of trees in evergreen forests and reel off its songs to people who have ears to hear. The lotus blooms in the lake, the sandal grows in the forests, and the gentle breeze wafts the scents of both to people inhabiting this part of Karnataka. They are keenly aware of their good fortune. For, in spite of temptations to belong to other nations, they are proud of being Kannadigas.

*Ārankusa Vittodam Nenevudenna Manam Ā Banvasidesamam*

Pampa, Ranna and Nagachandra have won enduring fame for their masterly delineation of tragic characters. Pampa's Karna, Ranna's Duryodhana and Nagachandra's Ravana are examples of heroes cast in the mould of Greek tragedy. The dramatic conflict is between Fate and Free Will. We witness poor humanity's

afflicted will struggling in vain against ruthless destiny. These Jain poets are not bound by the conventions of the Sanskrit classics. They feel themselves free to transform traditional material to suit their artistic purpose. Karna's tragic fate seems to have made a great appeal to Pampa for two reasons. Here was a chance to move the readers to sympathetic tears by describing the heart-break in the heart of things. That a brother should meet his elder brother on the battle-field and kill him is bad enough. But the hero who meets sudden death is the mould of valour, the pattern of charity, and the glass of truth. Karna was first in virtue as in valour. His good qualities have become so proverbial and his sweet presence is so ubiquitous that the epic seems to be leavened with the fragrant memory of Karna.

*Karna Rasayanam Alte Bharatam*

Pampa asks his readers not to remember any hero other than Karna. He is so carried away by his sympathy for the ill-fated Pandava that he forgets momentarily that the hero of the epic is Arjuna-Arikesari. Duryodhana became a Mahanubhava because of his ideal friendship for Karna. The dice episode brings out this aspect of the relation between the King and his friend. Pampa was to Arikesari what Karna was to Duryodhana. That is why he was able to give a most convincing picture of ideal friendship in the fewest words possible. Thus he came to extol Karna above all other heroes.

A reference has already been made to Pampa's precept regarding poetic style. He follows his own precept. His style is exalted or simple, Marga or Desi, as occasion demands. His unique quality is his suggestiveness. And surely no other Kannada poet equals him in saying so much in so little. Here is the complete story of the *Mahabharata* war. It is a crowded canvas. But Pampa never fails in his sense of proportion. The influence of his Champu Kavya was felt by poets for two centuries till the Veerasaiva poets popu-

larised the Ragale and Vachana styles of composition. Thus Pampa has both historical importance and intrinsic merit. Hence he comes first, logically and chronologically.

## RANNA

*Soumya* 949 was a lucky year for Kannada. For in that year Ranna was born at Mudhol in Bijapur district. But he chose the famous Ajitasenacharya of Sravanabelgola as his Guru.

His first patron was a general of the Gangas of Talkad. Chavundaraya won world fame by erecting the Indian colossus, Gomateswara. Ranna was given the title of Kavichakravarti by the Chalukya emperor, Talla II. Ranna deserves the title of Bharataratna for unconsciously achieving emotional integration.

Ranna's *Gadayuddha* (*Chitrabhanu* 982) is the most popular among Old Kannada works. It has been read and appreciated for a thousand years. Sree gave it an additional glory by adapting it for stage production. *Gadayuddha Nataka* has held the stage for four decades.

Ranna has cast the ancient epic in the mould of tragedy. The unity of action is secured by limiting it to the last day of the Kurukshetra war. But the whole story of the *Mahabharata* is narrated incidentally by anticipating the modern techniques of montage and flash-back. Ranna says he follows Simhavalokana Krama. Further, he has depicted Duryodhana as a Mahanubhava, fit to be the hero of tragedy. "Chhala", or firmness in resolution, is his fatal flaw.

We get touches of the supernatural, giving the poem the feeling of universality. The curse of a Rishi is hanging over Duryodhana's head. It was fated that the hero should die of broken thighs. Duryodhana refers to his Karma, just before the end. Rajyasree forsakes him and begins to walk towards the camp of the Pandavas. Demons are watching the event to quench their thirst in the ensuing blood-bath.

The Jain poets assume the right to interpret the ancient heroes in their own way. But they are always true to Kavya Dharma. Ranna's description of Kaurava Pralapa is the most exquisite elegy in Kannada. He knew that pity is the main emotion in a tragedy. Indian critics have given equal importance to terror or Roudra. Veera, Karuna and Roudra are depicted with consummate skill by Ranna.

At one place Duryodhana says that sorrow aggravates his anger. The death of Karna makes Duryodhana firm in his resolution to die a heroic death. Life on earth has no meaning after the death of such a dear friend.

The poet uses cosmic imagery while describing the death of the hero, who was clearly a man of many virtues. "What a fall was there!" The Sun of the Kuru family and the sun set simultaneously. *Kurukula Arkanum Arkanum Astam Aididar.*

Ranna says that the goddess of poetry is decked not in sixteen but in thirty-six Alankaras. He has made skilful use of many devices known to Sanskrit poets. They are almost always appropriate. Thus judged by the criteria of Auchitya, Rasa and Dhvani, Ranna ranks as a world classic.

Pampa excels in suggestiveness: *Hita Mita Mrudu Vachana.* He says a lot in a few words and says it felicitously, too. Ranna is famous for the brilliance of his diction and the vigour of his style. He rises to the height of his argument, celebrating the victories of a world-conquering hero. For Ranna has identified Bhima with *Satyasraya Iriva Bedanga.*

Ranna's diction deserves special study. He was equally at home in Sanskrit and in Kannada. His birth-place was famous for centuries as the well of Kannada undefiled. Many words used by him are still current. But, as is the case with Shakespeare, we need a lexicon to appreciate Ranna fully.

Ranna could assume some knowledge of Sanskrit on the part of his listeners. Thus he uses Sanskrit words, phrases and even at

times lines of poetry. It must be acknowledged that Pampa and Ranna succeeded in blending Sanskrit with Kannada. This bow of Ulysses could not be wielded by subsequent poets. The literary history of the last five hundred years shows the gradual decline of the Marga style. When the Veerasaiva poets flourished, Desi came into its own.

Ranna's Guru, Pampa, was himself a master of the two languages—Sanskrit and Kannada. Ranna's debt to Pampa is immense. But Ranna is neither a timid second-rater nor a plagiarist. His individuality in dealing with traditional material, his conspicuous success in achieving the desired effect, and his memorable poetry have made Ranna a major glory of Kannada literature.

## Veerasaiva Literary Movement

Before we consider the next major poet of Kannada literature, Harihara, it is useful to have a bird's-eye view of the Veerasaiva movement. The twelfth century witnessed a revolutionary movement of an all-embracing nature. It affected all aspects of life and effected a thorough change in the people's attitude to life. *Saiva* means a devotee of Siva. *Veera* means a hero. The Veerasaivas are devotees of Siva and they recognise no other god. They may say, "Our God is a jealous god." At about the time when Basava, Allama and Akkamahadevi proclaimed the supremacy of Hara, Ramanuja became the founder of a sect which upholds the supremacy of Hari. The rise of these religious movements proves that Brahminism had reached a low ebb in consonance with the low level of political life. The Brahmins had become, by and large, pharisaic, ritualistic and exclusive. Women and Shudras were excluded from the rituals. Jainism also had suffered a setback. One important fact is to be remembered. The leaders of Veerasaivism did not consider themselves men of letters. They were servants of God (Siva Saranas). That is not surprising, for Dharma is the fountainhead of all Indian culture.

The political and cultural aspects of the movement are dealt with in the chapters devoted to those topics. Here a few general remarks are offered with particular reference to literary history. But literature holds the mirror up to life. So the philosophy underlying the movement or the time-spirit cannot be separated from the literary activity of the period. The Veerasaiva movement resembles the French Revolution in many respects. The slogans were the same—liberty, equality and fraternity. Though the Hoysalas flourished south of the Tungabhadra, the unity of Karnataka was broken. Karnataka was soon to witness the incursions of Islam. It was only during the Vijayanagar period that United Karnataka was once more established. Karnataka was divided into a number of principalities warring among themselves. Hence the time was not ripe for asserting our integrity and independence. But the necessity and possibility of achieving equality and fraternity were recognised by the leaders. This they set about to achieve both by precept and by example.

Veerasaiva literature concerns itself with the precept. Saiva Dharma provided the inspiration. The *Saivagamas* are based on the teachings of the *Upanishads*. The object of the Veerasaiva saints was to pour old wine into new bottles. The truths of Sanatana Dharma were clothed in words really spoken by men. Now this was a revolutionary change in literary history. The writers of Champus had made use of Sanskrit freely. Their aim was to win the approbation of pundits and princes. The Veerasaiva authors inaugurated a truly democratic movement. Both princes and peasants are to be numbered among the Vachanakaras. Their aim was to offer the consolation of religion to all mankind. They wanted to see that the joy of their re-discovery was spread in the widest commonalty. They ignored all material differences separating man from man, and emphasised their innate spiritual kinship. They allowed women and the low-born to have an equal share in the spiritual life. Instead of the criterion of birth, conduct became

the touchstone of human excellence. Thus class and brass, sect and sex were not allowed to interfere with the fraternity known as Siva Saranas. The literature of the period bears the stamp of the democratic spirit on it. It is of the people, for the people and by the people.

Harihara and Raghavanka rank as major poets. Basava was both prophet and poet. He came to be known as Bhakti Bhandari—a treasure-house of devotion. Though Bhakti Yoga is the easiest way to salvation (*Sthira Bhakti Yoga sulabho*), the Vachanakaras did not forget the other paths to salvation—Gnana Yoga and Karma Yoga. Their doctrine of Kayaka gave a new dimension to the path of Karma. It is not that the Vachana form was invented by Basava. His name has become immortal on account of his personal integrity, inner purity, emotional intensity and visionary gleam. Thus, the perfection of form and felicity of phrase have made his Vachanas historically important and intrinsically delightful. What Churchill has said about the Authorised Version of the Bible can be applied to the vast body of Vachana Sastra. The Vachanakaras erected a splendid and lasting monument to the genius of the Kannada-speaking people. It won an immediate and lasting triumph. They forged an enduring link, literary and religious, among the Kannada-speaking people of South India.

Here we may make a passing reference to a philosophic treatise compiled by Sivagunaprasadi Mahadevayya some three centuries later. *Sunya Sampadane* gives an account of the discussions that took place at Anubhava Mantapa (spiritual academy) over which Allama Prabhu presided. Prof. Ranade's tribute may be quoted in this context: "It is a very extraordinary work. The dialogues are planned very much on the lines of Platonic dialogues." (*Pathway to God in Kannada Literature*)

When the intrinsic merit of a work of art is matched by its historic importance, the work becomes a classic. Harihara and

Raghavanka are classics in this sense. They were sons of the soil. Their diction is such as to make it a well of Kannada undefiled. No author could choose a more sublime subject: Hara is truth. They deal with man's spiritual longings and God's concern about man's salvation. This is a subject very dear to Indians in general and Kannadigas in particular.

Just as Basava's name is associated with the literary form known as the Vachana, similarly Harihara is known as Ragale Kavi. For he raised the Ragale metre to the dignity of high seriousness proper to poetry. Raghavanka established the Shatpadi. There were others who used native metres like Tripadi and Sangatya. When we come down to Vijayanagar and modern times, we find that poets of the first rank like Kumara Vyasa and Kuvempu have profited by a diligent study of the Veerasaiva classics. The forms established by the Veerasaiva poets have enough vigour and vitality to ensure immortal fame for them.

## HARIHARA

Hampi, made doubly holy by the Virupaksha temple and the Tungabhadra flowing nearby, was the birth-place of Harihara. We have mostly internal evidence concerning his life and works. He must have lived about a generation later than Sri Basaveswara, whose date of birth is assigned to the third decade of the twelfth century. For one of the most famous of the poetical biographies of Basava is by Harihara—*Basavarajadeva Ragale*. This describes the advent of Basava and his mission in life. Basava enriched Kannada literature with a novel kind of prose composition known as Vachana. This deserves to be considered while tracing the tardy development of Kannada prose style. The point of contact between Basava and Harihara is that both played important parts in spreading the revolutionary movement known as Veerasaivism. Basava rendered an unconscious service to Kannada literature by preaching in language really spoken by men. The Champu style

of composition was discredited because it had been cluttered with Sanskrit locutions and because it lacked popular appeal.

Harihara was a conscious artist. His innovations were many and of a fundamental nature. He knew the value of the Indian literary tradition. The influence of the classics is to be found in his Champu Kavya, *Girija Kalyana.* But his main claim to fame rests on his popularising the native metre called Ragale. He is supposed to have composed more than a hundred poems in this style. Hence his title—Ragale Kavi.

That Harihara took a leaf out of the book of the great Vachanakaras can be proved by parallel quotations. Thus he wrote in *Girija Kalyana:* "Jaladolagana jalajadante, tiladolagana tailadante," etc. The Vachanakaras have written: "Tiladamareya tailadante, Bhavada mareya Brahmavagippa Chennamallikarjuna," etc. (Cf. Padmapatramiva ambhasa.) It is clear that Harihara used traditional similes and classical concepts. What he avoided was the excessively Sanskritised diction and the classical metres, which tended to become full of sound and fury. He was bold enough to declare that the rules of grammar should not come in the way of simplicity in diction and pronunciation. He reduced the three "l" sounds (Rala, Kula and Kashala) to one sound. But the two varieties of "r" he retained both for rhyme and meaning. This matter is of great interest to students of the Kannada language, because it proves that Harihara lived at a time of transition when Old Kannada was changing into Middle Kannada.

The climate of opinion at the time of Harihara was favourable for introducing innovations. Harihara had a gift for narrative verse. He found that the old Kanda and Vritta measures impeded the free flow of his narratives. He sensed the fact that prose might be the proper medium for story-telling. But the emotion of Bhakti which he wanted to evoke demanded metrical composition. Poetry and piety were nicely blended in his personality. So he evolved a compromise formula: to write his hagiology in alternate cantos

of verse and prose. The verse form he used was the Ragale. It can be defined as common speech raised above the common pitch. He uses mostly native Kannada idioms and proverbs. His prose is like the prose of the Vachanakaras—basically prose in diction and structure, but having many poetic overtones. Thus Harihara is not only a great poet but also one of the few masters of Kannada prose.

The most important innovation introduced by Harihara was in the choice of subject-matter. He was equally outspoken in announcing his poetic credo: No self-respecting man should choose to praise the monarchs of this world and compare them to Indra, Chandra, Karna or Kubera merely to earn a pittance. On the other hand, one should meditate on the Lord of Pampakshetra day and night, praise Him and worship Him. "Neen Aharnisam nene, pogal, archisu, emma kadu sompina pempina Hampeyaldanam." This simple piety Harihara found in the humblest folk: tailor, tinker, weaver, barber, potter, painter, Harijan, girijan, etc. Accordingly, he chose these men of God as his heroes. He wrote poems describing the lives of sixty-three ancient Siva-saranas and several modern devotees of Siva. Some of them were towering figures like Basava, saintly men who came to be considered as Avataras (Karanika purushas.) But all of them had this in common—simple piety and honesty. In fact, the revolution effected by Harihara is comparable to that of the great Romantic poet, Wordsworth: He enlarged the subject-matter of poetry; and he found the spring of human emotions in language spoken by ordinary men and women pursuing their daily avocations. He resembles Wordsworth also in composing several Ragales with a purely lyrical tone and intention. His *Pushpa Ragale* reminds one of Kalidasa's *Shakuntala*—Nadatte Priyamandanapi Bhavata Snehena ya Pallavam, and of the *Gita*—Patram, Pushpam, Phalam, Toyam, etc.

We may conclude this section with a few points made by T. S. V., the modern editor of Harihara's *Basavarajadeva Ragale:* "From

the point of view of literary merit, Harihara's Ragales are more delightful and more worthy of close study than many a Champu... He discarded the eighteen traditional descriptions. He did not have much use for the mechanical enumeration of vital statistics while describing feminine charm... He observed the law of propriety in everything he wrote (Auchitya). To drag in the eighteen descriptions while narrating the short lives of great men would have been like making children carry huge loads on their small heads... If Harihara had discarded the rhymes at the beginning and the end of the couplets (Ragale), he would have become the inventor of modern metres in Kannada... As it is, his innovations in diction, style and matter paved the way for the inevitable, though delayed, change in Kannada prosody."

Enough has been said to show that Harihara started a new epoch in Kannada literature. All the Veerasaiva poets who came after him have praised him as their first and greatest poet.

## Raghavanka

Raghavanka was a nephew of Harihara, and called himself son of Harihara to show how much he owed to the elder poet. This backward glance is peculiar to Kannada poetry. There is only one parallel in English poetry. A group called themselves "Sons of Ben". Generally speaking, children revolt against parental authority. But in Kannada we find a whole series of poets who take pride in their poetic ancestry: Abhinava Pampa (Nagachandra), Hariswara Suta (Raghavanka), Kumara Vyasa (Naranappa) and Abhinava Kalidasa (Basappa Sastry). These titles proclaim the continuity of the literary tradition through the ages. But in histories of literature these poets are known not as traditionalists but as innovators. The contradiction is more apparent than real. For, as T. S. Eliot has observed in *Tradition and the Individual Talent*, "Tradition involves the historical sense which means a perception, not only of the pastness of the past but also of its

presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature (of the world) has a simultaneous existence and composes a simultaneous order."

The well-known facts of Kannada poetry—that Pampa started the tradition of writing epics in the Champu style, that Harihara established Ragale as the medium of great poetry, that Shatpadi came into vogue because of Raghavanka's masterly handling of that metre—do not mean that poets suddenly dropped writing in the traditional way and took to novel measures. In fact, Kanda, Vritta, Ragale, Shatpadi and Sangatya are as old as Kannada poetry. Kanda has not lost its ancient prestige even to this day. Poets continued writing Champu Kavyas for several centuries after Shatpadi became popular. A second point requires to be made at this stage. For obvious reasons, the most characteristic work of each major poet is being considered in these pages. It does not mean that they did not compose a body of minor poetry. Indeed, a plethora of poetry and a paucity of prose are the distinctive features of Kannada literature. Having made these preliminary observations, let us proceed to consider the merits of Raghavanka's *magnum opus—Harishchandra Kavya.*

This poem closely resembles a world classic composed in the fourth century B.C., namely, the *Book of Job.* It is a simple story of piety rewarded after suffering, such as is common in most religious literature. Job says, "The Lord has given, the Lord has taken away. Blessed be the name of the Lord." This is exactly the attitude of Harishchandra when he is exposed to great but unmerited sufferings. It is significant that *Job* is called a philosophical drama. All Kannada poetry is metaphysical in a way. But epic poems conceived in dramatic terms are rare. The dramatic quality of Ranna's *Gadayuddha* has already been mentioned. *Harishchandra Kavya* has also lent itself to dramatic re-creation. In both epics we find uniquely individual characters, skill in plotting,

the story carried forward by means of vivid dialogue, and dramatic situations. The opening scenes are laid in heaven, the human drama is enacted on the earth. The climax in each is brought about by divine intervention. The argument is ended by the voice of the Lord, and Job admits that the problem of evil is too deep for the human mind to solve. In *Harishchandra Kavya* Virupaksha manifests Himself to bless Harishchandra for his devotion to truth. A great religious truth rediscovered by the Veerasaiva prophets is proclaimed: *Haranembude Satya, Satyavembude Haranu.* The description, calm of mind all passion spent, is applicable to both the heroes.

Raghavanka's dramatic skill is as admirable as his realistic descriptions of the varied activities of life. Throughout this long poem he never falters, and the *mot juste* is always ready to hand. For the most part he uses native idioms and thereby secures clarity and vigour. His many similes are the fruits of profound observation and are marked by naturalness and felicity of phrasing. This has contributed greatly to the popularity of Raghavanka. He is full of memorable lines and hundreds of them have acquired the dignity of proverbial sayings.

The music of Shatpadi is often compared to the humming of bees—"Shatpadia Jhenkara". Raghavanka found this too melodious to evoke the emotion of pity. When Rohitaswa dies of snake-bite, Chandramati's lamentation over the dead body of her son is expressed in the Ragale style. This elegiac bit is second only to Ranna's *Kaurava Pralapa* in achieving an intensity of effect.

In thus producing a succession of great poets, not in single file but in two's (Pampa and Ranna, Harihara and Raghavanka), Karnataka demonstrated to the world the truth of Nripatunga's contention that we are a nest of singing birds who could recapture their first fine rapture. To the above galaxy we must add Janna, Naranappa, Laxmisa, Chamarasa and Ratnakara.

JANNA

The greatest poet of the period was Janna. But he had to yield the pride of place to Harihara, because the former espoused a lost cause (Champu) and the latter made innovations in matter and metre. We know enough of the background of Janna to say that he was the favoured child of fortune. His father was himself a poet having the title, Sumanobana. A famous Pandit, Nagavarma II, was Janna's Guru. His nephew was the famous grammarian, Kesiraja. No doubt Janna received an education suited to his birth and genius. He must have begun the practice of poetry at an early age. For, he was much in demand for writing epigraphs. Thus original genius, rich experience and literary culture went into the making of his masterpiece—*Yashodhara Charite* (1209 A.D.). Janna has himself given a glowing account of his brilliant career: "In the court of the great Cholakuloddharaka, I rank as a general, have prestige as a minister, and enjoy royal patronage as the poet Laureate (Kavi Chakravarti)."

"The reign of Ballala II is glorious in point of literary abundance and excellence. To the poets named already, we should add Rudrabhatta, author of *Jagannatha Vijaya*. That the three main streams of religion came to be mingled bears eloquent testimony to the religious tolerance of the Hoysalas." (*Karnataka Through the Ages*)

Janna narrates a typical Jain Purana. It is a description of the life-cycle of our families. The Hindus think that "birth, copulation and death" do not describe the complete life-cycle. As the *Gita* says, "Dhruvam Janma Mruthasys Cha." So man is born again and again in the valley of soul-making till he finds at-one-ment.

The Jain version of this aspect of the doctrine of Punar Janma (re-birth) is a complicated story. But the focal point is how Abhayamati preached the doctrine of Ahimsa to Maridatta who was about to plunge himself into a dark deed—slaughtering animals

in the name of religion—and converted the King into the Jain faith.

The temple of Kali looked like the kitchen of the god of Death. Among the animals ready to be sacrificed were several humans also. The poet piles up horror in describing the place of slaughter. The advent of spring itself carried the tinge and tang of the reign of terror. The crescent moon looked like the hook or crook by which animals are captured; the bourgeoning Asoka looked like a swing on fire; the song of the cuckoo seemed to be a mockery of animals in the throes of death; the red flowers of the Muttuga (Kimsuka) appeared like bits of the flesh of Winter captured by Spring and offered up to Kali just to fulfil his oath, etc. "Dear Lady, we receive but what we give." The dramatic situation is such that it does not allow the description to degenerate into mere pathetic fallacy.

It is clear that Janna has observed nature carefully. What gives us greater pleasure is his freedom from traditional similes and conventional metaphors.

The unique quality of the poem lies neither in its description nor in its characterisation. Janna tells a series of inter-related stories to point a moral. The beauty of it all is that both the stories and the moral are true to nature. Janna is not merely a great story-teller but also a profound psychologist. *Yashodhara Charite* is the only poem in Kannada giving a fine delineation of the vagaries and varieties of human love. The story of King Yashodhara and Queen Abhayamati begins in perfect felicity and ends in total tragedy. This is partly due to feminine fancy. Abhayamati falls in love with a most revolting person because she is bewitched by his song. It was like the old story of the Beauty and the Beast. But this is not one more variant of the eternal triangle. The main incident after the King's discovery of his wife's perfidy is the sacrificing of a cock made of rice flour. The Queen Mother felt that this sacrifice would somehow allay *the fever of the bone* from which

her son suffered. Unluckily, an evil spirit had entered the body of the cock. Hence the King was guilty of killing an animal. This involved him and his mother in a cycle of seven re-births by way of expiating the crime. The moral was clear to Maridatta: "If killing a cock made of rice could bring no end of suffering, he should carefully refrain himself from animal sacrifice."

The story bears close resemblance to the *Ancient Mariner*. Both are stories of crime and punishment. Kindness to animals is the moral preached by both Janna and Coleridge.

Janna has made a famous comment on human love: "Aided by the power of fate, the mysterious god of love will exult over the deaths of lovers."

## Kumara Vyasa

We have seen how during the Hoysala period an appeal to the common reader became a prominent feature of our poets and prophets. Accordingly, the Marga style yielded place to the Desi style. Harihara wrote the lives of the Veerasaiva saints in Ragale. Raghavanka started the Shatpadi tradition. The credit for establishing Shatpadi as a popular metre goes to Kumara Vyasa.

Once again, a religious revival went hand in hand with a revolutionary movement in literature. Haridasas vied with Sivasaranas in composing lyrics (Kirtanas) depicting the emotion of Bhakti. An understanding of the political and religious background is quite necessary for a full appreciation of the period. Sardar Panikkar is of opinion that the impact of Islam was partly responsible for the other-worldliness and the fierce monotheism of the period. But this is a difficult point to establish. The religious background can be easily elucidated.

"The re-written Puranas and the *Mahabharata* provided the people of India with a mythology and a body of unexampled heroic poetry; a rich system of popular ethics and a religious literature for

the masses catholic enough to include the worship of all creeds inside Hinduism." (Panikkar)

The Jains were the first to write great poetry. Veerasaivism contributed a distinctive type of literature, including as it does, the great names of Basava, Allamma, Harihara and Raghavanka. It was only during the Vijayanagar period that the Brahmin poets arrived on the literary scene and stole the thunder from the Jain and Veerasaiva poets. For they too began composing in the Desi style. But whether they were Veerasaivas or Veera Vaishnavas, there was one thing in common between them—Bhakti. Indeed, the climate of Bhakti was an all-pervasive phenomenon in India, as is proved by the lives of Kabir, Mira, Chaitanya and countless devotees of Hari or Hara.

"But the importance of Sanskrit did not decline; it alone united the Hindus. From Travancore to Kashmir the language of scholarship and thought continued to be Sanskrit. At the same time, Sanskrit had become totally divorced from the life of the common man. It was only by tying the vernacular to the thought-forms and traditions of Sanskrit that the dilemma was overcome. This is an achievement worth studying." (Panikkar)

Sayana has remarked in his *Vedartha Prakasa* that Vyasa took pity on women, Sudras, and Brahmins only in name, who were forbidden to read the Vedas. He composed the *Mahabharata* for their delight and instruction. In course of time, this great epic achieved the status of the fifth Veda. Though Valmiki is acknowledged as our Adi-Kavi, Kannada poets have found greater fascination in Vyasa's epic. Kannada *Ramanayanas* lack the prestige and popularity attached to Kannada Bharatas. Kuvempu's *Ramayana Darshanam* is an exception. But this requires separate consideration.

Dr. Johnson was of opinion that the common reader had the right to pronounce literary judgments. Judged by this criterion, *Gadugina Bharata* occupies the first place in popular esteem. One

reason for its great popularity has already been referred to. Firstly, it is a Bhakti Kavya mirroring the spirit of the age. Secondly, its language (Middle Kannada) is closer to modern Kannada. Indeed, Naranappa is one of the makers of modern Kannada. His version lends itself to recitation. We find at least one Gamaki in every village reciting the *Gadugina Bharata* pro bono publico.

It is in order at this point to mention an epoch-making publication. A popular edition of *Kumara Vyasa* was published by the Literary Department of Mysore in 1958. This department was the brain-child of Sri K. Hanumanthaiya. This book was edited by two writers of established reputation, Srinivasa and Kuvempu. Copies of this book were made available to the common reader at the nominal price of two rupees. Sri K. Hanumanthaiya deserved to be honoured with the ancient title of Dana Chintamani. What follows is a summary of the brilliant and exhaustive introduction by Kuvempu.

We may recognise four stages of evolution in the realm of Kannada poetry, including the modern age. Pampa, Harihara, Kumara Vyasa and Sree have been hailed as the epoch-makers. We have already given an account of Pampa and Harihara. Now let us consider Kumara Vyasa.

Naranappa is said to have composed his epic in 1423 A.D. It is good to remember that his transcreation of the *Mahabharata* was produced at least a hundred years before the publication of the Authorised Version of the Bible (1611 A.D.). It is a peculiarity of the Kannada people that they tend to ignore the difference between sacred literature and secular literature. As a separate section is devoted to Dharma, we shall consider here Kavya Dharma.

Naranappa knew very well that he was challenging comparison with Pampa. To hope to equal Pampa in poetic merit was a daring act of imagination. Naranappa has measured up to Pampa in every way. Both are lords of the language, both have the gift of

originality and invention, and both show great skill in plot and characterisation. There are points of contrast also.

Pampa's description of Banavasi Desa has already been referred to. Naranappa is so full of the beatific vision that he has no time to stand and stare at earthly beauty. Pampa is aware of the infinite variety of natural phenomena. His felicity of description has few parallels in Kannada poetry. In a certain refinement of style, in suggestiveness, in the fine art of civilised social intercourse, in lovely and loving description of the stained-veined variety of life — in all these Pampa leaves Naranappa far behind. But in intensity of emotion, in vigour of thought, in giving expression to primordial though crude feelings and, above all, in his cosmic vision, whereby Naranappa sees all objects of all thought apparelled in a celestial light, in all these Naranappa excels Pampa.

Pampa has shown his ability to create uniquely individual characters. In a famous Vritta at the end of the epic, Pampa makes a garland of the flowers of chivalry assembled on Kurukshetra and offers it to his readers for their delectation: Duryodhana's firm resolution, Karna's faithfulness, Bhima's virility, Salya's strength, Bhishma's exalted nature, Drona's skill in archery, Arjuna's deeds of derringdo, Dharmaraya's steadfast devotion to Dharma—these qualities of the heroes have earned the veneration of the world for the *Mahabharata*.

Naranappa has added to this tale of royal names : Sree Krishna, Draupadi, Uttara Kumar, and Abhimanyu. These are Naranappa's own contribution to the variety and wide range of characters in the great epic. These afford the poet splendid opportunities for giving touches of humour (Uttara Kumar), for mingling Karuna with Veera (Abhimanyu), and for a convincing delineation of the emotion of Bhakti (several episodes concerning Draupadi). In addition to the episodes mentioned above, Naranappa's description of Kirata-Arjuniya, and the last moments of Karna and Bhishma carry the stamp of an original genius.

Krishna is described as an Avatar. He is both an actor in the drama of life and the director of the play. He always acts in character, never overstepping the modesty of nature. His devotees, including Karna, see his Viswa Rupa and taste heavenly bliss. Those who oppose his will know not what they are doing. For Krishna loves his enemies (*Koluva Hagege Oliva*).

Pampa and Naranappa were epoch-makers (Yuga Purushas). Later poets drew inspiration from them. Those who tried to reach the same perfection of phrasing failed utterly.

Naranappa's language has a peculiar excellence that defies the translator's art. It abounds in Rupakalankara of a wealth of apt imagery. Abstract thought is made concrete by means of an apt image. As W. B. Yeats remarked, "Wisdom speaks first in images." It is futile to try to illustrate this point.

As Kuvempu has remarked, "God has given the Kannadigas the gift of the lofty Sahyadris. The holy Tunga and Kaveri are our rivers. The proximity of the palm-green shores add wealth and variety to the lovely Malnad. The towering figures of Pampa and Naranappa are also the gifts of God. They are head and shoulders above the run of common poets, yet they are companionable. May we have the power of appreciating their true worth and thereby making the flower of our life blossom forth; and may we never forget to claim these two great poets as *our* own, and proclaim to the world that these two are *our* contributions to the world's classics !"

### Laxmisa, Shadakshari and Ratnakara

Kumara Vyasa is, perhaps, the last great poet before we come to the modern period. But the sixteenth and seventeenth centuries saw the birth of three poets who have elements of greatness in different proportions. Laxmisa, Shadakshari and Ratnakara may be said to be minor poets who have made major contributions to Kannada poetry. The first two enjoyed great popularity till

recently. The third poet is remarkable in both matter and metre. He wrote a long poem of ten thousand verses in Sangatya style, a metre little used in great poetry. In his delineation of the two characters drawn from the Jain *Purana* (Bharata and Bahubali), Ratnakara has reconciled the claims of Yoga and Bhoga. Each is a representative of one of the sources of Kannada poetry: Laxmisa (Vedic religion), Shadakshari (Veerasaivism) and Ratnakara (Jain Dharma).

Richness of texture is a quality common to both Laxmisa and Shadakshari. Readers of G. M. Hopkins will find a close parallel between the Father of Modern English poetry and these two Kannada poets of the previous age. All the three excel in the quality of verbal dexterity and melodiousness. Our Kannada poets are inheritors of an ancient tradition in this matter. Hopkins drew his inspiration from a study of Welsh poetry. The required effect is secured by a well-known and elaborate use of alliteration, assonance and various kinds of rhyme. "Hopkins used these poetic devices with taste and control. They give intensity, unity in variety, and inevitability to poetic thought." (W. H. Gardner) To use the poet's own phrasing, he succeeded in "instressing the inscape".

But our Indian poets tend to use these Alankaras as ornaments. They are not a means to an end, but ends in themselves. This is now condemned as a lapse in taste. Shadakshari is more wanting in this refined taste than Laxmisa. Hence the lower rank assigned to him.

Even after making these deductions, there is enough left in the contributions of the above poets to ensure permanence for them. Let us proceed to consider them individually.

Laxmisa does not make a difference between Hari and Hara. They are but two names for the one Being. He is equally fervid in his praise of Siva or Vishnu. Though ostensibly he is writing *Krishna Charitamrutha*, his praise of Siva is equally heartfelt.

It should be remembered that Hopkins also wrote his poems for the greater glory of God.

Laxmisa is to be praised for giving importance to Hasya Rasa (humour) which receives very casual treatment in Kannada literature. The main story of the sacrificial horse requires prominence to be given to Veera Rasa. But the poet manages to narrate several humorous stories. We can consider one example. There is a Brahmin who is married to a woman who is the very embodiment of the spirit of contrariness. This is a proper theme for comedy. The husband did not try to tame the wife. He lightened the cross he was made to bear by using a device taught by a learned person who knew the ways of women. If he wanted to drink milk, he would ask for a glass of water. The wife would insist on giving him milk. Things went smoothly for some time. One day the husband forgot to act his part. The result was that the wife committed an act of sacrilege. The wife earned the Brahmin's curse and so became a stone. What began as light comedy ended as grim tragedy. Laxmisa's handling of this story has added a stock character to the world of Kannada comedy—that of Chandi. The poet has shown his individuality in narrating the story of Chandrahasa. It has the ingredients of a tragi-comedy. The theme is elaborated with consummate skill and with touches of humour and pathos. That pity is an ingredient of humour is clearly demonstrated here.

The portrait gallery created by Laxmisa reminds one of Chaucer's pilgrims. There is variety as well as verisimilitude in Laxmisa's characters. We have God's own plenty—the world-conquering emperors, the man who is venerated as an Avatar, the gourmand who is tantalized with the smell of food, wicked counsellors, honest princes, brave soldiers, etc. The list does not include the multitude of God-intoxicated men and women.

Laxmisa revelled in Upamas and had earned the title of Upama-Lola. As Kuvempu has put it, Laxmisa's similes are like peacocks

dancing in ecstasy enjoying at the same time the golden glow of the rising sun and the balmy breeze that causes ripples in the luscious grass. The mind of Dustabuddhi is compared to a deep pool of clear water shining in a broad river at the bottom of which a school of cruel crocodiles is lurking.

*Jaimini Bharata* may not reach the Himalayan peaks of poetry but it resembles the Brindavan Gardens in many respects: in many-splendoured colour, in its symmetry, and in its power to evoke sympathetic laughter.

Ratnakara has a further claim to greatness for his modernity in tone, diction and imagery. He avoided grammatical complexity to make it easy for womenfolk to sing his poems so well set to music. His works should win the approbation, not only of the Kannadigas, but also of the Telugu- and Tulu-speaking people. He has used phrases from Telugu and Tulu to show that he deliberately aimed at widening the circle of his readers. This reminds us of the allusive style of T. S. Eliot.

## MINOR POETRY

It is futile to expect every language to produce an Aristotle, a Longinus, a Bergson or an Anandavardhana. Karnataka has yet to produce a Saintsbury. Kannada poets had not only mastered the mystery of the poetic craft but also could shed occasionally much light on the choice of matter and metre, on the uses of poetry and on the varieties of diction and style suited to their particular purpose. An attempt had to be made to distinguish between major and minor poets. Frequent parallels are drawn between Kannada classics and English classics just to show that some at least of our poets can be considered as world classics. The list is not exhaustive but merely representative of various sects, trends and forms. In this context, Prof. Amalendu Bose's defence of minor poetry deserves to be quoted: "The poet writes for the joy of creation. As for the reader's response to poetry, what

matters is not the poet's majority or minority but the simple authenticity of the poet concerned." This section may well conclude with an account of the poets whose authenticity is not in doubt.

The classical poets were very particular about observing the rule regarding the initial rhyme. There is also scope for employing medial and end rhymes. Kannada lends itself easily to achieving a richness of texture. This point has been dealt with already in considering the poetic merits of Laxmisa and Shadakshari. The poetic devices used by them give the sort of pleasure condemned by Milton as the jingling sound of like endings. But by a careful choice of rhyming words, and by seeing that sound is wedded to sense (the union of *Vak* and *Artha*), the poets writing in traditional metres do give us poetic delight.

In a famous Vritta, Nemichandra uses the following rhyming words: Kattuge, Mettuge, Muttuge and Muttidar. "Whether the troops of monkeys built a bridge to Lanka or not, whether Vamana's foot filled the sky or not, whether Nara gave a fall to Hara or not—the poets have said so, and the readers have accepted them as being true to their imaginative experience." Then again he has said, "Fool, do you think that poetry can be bought in the bazaar ? Let me see if you can buy the following: Spring, the gentle breeze from the Sahyadris, romantic love and moonlight."

### Nayasena and Brahmasiva

These two poets of the twelfth century deserve special mention because of the rare vein of satire they cultivated. Nayasena was an admirer of Desi. He has remarked that, "If poets want to write in Sanskrit, let them do so. Why should they drag in Sanskrit locutions while writing in pure Kannada? It is like adulterating ghee with oil."

"A paragon of beauty is not offended if somebody holds a mirror to his face. A Cyrano is likely to belabour and cudgel and kill the person who holds the mirror."

"Wicked people are likely to belittle the valour of a person who kills a tiger (Huli). On the other hand, if they kill a rat (Ili), they boast of their skill in big game hunting!"

Nayasena also excels in coining phrases that have acquired the force of proverbs: "It is futile to straighten a dog's tail." (*Nayi Bala Donku*)

Satire acquires a new dimension in the hands of Brahmasiva. In those days people thought that establishing one's faith required the holding up to ridicule the faiths of other people. Accordingly, the *Jaina Brahmasiva* gives satirical descriptions of Hari and Hara:

"If Vishnu is the monarch of all he surveys, why should he beg three feet of land from Bali? Why should Vishnu, the Lord of Laxmi, degrade himself to the level of becoming Parthasarathi?"

"The fact that Siva is an ignoramus is proved by his counting the beads, his trident is an index of his cruelty, that he is without shame is indicated by his phallic worship, his having Gowri always on his knees shows he has no conception of penance. Knowing all these defects, why do men continue to worship Siva?"

Jain Dharma is extolled thus: "With a beat of drum, Jain Dharma warns liars, cruel people and adulterers to go away."

### ANDAYYA

Andayya's precept and practice opened the eyes of Kannada poets to the vigour of native idioms and the beauty of speech rhythms. Andayya exhibits three kinds of novelty: in subject-matter, in style and in diction. What he says about choice of words deserves a little elaboration. The classical poets used many Sanskrit locutions in their Vrittas derived from Sanskrit poets. Sanskrit became the language of culture. Many Sanskrit words gained currency and simple Kannada words lost caste. Andayya championed the cause of such words. He defended poets

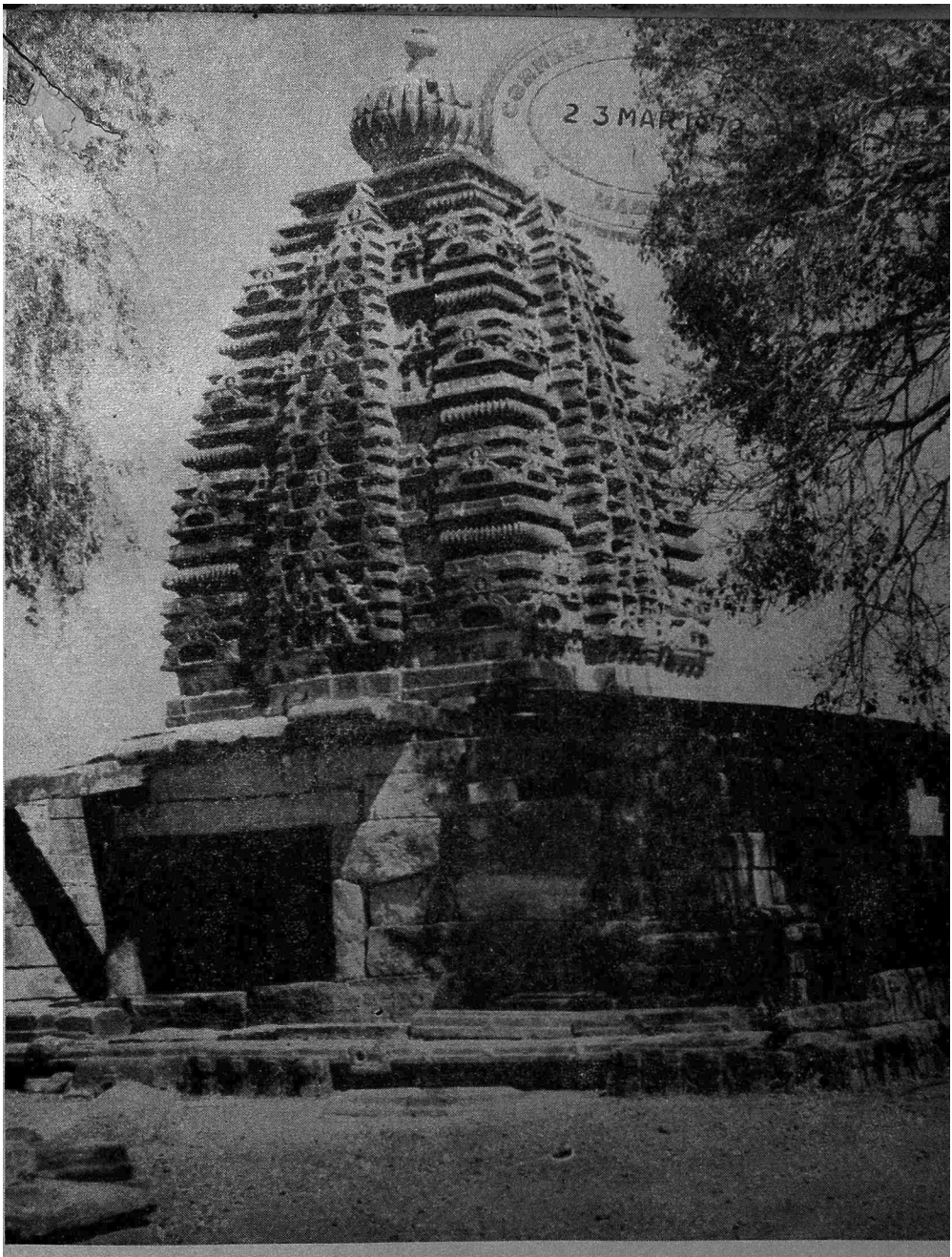



*Plate 13*—The Galganatha Temple at Pattadkal



*Plate 14*—Yakshagana, a form of dance-drama, for which South Kanara is noted

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*Plate 15*—*Ganesha,* a rosewood carving, an exquisite example of Mysore handicrafts

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*Plate 16*—A Bharatanatya set made of light wood and glass





*Plate 17*—Sandalwood jewellery box with Shivagana figures with musicians playing on the top

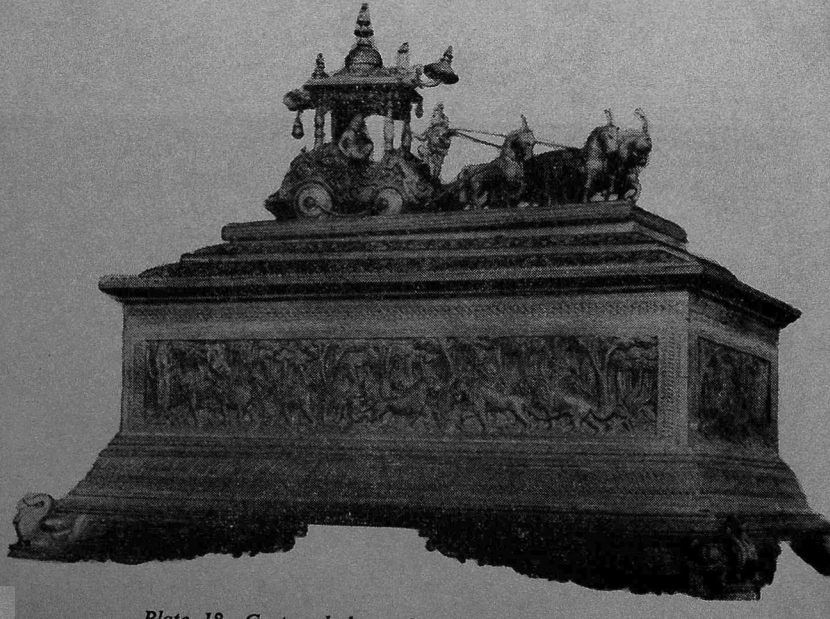

*Plate 18—Geetopadesha,* a fine sandalwood carving

(*Kabbigara Kava*) from the charge of excessive fondness for Sanskrit locutions. They seemed to be of opinion that poetry written in pure but homely Kannada words could not convey the surge and thunder of Sanskrit. Andayya raised the standard of revolt. But he had few followers. It was only in the twentieth century that Desi came into its own.

Andayya is one of many poets praising adequately the colour and carol, the sweet scents and fruits of Kannada Nadu: *Kannada Menippa Nadu Chelvaythu.* "The thousand-headed Adisesha would find it difficult to do justice to the infinite variety of natural beauty in Karnataka. How can a mortal describe the land adequately?"

The country as described by Andayya must have been a land flowing with milk and honey and coconut water. "The gardens were well watered, and the people enjoyed peace and plenty. The name of the capital was the City of Flowers. This was symbolic of the refined taste of the citizens, each one of whom was famous in some way or other." Chamarasa (1430)

There was a time when Chamarasa was even more popular than Naranappa. The latter did not make a distinction between Hari and Hara. Chamarasa was a religious poet who had to describe the supremacy of Siva. This was, perhaps, a factor leading to the revaluation of these two poets. However, Chamarasa's attempt to reconcile Dharma with Kavya Dharma was very laudable. He remains a worthy follower of our Adi-Kavi. Since his epic poem in Bhamini Shatpadi (*Prabhulinga Leele*) does not lend itself to brief quotations, we may content ourselves with recording a fact that redounds to the glory of Kannada. The popularity of this poem was such as to get translated into four languages, Sanskrit, Marathi, Tamil and Telugu. This is a rare event in the history of Kannada literature. M. R. Srinivasa Murthy, the modern Editor of *Prabhulinga Leele*, has hailed it as our *Pilgrim's Progress.*

HONNAMMA

Chikkadevaraya Wodeyar was a great patron of learning. His court was adorned by a host of talented men and women. Of these, a poetess named Honnamma deserves special mention. For she has written a long poem in Sangatya style containing 468 stanzas. She describes the duties of a wife devoted to her husband. Though she lived in the seventeenth century, she anticipated the modern movement for the emancipation of women (1926 in England and 1952 in India): "The mother who gave birth to you and the person who brought you up were both women. Then why should anyone but a fool try to degrade women?"

Her conception of wifely duty closely resembles that of Milton: He for God, she for God in him. *Manadanna Nolu Madhavana Bhavise.* She is also bold enough to prescribe a reciprocal duty for man: "He should woo and try to please her like a lover who gathers gently fresh-blown flowers of many hues and makes a posy for his beloved."

CHIKKUPADHYAYA

Chikkupadhyaya was at first tutor to the prince and later became one of his ministers. His contributions to Kannada literature are notable both for volume and for variety. He has given one more memorable picture of the motherland: "A land of splendour, birth-place of beauty, the market of mirth, abode of excellence, palace of pleasure, virtue's reward, home of good fellowship, casket of culture, horn of plenty, land of saints, etc.—the beauty of Kannada Nadu defies description!"

He also provides examples of wit and humour which find a prescribed place in our long poems:

"Lord, what fools these mortals be! They call the palace an Aramane (half-house), a man of culture is called an Arasa (without Rasa)," etc. The facility with which he fills his works with puns and paradoxes is an index of his rich vocabulary.

### SARVAJNA

Sarvajna is evidently the title of a poet who has made the Thripadi style very famous throughout Karnataka. He could have written a long satirical poem on a social or religious theme. But he seems to have spent all his time composing occasional pieces and impromptu satires. "What oft was thought but never so well expressed" is an apt description of his style. Some of his stanzas are oft quoted.

Here follows a realistic description of Male Nadu before the eradication of malaria: "A traveller who comes to Malnad must be really a sinner; for here he finds people who suffer from cold and fever and liver trouble, and who lead a primitive life gathering fruits from trees." In another stanza he gives credit to Malnad for being the home of spices and the granary of Karnataka.

A drought in the north country is described vividly: "There is no inhabited place nearby, one has to go a distance of three miles to fetch a drink of water, no tree shelters the traveller from the burning sun—enough of wandering in the north country."

Incidentally, it may be noted that Sarvajna uses the native Badagalu, Tenkalu, Mudalu and Padavalu for designating the four cardinal points of the compass, and not the Sanskrit equivalents which have since become fashionable.

## THE MODERN PERIOD

### TRENDS AND INFLUENCES

Each new period of creative activity gets an impetus from some accident of history. A foreign influence is like a catalyst helping simple elements to form a new compound. Without native talent, a foreign influence produces no result. The mystery of creative literature is best understood in the spirit of Browning's lines:

"... such gifts be allowed to man,
That out of three sounds he frame, not a fourth sound,
but a star."

This has to be borne in mind while discussing the question of trends and influences. Otherwise, we shall be in danger of coming to preposterous conclusions, giving more importance to a foreign influence than to native genius. We have already seen that Kannada poetry has had a glorious tradition. And part of the glory is the fact of modern revolts against ancient tradition. Tradition is permanent and modernity is a passing phase. At the beginning of the present century, the climate of opinion was favourable all over India for a re-birth of learning. If Swadesi was the Manthram in politics, Desi was the goddess invoked by our poets. It so happened that Wordsworth was the great poet who most nearly answered the need of the hour. *The Lyrical Ballads* and the poetical credo that "the language of poetry should be a selection of the spoken language" exercised a profound influence on our poets. No wonder they became ardent Wordsworthians !

BELLURA MYLARA SRIKANTHA VARA (Sree)

This was the situation some five decades ago. A great modern poet writing a foreword in 1965 to a volume of modernist poems said, "Our great poets always appear in two's, perhaps, to help the chariot of poesy to progress evenly: Sree and Srinivasa, Pai and Panje, Vinayak Krishna and Gopala Krishna, Kanavi and Sivarudrappa, Nissar Ahmed and Chandrasekhar, and Chittala and Kambara."[1] Since the critic himself happens to be one of a pair of great poets, Ambikatanaya Datta and Kishora Chandra Vani, he has failed to mention this particular twin birth. Both logically and chronologically one more pair may be added: Pu Thi Na and K. S. N.[2] In fact, this procession of poets seems to be not annual but perennial. It is not our intention to trace the

[1] The pen-names or initials refer, respectively, to Masti Venkatesha Iyengar, M. Govinda Pai, Panje Mangesha Rao, V. K. Gokak and Gopala Krishna Adiga

[2] P. T. Narasimhachar and K. S. Narasimha Swamy

progress of poetry up to date. The year 1931 is the limit set for the present history. So this section concerns itself mainly with the literary events of the 'twenties and 'thirties.

The British period of Karnataka history was not productive of much poetry till the end of the nineteenth century. A study of European literature gave an impetus to what is now known as the Romantic Movement in Kannada literature:

> "(India) stood on the top of golden hours...
> Bliss was it in that dawn to be alive,
> And to be young was very heaven!"

The poet who inaugurated the movement was the then Registrar of the University of Mysore and an honorary professor of Kannada. It was a decade later that he became a professor of English. He never rose to the position of a Kulapati or even a principal. These facts have to be borne in mind while assessing the great service rendered by Sree to the cause of Kannada language and literature.

Even as a student of English literature going for long and solitary walks along the Triplicane beach, Sree was meditating on the ways and means of enriching Kannada literature. His address to the Vidya Vardhaka Sangha of Dharwar (1911), soon after his return from Madras, shows that he had evolved a plan for lifting the chariot of Kannada out of the morass in which it had got stuck for so long. Part of it was precept and part example. He indicated the need for fashioning a modern Kannada prose style that could serve as human nature's daily food. This meant experimenting with new forms of literature, editing old classics and new anthologies, and undertaking long tours to far-off places to spread the message of the new birth. If one wanted a stream of histories, dictionaries, and grammar books to come out of the printing press, it would help greatly to have one's own press. The first thing he did after becoming the chief executive of the Kannada Literature Akademi

was to endow a press. This is only one example out of many to show how Sree served the cause with all his heart, with all his mind and with all his soul.

The first decade of the twentieth century saw several experiments conducted to remove the shackles of Alankara from Kannada poetry and make it a fit vehicle to convey modern sensibility. H. Narayana Rao wanted a new metre to express new matter, but he clung to the initial rhyme. It was Govinda Pai who took the plunge in April 1911. He was the first to dream of new rhythms, and he also gave several excellent models. Shantha Kavi in north Karnataka and a devoted band of workers in Old Mysore (notably S. G. Narasimhachar) had long felt the need for using modern Kannada both in prose and in verse. These pioneers deserve to be remembered with gratitude. But the Indian tradition of idolatry requires one individual to head the procession. That happened to be Sree with his epoch-making publication of *English Geetagalu* in 1921. This was reprinted by the Karnataka Sangha of the Central College in 1926 and distributed gratis to the subscribers of *Prabuddha Karnataka*. By 1953 this book had got into the third edition. Most of the facts gathered here are taken from the scholarly introduction to the third edition by T. N. Srikantiah.

B. M. S. was fortunate in his first batch of disciples—T. N. S., K. V. P., and D. L. N.[1] It was on the recommendation of B. M. S. that the first two became members of the faculty several years before they took their master's degree in Kannada Language and Literature. B. M. S. had made a scholarly study of several Indian and European languages by long years of self-study: English, Kannada, Sanskrit, Greek, Tamil and Telugu. When he had to draw up a syllabus for the master's degree course in Kannada Language and Literature, he gave due importance to the study of both Aryan and Dravidian languages: Sanskrit, Telugu and Tamil.

[1] T. N. Srikantiah, K. V. Puttappa (Kuvempu) and D. L. Narasimhachar

The shoulders of no single disciple were broad enough to don the wide mantle of B. M. S. The honour was shared by a band of poets and scholars: Poetry (Kuvempu), Sanskrit (T. N. S.), Kannada (D. L. N.), Greek (K. V. R.), Tamil (L. G.) and others.[1] The pillars of the universities of Mysore and Bangalore at present are Sree's disciples of the third generation. For the two Acharyas —T. S. V. and A. R. K.[2]—had themselves been devoted disciples of Sree.

The Central College has had several ups and downs. But there has been a continuity of tradition in the University of Mysore for over half a century. No wonder that it is doing so much for the advancement of Kannada studies. The Karnatak University has taken a leaf out of the book of the older university. It has established a research institute and an institute for Kannada studies.

It is impossible in a brief essay to do justice to the many achievements of B. M. S.—as Acharya, as an editor of the classics, as the founder of the Kannada school, as an orator in two languages, as a patriot and as the Father of modern Kannada poetry. Let us conclude this section with a brief account of his major works.

*English Geetagalu* was his masterpiece. It was new in every way: in matter and metre, in diction and tone, in rhyme and rhythm. B. M. S. had made a study of the folk-songs—the Lavanis of Old Mysore, Yakshagana of South Kanara, Sangatya of north Karnataka, the Huttari songs of Coorg, etc. This helped him to create new tunes and measures for the various forms of poetry he wrote. For his slender poetic output includes not only the lyric but also narrative verse, the ode and a verse-form suitable for rendering Greek tragedy into Kannada verse. But he produced the maximum effect with the minimum change. The novel measures he employed were not entirely new. He went back to Pampa in his attempt to

[1] K. V. Raghavachar and L. Gundappa
[2] T. S. Venkanniah and A. R. Krishna Shastry

find a suitable base for his new verse form. He found that the occasional stanzas written in the Ragale style by our Adi-Kavi suited his purpose very well. In Pampa feet of three and four syllables come alternately. B. M. S. used a grouping of three and five syllables. What he aimed at was not a pedestrian translation but a transcreation. One example may be quoted to indicate the importance of his achievement. His rendering of Hood's *Bridge of Sighs* reads like an original composition. He has transformed it into something rich and strange. The prosodic innovations are worth studying. He has added a stanza to enhance the pity of it all. Perhaps, the poor unfortunate woman had no child to induce her to cling to life in spite of the bludgeonings of fate. The language is racy and of the soil. Words like *Uriyavanu* (the burning one) are still found in the language of the simple folk. The appropriateness of such expressions cannot be praised too highly.

It is said that Sree's ambition was to do for Homer what he did for Sophocles. As a lecturer on Shakespeare, his fame had spread far beyond the borders of Karnataka. The songs from Shakespeare are some of the finest among the sixty pieces rendered from English. The intrinsic merit of *English Geetagalu* is such that it attained the status of a classic soon after its publication. It was not an experiment but an achievement. In its style people admired the fine blending of freedom incidental to a pioneer with the restraint natural to a born poet. Sree was universally acclaimed as *Karnataka Kavichutavana Chaitra*.

Kannada literature is yet to have a body of dramatic literature. Amateur dramatic associations are springing up everywhere. The Natya Sangha and the State Sangeet Natak Akademi are trying to establish a sort of Repertory Theatre at the Ravindra Kala Kshetra. Radio plays and one-acters are being turned out to meet the needs of the hour or half-hour. But there are few plays that enjoy the status of dramas, and fewer dramas that can stand the test of being put on the boards. Sree occupies an honoured place in the history

of the Kannada drama for being the author of two plays that can be studied as literature. His *Gadayuddha Nataka* has already been referred to. With the adoption of the *Ajax* of Sophocles under the title of *Aswatthaman,* Sree scored one more first in literary history. Sree was the first to write a poetic drama to reflect the spirit of Greek tragedy, perhaps the highest literary form ever invented by human ingenuity. The success attained by Sree in this new genre encouraged younger writers to attempt poetic plays, operas and transcreations of European classics.

## The Timeless Bard

Bendre and Kuvempu made their appearance together on the Kannada stage for the first time in 1930. It was during the sixteenth annual conference of the Kannada Literary Akademi. Kuvempu's poem of the year—"If one listens to the voice of Kumara Vyasa, one will be transported to Dwapara"—had become very popular. Two years earlier, Bendre had thrilled the Gulbarga audience with his famous song "The Bird of Time". Sree recited this poem during an address to the students of the Maharaja's College. Again at the Mercara conference, N. Prahlad's recitation of Bendre's "Kuniyonu Bara" thrilled the audience. Kuvempu transported the listeners to Dwapara with one of his patriotic songs. The Dharwar conference saw them again on the same platform. Thus our two great poets have not only won several State and national awards but have also won the applause of the lovers of Kannada with the magic of their personality and the music of their Gamaka Kale or art of reciting poems.

So much for similarities: both are born poets, and both are immensely popular. There are differences also. Kuvempu was brought up in the shelter of academic bowers. He loves to live alone in a bee-loud glade. He lisped in numbers, for the numbers came. Bendre may say with Johnson, "Slow rises worth by poverty depressed." He loves to wander all over India, humming his songs

and gathering the honey of friendship. No other Kannadiga has done so much for emotional integration. His works are translated into Marathi. He has received many prizes for his contribution to Marathi literature. He has lectured in Marathi to learned audiences at Poona and Nagpur. Thus he has done as much for his mother-tongue as for his fatherland. Going one step further, he has aspired to be a citizen of the world ever since he became a disciple of Sri Aurobindo in 1917. He became the founder of the "Geleyara Gumpu". V. K. G., one of Bendre's disciples, has contributed an article to *The Triveni* entitled "My Acquaintance with Poets". Vinayak's disciple, Principal R. G. Kulkarni, has become an authority on Bendre. Much of the information for this essay was drawn from his recent publication, *Chaturmukha*, 1968.

This is the place for mentioning an important aspect of our poets enjoying an established reputation. They are all disciples of Aravinda Rishi and through him they have established contact with the ancient Rishis about whose winged words Tagore has spoken so eloquently. Both Bendre and Kuvempu have paid their homage to the world's classics and hope that they too have made their own contributions to the works which the nation will not willingly let die.

Bendre has been making endless experiments in rhyme and rhythm, in diction and style. Readers of his poems will not be surprised to learn that Bendre has made a special study of Laxmisa. For richness of texture is a feature common to both the poets. Bendre's achievements are also many-sided — songs, odes, one-acters, critical essays and transcreations. In the opinion of many, his poems written in the popular ballad style have won conspicuous success in the perfection of phrasing and in evoking the primary emotions listed in the famous *sloka* — Sringara, Veera, Karuna, Bibhatsa, etc.

His latest book of poems was a tribute to the Mother on her

ninetieth birthday. There he hails the Mother as Aravinda Matha. He quotes several Manthrams from the *Rig Veda* to invoke the blessings of God on her: "Swasti Suswagatham Thai Swasthi". Bendre has also rendered several sayings of Aurobindo into the Vachana style; "Integral Yoga means following the path of God enthroned in the heart of man with all our faculties, physical, intellectual and emotional." "The object of Yoga is to find at-one-ement with the Eternal. All the rest will be added unto a man who has achieved this object."

With the above may be compared Vinayak's[1] lines on Sri Aurobindo:

> ". . .the new world's great Law-giver,
> Seer of before and after,
> Master ! your song, your cosmic utterance
> Will be my bread and wine."
> (*In Life's Temple,* Blackie and Son, Ltd.)

So much about the Master and his famous disciples extending to the third generation. No wonder that Bendre's poems are leavened with Aurobindo's philosophy. Like the Rishis of old, Bendre can distil the essence of life and death in a few short lines having the brevity, beauty and memorableness of the Sutras: "Rasave Janana, Virasa Marana, Samarasave Jeevana." (To live is to love, hatred means death, the secret of good living is harmony.)

Those who wish to read Bendre's poems in an English garb will find Vinayak's translations most helpful.

### The Chariot of Poetry

"There is no Kannadiga who has not read and enjoyed the lyrics of K. V. Puttappa (Kuvempu), nor are there any little children

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[1]Vinayak Krishna Gokak

who have not learnt by heart his *Kindari Jogi*, nor are there patriotic young men who do not draw inspiration from his *Tanaji*; and lastly, there are no adults who do not admire the blessed beauty, the grandeur and the peaceful atmosphere as depicted by Kishora Chandra Vani in his lyrics." (Foreword by B. M. S. to *Kindari Jogi and Other Poems*, 1936)

The year of publication of Kuvempu's book of narrative poems marks the first stage in the glorious career of this most versatile among the great poets of Karnataka. Ten years earlier he had been honoured in a unique way. He presided over the Student Poets' Conference organised by the Karnataka Sangha of the Central College. So the 'twenties were a period of narrative poetry; the 'thirties saw him blossom forth as a lyricist; and in the 'forties he began composing the *Ramayana Darsanam*, the only epic poem in the modern period. In between Kuvempu had found time to bring out many volumes of criticism, poetic drama, descriptive essays, biographies, short stories and novels. No other major poet in the whole range of Kannada literature has been so prolific and so versatile. Fittingly enough, he became a Kulapati in the 'fifties. Even after retirement, Kuvempu continues to be a fountain of inspiration for the band of scholars gathered at Manasa Gangotri, which is itself a Manasa Putra of his.

Our young hopefuls have to draw a lesson from the way Kuvempu climbed the ladder of success, rung by rung and decade after decade. It took him long years of laborious study to become our Rashtra Kavi. Like Milton he was himself a poem before he attempted an epic poem. He went through the traditional disciplines of Brahmacharya, Swadhyaya, Aparigraha, and purity in work, thought and action. Like Johnson he could enjoy a joke at his own expense. In a private conversation he remarked that the writer of an epic was like a hen hatching her eggs; neither would come to any good if there was an abatement of warmth!

In his Foreword to the A.R.K. Memorial Volume of *Prabuddha*

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*Karnataka*, he has given a brilliant account of the origin of the *magnum opus*—"As a student of the Ramakrishna Ashram at Mysore, I was more inclined to Yoga than Bhoga. Prof. A. R. Wadia used to visit the Ashram frequently as he was a friend of Swami Siddheswarananda. He knew I was totally immersed in other-worldly subjects like the Paramahamsa and Advaita Philosophy. So he advised me to take up the study of philosophy for my master's degree. I agreed. But fate willed otherwise. (Vows were then made for me that I should be, else sinning greatly, a dedicated spirit.) The Muse of poetry spoke through the voice of A. R. K. He wanted me to take up the newly started Kannada M.A. course. I agreed to his suggestion also, hoping to qualify for the M.A. degree in both Philosophy and Kannada in three years! This was a momentous decision (Amrutha Kshana). It helped me to teach Kannada literature to several generations of students and make a special study of Pampa, Ránna, Janna, Nagavarma, Raghavanka, Kumara Vyasa and Laxmisa, great poets beloved of the Muse of poetry. If I had not studied and taught Kannada literature, I could not have acquired the rich vocabulary and the magnificent style that were necessary for a great work like the *Ramayana Darsanam*. I should have been no better than a columnist writing pedestrian articles for a provincial newspaper; and my Muse might have been a street hawker carrying on her head a load of articles made in England and peddling them in the cities."

He had to forge a grand metre and a grand simile to match the grandeur of his theme. But he knew also how to simplify the diction and diversify the metre in tune with the nature of the episodes he had to narrate.

This survey of Kannada poetry has covered a thousand years—from Pampa to Kuvempu. There seems to be a special appropriateness in the modern poet's being born in Banavasi Desa. Both Pampa and Kuvempu are never tired of singing the praises of this blessed land. Kuvempu proudly proclaims to the world that the

mountain he climbs is the Sahyadri, the water he drinks is the water of the holy Tunga, and the language the people of his village speak is the purest Kannada. He has made Malnad as well known as the Wessex of Hardy or the Lake District of Wordsworth. In conclusion, we may say that Kuvempu has enriched Kannada literature in every possible way. His achievements have gone far beyond the dreams of the Acharyas whose blessings he enjoyed: B. M. S., T. S. V., and A. R. K. Now that they are no more, Kuvempu has himself become an Acharya of Kannada Kula. This ensures the continuity of our poetic tradition which this brief survey has emphasised. This is the proper place where we should part company with the poets and take up for consideration the history of Kannada prose.

# V. KANNADA PROSE STYLE

VADDARADHANA gave a splendid start to Kannada prose style. The author, Sivakoti, lived a generation earlier than Pampa. He narrates nineteen stories derived from Jain Puranas. But the style is far from being Pouranic. It is the pithy and pleasing Desi style. The narrative skill is such as to cast a spell over readers and make them curious to know what happens next. A specimen may be considered: "Son, the King has arrived, come, let us go." "Who is our King?" "One who rules over us." "Is there any such ruler?" This style has all the qualities we admire in a modern master, being simple in diction, easy to understand, natural in structure and pleasing to hear. It is a pity that Sivakoti had no followers till we come to our own day. The reasons are not far to seek.

The aim of the writers of the classical period was to please kings and pundits. The common reader had not yet arrived. Sanskrit was used as a universal medium of communication, irrespective of subject-matter. Then Kannada gradually displaced Sanskrit. As B. M. S. has remarked, "It looked as though an author started writing in Sanskrit, and by mistake a few Kannada suffixes got themselves attached to the Sanskrit roots. The pregnant, pleasing and simple Kannada words were thrown in a corner and the use of long Sanskrit phrases became fashionable. It looked as though Kannada could accomplish nothing without Sanskrit. Even grammatical constructions alien to the genius of Kannada were employed. For example, the passive voice is not natural to Kannada. It requires the addition of a cacophonous suffix to the

verb (Alpadu). So it is pleasing to say, 'Did you see Duryodhana?' rather than 'Was Duryodhana seen by you?' Kannada prose was written more to exhibit one's scholarship than to convey the meaning clearly, simply and pleasingly. The question of pleasing the common reader had not yet arisen."

A full and proper development of Kannada prose style had to await the advent of the printing press, growth of vernacular journalism, establishment of universities, and progress of literacy, resulting in an enormous demand for short stories and novels. The last phase in the development of prose style is conditioned by the need to write film scripts and broadcast speeches over the radio. In fact, the modern world saw the development of a modern Kannada prose style. The law of supply and demand seems to operate in the realm of literature also.

One more reason for the tardy development of Kannada prose has already been stated: Kavya or literature meant only Champu Kavya. Stories written in pure Kannada or songs like popular ballads could never aspire to the dignity of being called literature. They might provide the ignorant people with an idle entertainment for an empty day. But it was not worth considering by Goshtis of learned men, nor could it enter the courts of princes. Hence we find a strange mixing together of styles so late as the nineteenth century. Chamarajokti's *Ramayana* and Ayyasastry's descriptions of the Accession of Krishnaraja Wodeyar (1902) are good examples of bad Kannada. It should be remembered that the authors wrote much better poetry. They had no occasion to discover the other harmony of prose. The periodic, magniloquent and long-drawn-out prose they affected was in harmony with the Kandas and Vrittas they could compose with facility. Prose was used as a sort of purple patch in the midst of the authentic poems they wrote. They never conceived the idea of writing an elegant prose. In fact, they did not think that prose should be as well written as poetry.

This generalisation is too sweeping to contain the whole truth.

Let us consider the few exceptions that prove the rule. In giving an account of Harihara we have already considered how he effected a revolutionary change in both matter and metre. He drew inspiration from the ancient Vachanakaras. Basavanna was one of them and he was the leader of the movement to establish the supremacy of Siva. The religious part of Basava's achievement will be considered separately. The Vachanas have great merit as literature. The diction, structure and tone of the Vachanas were such as to find their way direct into the hearts of the listeners. Moral exhortation and spiritual revelation were the twin purposes of the Vachanakaras. The Vachana style suited their purpose eminently. They used the simple language spoken by the men who earned a living by working with their hands. Their patronymics indicate their humble professions. Hence the imagery of the Vachanas is drawn from the familiar activities of life; and they are free from conventional metaphors and similes. The Vachanas owe their success to their simplicity and naturalness. In the hands of masters like Basavanna, the Vachanas acquired such simplicity, directness, vigour and an aphoristic form that they became proverbs. They are oft quoted like the commandments, the Brahma Sutras and memorable lines from Shakespeare. *Kayakave kailasa* (Work is worship). *Devanobba, nama halavu* (Reality is one, its names are legion). *Ayya endode swarga, elavo endode naraka.* (Courtesy is heaven. Vulgarity is hell). *Dayavillade deva evudeyya?* (What can God do without His mercy?)

Though they have been set to music and sung, the Vachanas are undeniably a form of prose composition. They do not disdain the use of poetic devices like rhyme and chime, alliteration and assonance. But there is no regular metre. It may be called rhythmic prose. Vachanas by Mahadeviakka with their parallel constructions and internal rhymes are hardly to be distinguished from verse. They are also poetic in tone and temperament. But Mahadeviakka is not a poet. She is a prophet. Others like Prabhu-

deva write in a cryptic style, retaining the splendour of their vision of reality. Thus the Vachanas embody as many individual varieties as there are saints, prophets and visionaries among the Veerasaivas.

Harihara's Ragale style gave equal importance to verse and prose. He wrote alternate cantos in prose and verse. Just as the occasional prose paragraphs in the Champus approximated to the Champu style, similarly the prose style of Harihara is conditioned by the Ragale style. Simplicity and naturalness are common to both Ragale and the Vachanas. But Harihara's sentences are very long and they approximate to verse rhythms. Though prose gained an immense prestige in the hands of Harihara, it had not yet shaken off the shackles that prevented it from becoming a model for everyday use. The Vachanakaras wrote simple prose for moral exhortation, and a heightened speech for evoking the emotion of Bhakti. Harihara followed in their footsteps without making an effort to evolve a model style.

Kempu Narayana's *Mudra Manjusha* marked the next stage in the evolution of Kannada prose style. By his time Sanskrit had ceased to be cultivated much. Translations, adaptations and transcreations were more in demand than ever before. So poets enjoying the patronage of kings began narrating stories from the *Mahabharata,* the *Mudra Rakshasa* and other classics in Kannada prose. But though popular at one time, they suffer from the twin defects incidental to classical prose, being archaic in diction and Pouranic in tone. The result was a mixing together of styles most repugnant to a modern sensibility.

*Muddana:* Nandalike's genius enabled him to give us a model of modern Kannada prose style, though circumstances forced him to write *Ramaswamedha* in Old Kannada. He is never guilty of the mixing together of styles. He is never out of period in tone. He deliberately parodies the Pouranic style to show how awkward it is in narrative prose. The rules he framed for himself, untrained

genius that he was, cannot be improved upon. *Padyam Vadhyam. Hridyam Gadyam* (Poetry be doomed, give me heart-warming prose). The blending of Sanskrit with Kannada should be like the occasional coral in a necklace of black beads. The reference is to the *Mangala Sutra* presented by the bridegroom and worn by his bride. *Alidodam Ulidodam Battedoripa Rasabharitam Charitam* (Kavyananda must be a stepping-stone to Brahmananda). Nandalike is unique in Kannada literature for blending Karuna (pathos) with Hasya (humour). Like Lamb and Goldsmith in their essays, the poor novelist imagines for the time being that he is seated on the throne of earthly felicity. Poverty is no bar to the enjoyment of the flights of imagination. He wafts himself and his readers on the wings of imagination to Ramarajya. "Is there no pleasure in being poor?" Muddana tells Manorama that poets can work miracles and that he knows the magic formula. The unsophisticated wife does not know it is a tall claim. Muddana proceeds to mystify her further, using words of learned length and thundering sound. Naturally she is curious to know all about it. He takes an oath from her to keep it a secret. After teasing her like this for a while, he repeats the grand Manthram. It is not of one or two syllables, it is Saptakshari—*Bhavati bhikshan dehi!*

It has been pointed out that our epic poets have incorporated dramatic elements in their long poems. Muddana gives one more example of this kind. The talk between the loving couple is just like the conversation of Sutradhara and Nati which served the purpose of exposition in classical drama. It is a sort of choric commentary on the action. Nandalike had tried his hand at Yakshagana—the popular dramatic entertainment of South Kanara. Had he lived longer, he would have enriched Kannada literature with songs, plays and novels. He died young and fair and so became an inheritor of unfulfilled renown.

## The Modern Period

German missionaries were the first to teach Kannadigas the art of printing. A group of them operating from Bellary and Mangalore started the first Kannada newspaper (1812) and printed a series of classics including *Jaimini Bharata* and *Basava Purana* (1848). An account of the origin and growth of journalism in Kannada will be given in the next chapter. A brief account of the pioneering work of scholars and publishers follows.

Long before the universities took up the task of publishing definitive editions of our classics, eminent scholars had rendered excellent service in this field: "The pioneering work of Christian missionaries like Kittel, Ziegler, B. L. and E. P. Rice, Caldwell and others in publishing standard works in Kannada was followed up by eminent scholars like R. Narasimhachar, S. G. Narasimhachar, Ramanuja Iyengar and others who contributed much to the renaissance in Kannada literature." (*Karnataka Through the Ages*)

The publication of Kittel's *Dictionary* at the turn of the century and *The Lives of the Poets* by R. Narasimhachar in 1907 were two milestones marking the progress of Kannada literature. They are providing source materials for researchers even today. Prof. M. Mariappa Bhat has since brought out a revised edition of Kittel in four volumes. Dr. A. Venkatasubbiah (Mysore), M. Govinda Pai (Mangalore), and S. B. Joshi (Dharwar) have worked hard to fix the chronology of our poets.

The publication of the *English-Kannada Dictionary* in 1936 was a further step in the progress of Kannada studies. This was sponsored by the Government of Mysore and printed at the Government Press. The Director of Prasaranga, Mysore University, in his foreword to the second edition (1965) remarked, "It is difficult to express our thanks adequately to the proprietors and Manager of the Manipal Power Press for having completed their task in half the stipulated time, namely, ten months."

This is quoted just to indicate the tempo of change that is a feature of the modern world. In the 'twenties Sree had to depend upon three patrons to publish his *English Geetagalu* in instalments: three lyrics published in *Vidya Dayini*, 1919; twelve in *Grantha Mala*, 1921, both edited by B. S. Rao; twenty-four in *Karnataka*, 1924, edi ed by D. V. G., and sixty-three as a supplement to *Prabuddha Karnataka*, edited by A. R. K.

The collected poems of two of our great poets—Kuvempu and Bendre—had to be published in 1932 by a committee of nine patrons: Sree, Srinivasa, S. G. Sastry, C. B. Ramarao, B. Puttayya, C. K. Venkataramiah, P. H. Krishna Rao, T. G. and B. K. Garudachar.

The situation in the 'seventies is most exhilarating. What with the patronage of the Sahitya Akademi, the general public, the universities and the Popular Press, no author need languish for want of a publisher, as was the case with Muddana. Some points made by the Vice-Chancellor of the University of Mysore while releasing a new series of books may be quoted here: "The Prasaranga has sold books worth nearly six lakhs this year. More than five hundred books have already been published. It is hoped to publish five hundred more in the next few years. This would meet the needs of readers at all levels, neoliterates, undergraduates, and researchers... While the teaching faculty scores less than 30% success, the Prasaranga achieves total success. For those who buy our books are likely to read them and get the fullest benefit out of them. The "Griha Saraswathi" series of books are meant for those people who, for some reason or other, are unable to enter the portals of a university. Books constitute a real university. Mysore University in its short history of fifty-five years has achieved a unique success in the matter of publishing books in the mother-tongue. This gratifying result was possible on account of the co-operation of scholars, printers and publishers drawn from all parts of Karnataka. We had to get our books printed at far-off places like Manipal and Bagalkot. Mention

may be made also of an individual publisher in Mysore who sold books worth 75,000 rupees during the current year." (16-3-1970).

## Architect of Kannada Prose

Some writers of genius took to writing light literature in Kannada prose at the turn of the century. Novels for the delectation of the common reader were first published by Galaganath and B. Venkatachar. But they were merely translations from the Marathi and Bengali originals. Alur Venkatarao's *Gatha Vaibhava* was a book of the hour, very remarkable for its patriotic fervour. M. S. Puttanna and C. Vasudeviah did much pioneering work. But these sporadic gems of Kannada prose could not and did not become models of modern Kannada prose style. The artist who deliberately cultivated a middle style and held it aloft for fifty years for public admiration was A. R. Krishna Sastry.

A. R. K. founded and edited *Prabuddha Karnataka* for more than a quarter century. If he had done nothing else, the volumes of that literary magazine would be a perpetual monument to him. For he worked single-handed, without any financial or editorial assistance. Very few professors have undertaken such laborious tasks merely by way of extra-curricular activity. The volumes of this journal have acquired a great historical importance for several reasons. A. R. K. was both a creative writer and an eminent critic. Being a scholar in three languages, he took care to set up proper standards. He was a talent scout who refused to publish anything second-rate. That he succeeded in discovering literary talent is evident from the list of contributors he secured: V. See (art criticism), Sree (Greek plays), Kuvempu (lyrics), Masti (short story), Venkobarao (architecture), playwrights in prose and verse (Kuvempu, Bharati, M. R. S., A. N. M., D. V. G. [Umarana Osage][1] and representative writers from all parts of Karnataka. He was the first to

[1]K. V. Puttappa, Mrs. T. T. Sharma, M. R. Srinivasa Murthy, A. N. Moorthy Rao, D. V. Gundappa

encourage undergraduates to undertake creative writing. The short stories of Bhaskar Rao, Ksheerasagara, Ananda, K. G. K. and M. N. M.[1] were published in *Prabuddha Karnataka*. A. R. K. used to invite eminent writers to preside over the annual celebrations of the Karnataka Sangha. Thus the students became acquainted with inspiring personalities like Halkatti, Basavanal, Panje, Govind Pai and other luminaries of the Kannada Renaissance. The volumes of this magazine have thus become indispensable for a study of the period.

A. R. K. was a very good writer of short stories. He has edited several Kannada classics. He was an authority on Sanskrit drama. His *Vachana Bharata* is his *magnum opus*. It enjoys enduring popularity. He won the Akademi Award for his *Bankim Chandra*. Prof. H. M. Nayak has hailed A. R. K. as the architect of modern Kannada prose. What follows is a summary of the points made by him.

"When A. R. K. began his editorial task in 1918, Kannada prose had neither a standing nor a standard. A. R. K. gave it a new prestige. By consistently maintaining a high standard over several decades, he educated public taste. Kannada prose came to maturity in his hands. He wrote a model prose in which the commonest words were invested with the dignity of literature. Anyone who wished to acquire a clear, concise and forceful Kannada style found an excellent model in A. R. K.

"A. R. K.'s attitude to the vexed problem of the use of Sanskrit words was quite sound, both in theory and in practice. Sanskrit was in his blood; and he made Sanskrit studies the focal point of his literary labours. Yet the restraint he has shown in using Sanskrit words is most admirable. He has said, 'How can one express all that one has to say without the help of Sanskrit words? But one must bestow a little thought on this problem. When it is

[1] B. Seetharama Shastry, A. Seetharam, K. Gopala Krishna Rao, M. N. Murthy

possible to express the meaning in pure Kannada words, it would be wrong to seek the help of Sanskrit.'

"In dealing with Venkatachar's translation from Bengali, A. R. K. was very critical of the translator's diction. A plethora of Sanskrit words may be all right in Bengali. But the genius of Kannada requires the use of Desi words. At the same time care must be taken to see that a familiar Sanskrit word is preferred to an unfamiliar Kannada word. Thus it is clear that A. R. K. was neither a purist nor a pedant in his attitude to language.

"A. R. K. endows his writings with a degree of intimacy by the skilful use of common words and events. He has used the echo-word (Budabudane), the Persian word (Jabardast), and the Sanskrit phrase familiar to Kannadigas (Sthree Malayala) to signify matriarchal Malabar in describing the heroines of Sanskrit drama. These words help readers to study the characters from a new angle.

"Wide experience of men and matters, deep scholarship, and undoubted genius—all three have blended in A. R. K. to form a prose style that is forceful, concise and creamy. A good prose style should have these qualities—clarity, precision and a perpetual felicity. It is very rare in any language to find writers of prose who write with ease and load every rift with ore."

D. V. GUNDAPPA

"What judgement I had increases rather than diminishes; and thoughts, such as they are, come crowding in so fast upon me, that my only difficulty is to choose or to reject, to run them into verse, or to give them the other harmony of prose: I have so long studied and practised both, that they are grown into a habit, and become familiar to me." (Dryden: Preface to *Fables*)

"Yena Kena Chidacchanno... Thum Deva Brahmanam Viduh!"
(Sankara's Commentary on the *Gita*)

When A. R. K. was still a lecturer unknown to fame, D. V. G. had an established reputation as author and publisher, patriot and publicist, and scholar in three languages. He was a pillar of the University and a member of the Legislature. He began his career as Editor of *Karnataka* at the age of twenty-five and since 1913 he has been astonishing the world with new achievements decade after decade. His life has been crowded with years and honours. He became the President of the Kannada Literary Akademi at an age when most people think of retirement. At first he thought he could serve the people by his political activity. Of late he does not seem to set much store by politics. He has come to the conclusion that social service is better suited to his talents. The people seem to agree, because recently a very representative public meeting was organised at which the Chief Minister presented D. V. G. with a cheque for one lakh of rupees—an unprecedented event in the history of Karnataka. This amount given by the people and the other given by the Sahitya Akademi for services rendered to the cause of literature are both handed over to the Treasurer of the Gokhale Institute of Public Affairs for developing an institution which bears the name of a great Indian.

D. V. G. is, perhaps, our greatest prose writer. First place is given to A. R. K. because of his historic importance and because he used his single talent with a singleness of purpose. The public have not yet decided the stature of D. V. G. as a poet. He is himself a *Sthitha Prajna* or a man of negative capability, as Keats would have said. He is willing to leave such questions to the judgement of posterity. He has made verses and found joy in the making. Let others judge what he enjoys.

Actually, some attempt is being made in this section to set right the imbalance between poetry and prose. Literary history in Kannada has come to mean history of poetry. Prose writers also run, but they never reach their goal. D. V. G.'s achievements in this field are many and deserve special notice.

Of all the Acharyas of modern Kannada literature, D. V. G. alone lacks a university degree. He has acquired modern scholarship by self-study. On the other hand, knowledge of our ancient tradition was in his blood and it was perfected by training. His formative years were spent at Mulabagal which was at one time the gateway to learning. For it was the seat of a great disciple of Sri Madhvacharya, namely, Sripadaraya of whom we have to say much in the next chapter. In a series of articles contributed to *Kannada Prabha*, D. V. G. gave readers an idea of our traditional learning. He urged people to try to understand traditional values before they began their favourite game of debunking.

From what has been said above it is clear that D. V. G. is a walking university. He has done what a university is expected to do: preservation, propagation and advancement of knowledge. Now, prose is eminently suited to serve the above purpose. And D. V. G.'s prose is Puratana in substance but Nutana in tone. This is true of his best prose writing from his *Life of Sayana* (first published in *Prabuddha Karnataka* forty years ago) to his Commentary on the *Gita*. He has attempted light literature also by way of biographies and critical essays. Some of his best prose is to be found in the few forewords he has written. His work as Editor-in-Chief of a new version of the *Ramayana* is a case in point.

If saying profound things in simple language is a test of good prose, D. V. G.'s style is most admirable. In his English writings he is likely to affect a Victorian pomposity: "That considerateness is the true hallmark of gentlemanliness in one possessing amplitude of authority." (Tribute to M. V.) But in Kannada prose he is always simple, natural and graceful. This is a great achievement, when we consider his self-imposed task of bringing philosophy from heaven and making it dwell in libraries where men go to satisfy their intellectual hunger. There may be several other intellectuals like him (surely, there are not many), but none who have used their intellect to better purpose.

In these days of fissiparous tendencies in our national life, the writings and speeches of D. V. G. have a special message, that of emotional integration. It should be remembered that Gokhale was his Guru, and V. S. Sastry was his friend. D. V. G. has paid a fine tribute to V. S. S. in his Commentary on the *Gita*. It seems that verses 13 to 19 of the thirteenth chapter were a source of inspiration to V. S. S. It is also clear that it has been a source of strength to D. V. G. also; for without that light from above, he could not have won the hearts of the people of Karnataka, that too in spite of all the diseases that the flesh is heir to. It was a rare occasion for the people of Karnataka when our Bhishma greeted our Drona on D. V. G.'s 80th birthday. As long as dedicated souls like R. R. Diwakar and D. V. G. are in our midst, so long will there be hopes of reviving our past glory.

## Father of the Short Story

There was a time when Kannada writers were glad to call themselves sons of Pampa or Kalidasa. The present vogue is to designate a writer as the Father of this or that form of literature. This is an index of an earnest search for literary ancestry. None should be left an orphan. Accordingly we have Prahasana Pitamaha (T. P. K.), Vachana Pitamaha (P. G. H.),[1] and Father of the Short Story (Srinivasa). Two conditions should be satisfied before an admiring public puts this seal of approval on literary merit. One is historical importance or pioneering effort. The second is intrinsic merit. A combination of these two qualities is a rare literary event. Hence the title.

Panje Mangesharao was a pioneer in writing short stories. But one swallow does not make a summer. Srinivasa was rightly acclaimed as the Father of the short story because of the number of excellent short stories he wrote some fifty years ago. One of his

[1]T. P. Kailasam, P. G. Halkatti

early masterpieces called "Vasumati" was rendered into English by N. Ramarao and published in *The Triveni*. Recently Dr. Iyengar praised it as one of two stories deserving to be included in the world's classics. The other is entitled "Acharya's Wife". Srinivasa continues to write short stories, both in prose and verse. His tribe is for ever increasing. His long short story "Subbanna" is a gem of Kannada literature. Srinivasa is a maker of modern Kannada prose. The peculiar excellence of his prose style is nowhere better illustrated than in "Subbanna".

The lyric and the short story in Kannada may be described as twins. No wonder, since the two have so much in common. Both are short effusions, the secret being the ability to say much in little. A lyric describes a single mood; and a short story depicts a single situation. A lyric rapture may be induced by a short story. On the other hand, a story may be embedded in a lyric, as in the ballads. The world of Srinivasa's short stories includes a wide variety of stories. In general, he tells a simple story in a straightforward manner. A vein of genuine humour imparts a romantic flavour to many of them. The simple style is a good example of an art that conceals art.

The era of the novel succeeded that of the short story. In the opinion of many discerning critics, the short story seems to have lost its original momentum. The great masters of the short story have turned their hand to the writing of novels. The dailies have begun to publish novels in serial form. Hence the diminishing demand for short stories. Novelists like Mirji Annarao, Basavaraj Kattimani, Niranjan and T. R. Subba Rao (T. R. S.) have made fortunes writing best-sellers. The short-story writer has few inducements to continue to write short stories. But the law of supply and demand does not seem to be the dominant force at work. Writers continue to write because they must. There is an inner urge. There is no choice in the matter.

This form has attracted the notice of eminent critics like

Kurthukoti and K. N. Murthy. Kurthukoti has given an exhaustive account of the origin and progress of the short story in *Nadedubanda Dari* (three volumes of critical and creative literature in commemoration of the Silver Jubilee of "Manohara Granthamala", Dharwar). The Kannada Literary Akademi has published a volume of forty short stories with an introduction by K. N. M. On the occasion of the Karwar session of the conference, a literary survey of all forms was undertaken (1965). Varadaraj Huyilgol, himself an eminent writer of short stories, struck a note of optimism: "It is not correct to say that there is a decline in the production of short stories. There is ample evidence to prove that good short stories continue to be written."

But the Parishat wants to publish a hundred stories in three volumes arranged in chronological order. Each writer is to be represented by his best work. The reading public will thus make the acquaintance of the hundred best stories published in the last fifty years. No writer coming after Srinivasa has reached the same level of excellence. But Kannada never before had such a large number of good writers as was seen during the last decade. That forty of them deserve inclusion shows that the art of the short story is both vital and progressive. The forty stories fall into three categories: traditional, progressive and modernist. The progressives enlarged the range of subject-matter. The modernists introduced a revolutionary change in technique. That the short story has a bright future is proved by the stories written by the following writers: Niranjan, V. Huyilgol, Aswath, B. Kulkarni, Smt. Usha Devi, K. V. Rajagopal, Smt. H. V. Savitramma, L. D. Sabhahit, V. M. Joshi, B. Devarao, U. R. Anantha Murthy, B. C. Ramachandra Sharma, and Sadasiva. The last three are modernists and two women writers have found special mention. K. N. M. believes that the forty stories chosen by him deserve wider publicity by way of translation into other Indian languages.

Huyilgol thinks that the following points are worth pondering

over: "1. There is no writer of the progressive or the modernist group who can accommodate humour with his other preoccupations. This total eclipse of humour is a pity. 2. Our writers take little note of the current explosion of scientific knowledge. 3. Extreme realism throws the door open to obscenities without let or hindrance. Is this artistically justifiable ? 4. Is it right on the part of modernists to make such a fetish of technique? 5. Progressives had little to do with sex. Modernists revel in indecorous revelations. Is sex education part of their shock tactics? 6. Some people say that in the present climate of opinion, a talented writer is bound to embrace modernism. Is this inevitable ?"

The fact that our writers are thinking on these lines shows that the art of the short story has acquired modernity.

H. M. Nayak, surveying the progress of Kannada literature during the decade after integration, has made the following observations: "Whatever be the ideals and aspirations of the New School, it has drawn short stories into its fold and got a firm grip over it. New writers have been at work in this field in unprecedented numbers. Some eighty writers have published more than a hundred and thirty collections of short stories. About a fourth of them are women... U. R. Anantha Murthy is the leading short-story writer of the New School. Kurthukoti is the leading critic. He has written an introduction to *Hosakshitija*, a collection of fourteen stories published by "Manohara Grantha Mala". The points of difference between the New School and the Old may be summarised thus: The Renaissance school accepted traditional values and ideals. The New School is searching for values. The New School has shown novelty in the use of language and symbolism. It has moved away from the story element. It is noticed that the new writer, who is interested in the inner life of man, has also given prominence to sex-life... It is gratifying to find that our short story has grown up quite well in the midst of the conflict between the Old and the New. These writers deserve our praise.

"A noteworthy development of this decade has been the institution of a Deepavali prize competition by the leading Kannada daily, *Prajavani*, and the awards by it of considerable sums of money to the best writers. The special provision made for participation by college students has encouraged several young writers to come forward and claim distinction."

The competition for 1970 attracted 400 entries from the writers of short stories in general, and 150 stories from college students in particular. The present survey does not propose to bring our literary history up to date. But a departure has been made in regard to the short stories for several reasons. Firstly, there is an abundance of critical material. Secondly, some of the points made by the critics are applicable to other forms of writing as well, such as the lyric and the one-acter. Thirdly, it is a clear proof of the wealth, variety and vitality of modern Kannada literature.

## The World of Karanth

The world of Shakespeare is more comprehensive than the world of Dickens. Both had the genius to create a world of uniquely individual characters. Karanth ranks with these modern Viswamitras. In his novels we find a world of characters who are nurslings of immortality. The Sahyadris are his background; and the Arabian Sea is his forefront. Between the sea and the mountain, he has studied the infinite variety of natural and human appearances. His novels depict the grand sight of poor humanity's afflicted will struggling not in vain against ruthless destiny or senseless custom. He has commended the workers and condemned the shirkers. No aspect of South Kanara life has escaped his eagle eye. People who wish to understand a comparatively unfamiliar and inaccessible part of Karnataka should give their days and nights to a study of the fifty novels he has written so far.

Karanth's survey of mankind does not confine itself to South Kanara. He has sailed beyond the Gateway of India and explored

the shores of the Western seas. The world of his novels does not contain the whole man. The editors of a recent book of tributes remark that the world of the novels is only one of five worlds created by Karanth. The others are: the world of thought and personality; the world of art; the world of science; and the world of occasional speeches and writings. For he has written nothing which he has not adorned—newspaper articles and editorials; song, drama or opera; short story; essay; biography and autobiography. He plunged into Gandhian politics before waiting to take a degree. But his book on the popular folk-dance known as Yakshagana embodies considerable research. He richly deserves not only the Akademi award but also a doctoral degree for that work. Similarly, his achievements as social worker and reformer deserve world fame. Space is not sufficient to do justice to his many-faceted personality, and his long and fruitful career as singer, dancer, orator, lexicographer, art critic and encyclopaedist. These aspects of his personality are well known and admired throughout Karnataka. For he is, perhaps, the most amiable of all the Acharyas. He has also reached a wider circle of admirers through his articles contributed to various periodicals in English. His novels have been rendered into English and some Indian languages. An attempt is made here to describe his contribution to popular science.

J. R. Lakshman Rao has written an article on the world of science according to Karanth. He contends that it would be an injustice to Karanth to label him as a man of letters. It is better to consider him as an intellectual who makes an honest attempt to understand the multitudinous aspects of life. Karanth's interest in the proper education of children is as old as the period of his editorship of the monthly, "Vasantha" (1924-29). It is good to understand the historical background of Karanth's contribution to popular science. He had to struggle hard to keep the wolf from the door. Yet he took upon himself this rather thankless job, with all his zeal and earnestness. He published a children's encyclopaedia in three

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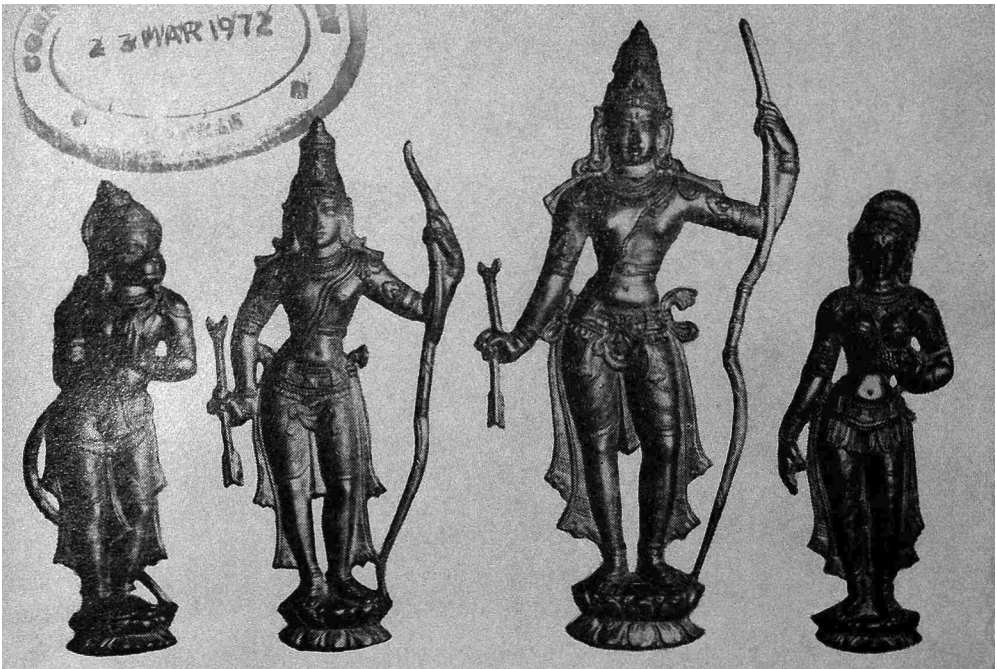

*Plate 19*—Oxidised copper casts of Rama, Sita, Laxmana and Anjaneya

*Plate 20—The Lalit Mahal,* Mysore : One of the many palaces built by the Rajas of Mysore



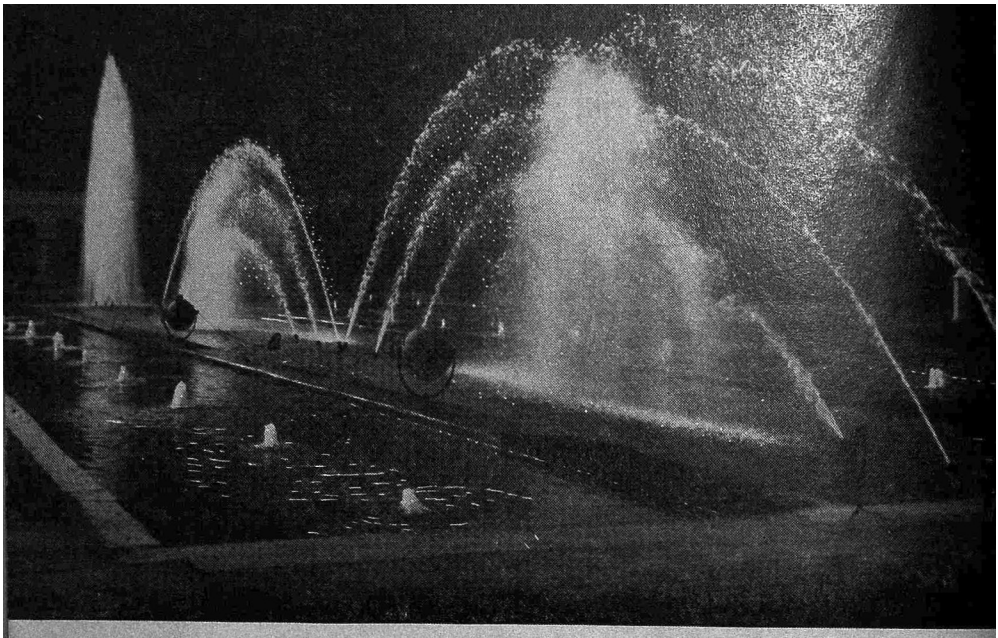

*Plate 21*—The enchanting Brindavan Gardens at night, Mysore

*Plate 22*—The Ranganathittu bird sanctuary near Srirangapattana



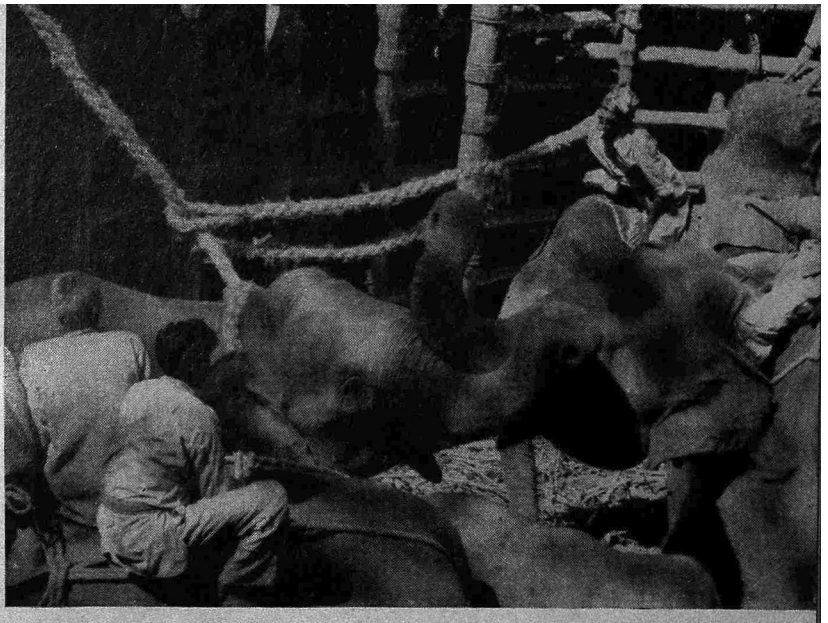

*Plate 23*—Roping in wild elephants in a khedda operation for which Mysore State is known

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*Plate 24*—The Tungabhadra Dam and Power House



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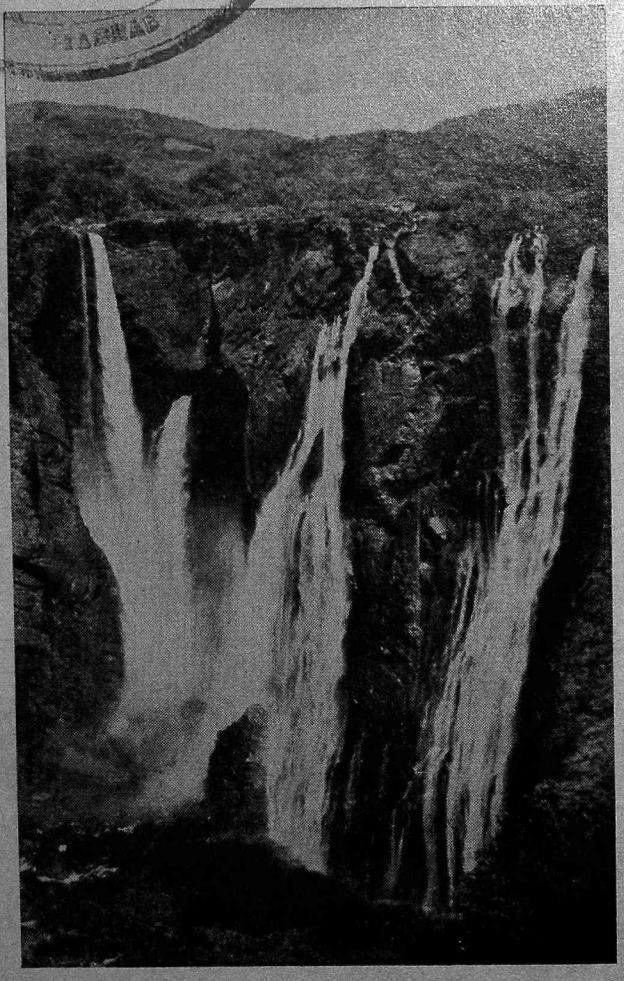

*Plate 25*—The Jog Falls

volumes (1936). This was followed by *This World* in four parts (1959–64).

J. R. L. has traced the origin of popular science literature to show what place Karanth occupies in the world of letters. This has a bearing on the current problem of the regional medium of instruction in colleges. The University of Mysore is making an all-out effort to introduce Kannada medium at all levels. J. R. L., as the Editor of "Vignana Karnataka", is a pillar of the University. His remarks throw much light on the shape of things to come.

Darwin's *Descent of Man* gave rise to a fierce controversy all over Europe in 1871. Intellectuals were obliged to take sides. They had to decide for themselves whether man is a fallen angel or a rising monkey. It was then that T. Huxley became famous for his popular exposition of the theories and hypotheses of great scientists. This was how popular science had its origin. Subsequently, world-shaking scientific events have found able exponents. The common man was made to sit up and take note of such discoveries and inventions as Einstein's Theory of Relativity; the American Atom Bomb; the Russian Sputnik; the French Jet Plane and the explosion of scientific knowledge leading to the Space Age.

India is yet to produce a scientist who is able to sail alone on infinite seas of thought. Karnataka cannot even boast of scientists of the calibre of C. V. Raman and J. C. Bose. Though Prof. Raman did brilliant work at his Institute, he had no time to learn Kannada. The proponents of the Kannada medium say that Kannadigas are not less intelligent than their neighbours. But the English medium has stunted their intellectual growth and killed their originality. They had lost their political integrity and become back numbers. The Kannada medium will help the younger generation to recover part of their past glory.

In the 'thirties, the Central College was the only science college in the State. Two Kannadigas conceived the idea of starting a Science Association in 1917. Prof. B. Venkatanaranappa and N.

Venkatesa Iyengar were able to edit a science magazine and enlist the support of Dewan Visvesvaraya. What the editors said in their introduction is now part of literary history: "Though we have been studying English for the past sixty or seventy years, our people are not evincing sufficient interest in the study of science. We are just opening our eyes to the importance of science and technology. The prosperity of our country depends entirely on the spread of scientific knowledge among the common people. The work of popularising science is the duty of all patriotic and educated people."

When the publication of *Prabuddha Karnataka* was taken up by the University in 1930, more space was found for science articles. The University Teachers Association and the Kannada Literary Akademi arranged lectures on popular science before World War II. The University Extension Lectures began to be published as booklets. This aspect of University service was much appreciated both at home and abroad. This led to the establishment of the "Prasaranga" mainly for the publication of Kannada books. So far, fifty books on science have been published. In the next few years works of reference in Kannada will be made available in sufficient numbers so that students may readily opt for the Kannada medium in college classes. The first step in this direction was taken in 1957 when Kannada medium was introduced at the P. U. C. level. So there is no attempt to force the pace of change.

J. R. L. is a very popular teacher of science, like P. Srinivasa Rao. He is also an eminent writer like the late R. L. Narasimhayya. J. R. L. won a gold medal in 1950 for his book on the history of the atom. What he says about Karanth's contribution to popular science is itself an excellent model of modern Kannada prose: simple, pleasing and precise. The scientific spirit behind his writings lends additional charm to his charming personality.

"Karanth is one of the great pioneers in writing works of popular

science. He has acquired all the necessary qualifications for this stupendous task. He had the vision to understand the importance of the work. He lived laborious days reading standard works in English. He has the gift of style. No other writer has done so much for popularising science and creating a taste for it as Karanth has done. As a result of his dedicated service, people all over Karnataka are now being imbued with the spirit of science."

## The Age of the Common Reader

An inscription dated 1057 A.D. says that a village called New Adangile was famous for all that was new—new poetry, new music, new orchestra, new aesthetics, new matter, new locution, and new grace. Many villages could boast of a set of men having special talents to entertain and instruct villagers: Kavi, Gamaki, Vadi and Vagmi. There is a Kannada proverb which says that when a village is ruined, the people go to a city to seek their fortune. The Annapurna family must have been one of the first to migrate to Bangalore feeling the new impulse for urbanisation. Annapurna Narasingarao Krishnarao (A. N. K.) is an heir to the culture of the ages. He answers to Nripatunga's description of a Kannadiga who is naturally cultured. For A. N. K. had no need to acquire a university degree to learn the fine art of civilised social intercourse. Sweetness and light came to him as naturally as the elements that nursed him when he was young. Now Annapurna has a little more noise and a little more dust than are quite agreeable to a man accustomed to village life. But it continues to have an aura of culture associated with a bygone age.

Annapurna was a centre of culture way back in the late 1920's. It should be remembered that Bangalore had fewer centres of culture then. There was no University Library, no British Council Library, no Gokhale Institute of Public Affairs, no Indian Institute of Culture, no Ravindra Kalakshetra, no Bangalore Little Theatre,

not many Gayanasamajas nor Bharata Natyam centres, no Buddha Society, no Chinmaya Mission and no Saibaba Centre. A. N. K.'s father was very indulgent towards his son. He knew that a cultural atmosphere was very necessary for the full flowering of his brilliant son's personality. He allowed A. N. K. to start an arts club and entertain his gifted friends in the spacious hall of Annapurna. There one could enjoy Rajaiyengar's vocal music or Bharathi's veena recital; listen to the wit combats of the famous dramatist T. P. K. and his admirers; see the gifted actor A. V. Varadachar plain; be introduced to Hassan Rajarao and his charming French wife; discuss current topics with the veteran journalist T. T. Sharma; concoct articles for "Rangabhumi" edited by D. K. Bharadwaj or pay homage to his Guru, Pandit Taranath; take part in rehearsals for staging one-acters by A. N. K. and his friend M. N. M.; talk of rendering modern Kannada short stories and the songs of Ratna (Ratnana Padagalu) into English (which Ramakotisvara Rao would be pleased to publish in *The Triveni*); choose love lyrics to be included in an anthology edited by the host and so on.

Very few authors can claim as much historical importance as A. N. K. can. His edition of love lyrics won the distinction of being the first and best of its kind. A. N. K. was not only a distinguished writer of short stories but also the first to publish a selection of short stories, *Kamana Billu*. Both Kurthukoti (modern critic) and K. N. M. (editor of modern short stories) have praised the excellence of A. N. K.'s work. It was only later that A. N. K. found his true vocation as a novelist. He has written more than a hundred novels in the last twenty-five years. He wields a facile pen, has keen powers of observation and is unrivalled in his knowledge of men who matter. He understands all about the endearing elegance of female friendship. His frank and realistic descriptions of the varieties and vanities of modern love earned for him a certain notoriety in the eyes of the purists. But A. N. K. was the first to realise the important role played by realism in modern literature. He campaigned for realism

so successfully that it is no longer a subject of controversy. The modernists have left him far behind.

A. N. K.'s title to fame rests on one solid achievement. He was the first among established celebrities to cater to the tastes of the common reader. In a democratic society the Lowbrows and Middlebrows play more important parts than the Highbrows. The appetite for A. N. K.'s novels grows with what it feeds on. It may be said that A. N. K. created a taste for buying and reading novels. This is a great achievement indeed in a country which is backward in more ways than one. A. N. K.'s readers outnumber the admirers of Karanth, Anna Rao and Basavaraj Kattimani. These novelists together with a host of women writers ushered in the era of the novel.

Though the present state of our society cries for social reform, A. N. K. is generally free from the itch for reform. He excels in depicting the lives of the artists, as in *Nata Sarvabhouma* (a great actor) or *Sandhya Raga* (a great musician). The latter novel has been filmed and was a box-office hit.

At present A. N. K. is a member of the Sangeet Natak Akademi. He is busy holding seminars and organising conferences. He has the secret of eternal youth. A. N. K. has one more string to his bow. He is our foremost orator. He had been Editor of the Journal of the Kannada Literary Akademi long before he presided over the Udipi session of the Literary Conference. Recently, the University of Mysore conferred the honorary degree of Doctor of Letters on A. N. K., in recognition of his services to Kannada literature. When he died in harness as Chairman of the State Sahitya Akademi he was given a public funeral on July 9, 1971.

### Vachana Pitamaha

The sayings of the Veerasaiva mystics are known as Vachanas. They combine the merits of both Kavya and Sastra. The Vachana style is a unique feature of Kannada literature. There we find a

well of Kannada undefiled. Being aphoristic in form and rhythmic in style, the Vachanas go home to the business and bosoms of all Kannadigas. This form was established by the great Veerasaiva mystic and religious reformer, Basava of the 12th century A.D. He began his ministry at Basavakalyan. But the Sivasaranas had to flee the country when the Bahamani and Adilshahi kings defeated the Hindu kings. The Mss containing the Vachanas were locked up in remote Mutts. The rise of the Hindu Empire of Vijayanagar gave an impetus to the development of the Vachana style of composition. Devraya I in particular is praised as a patron of Sivasaranas. After the fall of Vijayanagar, once again Kannada literature fell on evil days. The Marathas occupied the northern districts of Karnataka and became the allies of the victorious British rulers. What was once the heart of Karnataka came to be known as southern Maharashtra. The people came to forget all about the existence of a glorious literature. What the A. V. Bible is to the English Protestants, the Vachana Sastra is to the Veerasaivas. P. G. Halkatti (1880–1964) was able to collect these scattered Vachanas and publish them in book form. Basava was born in Bijapur district and he spent the last days of his life at Kudala Sangama, located at the confluence of the Malaprabha and the Krishna. No wonder Bijapur district contains so many Mss relating to the Vachanas of Basava and his followers. As a result of the incessant efforts of P. G. H., compositions of some 250 Vachanakaras were published.

During the early days of the Kannada literary Renaissance some of the most eminent men were drawn to the field of journalism—Karanth (Puttur), Diwakar (Dharwar), A. R. K. (Bangalore), and so on and so forth. It may be a popular daily or a learned quarterly, whatever the frequency of the periodical, the main purpose of the editors was to reach as large a number of readers as possible. D. V. G. began as a journalist and after a long life crowded with honours he continues to be a popular columnist. R. R. D. continues

to be the Editor of a popular daily ("Samyukta Karnataka"). What is common to all these builders of modern Karnataka is their sense of dedication. Among all these P. G. H. deserves an honoured place. A. R. K. was nursed in academic bowers. Karanth became a popular novelist. D. V. G. and R. R. D. enjoyed the fruits of their labours in the political field. But P. G. H. had none of these advantages. He deliberately sacrificed a life of ease and material comforts and devoted all his life to the service of his fellowmen. He was not only a veteran journalist (ed. "Sivanubhava") but also an eminent educationist and founder of banks and co-operative institutions. His service embraced all spheres of public life. Like Chaucer's good priest, P. G. H. first wrought and then taught. The ideal pursued by him is the same that is taught by the *Gita*, the Bible and the Vachanas. Thus he richly deserves the title that a grateful public has bestowed on him—"Vachana Pitamaha". The bronze statue in front of the Siddheswara Bank will inspire countless generations of Kannadigas to undertake similar acts of social service.

RANGANATHA RAMACHANDRA DIWAKAR

R. R. D. is the doyen of freedom fighters. When Mahatma Gandhi started the Non-cooperation movement in 1921 and made an appeal to patriotic youth, Diwakar resigned his job as a college teacher and plunged into the movement. He started a Kannada weekly "Karmaveera"—a paper which is still going strong. The Editor was jailed several times on charges of sedition. He took part in the salt satyagraha of 1930, the satyagraha in North Kanara, and the Quit India movement of 1942. He went underground and kept up the tempo of the movement with a few others. R. R. D. established the Lokashikshana Trust out of the purse presented to him when he came out obeying the call of Mahatma Gandhi to abjure secret meetings. He has been conducting the following Kannada periodicals: "Samyukta Karnataka" (daily),

"Karmaveer" (weekly), and "Kasturi" (monthly digest). The Trust has published a number of monographs in Kannada. R. R. D. campaigned much for the unification of Karnataka, to bring under one administration the Kannada-speaking regions scattered among numerous Indian States and British Provinces.

Being a scholar in Kannada, Marathi, Hindi, English and Sanskrit, he is a prolific writer, particularly on religious subjects. He has written commentaries in Kannada on the *Gita*, the *Upanishads*, the Vachanas of Sivasaranas and the Songs of Haridasas. He is the author of several books in English published by the Bharatiya Vidya Bhavan. He has been a great exponent of the philosophy of Gandhi and Aurobindo. He is the President of the All India Gandhi Smarak Nidhi, and is very active in carrying out constructive work all over India. He was also Chairman of the Editorial Board appointed by the Mysore Government to publish *Karnataka Through the Ages*.

He joined the Nehru Cabinet in 1947, and was Governor of Bihar (1952–57). Now that C. V. Raman is no more, R. R. D. occupies the intellectual summit of Sadasiva Nagar. Though an octogenarian, he maintains his physical and intellectual faculties unimpaired. He adds lustre to the public meetings he chooses to adorn. He is the Bhishma of Kannada Kula.

## JOURNALISM

Writing an account of what he saw in the West (1945) in *Nadedubanda Dari*, Dinkar D. Desai has said, "The dailies in England have a circulation of millions. Those in Karnataka do not add up to a lakh. The immense circulation in England may be accounted for in three ways—there are no illiterates, the newspapers are much cheaper and the common man wants to play his fractional part in the successful working of democracy... There is one achievement we may pat our backs upon: the standard of our dailies compares favourably with those in England, whether we consider

the display of news or the level of editorials."

About a decade later, Arayya noticed a change for the better: "There was a time when no daily in Karnataka could match the *Kesari* of Poona in prestige or popularity. We have made rapid progress in recent years. Our dailies are now as well edited and printed as the best newspapers anywhere in the world." (*Na Kanda Karnataka,* 1953)

The history of journalism in Karnataka may be studied in four stages—Pioneers in the printing and publishing industry (1842–85); Pre-Gandhian era (1886–1920); Age of the Freedom Fighters (1920–47); and the Post-Integration period (1956–70).

Christian missionaries were the pioneers in the printing and publishing industry. The Basle Mission Press of Mangalore and the Wesleyan Mission Press of Mysore have done outstanding work in the matter of publishing Kannada classics.

Some names belonging to the second period have already been mentioned. M. Venkatakrishnaiya of Mysore was the GOM of Mysore and Father of Kannada Journalism. He was also a philanthropist and educationist. He is said to have initiated the freedom movement in Karnataka. A statue is now erected in mysore to commemorate his services. He edited for many years a daily called "Sampat Abhyudaya". He inspired men like P. R. Ramaiya to edit dailies with the ideal of patriotic duty. Accordingly "Tai Nadu" was started and it soon became the most popular daily in Karnataka. It was the first newspaper to celebrate its silver jubilee (1952).

T. T. Sharma of Bangalore and R. R. D. of Dharwar were two of the many editors who did excellent work during the Gandhian era.

A host of newspapers were started during the post-Integration period. "Samyukta Karnataka" began publishing a Bangalore edition (1959) in addition to its Hubli edition. "Prajavani" commands the largest circulation today. A lakh of copies are printed on Sundays, the Magazine Section being the main attraction. The

proprietors do not spare any expense to make both the dailies as attractive and instructive as possible. "Prajavani" in particular has done much to encourage talented young men and women to take to creative writing by holding literary competitions in connection with its Deepavali issue. "Sudha" is a weekly under the same management. It was started in 1965 with a circulation of 30,000 and now its circulation has reached 80,000.

Till very recently, people who wanted to read newspapers in English had to depend upon "The Times of India" (Bombay), "The Hindu" (Madras), and "The Indian Express" (Chittoor). "The Deccan Herald" was the first English daily to achieve an all-Karnataka reputation. Both "The Hindu" and "The Indian Express" are now bringing out a Bangalore edition. A Kannada daily ("Kannada Prabha"), belonging to the Express group of papers, was started in 1968 and it has now reached a circulation of 50,000.

Patil Puttappa went to the U.S.A. to secure a master's degree in journalism. He is now the Editor of a popular weekly "Prapancha" (Founded in 1947). In 1959 he started a daily called "Viswa Vani". Published from Hubli, the daily is immensely popular in the northern districts.

"Karnataka Vaibhava" of Bijapur (Ed. V. B. Naik) has the distinction of being the oldest daily in Karnataka. Started in 1895, it is still going strong. Other districts of Karnataka have their own Kannada newspapers. The following names deserve to be mentioned for the outstanding service rendered by them to enhance the prestige of Kannada journalism: V. S. Kudwa of Mangalore, and C. M. Poonacha, P. I. Belliappa and K. T. Subbaiya of Coorg.

Orators like Muduvidu Krishnarao, masters of Kannada prose like T. T. Sharma and S. Sharma, entrepreneurs like B. M. Srinivasaiya and B. N. Gupta have been actively associated with journalism. Fighting for freedom took several forms—making patriotic speeches

and going to jail, campaigning for United Karnataka, offering satyagraha and becoming journalists. Kannada journalism has always attracted men of the highest calibre. When people like those behind Printers Ltd., Bangalore, take to journalism, there is no wonder that they make a good job of it. Journalism in Karnataka has a very bright future.

# VI CULTURAL HISTORY

## GENERAL

CULTURE DENOTES refinement of mind and manners. "Culture is the soul of a people, the basic beliefs, attitudes and spiritual values which have become their way of life." (Prem Kirpal) Matthew Arnold called it "sweetness and light". According to Prof. Leavis, the fine art of civilised social intercourse is a factor of culture. Prof. S. S. Malwad is the latest to attempt a definition of this complex concept: "Culture is a source of both mental delights and physical comforts; it makes one forget the crudities of the external world; it creates a refined taste; and more than everything else, Kannada culture enables a Kannadiga to harmonise differences."

The people of Mysore have evolved a distinctive culture through the ages. The Champu style in poetry and the Vachana style in prose are the unique features of Kannada literature. Dwaita and Sakti-Vishishtadwaita are Karnataka's contributions in the fields of religion and philosophy. The Chalukyan and Hoysala styles of architecture have won world renown. The music of South India is known as Karnatic music. Purandara Dasa is recognised as a maker of Karnatic music. Nripatunga of the ninth century was the first to define the distinctive features of our culture. He said that Kannadigas had inherited culture and were endowed with refined tastes right from their birth. There is no need for them to go abroad to acquire culture.

Prof. V. K. Gokak has made the following suggestion: "The chapter on Cultural History will probably include all that is to be

said about the art, architecture, sculpture, painting and music." Before proceeding to deal with the topics listed above, let us have a glimpse into our ancient heritage and the modern state.

## ANCIENT HERITAGE

"Literature holds a mirror to life. There can be no better means of understanding the mind of a people than a careful study of their words, idioms and proverbs." We have now to consider inscriptions as social documents. The author of *Kavirajamarga* says that the culture of the Kannadigas enables them to practise simple piety, to honour parents and Gurus, to tolerate religious diversity, to lead a life of virtue and to give much with grace—Mannisi Piridu Eegum. Precept and example were not wanting. The temples were a centre of cultural activity. Listening to discourses by Haridasas and Sivasaranas was considered to be an act of piety. Noble principles were imbibed along with the mother's milk. There is a famous inscription (1411 A.D.) describing the birth and breeding of a minister called Lakshmidhara. The mother is said to have exhorted the child thus: "Construct tanks, sink wells, build temples, wipe the tears of the afflicted and protect your followers."

Men dominated the medieval world. It was not so in the ancient times. Women are once again coming into their own in all fields of human activity. Till the advent of the Muslim invaders, women had every right to cultivate their minds, inherit property and do acts of charity. Attimabbe, the patroness of Ranna, has already been mentioned. She not only patronised poets but also built temples and earned the title of "Dana Chintamani".

There is a Sanskrit *sloka* describing the ancient virtue of religious tolerance. Tourists who go to Belur to admire the marvels of Hoysala architecture may read it inscribed on stone. The first three lines invoke Siva, Buddha and Jina. The last line refers to Kesava and Isa in one phrase—Kesavesa. If a devotee learns to make no distinction between Hari and Hara, it marks the catholi-

city of his outlook. Builders of temples continue to bring this ancient ideal to the notice of modern devotees. For example, this is one of the many excellent *slokas* adorning the walls of the Kesava temple at Sondekoppa. It also contains the famous *sloka* ending—Swadesho Bhuvanatraya.

The Gangas of Talkad were Jains. The Hoysalas became converts to Sri Vaishnavism. There were dynastic marriages and the rulers practised religious tolerance, because they knew that their subjects followed different faiths. So an inscription tells us that Narsimha I went on a pilgrimage to Sravanabelgola and offered worship at the feet of Gommata. Ballala was a devotee of Siva and was known as Siva Ballala. Jain Basadis were endowed and Jain Gurus were honoured by the Hoysala kings. It was a general of the Hoysala king, Narasimha II, who dedicated a temple and installed an idol depicting both aspects of the Almighty (1422 A.D.). Though a devotee of Hari, the brave general was ready to adore Hara. Hence the industrial town on the Tungabhadra came to be known as Harihara.

The kings of Karnataka took care to honour this ancient tradition. The following anecdote regarding Bukka, one of the founders of the Vijayanagar empire, bears this out: There were occasions when religious differences came to a head. One such dispute was referred to the king for arbitration. He persuaded both the Jains and the Vaishnavas to live in amity; for he found no essential difference between their modes of worship. Later on, this tolerance of religious diversity was extended to Christians and Muslims. An inscription informs us that a ruler of Keladi endowed a mosque for the benefit of his Muslim subjects. Examples can be multiplied endlessly. No wonder, Karnataka came to be known as the land of religious tolerance: *Sarva Dharma Samanvaya.*

## RETROSPECT

For more than a century after the fall of Tipu Sultan, the cultural

life of the Kannadigas was lying dormant. Indeed, this was true of the whole of India. But Bengal had the credit of producing a galaxy of great Indians who led a renaissance movement—Paramahamsa, Vivekananda, Raja Ram Mohan Roy, Bankim Chandra and the Tagores. Then came Gandhi and invested the freedom movement with a mass appeal. Maharashtra had her great leaders like Tilak and Gokhale. The plains of Hindustan produced many freedom fighters such as Lajpat Rai and the Nehrus. Madras had men of the stature of Satyamurthy and V. S. Srinivasa Sastri. Karnataka had few charismatic personalities during the same period, the simple reason being her dismemberment. A second reason for the time-lag in starting a cultural renaissance was her educational backwardness. The ancient Agraharas and Madarsas were out of tune with modern trends and needs. The presidency towns inevitably became the centres of modern learning. The Universities of Bombay, Madras and Calcutta were founded half a century earlier than the University of Mysore. These presidency towns were ideally suited for foreign trade. All roads led to those focal points of trade, commerce and industry. Even today the only broad gauge line takes one from Bangalore to Madras. If a Kannadiga wants to go to Delhi, he is obliged to make a considerable halt at Madras, Bombay or Hyderabad. Karnataka will soon have her harbours. Many more broad gauge lines will be laid in course of time. With the rapid development of tourism and industry, one may look forward to direct flights to Delhi and abroad. These are also factors of culture; for human history is so complex that it is difficult to compartmentalise the economic, social and political aspects of a nation's life. But for the sake of clarity and simplicity, purely economic factors will be dealt with in the last chapter.

## PROPHETS AND PILGRIM CENTRES

### SRAVANABELGOLA AND GOMMATESWARA

There are a few cities in the world half as old as time. Rome and Varanasi are known as eternal cities. Sravanabelgola has a claim to be added to this list. No other place in Karnataka has had such a long or continuous history. It is unparalleled in its wealth of legendary, historical and literary associations. In the time of Chandragupta Maurya the place was known as Kalboppu. Chikka Betta (small hill) is known as Chandra Giri because of a Basadi built by Chandragupta (third century A.D.). It is on Dodda Betta (big hill) that Gommata Vigraha is installed. It is also known as Indra Giri. No pilgrim centre is complete without a large sheet of holy water. Accordingly, legend has it that on the occasion of the first anointment of Gommateswara a miracle was performed. Two drops of milk used by Dharmadevata to anoint the Lord (Maha Mastaka Abhisheka) became a flood and filled a tank. Chamundaraya's Guru named it in Sanskrit as Sweta Sarovara. The Kannadigas call it Belgola. Because the sanctity of the place is due to sage Bahubali's Murti, it came to be known as Sravanabelgola. For, a Jain Yogi is called a Sravana. The statue erected in 983 A.D. has acquired two names—a Pouranic name (Bahubali) and a historical one (Gommateswara). Gommata was one of the titles of the great Ganga General who caused this Murti to be carved. Gommata is also Tadbhava of Manmatha, the apotheosis of Beauty. Either way it is a significant name. The name of the sculptor is yet to be discovered.

Louis Rice and R. Narasimhachar collected, edited and published some 600 Sravanabelgola inscriptions. Some of them were composed by poets like Boppana. They throw a flood of light on the Gangas of Talkad and the Hoysalas of Halebid. The Treasurer of the Hoysalas built a Basadi. It is known as Bhandari Basadi. Santhala, the great queen of Vishnu Vardhana (Bitti

Deva), endowed the Gandhavarana Basadi. The generals and ministers of the Hoysalas were Jains. Two of them deserve special mention. Gangaraja founded Jinanathapura near Sravanabelgola and built the famous Santhinatha temple there. Bharateswara caused the steps to be carved and the platforms to be established so that pilgrims may easily go up and down the hill. Chikkadevaraja Wodeyar (1672–1704) is said to have constructed a tank there.

So far as temple architecture is concerned, Sravanabelgola is a museum of all the styles found in different parts of Karnataka. Specimens of the Chalukyan and Vijayanagar types of architecture and the Hoysala style of sculpture are found at Sravanabelgola.

G. P. Rajarathnam in his book entitled *Gommata of Karkal* has given a bibliography of Gommata literature. The list includes several well-known names and some who deserve to be better known, such as Anantha, Madhura and Charu Chandrama. There are works in Sanskrit and Prakrit. He has quoted from Sravanabelgola inscriptions to show that there are works in Marathi and Tamil paying tributes to Gommata Vigraha. To this long tale of the ancients must be added the names of moderns like D. V. Gundappa and Govind Pai.

The world-famous monolith carved on the bald top of Dodda Betta (120 metres high) commands a panoramic view of the Maidan of Old Mysore. It is a tribute to the magnanimity of Bahubali that the ever-increasing tribe of pilgrims from all countries and climes forgets the differences of language and religion. Not only Jains but also Saivites and Vaishnavites have endowed temples and embellished the Jain spiritual centre in many ways. Gommata is emperor in the empire of the spirit. The blending of Dharma with literature and art owes its inspiration to this colossus. He has become a symbol of all that is great in Karnataka culture. Kalidasa has remarked that the desires of the great aspire high—Utsarpini Khalu Mahatam Prarthana. Bahubali reached the highest stage

of human perfection. No more inspiring example can be found in human history. One line from Boppana's Vritta may be quoted here:

*Em Kshiti Sampujyamo Gommateshwara Jinasrirupa Atmopamam!*

This reminds us of Valmiki's famous similes—Gaganam Gagana Akaram, Sagaram Sagaropamah. The majesty and magnanimity of Gommata are of unparalleled excellence.

A couple of poetic plays were produced under the auspices of the Gokhale Institute of Public Affairs in 1953. G. P. Rajarathnam gave dramatic shape to the wealth of literature available on the subject of Bahubali. The famous composer of operas in Kannada, P. T. Narasimhachar, wrote a review of this performance for "Janapragathi", in which he praised all those who had provided the splendid dramatic entertainment. The successful production of the plays was the result of a co-operative enterprise. The honours were shared between the actors, the Gamaki (M. Raghavendra Rao) and the music director (L. Rajarao). The plays were later published by G.P. Rajarathnam for the benefit of the G.I.P.A. D. V. Gundappa has written a valuable Foreword to this book. He has quoted T. S. Eliot's remarks regarding the problems of poetic drama. As a translator of Shakespeare and author of prose and song dramas, D. V. Gundappa is well acquainted with the art and craft of the literary form suited to broadcasting and stage production. A few of his remarks may be quoted here:

"I am old-fashioned enough to say I liked the blending of music and poetry with acting in *Bahubali*. G. P. Rajarathnam is one of the leaders of the modern movement in Kannada. Yet he has not turned his back on our ancient tradition. This is a proof of the catholicity of his outlook... A dramatist may aim at emotional intensity or suggestiveness or vigour of style. He may achieve the desired effect with the help of poetry or the

spoken idiom. Sometimes both these media may be found inadequate, and the writer has to have recourse to songs. The problem before the modern playwright is this — what is appropriate to the occasion? If he decides to use all the resources of the language, what should be the proportion in which they have to be blended? Every playwright has to find a solution for himself. He cannot work according to the formula invented by our critics."

G. P. Rajarathnam and S. K. Ramachandra Rao have achieved outstanding success in popularising Jain and Buddhist literatures. S. K. Ramachandra Rao's dance-drama *Santhala* was a resounding success recently. K. V. Iyer's novel *Santhala* has become a best-seller. Bendre is preparing a Marathi version of it. Thus Jain religion and literature have become the warp and woof of our cultural life.

## Sringeri and Sankara

Adwaita, Dwaita, Vishishtadwaita, and Sakti-Vishishtadwaita are well-known systems of philosophy. Since the general reader is not likely to be acquainted with the discipline known as philosophy, nothing more need be said about the metaphysical aspects of the subject. The local history of the pilgrim centres and matters of biographical interest will be dwelt upon. Sufficient stress is laid on the fact that Bhakti is the highest common denominator of all religions. Historically, Sankara's achievement was to defeat the forces of heterodoxy and establish orthodoxy. Bhakti cannot exist without Astikya (God is) and Dharma Sraddha (firm faith in His redeeming power). There are many mansions in the kingdom of heaven, and many paths lead to them. Sankara, Ramanuja and Madhva defined three of those paths by way of commentaries on what are known as the *Prasthana Tria* — the *Upanishads*, the *Brahma Sutras* and the *Geeta*. The *Geeta* is the shortest, sweetest,

and most popular of the famous trio. The original commentaries are in Sanskrit. There are innumerable commentaries in Kannada. Kannadigas who wish to acquaint themselves with Sankara's commentary will find the book published by the Adwaitaprakasa Karyalaya, Holenarasipur, very helpful.

Uncertainty regarding the place and date of birth of our poets, prophets and princes is a recurring phenomenon of our cultural history. Of the three great Acharyas, only Madhva was a Kannadiga. Naturally, we know more about him than about Sankara who hailed from Kerala or about Ramanuja who was born in Tamil Nadu. The first Principal of the Sringeri College has collected several important facts regarding the ministry of Sankara at Sringeri. A summary of the results of his research is given below.

Sringeri on the left bank of the Tunga is in Chikmagalur district. The name is a popular contraction of Rishya Sringa Giri. The place had been famous as an Ashram or Tapo Bhumi long before the advent of Sankara. It was holy ground trodden by sages like Vibhandaka, the father of Rishya Sringa. The Jains had also considered it an ideal place for spiritual exercises. Round about Sringeri are to be found many Jain Basadis, though in a dilapidated condition. In fact, Sringeri was a stronghold of Jain religion. It was this fact that prompted Sankara to establish the Adwaita Centre there. On his extensive tours, Sankara must have known many places made sacred by ancient sages. The banks of the Tunga abound in holy places like Tirtha Mattur, Tirtha Halli and Shiva Mogga. It is second only to the Ganga in this respect. In all probability, Sankara wanted his first spiritual centre to be established at a place which was the citadel of Jainism. During his spiritual adventures in the south, part of his Dharma Vijaya was directed against the Jains. Jainism and Buddhism suffered a set-back after Sankara's spiritual invasion.

A monolithic pillar nearly 18 metres high is found within the

quadrangle of the famous Sri Sarada temple. It is a Manastambha of the Jain tradition. The southern face of the pillar has a Jain image carved on it. This proves that it is neither a Garuda Kamba nor a Dhwaja Sthamba of the traditional Hindu temple architecture.

With the fall of the Jain citadel, the Jain retreats came to be deserted and became dilapidated. Even now about a dozen Jain Basadis are to be found in an area of about 25 sq. metres. Several Jain Murtis collected from this area are exhibited in the College Museum.

Sankara must have visited Sringeri twice. He saw it for the first time before he met his Guru, Govinda Pujya Bhagavatpada, on the banks of the Narmada. Sankara paid his second visit after his Dharma Vijaya of the north. He must have had an eye on Sringeri all through. When he defeated his Jain opponents, he founded his first Peetha at Sringeri. He must have stayed there for about five years to direct two important installations—that of Sri Sarada Devi over a Sri Chakra engraved on a rock; and of Sureswaracharya, a beloved disciple, as the president of the spiritual centre. The worship of a Sphatika Linga of Chandramouliswara and Ganapati carved out of a block of crystal with a ruby in the middle (Ratna Garbha) was begun in the immediate presence of Sankara.

Evidence as to the age of Sankara points to a wide range, from the fifth century B.C. to the eighth century A.D. The Sringeri, Kudali, Dwaraka and Kamakothi Peethas favour the earlier date. Modern scholars hold that the later date is more probable. Internal evidence from Vachaspati Misra's commentary on Sankara's *Sutra Bhashya* points to a date between the seventh and the eighth centuries A.D. The available horoscope of Sankara suggests 805 A.D., when the given combination of the planets is possible. An inscription from Combodge belonging to the reign of Jayvarma II (878–887 A.D.) mentions the royal Guru Shivasoma who had

learned all the Sastras at the feet of Sankara. Hence the date of the horoscope 805 A.D. seems to be highly probable.

A Mutt is a centre for the propagation of the tenets of a religion. It is not quite correct to say that Sankara established a Mutt at Sringeri. It was more a retreat for those interested in Sanatana Dharma, a place of Adwaita Sadhana. The status of a Mutt was acquired only during the time of Vidyaranya, the famous pontiff of the fourteenth century. Sringeri continues to be a spiritual centre attracting numerous pilgrims.

## Basavakalyan and Basaveswara

An attempt will be made here to bring to the notice of the general reader the fruits of research embodied in a few recent works to mark various occasions of national importance: the Purandara Dasa Quatercentenary, the Basavanna Octocentenary, and the Golden Jubilee of the Kannada Literary Akademi. The Parishat celebration attracted a very large and representative gathering of lovers of Kannada culture. It is clear that the common man cares much for new poetry, new drama and new history. In fact, the hungry mouths require to be fed both literally and metaphorically. This general awakening is partly due to the efforts of our scholars during the past five decades. It is also a challenge to our scholars to write an up-to-date and authoritative literary history and a popular political history.

Dr. M. V. Krishnarao, in his most recent *History of Karnataka*, has given an illuminating account of the songs of the Haridasas and the Vachanas of the Sivasaranas. Any cultured Kannadiga may be expected to carry many of the songs and Vachanas in his head. They are often on his lips. They are set to music and sung. They form an imperishable part of the world's treasure-house of Bhakti literature.

Sri Kanavi has drawn attention to a unique feature of the Vachanas. No other literature in the world has a comparable

form to combine the other harmony of prose with native vigour and profound thought. "It is highly misleading to regard the Vachana as either prose-poetry or rhythmic prose. It is *sui generis* and it has a niche of its own in the vast mansion of Kannada literature. Basavanna's revolution in restoring the living language to its central place in literary expression enabled subsequent poets to liberate themselves from the shackles of stilted poetic diction. They could fertilize their language with spoken words."

Prof. Armando Menezes has rendered one of the Vachanas thus:

"Make me, O Father, a sightless man
Whose glances will not rove astray."

He has cited two verses from Matthew to show how the Christian saint and the Veerasaiva mystic prayed in identical terms for single-mindedness, for steadfast faith. He could have quoted a modern instance also —"The Habit of Perfection" by Hopkins:

"Be shelled, eyes, with double dark
And find the uncreated light."

The close parallel between godly men so far apart in time and place proves the validity and universality of religious experience. The modernity of the classics is a source of perpetual inspiration. It is the great good fortune of the Kannadigas that both the Dasas and the Saranas were able to make their works highly edifying and delectable at the same time. They have become immortal diamonds fit to be treasured up for a life beyond life.

Prof. Gokak has described the claims of Basaveswara to be considered as universal Man: "Sri Basaveswara lived his life divinely, fearing none and hating none. To a society petrified into castes and creeds, he came as the great deliverer, preaching oneness and equality, equating the pariah with the Brahmin and the bearer with the prince. All are equal in the eyes of God and comparative greatness was one of proximity to God. Greatness did not depend

on the accident of birth or caste. He thought of human society as a democracy of souls with inherent respect and affection for all. His introspection was a solar gaze beneath which all flaws and follies withered away. The inner man in him and the outer were one and the same. It is only the integrated man—with the heart, mind and will pointing to the same star—that can be universal Man."

## Basava Kalyan

One of the relics relating to Basavanna's ministry at Kalyan is a tank where one of his followers, Machaiya the washerman, is said to have washed the clothes of the Saranas. This bears eloquent testimony to the great religious and social reform achieved by Basaveswara during his brief ministry. The rock on which St. Peter (a fisherman by birth) built the Roman Church, the Kalyan tank where Machaiya washed clothes, the opening in the wall of the Udipi temple through which Lord Krishna gave Darsan to his beloved disciple (Kanaka the shepherd)—all are fraught with deep symbolic meanings. The ritual of washing shows that only the pure in heart are admitted to the Kingdom of Heaven.

Most of the traces of the Spiritual Academy (Anubhava Mantapa), over which Allama Prabhu presided, have been effaced owing to the vicissitudes of history. But the teachings of Allama have been preserved in his Vachanas. There is enough evidence by way of caves of meditation and temples of worship to evoke a vision of the dim past, when the great Veerasaiva reformer attracted a throng of disciples from far and near.

Prof. P. B. Desai has collected epigraphical evidence pertaining to places associated with Basavanna's birth, education and ministry. The Puranas mention only three places—Bagewadi (and its environs), Kudala Sangama and Kalyan. P. B. Desai is of opinion that Mangalavedha (now in Maharashtra) must be included to give a correct picture of Basava's formative years.

Mangalavedha happened to be the capital of the Kalchuris who later usurped the throne of the Eastern Chalukyas whose capital was at Kalyan. Harihara's account of Basavesvara's early life is unchallengeably historical. It is only this author who narrates that from Sangama Basava went to Mangalavedha where Bijjala was ruling. Basavanna appears to have left Mangalavedha for Kalyan in about 1153 A.D. Basava spent the busiest part of his life at Kalyan propagating the new faith, from 1153 to 1167. The rising popularity of Basava brought him into conflict with Bijjala. Basava left Kalyan for Sangama in December 1167 and was merged with his God. Bijjala was murdered about three months later.

This rather lengthy account of the rise of Veerasaivism is warranted on more counts than one. This faith is followed by the majority of people in Karnataka, and it has spread to all other States in South India. The heads of the Veerasaiva Mutts have always been patrons of learning. The Jayadeva Murugharajendra Hostels all over the country bear ample testimony to the important part played by the Mutts in the field of education. An account of the colleges run by the Siddaganga Mutt will be given later. There are scores of educational institutions in all parts of the State enjoying the patronage of the Veerasaiva Mutts. Of late, heads of Mutts belonging to other faiths have taken a leaf out of the book of the ancient tradition of the Veerasaivas. For example, one may mention the Poornaprajna College at Udipi, the Sringeri College, and the colleges at Mudabidri and Sravanabelgola. It is to be hoped that the universities will encourage the study of the wealth of inscriptions and legends, the relics of past glory, etc., available at these places of historical importance and thus contribute greatly to the reconstruction of history.

### Melukote and Ramanuja

Ramanuja is said to have visited many places in Mysore district before making a stay of several years at Melukote. Ramanatha-

pura, Saligrama and Thondanur may be mentioned here. Thondanur happened to be the capital outpost of the Hoysala Ballala kings who were Jains. They ruled at Dorasamudra or Halebid. King Bitti Deva felt so drawn to Ramanuja that he became a follower of the sage. Ramanuja accepted him as his disciple and christened him as Vishnu Vardhana (the Sanskritised form of Bitti Deva). Thenceforward Melukote became a centre of pilgrimage as sacred as Kanchi or Srirangam, the fountain-heads of Srivaishnavism in Tamil Nadu.

Srivaishnavism is so called because of the importance given to Sri Lord Vishnu's consort. Sri is the very first teacher of mankind in the Guruparampara, the line of teachers. Sri stands for divine grace (Daya) through which alone can man hope to shed his sins. Sri is the gentle forgiving mediator between man and God.

Ramanuja may be said to have anticipated Gandhiji by naming the Harijans as Tirukulattar or the blessed caste. Thus Ramanuja avoided the odious names which added insult to injury. There is also the ancient custom of throwing open the Tirunarayana temple to Harijans for three days during the great Jatra, Vairamudi.

The sojourn of Ramanuja in Karnataka has had a marked effect not only on our religious attitude but also on the pattern of society. "It is said that the Bhattas, the Hebbars, the Hemmigeyars, the Kandadais, the Chakravartis and the Tatacharyas among Brahmins as well as several non-Brahmanical classes known for their piety and learning came to settle in Karnataka in the wake of Ramanuja's spiritual conquest." (*The Cultural Heritage of India*)

A word of explanation may be given regarding the special doctrine of Prapatti. Srivaishnavas consider the *Geeta sloka* "Sarvadharmam Parityajya" as the Charama *sloka*. It preaches absolute unqualified self-surrender or Saranagati. It gives an assurance to the devotee that God takes upon Himself the burden of the salvation of the individual soul. This doctrine was first propounded by Ramanuja and was developed further by the two great philoso-

phers who came after him—Pillai Lokacharya and Vedanta Desika. *Ramanujasya Divyagna Vardhatam Abhivardhatam!* May this commandment of Ramanuja grow from strength to strength. This is the prayer on the lips of every Srivaishnava, whether he is in Karnataka or elsewhere.

The impetus given by Ramanuja to the Bhakti movement had its reverberations in North India also. The credit for propagating this special devotion to Vishnu must go to Swami Raghavananda, the Guru of Swami Ramananda. Raghavananda, a great disciple of Ramanuja, lived near the Panchaganga Ghat in Kasi, where till recent times was found a monastery named after the famous disciple. Ramananda's work known as *Ramarchana Paddhati* gives an account of the hierarchy of his Gurus. In it he says he succeeded Raghavananda.

The Vaishnava code of conduct, their mode of worship and the discourse method (known as Katha Kala Kshepa in the south) were adopted by Ramananda, thus indicating the unbroken link in the tradition of Srivaishnavism travelling north.

Chikkadevaraja Wodeyar of Mysore wrote a commentary on Vishishtadwaita known as *Chikkadevaraja Binnappa.* This is in praise of his family deity—Cheluvvanarayana Swami of Melukote. It is a Champu Kavya in the style of the Old Kannada classics. G. P. Rajarathnam has published a modern version of it. Lord Narayana is taken out in procession on festive occasions. Vairamudi is the chief annual attraction. Numerous pilgrims from the State and also Tamil Nadu go to Melukote to have Darsan of the Lord and watch the procession. The crown known as Vairamudi has a Pouranic past. There are two others gifted by the Wodeyars of Mysore. The three crowns bedecked with precious stones are kept in safe custody of the Palace at Mysore. They are brought with due honours to Melukote for the Vairamudi (March-April).

Besides the Mutt founded by Ramanuja, there are several others. A branch of the Mysore Parakal Mutt is to be specially mentioned,

because the heads of this Mutt have been the Rajagurus of the Wodeyars. Like all other religious centres, Melukote is also a centre of learning. A Sanskrit College was established here in 1854. Melukote is also famous for its handloom industry. The red-bordered *dhoti* is a special product of this weaving centre. The Melukote Development Committee has decided to construct a Tourist Rest-House here.

## Udupi and Madhvacharya

Udupi is situated at the centre of Parasurama Kshetra. This holy land lies between the Arabian Sea and the Sahyadris. It extends from Kanyakumari to Gokarna in North Kanara. Udupi is 59 km from Mangalore, and is very close to the ancient harbour of Malpe. Udupi means one whose crest is the Moon. Thus the town derives its name from Chandramouli Iswara. It is interesting to note that Udupi, the fountainhead of Vaishnava culture, bears the name of Siva. The temples of Chandramouli Iswara and Anantha Iswara are the most famous of them. Anantha Iswara is said to be the Lord of the silver throne. Thus the town came to be known as Rajatha Peetha Puri in Sanskrit, and Sivalli in Kannada. King Ramabhoja is said to have installed Siva on the silver throne. Sivalli also designates a Brahmin sect living in this area.

Cultural co-existence is the key-note of this holy region. Parasurama Kshetra contains temples for the worship of many of the gods and goddesses of the Hindu pantheon. Seven of these temple towns, including Udupi and Gokarna, have become famous pilgrim centres. On all sides of Udupi are found temples dedicated to Durga and Subrahmanya. Kumbhasi and Kroda are towns among the famous seven deserving special mention. For there are found temples dedicated to Hari-Hara. This shows clearly that from very early times attempts have been made to forge unity among the devotees of Siva and Vishnu. Systems of

philosophy are propounded by the prophets, and lofty ideals are upheld by saintly men born in this holy region. The rural folk continue to worship Bhutas and to propitiate evil spirits. "God fulfils Himself in many ways." "*Sarva Deva Namaskarah Kesavam Pratigacchati.*"

Dharmasthala may be described as an epitome of all that is excellent in the culture of the Kannadigas. Its temple is a place of worship of Lord Manjunatha (Siva). His priests are Vaishnavas being followers of Madhvacharya. The trustees are Jains. Within the temple there is a shrine for the worship of Annappa, the tutelary deity of the locality. This pilgrim centre represents the true spirit of cultural co-existence for which Parasurama Kshetra has been famous through the ages.

Round about Udupi are to be found Mudabidre, Karkal and Venuru which are living centres of Jain culture even to this day.

In this famous Kshetra of Udupi a prodigy was born in 1238 A.D. Pajaka Kshetra the place of birth is some 10 km from Udupi. The parents were pious Brahmins who lived in the centre of the village. Hence the patronymic Nadvanath Illaya. The mother was called Vedavati. The child was christened Vasudeva. When he became famous as the propounder of the Dwaita Philosophy, Madhvacharya became his primary name, Purna Prajna and Ananda Teertha being his other names.

Vasudeva began to study philosophy under Achyuta Preksha who interpreted the sacred texts according to the tenets of Adwaita. Being not satisfied with these interpretations, the disciple began a study of the scriptures on his own. He brought to bear on them the vast amount of traditional lore contained in the Itihasas, Puranas, Pancharatra, ancient works of grammar, logic, etymology and principles enunciated by ancient commentators. In his works he quotes from all of them, indicating the links in the unbroken chain of his interpretation. He also shows how his doctrines emerge from the sacred texts. He does not confine himself to the

*Prasthana Tria.* He shows that even the Karmakanda of the Vedas yields philosophical tenets. He has also brought out the philosophical import of the epics and the *Bhagavata.* He is the author of 37 works. These include commentaries on the *Prasthana Tria* whereby he came to be known as an Acharya. His critical digests of the *Mahabharata* and the *Bhagavata* are original contributions to the literature on the subject. He codified religious practices and wrote compendiums on metaphysical and epistemological problems. He is not only the founder of a religion but also the exponent of a philosophical system. Together they constitute a distinct cultural unit which forms a branch of the vast tree of Hindu culture. Madhva has established his claim to be considered as one of the pillars of the Sanatana Dharma which has subsumed and harmonised numerous cultural strands over thousands of years.

Madhvacharya travelled extensively in South India and conducted two Dharma Vijayas in the north. Many great contemporary philosophers discussed metaphysical problems with him and were converted to his way of thinking. Prominent among his disciples were Padmanabha Teertha, Narahari Teertha, Madhva Teertha and Akshobhya Teertha. They became the founders of four Dwaita Mutts. Narahari Teertha functioned as Regent for some years in the kingdom of Utkal, as testified by the Srikurma Inscriptions. Many contemporary rulers were impressed by the spiritual personality of Madhvacharya. King Mahadeva of the Yadava dynasty, King Jayasimha and even the slave Sultan of Delhi, Balban, held Madhvacharya in the highest esteem. Contemporary Adwaita scholars (Vidya Sankara, Padma Teertha, Pundarika Puri) tried to halt the spread of Dwaita and to rebut Madhvacharya's refutation of Adwaita. But Dwaita continued its triumphal march, gaining in volume and strength as the years rolled by.

Sri Madhvacharya's teachings stress the doctrine of Vishnu as the supreme Reality: *Sriman Madhva Mate Harih Paratharah.* Bhakti is the supreme means for the attainment of His grace. To

discharge one's own duty with a sense of dedication is the most acceptable form of worship. Madhva does not subscribe to the illusory theory of the world, nor to the ultimate identity of the individual soul with the Supreme Being. He does not restrict the pursuit of the spiritual life to any special stratum of society or to a particular stage or *ashram* of life. Devotion to God, and efforts to acquire knowledge of God and one's own spiritual nature are open to everyone, though the eligibility for the study of the sacred texts is regulated.

To propagate his doctrine, Madhva established eight Mutts at Udupi. The pontiffs of these Mutts worship Lord Krishna at the Sri Krishna temple established by Madhvacharya. As all the eight spiritual heads have equal rights, they worship at the ancient temple by turns for a period of two years known as Paryaya. This is a great festival which attracts numerous pilgrims from all over India.

These eight Mutts also run Sanskrit colleges and other educational institutions. There is a large library of Sanskrit literature expounding the Dwaita philosophy as developed in the course of the last eight hundred years. Great scholars like Jaya Teertha, Vyasaraya, Vidyadhisa and Raghavendra have written extensive works. A new form of musical and devotional literature, known as Haridasa Sahitya in Kannada, came to be developed at the time of the Vijayanagar emperors under the guidance of Vyasaraya. These songs infuse in the minds of devotees the doctrines of Bhakti and the supremacy of Lord Vishnu. This devotional literature has made a great impact on the literature of other sects also. It should also be remembered that Purandara Dasa, Kanaka Dasa and Jagannatha Dasa are names to be conjured with in Karnatic music.

This Bhakti movement spread to all parts of India in general and to Bengal, in particular. Sri Madhva himself is said to have met Jayadeva, the famous composer of the *Gita-Govinda*. The

Chaitanya school of Bhakti derived much inspiration from Madhva's thought.

Sri Madhvacharya performed twice the pilgrimage to Badari. His disappearance in 1318 was a sort of miracle. This event occurred while he was giving a discourse on the *Aitareya Upanishad* in the Ananteswara temple, Udupi. Madhva is considered to be an incarnation of Vayu, the messenger of Lord Vishnu.

## ARCHITECTURE AND SCULPTURE

All the dynasties which ruled over Karnataka took great interest in building temples. The Hoysalas are the most famous among them because of the perfection of form they attained and the great number of their temples which are still in an excellent state of preservation. Dynasties may come and dynasties may go, but the temples remain for ever. The Mauryans succeeded in making Dharma Vijaya. The Pallavas and the Cholas overran parts of Karnataka. The Golden Age of the Guptas must have had numerous admirers south of the Godavari. Commercial contacts with ancient Greece and the countries of the Middle East as well as the conquests of Western powers in recent centuries have left their indelible mark on our art. The existing specimens of the Buddhist Viharas, the Jain Basadis, Hindu temples and Christian churches, Islamic mosques and mausoleums, all these tell but one story. They reflect the genius of the people of Karnataka, their spirit of tolerance and a ready receptivity to new ideas, and their well-known aptitude for blending alien with native elements.

Recent research has shown that all that is good in our art and architecture need not be credited to the Guptas. "If the Chalukyas could excavate the magnificent temples of Ellora as early as the 6th century A. D., it is obvious that they did not require to borrow anything from the Pallavas or the Guptas. The Chalukyas have played a great part in the cultural history of India. Their main sites were at Aihole, Badami and Pattadkal. There are to be

found splendid monuments of both architecture and sculpture. Some of the finest sculptural panels decorate the walls. The temple complex at Aihole presents a very fascinating subject of study for the student of the Hindu structural temple. For it was here at Aihole, on the banks of the Malaprabha, below the inspiring eminence of the Meguti Hill, that some of the earliest structural temples of the Hindus were built. This temple movement was fully integrated, was purely indigenous and independent, and it succeeded in producing forms basic to Hindu temple architecture. "Aihole is an important centre of Indian art and sculpture." (R. S. Gupta)

The earliest extant specimens of sculpture are Buddhist. The Lokeswara image in the Kadri temple at Mangalore is a representation of Bodhisattva Avalokiteswara. This temple has been referred to in the inscription as a Mahavihara—an unmistakably Buddhist expression. Another Vihara dedicated to the Mahayana divinity Tara Bhagavati was at Banavasi which was a Buddhist centre till about the eleventh century.

"The history of Jainism in Karnataka goes back to pre-Asokan times. The early Jain temples were wooden structures which were later replaced by stone ones. The first Jain Basadi was built at Halasi (Palasika) by a Kadamba king in the 5th century A.D. The Basadis of Chandragiri in Sravanabelgola belong to the 8th century. In point of sculpture, the Jain Basadis are distinguished by large statues of the saints or Tirthankaras. The Gommata Vigraha at Sravanabelgola is one of the wonders of the world. Other monoliths, less well known in song and story, are to be found at Karkala (1432) and Venur (1604). These statues and the Basadi at Mudabidre are all to be found in the South Kanara district. Mudabidre is still a flourishing centre of Jain religion and culture.

"At Hanasoge near Saligrama in Mysore district is an ancient three-celled Basadi known as Trikutan Chaityalaya, dedicated to Adinatha Tirthankara. This magnificent Jain monument is much neglected. It contains exceedingly fine sculptures. At one time

Hanasoge was the headquarters of an important pontificate of southern Jainism. The pontiff of Honasoge, Lalitakitti Bhattaraka, became the founder of the Karkala sanctuary in 1457." (S. K. R. Rao)

The Talagunda stone inscription mentions the names of the Kadamba kings who held sway between the 5th and 7th centuries A.D. They followed the Vedic faith. The building of the Pranaveswara temple during the Kadamba period proves two things—the beginning of the ascendancy of the Brahmins over the Jains and Buddhists; and the existence of a style of temple architecture before the Chalukyas.

Five stages can be marked in the evolution of temple architecture in Karnataka:

(i) Pre-Chalukyan period—Till about the 5th century A.D.
(ii) Chalukyan period—6th to 10th centuries. This includes the Rashtrakutas also.
(iii) Hoysala period—11th to 13th centuries A.D.
(iv) Vijayanagar period—14th century A.D. to the present day.
(v) Muslim architecture, which was co-existent with that of Vijayanagar.

The cave-temples at Badami are famous not only for their architecture but also for their mural paintings. Temples were no longer built for the exclusive use of Jains and Buddhists. The Chalukyas of Badami built temples for the worship of Siva and Vishnu as well. This tradition was continued by the Rashtrakutas. The Kailasa cave-temple at Ellora reached the high-water mark of excellence in this type of architecture. Krishna I built this temple for the greater glory of God. It required an immense outlay in money and a vast army of workers skilled in a variety of ways—planning, execution, excavation and sculpture.

"On the whole, the Kailasa temple is a magnificent piece of architecture. It is an emblem of the great achievements of the Rashtrakutas and it is bound to evoke the admiration of all people

for countless ages. There is no other cave-temple in the whole of India excelling this in beauty of design and skill in execution. Standing in the inner courtyard and looking at the lofty and intricately-carved spire, the spectator feels that all heaven is brought before his eyes. He finds himself between the sky-pointing tower on one hand, and on the other the majestic entrance beckoning him to enter the abode of the supreme deity. There is a wealth of Pouranic figures—Nandi, Ravana trying to lift Kailas, etc. A benignant Siva smiles on Ravana. There is also the awesome figure of Nataraja executing the cosmic dance. All the little concerns of man are forgotten because the spectator feels a thrill of ecstasy, seeing how exquisitely the mind of man is fitted to the grand manifestations of divinity all around him. Thus the aspiration of the kind and the effort and skill of the architects find a grand fulfilment. One should stand a little while before the Kailasa temple to appreciate fully the beauty achieved when the three aspects of the personality of man (his mind and heart and hand) work in harmony to produce a triumphant work of art. Blessed are the heroic king and the skilled workers who together built this temple. Kannadigas are really fortunate in having such a glorious heritage." (Dr. H. T. Swamy)

The Chalukyan empire was very extensive. The Rashtrakuta emperors were great conquerors. It is no wonder that the architects of this period experimented with various styles of temple architecture. We find at Pattadakal both the Dravidian sky-pointing towers and the northern curvilinear types of towers. Excellent examples are too many to be mentioned here. Seeing is believing.

B. Venkoba Rao, who was the first to write a book in Kannada on temple architecture, prefers to call the Hoysala style the Karnataka style. This has many distinctive features. It differs from the Dravidian style in many respects. The ground plan is not quadrangular but has many angles. A star-shaped plinth standing

on a raised terrace is the main feature of the Karnataka style. Instead of the sky-pointing towers, the Gopuram follows the ground plan but becomes narrower stage by stage. The material used is not the hard granite but the soft soap stone. This lends itself to delicate carving. In fact, the wealth and the exquisite finish of the sculptures in the Hoysala temples make them very popular. The temples at Belur, Halebid and Somanathpur have become centres of tourist attaction. There are good roads connecting all these places. A tourist travelling by car may see all these temples in the course of a single day. If he is not in a hurry, he may add Bhoganandiswara and Sravanabelgola as well. For all these temples are found within a radius of 150 km from Bangalore.

B. Venkoba Rao has added an interesting note on the history of the Bhoganandiswara temple situated at the foot of the Nandi Hill which is about 60 km from Bangalore. "This is the most extensive and the most attractive of all the temples in the Dravidian style. We can see clearly how this temple grew from the 9th to the 16th centuries A.D. This was built at the instance of Queen Ratnavathi in 801 A.D. The tower was constructed towards the end of the ninth century. A second temple was added in the tenth century. The Nandi Mantap in front of the temples belongs to the 11th century. The rest of the construction was completed by the Vijayanagar emperors. It must be admitted that, though belonging to different periods, the symmetry and beauty of architecture are well maintained."

The evolution of the Virupaksha temple at Hampi followed the same lines. This is one of the ancient shrines of Karnataka. The Vijayanagar emperors only added to it and embellished it with such attractive features as the lofty Gopuram. These emperors extended their sway as far south as Kanchi and Madurai. Hence the commerce of ideas between Karnataka and Tamil Nadu. The rulers were great builders of temples. This was part of their policy as defenders of the Hindu faith. So we find the Vijayanagar

emperors adding to or embellishing temple architecture at Kanchi, Madurai and Chidambaram.

A very good example of the blending of the Dravidian and Karnataka styles of architecture is to be found at Sringeri. The Vidya Shankara temple is located on a bend in the holy river Tunga. This gives the temple a very attractive front elevation. The river front has a circular plinth, the rest of the plan following the usual quadrangular shape. Thus the ground plan is elliptical. The lack of a vestibule and a lofty tower, and the presence of sculptured panels recall the Hoysala style. But the circumambulatory path (Pradakshina Patha), the polished pillars, the highly embellished cornice, the eaves resembling ropes—all these are distinctive features of the Dravidian style. The harmonious blending of the two styles makes this temple a beautiful work of art.

Muslim architecture was entirely inspired by foreign models. The structure depends on arches rather than pillars. In this as in other aspects of life, such as food, dress, customs and language, the Muslims introduced a foreign element. Muslim architecture evolved a distinctive style called the Deccan style in places like Srirangapattana, Bijapur, Gulbarga and Bidar.

Though Muslim rule was confined to Bijapur and the districts of Nizam Karnataka, other places also had Muslim rulers like Tipu Sultan and the Nawabs of Savanur and Sira. So, numerous mosques and mausoleums are to be found all over the State. The palaces at Srirangapattana and Bangalore preserve some of the graceful arches and attractive murals. There are several relics of Muslim architecture at Bijapur, the most famous of them being Gol Gumbaz. This is the tomb of Md Adil Shah (1657). The whispering gallery surrounding the circular cupola and other unique features make this structure one of the wonders of the world.

The Jami Masjid at Gulbarga is the most famous of its kind in South India. The architect has chosen to give a roof over the

heads of the devotees offering prayers. This is an exception, an open quandrangle being the rule. The architect has borrowed some Roman (Basilica) and Persian features by way of arches, towers and turrets. That the Muslim rulers took great interest in laying out gardens is evident from the gardens surrounding Ibrahim Rouza (Bijapur), Daria Doulat (Srirangapattana) and Lal Bagh (once a royal garden).

During the British period several churches, town halls, colleges and palaces were built in various Western styles. The Central College, Bangalore, is Gothic. The magnificent St. Aloysius College Hall at Mangalore must have been the first of its kind in Karnataka. The Prasaranga at Manasa Gangotri is housed in a splendid mansion. The Karnatak University Administrative Building is the most imposing of its kind in modern Karnataka. D. C. Pavate imported granite from Doddaballapur for this building. In general, public buildings make use of the locally available granite, laterite or Deccan trap. The Lingaraj Arts College, Belgaum and the Sahyadri College, Shimoga are examples. The Bangalore palace is modelled on one of the palaces of Elizabeth I. The Mysore palace is Indo-Saracenic. During Sir Mirza Ismail's Dewanship several imposing buildings were constructed: the District Office (Mandya) and the Sir K. P. Puttannachetty Town Hall (Bangalore). These structures have made generous use of the locally available granite. In general, town halls all over the State are reminiscent of the Acropolis at Athens. Their corridors have Doric columns surmounted by a triangular pediment in front. The Secretariat at Bangalore and the District Offices at Mysore have buildings designed by British architects. The Corporation Offices at Bangalore and Mysore have Indo-Saracenic type of buildings. The Vidhana Soudha is the latest architectural achievement of the Kannadigas. It combines elements from all the three styles—British, Indian and Saracenic. The functional and aesthetic elements are harmonised in this structure. Numerous statues in

bronze and marble adorn parks and public buildings all over the State. The latest to be installed is the bronze statue of Sir M. Visveswaraya in front of the Sri Krishnaraja Silver Jubilee Occupational Institute. It is a just tribute to the memory of a great Indian, who showed how to husband national and individual resources.

## KARNATIC MUSIC

Music is a universal art apt to transcend national boundaries. Thus Tagore evolved a music suitable for his dance-drama after listening to Irish melodies in England. Recently Higgins Bhagavathar thrilled music-lovers in Bangalore by his perfect rendering of Karnatic music. Of late more and more people with a modernist outlook are becoming music fans of jazz and other modes of music. This has already had a marked effect on film music. Karnataka may well be proud of its contribution to Indian music.

Gopala Nayaka travelled all the way from the south to become the court musician of Allauddin Khilji (1295–1315). He cultivated the friendship of the Persian musicologist, Amir Khusrau. Their discussion led to the development of new Ragas. These were incorporated in the treatise on music by a South Indian composer of the 16th century—Pundarika Vittala. The intermingling of the two cultures gave rise to the two modes of singing—Uttaradi and Dakshinadi.

In course of time, the cleavage became more pronounced. So far as a layman can see, Hindustani has purer notes and a greater immediacy of emotional appeal. It is a joy in the widest commonalty spread. Karnatic music has a deeper understanding of notal values and their inter-relations. This relationship is established by Gamaka. Thus taste for Karnatic music has to be cultivated, whereas the tunes and tones of Hindustani music charm the ears of the most uncultivated listeners. It should be also remembered that Hindustani music is spread over a wider area than Karnatic music.

Music has long been a hand-maid of worship—Sangitam Avadhaaraya. This is inseparable from Bhakti Yoga, whether of Haridasas or Sivadasas. The Vachanas of Siva-Saranas were not a serious contribution to the literature of music, but of Bhakti. Nevertheless, they were meant to be sung. They are music married to immortal verse.

The credit for starting the Dasa-kuta system goes to Sripadaraya Swamy of Mulabagal. He popularised Kannada songs all over the country as far as Maharashtra or Greater Karnataka. It is said that Gnaneswar has incorporated three Kannada songs—*Akka Nee Kele Chikkana Mata*, etc., in one of his Abhangs. This system was continued by Sri Vyasaraya Swamy of Sosale. Purandara Dasa's compositions mark the crowning glory of this system. He composed four lakh and twenty-five Kirtanas, besides hundreds of peculiarly Kannada modes of songs known as Uga-bhoga and Suladi.. He attained *mukti* in 1564. The tradition so gloriously established by him is being continued to this day by his admirers and disciples.

Tyagaraja is the most popular among the composers of Karnatic music. Tyagaraja Gana, Valmikiya Kavana and Agumbeya Astamaya are said to be unique for enrapturing the human heart. "Tyagaraja is the cynosure of music-lovers, the idol of apprentices and the model of the maestro." (S. K. R. in *Our Music & Its Composers*, p. 92). Tyagaraja has very respectfully mentioned Sri Purandara Dasa as one of the great composers of Karnatic music.

The popular music of folk-songs, Yakshagana, and open-air plays has a more limited appeal. But the contribution of the songs of the soil has a unique cultural value.

A great composer or exponent of music has a claim to be considered a great Indian. Karnataka has the unique distinction of being able to produce an unbroken succession of both composers and exponents. Their names are legion. A few who were living till

recently may be mentioned: Seshannna (Veena), Krishnappa (Vocal), Vasudevacharya (Composer), and Chowdiah (Violin).

The fact that all the great artists mentioned above were Asthana Vidwans highlights the part played by the rulers of Mysore as patrons of music. Mainly for want of such patronage, the Hyderabad and north Karnataka regions lack a continuous tradition. Both historical and geographical reasons account for the popularity of the Hindustani mode of singing in these areas. However, it is a matter of pride that musicians like Basavaraj Rajaguru, Mallikarjuna Mansur, Bhimsen Joshi, Hanagal Gangubai, etc., have won an all-India reputation.

## PRIMARY EDUCATION

On the eve of integration, the duration and content of Primary Education showed many local variations. The Education Reforms Committee, under the chairmanship of K. Hanumanthaiya, recommended a seven years' integrated course. This pattern was implemented throughout the State in a phased manner between 1959 and 1963.

The medium of instruction is the mother-tongue of pupils. All facilities are provided for the education of children of linguistic minorities, whatever their mother-tongue. There is provision for opening a separate class for them, if there is a minimum strength of fifteen.

The amount spent by the Government on the construction and repair of school buildings rose from Rs. 12.89 lakhs in 1956 to Rs. 77.20 lakhs in 1970.

The problems that are yet to be solved relate to the retention of children enrolled under the Compulsory Primary Education Scheme till the pupils complete the first four years; avoidance of wastage and stagnation; full and proper utilisation of all the facilities provided; and extension of the facilities at the senior primary stage so as to increase the percentage of enrolment in rural areas. This is no problem in urban areas.

## SECONDARY EDUCATION

In consonance with the recommendation of the Education Commission, the electiveless system has been introduced throughout the State. Pupils choose the subject of specialisation only at the XI standard. Hindi is taught as a compulsory subject. Provision is made for the study of core subjects and crafts; and students gain work experience.

The medium of instruction is Kannada in most high schools. Provision is also made for teaching through the medium of English, Hindi, Tamil, Telugu, Marathi and Urdu, wherever there is a demand, to safeguard the interests of the minorities.

Secondary education has been free from 1966–67. Pupils are required to pay only a betterment fee of Rs. 10 per year. The total budgeted expenditure on secondary education for 1968–69 was Rs. 639.48 lakhs as against Rs. 144.39 lakhs during 1955–56.

High schools having the XI standard are called Higher Secondary Schools. Fifty high schools were upgraded into Higher Secondary Schools in 1964–65. In 1968–69, the number of such Higher Secondary Schools rose to 272 with an enrolment of about 17,550 boys and 5,447 girls.

With the introduction of the new scheme of examination at the end of the X standard, the need for the evaluation of examination results and training of competent paper-setters became very urgent. Accordingly, the State Evaluation Unit was set up in 1963–64.

With the unprecedented expansion in the number of Secondary Schools, the quality of Secondary Education has deteriorated. A number of problems have to be solved before qualitative improvement can be attained. The problem of finding an adequate number of trained teachers is one of them. There are 19 teacher-training institutions, including the Regional College of Education at Mysore, the Post-Graduate Basic Training College at Dharwar and the Regional Institute of English at Bangalore. Six of them are Government colleges and the rest are under private management.

The keen interest evinced by educationists and philanthropists in the advancement of education at all levels is a welcome feature of the new State of Mysore. Old Mysore is catching up with the rest of the integrated areas in starting educational associations dedicated to public weal.

Mysore is one of the few States in India having a well-organised department of Adult Education. The Union Minister for Education had a good word to say about the excellent work done by the State Adult Literacy Council, which won the shield for 1969–70.

The Nursery School started by Dr. M. V. Gopala Swamy in 1930 was the first of its kind in the State. Since then the movement has become very popular. Most towns boast of their own Nursery Schools. Pre-school education is under private management.

## UNIVERSITY EDUCATION

Mysore was very backward till recently with regard to facilities for higher education. The proliferation of universities is a post-independence phenomenon. Till then, there was only one university, the one at Mysore. Public sector colleges were few and far between. The public sector was not yet ready to invest in education. For higher education in medicine, engineering, law, forestry and agriculture, deserving students had to be deputed to the Presidency Universities or to Poona, Dehra Dun or Coimbatore. World War II gave an impetus to higher education all over India. The ancient universities of Oxford and Cambridge were beginning to lose their glamour, partly because of the scarcity of talented men and paucity of funds. The new ones at Moscow, Tokyo and Stanford were fast becoming international centres of learning. The funds made available by the UGC enabled Indian universities to spread their wings and make grand plans for the advancement of learning. Indians began to feel self-confident. Centres for post-graduate teaching and research were established all over India. Jawaharlal Nehru made an all-out effort to increase the tempo

of scientific research. The Food Research Institute (Mysore) and the Indian Institute of Advanced Study (Simla) were started along with the new National Laboratories. India made herself self-sufficient in things of the mind, as she had been all along in things of the spirit. Karnataka had its share of the euphoria. In the last three decades, the number of universities has increased to five, Bangalore having three of them (including the University of Agricultural Sciences and the Indian Institute of Science) and Mysore and Dharwar having one each. Mangalore and Gulbarga have become centres of post-graduate teaching and research. There are at least three other groups of educational institutions claiming the prestige of university centres.

As S. S. Wodeyar giving the key-note address on the occasion of the silver jubilee of A.G.E. (Manipal) remarked, "The Education Commission has defined a good university organisation as one having a core of teaching departments with about 30 affiliated colleges in close proximity and a student enrolment of about 25,000. Mysore has long outgrown this size and it cannot be said that colleges in South Kanara are in close proximity to Mysore. On both these grounds, South Kanara has a good case for a University." D. V. G. and other educationists who felicitated T. M. A. Pai on his 70th birthday wished he would become Vice-Chancellor of Manipal University and organise it as efficiently as he has done the other commercial, industrial, co-operative and social institutions he has started.

In this connection the names of a few more educationists deserve mention—Dinkar D. Desai, Chairman of the Kanara Welfare Trust (Ankola), P. G. Halakatti (Bijapur), S. C. Nandimath (Belgaum), the present office-bearers of the K.L.E. Society and the K.E. Society, the members of the Rajenahally, B. T. and Chigateri families (Davangere), and the founders of the educational societies in Hyderabad-Karnataka. All sects in India are agreed that founding an educational institution is an act of the highest spiritual merit.

Thus the Christian missionaries endeared themselves to the people by starting schools and colleges and running them very efficiently. Even today they maintain a very high standard. Others of more recent origin are rendering excellent service, but they are too numerous for us to give an exhaustive list. They have all earned the gratitude of the people for their splendid acts of charity, be it a hostel of 200 rooms as at Lingaraj College, Belgaum, or a single high school as was founded by D. Banumiah and M. Venkatakrishniah of Mysore.

The National Education Society of Bangalore deserves special mention. This is one more cultural link between Karnataka and Maharashtra. For this Society was inspired by the ideals of the Deccan Education Society, Poona. K. Sampathgiri Rao and a noble band of educationists added a new dimension to the concept of higher education. The National College celebrated its silver jubilee recently. The name and fame of this institution would not have been possible without the dedicated service of the pioneers. The present principal has continued the glorious tradition and has added several novel features: moral education and examination without invigilation.

In the modern world a commercial element has entered the field of education. Education in ancient Karnataka was free from this taint. Charging capitation fees is a thoroughly modern invention. In the olden days the Government gave perfect autonomy to educational institutions. They made suitable grants of land and the management of institutions was in the hands of heads of Mutts, Basthis and Viharas. People in the villages made voluntary cash contributions on auspicious occasions. At one time the Brahmins had a monopoly of higher education, as is evident from the term Brahmanpuri for the name of a college. Sudras and women were excluded from the benefit of higher education. But the Buddhists, Jains and Veerasaivas broke this monopoly and saw to it that obscure Judes and mute Miltons were not too many. Both

secular and religious education was imparted. The fact that Sanskrit continued to be the language of culture till recently enabled our educational institutions to attract students from all over India. There is epigraphic evidence to prove that there were several famous centres of learning in ancient Karnataka—Bellagave and Talagunda (Sthanakundur); Sravanabelgola, Sringeri, Salotgi, Kodi Mutt, etc. The corridors of the temples would be crowded by day with pupils learning the three R's. In the evenings these would afford the necessary platform to scholars to give discourses on Bodhisatvas, Thirthankaras, and incarnations of Hari or Hara. Discourses on the *Ramayana* and the *Mahabharata* and the *Vachana Sastras* are popular even to this day. This shows an unbroken cultural tradition though the world is too much with us. In the very nature of the circumstances, a moral and religious content was given to education. People had not yet begun to distinguish between sacred and secular literature. Metaphysics rather than physics occupied a prominent place in the curriculum. But training in the Sastras (arts and crafts) was not neglected. Bellagave used to be the centre for training architects and sculptors. Similarly, there must have been centres for imparting higher education in music, painting and dancing.

Instead of training integrated personalities, the modern system has encouraged a schizophrenia. Moral education has almost completely vanished. Materialism is the order of the day. This aspect of the current educational scene can be described in the words of our educationists. To quote S. S. Wodeyar once again, "We cannot have a healthy student community if the society itself does not evolve into a moral society cherishing high moral and ethical values. . . There has been a very great and harmful shift of emphasis in education in recent years. Great emphasis is laid on science education at the cost of disciplines which are to foster moral and ethical values, subjects like philosophy, sociology, languages, etc." (1968)

Masti in his Census Report of 1931 remarked as follows:

"A great difficulty in India is that the learning required for the body and that for the soul are in different languages. Sanskrit is the main repository of Indian culture, supplemented by works in the vernacular. So pupils who have studied English have to look to other sources for the satisfaction of their spiritual needs. The ideal education is that which combines the means of improving man's worldly position with the means of satisfying his religious and spiritual needs. But such a system has yet to be evolved."

A seminar held recently in Bangalore produced facts and figures to prove the existence of a conflict of cultures. Ninety per cent of the pupils voted for the study of physics, chemistry and mathematics and for English as the medium of instruction. It was clear that they were ignorant of other disciplines and had no idea of the shape of things to come.

The law of supply and demand has very little educational value. Selective admission to courses is said to be impossible in a democratic set-up. On the other hand, proliferation of colleges is inevitable. A British Council expert, participating in the Madras English Teachers' Conference, said, "There is a welcome feature of modern education—the cream is becoming thicker, though the milk is getting progressively diluted." C. P. Show has pointed out that *laissez faire* does not yield good results in the field of education. A convincing proof of this fact is afforded by the recent figures for the unemployed and unemployable engineering graduates in India. These things are managed much better in Russia and the U.S.A. C. P. Show has remarked, "It is technically possible to carry out the scientific revolution in India. It requires an immense investment in men, both scientists and linguists, most of whom the West does not possess. Here the Russians have a clear edge. That is where their educational policy has already paid big dividends."

Luckily, our educationists are well aware of the dangers of a purely secular, that is to say, atheistic education. There is no

point in turning a blind eye to our glorious tradition. Accordingly, our educationists are trying to pour new wine into old bottles. The Academy of General Education, Manipal, has started a college at Sringeri. "This being an all-India cultural centre, the college is building itself into a centre of advanced learning in Indian culture and philosophy, besides also providing extensive facilities for specialising in science and commerce. Perhaps, this is the only college in the University of Mysore placing an emphasis on studies in Indian culture in all its aspects. For students who wish to remain in their rural atmosphere and hope for getting opportunities of higher collegiate learning, perhaps Sringeri has the answer."

There is another glorious example to prove that we have not quite succeeded in cutting ourselves adrift from the moorings of our ancient culture. The Head of the Siddaganga Mutt is providing food and shelter to 4,000 students belonging to all communities and drawn from all parts of Karnataka. They live in the immediate presence of a saintly person and tread hallowed ground. Special provision is made for the study of Sanskrit. The students walk to and from the various educational institutions situated between the town of Tumkur and the sacred Hill. A special feature of the educational institutions run by the Mutt is that they depend neither on Government grants nor on capitation fees. True to our ancient tradition, they are run largely on the co-operative principle. Donations in cash and kind are offered daily by the devotees of the Mutt and admirers of the Swamiji, Sri Sivakumara Swami.

The K.W.T. has undertaken educational work in a forest district. But the forest wealth belongs to the State. So most of the people in this district are more backward than those living in the Maidan area. Statistics show that in the 20 institutions run by the K.W.T. (including a college at Ankola), out of a total of 4,097 pupils, 2,542 belong to the backward classes. It is commendable on the part of the Trust to provide for the welfare of Harijans and Siddis. The latter are descendants of Negro slaves brought to

India by the Portuguese conquerors. In addition to starting social service centres, the Trust is imparting training in carpentry and tailoring to people in rural areas.

The rapid progress made by Hyderabad-Karnataka after integration deserves special mention. The districts of Bidar and Gulbarga are rich in natural resources. But they were educationally very backward. According to the 1961 census, literacy for Bidar was only one-fourth of that for the whole State. Owing to the efforts of educationists like Mahadevappa Rampure and Doddappa Appa, a cluster of educational institutions has sprung up where few or none existed before.

Bidar was the capital of the Bahamani kingdom. Its great Minister Md Gawan was a patron of learning. The Madrasa established by him attracted students and savants from all parts of the civilised world. It housed a magnificent library of 3,000 Mss. The plan provided for a prayer-hall and professors' quarters. Unfortunately, one wing of the building was destroyed by lightning. What remains bears ample testimony to the lofty ideals of a versatile genius whose life ended in tragedy. This building is a good example of what is known as the Indo-Saracenic style or the Bahamani style of architecture. It was the result of a close collaboration between Persian, Turkish and Hindu architects, sculptors and painters. It speaks volumes in favour of Md Gawan who was able to collect together skilled workers from all parts of the world. Bidar would make a fine centre for the study of Islamic religion and culture.

Basavakalyana, a great pilgrim centre, is situated between Bidar and Gulbarga. It has become the headquarters of a taluk. One of the liberal arts colleges started by Sarana Basaveswara Vidya Vardhaka Sangha is located here. The S.S.K.B. College of Arts and Science was opened in 1967. There are at present 170 pupils studying the humanities, and 110 have opted for the sciences. This is in strange contrast to the proportion obtaining south of the Tungabhadra. The explanation is worth recording. It seems

that in a rural setting pupils prefer arts to science subjects. Arts education is less expensive, and it gives more scope for students to pursue their traditional occupation, business or farming. In fact, college students of Basavakalyana have secured a sort of sandwich course. They can earn and learn simultaneously. This has a lesson for students and teachers in other parts of the State.

Bijapur finds itself on the crest of a flood tide of educational expansion. In the 'thirties, it could not boast of a single college. Now there are several to meet the reasonable demands of the local population. All these and many other signs of progress are due to the dedicated service of the Vachana Pitamaha. The volume of tributes to P. G. Halkatti, edited by Prof. Handi, is easily the best of its kind published during the present decade.

There is a healthy rivalry between the Universities of Mysore and Karnataka. Both have established Institutes of Kannada Studies. But Mysore has an edge over Karnataka, since it is the inheritor of a continuous tradition of over fifty years. The Mysore Institute is specialising in the collection and study of popular ballads and ancient Mss. The Dharwar Institute is making a special study of Vachana Sastra. The two Prasarangas are doing a splendid job of publication work. This is to be expected because the Directors happen to be established celebrities among Kannada scholars and poets.

The present educational scene in the State may be stated briefly: Every district has at least one first-grade college. There is a High School or Higher Secondary School at the headquarters of every taluk. Attempts are being made to introduce compulsory primary education according to a phased programme.

## SIGNIFICANCE OF NAMES

The names of persons and places have a very great historical significance. If the name of a place outside Karnataka is a Kannada word, it indicates the ancient boundary of Karnataka. We shall

deal here only with the cultural value of proper names. Appa and Amma are two of the oldest words in human history, common to most languages. The Italian Pope (Pape) has been derived from a Greek word meaning father. Ayya and Anna are also very ancient suffixes. Thus Harihara invokes Basava as follows: Basavanna, Basavayya, Basavaraja and Basavadeva. Basava himself has immortalised Ayya by using it significantly in one of his Vachanas: "Ayya Endare Swarga" (Politeness is heaven, vulgarity is hell). Ayya is derived from Sanskrit Arya, a term of respect. Ayyangar (a Srivaishnava), and Iyer (a Smartha) are cognate terms.

Raja and Raya have the same meaning. Thus Chavunda earned the title Raya and came to be known as Chavundaraya. The same suffix is to be found in the famous Dewan's name—Visvesvaraya.

In recent times, Ayya, Appa and Anna had to hide their heads for a while when Rao came into vogue. This was partly because a series of Dewans were Raos. They had a right to use this suffix because they were Marathi-speaking Madhva Brahmins. But the use of Rao by people whose mother-tongue was Kannada was an affectation. The present trend is either to use the ancient suffixes or to drop them altogether. Patel, Kulkarni, Desai, Shanbhog and Gavunda are names of village officers.

Prof. Mariappa Bhat has drawn attention to the significance of Tulu names. The planets also give their names to children. Thus we find Ayitta, Choma, Mangala, Budha, Guruva, Belli, Thaniya are popular names among the people of South Kanara. The Sanskrit names of the planets are modified suitably to fit the speech habits of the Tulu-speaking people. D. Javare Gowda has remarked that the custom of bestowing on children the names of the days on which they were born is prevalent in Old Mysore also.

Patronymics in Coorg and South Kanara help to trace the geneology of particular groups of people. Thus the Pergades or

Heggades must have been influential persons. Ballalas were knowing ones. Tulu retains some old Dravidian words, while Kannada has discarded them in favour of Sanskrit words. Thus Il meaning a house is a very old Dravidian word. It is current in Tamil. Mudlu-il-aya in Tulu means he whose house is in the eastern part of the town. Similarly, Mudubidre and Padubidre indicate Bidre east or west of the country. It is interesting to learn that Madhvacharya belonged to the Naddanthaya family, people whose ancestral house was situated prominently in the middle of the town.

The people of Coorg and North Kanara retain the ancient usages of certain Kannada words. A thousand years ago Amma meant father, and Avve or Abbe was the word for mother. Amma in modern Kannada is limited to women. But in Coorg a man can call himself Subbamma.

All names south of the Vindhyas have a family likeness. For example, in all the Dravidian tongues, the following suffixes are used to denote place names: Uru, Kadu, Malai, Padi, Kodu, Kunju and Kallu.

The surnames indicate place of birth or trade or profession. The patronymics Byali, Uppina and Adke tell us that the ancestors of these people were engaged in trade or commerce pertaining to various commodities. Sastry, Bhat, Achar and Avadhani indicate the priestly profession among Brahmins. Aradhya and Math are Veerasaiva priests. Thus, Nandi Math means a Lingayat priest from a village called Nandi. People north of the Tungabhadra give prominence to surnames. In the south, these patronymics are reduced to initial letters. For example, S. S. Wodeyar is Sada Siva Wodeyar. It is clear that his ancestors must have occupied a prominent position in society. If the gentleman were born south of the Tungabhadra, he would be known as W. Sada Siva. Prof. Malwad quipped when he remarked that Prof. D. L. N. Achar of Mysore would have become famous as Prof. Dodbele

(great worth) in Dharwar. Dodbele is the place of D. L. N.'s birth. The place of birth is displayed north of the Tungabhadra: Dharwadkar, Karmarkar, Gokak. The last name would have become G. V. Krishna in Old Mysore. The order of words is reverse when we cross the Tungabhadra.

The gods and goddesses of the Hindu pantheon provide Kannadigas with personal names. To these, people are adding from time to time the names of historical personages who stand for certain ideals: Basava, Ramakrishna, Sivaji, Ravindra, Mohan and Indira. The Lord of the Seven Hills has been the patron-deity of the Kannadigas from time immemorial. He is known as Venkatesa, Srinivasa, Tirumala and has various other sobriquets. Tiru Mala (He of the Holy Hill) becomes Timma in Kannada. Hence Timmappa, Timme Gowda.

Personal traits also give rise to proper nouns comparable to Black, White, Short, Tall, etc. Kariya, Kempa Giddi and Dodda are examples.

In short, personal and place names throw a flood of light on the culture of the Kannadigas.

## SOCIAL CHANGE

Mysore used to be famous for its turban. V. See has written an essay describing the varieties of turbans. Alas! the advance of civilisation has brought about a dead level of uniformity. Individuality regarding turban, topi or lungi is a thing of the past. The head-dress has vanished, but for the silk scarf worn by high-born Coorgs on festive occasions.

Westernisation is becoming more and more fashionable with regard to dress. The sari is the only item of our sartorial equipment to resist the winds of change. With the advent of the tractor, the farmer on the paddy-field may no longer appear bare-footed and half-clad. But this particular social change may not become general till the next century. A few local customs still linger in our villages.

A distinct change is noticeable in regard to food, clothes and intonation as we cross the Tungabhadra. The people on the coastal strip have not evolved any distinctive style. In Old Mysore, ragi is the staple food. Ragi flour is poured into boiling water and then kneaded into balls. This can be swallowed without chewing. It needs little masala. This is the most wholesome and simplest dish to make and eat. North of the Tungabhadra, jowar is the staple food. But the *Bhakri* requires some skill in making and lot of chewing while eating. Pulses, vegetables with greens and a variety of milk produce go with this unleavened bread. This is a well-balanced diet for a vegetarian. People eating a lot of rice and thin Rasam as in Old Mysore and parts of Andhra and Tamil Nadu are likely to become pot-bellied. Womenfolk on the coastal strip are likely to suffer from fatty degeneration on account of their food habits. The people of north Karnataka are free from the bad effects of malnutrition. Sarvajnakavi has a Tripadi to describe the ancient food habit: "Jolada Bona, Beleya Toge and Benne": Eating bread made of jowar with plenty of pulses and butter makes a man healthy and strong.

But these local variations are fast disappearing. The tendency is towards greater uniformity. Indeed, the people of Old Mysore have been conditioned by two spells of rationing in recent years to cultivating a distinctly Maharashtrian and North Indian type of dishes. A mutual exchange has resulted in a sort of uniformity all over India. The speed and ease of modern transport have contributed greatly towards this kind of unity. Idli and Dosai have become favourite items at breakfast all over India. Uppuma is ubiquitous. People in the south have taken to eating Pooris and Chappatis. Kerala is said to be the only southern State objecting to a wheat diet. The catholicity of Karnataka is nowhere better illustrated than in the Kannadigas' food habits.

An omelette with bread toast is being considered as a purely vegetarian breakfast. Coffee in the south and tea in the north

continue to be favourite drinks. Giri coffee is said to be the finest brand of coffee in the world. Tea-drinking is becoming more and more fashionable in the south, partly because it is difficult to adulterate it. But people have still to acquire the necessary skill in brewing it. Coffee is subject to heavy international competition. Added to this, the supply of milk has not kept pace with the demand for coffee. For these reasons, a change in our food habits may take place sooner than we expect.

Till very recently, Kannadigas were rather like frogs in the well. In the 'thirties the political situation prompted a good many bright young men to go to the U.K. with the hope of becoming members of the Indian Civil Service. But it was only after World War II that the overflow of native talent assumed the proportion of a flood. Thousands of Kannadigas have found lucrative jobs as engineers, doctors, linguists and UNESCO experts. Prolonged stay in foreign countries aided by the permissive society established by the secular State has encouraged inter-caste marriages. Custom no longer frowns upon such alliances. In addition to English, our young intellectuals have found it useful to acquaint themselves with Japanese, German, Russian, French and Italian languages. In these favourable circumstances, it is no wonder to see our bright young men and women returning with foreign wives and husbands, if and when they choose to return. The result is that almost every home is full of mixers, transistors, cleaners and tape-recorders. This is an index of the progressive mechanisation of life. A machine can do now what the hand did before. This is very good, for, an important aspect of social change is the scarcity of domestic help. This is a world phenomenon. D. V. G. has written an essay on social change in the present century. This section may be concluded with a paraphrase of the points made by him:

"The growing mechanisation of life is itself an example of the changing cultural pattern. People no longer take pride in the products of their manual labours; for, mass production articles

are often untouched by hand. Having lost this personal touch, they no longer evoke the same feelings as before.

"At the beginning of this century it was a common sight to see families of fifty to hundred. This sort of co-operative living has now vanished. Democracy puts a premium on individuality. People no longer recognise family ties or local loyalties. This transcending of narrow domestic walls may be a good thing for the future citizens of the world. But today it denotes a violent break with the past..."

There is one more important point to consider. It refers to the purpose of life. Formerly, people had certain ideals. They worked hard to achieve something good or great—going on a pilgrimage, celebrating the feast of the family deity, founding a Choultry *pro bono publico*, building a temple or organising a religious discourse. If a man were to be considered as one of the worthies of the land, he should have done some such worthy deed. Now a man seems to live for himself alone. He has no urge to look before or after. The present fills his mind completely. Arnold was the first to notice this cultural crisis: "The past is dead and the future is powerless to be born." A factory hand has no time to seek spiritual satisfaction. There is no need to serve the machine with all his mind, heart and soul. "Sufficient unto the day is the evil thereof. Grab what you can get, eat, drink and be merry. For tomorrow you will die..."

The author admits that he is painting rather a gloomy picture of modern civilisation. His own life is crowded with years and honours. There are hundreds of people like him who accept altruism as a principle of life. So long as Tikacharyas like D. V. G. and R. R. D., Gnanayogis like Kuvempu, Bendre and the Vachana Pitamaha, social workers like Dinkar Desai and T. M. A. Pai, and Karmayogis like Visvesvaraya continue to be born in Karnataka, we may rest assured of the continuity of our cultural tradition. The form changes but the spirit remains.

*"Sirigannadam Gelge!"*

# VII. CONCLUSION

## RETROSPECT

"Sons of the soil" is a phrase which indicates the close relation between the land and the people. This is best exemplified by Mysore. The bulk of the State has a fertile soil and a moderate climate. In area and population it stands midway among the States of the Indian Union. Kannadigas are neither abjectly poor nor fabulously rich. The majority speak Kannada, but other linguistic groups are quite sizeable and are native to the soil. They instinctively shun extremes. Alone among the regions in the country, both the Karnatic and Hindustani schools of music flourish in this State. The blending of cultural strands from the north and the south is reflected not only in poetry and music but also in other arts like painting and architecture. Whatever makes an impact on Karnataka has a knack of blending the diverse elements into a unity known as Karnataka culture. This spirit of tolerance is expressed in the famous Belur inscription (1397 A.D.).

In modern times this broadminded tolerance has been quite favourable for a rapid growth of industries. It has helped obviate the harsh and ugly effects of excessive commercialisation. The economic progress of the State has been quite impressive.

## NATURAL RESOURCES

Nature has blessed Mysore with a variety of minerals which are essential for industrial development. The State has been a pioneer in industry, thanks to the foresight of Dewan Sir M. Visvesvaraya.

It can boast of a large gold mine, the deepest in the world. It has extensive reserves of iron and manganese ores and fairly large deposits of chromite. Bauxite, asbestos, china clay, limestone, dolomite, magnestite, ochres, Fuller's earth, quartz and silicon are also found in sufficient quantities. The present deficiency in base metal resources is likely to be overcome in the near future by developing copper deposits in Ingaldhal (Chitradurga district) and Kalyadi (Hassan district).

### Mineral-based Industries

The Mysore Iron and Steel Works at Bhadravati are one of the oldest steel plants in India. This plant produces both pig iron and special alloy steels. There is a sintering plant at Tanigebyle (Chikmagalur district), a ferromanganese, ferrosilicon and ferro-chrome-producing unit at Bhadravati, and a ferromanganese plant at Dandeli. Recently, the Sandur Manganese and Iron Ores Ltd. have installed a ferromanganese plant at Vyasanakere in Bellary district.

Apart from the Bhadravati Cement Plant, there are four more cement factories in the State located at Ammasandra, Bagalkot, Shahabad, and Wadi, with a combined capacity of 2.2 million tonnes per annum. Two more cement plants at Nagargali, (Belgaum district with 0.2 million tonnes) and Sedam (Gulbarga district with 0.4 million tonnes) are sanctioned.

An electro-porcelain factory, two bottles and hollow-ware factories and two glass and enamel-ware factories are working in Bangalore. There are three fire-brick units in Bangalore district located at Yeshvantpur, Yelahanka and Chikbanavar.

The Indian Aluminium Company has constructed an extraction plant near Belgaum with an installed capacity of 30,000 tons.

### Mineral Production

Of the total value of minerals produced in 1969, gold accounted

for 47%, iron ore 17%, and manganese ore 12%. Gold contributed nearly 60% of the total value of minerals produced in 1969.

## THE GREEN REVOLUTION

Mysore has a climate and soil favourable for growing a wide variety of crops. By projection, the population of the State is expected to reach 299.31 lakhs by 1974. The arable land works out to about one acre per head. What is wanting in extent is made up by intensive cultivation and in other ways. The following facts and figures regarding food crops go to show that the State has achieved the Green Revolution.

### Food Crops

Jowar is by far the most important crop occupying an area of more than 70 lakh acres. Ragi and paddy, next in importance, occupy an area of 24 lakh acres each. Paddy stands first with about 18 lakh tonnes annually. Sugarcane cultivation is increasing year after year. Cane of high sugar content is grown in many parts of the State. The area has grown to 2.3 lakh acres from 1.25 lakh acres and production to 91 lakh tonnes from 31 lakh tonnes. At present there are ten sugar factories. Groundnut is the most important oil-seed, followed by castor and linseed. The annual production of groundnut oil is about 5 lakh tonnes.

While there is an adequate production of cereals, pulses are in short supply. The total requirements of both cereals and pulses for 1969 and 1973 are reckoned at 50 lakh tonnes and 54.29 lakh tonnes, respectively. The various development measures taken during the first three plan periods and further intensification during the Fourth Plan have resulted in foodgrain production estimated at 58 lakh tonnes.

The State has shown remarkable progress in production of hybrid seeds which is over 11,000 quintals per year. This has become a profitable industry since 1966. Mysore has been able to help

other States in the matter of hybrid seeds.

### Commercial Crops

The important commercial crop of cotton occupies an area of 28 lakh acres. The long-staple variety (both under irrigated and rain-fed conditions) and the sea-island one are gaining in importance. At present the State is importing long-staple cotton under PL 480 to meet the requirements of the textile industry.

The State produces Virginia Blue Cured Tobacco. Some 4,000 acres have been brought under cultivation.

### Plantation Crops

Mysore is a leading State in plantation crops. Coffee is a virtual State monopoly. Coconut, arecanut, cashewnut, cardamom and pepper are other important plantation crops. A fair amount of success has been attained in introducing crops like cocoa, nutmeg and cloves. Coffee and tea have gained an export market.

## ANIMAL HUSBANDRY

Mysore is making every effort to develop its milk and animal protein. The cross-breed cows around Bangalore and other regions have played a significant role. Increased milk production in selected areas such as Dharwar and the Maidan taluks of Hassan and Shimoga has paved the way for further expansion. Poultry industry is gaining in importance. Imports from Kerala have stopped owing to increased production within the State.

Fisheries, marine and inland, have also contributed to the attainment of balanced nutrition. Mechanised boating for deep-sea fishing and increased marketing facilities have helped to develop this important industry.

## POWER POTENTIAL

Mysore is fortunate in possessing a fairly good hydel power

potential. It is about 5.5 million kilowatts. It is planned to harness almost the entire potential in the next two or three decades.

A peculiarity of the State river systems is that the east-flowing rivers can be harnessed primarily for irrigation and the west-flowing rivers provide excellent locations for generating hydel power. These rivers are harnessed for providing about 70% of the hydel power in the State.

### The Sharavati Project

The Sharavati was the first river to be harnessed for the production of hydel power on a large scale. A station with an installed capacity of 1,20,000 kilowatts was planned and taken up for execution in 1940. It was completed in 1952. This is known as the Mahatma Gandhi Hydro Electric Station (MGHES).

The MGHES utilised less than 15% of the amount of water available at the Jog Falls. A station about 4.83 km down the MGHES was constructed for harnessing the remaining head of water. This meant the construction of the Linganmakki Dam of considerable interest to students of civil engineering. Of the ten units of 89,100 kw each proposed to be installed, seven units have been commissioned so far. One more will be serviced shortly. Work on the remaining two units will be completed by 1973. The power from the Sharavati Station is transmitted to the receiving stations at Shimoga, Hubli and Bangalore.

### The Tungabhadra Project

This is one of the biggest multi-purpose projects in the State. The Low Level Canal irrigates 37,360 hectares in Mysore and 87,000 hectares in Andhra Pradesh. Three stations with an installed capacity of about 72,000 kilowatts are built. Mysore uses only 14,400 kilowatts.

The Left Bank Canal irrigates 2,34,000 hectares in Raichur district. A station is built with an installed capacity of 27,000

kilowatts. There is provision for one more unit of 9,000 kw. The completion of these projects required engineering skill of a high order. It is a feather in the cap of the Mysore engineers.

### The Kalinadi Project

The present supply of about 5,200 million units per annum will not be able to meet the demand in the next few years. The construction of a major hydel project takes about six years and the State has realised the need for launching a big project. The Kali is the only river that can be harnessed for further power generation on a large-scale at low cost.

The Kali, a west-flowing river, is hardly 161 km long and lies entirely in the State. Its power potential is estimated at 1.3 million kw. Detailed investigations of the entire valley have been conducted. The Mysore Power Corporation has been formed to expedite this project.

In addition, rivers like the Bedthi, the Aghanasini and the Barapole can be harnessed for major hydel projects.

## COMMUNICATIONS

The creation of United Karnataka gave the State several seaports. This was welcome, especially in view of the total absence of river transport. But it created problems too. Railways and airways have not increased in the same proportion as the increase in goods and passenger traffic. For example, road traffic is increasing at the rate of about 10% every year. But between 1956 and 1968 the length of the roadways increased only by about 30%. The length of asphalted roads has increased by more than 400%. About 80% of the total length of roadways has been upgraded. The Mysore State Road Transport Corporation (MSRTC), besides operating passenger buses on all major routes in the State, runs non-stop, luxury and express services from the capital to other important towns like Hyderabad, Panaji, Madras and Tirupati.

### National Highways

There are four National Highways: Bangalore-Poona; Chitradurga-Sholapur; Hyderabad-Sholapur *via* Bidar and Bangalore-Hyderabad. With 6.3% of the total area of the country, Mysore has only 5.9% of the national highways. The Centre has a phased programme for the improvement of the roadways and railways. Two items of work may be mentioned in this context: improvement of roads to facilitate transport of ores and minerals from the mining area to ports on the west coast; and construction of the West Coast Highway from Kanyakumari to Bombay.

### Railways

The length of the railways is 2,679 km. The Salem-Bangalore line has just been completed. The Hassan-Mangalore line and the conversion of MG (Metre gauge) to BG (Broad gauge) between Hospet and Guntakal are the new works undertaken.

### Airways

From the State capital air services are being operated to all the important cities in the Indian Union. Within the State, Belgaum and Mangalore are connected with Bangalore. Sanction has been accorded for an airport at Hubli.

### Intra-state Tourism

"Quick and comfortable transport has helped the commerce of ideas and goods. Apart from the two new railways, road transport has achieved great progress both in the public and private sectors. This has produced a social change of an unprecedented nature. Intra-state tourist traffic and luxury travel are increasing so fast that the MSRTC is finding it difficult to meet the demand for opening new routes and services. There is the other side of the picture also. Never before have people of Karnataka gone about the State sight-seeing as they are doing now. The rich cultural

heritage of Karnataka is now within the reach of the common man." (N. S. Seetarama Sastry: "Mysore State Year Book 1967–68").

## LAND REFORMS

Mysore is a pioneer among Indian States to enact a progressive and uniform land reforms law (Act of 1962). The Act aims at the following reforms amongst others: security of land tenure to tenants; protection against eviction of tenants from lands and agricultural labourers from house-sites; restriction on transfer of agricultural lands to non-agriculturists; ceiling on land holdings and establishment of co-operative farms.

Prevention of fragmentation and consolidation of uneconomic holdings had made great progress in the ex-Bombay area even before integration. This process has been extended to the entire State. In this respect Mysore is ahead of the other southern States.

## INTEGRATION

Next to political integration, emotional integration posed a serious problem. Unity in diversity is nowhere better illustrated than in the new State of Mysore. These problems have not come in the way of achieving a planned progress. What has been achieved in the last decade is a matter for satisfaction—compulsory primary education, free secondary education and splendid facilities for higher education and research; land reforms and a uniform pattern of revenue administration; improved roads and communications; the green revolution; and adequate health services. This section may well include a quotation from N. S. Seetharama Sastry's article contributed to "Mysore State Year-Book, 1967-68".

"Perhaps, the constructive side of emotional integration is best illustrated by the welcome familiarisation of different traditional patterns obtaining in different regions. The different cultural modes evoke very keen appreciation. Dance, drama and music,

both of the classical and the folk varieties, have brought forth the underlying cultural unity. A common standard language is being evolved in literature and journalism by a process of assimilative appreciation and natural osmosis. Regional variations in dress, speech and manners are no longer regarded as alien. People have learnt to make allowances for these unfamiliar modes and conventions. The radio has been a powerful factor for bringing about this familiarisation and intimacy."

## PROSPECT

In any scheme of planned economy, Mysore can legitimately look ahead with justifiable pride and optimism. Its immense natural wealth has hardly been tapped yet. Princely Mysore was regarded as a model State because its resources were carefully husbanded on sound lines of conservative though experimental economy. World War II gave a jolt to it and in the succeeding upheavals of Partition and Independence, mergers and integrations, reorganisation and centralisation, the State is finding its feet again. After a decade of unification of the people of Mysore cut up and parcelled into twenty odd distinct administrations for varying stretches of time, broad outlines of the personality of Mysore are slowly emerging. This is a cohesive factor that can impart direction and drive to the aspirations of the people. With a modern infra-structure, immense natural wealth and power potential, Mysore stands on the threshold of many-sided development and all-round progress.

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