CHAPTER 9
DEVELOPMENT IN ART, LITERATURE AND THE FIELD OF JOURNALISM

9.1 British Rule and Library Movement

British Rule gave impetus to social change in rigid Indian society. The western thoughts had cast their impact on Indian mind-set. Physical reforms were brought to effect. Education was propagated. Newly educated class was influenced with rationalism, scientific temperament and humanism. The newly educated youths attempted to bring social reforms. They propagated education among people and gradually need of library was felt. The Bombay Government provided aid of some books to the library movement in 1808. Registration procedure of libraries was also started. The first Public Library was established at Calcutta in 1835. Around 1850, effort was made to establish libraries at Mumbai, Madras and Calcutta. These libraries were run for English people. But the movement could not get momentum till the end of nineteenth century.

Maharaj Sayaji Gaikwad in Badoda state was the father of Library Movement in India. He started library movement after seeing free Public Library use in foreign countries. He took assistance of noted American librarian Dr Warden and started Library movement on scientific basis during 1907 to 1910. Later the movement was implemented at different states and libraries were set up.

Taking inspiration of Library movement in Badoda province, the efforts of the organization was started in Maharashtra. Different Native General Libraries and other libraries with Marathi books were already established before 1900. During the last decade of the nineteenth century, the spread of libraries took place in other cities. Public libraries were opened at different district places. The government passed Press and Registration of Books Act in 1867. Library Association in Maharashtra was started for the first time in 1921. Free Library Conference was held in Maharashtra under the sponsorship of Dattraya Waman Joshi in 1921. It established Maharashtriya Wachnanalaya Sangh. It was working still 1940. In 1939, the Government appointed Library Development Committee. The committee presented the plan of library Development on Mumbai Province. Thus, the library movement attracted the attention of
the people. The golden jubilee of Marathi Granthasangrahlaya, Thane was held in 1944. An organization was required to take library to the masses.

9.1.1 Establishment of Libraries in Berar Province

Native General Library was founded in Akola district in Berar in 1860. Its aim was to propagate education and reading culture in society. Vidyamandals were established to organize different lectures to educate the people. Later, the Native General Library was renamed as Babuji Deshmukh Wachanalaya. After establishment of the library, the movement took momentum and spread in different parts of Berar. In 1866, Public library was established at Paratwada in Amravati district. Native General Library was started at Amravati in 1867. Its main aim was to propagate education, organize lectures to create awareness and also to develop reading culture.

Shriram Bhikaji Jathar, Bapuji Rangnath Udgikar, Atmaram Bhikaji Prabhu, Chimnaji Rajaram Pathak and Eknath Tatya Oke ewer the founder of the library at Amravati. They made the library a centre of local activity. Its Native General Library name was changed and it was better known as City Library. Since 1934, it was named as Shahar Wachanalaya.

Since its inception, different movements were started. It was a centre of public discussion and debate on Women Education and different government policies. The discussion her also decided the fates of the candidates for Assembly Elections. A monthly lecture series was started in 1877. In the same year, a branch Varhad Vraktutvauttejak Sabha was started to promote oratory skills in students and youths. It used to organize oratory competitions. It also started Dram competition from 1944.

After the establishing Babuji Deshmukh Wachanalaya in Akola, a government school was started in 1861. Mr James Skozy was the headmaster of the school. In 1867, first school for women in Berar was started. Two years earlier, i.e., in 1865, Vishwnath Narayan Gothwakar started a separate school for untouchable in Berar. In 1867, Varhad Samachar, the first newspaper not only from Berar but through complete Central Province was started from Akola. After it, “Urdu Akhbar Vidarbha” was started in 1875. Vaidarbha, a magazine was also started in the same year. Devrao Vinayak Digambar directed helped establishing the magazine. The spread of education and library movement in the first three decades of the nineteenth century caused revolutionaries changes and began education activities at Akola. Babuji Deshmukh Library has a lions’ share in giving impetus to historic changes in education and society.
could fairly be termed Babuji Deshmukh library as the precursor of changes in Education at Akola.  

Like Akola and Amravati, libraries were formed at other districts in Berar. Dastur Ratanji Library was established at Khampaon in Buldana district in 1889. Nagar Wachanalaya was established in Yavatmal district in 1880. In following period, libraries were established at different tehsil places. Total 36 libraries were established in Berar till 1892.

Thane Granthalaya Annual meet was held on June 30, 1905. Vishnu Morshwar Mahajani from Akola presided over the meet held at Thane. He delivered a lecture on growth of Marathi literature at length.

Similarly, Mumbai Marathi Libraries’ annual celebration was held at Mumbai in 1907. It was also presided over by Vishnu Moreshwar Mahajani, education inspector from Akola. He presented the complete analysis of the education scenario. He highlighted the role of assimilating different educational institutions including schools, temples, monasteries, different public forums, newspapers and libraries to provide a opportunities of education for the future generation.

People in Berar region took efforts to acknowledge importance of libraries to people. Libraries were taken as educational institutions which availed opportunities of widening horizon of knowledge with the guidance in the books. It also gives impetus to new thought.

As a part of cultural activities, different lecture series, speech competitions, debates were organized by these libraries. Dignitaries from different cities delivered their lectures. These meetings promoted social awareness and created a wave of awakening.

The seeds of social, cultural and religious revolutions were put in libraries. These libraries were the first alma mater of generations of the educated people. These libraries work for extension and bringing change in public mindset about education. Its main intention was to boost the intellectual acumen of people. It maintained the care to protect fundamental nature of thoughtful awakening. It became the foundation for social reforms. These libraries helped boosting growth of intellectualism.

The libraries performed work of reviving enthusiasm in cultural fields in Berar. They organized lecturers, debates, birth anniversaries of great leaders etc. Noted personalities of state and national repute including Netaji Subhashchandra Bose, Lokmanya Tilak, Rajgopalchhari, C.D Deshmukh, Mahatma Gandhi, Morarji Desai, Jagjeewanram, Dr Ambedkar, Ashok Mehta, Datta
Waman Potdar, Wamanrao Chorghade, V S Kolte, Dr Rajendra Prasad, Anant Kanekar, Dharmaveer Bharti, Makhanlal Chaturvedi, Acharya Rajnish etc. came and delivered their speeches. The libraries had also played a role in politics. The noted political figures were members of some or the other library and in the same context Devrao Digmabar, Dadasaheb Khaparde, Shriram Jathar, Loknayak Ane, Y K Deshpande, Brijlal Biyani, Purushottam Balwant Gole, Madhusudan Gole, G A Gawai, Adv Jatkar, Vishnu Mahajani etc names could be alluded. Libraries brought forth different religions, political parties and different opinions come together. Decisions of freedom movements were taken at these libraries. These libraries worked to direct the freedom struggle.

With the spread of libraries, education was given boost. It contributed in the intellectual, educational and social progress.

In view to offer organization set up to the library movement in Vidarbha, Vidarbha Wachanalaya Sangh was founded in Jan 29, 1939. Babuji Deshmukh Library at Akola took efforts for the foundation of the Sangh. S V Gokhale, Minister for Education of CP& Berar state inaugurated the Vidarbha Wachanalaya Sangh. M B Mahajan was appointed as its president and working committee was also selected at the meeting. Representatives from Berar region were largely present on the occasion. Its office was put at Babuji Deshmukh Library at Akola. It boosted the growth of Library Movement in Berar. It put its doubtless impact on socialization. It brought a wave of intellectual awakening and increased pace of social activity.

On July 17, 1937, a meeting was held at a private shop of Shridharrao Deshmukh at village Nimba in Akola district. The meeting stressed the importance of Kisan Wanchanalaya. Bhaskarrao Deshmukh and Tamde, headmaster threw light on importance of libraries.  

A moving library of Amravati district council was started with a noble aim of creating reading interest in rural people. Similarly, library centres were also put at villages like Ajansingi, Waigaon, Kurha etc. Babuji Samaj started women branch of Sharda Samaj from 1939.

These libraries boosted reading culture in people and also created public awareness for education. It also propelled work of awareness of Women Education.

Babuji Deshmukh Library opened special facility for women by opening library for women during 3 pm to 5 pm. It was launched on July 1, 1934. The library had sown the seed of education among women. The main aim of the library was to create interest of reading women and awareness in the society.
Library Day was held on July 6, 1969. Prof Joglekar of Sitabai Arts College introduced different books to the readers.\textsuperscript{14} It gave a peep in rich literature. Akola District Council also started free library service.\textsuperscript{15}

In 1945, a meeting of CP & Berar Library Sangh was held. It stressed the need of extension of libraries, providing training facilities for library servants and publishing its journal. Library movement attempted to give impetus to the social, cultural and political activities in Berar.

9.2 Establishment of Vidarbha Sahitya Sangh

Maharashtra Sahitya Parishad was officially formed in Pune in 1906.\textsuperscript{16} It work was to achieve glory to Mararhi literature. Maharashtra Sahitya Sammelan held at Badoda in 1909 drafted the future course for the Parishad and it came in concrete form in the literary meet held at Akola on 1912.\textsuperscript{17}

9.2.1 Maharashtra Sahitya Sammelan, Akola 1912.

On Oct 29, 30 and 31, 1912 the literary meet was held at Akola. Vishnu Moreshwar Mahajani was selected as the convener.\textsuperscript{18} Noted novelist H. N. Apte was the president of the literary meet. The plan of the meet was consecrated at the meeting chaired by Dr Kirtikar at Badoda.

It was the seventh meet of Marathi literature held at Akola and it was the second meet held in Berar. It was one of the grand meets which inspired litterateurs and also gave choices of great literature to readers. The three day events gave impetus to literature and interaction with writers and poets engendered insight into new readers.

The concluding meeting of the organizing committee of the meet was held on July 23, 1913. A report, souvenir and a poem of Devnath Devdayal, a noted poet from Akola was published. Vishnu Moreshwar Mahajani was selected as the president in the following years, 1915, 1917 and 1922. It was honour of Mahajani that he could chair the presiding post of Marathi Literary Meets for a long period. Maharashtra Sahitya Patrika was started during his tenures.

Vishnu Moreshwar Mahajani prepared an organizational frame work of future literary meets. His encompass of his work was not restricted to Berar but also concerned the complete Maharashtra and Marathi speaking world.
After the death of Mahajani, on March 27, 1923, a condolence meeting was held at Vanita Vishramgruha (rest house). Sir Narayanrao Chandavarkar presided over the meeting. Purushottam Balkrushna Joshi tabled the following resolutions in the meeting. The first resolution expressed immense grief on behalf of Maharashtra Sahitya Parishad and Maharashtra Sangrahalya.

The second resolution was put by Mahdav D Alatekar expressed wish of creating literary monument for Mahajani who had greater faith in literary merit and his contribution to literature. Prof Chapekar and Mr. Fatkak also proposed for the resolutions which were adopted at the meeting. 19

9.2.2 Establishment of Vidarbha Sahitya Sangh, Amravati, 1923.

Maharashtra Sahitya Parishad, a literary organization was officially formed in 1905-06. Balwant Ganesh alias Annasaheb Khaprde, a noted poet from Amravati, on invitation, had attended one of the poets’ meet held at Pune. It was the best event and it offered a great treat for literature lovers. They felt the need of organizing events on grand scale in Vidarbha.

After Annasaheb Khaprde came back to Amravati he consulted with his father Dadasaheb Khaprde, Veer Waman Joshi, Nanasaheb Bamangaonkar, Damodar Keshav Oak, P W Sathe, Balkrushna Santuram Gadkari and N P Hirurkar, N B alias Bhawalkar and sought their guidance and cooperation. He then sent letters to litterateurs in Berar, Nagpur, Marathawada and Khandesh. He contacted Madhav Ane, Dr Yashwant Khushal Deshpande, S H Ballal, Pruthwigir Harigir, W N Deshpande from Yavatmal, Adv Yadav Madhav Kale, Shripad Krishna Kolhatkar from Khamgaon, Keshavrao Lakshman Daftari, Ananadrao Tekade, Shrinivas Ramchandra Bobde, G. M. Deo, J. K. Upadhe, W. W. Mirashi, Vishwanathrao Kelkar, Gopal Anant alias Dadasaheb Ogle from Nagpur, Balwant Raghav alias Babasaheb Deshmukh from Chandrapur, Prof Narayanrao Keshav Behere and Adv Manoharpant Bobde from Wardha, Narayan Narsing Fadanwis, D. A. Tiwari, K. M. Tiwari, K. M. Sonalkar and Kavi Balwant from Khandesh, Justice Keshavrao Koratkar, Justice M Palanitkar, Shrimant Wamanrao Naik, Digambarrao Bindu from Marathawada, Dattabuwa Padmakar and Kavi Korwel from Aurangabad and D L Maharaj Prabhuti from Nanded. All these supported the initiative of Khaparde and promised their cooperation.

The preparation from the grand convention was made in eight months from May 1922 to the month of December. S. K. Kolhatkar was selected as the president of the convention. 21 D. K.
Oke was selected as the convener of the event. The event was organized at Brahma Vidya Mandir and Khaprde Niwassthan on Jan 13, 14, 1922.

The delegates from the selected regions had attended the grand meet. The chief delegates included S. K. Kolhatkar president, Justice Keshavrao Koratkar and only fourteen members from the other parts had attended the meet. Local lecturers and teachers, lawyers, doctors, students and literature lovers had attended the meet.

After the messages from different litterateurs received by evening of Jan 13, the meeting declared unanimously the first resolution of the foundation of Vidarbha Sahitya Sangh and the second resolution decided the working committee unanimously. Justice Keshavrao Koratkar was the first president of Vidarbha Sahitya Sangh, Madhav Shrihari Ane, Shripad Krushna Kolhatkar, YadHAV Mahdav Kale were chosen as the vice presidents. After discussion and deliberation, the foundation of Vidarbha Sahitya Sangh was declared on Jan 14. It was the first convention of Vidarbha Sahitya Sangh. After its foundation, every year its conventions were organized. These annual meets offered chances of meeting of litterateurs, poets, novelists, researchers etc and giving opportunities of transaction of thoughts. Those boosted creative literature.

9.2.3 Second Convention of Vidarbha Sahitya Sangh, Amravati, 1924

The second convention of Vidarbha Sahitya Sangh was held at Brahmavidya Mandir, Amravati on April 19 and 20, 1924. Yadav Madhav Kale from Buldana presided over the convention.

The convention began on a solemn note of Sharad Satvan sung by Tarabai Sathe on April 19, 1924. Dattabuwa Padmakar from Aurangabad presented his musical composition. Dadasaheb Khaprde presented the first lecture in the convention which was erudite and profuse with humour. P. B. Sathe presented telegrams congratulating the conventions. Annasaheb Oke suggested the president. Golegaonkar from Hyderabad and Jaykrushnapant Upadhye from Nagpur delivered the presidential address.

K. S. Deshpande and Dattabuwa delivered their lectures and read out the poems. Balwantrao Khaprde presented the annual report of Vidarbha Sahitya Sangh. On the same, meeting of the subject regulating committee was also held on the same day.

On the second day, papers of the dignitaries were read out during morning and afternoon sessions. Some of the poems were also presented. The participating writers and the poets included N. M. Ghot, N.T. Pande, Dasopant Ayochit, G. R. Deshpande, Vinayak Kale,
Jaykrushnapant Upadhye, Balwantrao Khaparde, Y. M. Kale, Gopalrao Ogle, A. R. Deshpande, Y. K. Deshpande, Miss Geeta Sane, Golegaonkar, K. G. Sahastrabuddhe, Bedekar, Damle and Shripad Krushna Kolhatkar delivered lectures and presented speeches, papers and poems.

After the convention, a meeting was held at Brahma Vidya Mandir on July 18, 1926. Balkrushna Santuram Gadkari delivered a lecture on ‘Work’ while Nanasaheb Rahalkar, retired deputy Judge presided over the programme. Thus, different programmes including lecture series, poets meets, storytelling etc creative programmes were held occasionally.

The serious literary issues especially literature or study of its special branch and related institutions set up to special kind of writing were discussed. These meetings covered different literary aspects including poetics, language skills, figure of speeches and poetics, study of great literature in other languages, review of the old poets and their relevance were discussed. These meeting also informed about the condition of the other languages and the literary contributions in those languages. These meetings organized interaction between writes, publishers with the readers. Literary meets were pro people movement than Sahitya Sangh. After the convention of 1924, the literary conventions were held at the following places.

<table>
<thead>
<tr>
<th>Year</th>
<th>Location</th>
<th>President</th>
</tr>
</thead>
<tbody>
<tr>
<td>1924</td>
<td>Amravati</td>
<td>Y. M. Kale</td>
</tr>
<tr>
<td>1926</td>
<td>Yavatmal</td>
<td>N. C. Kelkar</td>
</tr>
<tr>
<td>1927</td>
<td>Hyderabad</td>
<td>C V Vaidya</td>
</tr>
<tr>
<td>1928</td>
<td>Jalgaon</td>
<td>Justice Keshavrao Kolhatkar</td>
</tr>
<tr>
<td>1929</td>
<td>Nagpur</td>
<td>Dadasaheb Khaparde</td>
</tr>
</tbody>
</table>

9.2.3 Sixth Convention of Vidarbha Sahitya Sangh, Amravati, 1929

The sixth convention of Vidarbha Sahitya Sangh was held at Vyankatesh Natyagruha at Nagpur on Sept 7, 1929. The theater was crowded. Dadasaheb Khaparde delivered the lecture which was much appraised at the convention. Pundit Krushnashastri Ghule was the convener of the convention while Shrinivas Shastri was the executive.

Mr. Pangarkar read out the passages from his manuscript on Dnyaneshwari. One youth from Amravati read out a dissertation in Sanskrit composed citing greatness of Lokmanya Tilak. Pundit Ghule Shastri presented a copy of “Tulsi Ramayan Rahasya” to Dadasaheb Khaparde.
After the convention, no other convention was held till 1936. Vidarbha Sahitya Sangh was revived with the efforts of Prof. V. B. Kolte.

**9.2.4 Seventh Convention of Vidarbha Sahitya Sangh, Amravati, 1937**

The seventh convention of Vidarbha Sahitya Sangh was held at Sudarshan theatre at Amravati on Aug 21 and 22, 1937. Prof J. R. Fatak, noted litterateur presided over the convention. The convention was inaugurated at the hands of Dr N. B. Khare, chief Minister of Berar Province at around 2 pm.\(^{26}\)

A grand assembly of invited dignitaries attended the convention. Y. K. Deshpande, Kakasaheb Kalelkar, Babasaheb Khaprde, Mr. Pangarkar, Mrs. Anusayabai Kale, Brijlal Biyani, Prof Banhatti Pandharipada, D. K. Oak, Veer Waman Joshi, Bamangaonkar, A. K. Tekade, A. R. Deshpande, Kusumavati Deshpande, R. S. Jog, Acharya Pundit, P. W. Sathe, Prof B. S. Pundit, Prof Somalwar, M. Pathak etc noted personalities were chiefly present on the occasion.\(^{27}\)

Mr. Walke entrust the resolutions at the hands of the president to present at the convention. Total 16 resolutions were passed with voice vote. The president then gave his concluding address. Mrs. Dravid, Kakasaheb Kalelkar and Prof Banhatti proposed a vote of thanks. The convention was decently organized. These conventions made the different literary events and talks became the points of general discussion. The writers received a new platform to present their pieces of writings. They could freely discussed their problems and their problems were eradicated.

**9.2.4 Revival of Vidarbha Sahitya Sangh**

After the seventh convention of Vidarbha Sahitya Sangh, these literary conventions were stopped due to declaration of the World War II. Later in 1944, Prof S. N. Banhatti came to Amravati from Nagpur. During the time, president of Vidarbha Sahitya Sangh Loknayak Bapuji Ane was working as the High Commissioner of the Indian Government in Shri Lanka. He handed all authorities of Vidarbha Sahitya Sangh to Prof S. N. Banhatti. The eight convention of Vidarbha Sahitya Sangh was held at Akot in 1945.\(^{28}\)

Dr. Y. K. Deshpande presided over the convention. But prior to the convention, a new constitution committee for Vidarbha Sahitya Sangh was convened to rewrite its constitution. Prof S. N. Banhatti chaired the committee and Prof N. K. Diwanji worked as its secretary while its members included Prof B. G. Khaprde, Prof V. B. Kolte, S. N. Sahastrabuddhe and V T Walke. Prof Dadasaheb Banhatti organized a small programme to celebrate the revival of Vidarbha.
Sahitya Sangh at Akot on March 10, 1945. Narayan Vyankatesh alias Narayan Deshmukh presided over the meeting.

It was decided at the meeting to start Yugwani, the mouthpiece of the organization and start organizing examination of Vidarbha Sahitya Sangh from the month of January of 1946. The responsibilities of the task were entrusted on Ramshastri, W. N. Deshpande and Prof V. B. Kolte.

The ninth literary meet was held at Daryapur. Prof. S. N. Banhatti presided over the convention. The nine convention of Vidarbha Sahitya Sangh was held. These conventions facilitated interaction between different writers, poets, critics and their readers. The new literature had gradually been created. The writers received a new platform. In brief, writers in Berar received a new direction with the establishment of Vidarbha Sahitya Sangh. These new writers received impetus to write and contribute to different emerging genres of writings. It boosted the number of writers. It brought diversity and vastness in the literature. The literary movement gave impetus to the socio-political movements. It matured the public outlook and gave a clarion call of nationalistic ardour.

9.3 Spread of News papers, weeklies and Magazines

Art of Printing arrived in India with the intrusion by Western people. With the advent of print media here, the sapling of Newspaper media was sown in India. Newspapers became verve after the extensive spread of printing technology in the nineteenth century. Sluggish development in Printing technology and socio-political milieu during the time caused delay in the emergence of Newspaper. British regime caused different changes in India and emergence of newspaper media was one of them.

The first of the successful attempt of starting newspaper in India was made by James Augustan Hicky, an Irish gentleman in 1780. He started an English weekly Bengal Gazette which was also known as Calcutta General Advertiser. According to Hicky, the main of aim of publication of the weekly was to entertain the British people by providing them national and international news. It was soon imitated in Calcutta. And shortly after Calcutta, the newspapers started in Mumbai and Madras. But these newspapers were run by the British for the elites.

In modern era, Newspaper became an integral part of human life. Along with making people know of national and international affairs, newspapers came to explore a role of public education and social awareness. And thus they acquired a special place in the national life.
The first newspaper in Mumbai was released in 1769. It was later called as Bombay Gazette. Luke Ashburner started Bombay Courier in 1790.

As the British government established in different areas, a new wave of newspapers started blowing in those provinces. Emergence of English newspaper led an impetus to rise of Marathi newspaper. Balshastri Jambhekar started the first newspaper in Marathi. Earlier it was a periodical. In 1840, he published Digdarshan, a magazine to propagate Physics. Bhau Mahajan started Prabhakar magazine 1840.

9.3.1 Spread of Newspapers, weeklies and Magazines in Berar

During the British regime, newspapers were launched in India. Like other parts of the country, the newspapers started in Berar as well.

Satyaprakash was the first Marathi magazine published from Amravati. The magazine could have been published during 1864-65. Ganesh Narayan Kolhatkar from Satara established his press in Amravati in 1865 and launched a weekly Varhad Samachar. He sold the newspaper and the press to Fadke from Akola and since then Varhad Samachar was published from Akola. Its first editor was Khanderao Balaji Fadke. His adopted son Narayan alias Bapusaheb Fadke later became the editor of the weekly. He was editor till 1918.

Khanderao Fadke started the newspaper as weekly. Nationalistic and reformist newspaper contributed richly in creating awareness among people. In the early period of the British regime, the newspaper published editorials suggesting alarms of threat concerning the then existing regime. Fadke was a nationalist, ideal public servant, reformer and true journalist. It was a newspaper that criticized the policies of the British Government. He presented the inherent ironies and duplicities in the policies of the British Government before people. He created awareness on different policies and contracts of the British Government and took political thoughts to his readers in straightforward manner.

People became gradually aware in socio-political point of view. They started participating in the national freedom struggle. Varhad Samachar continued its works of criticizing unjust and humiliating policies of the British for Indian people. The newspaper also put focus on need of social reforms. It mainly advocated Women Education. Due to the nationalistic stand, the newspaper had to face wrath of the administration. But it never revoked its ideology. It rigourously advocated Swadeshi and Boycott creating nationalistic temper in
Berar. People began renouncing foreign goods and adopted nationalistic goods. Despite times of crises, the newspaper did never compromise with its ideology.

It created awareness among people by arguing misfortune of the country is caused by the foreign rule. It advocated people to start their own industries. It guided the nation. It advocated people to adopt industrious way to solve the problem and created a sense of optimism in them. Setting a mission of creating public awareness, Varhad Samachar did the task effectively in Berar.

Varhad Samchar, later in 1918, was published with new name Prajapaksh. Mamasheb Joglekar owned the newspaper. Shuddha Varhadi, another newspaper edited by Hariramchandra was published during Varhad Samchar’s era. In 1872, Jansangram magazine was started in Berar. Even earlier in 1870, Varhad Shala Patrak, a magazine of Berar Joint Board was first started from Akola and then shifted to Amravati. Gopal Shivrai Joglekar later became editor of the magazine. Arvind Deshpande became editor in 1927 and then D S Sule became editor. The magazine was printed at his press Pramodsindhu at Amravati. Pramod Sindhu, a newspaper was started from Amravati in 1894. It was edited by Rambhau Keskar and his emphasis on social reforms. In one of its issue published in 1894, an article of Dadasheb Khaparde arguing permission to re-marriage of widows was published. Raosaheb Mudholkar backed Vaidarbha while Pramod Sindhu was supported by Dadasheb Khaparde. Leadership of these stalwarts had better bearing for these newspapers.

‘Urdu Akhbar Vidarbha’ a newspaper was started from Akola in 1875. During the same time, ‘Vidarbha’ a weekly was published with help of Adv Deorao Vinayak Digambar. Great drought prevailed in Berar during 1892 to 1896. Varhad Samachar, Deshsevak, Subodh Sindhu, Dnyansudha, Subhchintak these newspapers described the intensity of the drought hit Vidarbha region. Haripant Pandit edited Deshsevak newspaper from 1892. The newspaper ran for two years. During the same period, a weekly was started from Yavatmal. It inspired people to participate in the freedom struggle.

A change was wrought in the freedom struggle in early years of the twentieth century. Anti government speeches and writing gained momentum. The impact of Lokmanya Tilak’s Maratha and Kesari newspapers was gradually felt in Vidarbha. Madhav Shrihari Ane and Pruthwigir Harigir Gosavi were prominently come under influence of Lokmanya Tilak. After completing education, Pruthwigir Gosavi started his printing press. He also started Harikishor
newspaper in 1904. Like Kesari in Pune, Harikishor also raised clarion call of independence. Pruthwigir alias Papasaheb was the editor of the newspaper. During 1905, when agitation against partition of Bengal was called, Harikishor raised its voice vehemently. Bapuji Ane wrote series of articles entitled as Navin Panth and Sarakshan Pratikar in the newspaper since 1907. A new wave of reformist political thought was started in Yavatmal district. Great leadership like Shamrao Dada Deshpande, Dr Babasaheb Paranjape started a campaign by taking national message to every individual. Its most salient feature was that it was published on Swadeshi paper. It was very straightforward and pungent in criticism. The newspaper advocated the establishment of institution incorporating the new thought and the active implementation to bring about social, educational and industrial development. The newspaper created such an atmosphere to fetch public attention to the burning topics of those days. The newspaper showed a way to relieve the society from wrong qualities and habits the society was accustomed due to long era of the slavery. The newspaper generated enthusiasm to fight for freedom. It became a source of inspiration for the freedom.

Harikishan gradually became a sore in the eyes of the British government. The government arrested Pruthwigir under section 124 and 152 (A) sections of Indian Penal Code and sentenced him two years rigorous implementation on Aug 13, 1906. After him Narhar Vitthal Bhave became the editor. But he was imprisoned for three years. Vishnu Gangadhar Ketkar became editor. He also continued the legacy of extremist ideology. But the newspaper came to end in 1910.

Madhav Sapre began to publish Kesari in Hindi to express nationalistic ardour poignantly. Pundit Jagnnath Prasad Shukla and Pundit Prayagdatta Shukla helped him in the task. Prayagdatta Shukla edited a Hindi newspaper Manwata. Prof N K Behre wrote many articles with some pseudonym in Sandhesh Patrika. To propagate nationalistic ardour, some of the followers of Lokmanya Tilak at Akola started a weekly Swavlambi in 1905.

’Safar A Barar’ (Urdu), Pramod Sindhu, Kartvya, Vyapar Samachar and Wagvilos these newspapers used to publish at Amravati. In following period, Mr Kukure’s Varhadcha Shetkari, newspaper depicted the problems of agriculture communities in Vidarbha.

In 1994, Bahishkrut “Bharat”, a newspaper was started by G A alias Nanasaheb Gawai from Amravati. The newspaper presented the problems of the untouchables and deprived communities. The newspapers thus did a great work in eradicating untouchability and bring
about their welfare. Swadesh, a newspaper was published by Yavatmal District Association. Later it was edited by Balirampant Ekbote. Understanding newspaper as a strong medium of propagating thoughts, different newspapers, weeklies and magazines were started in Berar. Loknayak Bapuji Ane, Bheemrao Jatak and Sadashivrao alias Annasaheb Ballal founded *Lokmat* at Yavatmal in 1919.

Dr Y. K. Deshpande had a great role in the foundation of the newspaper. Ballal took the editorial task. A series of articles of Loknayak Bapuji Ane was published in *Lokmat* in 1922. The series of articles advocated Hindu-Muslim unity. Religion is the matter of faith. Therefore, people belonging to different religion should have to preserve a tolerant attitude towards other religion. It thus stressed the issue of national integration.

In view to propagate the politics of Mahatma Gandhi, *Swatantra Hindustan*, a newspaper was published under the guidance of Veer Waman Joshi in 1923. The complete issues of the newspaper were filled with editorials nationalistic writings. He was not printing his newspaper as professional. He had had an ideal to agitate every Indian against the age old slavery imposed on the country. In later years, Veer Waman Joshi propagated nationalism through his weekly *Swatantra Hindustan*. Nanasaheb Bamangaonkar propagated the thoughts of Lokmanya Tikak and Loknayak Bapuji Ane through *Uday* newspaper. Bamangaonkar criticized the policies of the Non Brahmin Party and therefore the paper had to undergo different difficulties. Prof B G alias Annasaheb Khaprde published *Uday* in 1920. It was made biweekly in 1934. It vehemently criticized the British regime.

*Ramdas*, a weekly devoted to religion was started at Amravati on occasion of Ramnavmi in 1925. Tryambak Balawant Gole was its editor. It created work to create affinity for Hinduism in people and to oppose a tide of conversion.

Dr Panjabrao Deshmukh founded a weekly ‘*Maharashtra Kesari*’ in 1927 to propagate Kisan Sangh. It created ripples in society by writing different social issues in straight forward manner. Dalpatsingh Chavan was the editor of the weekly. Its main objective was to put the problems of farmers before the society. It also propagated the message of Satyashodhak movement. Brijalal Biyani started a magazine *Rajasthan* from Akola in 1925. Satyadeo Vidyalankar was its editor. Its main aim was to eradicate the different social problems and create public awareness. Regionalism and Languages were impediment for achieving independence. Brijalal Biyani wanted to propagate the message of love and amity through his magazines. It was
Brijlal Biyani started another Magazine Marwadi Mitra. He attempted to propagate the message of social integration. It also threw light on wrong customs and traditions in Marwari Samaj. Rajsthani and Khadi dialects were used in the magazine.

Brijlal Biyani started weekly Navrajsthan. Ramnath Suman and Gopal Maheshwari were its editors. It worked to eradicate the communal feeling, eradication of untouchability and creating awareness among Rajasthan Samaj.

During 1930, Brijlal Biyani became active in politics. He came under influence of Mahatma Gandhi and abandoned his education in Law. To propagate the message of Congress, he started Matrubhumi, a Marathi weekly in 1931. Its first editor was Dadasaheb Gole. After him, Pramilatai Oke was the editor of the weekly. It was then biweekly from May 16, 1939. As it was supporter of Congress policies, the government was skeptical of the newspaper. During 1942, the newspaper had to stop for some time. But its course ran unhampered. Along with Vidarbha, its publicity was increasing in Dhule, Nijamabad, Madhyapradesh and parts of Maharashtra.

Brijlal Biyani started Prawah, a Hindi magazine in 1948. It was a literary magazine. Brijlal Biyani started his journalism to create social awareness, to seek solution to political problems and as well as to start literary and philosophical thinking.

On July 12, 1929 Maheshwari Jagat, a Hindi weekly was started by Kanhiyalal Kalantri from Amravati. He worked as its editor. Its interest was the social service of the community.

Bhola Shetkari, a magazine was started by Mahadeo Harbaji Pande on Jan 28, 1932 from Amravati. Its main objective was to achieve upliftment of farmers. Dr Nayab worked as its editor. Vajraprahar, Congress Shikshan, Veershaiv Sanjavini, Jyotisha Pracharak, Awhan Vidarbha, Samajonnati, Yudhavarta etc newspapers and weeklies were started in Berar.

Shri Gurudev, a magazine of Rashtrasant Tukdoji Maharaj was started from Amravati on April 5, 1943. A W Nawade was its editor. The magazine worked to propagate the message of village development, social and national awareness.

A meeting of Akola Patrakar Sangh was held on May 30 and 31, 1942. J S Karandikar presided over the meeting which successfully passed different resolutions. V N Udasi was appointed as executive in the meeting.
Mr. Singh, Mr. Pendse, Chitnis, Mr. Dombre, Jahagirdar, Mr. Pitke, Bondriya, Mr. Khushalbhai, Mr. Jabbar Hussain these members were present at the meeting.  

A meeting of journalists from Vidarbha was held at the office of *Uday* newspaper at Amravati on May 5, 1944. The journalists came from different parts of Vidarbha discussed the policies of the British Government. It put emphasis on public awareness and participation in the national movement. It also discussed the impact of the government control on press media. Bamangaonkar, president of Vidarbha Marathi Patrakar Sangh assimilated a letter of Newade, editor of *Gurudev* magazine into the meeting.

To propagate socio-political message, different newspaper, magazines and weeklies were started in Berar. The educated youths started public awareness in Berar. They had studied classical literature in English. They came to understand the western culture and society and also the door of sciences were open for them. The horizon of science and knowledge were made open for them. They adhered to the new inspiring thought. As against the new thought, the ground reality in the society was annoying. They found degradation very much in the society. It gave a new insight. To bring the age old society of the path of progress, they understood the necessity of instilling those modern values in the society. The intellectual awakening propelled the necessity of journalism as the best medium for creating public awareness. The newspapers created a feeling of social amity and nationalism. It boosted a sense of patriotism.

Along with religious and social awareness, the newspapers made analysis of the worrisome economical condition of India. They threw light on the political supremacy and their control on Indian economy and consequent economical exploitation of the country. It created a feeling of Swadeshi and boycotting the foreign goods started.

Newspapers, weeklies and magazines created an attitude of self respect for Indian religions and cultures. The sparking thoughts created a new surge of enthusiasm, energy and new aim in the pessimistic society in Berar. They boosted a spirit of the struggle. It ignited ambition in the gloom abound society. These newspapers pressed the political demands of the representative system of governance, fundamental rights, proper representation in the Civil services, etc. People demonstrated for their fundamental rights and to achieve democratic representation in the governance. Newspapers created public awareness and made people think of the nationalistic values on one hand and propelled people to think of social reforms on the other hand.
Newspapers in Berar worked to create awareness in social, economical, political, religious and cultural fields and boosted growth of journalism. Its result was seen in establishing Berar at the glorious position in national political and cultural fields.

It was immensely task to run newspaper in pre-independent India and that to with spirit of Nationalism was an ordeal. Many had had to endure the untold anguish. But these newspapers continued their task of creating awareness. It created a feeling of political rights in educated classes and also boosted a wave resistance in otherwise hapless society. It motivated the sluggish society. The feeling of strong nationalism and self sacrifice was given impetus in Berar province.

9.4 Kirtankar

The tradition of 'Kirtan' enlightened the with knowledge and devotion. Sant Namdev was the initiator of this tradition. Kirtan a type of knowledge worship, its main part consist in singing hymns. Its prime objective was to bring about social orientation and mass awareness by the way of cultural practices.

'Kirtan' was an influential medium of a folk - education. It is obvious that the purpose of Kirtan is to establish belief in religion and god worship. Hence, devotional songs are sung through kirtan. There is drama, music and story in the Kirtan. There is entertainment, humour and remembrance of God in the Kirtan.

There is a tradition of Kirtan in Berar province. The pilgrim denomination was propagating and spreading Bhagwat religion in rural area through Kirtan. They were known as denominative Kirtankar. There another type of Kirtankar also. Theyare ' Naradiya Kirtankar'. It was a different type of Kirtan. Naradiya Kirtankar inspire people towards God worship. Both, the deominations contributed a great share for making and creating religious - mindedness among the people. During 'Wangbhong' revolution, the kirtankars from Berar province brought about religious as well as political awareness. The British government repressed 'Wangbhong' rebellian, banned the freedom of speech and writing. In this situation, Dr. Munje planned to propagate Tilaka's thoughts through the medium of Kirtankars.59

Communal 'Ganesh Utsav' was started in Amravati since 1900. In the Brahmv Vidyamandir at Jog Square the public “Ganeshutsav” was celebrated in 1904. On that occassion, Veer Wamanrao, later popularly known as the man of sacrifice performed 'Kirtan'. An episod of 'Draupadi-Vastraharan' was the topic of that 'Kirtan'. Most of the youngsters and the elders had
reacted that he was a good speaker, singer who deals with the main topic very effectively. Majority of the audiences always remained present to Dada's Kirtan.\textsuperscript{60}

Dr. Munje held meeting of Kirtankar's at Nagpur in 1912 which was presided by Shri Dadasaheb Khaparde.\textsuperscript{61} As an effect of that meeting the Vidarba region got two Kirtankars of national worth. Their names are Krishnarao Bhisma and Dadaji Kayarkar. Dadaji was also known as Dajishashtri Chandekar. At the time of Tilak these kirtankars performed their kirtan through western Maharashtra to bring about political awareness later on he worked for the Hindu Mahasabha under the leadership of Dr. Munje.\textsuperscript{62}

Impressed by the Nagpur - Kirtankars meeting Vyankatrao Desai, the renowned advocate performed national 'Kirtan' on 'Tilak' as a topic at the residence of Dr. Munje.\textsuperscript{63}

The answers to the questionnaire of the central government, sent by Central and Varhad province government bear the witness or throw hight on the description facts mentioned above. The Kirtankar were singing religious and patriotic songs. In the beginning of 20\textsuperscript{th} century Jagadevrao from Buldhana District had established public contact through 'Kirtans'. A special quality was in some kirtankars. They used to enchant the audience by their kirtans. The name of Murlidhar Buva Nijampurkar is at the top. The impact of his kirtan was so strong that, the devotees used to shed tears moved by the effect. Tilak was happy over the kirtan performed by Krishna Hardas from Nagpur, at Nagpur.

In the Berar province, Devaras family and Paturkar family preserved 'Kirtan tradition'. Shri BHaskar Devaras alias Haridas and Shri. Vitthal Devaras alias Dada Devaras from Devaras family contributed greatly in the field of social orientation and spiritualism through 'Kirtan' Shri. Vyankatesh Maharaj, Shri Krishnaji Ravaji Paturkar from Paturkar family enchanted the audience with their melodius voice through their kirtans.\textsuperscript{64}

Gadge Maharaj inspired the society a large to move towards righteous way, through their life long work. After twelve years of great penance, he felt that for self interest something should be put infront of the society. For this, he started kirtans and story - tellings. Where ever he went, he collected some peoples and imparted his thought the performance of Kirtans. Gradually Gadge Maharaj got recognition all over Maharashtra state. Later on, the programme of 'Kirtan' took place on announcements. In short, kirtan became a prominent means of social orientation and remormation.
From 1920-22, onwards Gadge Maharaj wandered everywhere through the medium of Kirtan. He constituted a federation of Kirtankars. Gadge Maharaj had touched the all issues such as castes, religion and classes in course of his process of social reformation. One 'Matang' named Motiram Bug was in the company of Gadge Maharaj. When the work responsibility was increased manifold he established "Gadge Maharaj Seva Sangh - Mandal' in 1952 July 22. July 22, 1953 at Maratha Dharma Shala as if a mission.

During 1936-37 one kirtan of Gadge Maharaj happened in Nasik Municipal Corporation. In the first part of this kirtan he dealt with the education as a subject. He stated that man can't be a man in real sense, unless he undergoes the process of education. In the later half of the Kirtan he dealt with the great narrative about Mahatma Jyotiba Fule describing him as 'a farmer suffered' for education'.

Gadge Maharaj utilized his wealth for education of the poor, as well as for construction of charity schools, Hostels and propagation of education. The same work is done onward by Rajarambuva Kaikadi and Kushaba Tampure. All emphasised 'Gorakshan' Chaunde Maharaj of Wai had devoted himself to 'Gorakshan' Gadge Maharaj performed Kirtans in 1928-30 in his 'Goshala'. Gadge Baba, didn't like heroworship, superstitions, incarnations, he though, if all people have one God, then there must be one caste, religion of all. This equation of religion was told by Gadge Baba from 1931 to 1951, Gadge Maharaj brought about mass awareness consistently.

Through his kirtan Gadge Maharaj attacked the tradition of dowry. He propagated that it is worse to give and also for dowry. He appealed to boycott the marriage of those people who ask for dowry. He performed a lot of kirtans to rootout bad customs and sites from the marriage custom. He opposed all extravagant, unnecessary use of things, waste of time, food, indiscipline dowry, debt etc.

Prior to the untouchability removed movement of Mahatma Gandhi, Gadge Maharaj had started the movement to remove untouchability. Gadge Maharaj wheeped the community which maintained untouchability. Instead of use of the world 'untouchable', he used the marathi word 'Shivashiv'.

Gadge Maharaj, not only indoctrinate but also assisted the government to reach the education at the village. He established many of the organisations to preserve knowledge and education at large. Likewise, for the sake of knowledge he performed kirtans at various places all
over the country such as at Berar province, Nagpur, Chatisgarh, Kokan, Goa, Gokarna, Mahabaleshwar, Hubadi, Dharwad, Belgam, Kolhapur, State of Nizam, Mhaisur, Badoda, Indore, Dhar, Devas and all small states of southern regions through its many small villages. Gadge Baba gave the message through kirtans to the commoners throughout his life. He thought all men good, simple and noble. Gadge Maharaj gave the slogan, for religious observance through "Gopala Gopala, Devakinandan Gopala". His kirtan means an immortal message. His message through 'kirtans' was the expression of what he experienced. He taught morality to the society. His message was the means of social reformation.

He taught to the society that God lies with the weak and feeble. He asked to serve your parents, not to get addicted and to protect animals. He also taught that education is the only means of change in your life.

He taught and celebrated humanity. Gadge Maharaj had not learnt the art a Kirtan in any school or college. It was an infurtine art for him. Thats' why there was no teacher of him about the kirtan. He had by hearted all the essence of all great books. Thus, his kirtan means, an education, inculation and creation of awareness through entertainment. His kirtan was different than all. It was effective having specific style of it own.

Gadge swept the place himself where kirtan was to take place. He removed dirt from the place where fair occured. He swept roads. His act became so effective that the people around him used to join to remove the dirt. Gadge Maharaj brought about the education of people in the Berar province.

Thus, the kirtankars brought about peoples education in the Berar province. They taught to walk with the right path. They made aware of the bad habits, rites and customs. They compelled to get rid of the British's Sackles.

9.5 Drama, Music And Dance:

As the British rule began, new civilization and education spread, which coloured the social and cultural life in the Berar province. Thereby, the local latent arts, intelligence imaginative power and the world of literature got developed.

The dramatists, singers and dancers almost worshiped the art of drama, music and dance. They created interest among the people towards those art-forms. Berar province became the center of the arts like drama, music and dance. This province gave many artists. They spread the local all over nation. They enriched cultural life of Berar region.
9.5.1 Art of Drama In the Berar:

While thinking about old theoretical art in this province, it is sequential to think about Elichapur, or Achalpur and Amravati prominently.

Alichapur has very old tradition of drama. It is to be noted that even prior to the beginning or initiation of Ganesh - Utsav in Maharashtra by Lokmanya Tilak, there were four 'Ganesh-Utsav' samitis or Mandals in this region. They performed plays written by the local playwrights.

The feudalists, landowners and Deshmukh people extended the economic support for their interest in these art-forms. They patronised the artists families. In the age of Narhar Bhagawant alias Annasaheb Deshpande many theatre groups emerged. Towards the both sides of river, the drama companies emerged which were named after their localities (Pura) Out of which one theatre company, titled 'Bawan Ekeka' created history.67

1) In Bilanpura, Dadasaheb Pangarkar's 'Barvisi Sansthan' and Annasaheb Deshpande's Bhawan Ekeka from 'Ganpat Wada' were in existence.
2) In Sultanpura, under the lead of Shri. Nathusa Pathusa, a 'Chhatisi Sansthan' was in existence.
3) In Saraypura, there were Shri Balaji Sansthan, Shriram Mandir, Shri Pandharinath Sansthan and Yadavaraao Math.
4) In Samarpura, there was Shri Jivheshwar Mandal.
5) In Jivanpura, there was Shri Vyankatesh theatre.68

With the leading efforts of Dadasaheb Deshpande and Annasaheb Deshpande, at the place of Ganesh Mandir in Old Ganapatwada a different well-furnished theatre titled Bawan Ekaka was built in 1908. A ground stage, stage and green rooms were the parts of this theatre.

As there was competition in several theatre groups, good performances were given. Thereby, Achalpur became famous in the rest of Maharashtra senior and star artists visited Achalpur. When the famous artists from the outside visited Achalpur, there accomodation was in Bilampura, at the residence of Annasaheb Deshpande. A new generation was being trained there in singing, and dancing and acting. The male performed role of female, in those days.

The artists like potanis, Tipanis, Balgandharva, Deenanath Keshavrao Bhosale, Vishnupant Potnis etc. used to visit Achalpur. Bhausaheb Shewalkar was on excellent harmonium player, actor and director. Besides him, Dadasaheb Pardikar, Bhau Bhujabal, Shri Adkine, Shri Jugade, Shri Shirole, Shri Kirkor, Madhavrao Sherekar, Kurumkar, Keshavrao
Kandalkar, Nerkar etc. presented dramas like Sangit Sharada, Sangit Manapaman, Sangit Saubhadra, Sangit Mrucchkatik. Dadasaheb Pardikar's refrains become so famous that it were sound - recorded by the 'His-Master- Voice' company. The building of 'Bavisi Ekaka Sansthan' theatre was built in 1901, it means even prior to the theatre building of 'Bawan Ekaka'. The dramatist of the drama 'Durgesh Nandini' Gangaram Sabnis used to present his own plays here. In Achalpur, upto 1976, there was tradition to present drama on the occasion of 'Nemane Bhadrapad, Shudh 10' every year. But, today the building that 'Bawan Ekaka Sanstha' is in worm out condition.

After Annasaheb Deshpande, his son Tatyasaheb Deshpande and after his death his son Nanasaheb Deshpande strive to survive this tradition. Later, some of the well - known men got detached themself from the theatre. Balaji Santhan did dramas around 1881. The famous dramatist V.R. Hambarde's scripts were being performed there. In those men Nandgaonkar, Balathau Joshi, Shri Pachpore, Shivaramsing Laxmanrao Kusumakar, Shankarrao Korande were at for Vyankatesh theatre group perpermed dramas at the open space. In the dramas presented on the occasion of Kojagiri Pornima and Ashwin Krishna Pratipad Jaykrushnapant Joshi, Sattare, Vajabhat Joshi Rambhau Bahekar, Narhar Kherade, Natthuji Bende, Namdevarao Dharaskar acted. Every year dramas were performed byHanuman Prasadik theatre group (Samaraspur). During 1908 to 1956, these Mandals presented dramas continuously. Paratwada (Dist. Amaravati) has also very old tradition of drama. Artists from this place also worked at Achalpur. This includes Dadasaheb Paradkar, Gampumama Pimparkar, Tatyasaheb Godbole, Baburao Sahashtra Budde, Dr. Sahashtrabudde, Mehdale, Rajabal Gupte, Bapusaheb Bhavalkar etc.

Zumbarlal Chaudhari from Achalpur in collaboration with Dr. Bhagawat initiated 'Gopal Sineton' film company and picturised Dr. Mhaisalkar's 'Rajdand'. Nanasaheb Deshmukh and Rajabhau Deshmukh built theatre in the premises of a 'Mill' which promoted the artisticity of the 'mile' labourers. Ganapatrao Pardikar, Gawali Bandhu, Sangitrao Bandhu, Abaji Bharatiya, Balasaheb Mawalkar, Bhaurao Paranjape, Annasaheb Vaidya, Dhonde Mukun Deshpande (Leader o fthe Shivakalin young dram) etc. were active on the stage. In Achalpur Sabnis, Shembekar, Page Master, Keshvrao Karajgaonkar, Anna Tawalkar, Nana Sadhu Vyavahare, Trayambakrao Pande, Govindrao Mundgaonkar, Rambhau Khandale, Bapusaheb Deshpande etc. served the theatre for long time. After Amaravati, Achalpur the old tradition of drama was
preserved by the Amaravatikar in reality. The drama was written in abundance here. Due to appreciation and encouragement of Dadasaheb Khaparde, his direction became so famous that later on in the marathi drama, it was known as Khaparde style. He assisted generously to many drama companies. Balgandharv was stayed with his family in childhood Primary music - education and training of acting of Narayanrao Rajhansa took place in the house of Khaparde. Dadasaheb claimed awesome respect among the many artists in the drama. Due to his love and interest in drama, Kakasaheb Khandilkar conferred his drama, 'Kanchangadachi Mohana' to him. Dadasaheb Khaparde had special interest in the art of drama. He generously patronised the dram artists and actors. He was skillful in direction of drama. He had an intimate relationship with the drama companies of Pune. The renouned drama companies like Kirloskar drama company and Raja Patankar drama company had performed at Amaravati. The first Drama company established in Amravati was after the name of Shri Gopalrao Bedekar. In 1898, this company had staged its first drama 'Saubhadra' at Amravati, with the title of Amaravati 'Amature Company'. Later on this company also brought to stage the dramas like 'Sharada', Mruchhkatik, Venisahhar etc. Shri Gopalrao Bedekar's resounding voice used to enchant the spectators. He was an excellent singer and actor. His role of 'Kondada' was very impressive from the musical point of view.

When the 'Swadeshhitchintak Drama Company of Shri Keshavrao Bhosale and Baba Bedekar's drama company had their stay in Nagpur, Baba Bedekar's role as 'Kondead' and Keshavrao Bhosale's 'Sharada' used to perform jointly.

Babasaheb Bedekar made the drama company famous with the help of his singing skill. Around 1883, in Amaravati Shri Bajaba Ramchandra Pradhan was a famous dramatist likewise, he was apoet also. His poetry 'Daivaseni' and the translation of the 'Comedy of Errors' of William Shakespear titled 'Bhrantikrut Chamtkar' was famous. This drama was performed by the Ichalkaranjikar Drama Company at the theatre.

Since 1907 Shri Veer Wamanrao Joshi has done an exceptional work in the political and social sector. Likewise, his service as an actor and dramatist is immemorable. His first drama was 'Karnavedh'(1911). But, it was not staged. His drama 'Rakshasi Mahatwakankasha' was staged on December 8, 1914 for the first time. The first performance of this drama was done in Amaravati at Indrabhuvan Theatre by the Lalit Kaladarsh Drama company of Shri Keshavaraao Bhosale. Then, Dadas second famous drama 'Randudumbhi' was brought to the stage in Mumbai.
by the Balwant Sangit Mandal for the first time on February 17, 1927. These two dramas made Dadasaheb very popular and famous as well as improved economical condition of the company. His 'Ranadudumbhi' made Deenanath Mangeshkar to present both the prose and poetry part effectively. Besides, these dramas, Veer Wamanrao Dada's other dramas like 'Dharmasihanson' 'Sheelpranyas' and Zoting 'Padshahi' etc. are also staged. Some part of the 'Ranadudumbhi' was broadcasted through 'All India Radio' Mumbai on the occasion of 15 August 1947, the Independence Day of India.73

Shri Narayan Ramlinga alias Nanasaheb Bamangaokar was contemporary dramatist of Veer Wamanrao Joshi. His 'Dhanurbhang and Atmatej were brought to the stage by the Nutan Natyamandal of Shri Rambhau Kundgilkar. It is to be specially mentioned that the British Government had banned the performance of 'Dhunrbhava'. This shows the nature of this drama. Besides, 'Bhusmapratidnya' was another drama written by him. The drama written by the the young playwright Shri Vishwanath Chintaman Bedekar, 'Bramhakumari' was presented in Sangali on 15 June 1933 bythe 'Balwant Sangit Mandal'.

Shri Sahastrabuddhe was the Chief Pillar of 'Vidarbha Natya Mandir'. The famous industrialist of flute - factory from Amravati Shri Dadasaheb Asarkar was also an excellent dramatist. His dram 'Tijorichi Killi' was presented on the stage by the 'Natykala Prasarak Mandal'. Shri Asarkar was selfless admiser of the theatre art, Dr. Shri Bhavanrao Mhaisalkar's 'Prajecha Raja' was staged by the Balmohan Sangit Mandal.74

Bhausaheb alias V. R. Hambarde contributed greatly to the drama with his twenty five dramas. He is a great successful dramatist, V.R. Hambard wrote seven dramas on social issues. He gave vent to the social issues like unemployment, prostitutions, worse effect of addiction widow - marriage, tradition of adopted son-in-law, lack of moral character, lack of caste assimilation, Hindu- Muslim unity and rural development etc. These dramas taught nationism, thats' why he is known as national dramatist. V. R. Hambarde in addition to social dramas also wrote dramas on ancient legends and historical themes.

The initiator of the modern humour age known to the whole Maharashtra Shripad Krushna Kolhatkar belongs to Khamaon from Buldhana District. This district comes in the estern part of Berar province Shripad Krushna Kolhatkar wrote eleven dramas.75 Eight dramas out of the all dramas written by him are musical drama. The first stage performance of his 'Veertanay' was done by the Kirloskar drama company. As per advertise published, his 'Veertanay' was given a
said ‘reward’. Shripad Krushna Kolhatkar gave different turn to the trend in the drama. Whatever social issues he touched through his drama, is indeed an immense achievement.

Hirabai Pednekar stayed for a long time (many days) at Khamgaon (Dist. Buldhana) in the Berar province. This was appreciated as a first woman dramatist from the Berar province. She wrote three dramas which are musical dramas. At the age of nineteen in 1904. She composed 'Jaydrath Vidamban' a musical drama on religious subject. This work became a subject of interest appreciation, as to be a first work in the drama by the woman dramatist. The woman who had no place or her status and identity in the society had done on the subject of women. Her drama was praised by the then famous dramatist 'Devalan'. Hirabai Bedekar, who was known as the first woman dramatist from Berar province contributed greatly to the world of drama from 1904 to 1916.

The art of drama in the Berar region was untouched by any type of imitation. Achalpur, Mehakar and Kholapur were ahead in the art of drama for many years.

'Narsingh Utsav' was regularly organised in Kholapur and Mehakar region every year. The end of this Utsav was with organising of the shows like Lalit, Dandan and Songe. Through which incarnation means 'Hiranykashapa Wadhu' was shown to the spectators in disguise.

The interest towards drama increased through villages and small towns of the Vidarbha. There were celebrations of God at many places and on that occasion of this celebration, presentation of drama became expectant. In those days, the region from Chadrapur to Nagpur known as 'Zadipatta', Yavatmal to Amaravati and Khamgaon to Mehekar were encompassed with the numerous performances of the drama.

The region in which, which art is preserved, the artists from this region get inspired by the appreciative nature of the spectators from that region. In order to produce, increasing number of the artist, it is sequential to think about the appreciators, who formed the class of well - to - do's in the Vidarbha region. They built theatre, stages for the artists. However, they shelter and nourished the artists including their families on their own expenses. Achalpur is supposed to be the center - home of dramaticity.

The Berar province patronised many drama artists, during the region of the British. Dadasaheb Khaparde had actively promoted the drama. Many artist stayed for months at the residence of Dadasaheb Khaparde in those days. They succeeded in their work with the blessings of Khaparde. In Washim from Akola district, we found tradition of the drama. Balshastri
Washimkar initiated Kurunesh Prasadik Company in Washim Vishnu Moreshwar Mahajani translated dramas like 'Mahavilasat' and 'Vallabhanumay' in Marathi which became popular in the theatre.\(^{77}\)

In 1888, Kadarthai created an enormous theatre at Akola. The Rajeshwar Mitra Samaj brought to the stage the dramastitted, 'Premdhwaj', 'Totaya Band', 'Taramandap' etc. Ramdas club performed 'Vahini' and 'Sanshaykallo'. The people realted with the art of drama brought about social orientation. The meeting of about celebrating marathi drama theatre centenary was organised on Nov. 22, 1993 at 'Babuji Deshmukh Library' Akola.\(^{78}\)

The dramas wrote by Shembekar Vakil, Malkapur, Dist. Buldhana, 'Dyutvipak' and 'Vratpalan' were made famous by the Lalitkala Natak Mandal. N.K. Bahekar translated 'Pizaro' of Sheredin around this time. Prof. Mahesh Elkunchwar (Dist. Yavatmal) made his identity on experimental theatre. Shri Kulsange, Shri Dhanajay, Shri Dupare, Shri Dahat, The Dalit dramatists presented their arts on the stage.

Drama companies surely used to come. The audiences were not only interested by they were intelligent. The drama company was encouraged in Yavatmal some drama companies got economical stability.

Hutatma Jagdevrao (Dist. Buldhana) performed the drama 'Adhunik Bharat' through Chaitanya Mela. It contained severe attack on the government. Hence, the government issued warrant to confiscate the drama. With this drama his some other books were confiscated.\(^{79}\) which includes, 'Goryanche Band' Shetkaryachi Durdasha', Tanajicha Powada and 'Wasaicha Vedha'.\(^{80}\)

Dr. Y. H. Deshpande wrote marathi dramas titled 'Bharat - Bhuchhal' and 'Styaprabha Sangit'. He also translated the dram 'Parbalies' in marathi. The drama in the Berar region is shined with the elements like patriotism, National religion and National love. Thereby, the Vaidarbhiiyan drama encompassing Maharashtrian Drama got the nature of national trends of revolution known as 'Shivarup'. Some dramatists played the role of folk-educator. Through social drama many social issues are brought to the front.

The problems of social development and its analysis etc. are done through these dramas.

The dramatists from the Berar province always broke the stagnating elements of main trend of the drama. These dramatists never allowed the provincialism in their arts. They sered the art of drama from all - compassing point of view. They didnot allow their image to be stained by the stains like fame and professionals. Their nationalism and articity created very positive effect
over this region. Hence, the province gave very creative artists to the drama. The dramaticity brought about entertainment in addition to education. It helped to impart patriotism. It created an economical bond between the interesting spectators and the actors.

9.5.3 Vaidarbhiyan Marathi theatre Golden Jubilee Celebration Amravati:

On the occasion of successful completion of the hundreds years journey of the marathi drama, A memorable celebration was organised in Amravati. It was celebrated through two days grand organisation on December 08 to 09, 1943 by organising different programmes of peoples interest.

The famous dramatist Bhargavrao alias Mamasheb Warerkar from Mubai was got as the president. This grand celebration was inaugurated on December 6, at 10.00 pm under the gracious presence of Shri Warekar. And on December 7, he delivered his presidential speech in the theatre. The representative performances of the hundred years journey of the Marathi drama, showing different trends and stages in its development were presented. All performances of the drama took place in the Indrabhuvan theatre. The demonstrations of the drama literature on this occasion was held in the hall of girls highschool. Accordingly, essay competition was held on December 4, 1943 and reading competition was on December 6, 1943. 'Suryagrahan' drama was presented on December 06, by Women's drama Samittee on December 8, 'Sangit Kallol' a humourcial drama was presented. On December 09, there was lecture as well as at noon, a Girl student from Edward College presented old, new entertaining drama shows produced by Shri N.D. Tamhankar.

The representatives from all over Vidarbha for this Vaidarbhiyan Mahotsav were present. All lecturers took place in Joshi Hall. The Chief speakers were Mama Warerkar and Shankutala Bai. With the efforts of shri N.K. Deewanji, Shri Apati, Shri Kaka Sahastrabudde, Shri Dadasaheb Phadake, Dr. Kolate, this grand celebration become successful. In this way the region shows the impact of the drama. Many artist, dramatist shown their art in the Berar. They spread the message of freedom struggle.

9.5.3 Art of Music In Berar Province:

Amravati city from the Berar province has importance since long. The dynasties who ruled here, have historical importance, who praised the artists and promoted music as an art. Music was undoubtedly presented with all kindness. The Berar region got high traditon of music. Balshastri from Washim (Dist. Akola) Pandurang Maharaj from Karanja, Mehabubkhan
from Balapur, Anandrao Deshmukh from Akot, Shamrao But, Chandrashekar Buva, Shyamrao Bute, Eknathpanth Kulkarni, Dattopant Deshpande, Namdeo Buva etc. have done remarkable work in the field of music. Namdev Buva acquired education in Music from Baksh and made Amarati as a center of music. Due to encouragement of Dadasaheb Khaparde this music center developed a lot. Rajabhau Navasalkar, Keshavarao Sawarkar, Gopalrao Bedekar, Mukun Buva, Namdev Buva, Laddu Miyakhad, Wamanbuva Joshi, Bapuji Bedekar, Shri Vyankatrao Deshmukh and Shri Muthal etc. musicians from Amravati became famous. Bhaskar Buva Gokhale got music education under teachership of Abdul Karim Khan. Yadavrao Joshi Prabhakar Joshi, Bhalerao Devghare, Vazalwar, Prabhakarrao Khardenavis and Champavati Tailang as prominent. Jagannath from Khamgaon was scholar in music. Shri Eknath Kulkarni was an excellent Sarangi player. Ramchandra Sohani, R.M. Pawar, Vitthalrao Khadse, Ramdas Mokadam etc. from Buldhana district were famous in the field of music.

In Yavatmal District Bobade Buva made music note-worthy. Shri V.B. Deshpande, native of Digras from Yavatmal district was director of Bhatkhande school of music in Jabalpur. He had done degree in music titled 'Sangit Visharad', Shri D.V. Panake was guide in music Krushna Jadhav opened Sarswati music school in Yavatmal district. Shri Jadhav used to read poems in primary school in rhythm. Wasant Desai directed music in Yavatmal. Shri Babarao Kasalikar took education of music from Badoda. He was singer of Khansaheb Maulabakha's family at Badoda. His next generation turned towards music Shri Kasalikar was an excellent Harmonium player. The student of Jadhav Guruji Shri Salodkar worked in the field of music. A music school began in Yeoatmal district by Municipal corporation. Adv. Shri V.R. Shrikkande had taken initiative about this. Shri Purushottam Kasalikar and Pankake Guruji took the responsibility of the school. Among the artists who took active interest Wasant Kane and Shri Madhukar were at the front who were disciples of Jadhav Buva.

In Akola district remarkable work in the field of music was done by Shri Shyamrao. But, Shri Chintamanrao Ranade Buva, Shri Chandrashekhhar Tapkire, Eknath Kulkarni etc. Music school was opened in the Akola district to propagate the music.

Musical tradition was brought to Amravati by Namdev Buva Joshi. The school for singing of this learned man was situated near the house of Mohta Halwai. The melodious singing of P.V. Naulakha who was singer at the court of king of Badoda was taught to the disciples at Amravati by Nandevbuva Joshi. In the company of Natthubuva Bityabuva, Vishnupant Tambe
etc. in addition to them some students like. Pralhadrao Kholapurkar (famous singer and player and teacher) and Namdevrao Warhekar became famous singer and Tabala players. These students run the music school and worked for the cause of the development of music. Rajabhau Navsalkar who took education of music with doing hard work under many teachers earned name and fome in Pune and Mumbai region. Keshavarao Bhole's wife Smt. Joshna Bhole also earned name as an excellent singer. Amongs students of Nathubuva Dattoba Towade became famous whose music school is still in existence in Mumbai. Shri Dattoba Towade's father Tukaram Bhaiya remained an excellent Tabala player. This tradition was continued by Shri Madhavrao Bhutad and his younger brother Givindrao Bhutad.

In school Shri Bedekar's name is famous as a first music teacher. The student of a famous singer Shri Vinayakbuva Patvardhan, Shri Wasantrao Khare was senior scholar in the music and an expert music teacher.

In Amravati, there is also old tradition of film-music as well as institutions which organised instrumental music programmes, such as Jaiswal Union Orchestra run by Jaiswal Brothers 'Madhusadan Kala Mandir'. Amravati has a great music tradition. Namdevbuva Joshi started 'Maulabaksha Singing society'. He started instrumental music education. His disciple went door to door to bring about awareness towards music. Pralhadbuva Kholapure was an excellent Harmonium player. Namdevbuva had been running 'Gayan Samaj Sanstha'. Dadaji Asarkar's singing school was going on in the Balaji Temple. Dattabuva Tawade also owned singing school. Vankatrao Deshmukh's singing school was going on in the Datta Temple at Kumbharwada. The devotees of the art of music established music in the heart of the appreciators. The many music lovers spread and reached the art of music to the mass. As lot of artists were there, so were the class of appreciators. Most of the musicians praised the audience from this region.

9.5.4 Dance:

On the occassion of religious ceremony music and dance was presented. Many festival musical songs were presented through dance. The pegeant was organised as a part, means of entertainment. Rawani was presented in the pegeant. The pegeants were devided into two - Gauri - Gawalan and Wag.

Once, the Amaravati city had emerged out as a place known for its appreciators of music, drama and dance. That's why from many provinces of the nation, the female artist were settled down for their living. Particularly since the beginning of 20th century upto 1940 in the
part inside Ambagate from Sitaram building to the Dahisat road there were around 400 hundred
actresses living. Likewise, there many artist who played upon Sarang and Tabala. Those
actresses in such huge number were doing there two - meals on the wages they got through dance
and singing. This shows artistic taste of the Amravati. After the 1940 during caste riot most of
the actresses left Amravati. While the remaining actress during the caste-riot of 1946-47 became
destitute.

Excellent dancer and singer women from the remote areas such as Indore, Bangalore ,
Andra Pradesh, Pune, Satara, etc. Daily in the evening after 7.00 pm to 12.00 pm, the the inside
road of Ambagate was resounding with the melodious tones of singing and dancing. It was one
of the imporant parts of the cultural life of Amravati Among these actresses ‘Satarkarin,
Gunjalgaoker in Dhondubai Punekar, Shantabai Jatarkar, Sonubai and Afjalbhal were reputed
ones. Moreover, in singing of ‘Lawani’ Dhondubai, in classical music Shantabai Jatarkar and
Sonubai, in Thumbar Gazal Smt. Afjalbai were much eputed from this gathering of singers
excellent instrument players wer also emerged. Then great Tabala player Marhum Aladiyakhan,
as well as famous Surangi player on Radio Shri Ranjankhan used to assist to the above
mentioned artists in their singing. It is not an exaggeration to state that the each passerby had
planted in those actrsss the art of singing and dancing. One actress from Amravati Gulabai used
to work in the film as a heroine. It was a very early phase of the filmy world, when it was very
difficult to get a woman to work in the cinema as an actress. In those day, this Gulababai had
shown the courage to work in the cinema. The daughter of Zumber actress, Afjal and two
daughters of Papaniya from Amravati had become renouned. As well as an excellent singer
named Nishad Hussain also came to fame in those day. The musical arts like dance, instrumental
music singing were going on cotinously for many years in Amravati. In the light of gas batti and
with the scent of Lavendar the evenings in the Ambagate were filled, bathed in musical
activities. In those days, these heroines, actresses were given a type of honour. During ‘Navaratri
Utsav’ everyday some one artists used to give musical performance in the Ambadevi Temple.
Likewise, at the back of the temple on the occasion of Moharam celbration excellent Gazal
singers used to perform Kawwali or Thumbari . There was no other means of entertainment.
During the harvest drama companies used to come to Amravati prominently. As there wasnot
cinema these dance and singings gatherings were honoured. No one despised them. Amravati
was a rich commercial city. Thereby, these dancers and singers were well assisted. That’s why
hundreds of musical instrumentalists were settled in Armavati. Congress thirteenth session was held in Amravti in 1897. On that occasion, for the entertainment of the then dignitaries a musical programme was held at resident of Shri Dadasaheb Khaparde. About this, he writes in diary, “At night W.C. Banerji, Mr. Ananda Chalu, Shankaran etc. came to my residence. I organised dance programme (of actresses) for them. And arrnaged breakfast and all went back with quite contention.” Shri Khaparde was himself a good appreciator of art. If he came across any artist, he remained present on priority. The reference about this in his diary is, “On August 16, 1898, on the occasion of ‘Pola Festival’ at night Mahepatrao, the Police Inspector came to me with young singer. He was famous for his melodious singing. A call was sent to Dadasaheb Khaparde, Nanderbuva and Bedakar.

A woman named Jogin, who was prostitute in her past had also come and a Brahmin, fond of story telling had also come with them. One Jalatarang player was also added to that group. And we had gathered people for the festival. I made them perform one by one in front of that gathering. All among the said singers sang. And the story teller had told the lecture of ‘Sudhama’ very effectively. Jogin sung very beautiful. This shows that respected peoples also used to organize programmes of the passerbys. Nobody despised or underestimated them. On the contrary, such programmes helped to increase their honour in the society. Thereby, hundreds of the women dancers, actresses, singers, musical instrumentalists seemed to have received good shelter in Amravati. In their old age, most o the actresses from these artists group has given their estate to ‘Ambadevi’.

In the Berar region a pageant was turned into drama with the infusion of the story of Raja-Rani. In the Berar province the art of drama was presented in varied way.

9.6 Establishment of Varied Clubs:

With the increasing influence of the Western culture, many new social awakening organisations for the education of mass were being established. Through these social enlightenment institutes the recreation work in addition to education also began to happen. These clubs brought recreations. The educated people of the society started clubs. In those places discussions over the varied social and national problems took place. People thought about those problem and arrived at some decisions clubs were known as a place of social awakening and recreation of the educated people.
In the Berar, at camp in Amravati there was a luxuriant building of 'Officer Club'. There were two Tennis Court and a public garden. Gold, Cricket and Hockey were played on the pared ground. Besides Vanita Samaj, Gajanan Club (Samaj), Reform club were also in Amravati. Through these clubs the political and social leaders came together and thought over the social and political problems. Solution to the most of the problems was sought out here. Many a time clubs were addressed as social awakening centre.\(^9\) Town Hall in the Akola district was created for entertainment of the European people. There was a center of discussion of army officers. Only European and British peoples were allowed to enter in there. Thereby, the educated people of Akola established 'Mitra Samaj Club'.\(^9\) Tennis, Badminton, Brij, Billiard were played there. R.B. Devarao Vinayak was president of the 'Mitra Samaj Club'. Shri Digamber, Shri Pradhan, Shri Vishnu Mahajai, Jathar used to come together here. They used to discuss on social and political problems. This club was a center of social and political awakening in Akola.

In Washim from Akola district 'Coronation Club' was established by teh British official, Advocates and and landlords etc.\(^9\) European and the British officials used to play tennis in this club.

Nanasaheb Godbole from Akola established 'Ramdas Club' in 1925 to promote national games. Many programmes were implemented by this club in order to get financial support to the national games. Sixth session of Maharashtra phycical education council in 1934 was held in Akola. In this session the girls and boys of this clubs presented hair - splitting performances. Ramdas club had organised matches of Hu Tu Tu, Kho-Kho and Atty-Pitty on 25 December 1938. Which were participated by many boys and girls.\(^9\)

In 1929, cricket club was established in Akola. Two matches were organised by this club on 19 October 1948.\(^9\) Cricket was promoted by this club. People become mad after playing cricket European club and Native club were in the Buldhana district.\(^9\) Social club was established in Yavatmal district in 1878.\(^9\) which was concretised in 1891. New offices and accordingly new officials were increasing in Yavatmal. To solve the problem of recreation of the educated people clubs like institutes were needed and started. Deputy commissioner, named Captan Zenzopancy was the first president of this club. Tennis, Cat, Carom were played in the club. Pruthvigir Harigir Gosavi, Dr. B.M. Tembhe, Sidhanath Kane used to come here to play tennis. In 1894 'Wardhak Samaj' was established. The motto of this Samaj was 'Unity discipline and education. The importance of social discipline and education was maintained by the club.
People used to come together here. Social problems were discussed. Inspired them a gym was opened in Vitthal Temple at Yavatmal with the leading efforts of Ganpatrao Malavi and Pruthvigir Gosavi. It includes both the Indian and Western ways of physical exercise such as Wrestling, deeps, Dandabaithaka and Singlebar, doublebars and Roman Rings Mallakhamb was a very popular game. People over society used to come together.

Discussions began publically people attention got attracted. This gave birth to many programmes Inspiration to establish societies came up.

In connection to European clubs many Indian clubs got established. European clubs promoted Western sports only. Only the British and European peoples were allowed to enter in most of the European clubs. Indians were not allowed to enter. This hurted the Indians. The clubs established by the people from the Berar province promoted many Indian games. In addition to national games the Western game like tennis golf and Billiards were being played.

Over all, national games were given scope in the Berar province. Society came together with through the establishment of clubs. Clubs caused to happen social awakening addition to recreation.

9.7 Sculptor, Drawing Artisan and Architecture:

In the Berar region one come across remnants of beautiful sculptor, drawing, artison and architecture. Since ancient the Berar province inherited these arts forms. Lord Cureon was interested in the histroy and archaeology. He did good work by making a law to reconstruct the Indian memorial, its preservance and protection.

As the British rule began in the Berar province they started police department, prison, judiciary, hospitals, railways and railway stations, telegram office etc. many such department for their administration. For the work of this region they opened offices in the Berar. There office building are excellent examples of English architecture. The buildings constructed with stones under the civil engineering still help to highlight the glory of this region.

9.7.1 Sculptor, Drawing, artism and Architecture in Yavatmal District:

In the Wai, a village from Yavatmal district many ancient carvings are found spread. The carving belongs to Jain religion as well as the Hindu Gods and goddesses. Advocate Khushalrao Mankar from 'Wai' has preserved in some stone- carved sculptors of Hindu gods in his yard. On one stone there are two foot- prints under which are come across carved script. It shows the existence of a huge Jain pilgrim whose foot - prints are carved on this stone.
The embracing sculptor is carved very skillfully. The stone showing Brahmade is also found in Wai. The carved work on the crown of head of this idol is very beautiful. Out of the village on the heap of garbage, a stone of Chamunda Devi was found. A Shiva temple of Loharagaon in Pusad Taluka from Yavatmal district is in urban style, it is known as Kamleshwar Temple. The nature of this temple of small - type Latin Nagar Prasad of front Mandap, Ardhakhula Manday, Indterior and interior house.

On square object there are ornamental stones and idols. On the inner side of the door there is a belt of square mosaii.

In Mahagaon from Yavatmal district there is remarkable 'Dwidal Tempe'. At entrance of eastern side in the temple there is 'Gopur' type. In the south of the temple, there dorimtary where we come across an idol of Vishnu, while in Western side of temple there in the sub-dormitary is 'Shivaling'. That temple is underground Chintaman temple at Kalamb. In Wani Taluka many 'Hemand Panthi' temples are found. The fort built in the age of Bahamani is in the Mahur, knwon as 'Mahur Fort'.

9.7.2 Sculptor, Drawing, Artisan And Architecture in Buldhana District:

There is specimen of architectural design about of Vishnu temple in the Char Mandir in Satgaon from district Buldhana. On two pillars of the temple there pictures carved of two beautiful singers. This temple is built around in Eleven and fourteen century. There are four pillar southern part of this temple. the two images in it shows that this temple belong to Jain people of the two images is of Parshwanath. The lines carved on the stone in this temple denotes that, it were written in 1251 BC (Marathi 1173).

A middle part of a pillar of Yadavkalin Temple is found among those remnent. The lower part of this pillar is in right - cones shape and on the each side of it there is mosaic carved on it. From artistice point of view the 'Kirtimukh' is praise worth. In the ancient architecture the tradition of 'Kirtimukh' begins with Gupta age in India.

In Lonar from Buldhana district there 'Daityasudan' Temple. This is main temple in front of which there is Garud Mandap. In this place there was 'Salty-Lake' which was the house of hawanasar. It is a myth. Considering the architectural design of this temple, it shows that it might constructed around the middle of the thirteen century. Beside it, we find 16 temples in the style of 'Hemand-denomination'. In Buldhana district at Mehakar, on the bank of Painganga river, above at high place, there is very big and ancient Balaji Temple. There is worn out images where
Eighteen mails away from Chikhali at Dhotra there are three old temples. In which, there is important Shiva Temple. Beautiful carving in done on the columns. In the Sindakhed Raja from Buldhana district, the king Lakhujirao built many monuments, residents, palaces, lakes and fort edges which one come across even today. The monument of Lakhujirao built by King Jagdevrao still is in good condition. The breath and length of the monument is equal and the circular part over at the top. On the eastern door, one carving is there which states, "Deshmukh Bhanwase Vitthoji and betterhalf Sau. Thakrai Rani gave birth to Jadhavraao Lakuji Maharaj, betterhalf Girjai Rani gave birth to Son Dattaji and Anchalaji and Raghoji Raj Jadhavrao. Jadhavrao Lakuji's son Dattaji has as a son Yashwantrao Raje Libaji...". This complete inscription is still available to read. Bh amji alias Jagadevarao built a lake six miles away from the village by spending six lakh rupees.

At Fatekherda in Buldhana district there is the grave of Mukharkhan. Khudabakhan Mahadevi built one mosque in 1581, at this place on the eastern door of this Mosque there is inscription, where we find the reference that the one mosque was built around 1581 AD. This mosque is built with stones, plated in the iron rods.

9.7.3 Sculptor, Drawing artison and Architecture in Akola District:

In Patur taluka from Akola district towards the Western side beyond river Bordi there is Dwidal Cave. The idol of Parvati in meditation is unique and is the only one idol found in Pature itself. At present, this idol is in the central museum at Nagpur. The style of this idol, indicate that, it belongs to the year around 890 AD. Likewise from the many rock inscription in this place, the one on the southern gate of the lavatory, indicates from its letter-style, that it belongs to the age of wakatak. Near one generation before the 'Ajintha' vihar, the officials of this dynasty had dug out this lavatories.

In Murtizapur taluka from Akola district, three temples of the some type are built. The top of threes temples are made of bricks while the remaining part in built by using stones. These is similar to the temples in South Karnataka. The features of this temple denotes that this in built around the latter half of the thirteenth century in Barshitakali, taluka from the Akola district there are four columns. In the temple of Goddess. In the wall of interior side of shed, four in southern wall, seven, in the wall towards the warless, we have two dev-kostake. In the Southern wall, there were seven idols (saptmtruka). But the one important feature of its idols, is that we find Vaishnav and shakya idols. The Sapt-Dev Korte and the idols shows its relation to 'Vaisnav-
denomination.’ Different forms of Vishnu and idol of goddess are on one column. Thus the all feature of the column clearly indicates that it was built in the later half of the twelfth century.

In the Washim of Akola district there is one prominent temple of Padmeshwar God. There is ‘Shivaling’ in the temple, about which, it is said that it was established by the God Vishnu himself. Like Padmeshwar temple, another prominent temple in the Washim is the temple of Shri Karuneshwar. Earlier, there was ‘Ashram’ of watsumuni. In the Balaji sansthan, one idol of Balaji is in this temple. This temple and the lake beside it is built by the general of Nagpurkar Bhosale, Bhawani Kalu.111

Shirpur in Akola district is also one of the important places of ancient Vidarbha. This is Known is the Shirpur of Parshvanath of Jain Religion. It has no panicle, but its carving is very spectacular. The temple had high pillars, which were artistically made at the top and bottom. There is also carving on the entrance in the Karanja taluka from Akola district, we see very beautiful ‘Guru Mandir’ temple. The idol of ‘trimurtirup Datta’ was established there. This is famous as an idol of ‘Nrushiha’ Sarswati. In Karanja, there are three sacred temples of the ‘Jain’- one Balakar. Second Sagan, and the third Kartansangh. The idols in all these three temples are of Mahavir which are very spectacular. In the interior-floor of the Kastasangh temple the idol of jainmurti are made of all types of beads. In the first two temples there is a store of knowledge Kartansangh temple is more attractive and wealthier in comparison. Many idols of Bhaghwan Mahavir are in these three temples. The meeting Hall of the ‘Kastasangh’ temples is made of complete black-kastye (stone). On its column excellent inscription is found.

The Naranala fort in the Akola district is quite first fort of the Berar province. It might be built one thousand years ago.112 Many ancient tanks are covered in this fort. The Naranala fort in front of in today was built in the reign of Mahmudshah from Bahamani dynasty. This fort is 3161 foot high from the sea-surface level. It its circular breadth is of 14 miles is an approximate estimate. In the chief fort other there small forts are in this. The edge surrounding the fort is 25 to 40 foot high having 67 hut-mates, 21 small and six big doors are there in the fort.

The prominent among the doors are Delhi gate, shirpur gate, Akot gate and shahanur gate. Total 19 water tanks are in the fort. Shahanur dor in an excellent example of craft.113 This fort in built systematically according to the rules of architecture. On the side of doors sentences form Kuran are carved. On the western mountain of the fort, a common is set facing southward.
It was set in the age Aurangzeb in 1970 AD. An inscription is on it in persion language. It is of the nine yard length, hence is known as ‘nine guage canon’. There are tombs of many sages.

The Navab of Elichapur built a small, but fit-fort of Balapur in 1757. Likewise this fort is built of bricks on the bank of two-rivers meet-man and mhais rivers. It has three doors. Second important monument of Balapur is ‘Chhatri’ which is built by Raja Jaisingh, it is 25 sq. Foot on breadth and 33 square feet in high. Raja Jaisingh was general of south under Aurangzeb, the great.114

9.7.4 Sculptor, Drawings, artisan And Architecture in Amaravati District :

Majority of the Hindu Temples and two Jain temples are in Amaravati. There are many masques. The important temples of Hindu are Ambadevi, Ekveeradevi, Balaji, Dattpvarayan and someshwar temple. Out of this, the temple of Ambadevi in the oldest. There is a fable that shri shrikrushna had eloped Rukmini from this place. The fair occurs here in Ashwin month. In the Ambadevi temple, on one wall there are figures of some god & goddess carved in one stone. The idol of Ambadevi is made of sand or sand-made.

On some distance from Ambadevi temple, there is Ekveeradevi temple. In Amaravati city, many masques and one silam shahawali Darga is in existence. Bedenal sahib and jami masque is of 330 years old.

The building of Osmaniya Masque on Maltekadi was built in 1915 AD at the cost of fifty thousand Rupees. It is a small copy of Delhi-Masque.115 For the building-work of thin masque, the Highness Nizam of Haidrabad had given fifteen thousand donation. Thirty five thousand Rupees as a fund for this work was raised by the Mommedien peoples around. The ‘Ghumat’ and ‘Minar’ of this masque are excellent examples of carving which reminds Zama Masque of Delhi.

The ‘Gavilgad’ in Amaravati District was built in 1429 by Ahmadshah.116

The ‘Gavilgarh’ fort is at high place, visible from the long distance. This fort was repaired by Fattullah Umadalmulk. When, the fort was under the Nagpur Bhosale’s ownership, he also developed some part which is known as outer fort. There is Marathi inscription on it. The ‘Gavilgarh’ fort was repaired in 1577 during the reign of Nizamshaha. There is masque on the ‘Gavilgarh’ which has seven ‘Ghumats’. It contains minar and umbrella shape in the roof. There
is nine gauge canon. The most memorable of the Gavilgarh is it two doors-Delhi Gate and Peerpeth Gate. Barahamkhan, then fort-authority had repaired this fort in 1577.

Among the buildings of Achalpur taluka from Amaravati district, the tomb of Dular Hitamshah at the bank of the river Bichar is much old. Likewise the edge around the city and its enormous door built by the first Nawab of Achalpur are also old. On its side outside we come across beautiful carving. The must important building of Achalpur in ‘Hanj Katora’. It is one mile away from the village. The ‘Hanj Katora’ building in built by Badshah Aallaudin who belong to Imadshahi race. Making an artificial lake, it is in the middle of thin lake, this building was built. In the beginning the building had three flowers and tops. Hanj Katora was the place of swimming. The fort door and prison in the fort in famous with the name Bharakal. The place named as Baradari has Jumma Masque, Imaratwada, as well tombs of all Nawabs. The ‘Idgah’ built in 1347 AD is at Achalpur.  

9.8 Cultural Contribution of the Natives.

There are many native tribal’s spread in the Berar Province. In Yavatmal district 50,000 people speaks ‘Gondi’ and 5,000 people speak ‘Kolami. Thirty six thousand Baanjara people were in Yawatmal district. Totally, Gond, Kolam Andh and pardha aborigine tribal are found. Andha is farmer tribe which wear do clothes like the Kunabi. Gond and Pardhan (Rajgond) Bhat of Gond speak gond in their Community while with stress that speak Marathi, the language of dravidiyan region, is Tamil kolami dialect which is a mixture of Tamil+Marathi+Gondi.

In 1910, the English Government had included Kolam and paradhi and Banjara in the list of escinial castes/tribes class.

In Amaravati district, the primitive tribes Gond (23,245), Korku (27,051) Koli (6903), sonar (9585), Sutar (1628), Chambhar (9163), Mahar(1,05,306) and Mang (17,325) were termed as out castes whose touch is strongly disapproved by the Brahmins. The origin of the Korku was ‘Kolarian Origin’ and their quantity was much in the district. ‘Korku’ came into the Berar for first time, then they saw the dominance of Nihal in Melghat region. Korku defeated the Nihal. The dominancy of the Nihal came to an end gradually. Nihal started speaking Kokraku language. The Korkus have sub castes like ‘Mavasi’ Bhovaya, Bawari, Ruma, Bondoyar etc. In the jalgaon taluka from Buldhana district there are Korku and Nihal tribes. Banjara tribe is in Chikhali tahsil. This tribe is counted to be the aborigine tribe. The Banjaras are like the Banjaras
from madras side tribes. The Banjara consider themselves Rajput the caste of Baanjara in divided into six sub-parts the meaning of the word ‘Banjara’ is ‘a rule of cattle; It is supposed that the Banjaras are living in their region since fourth century AD. The historians states that the chief general of the Banjara Bhanajs Naik and Zani Naik came with Asafkhan in the Vidarbha. During those days, they had received the permission from Asafkhan, which was as follows: If the oxen did not get water, they will be served with the water from the earthen pot to drink, if the ox did not get grass to eat, the grass of hutments will be given. If some one prevent from doings this, in this those who commit three murders in daylight will be forgiven. In those days, their fussiness was to carry goods on the back of oxen.

Women in their community, wear blouse, and long-shirt, a high-tag on the head and lie two ornaments around the ears. Men wear dhoti and shirt and a turban on head, child marriage custom is not found in them. While selecting a groom, who lacks property in given very special attention. Because, there is tradition of a house-bound, brother-in-lawm, ‘Korku’ means move ahead. If some dies in their family, they leave that place behind and move ahead. Their village means a community of 5-6 hutments. Ruma Rajwada, and Bondai are supposed to be the sub-castes of the Korku.

Regarding marriage, they have one custom like ‘Swamnawar’ (self-selected-groom). In this system, before the marriage, about 15-20 days ago, a 40 feet high pole is buried at the central part of the village. At the top of this pole is put a coronet and gush. People, in the evening on the day of marriage gathers these, all other people sit in circular around the pole. The young people Stand near the pole. Later on the brides (would be bride girls) gather. Each girl holds a Bambu-stick in their hand. The young man tries to climb the pole, soon, the girls come and beat him. But, who succeeds in climbing the poles, eat gud at the top and get down with coconut in his hand is supposed to be winner. He comes near the girl, he likes and snatch her apron and gives her the coconut. The hand over coconut is the site of marriage. There is custom of house bounds husband in the korku people.

Nihal is a famous burglar tribe. Their quantity in very less. In the southern post of the Mehakar taluka, this tribe in found. They consider themselves Maratha and are devotees of the shiva. Korku and Banjara aborigine tribes are in Akola district. According to the 1901 census, 0.03% people are korku-speaker. In 1981, the quantity of Banjara-speakers were 3.8%.
9.8.1 Festivals And Celebrations of the Aborigines.

Every community has its own importance of festival and celebrations. The aborigines celebrate their all festivals with very happiness. They give priority to the dance and singing on the occasion of festivals. In the festival regarding seasons, the festival of ‘Vasant’ season they celebrated very happily. All people-male and female wore new clothes and dance, sing very much. The youths go the forest after drinking. Thus, the aborigines celebrated ‘Vasant’ season. They expressed their happiness though dance and singing on the occasion of each festival. In the evening all people gather together. Some people sing and dance. One person from the group dresses himself like ‘Vetal’. Then ask the solution of the grief of any one who suffered some sorrows to the disguised ‘Vetal’ the ‘Vetal’ shower Jwar or wheat on his body. He chants some words. The grief-stricken man collect those grains. This happens two or three times. Thus, the remedial to the sorrow in sought out. On the holidays all ‘Koraku’ people gather together they beat drums, trumpets and sing songs and dance. All women dance together at one place. They wear anklets made of Pitals in their feet. The man who beats ‘Dholaki’. Stands in the middle. All women danced around him. In ‘Holi’ festival a ‘lengi’ song is sung.

The ‘Holi’ of the Banjara is burnt on the day of ‘Krishna Pratipada’ even before the sunset. On the day of ‘Falguni pournima’, a festival, named ‘pal’ in celebrated.

All participates inclined on their own in festivals like Holi, Diwali, Tij etc. The Banjara brothers, give much importance to ‘Holi’ festival. They celebrate this festival for five days.

In the Banjara Tanda the culture of the aborigines in reflected through their festivals and celebrations. Theis crafts created many remarkable things. The dance and music in the life blood of the Adivasis. They folk-dance and the folk music removes sorrow from their life lines. The folk dance and the folk music of these aborigines is a symbolic representation of our ancient culture. The life style of the Advises shows their affinity with the folk-culture as on identity of their community and interest. The Berar province have witnessed many form of art and culture through the recreational part of the Adivasis.

The seed of social, cultural, as well as religious revolutios were put in libraries. These libraries were the fist alma matter of generation of the educated people. Thees libraries work for extension and bringing changes in public mindset about education. Its main intention was to boost
It was immensely task to run newspaper in pre-independent India and that to with spirit of Nationalism was an ordeal. Many had had to endure the untold anguish. But these newspapers continued their task of creating awareness. It created a feeling of political rights in educated classes and also boosted a wave resistance in otherwise hapless society. It motivated the sluggish society. The feeling of strong nationalism and self-sacrifice was given impetus in Berar province.

Kirtankars brought about mass-education. They inspired the society toward righteousness. The society awakened against bad customs and rites prevalent in the society. Many dramatist left their indelible impression on the Marathi stage. The dramatist caused and helped the propagation of the freedom movement. They also brought about social orientation to awake. The society came closer due to establishment of clubs. The club-culture brought about not only the recreation but planted a seed of social civilization and revolution. In the Berar region, the influence of the British architecture found in Indian Civil Engineering and Architecture.

All festivals of the Adivasis indicate their culture. Their skills and craft caused to create many new things. The dance and music are the life-line of the Adivasi’s life. The folk-dance and the folk music help to remove all their ailments. The folk dance the folk music of the Adivasi people is a live symbol of our culture.

The folk life of the Adivasi’s shows their culture loving society. The recreational part of the Adivasi community indicate the hold of the art and culture in the Berar province.
Over all, during the British rule in the Berar province, the art, literature and journalism developed manifold.

4. Digambar, Deorao Vinayak’s diary, Akola, date Jan 1, 1875.
5. Appendix No.7- Digambar, Deorao Vinayak’s Hastlihit, Akola, 1861.
22. Ibid, Pg.30.
24. Wakhani, Dr N. A.- Aadhunik Vidarbha Ka Itihas,1985, Pg.211.
27. Ibid, Pg. 199.
67. Lanje, Haraman-Marathi Rangbhumi : Ugam and Vika, 1993, Pg. 79
69. Lanje, Haraman-Marathi Rangbhumi : Ugam and Vikas, 1993, Pg. 82.
70. Ibid , Pg. 90.
71. Adhrutkar, S.N.- Sahityasanghachi Pannas Varshe, 1985, Pg.02.
74. Velankar, Acharya, Jaiswal, A.D. Rajan Dr.-Vaidarthiyan Rambhumi Swaraj Apri Samiksha, 2008 Pg. 31.
77. Limaye, DrPushpa-EkonisavyaShatakatiil Prabodanakan:VishnuMoreswarMahajani 1993, Pg. 165.
78. Oke , Pramalatai (Edi.)- Matrubhumi, Ardhasaptahik, Akola, 21 Nov. 1943.
86. Ibid, Pg. 104.
89. Adhrutkar, S.N.- Sahityasanghachi Pannas Varshe, 1985, Pg.60.
90. Ibid, Pg. 72.
92. Digambar, Deorao, Vinayak , Diary, Akola, Date 18 july1829.
98. Grower, B.L. Bellekar, N.K.- History of Modern India, Newoutlook, 2003, Pg. 262.
100. Ibid, Pg. 112.