

CHAPTER-VII
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Culture and Modernization although share converse relationship, yet in case of Baroda state, they run parallel. Sayajirao Gaekwad's as a private royal collector and Head of state led to making Baroda a city representative of art, which is at once indigenous and modern. The collections were further supplemented on an intellectual level by establishment of full fledged museums. The intention of the Maharaja was to educate his people about the finer arts of life. His work was carried forward in the 1950's by the establishment of Fine Arts Faculty, in the M.S. University of Baroda, by India's first woman Vice Chancellor Hansa Mehta. There are two sections in the chapter which deal with Art and Architecture of Baroda state respectively.

Section-1 Art

Art is the most celebrated constituent of culture. It is an organized expression of ideas, feelings and experiences in images, in music, in language, in gesture and in movement. It provides for sensory, emotional, intellectual and creative enrichment and contributes to the holistic development of society. As a creative medium, the arts stimulate cognitive development, encourage innovative thinking and creativity, engender understanding of the importance of cultural diversity and reinforce behavior patterns underlying social tolerance.¹ The art of Indian subcontinent is idealistic in nature with strong traces of different cultures and civilizations in it. It is evident from the history that the cultural diplomats in the region were the invaders, warriors that brought the cultural diffusion through hard power but along with them there were a great number of soft power promoters as artists, sufis, poets, musicians, and story tellers. The role of these cultural diplomats was significant in contributing to the better socio-cultural understanding and building relationship between people of different faiths, sects and regions.² The Indian art history can broadly be divided into particular periods, which reflect certain religious, political

¹www.ncca.ie/uploadedfiles/Curriculum/Music_Curr.pdf

² Naqvi R H, & Mohmand M I, (2012), *Cultural History of Indian subcontinent; with special reference to Arts and Music*. (An article uploaded on www.upesh.edu.pk)

and cultural developments, viz., Hinduism and Buddhism of ancient period; the Islamic Ascendency period; the Colonial Period; and independence and the postcolonial period.³

Of these periods, colonial period was crucial for Indian art. It underwent one of the major reality checks for Indian art, where the direct exchange with western culture replaced the Mughal Rajput naturalism with Victorian illusionistic art. The highly ambitious patronization and strategic policies of dissemination devised by the British Raj was one big thing, (the one thing that Mughal lacked) which prompted the local artists to adapt to the new genres like oil portraits, naturalistic landscape and academic nudes.⁴ On the other hand this direct contact and access to the foreign influence gave rise to the construct of nationhood, which anticipated a nationalist movement of resistance and colonialism. The noted art historian Partha Mitter states this period as “characterized by dialectic between colonialism and nationalism and the construction of cultural difference in a rapid globalization of culture.”⁵ The local artists or “native artists”, (as they were initially called to segregate from the elite) on the one hand found sufficient avenues to make a living and on the other hand felt disconnected from their own heritage. However there were many Indian artists who mastered and accredited the modern or western forms of art. For instance, Raja Ravi Verma (1848- 1906), the most successful academic artist, came to the rescue by providing a different and more articulate perception of “modern”.⁶ Ravi Verma’s contribution for assimilating western technique to articulate Indian subjects by means of which he constructed images of gods from the epic mythological text was perceived as “modern”. Verma’s paintings gained a huge national popularity partly because he was able to cater to the sentiment of the masses by painting theatrical presentation of Hindu mythological subjects and partly due to his ingenious marketing strategies which to a great extent is an attribute of modernity. He had started a printing press in Bombay in 1894, which made it possible to make as many copies of his paintings as was demanded.⁷ Thus modern or western forms of arts were incorporated with the traditional; and adorned by patrons and connoisseurs of art in India.

³Mitter P, (2001), *Indian Art*, Oxford University Press, USA, 1

⁴ Wani W M, (2013), Revisiting Modern Art in India prior to Independence: A Capsule Account of Beginnings, Confrontations, Conflicts and milestones, *European Academic Research*, Vol. I, Issue 6, 1380

⁵Mitter P, 171

⁶ Wani W M, 1381

⁷ Ibid.,

One of those patrons of art was Sayajirao-III. He was an ardent art lover. His travels to various countries in Europe enchanted him towards different forms of art. He saw various sculptures, paintings, architectures, museums, art galleries, music, dance etc., and aspired to stimulate the development of such art forms into his State. Artists of different places and different art forms were welcomed to Baroda not only for his service but also extend the knowledge of their art forms to the people of Baroda. He endowed Baroda with a legacy of being cultural centre, not only of the then Baroda State but even that of present Gujarat State. He promoted different art forms viz., sculpture, painting, dance, music and so on. He also established institutions like Kala Bhavan, museum, and picture and art gallery for encouragement of different arts in his State. To provide a detailed account of the efforts of Sayajirao-III for the promotion of art, the section is further divided into sub-sections namely 1.1) Promotion of Visual Art and 1.2) Promotion of performing Art.

1.1) Promotion of Visual Arts

Visual arts are those arts which appeal primarily to the visual senses and typically exist in permanent form. Artworks such as painting, drawing, sculpture photography, craft, video, filmmaking, and architecture are the example of such arts. Sayajirao-III embellished his State with many of these arts like sculpture, paintings, architecture (architecture is dealt with in a separate section) and so on.

1.1.1 Sculpture

Sayajirao-III was so fascinated with the sculpture of the West that he invited Augusto Felici, a renowned sculptor as well as a painter from Italy to Baroda in the year 1893. Felici stayed in the service of Maharaja till 1897. He was appointed as the court artist. During his stay in Baroda he made statues of marble and bronze, which adorn the palace to this day.⁶ He was skilled in portraying human figures with exuberance postures and vivacious facial expression depicting apt emotions. His notable work includes a bronze statue of Kashirao Gaekwad, a bronzestatues of the princes Fatehsing Gaekwad and Jaysinghrao Gaekwad, a statue of bhstis (water carrier man), a dancing woman, sarangivala, two leopards with their keepers, the life-size statue of Chimanabai I in the central hall of Nyay Mandir, a statue of an Arab hunter and a

recluse etc.⁸ He made several figural sculptures displaying muses of various kinds. Another famous sculptor, George Fenton, was invited, who's only and well known work was the statue of the tale of Romulus and Remus. Phanindranath Bose, a Bengali sculptor living in Scotland and influenced by Rodin, was invited by Sayajirao in 1920.⁹ His notable work includes *Boy with Falcon* and *On the Way to Temple*.

The Statue of Maharaja Sayajirao Gaekwad seated on horse's back, situated near Sayaji baug (Kamati baug) main entrance, is among the most accomplished monumental sculptures. The Statue is of bronze which was made by F Derwett Wood at the cost of Rs. 60,000.¹⁰ The Statue was erected by public subscription in commemoration of Maharaja Sayajirao Gaekwad's fiftieth birthday. This Statue, known as Kala Ghoda (Black Horse), is a symbol of pride to the people of Baroda. The more austere enthroned image of the ruler by Bertola from Paris (1934) in the park facing the railway station has a regal demeanour. A highly dexterous equestrian figure of Shivaji by Ganapatrao Kashinath Mahtre (1934) located at south of the museum and picture gallery, has an imposing presence.¹¹ Two statues in Sayaji Baug, each entitled *Brave boy of Dahri, Amreli*, by V P Karmarkar and G K Mhatre respectively, are touching counterpoint valourizing the courageous fight of two village boys against a tiger during one of the hunting expeditions of Sayajirao-III.¹² Other Indian sculptors such as Kolatkat, Gokhale, and Phadke originated various excellent sculptures which adorned public places adding to the beautification of the city. Sculptures were also bought and brought from different places and of different sculptors to exhibit in the Baroda Museum.

⁸ *Shri Sayaji Gaurav Granth* (Gujarati)(1933), Janmdivas Mahotsav Mandal), Baroda, 449; and Apte, Shri Sayajirao Tisre(Marathi) op. cit., Vol.-II,670-671

⁹ Ibid.,

¹⁰ <http://www.historyofvadodara.in/2010/03/The-Equestrian-Statue-KalaGhoda.html>

¹¹ Sheikh G M, (Ed.), (1997), *Contemporary art in Baroda*. Tulika, New Delhi, 20

¹² Sheikh G M, 20



Statues in Sayaji Baug, each entitled *Brave boy of Dahri, Amreli*¹³

1.1.2 Painting

Sayajirao's visits to the Picture galleries in Europe inspired him to develop and promote painting in Baroda. Augusto Felici was appointed as a court artist from 1893-95. He later was assigned to supervise the collection of paintings from Venice for the Maharaja. Felici made several paintings as per the desires of Maharaja. His extraordinary painted work was a portrait of the Maharani that adorns the main staircase of the Laxmi Vilas Palace. This painting was completed in 1897.¹⁴ Felici managed to capture the richness of her beautiful clothes, and exquisite jewellery-which added glamour yet elegance to the portrait. Another artist to cater Sayajirao-III's ardor for art was Captain H. Hime who is known to have both painted and restored pictures at Baroda. The trail of visiting European artists included the Hungarian mother-daughter, Sass and Elizabeth Brunner. These enterprising women had coursed through Italy, Africa and Egypt before landing in India in 1930. Before their revisit to India in 1938, they were introduced to Sayajirao-III by Dr. Radhakrishna in London. Sayajirao-III offered the duo to paint a collection exclusively for the Baroda Museum and Art Gallery. He also promised to show them personally the sights in Baroda which he wanted to have immortalised for future

¹³ <http://www.hamarasayajibaugh.com/>

¹⁴ Rathod S, (2011), *Tracing the Development of Arts in the City Of Baroda in the Modern Period*, (Unpublished Dissertation Thesis) The M. S. University of Baroda.

generations, the historical sights as well as the way people lived in and around Baroda State.¹⁵ They arrived India in the same ship with the Maharaja. The duo proceeded to Baroda and Sayajirao-III stayed back in Bombay, to accomplish some work, where he died on 6th Februar, 1939. The Brunners had started their work as they already had signed the contract with Baroda Government but more importantly as they wanted to fulfill the wish of the late Maharaja to immortalize and preserve the glorius past of his State. The mother-daughter stayed for about three months in Baroda and painted palaces, places and people of Baroda.¹⁶ About fifty of the pictures they painted in Baroda were on display in a special Brunner Gallery in the Baroda Museum and Picture Gallery.

An artist amongst all, whether Indian or outsider, to receive special treatment (special studio was allotted to him in the Palace) in Baroda State and fame all over was Raja Ravi Verma. Before that Ravi Verma took to work in Baroda, Sayajirao-III made him travel to artistically important places of India. He wanted Verma to make comparative study of ancient and modern pictorial art of India, which according to him would enable Verma to work more efficiently. Verma too excel in work assigned to him and then joined the service to the Maharaja.¹⁷ He had meticulously learnt the Victorian dialect of salon art, especially the skill of oil painting, and articulated Indian subjects, which were both conspicuously different from the western cannon and at the same time convincingly modern. Verma's major contribution and fame lie in his historic paintings of ancient Indian epics and classical literary works. The paintings of Raja Ravi Verma had given importance to city of Baroda to be one of the crucial centers of the art world. His well-known paintings include— Krishna Drishta, Keechak and Shahiyadri, Radhamadhav, Vishwamitra and Menaka.¹⁸ An open exhibition of the painting of Ravi Verma was arranged, so that general public and art lovers could get an opportunity to admire his work. His paintings adorned the main palace at that time. Later his paintings were shifted to the Maharaja Fatesingh Museum. Apart from these general paintings, portrait paintings of members of the royal family

¹⁵ Barua D, (1996), *Fairy Tales around My Beloved Elizabeth*(work based on interview with Elizabeth Brunner—an article uploaded by Indira Gandhi National Centre for the Arts on their official site <http://ignca.nic.in>)

¹⁶ Ibid.,

¹⁷ Bhagvat S & Captain A, (2004), *Yughrashta Maharaja Sayajirao*, Matrubhumi Seva Trust, Vadodara, 160

¹⁸ Sheikh G M, 35

were executed by him. For these painting special frames were also prepared which cost 1037-8-3 rupees.¹⁹



Radha Waiting for Krishna in Kunjvan, a portrait by Raja Ravi Verma.²⁰

Another Indian painter who had received the honour to be in the service of Sayajirao-III was Fyzee Rahamin. Fyzee Rahamin was originally the Jewish artist named Samuel, later turned Muslim under the name Fyzee Rahamin.²¹ He started as a student of Sir John S. Sargent and became one of the founders of modern Indian painting. Fyzee Rahamin from Bombay was known for introducing traditional 'Indian' element in his paintings. He painted mostly portraits during his tenure as an art advisor to Sayajirao-III during 1908 to 1918.²² He painted about fifteen portraits includes six Royal family's paintings and nine were based on other themes like-Scenes of Swaminarayan Mandir, west side scene of Surasagar, Kamnath Mahadev Mandir near Vishvamitri River etc. He was paid 8,800 rupees for these paintings.²³ Sashi Hesh a widely travelled artist had been in Baroda service on the recommendation of Dadabhai Naoroji and

¹⁹ *Shri Sayaji Gaurav Granth*, 457

²⁰ For photo see, www.anmolgifts.com

²¹ Goets, H, (1961), Note on the Maharaja Fatesingh Museum, Baroda, *East and West*, Vol. 12, No. 4, Istituto Italiano per l'Africa e l'Oriente (ISIAO), 254

²² Sheikh G M, 41

²³ Rathor S, 25

Birdwood. Hesh had anti-British stance and Hindu Nationalism. He had made portrait of Aurbindo while serving Baroda court but his visit was not successful because of the refusal of Maharani Chimnabai to sit for him.²⁴ Nandal Bose also gave his contribution by giving some beautiful murals. In 1926, enormous portrait of Maharaja Sayajirao was painted by magnificent painter Solomon Joseph Solomon and for this he was paid rupees 20,000.²¹ Valentine Cameron Prinsep also made an oil portrait of Sayajirao III. Paintings for Museum and Picture Gallery were collected by hiring experts and spending thousands of rupees.

1.1.3 Kala Bhavan

The earliest school of art was opened at Poona during the reign of Peshwa Sawai Madhav Rao in 1790. The art institutions were established subsequently in India, but none imparted training in painting and sculpture instead they were workshops for craftsmen for the industrial arts.²⁵ Kalabhavan (The Technical Institution) was found at Baroda in June 1890(discussed in earlier chapter). Separate classrooms were set aside for imparting instructions in Fine Arts. During those days focus was more on practical instruction rather than on theoretical art education, so that student could make a living out of art. Help was taken from Mr. Gajjar who was specialized in chemistry and enabled the usage of color. Two professional artists were invited from Germany, Dr. Airhart and Dr. Shumakhar.²⁶ R. J. Budhvarkar was send to Europe to study fine arts and then he was made the head of that section. Sayajirao sent a few more students to Europe to learn the Western Methods in this sphere. A suggestion was made in 1908 about ‘the teaching of fine art subjects in an independent school of art, preferably forming part of the Museum and Picture Gallery attached to Kalabhavan’. To enable degree in Fine Arts four year course was designed. The school of Art included courses in landscape, portrait, and design in the medium like oil and watercolour, and offered diploma following the pateren of J. J. School of art.²⁷ Mr. Pramod Kumar Chatterjee was appointed head master of the School of Art. During the initial years i.e. prior 1910, the strength of the fine arts students was almost similar to that of

²⁴ Mitter P, (1995), *Art and Nationalism in Colonial India 1815-1922*, Occidental Orientation, Cambridge University, 116

²⁵ Shiekh G M, 43

²⁶ Ibid., 162-63

²⁷ Apte D N, (1936), *Sayajirao Gaekwad-III yanche Jeevan Charitra*(Marathi), Vol-I, 881

mechanical technology. A Separate section of Indian art was opened following the suggestions of ‘the state sculptor, Mr Fanindranath Bose.’²⁸

1.1.4 Baroda Museum and Picture Gallery

A museum is a non-profit institution in the service of society which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity. It is not just a repository of information but also a source to pass on the information. Sayajirao-III firmly believed in mass education. Museum is one of those institutions which augment the public knowhow. Moreover Sayajirao-III’s visits to western countries provided him with firsthand experience showing importance of museums. He aspired to establish museum in Baroda. In 1890, the foundation stone for the museum building was laid. A committee of illustrious educationalists was formed to look after the planning and piloting the museum’s activity. A foundation stone of the museum was laid in 1887.²⁹ Initially activities of museum were held in the pavilion in the Public Park but later on it got shifted to museum building when its construction work completed in 1894. The museum building was designed by R F Chisholm and Major C Mant. The design of the building is Indo-Saracenic. It also has certain features of Maratha architecture. Ground floor is made up of European design, which looks beautiful due to Parthenon frieze.³⁰ R. B. Foote was the first director and Mr. Masani was first curator of the museum. After sometimes Masani succeeded Foote and secured post of the director. Baroda Museum was opened to the public in 1894.

This museum was purposed to represent local, regional, national, and international culture and civilization. It contained a of unique collection of European Oil paintings, Indian miniature paintings, sculptures, coins, textiles, crafts; Islamic Art, Japanese Art, Chinese Art, Nepal and Tibet Art and Natural history collection.³¹ Museum had various sections like Fine Applied Arts, Industrial Art (Indian and Foreign), Ethnology, Archeology, Zoology, Botany,

²⁸ Sheikh G M, 50

²⁹ *Baroda Administration Report 1900-1901*, 20; and Dr. Bhaumik, S. K.(1989). *Vadodara Sangrahalaya ane Chitralay ni ek Zalak* (Gujarati) (An article from the *Vadodarani Gai Kal ane Aaj*), Shah P, Trivedi M & Bhatt M, (Eds.) , Vadodara Samachar, Vadodara, 67

³⁰Ibid., 67

³¹ Dhavlikar M A, (1970), *Mathura Art in the Baroda Museum*, also cited by Rathod, S, 68

Geology and Geography.³² Gradual addition was kept on making into the collection. For instance in April 1905, professor Masani, had proceeded to Europe with the Maharaja to study the arrangements of the principal museums on the Continent, and a large sum was placed at his disposal for the purchase of rare specimens of Arts and Science. Mr. Masani returned from Europe and resumed charge on 16th December 1905. He remained in Europe for over 8 months, visited museums and other scientific and educational institutions of note on the Continent, and collected during the tour the specimens, best suited for exhibition in the museum. While visiting the famous Art Galleries in Paris, Dresden, Rome, Florence, and London, Sayajirao-III himself selected some paintings of famous artists for the museum.³³ The specimens and art work bought from Europe included the up-to-date spectroscope, microscope, micro-photographic apparatus, and other small but very interesting and instructive pieces of apparatus in the different branches of physical science, machines, tools and mechanical appliances of various description and also specimens and art of certain artists, sculptures.³⁴ Besides the articles and specimens secured by purchase, there were several other contributions. The Kala Bhavan workshops made over some wood work, metal work and fabrics to the Arts Section. The Khangji Javer-Khana transferred so art specimens. A set of 21 stone implements of the Neolithic and Paleolithic periods of the Pleistocene age, collected from different places in England, Egypt and India, was presented by H. W. Seaton-Karr, Esq., of Wimbledon, London, in memory of his father, who was for some time Resident at Baroda.³⁵ In 1915-16, artifacts of Baroda were equipped in the museum such as, Patan Pottery, Sankheda lacquer work, and wood carving and so on. These artifacts were also kept for the sale to encourage the local art to get livelihood out of it.³⁶

In 1906-07, it was decided to launch to the museum a Picture and Sculpture Gallery. The Construction work of Picture Gallery was started in 1908 and completed in 1914. The building for picture gallery too was designed by R F Chisholm.³⁷ From the commencement of the museum, collection of European painting was done but this time it was carried out more coherently. In 1910 Mr. H. Spielmann, a leading art critic of London, was assigned a work to

³² Devkar V L, (1956), *Bulletin Museum and Picture Gallery Baroda*, Vol-XXI, Baroda

³³ *Baroda Administration Report*, 1905-06, 170-171

³⁴ *Ibid.*, 173

³⁵ *Ibid.*

³⁶ *Bulletin Museum and Picture Gallery Baroda*, Vol-XII, Baroda, 16

³⁷ *Gazetteer of the Baroda State*, Vol-I, 350

take a chief art in collection the pictures, and Mr. E.R. Debden, formerly of the Walker Gallery, Liverpool, came to Baroda to superintend the handing of the pictures.³⁸ Mr. E. R. Dibdin had revisited Baroda in November 1920 to observe the effects of climate changes on the pictures and with the assistance of Mr. Ganguli, successfully arranged the collection of European paintings, Bourse, Marbles, and Medallions etc., made by Mr. M. H. Spielman. Mr. Debden was appointed also to look after the outlay of focusing lights for individual paintings, to enhance the depth, perspective and aura of the works of art from the viewer's angle. The work was completed early in March 1921.³⁹ Many artifacts purchased from Europe and other places could not be brought to India due to the World War-I, so the Picture Gallery was not opened until 1921. Picture gallery was formally opened by Mrs. Blackway, the wife of the former Resident Colonel Blackway, on the 23rd March 1921.⁴⁰

The European paintings of the Greek, Flemish, German, Italian, Dutch, Spanish, Austrian, Russian, Portuguese, British and French schools were embellishing the Museum.⁴¹ The painting made by the European artists such as Rubens, Paizzetta, Cignaroli, Milletta, North, Dirk Stoop, Nicholas Poussin and others were included in the collection.⁴² Apart from European paintings, a large collection of Indian paintings was exhibited in the Picture Gallery. It incorporates miniature paintings of varied styles and provinces, ranging from the 11th century to the 19th century. Murals from Kilu, Sittanvasal, Central Asia, and Bagh were also obtained. It also included Indian paintings from the leading schools of Rajasthan, Deccan and Mughal etc.⁴³ In the Modern Indian Painting section works of distinguished Indian artists of modern times was displayed. Thus Sayajirao-III had provided art of two different continents representing their culture. The idea of combining East and West under the same roof was to inculcate a sense of liberal appreciation of art in public and to widen their outlook.

1.2 Performing Arts

³⁸ *Baroda Administration Report 1920-21*, 278

³⁹ *Baroda Administration Report 1920-21*, 278

⁴⁰ *Ibid.*, 279

⁴¹ Dr. Bhaumik S K. 67

⁴² *Ibid.*,

⁴³ *Bulletin of Baroda Museum and Picture Gallery*, Vol-XII, 16

Performing arts are performed in front of an audience, such as drama, music, and dance. They are art forms in which artists use their voices and/or the movements of their bodies, often in relation to other objects or instruments, to convey artistic expression—as opposed to, for example, purely visual arts, in which artists use paint/canvas or various materials to create physical or static art objects. Performing arts include a variety of disciplines but all are intended to be performed in front of a live audience. The performing arts range from vocal and instrumental music, dance and theatre to pantomime, sung verse and beyond.⁴⁴ They include numerous cultural expressions that reflect human creativity. In the following paragraphs promotion of music, drama and dance has been discussed.

1.2.1 Music

Music had been cherished by the Gaekwads since the time of Anandrao Gaekwad. During his reign Baroda had taken a shape of a Gaekwad State and normalcy in the administration to great extent was attained. It was possible then to employ energy to some creative work, thus it was during his time that a kind of beginning of encouragement to art, music and culture was given.⁴⁵ However no systematic expenditure was associated with the coming and going of the entertainer up to 1817-18. A Record of professional musicians and artists employed in the Court could be found from the time of Sayajirao-II. In 1819, the first male singer was hired as a permanent salaried employee. This act was deemed as the founding of the *Kalavant Karkhana*, thereby linking patronage to centralized account keeping.⁴⁶ He had adorned his Court with *Kalawantini*, *Pakhavaji*, *Dafvajitravala* several other musicians and singers. A classical artist of Mathura called Bairagi Devida was invited to Baroda with about nine other artists. Maharaja Ganpatrao continued his predecessor's tradition and encouraged some more artists such as, *Sarodwala Satariya*, *Sarangiwala*, *Dashaavtari*, Jester, Karnataki dramatists and others.⁴⁷ By 1843, i.e. during the time of Ganpatrao Gaekwad, there were about twenty two artists on

⁴⁴ <http://www.unesco.org/culture/ich/?pg=54> (www.unesco.org › ... › Intangible Heritage domains)

⁴⁵ Heritage Reporter(2015), Music and Culture, City Bhashkar (information provided by Prof. Alaknanda Patel, an economist, cultural historian and a musician, in an interview to the Heritage Reporter of *Divya Bhaskar*, Sunday, 22nd March, 2015), 4

⁴⁶ Bakhle J, (2005), *Two Man and Music: Nationalism in the Making of an Indian Classical Tradition*, Oxford University Press, New York, 25

⁴⁷ *Shree Sayaji Gaurav Granth*, 464

permanent employment of the Court along with various mime artists and a troupe that performed devotional music related to an auspicious festival (Lalitacha Tamaasha) on the roster. Nonetheless in the year following the Revolt of 1857, during the reign of Khanderao Gaekwad, the fortunes of the *Khata* suffered and witnessed a decrease in the number of artists.⁴⁸ However the halcyon days for the artist in Baroda State were brought by Sayajirao-III. The reinforcement that music as an art received during the time of Sayajirao-III was incomparable. Sayajirao-III invited and revered many musicians like Maulla Baksh, Ustad Hazrat Inayat Khan, Ustad Faiyyaz Khansaheb and so on.

In the initial years of Sayajirao-III's reign, few artists like Marhum Khan of Kirana Gharana and Karim Khan stayed at the Court for a short while.⁴⁹ Ustad Maula Baksh was the most prominent artist. He was a formidable vocalist, Veena player, and scholar who played a leading role in the establishment of Baroda's musical culture. In 1886, he founded the Music School of Indian Music under the patronage of Maharaja Sayajirao Gaekwad.⁵⁰ This Academy later became the Music College and is now the Faculty of Performing Arts of the Maharaja Sayajirao University of Baroda. He rendered outstanding services as a musician and as an educationist, authoring several text books for music students, and devising perhaps the first comprehensive notation system in Indian Music.⁵¹ He pioneered orchestration too in Indian classical music. His sincere service to the Maharaja helped him to secure employment for his relations and disciples in the State; no doubt this preferential treatment was strictly on the basis of talent of the candidate. For instance Ustad Murtaza Khan, a son of Ustad Maulla Baksh, was accompanying his father by the age of twelve. On his father's demise in 1896, he was appointed Principal of the State Music School.⁵² Professional rivalry and a minor misunderstanding with the Maharaja led to his removal. Despite this he could make frequent concert appearance at the Palace. Allauddin Khan was also a son of Maulla Baksh. Like other members of his family, Allauddin Khan too had been trained in the art of the Veena. He was of a scholarly bent of mind, and was fluent in English. At that time, the Baroda Court was impressed with the scientific

⁴⁸ Bakhle J, 26

⁴⁹ Bakhle J, 30

⁵⁰ *Baroda Administration Report*, 1904-05, 228

⁵¹ *Ibid.*,

⁵² Raja D & Kelkar R, (2014), *Hindustani Music in Baroda State* (The Souvenir published on the occasion of the golden jubilee of Swara Vilas-the premier cultural institution in Baroda), Swara Vilas, Vadodara. <http://swaratala.blogspot.in>

approach of Western classical music, and wanted to adopt it for Hindustani music. Allauddin Khan was chosen by the court to go to England, and qualify himself in Western music and bring back its scientific discipline for introduction to Hindustani music.⁵³ Allauddin Khan was eminently successful in this endeavor. He won a Gold Medal at the Royal Academy of Music, London. On his return, he was appointed the first Band Master of the State Band.

Another instance is of Hazrat Inayat Khan, a grandson of Ustad Maula Baksh. Inayat Khan was a child prodigy, who excelled in academic and musical pursuits from an early age. He was trained as a vocalist and a Veena player at the Baroda State Music School, and also showed interest in Western classical music. Impressed by his talent, the Baroda State awarded him a scholarship to go to Europe to study Western Music.⁵⁴ Gifted with amazing grasping power, Inayat Khan also became an adept at Carnatic music. Using the Maulla Baksh system of notation, he authored several very valuable texts on music for students and professional musicians.

One more instance to note was of Govind Sharma. He was the most promising disciple of Ustad Maulla Baksh. He moved to Baroda when his grandparent entered the service of the Baroda State as a minor functionary. He had great future as a vocalist, which was cut short by excessive strain on his vocal chords, which cost him his voice. Maulla Baksh resurrected his career as a musician by coaching him on the Sitar.⁵⁵ Sharma then served the Baroda State music school as a Sitar teacher, and also authored valuable books on music.

A vocalist from Agra Gharana, Faiz Mohammad Khan was a contemporary of Ustad Maulla Buksh and enjoyed virtually parallel status as a musician at the Baroda Court. He was assigned the task of prospecting for a young musician who could bring greater glory to the Baroda Court. His search ended with Faiyyaz Khan of Agra Gharana. On Faiz Mohammad's recommendation, Maharaja Sayajirao invited Faiyyaz Khan to perform at the Holi festival at the Baroda Court.⁵⁶ His performance during the Holi occasion won him the honour to be appointed

⁵³ Bhagvat S & Captain A, 160

⁵⁴ Raja D & Kelkar R, (2014), *Hindustani Music in Baroda State* (The Souvenir published on the occasion of the golden jubilee of Swara Vilas-the premier cultural institution in Baroda), Swara Vilas, Vadodara. <http://swaratala.blogspot.in>

⁵⁵ Ibid.,

⁵⁶ Ibid.,

him as a Court artist in Baroda. V. N. Bhatkhande, the father of Indian musicology, regarded him as the most authentic contemporary exponent of traditional music. The title of “Aftab-e-mausiqui” conferred on him by the Mysore Court got permanently attached to his name. And, to this day, he is always spoken of as “Ustad Faiyyaz Khan of Baroda”.⁵⁷ Along with his Court duties Faiyyaz Khan was given a duty of training aspiring artists. Sayajirao-III wanted him to give proper training to the disciple. The vocalists to be trained under Faiyyaz Khan were Fida Hussain, Nissar Hussain, Tast Hussain, Atta Hussain and Adib Hussain. Few more renowned names to be trained later were Ratanjankar, Dilipchandra Vedi, Dhruvatarra Joshi, Latafat Hussain Khan and others. For the growth of the young musicians a *Kalavani Khatu* under the *Kalavani Karkhana* (warehouse of artists) was started in Baroda.⁵⁸ These trainees were appointed in the Baroda. Thus the teaching of music, which was hitherto a private or domestic affair, was made available to all aspiring artists.

The establishment *Kalavant Karkhana* gave an institutionalized form to music which was essential for its growth in the State. All the Court entertainers—mimes, wrestlers, singers, dancers, dramatists, and instrumentalists—were housed, for accounting purpose, within the *Karkhana*. It was run by officials known as Khangī Karbhāris (ministers of personal affairs). In 1900 the *karkhana* turned over by to the independent control of the newly created position of superintendent. To get an employment the artist had to fill out forms and couch the application in precise and binding language. They had to give details about their repertoire compositional forms and agree to quasi-contractual agreement guaranteeing hours of service, no repetition of performances, and cooperation with the ruler.⁵⁹ The male singers were given a literacy test, questioned about the number of *rags* they knew, and tested on their bookish knowledge about music and dance. The female singers were not given tests; they had to be able to sing in Marathi, Gujarati and Hindustani (an admixture of Hindi and Urdu) and Brijbhasha.⁶⁰ Sayajirao-III made a series of rulings on individual cases that become the foundation for the publication of a book of

⁵⁷ Ibid.

⁵⁸ Prof. Kikani N, 52

⁵⁹ Bakhle J, 30

⁶⁰ Ibid., 30

rules titled Kalavant Khatyache Niyam (Rules for Kalavant Khata) in 1899.⁶¹ The *Niyam* determined the rules for the appearance, pay, performances, leave and so on for the entertainers.

A systematization and standardization was required in the teaching of music. For which Sayajirao-III invited Vishnu Narayan Bhatkhande and Pandit Palushkar the well-known music theorists and historians to evaluate the curriculum. Bhatkhande was an advocate by profession in Bombay; but his fervor for music made him to take upon himself the task of organizing all available knowledge on the practice and theory of classical music. His scholarship and pioneering zeal appealed to Sayajirao-III that he made Bhatkhande to chair the first All India Music Conference held at Baroda from 20th to 25th March, 1916.⁶² Well-known artists of Saurashtra and Gujarat along with North-Indian and South Indian musicians were invited to attend the conference. Pandit Vadila, I, Dayabhai Shivram, Khan Rehmatkhan, Faiz Mohammad Khan, Pandit Omkarnath Thakur, Pandit Bhatkhande and others participated in the conference.⁶³ The conference was a landmark event in the history of Indian classical music. Sayajirao-III was so impressed with organizing abilities of Bhatkhande that he was assigned the work of reorganizing the music school and to set standardize lessons in the School. Notation for teaching music had already been introduced by Maulla Baksh; but Bhatkhande brought in, a modified form of notation for effective learning process.⁶⁴ It was made mandatory for all music teachers and court artists to learn the system of notations from Bhatkhande, so that they could further incorporate it in their music instructions. On the other hand Pandit Vishnu Paluskar, a contemporary of Bhatkhande and the Principal of the Gandharva Mahavidhyalaya in Bomay, advocated the elevation of music and its instruction to a spiritual level, and also stressed the bhakti elements by propagating bhajans . He, unlike professional musicians, lodged himself modestly in a temple during his visit to Baroda and practice from 4:00 am to 8:00 am.⁶⁵ Gaekwad Court honored Paluskar with a generous contribution to his missionary activities.

⁶¹Ibid., 24

⁶² Gazetteer of India- *Vadodara district*, 1979, 710

⁶³ Ibid.,

⁶⁴ Ibid.,

⁶⁵Raja D & Kelkar R, (2014), *Hindustani Music in Baroda State* (The Souvenir published on the occasion of the golden jubilee of Swara Vilas-the premier cultural institution in Baroda), Swara Vilas, Vadodara. <http://swaratala.blogspot.in>

In 1919 Mr. Fredelis was appointed as Principal of school of Indian Music by Maharaja Sayajirao. Mr. Fredelis, who was manager of the State Band and also served as the head of the Music School. He also organized and conducted Indian music functions in the parties of Maharaja. A grand musical concert was arranged for the Viceregal visit to Baroda.⁶⁶ Between 1926 and 1928, Ustad Faiyyaz Khan served as the Principal of the Music School.

In 1928 Hirjibhai Doctor was appointed as the Principal of the School. He also was made a superintendent of the Kalavant Karkhana.⁶⁷ Hirjibhai was a scion of a Parsee family of personal physicians to the four generations of Gaekwad rulers. He, unlike his forefathers, pursued music with passion. He was a violist. He became an avid follower of the emerging father of modern musicology, Bhatkhande. He developed a close association with the scholar, and became an expert musicologist. He overhauled the entire educational system at the music school, introduced a balance between theoretical and practical orientation in the grooming of students utilizing the encyclopedic work of Bhatkhande as its foundation.⁶⁸ Within few years, the school had become equipped to grant degrees in classical music. Maharaja Sayajirao III appointed Hirjibhai as Director of Amusements and Principal of the Baroda State Music School.⁶⁹ As a Director of Amusements, he supervised the activities of all performing musicians in the patronage of the princely State, organized the Baroda State orchestra, and supervised the entertainment of guests at State banquets and other ceremonial events. As a result, Baroda also became a significant centre of violin musicianship.

There were many other musicians to adorn the Baroda State Court. Tasadduq Hussain was appointed by the Baroda State as a music teacher at the State-run high schools, which he served for twenty-two years. Ustad Gulam Rasool Khan was amongst the most widely acclaimed Harmonium accompanists of the 20th century. When Ustad Faiyyaz Khan was appointed as Court musician in Baroda, he persuaded Maharaja Sayajirao III to appoint Gulam Rasool (his maternal uncle) to the state payroll as a teacher at the State Music School.⁷⁰ Gulam Rasool's

⁶⁶ Panemanglore K,(1927), *The Viceregal Visit to Baroda-1926*, Baroda, 67; also cited by Rathod S., 39

⁶⁷ Raja D & Kelkar R, (2014), *Hindustani Music in Baroda State* (The Souvenir published on the occasion of the golden jubilee of Swara Vilas-the premier cultural institution in Baroda), Swara Vilas, Vadodara. <http://swaratala.blogspot.in>

⁶⁸ Ibid.,

⁶⁹ *Report on Public Instructions in Baroda State 1938-39* (1940), Baroda, 168

⁷⁰ Ibid.,

musicianship flowered as a permanent accompanist to his brilliant nephew. Annasaheb Ratanjankar was a close associate of Pandit VN Bhatkhande, and first came to Baroda in connection with the First All India Music Conference organized by Bhatkhande under the patronage of Maharaja Sayajirao III. His performance at the conference was greatly appreciated. On Bhatkhande's suggestion, Maharaja Sayajirao appointed Annasaheb as a teacher at the Baroda State Music School, which he served for five years.⁷¹ During this period, he also became a disciple of Ustad Faiyyaz Khan, and flowered as a composer and performer. There also were female singers like Magmabai, Mirabai, Bibijaan, etc. Magmabai was a Veena player. Mirabai was a singer. Bibijaan, a singer who impressed Sayajirao-III, had brought at her expense two *sarangi* players and one tabla player.⁷² She with her troop had to perform at Makarpura palace or anywhere else as per orders.

Musicians playing different instruments also employed in the State service. The Baroda tradition of Shehnai began in the early 20th century when Ganpatrao Vasaikar came from Maharashtra to the Baroda court. Once he moved to Baroda, his musical personality flowered. In addition to performing duties at the court and the palace, Vasaikar groomed several disciples at the State music school. He authored books on the art of the Shehnai. Maharaja Sayajirao wanted the Shehnai players of the state to be thoroughly trained in *raga*-based music. This could well have been achieved at the Baroda court. But, in his wisdom, the Maharaja chose to have Vasaikar trained in Bombay at the state's expense by Ustad Aman Ali Khan of the Bhindi Bazaar gharana.⁷³ Amongst the leading Pakhavji (percussionists) of the Baroda state, the names of Ustad Nasser Khan and Nanasaheb Gaurav Dehukar are mentioned with special reverence. Maharaja Khanderao Gaekwad invited Ustad Nasser Khan to join the service of the Baroda State, and his successor, Maharaja Sayajirao III continued to hold the Ustad in great esteem. Nasser Khan travelled extensively in India accompanying leading musicians. Nanasaheb Gaurav was a rare Pakhavaj player, who had equal command over the Pakhavaj as well as Tabla. His family

⁷¹ Raja D & Kelkar R, (2014), *Hindustani Music in Baroda State* (The Souvenir published on the occasion of the golden jubilee of Swara Vilas-the premier cultural institution in Baroda), Swara Vilas, Vadodara. <http://swaratala.blogspot.in>

⁷² Bakhle R., 29

⁷³ *Report on Public Instructions in Baroda State 1938-39* (1940), Baroda, 171; and Raja, D. and Kelkar, R.

migrated to Baroda from the village of Dehu in Pune district.⁷⁴ Gaurav acquired national stature as an accompanist to Ustad Faiyyaz Khan. This stature gave him the opportunity of accompanying most of the leading musicians of his times. In addition, he was a brilliant teacher, who groomed several percussionists at the State Music School.

Performances of artists and orchestra were arranged for general public too. These public performances took classical music and western music to the general public in an enjoyable and undemanding format, and familiarized public with their melodies. Ustad Bhikhan Khan, who had mastered Dilruba, Veena, and Jaltarang, trained several musicians to perform on them. He founded the State orchestra, composed pieces for the orchestra, and was given the mandate to perform them in the various gardens and parks. Thus the State Indian orchestra entertained the public every week in the public park and Jubilee garden.⁷⁵ Every Tuesday in the Sayaji Baug/Kamati Baugh, European band entertained people with their compositions. Various European band-masters also came to conduct the band (in which the members were mostly Indian). Thus the people of Baroda were exposed to various musical genres and songs of different countries. Most of the time the music played by the band was European but at the request and orders of the Maharaja they also played Indian music.⁷⁶ Sayajirao-III wanted to introduce a broader medium to make available music to the public and develop their taste toward different forms of music. Radio Broadcast was introduced in India on 23rd July 1925 in Mumbai. Maharaja Sayajirao had made an appeal during the Diamond Jubilee celebration in 1935 for establishing Radio Station in Baroda. In 1939 the Baroda Diamond Jubilee Broadcasting Station was started in Diamond Jubilee building in Salatwada. The people of Baroda were delighted by listening to performances of Ustad Faiyaz Khan and Hirabai Barodekar on radio.⁷⁷

Music education for the general public had already begun with the establishment of school under Maulla Baksh in 1886. Other three schools were established in State by 1891-92. Thus there were two schools in the Baroda city one at Raopura (under Maulla Baksh) and the other at Dandiya Bazar (under Faiz Mohammed Khan), and one each was in Patan and Navsari.

⁷⁴ Raja D & Kelkar R, (2014), *Hindustani Music in Baroda State* (The Souvenir published on the occasion of the golden jubilee of Swara Vilas-the premier cultural institution in Baroda), Swara Vilas, Vadodara. <http://swaratala.blogspot.in>

⁷⁵ Ibid.,

⁷⁶ Prof. Kakani N, 52

⁷⁷ *Divya Bhaskar*, 06/05/2010, Thursday, Vadodara , 2

⁷⁸ In 1893, the schools registered 353 boys and 108 girls as students. The number has risen tenfold in less than a decade following the founding of the first school.⁷⁹ By 1939 music school in every district was opened and classes to teach music were organized under the control and supervision of Hirjibhai Doctor. Classes in the music institutions were given for Sitar, Dilruba, Sehnaï, tabla, Holar, Violin etc. To look into the working of music schools and Kalavant Karkhana, inspections were being organized. For instance in 1939 Prof. Ratanjankar, once a student of Baroda music school trained under Faiyyaz Khan and then a principal of Lucknow Mauris College of Hindustani Music, was invited to inspect the Baroda Music School and Kalavant Karkhana.⁸⁰ Music as a separate subject was also taught in general schools and institutions the number of these was twenty two in 1939.⁸¹ Emphasis was given to teach music to female too. Rather musical instruction to female had become a commonplace. Maulla Baksh's school was registering strikingly large number of women students. In 1908, there were 473 girls who were studying music in the schools.⁸² Music was introduced in the Girl's Schools at Mehsana, Patan, Navsari, Amreli and Baroda.

Books on music were written, purchased, brought and translated during the time of Sayajirao-III. Maulla Buksh was the chief contributor in this field; he embarked on a publication project. He produced a set of books on western system of notation. In 1888, Maulla Baksh and his sons published eighteen short books on music education, including Marathi compositions, Gujarati *Garba*, Urdu *Gazals* and even notated composition of English songs.⁸³ He supervised the editing and translation of eight additional Sanskrit works on "original music". Translation of two more works namely '*Sangita Parijata*' (seventeen century treatises on music theory) and '*Sangit Ratnakara*' (a thirteenth century Sanskrit text) was completed under his supervision. Manohar, one of the students of Maulla Baksh, wrote and published a book called *Sangit Shikshak* (The Music Teacher)⁸⁴ The work of translation and publishing books was undertaken by Gaekwad Oriental Series.

⁷⁸ *Baroda Administration Report* 1904-05, 228

⁷⁹ Bakhle R, 42

⁸⁰ *Report on Public Instructions in Baroda State* 1938-39 (1940), Baroda

⁸¹ *Ibid.*,

⁸² Bakhle R, 44-45

⁸³ *Ibid.*, 42

⁸⁴ *Ibid.*, 43-45

The above account on efforts made by the Government to enhance music in the State justifies the claim of Fatehsinghrao Gaekwad, a great-grandson of Sayajirao-III that “the ruling princes of India had saved classical music from disappearing”.⁸⁵ The establishment of an institution like Kalavant Karkhana, formation of rules for the artist the standardize syllabus and notation system, training to the teachers, introduction of fusion music viz., Indian classical and western, producing music literature were presenting a modern characteristics of music. In the words of Bakhle, “the music bore recognizable signs of colonial modernity, involving written notation, systematization, institutionalization, codification and the use of the pedagogical textbooks, yet it did not require making exclusionary choices between modern and traditional, classical and folk or Hindu and Muslim”.⁸⁶ However the traditional classical singer like Ustad Karim Khan criticized the modern approach of Maharaja to the classical music. According to him Sayajirao-III had destroyed music by his infatuation to west.⁸⁷ Karim Khan could not become accustomed with the new organized system of notations, set of laws for artists, dress code, performing for the public in the parks.

1.2.2 Drama

Different theatrical forms were performed in the Court of Baroda State even before Sayajirao-III. Mimes, mimicry shows, natya (a dance drama form of classical dance), Lalitacha *tamaasha* (based on mythology) were frequently staged.⁸⁸ Sayajirao-III had also attempted to enhance dramas as separate form of art. His court too was adorned with these theatrical forms. He had accommodated natakars (Drama artists) in his crew of artists. The natakars were paid according to following two categories i) For good performance if presented in theater was paid Rs. 300/- and if performed in Court Rs. 400/- and ii) for mediocre the payment was Rs. 200/- and 300/- in theatre and Court respectively.⁸⁹ During the time of Sayajirao-III ‘the Shivaji *Chitrabhuavan*’ was also started in Baroda. It was instituted in 1929 and later was given a name called ‘Prince’.⁹⁰ Though drama had received a patronage from Sayajirao-III and other adherents; it could not make its place as a great success, analogous to other art forms, in the

⁸⁵ Bakhle J, 21

⁸⁶ Ibid.,

⁸⁷ Bakhle R, 34

⁸⁸ Ibid., 24

⁸⁹ Ibid., 27

⁹⁰ Bhagvat S & Captain A, 104

Baroda State. Growth of Drama evidently happened in post-independent period. Theatre and drama companies were mushrooming during the latter half of the twentieth century.

Drama once had seen its prime time too in the Baroda State attributable to Gandharv Natya Madnli and patronage of Sayajirao-III. Narayan Shripad Rajhans, better known as Bal Gandharva, was one of the greatest Marathi singers and stage actors in the early years of the twentieth century. He was best known for playing women characters in the dramas. His fashion sense was so famous amongst the ladies that his dressing style and hairstyle was used to become a trend amongst them.⁹¹ Sayajirao-III gave him backing when his drama company was at the verge of ruin owing the lack of funding. He maintained it throughout that every possible mean, including the smallest of his philanthropy, should prove prolific to his State in one or other way. While giving the financial support an arrangement was made between the two parties. Under the arrangement, Bal Gandharva's company was required to present a new play every year at the Baroda Court. The drama company had presented plays like '*Sangit Ekch Pyala*' and many such splendid dramas.⁹² Thus the Maharaja became one of his principal patrons since 1913, and had granted his company an annual retainer. The drama company openly acknowledged the patronage of the Baroda State in its advertisements with following line, "*Shrimant Sayajirao Gaekwad, Rajya Badode, Yancha Khas Ashrayakhil Gadharva Natya Mandali*".⁹³

Even after the resurrection, with royal patronage, the Gandharva Natya Mandali had seen ups and downs financially in its later years. The company did initially well. From 1921, the average monthly income of the company was around Rs. 15,000⁹⁴ (including shows out of Baroda State). This was certainly much higher than the income of other companies. But then its expenditure too was much higher than that of others, particularly because of Balgandharva's insistence on precious costumes and lavish stage-craft. Balgandharva's fondness for expensive sets, dazzling garments perfumes and allied extravagance lodged him in debt. Despite indebtedness he spent lavishly on the set of Draupadi displaying the scene of Mayasabha. This scene was, infact insisted by Draupadi herself to exhibit the dazzling splendour and affluence of

⁹¹ Bhagvat S & Captain A, 157

⁹² Ibid., 158

⁹³ Ibid.,

⁹⁴ *Land and Its People: Marathi Theatre, Gazetteer of Maharashtra*, (Downloaded from the official cite of Maharashtra Govt. <https://gazetteers.maharashtra.gov.in> (This chapter '*Land and Its People: Marathi Theatre*' has been contributed by Dr. Varsha S.) 404-05

the Pandavas over the Kauravas. Even a meritorious drama like Vidyaharan could fetch a mere sum of Rs. 350 in July 1931.⁹⁵ Indeed this was a grim reality. The usual income of a Saturday or Sunday show in Mumbai ranged from Rs. 400 to Rs. 500, while that on rest of the days of a week it was around Rs. 300. Even in the face of meagre returns Balgandharva insisted that the set of the temple in Kanhopatra, should faithfully display the replica of Pandharpur temple of Lord Vithal. The consequence of such luxuriance and indulgence for the sake of artistry was indebtedness. And this compelled Balgandharva to wind up the Gandharva Natak Mandali in December 1934.⁹⁶ This also forced him to set his foot, most unwillingly, on the cinema screen, for livelihood and sustenance.

1.2.3 Dance

Art history in the Baroda State of Gaekwad stretches back to the time of Anandrao Gaekwad. However dance meticulously flourished as an autonomous art during the time of Sayajirao-III. Dowry though is considered as a social evil; turned to be boon in the case of Baroda State for the creation of great cultural heritage in the form of classical dance. Sayajirao was married to the Maharani Laxmi Bai (Chimanabai I) of Tanjore (a seat or centre of Bharat Natyam, Indian classical dance) in 1880. Chimanabai was erudite in Baharatanatyam and Carnatic music. She had brought with her a troupe of dancers and dance conductors in dowry during her marriage.⁹⁷ The troupe consisted of two *nattuvanars* (leaders of Bharatanatyam concerts), - Vadivelu and Sabhapati, father and son, two dancers- Gaura, whose mother Kamma amma was Tanjore court dancer and another one Bhanmathi, a *devdasi*(temple dancer) from Khubakonam and two teachers, Bhanumati returned to Kumbakonam but Gaura stayed in Baroda and Bhanumati was replaced by Kanthimathi. Gaura was magnificent dancer and composer. She lived with other palace entertainers in three – storey mansion.⁹⁸ Gaura and Kanthimathi were performing individually as well as together.

To be a part of Gaekwad Court was a sort of legacy to Gaura and her brood. She had a daughter and three sons. One of her sons was *nattuvanar*. Her daughter named Chandra Amma

⁹⁵ *Gazetteer of Maharashtra*, 405

⁹⁶ *Ibid.*,

⁹⁷ Bose R, Times News Network, *Dancers in Gaekwad Court Brought Bharatnatyam to North India* ,Times of India, 23rd July, 2002, Wednesday.

⁹⁸ Khokar A M, (2003) *Attendance the Art Annual of India*, 39

learned dance from her mother, she was also court dancer till she got married. Gaura's another son, Tulsidas, learned Bhartanatyam from her and he was first independent dance teacher and taught others by private tuition.⁹⁹ Gaura performed for thirty two years in the Royal Court. Kanthimathi was employed on the departure Bhanmathi. She had arrived with her husband Nattuvanar Appaswamy. They had studied under Kannusamy and Vadively, two members of the Thanjore Quartet. The Thanjorkar family (family of Kanthimathi) settled in Baroda and was in the service of Maharaja Sayajirao. Their son Guru Shri Kubernath gained training in the Hindustani Classical Music, from the celebrated Ustad Faiyazkhan of Baroda. He was scheduled as "Nattuvanar" in Baroda state.¹⁰⁰ Kantimathi danced at palace for thirty five years. Kanthimathi danced as partners. They not only gave performances in the court but also taught dance in Baroda. After Appaswamy's death in 1939, Kantimati and their son, Kubernath, left to teach in Lucknow however they were called back to teach in music department by Prataprao Gaekwad in 1949.¹⁰¹



⁹⁹ Khokar A M, 39

¹⁰⁰ Ibid.,

¹⁰¹ Gaston Anne-Marie ,(1996), *Bhrata Natyam, From Temple to Theatre*, Manohar Publishers, New Delhi, 158-160

Dancers from Tanjore in Baroda Court¹⁰²

Another dancers appointed in Baroda Court were Sarswati and Ratnamala who were trained by Gaura. Saraswati left and went to Mumbai while Ratnamala stayed back in Baroda. She was twelve when she came to Baroda. They practiced everyday at the Indumati palace. One room was allotted to them for rehearsal and rest-time. Along with the nattuvanars they practiced for long hour to present new items at the Darbar Hall. They performed mostly in the Motibaugh and Nazarbaugh palaces.¹⁰³ Kathak dancers included Gaurabala, Chamoo, and Sharda. Gaurabala had come from Mumbai and performed in Royal Court during 1930-40. Whereas Mirabai and Haridhan were singers but they were used to performed along with the dancers.¹⁰⁴

Dances were performed in different palaces. For instance dance was performed every Wednesday in the Indumati Palace or in Motibaug palace as per the orders of the Maharaja.¹⁰⁵ Dances were also performed on different occasions like marriages, birthday celebrations, festivals, visit of guests etc. The music programs at court gatherings were generally started with Tanjavanri and Hindustani dance performances followed by Hindustani vocal singing and other various entertaining programs. Indian Classical Dances were closely integrated with *abhinay*(acting). An emphasis was laid on the presentation of *rasa*(emotions) through *bhav* (expression), *mudras*(gestures with hand and fingers) and *bhanga* (body gesture) incorporating dance.¹⁰⁶ The dance performances of Kanta and Gaura many time followed with *abhinay*. For instance during the visit of Viceroy in Baroda in 1926 they gave simulation of kite flying and the snake charmer. Natya on epical, mythological or historical episodes was also common. The finale performance by the duo in the same occasion was the natya form of Dance wherein they presented the scene of the ras-leela of Radha-Krishna.¹⁰⁷

The dancers too were managed by the *Kalavant Karakhana* (Discussed in sub-section ‘music’). Sayajirao-III adjudicated the first performances by singing and dancing girls and

¹⁰² <https://www.google.co.in>

¹⁰³ Khokar A M, 39

¹⁰⁴ Rathor S, 48

¹⁰⁵ Khokar A M, 39

¹⁰⁶ <http://www.culturalindia.net/indian-dance/classical/>

¹⁰⁷ *Viceregal Visit to Baroda*, 1926, 68

determined whether they should be included in the *Khata*.¹⁰⁸ For training dancers into *Tanjavari* dance, a master was appointed as a Court Artist. Gaura was also taking/giving classes to the other newly employed dancers of the Court. Apart from making provision of training of court dancers, an effort was made to start dance education for public in the State. An additional section on Tanjore Dance was added to the repertoire of music classes but enthusiasm for broadening the curriculum was perhaps premature and the dance class was cancelled in the following year.¹⁰⁹ Sayajirao-III was a patron to art but he was shrewd enough to avoid reckless extravagance. He granted request made by the dancers for additional money but strictly on loan bases and not as gift or endowment which was an inconsiderate fashion amongst his predecessors. However such restriction were not austere as up to the second decade of Twentieth century, female singers and dancers earned more than double the amount paid to famous male musician or artists.¹¹⁰ Restrictions were also required to manage a number of artists. It is obvious that managing the music establishment was only a small part of the overall task of managing the State. Considering this, the Gaekwad rulers obviously committed a massive amount of managerial energy to conducting such a wide scope of activity with such a large and high-quality human resource. For this, indeed, it maintained an entire department called the Kalawant Karkhana.

Section-2 Architecture

Town planning and architecture in India have its inceptions in the ancient time. The Indus Civilization represents the earliest manifestation of urban development and best architectural designs. The urban centres must have sprung up as cultural foci to serve administrative purposes for the convenience of a determined group of people who laid the foundation of new cities unparalleled in the ancient Orient.¹¹¹ Similarly medieval times, generally associated with the Islamic influence and hegemony, witnessed architectural magnificence and development of towns and cities. Since the Mughal lifestyle was more urban centric and the centralized system of governance led to development of the urban centre. Architecture, especially during Mughal times, was an amalgamation of Islamic, Persian and Indian architect. It was more

¹⁰⁸ Bakhle J, 26-27

¹⁰⁹ Bakhle J, 42

¹¹⁰ Ibid., 26

¹¹¹ Dani A H & Thapar B K(1996) *The Indus Civilization*, UNESCO, 277 (en.unesco.org/.../vol.-I)

symmetrical and decorative in style. The advent of the colonial powers led to the establishment of many cantonment cities with their military specific barrack architecture. With this India saw the development of the Indo-European architectural heritage, an amalgamation of European styles, such as—English, Portuguese, Dutch, and French. The colonialists also constructed forts, churches, town halls, clock towers, market complexes, and gateways etc in their areas of control in India.

The British had acquired a large part of Indian territories and to administer these territories establishment of different administrative institutions was inevitable. This led to a building boom during the British period. The British impact on the architectural aspect of the territories under British was likely, especially the presidency cities like Bombay, Madras and Calcutta.¹¹² The British architecture was need-oriented. The buildings constructed by the British were not as elegant and grand as that of the Mughals, but were civic, utilitarian buildings and commemorative structures. Indo-European Architecture in India during British period closely followed the developments in their home country but also sought inspiration from existing architecture in India for great legitimacy. The Princely states like Mysore, Jaipur, and Bikaner etc. were more inclined to the Indo-western style of architecture.¹¹³ The imposing buildings in the towns of these states included palaces, mansions, clubhouses, and government official buildings which represented a hybrid of western and eastern sensibilities. The towns were also patterned along British example as Clock towers, railway stations, public official buildings, assembly halls and public hospitals etc.¹¹⁴

The Baroda State too followed the Indo-western style of architecture, especially in the reign of Sayajirao-III, as many other princely states. The newly formed administration (minority government) in the Baroda State required public offices, schools, hospitals, police lines and other public buildings, for which a separate establishment for undertaking this task under an expert was necessary. Thus the Public Work Department was started by T. Madhavrao appointing Mr. G. F. Hill, C.E., as the state engineer.¹¹⁵ Improvements in the department were made with time

¹¹² P N Chopra, *Monuments of the Raj: British Buildings in India, Pakistan, Bangladesh, Sri Lanka and Myanmar*, New Delhi, 1999, p. ix.

¹¹³ <http://www.heritageinindia.com/architectural-heritage/indo-european>.

¹¹⁴ <http://www.heritageinindia.com/architectural-heritage/indo-european>.

¹¹⁵ *Gazeteer of the Baroda state*, Vol-II, 332

and necessity. Services of the British architects were sought. The most notable among them were—Major R. N. Mant, R. F. Chisholm, and Mr. Charles F. Stevens. The trio had contributed immensely in the adornment of Baroda with architectural masterpieces. Architectural magnificence can be marred by a poor drainage system; mounds of garbage; congested lanes and absence of open space for public recreation. To overcome all the above problems and for proper town planning the Baroda Improvement Trust was formed in 1910¹¹⁶ and a complete project of beautification of Baroda was embarked on. Town planning is already discussed in the earlier chapter; thus focus in this chapter is on building and landscape architecture.

2.1 Building Architecture

Vadodara¹¹⁷ (Baroda) fascinates architecture lovers worldwide with its grand heritage. It has a legacy over the best architectural masterpieces. Amongst them are the palaces, museums, temples, public buildings, parks, and many others. Majority of them were built during Sayajirao-III's period using different architectural styles, especially Indo-sarcanic style.¹¹⁸ These buildings went on to be among the most memorable landmarks of the city, and are just as relevant in their appeal in present context today—continually imparting a lesson in climatically sensitive designs and an intelligent use of structural techniques. The three things which were considered the most while designing the buildings were: i) the preoccupation and concern of the harsh and extreme Indian climate; ii) the explorations of technology as integral to design; iii) the incorporation of local craft, traditions and imagery with architecture.¹¹⁹ A descriptive account of few of these buildings like Laxmi Vilas Palace, Baroda College, Khanderao Market, Kirti Mandir, Pratap Vilas Palace, Nyay Mandir etc. is given in succeeding paragraphs.

2.1.1 Laxmi Vilas Palace

All the royal houses, across the world have built palaces to exhibit the grandeur of their wealth, power and stature. These palaces have been the centers of political as well as cultural activities in their halcyon days. Once the royal houses ceased to rule, the edifices became the icons of the past—reminiscences of magnificence, power, and glory that was once there. In the

¹¹⁶ *Report of City Improvement Trust*, 1915, 7

¹¹⁷ Baroda was officially changed to Vadodara in 1974. But popularly it continues to be known as Baroda.

¹¹⁸, Tribute: Robert 'Fellowes' Chisholm, *Indian Architect & Builder Expoler*-Vol.-28, 9th May, 2015, Mumbai, 32

¹¹⁹ *Ibid.*,38

present times they are cherished as collective heritage. The Laxmi Palace is an example of such a bequest to the people of Baroda. Laxmi Vilas Palace is considered as the most elegant and unique among the palaces of India. It was designed by a British Military Engineer Major Charles Mant in an Indo-saranic style. Its construction work was started in 1878 and completed in 1890.¹²⁰ The palace was given the name 'Laxmi Vilas' in the memories of the first wife, Laxmibai (Chimnabai-I) of Sayajirao-III. Set amidst the sprawling 744 acres, the Palace is a combination of turrets, towers, domes, arches and columns. It was generally divided into three parts: i) Public Apartments consisting of durbar hall, doctor's office, reception hall, guests' study room, billiard room etc.; ii) Maharaja's apartment and; iii) Ladies Apartment.¹²¹ The 175 metres wide palace has around 170 rooms. Its exterior and interior consist of beautiful fine arts. The major attraction of Laxmi Vilas Palace is the magnificent Darbar hall which was the venue of music concerts and other cultural events. It has Venetian mosaic and marble floor and walls and stained glass from London.¹²² Within the palace premises there are a number of buildings such as the Moti Baug Palace, a hospital, an indoor teak floored court for Badminton and Tennis, Clay Tennis courts, a school, a big lake with a number of crocodiles, zoo, stud farm, a miniature railway line constructed to take Maharaja's children from the school to the Palace were housed.¹²³ The palace garden was adding to the beauty of the palace.

¹²⁰ Gazetteer of Baroda State, Vol-II, 348

¹²¹ Parikh T J,(1989), *Sthapya Kalano Benmun Namuno 'Laxmi Vilas Palace'*, (Vadodara ni Gailkal ane Aaj), Shah, P, Trivedi M & Bhatt M (Eds.) Vadodara Samachar, Vadodara, 73-75

¹²²Vaidya Maitree, *Sayajirao Gaikwad: Creation of Cultural Heritage of Baroda*, 5-6

¹²³ http://tourism.webindia123.com/tourism/monuments/palaces/Laxmi_Vilas_Palace_Vadodara/index.html



2.1.2 The Baroda College

The Baroda College was founded in 1882. The college was designed by Mr. R. F. Chisholm in Indo-Saracenic style. The construction of the college commenced in 1878 and completed in five years at the cost of Rs. 8,00,000.¹²⁴ The central hall of the college was built in sixty by sixty feet area. The hall was crowned with a large dome hoisted on grenier arches after the mode prevailing in Gol Gumbaj at Bijapur. Chisholm experimented with the form of the dome giving rise to the largest free-standing dome built by the British. He believed that it was the roof of a building that gave it a stronger impress of character and style than the mere language of detail.¹²⁵ Two side carriage entrances were created with lecture rooms on each side. The Baroda College grew in terms of an institution and population and hence the need was felt to establish a University. On 30 April 1949, the day before the administration of Baroda was

¹²⁴ Gazetteer of Baroda State, Vol-II, 348

¹²⁵ Tribute: Robert 'Fellowes' Chisholm, Indian Architect & Builder Expolre-Vol.-28, 9th May, 2015, Indian Architect and Builder, Mumbai, 38

transferred to the State of Bombay, Pratapsingh Gaekwad inaugurated the Maharaja Sayajirao University of Baroda.¹²⁶ The University houses many conglomerations of institutions, some of them established by the Maharaja and some of them sprang up by the reflexes of the earlier instructions. These institutions primarily were established with intention to disseminate knowledge and education however has now also developed as the heritage of the state.

2.1.3 Nyay Mandir:-

Sayajirao III asked Chisholm to plan a vegetable market in the center of the city. Accordingly Chisholm prepared the blueprints, and the foundation stone was laid by Sayajirao in 1885. Thence construction started in full swing. However, while inspecting the progress of the construction Sayajirao decided that instead it should house the Baroda State Judicial Court and the Town hall. To accommodate these new wings were added in 1896. The Building was inaugurated on 30th November 1896 by Viceroy Lord Elgin on its completion.¹²⁷ It too was built in Indo-sarsacenic style of architecture. The building is spread over 4 acres and was called Chimnabai Nyay Mandir (Temple of Justice). It was built at the expense of Rs. 7,00,000.¹²⁸ It was a two storied building, with a huge central hall of 115 feet by eighty-six feet, with galleries on two sides. A beautiful statue of Chimnabai-I was embellished the central hall. All the accommodations of the court were on the two sides of the hall with big open courts on each side 103 feet eighty-nine feet.¹²⁹ Its facade has Italian marble tiles. Post-independence it was designated as District Court of Vadodara.

¹²⁶ Desai D M & Pandit S S, (1968), *Growth and Development of the Maharaja Sayajirao University of Baroda*, 1949-196, Baroda: M. S. University, 11-16; and <http://www.msubaroda.ac.in/>.

¹²⁷ www.historyofvadodara.in/2009/08/Nyay-Mandir.html

¹²⁸ Vora, J. (1989). *Vadodaranu Najaranu Shilp Shaptya, Bag-fuvara* (an article published in *Vadodara ni Gaillal ane Aaj*) Shah, P., Trivedi, M. & Bhatt, M. (Eds.) *Vadodara Samachar*, Vadodara, 25

¹²⁹ *Gazetteer of Baroda State*, Vol-II, 349



Chimnabai Nyaya Mandir¹³⁰

2.1.4 Khanderao Market

Sayajirao-III then decided to fulfill his desire for the construction of a vegetable market in the heart of the city. Khanderao Market, a palatial building, with proper open spaces was founded by him in 1906, named after his father Maharaja Khanderao Gaekwad. It was presented by him as a gift to the Municipality to mark the Silver Jubilee of his administration. On the first floor were the Municipal Offices.¹³¹ Khanderao Market was built with ashlar type stone masonry whose central dominating feature was two shikhara, flanking massive curvaceous dropping roof. These shikharas and chhtris multiply on the roofline of the building, enriching its contours. The dome was replaced with shikhara was probably an outgrowth of Chishom's new sensibility i.e. responding actively to the temple and city gate type architecture.¹³² The Khanderao market entrance was a synthesis of Indian temple. At present the offices of the Vadodara Municipal Corporation are located in this building. Fresh vegetable and flower market continues to be located on the ground floor and the fruit market in the back garden.

¹³⁰ www.google.co.in

¹³¹ Ibid., 350

¹³² Brahmhatt A,(2006), *Modernism Under Monarchy-Architectural Activity in Baroda 1850-1950*, Unpublished Dissertation thesis (Department of Art History and Aesthetics, Faculty of Fine Arts, The M.S. University of Baroda)

2.1.5 Pratap Vilas Palace

Mr. Charles F. Stevens was assigned a work of designing a palace near Lalbaug which was called Prince Palace and even 'Pratap Vilas Palace' named after the last ruler of Baroda. It was actually built for the residence of the princes. Sayajirao was in favor of some privacy which he could never get as a ruler. This palace was built supposedly with this purpose as his eldest son Fatehsingrao had got married recently then. Its construction was started in February, 1908. The construction of Pratap Vilas Palace accomplished 1914 and furnishing in 1918.¹³³ The palace partly incorporated Renaissance as well as Baroque style. It was set in a large compound with "H" shape. The main entry porch in the centre leads to the main staircase built in white marble. It is said that once Sayajirao-III had been to Milan and there he visited a cathedral. He had an aversion to the dome of that cathedral but somehow the dome of this palace has lot of resemblance to the dome of that cathedral. This palace was also known as 'Lalbaug Palace', as it had a resemblance to the Spanish palace 'Alhambra'(Red Castle) built by the Turks in the Nineth Century.¹³⁴ Major construction materials used for the palace were brick, stone, steel, timber and glass. This beautiful palace now is a Railway Staff College.

2.1.6 Kirti Mandir:

Kirti Mandir was built by Sayajirao-III to permeate the glorious memories of his ancestors and their contribution to the Baroda State and its people. His visit to Europe had an influence on him where such establishment were well-known as Hall of Fame, for instance in France - the Pantheon and in England - the Westminster Abbey. The foundation stone of Kirti Mandir was laid in 1926 during the Golden Jubilee celebrations and was inaugurated on 24th January 1936 by Sayajirao-III.¹³⁵ It was constructed near the royal cemetery to perpetuate the glorious memory of his ancestors. Kirti Mandir is also known as Temple of Fame. Its various rooms were adorned with statues and the photographs of the royal family. The building was built an "e" shaped building with domes, terraces, balconies and a central sikhara, of thirty-three

¹³³ *Gazetteer of Baroda State, Vol-II, 349*

¹³⁴ Vora J, 24

¹³⁵ *Ibid.*, 25

meters height, built in the Hindu style. It is an insignia of art and a monument of sentiments, beauty and strength. After its inauguration various proposals for mural decorations on the wall were received. Various schools of art were taken into confidence. Bombay, Andhra and Bengal schools were given preference. After several scrutinizes, work was given to world-famous artist Nandlal Bose from Bengal.¹³⁶ Paintings of Nandlal Bose intertwined the questions of visual language of painting and nationalism. Scenes from Ramayana, Mahabharata and Various other stories were taken up. There were various themes around which the paintings were created. The main theme was ‘Ashes are the end of everything’.¹³⁷

2.2 Landscape Architecture:-

Baroda is known by different names viz. *Vatpadrak* (dwelling by the Banyan trees), *Vatpatrak* (leaf of banyan tree) and Vadodara (heart of Banyan tree), which demonstrate the eco-centric essence of the region. Baroda had groves of *vad* (Banyan tree) in the early times and even today a number of banyan trees festoon it. Baroda continued to retain the environmental ethos during the time of Sayajirao-III, who ornamented Baroda with around forty gardens and twenty-seven fountains.¹³⁸ Amidst of the ‘jungle of concrete’, which was the upshot of industrialization and urbanization, the conservation of nature and human-nature connecting virtues were to draw attention inevitably. In other words modernization had triggered the need to reassess the living environment, land use, and methods of construction. Gardens could help not only to preserve the environment but also contribute as a stress-buster for the fatigued people. The cultivation of a productive garden would connect the urban dweller with the soil to reap mental, physical, and economic benefits. Democratization, better hygiene, the practice of sports, and the interpenetration of spaces became standard arguments for the transformation of landscape practice.¹³⁹ Sayajirao-III adopted the transformed landscape architecture and presented his stat with parks and gardens of modern characteristics.

¹³⁶ Sheikh, G. M., 46

¹³⁷ Gupte T, (1947), *Gaekwad Cenotaphs*, Baroda, 30; also cited by Rathod, S. (2011). *Tracing the Development of Arts in the City Of Baroda in the Modern Period*, (Unpublished Dissertation Thesis) The M. S. University of Baroda, 34

¹³⁸ Vora J, 26

¹³⁹ Imbert D,(2009), *Between Garden and City: Jean Canneel-Claes and Landscape Modernism*, Pittsburgh Press, Pittsburgh, 10-12

By founding many gardens Sayajirao-III wanted to lay emphasis on the establishment of a healthier urban settlement pattern benefiting from the trilogy of sun, air, and greenery. For this purpose he organized the Department of Public Parks and Gardens that included a school of horticulture; and also sought assistance of Kew Garden, London. Kew garden was royal botanical garden outside London, which was founded in 1772 and soon had become centre for botanical research.¹⁴⁰ On the recommendation of Kew Gardens, Kew-trained landscape architects were appointed in the state. In 1879, the Gaekwad made an appointment of John Murray Henry as Superintendent of the State Gardens of Baroda. He was the first among the series of Kew-trained gardeners to fill the post; the others included William Goldering, G. H. Krumbeigel, and B. F. Cavanagh. The legacy of Kew-gardeners over the post ended in 1913 with the appointment of the first Indian superintendent, T. R. Kothawala.¹⁴¹

A Public park and other civic gardens were founded by Sayajirao-III. They were purposed especially to give a common ground to public on which they could all gather on the same traction. These gardens were facilitated with lawns, benches, fun-rides and few gardens were equipped with radio-broadcasting facility for the entertainment of the people. Some of these public gardens were Sayaji Baug, Suryanarayan Baug, Hira Baug, Sarasia Baug etc.¹⁴² He had espoused the approach of attaching gardens to the private and public buildings. In this approach landscape architecture is used for enhancing the building architecture. Palaces, offices, public buildings were ornamented with gardens. Palaces like Laxmi Vilas, Pratap Vilas, Indumati Palace etc., were beautified with large intricate gardens. Subsidiary palaces and royal houses in the other part of the state too were decorated with gardens, for instance royal palaces at Umrat at Navsari and another at Patan. The Public buildings that were accompanied with gardens were college, hospital, market, railway station, Tower, graveyards, water works, guest house, and so on.¹⁴³

Gardens were laid in the other towns of the State also. By 1895, plans and estimates were prepared for the creation of gardens and parks in every town, beginning with those of a

¹⁴⁰ Prasad A,(Ed.)(2008), *Environment, Development and Society in Contemporary India*, Macmillan India Ltd., New Delhi, 52

¹⁴¹ Bowe P, (2006), *Some Kew-Trained Gardeners and the Gardens of Baroda, Gujarat, India*, Garden History, Vol. 34, No. 2, The Garden History Society, 197

¹⁴² Vora J, 27

¹⁴³ Ibid.,

population of more than 15,000.¹⁴⁴ The estimate for every state bungalow had to include a provision for the formation of a garden. Also, the dry hills and plains of the Kadi district of the state were being reforested; the sandy desert around Umrat was being planted with coconut palms; and roadside trees were being planted for shade in every district of the state.¹⁴⁵ The programme of civic plantations was also carried throughout the state.

Few significant gardens which need description are Kamati Baug or Sayaji Baug, garden attached to Laxmi Vilas and Makarpura palace garden and the terrace garden attached to it for Maharani.

2.2.1 Kamati Baug or Sayaji Baug:

The work of founding the public park, Sayaji Baug or Kamati Baug, was embarked during the minority of Sayajirao-III. It was dedicated to the citizens of Baroda by the Maharaja in 1879.¹⁴⁶ The park was built on banks of the river Vishwamitri. The park was stretched over 113 acres (0.46 km). The importance and the usefulness of this garden continued to increase and it was largely becoming, as originally intended the resort of the public for health and recreation.¹⁴⁷ The park had Indo-European fascinations. The European elements consisted --like the cast-iron band stand, floral clock, a Zoo, a Museum and Picture Gallery, a small museum for Health and Hygiene, tennis courts and pavilions, toy train for children and some fun rides. Whereas the park's planting, balustrades with ornaments in the form of miniature chatris - Mughal-style domed and canopied kiosks in Mughal and Rajput Style were giving it an Indian touch.¹⁴⁸

¹⁴⁴ Bowe P, 192

¹⁴⁵ Ibid.,

¹⁴⁶ *Baroda Administration Report*, 1881-82, 69

¹⁴⁷ Ibid.,

¹⁴⁸ Bowe, P, 196



2.2.2 Laxmi Vilas Palace Garden:

One of the notable palace gardens was the Laxmi Vilas Palace garden. The palace had a 1000-acre park, the design of which was developed in a similarly eclectic way as of the palace.¹⁴⁹ Yet the remainder of the park was developed in an English naturalistic style. This amalgam of European styles was joined by a plethora of Hindu, Mughal and Rajput details. The basic form of the park and gardens were European, yet much of the detailed ornament was Indian. For example, one formal garden next to the palace was in an English style with sunken panels of grass around a central circular pool with a fountain.¹⁵⁰ Another formal garden was in the French Baroque style: it was centred on a huge raised pool reached by four flights of marble steps, the pool edges being elaborated with island plantings. Through the adjoining woodland, a formal vista in French style opened up, even the local, vernacular, and timber architectural style with its delicately carved detail also featured, especially in the design of the boathouse on the ornamental lake.¹⁵¹ It was ornated with fountains, sculptures, and rich flora.

2.2.3 Makarpura Palace Garden:

Makarpura palace was built during the time of Khanderao Gaekwad 1870. Malharrao Gaekwad had ‘demolished a portion’ of the palace for reasons unknown. Later, in 1890 Sayjirao-

¹⁴⁹ Ibid.,194

¹⁵⁰ Ibid.195

¹⁵¹ Ibid.,

III rebuilt and renovated the palace according to his acquired experiences.¹⁵² The work of garden at the palace was assigned to Mr. Goldering. The garden was extended in 130 acres, in a predominantly Italian Renaissance architectural style with Mughal and Rajput detail. A great bank was raised along one of the park's boundaries so as to block the view of the palace from the public road. The fine trees already on site were retained and full-grown forest trees were planted in those areas of the park that were previously bare.¹⁵³ In addition, new plantations concealed many substandard buildings in the park, while others had been cleared away. The garden was embellished with marble fountains and also had a summer-house. A part of this garden was designed to accommodate the solitude of ladies. It was terraced and so sunk amidst of the opaque orchard and plants not to be seen through by the public.¹⁵⁴ It was purposed to give privacy and free dwelling to the Maharani and other palace women.

The adoption of neutralist form of architecture by Sayajirao-III provided a scope of acculturation of different architectural styles. He encouraged the inclusion of Gujarati, Rajasthani, Islamic, and various regional styles as an allurements to the utilitarian forms of European architecture. As a result, contradicting elements like grandeur, functionality and monumentality were present simultaneously in the Baroda architecture, of Sayajirao-III.

¹⁵² Vora J, 24

¹⁵³ Bowe P, 199

¹⁵⁴ Ibid., 200